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PROFESSOR
DR. ROLAND RAINER
ARCHITEXT
AKADEMIE
DER BILDENDEN
KUNSTE
WIEN I,
SCHILLERPLATZ 3
TEL. 43 53 61

14 December 1962

NOV 8 1962

Vittl.

The Museum of Modern Art
Herrn Guest Director Bernard Rudofsky

Professor Dr. Roland Rainer
Akademie der Bildenden Künste
Schillerplatz 3
Vienna 1, Austria

Dear Dr. Rainer:

Wien, am 8. November 62.

Please forgive this unseemly delay in the acknowledgment of your good letter dated November 2nd. Most of the week I am away from my office and my correspondence has suffered, as a result.

I am delighted with the prints you sent. They arrived safely, and I find them even more beautiful than I had thought. Even though the exhibition is still many months away, I am pleased to have the prints at hand.

Thank you for the names and addresses of Professors Cacac and Neidhard. This information is most helpful.

I greatly appreciate your interest in my project.

With all good wishes to you for the holidays and the coming year,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Professor Reichard, Schafgasse, Tebebasina Nr. 7.

Dieser Herr hat auch ein Buch über solche Architektur in Jugoslawien herausgegeben. Leider kann ich Ihnen nicht mehr Angaben machen.

Ich bin Ihnen aber dankbar für Ihren Hinweis auf Pagano's "Architettura Rurale Italiana". Das ist noch nicht veröffentlicht worden.

10/19/65: 5 photos let'd to Rainer (not accompanied by letter)

Ich bin überzeugt, dass auf diesem Gebiet noch sehr vieles zu tun ist, um internationale Zusammenarbeit nötig wäre.

Mit vorzüglicher Hochachtung

[Handwritten signature]

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PROFESSOR
DR. ROLAND RAINER
ARCHITEKT
AKADEMIE
DER BILDENDEN
KUNSTE
WIEN I,
SCHILLERPLATZ 3
TEL. 43 53 64

Titl.

The Museum of modern Art
Herrn Guest Director Bernard R u d o f s k y

NOV 8 1962

11 West 53rd Street

New York

Wien, am 2. November 62.

Sehr geehrter Herr Direktor Rudofsky!

Für Ihren Brief vom 18. September 62, den ich etwas verspätet erhalten habe, mit dem Durchschlag Ihres Briefes vom 1. August danke ich bestens. Ich freue mich über Ihr Interesse an der anonymen Architektur des Burgenlandes und sende Ihnen als Drucksache mit gleicher Flugpost die von Ihnen gewünschten Aufnahmen, soweit sie mir zugänglich sind.

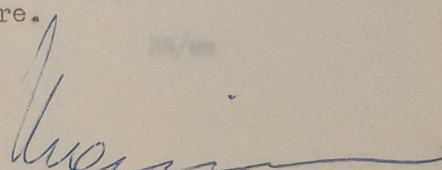
Ihre Fragen, ob es in benachbarten Ländern Verfasser oder Institutionen gibt, welche ähnliches Material besitzen, kann ich nur hinsichtlich Jugoslawien beantworten, wo ich selbst besonders in den Provinzen Bosnien und Mazedonien ausserordentlich interessante Beispiele vernacularer Architektur gesehen habe. Ich besitze davon leider nur einige farbige Diapositive. Ich empfehle Ihnen aber sich an Herrn Architekt Professor F. C a c a c, Ljubljana, Rutarjewa 9, zu wenden, sowie an Herrn Professor Neidhard, Sarajewo, Tebebasina Nr. 7.

Dieser Herr hat auch ein Buch über solche Architektur in Jugoslawien herausgegeben. Leider kann ich Ihnen nicht mehr Angaben machen.

Ich bin Ihnen aber dankbar für Ihren Hinweis auf Pagano's "Architettura Rurale Italiana", das ich noch nicht kannte, sowie für alle weiteren diesbezüglichen Hinweise, die Sie mir geben könnten.

Ich bin überzeugt, dass auf diesem Gebiet noch sehr vieles zu tun ist, und internationale Zusammenarbeit nötig wäre.

Mit vorzüglichster Hochachtung



book on down, arch.

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	MoMA Exhs.	752.31

Mr. Roland Rainer
Engelbrechtweg 8
Vienna 13, Austria

August 1, 1962

September 18, 1962

Dear Mr. Rainer:

It was a great pleasure for me to come across your book "Anonymes
Bauen in Nordburgenland". I should like to compliment you on it
and help asking your advice in the following matter.
The Museum of Modern Art has asked me to prepare an exhibition of
vernacular architecture, which will be wide in scope
geographically and geographically.

He also: Inst. für Städtebau

Dear Dr. Rainer:

It just occurred to me that my letter of August 1st may not have
reached you because of an incorrect address. I am enclosing a
copy herewith. Since the text says that "Anonymes
Bauen in Nordburgenland" is the first of several publications, I
Your help will be most valuable to me and I look forward with
great interest to hearing from you. Further to my letter of
August 1st, I wonder if it might be possible for you to furnish
me with the addresses of several people or institutions familiar
with material on vernacular architecture, especially within the
countries belonging to the monarchy--Hungary, Czechoslovakia,
Yugoslavia. I would also be grateful if you could provide me
with the names and addresses of corresponding institutes in
Germany.

I hope you do not find these additional requests too much bother.
Please be assured that I will be very grateful for any assistance
you can offer me.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Will it be possible to secure prints made from the original negatives,
and may I have your permission to use them in the forthcoming exhibi-
tion? Although our budget does not permit us to pay usage fees,
we will gladly reimburse you for laboratory charges involved in
(cont'd.-)

enclosure

BR/em

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Letter to Mr. Roland Rainer, Vienna, cont'd.-

page 2

producing these prints and for your mailing charges. It goes without saying that we shall give whatever credit you require to this material.

August 1, 1962

Mr. Roland Rainer
Engelbrechtweg 8
Vienna 8, Austria

Dear Mr. Rainer:

It was a great pleasure for me to come across your book "Anonymes Bauen in Nordburgenland". I should like to compliment you on it and enlist your help asking your advice in the following matter.

The Museum of Modern Art has asked me to prepare an exhibition of anonymous or vernacular architecture, which will be wide in scope both chronologically and geographically.

To my knowledge your book is the only one on vernacular architecture to appear since Pagano's "Architettura Rurale Italiana" (if I am mistaken, please correct me). Since the text says that "Anonymes Bauen in Nordburgenland" is the first of several publications, I expect the Institute für Städtebau to have similar unpublished material that might fit our purpose. Moreover, would you know any European institutes or archives comparable to your Institute?

I am not so much interested in single buildings -- except perhaps for little known unique structures such as the Karner in Zwettl -- as in groups of buildings and villages and towns of homogeneous architecture, and, especially, in panoramic and aerial photographs.

Meanwhile, would it be possible for your Institute to provide me with one good glossy print, measuring ca. 18 x 24 cm., of each of the photographs appearing on the following pages in your book:

- p. 13 - "Scheunenreihen in Donnerskirchen"
- p. 31 - "Scheunen in Schützen am Gebirge"
- p. 71 - "St. Margarethen"
- p. 89 - "Oslip"
- p. 92 - "Oberrabnitz"
- p. 95 - "Flugbild, Pötsching" (photogrammetric view)

Will it be possible to secure prints made from the original negatives, and may I have your permission to use them in the forthcoming exhibition? Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory charges involved in

(cont'd.-)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Letter to Mr. Roland Rainer, Vienna, cont'd.-

page 2

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 your Institute does not own the rights to these photographs, I will appreciate your advising me of the name and address of the person or persons to whom I should write.

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

With best regards,

Sincerely
Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

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CHAMBERLAIN TEL. 26 72 20 SCHWEIZ. HOCHSCHULENSTADT VIII 1800

Basel, December 28th. 1962

January 15, 1963

JAN 2 1963

Department of Circulating Exhibitions

Professor Alfred Roth
Eidg. Technische Hochschule
Zürich, Switzerland

Dear Professor Roth:

Thank you for your good letter of December 28th. I assure you that it arrived in ample time; my exhibition is still many months away.

I quite agree with you that G.E. Kidder Smith has taken admirable photographs of architecture in Switzerland. We have known each other for many years and I am thoroughly acquainted with his work.

It becomes increasingly apparent that my best hope of securing material for the exhibition lies in my being able to visit certain individuals and institutions in Europe. If my present tentative plans materialize, I shall be in Europe in the Spring and I should be most pleased to have an opportunity to meet with you. I will write to you in advance of my trip.

I am extremely grateful for your kind response to my letter. Please accept my good wishes for the new year.

Sincerely yours,

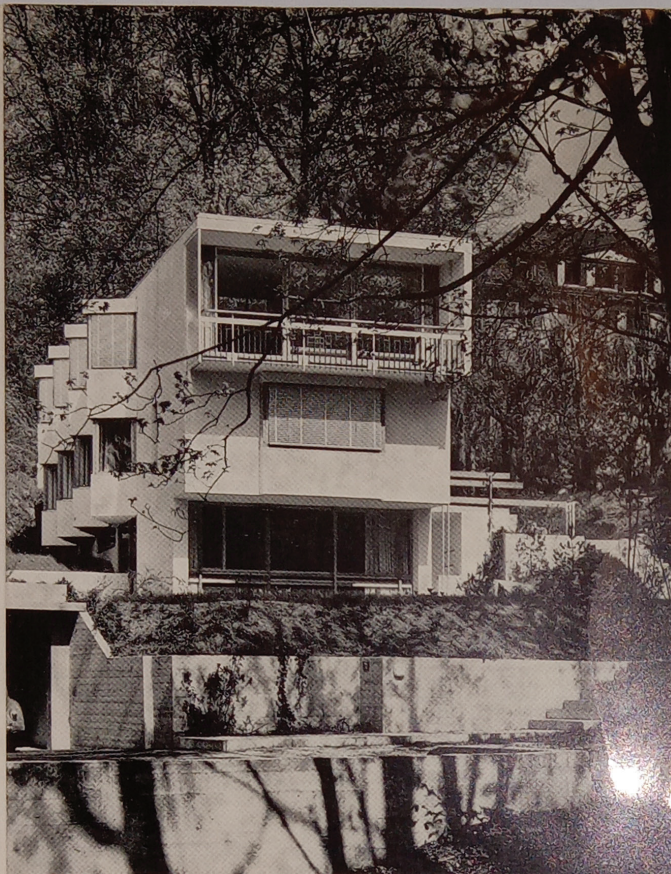
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

My kind regards,

(Alfred Roth, Prof. ETH)

Office address: Eidg. Techn. Hochschule
Privat address: Burgstrasse 71, Zurich 7 (see picture)

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the fellowship home bergstrasse 71 zürich

HULE ZÜRICH TEL. 32 73 30 SCHWEIZ. BODENKREDITANSTALT VIII 1800

Zurich, december 28th.1962

JAN 2 1963

of Circulating Exhibitions

very delayed answering of your
nd. One reason may be, that in the
your letter I had now immediate answer.
advice, I still want to send you, may
for the preparation of the proposed
ous architecture.

C.E. Alder Smith, architect, whom you certainly know
(163 East 81 Street) owns a most extraordinary collection
of excellent photographs on both old and new Swiss Architecture.
Some of it has been published in his book "SWITZERLAND BUILDS"
(Albert Bonnier, New York & Stockholm 1950)
He knows my country very well and I am sure he can help
you on the most direct way.

Please, receive my very best wishes for 1963

and my kind regards,

(Alfred Roth, Prof.ETH)

Office adresse: Eidg. Techn. Hochschule
Privat adresse: Bergstrasse 71, Zurich 7 (see picture)

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LE ZÜRICH TEL. 32 73 30 SCHWEIZ. BODENKREDITANSTALT VIII 1800

Zurich, december 28th.1962

JAN 2 1963

Circulating Exhibitions

Zmrl 8c 29.
62

happy New Year

to

B. Rudofsky,

This is my new house (1960)

on upper floor: my private apartment
with roof garden

on 1st floor: 5 rooms for 6 students

on ground floor: students' living
room, with kitchen
and separate entrance.

Cordially

Alfred Roth

very delayed answering of your
letter. One reason may be, that in the
your letter I had now immediate answer.
In fact, I still want to send you, may
for the preparation of the proposed
exhibition on architecture.

Architect, whom you certainly know
(100 East 61 Street), owns a most extraordinary collection
of excellent photographs on both old and new Swiss Architecture.
Some of it has been published in his book "SWITZERLAND BUILDS"
(Albert Bonnier, New York & Stockholm 1950)
He knows my country very well and I am sure he can help
you on the most direct way.

Please, receive my very best wishes for 1963

and my kind regards,

Alfred Roth

(Alfred Roth, Prof.ETH)

Office adresse: Eidg. Techn. Hochschule
Privat adresse: Bergstrasse 71, Zurich 7 (see picture)

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ALFRED ROTH

ARCHITEKT BSA/SIA/SWB PROFESSOR EIDG. TECHNISCHE HOCHSCHULE ZÜRICH TEL. 32 73 30 SCHWEIZ. BODENKREDITANSTALT VIII 1800

Zurich, december 28th.1962

JAN 2 1963

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

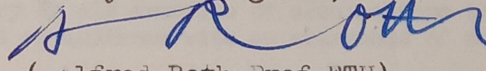
Dear Mr. Rudofsky,

Please appologize my very delayed answering of your letter of october 22nd. One reason may be, that in the moment of receiving your letter I had now immediate answer. I do hope that this advice, I still want to send you, may still be of some use for the preparation of the proposed exhibition on anonymous architecture.

C.E. Kidder Smith, architect, whom you certainly know (163 East 81 Street) owns a most extraordinary collection of excellent photographs on both old and new Swiss Architecture. Some of it has been published in his book "SWITZERLAND BUILDS" (Albert Bonnier, New York & Stockholm 1950) He knows my country very well and I am sure he can help you on the most direct way.

Please, receive my very best wishes for 1963

and my kind regards,


(Alfred Roth, Prof. ETH)

Office adresse: Eidg. Techn. Hochschule
Privat adresse: Bergstrasse 71, Zurich 7 (see picture)

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

October 22, 1962

I hope this is not an imposition. I will be grateful for any suggestions, advice or addresses of institutions and places which might be of help in

Mr. Alfred Roth, Architect

Hadlaubstrasse 59

Zurich 6, Switzerland

Dear Mr. Roth:

I recently met Mr. Uli Roth at the Breuer's and he suggested I write to you regarding the following matter.

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

I understand that Mr. Uli Roth himself is very much interested in this anonymous architecture. Unfortunately, I had no opportunity to talk to him about it at length since he was just leaving for South America.

Inevitably there arises some difficulty in explaining what material I am after for the exhibition since I am trying to cover all continents and not only existing architecture but any of its vestiges. I am trying to get away from the individual structure in favor of towns and villages. As to Switzerland, I don't think it would be a good idea to show farm houses, beautiful though they are, but rather lesser-known structures such as storehouses or fortifications. Would you know of any outstanding examples of such buildings that haven't been overly publicized in books and magazines? Moreover, would you know of any sources for aerial photographs of towns that would make a special point illustrating, for instance, magnificent choice of site? In general, I would say that we are looking for either contemporary or old examples of architecture that appeal to the modern architect and an audience with an awareness of modern design.

I am not sure whether this makes sense to you since no such exhibition or book has been assembled as far as I know. Just to give you an idea of the range of our material, we hope to show examples of treehouses, houses on water, troglodyte dwellings, underground dwellings and large scale tents, etc. To these will be added ephemeral and such occasional architecture as vergnügungsparkarchitektur and amateurarchitektur, accidental or imitative architecture such as natural caves, rocks, etc. and ruins of special appeal.

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page two

September 13, 1962

I hope this is not an imposition. I will be grateful for any suggestions, advice or addresses of institutions and places which might be of help in this matter.

With many thanks,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

your help in a matter which is to be called "Architecture
without Architects" -- which will include works of architecture as such,
which are either or primitive. The exhibition will be wide in scope
both chronologically and geographically.

It goes without saying that I have been collecting all available
written material from Pagan's "Architecture without Architects" which is the
latest edition of the architect's and his work. I have also
been corresponding with photographers who have the kind of
architecture.

Although I have found a number of excellent papers published in the
architectural press, I am hoping that you, with your wide range of
acquaintances and contacts, might give me a lead where such lead
or additional sources that have been indicated to me.

I want to point out that I am after not only buildings erected by
man, but of architecture of every kind, geographical region, which
has been or is worthy of attention. For example, the architecture
has nothing to do with "quality" or "quantity" of work, but
has to do with the large scale organization of buildings, which
include such as villages and towns. I am sure, I will want to
know some of the details when they become available, especially the
construction or materials.

To end up the requirements, I'd say the work is to be of the kind of
architecture which will not only be of the kind of architecture and the
museum visitor.

My greatest handicap is something which is not of mine, which
immediately rules out the kind of work which is not of mine
resources of commercial work agencies. Although we can't afford
to pay wages for photographers, we can pay them for
laboratory fees and mailing charges -- and that might still be

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given in the show to all those who have permitted us September 18, 1962
work.

I certainly hope that you will not consider this request too much
of an imposition. I am much looking forward to your reply and will

Mr. Ernesto N. Rogers, Direttore sp.

CASABELLA

via Monte di Pietà 15,

Milan, Italy

Sincerely yours,

Dear Ernesto:

May I enlist your help in a worthy cause? The Museum of Modern Art
has asked me to prepare an exhibition -- to be called "Architecture
Without Architects" -- which will include works classified as anony-
mous, vernacular or primitive. The exhibition will be wide in scope
both chronologically and geographically.

It goes without saying that I have been scrutinizing all available
printed material from Pagano's Architettura Rurale through to the
latest editions of the architecture and art magazines. I've also
been corresponding with photographers with a flair for this kind of
architecture.

Although I have found a number of excellent photos published by the
architectural press, I am hoping that you, with your wide range of
acquaintances and contacts, might give me a hint which might lead
to additional sources that have thus far eluded me.

I want to point out that I am after not only Italian material but
examples of architecture of every single geographical region which
has produced noteworthy structures. Furthermore, the exhibition
has nothing to do with "quaint" or "picturesque" peasant houses
but rather with the large scale contributions of primitive archi-
tecture such as villages and towns. Of course, I shall want to
show smaller details when they indicate imagination, technical re-
sourcefulness or brilliance.

To sum up the requirements, I'd say we want to present the kind of
architecture which will astonish both the modern architect and the
museum visitor.

My greatest handicap in securing material is lack of funds, which
immediately rules out my using the large and sometimes excellent
resources of commercial photo agencies. Although we can't afford
to pay usage fees to photographers, we can reimburse them for
laboratory fees and mailing charges -- and full credit will be

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-2-

given in the show to all those who have permitted us to use their work.

I certainly hope that you will not consider this request too much of an imposition. I am much looking forward to your reply and will be immensely grateful for your help.

With all best regards,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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COMMANDE n° 846 - MG 412 bis

Paris, le 4 Février 1963.

Monsieur Bernard Rudofsky

Benedikt Rast

FRIBOURG

Telephon 037/2.15.92

Atelier für sämtliche fotografischen Arbeiten

Rue de Lausanne 39

JAN 22 1963

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

USA

Rechnung N° 677/ Repro Freiburg, 18. Januar 1963

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Rue de Lausanne 39

FRIBOURG

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Girata dal conto

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Ila 1349

BENEDIKT RAST, photographe
Rue de Lausanne 39

FRIBOURG

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de Verreilles, S. et O.

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SERVICES COMMERCIAUX



SERVICE DE DOCUMENTATION PHOTOGRAPHIQUE

COMMANDE n° 846 - MG 412 bis

Paris, le 4 Février 1963.

Monsieur Bernard Rudofsky
THE MUSEUMS OF MODERN ART
11 West 53rd Street
NEW YORK 19

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Pauline

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Rapho Guillumette Pictures

PAUL GUILLUMETTE, INC.

FIFTY NINE EAST FIFTY FOURTH STREET NEWYORK 22 · PHONE PLAZA 5-0712

Magazine and Advertising Photography

June 22, 1964

Mr. Bernard Rudofsky
330 East 30th Street
New York, N. Y.

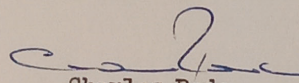
Dear Mr. Rudofsky:

Mr. Arno Hammacher has suggested that we send you the enclosed seven BW photographs of "spontaneous architecture" which he thought might interest you.

Please advise us if you can make use of them.
Many thanks.

With my best regards,

CR/jt


Charles Rado

Encl - 7 BW

PARIS OFFICE 8 RUE D'ALGER · PHONE OPERA 42-78

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9 July 1964

Mr. Charles Rado
RAPHO GUILLET PICTURES
59 East 54th Street
New York, New York 10022

Dear Mr. Rado:

It was good of you to send me the seven photographs of
"spontaneous architecture."

I had the opportunity of seeing these Sicilian pictures
in DOMUS magazine and liked them very much. It happens,
however, that I have already a great many similar photos
of this type of architecture.

With this note I am returning your prints. Many thanks.

Sincerely yours,

Bernard Rudofsky

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

HANNS REICH VERLAG ARCHIVISTEN-VERLAG MÜNCHEN

January 22, 1963

October 13, 1965

Mr. Benedikt Reut, Photographer
Rue de lausanne 39
Fribourg, Switzerland
Dear Mr. Rado:
59 East 54 Street
New York, New York 10022

See: Marguerat S.A.

In this morning's mail I received both a print of your handsome photograph (see photo) and your invoice in the amount of \$7.20 S.F. (No. 177/1965).

With this note I am returning to you a photograph of Safed, taken by Izis, that you loaned to us quite some time ago. We had hoped to use the photo in an exhibition, but our plans were cancelled. I am sorry that the letter reached its destination.

I hope the print reaches you safely.

One question comes to mind: did Marguerat S.A. forward my letter to you or did I send it separately? I ask this only because in my original request I explained that we would be unable to reimburse you for more than laboratory charges for print production and mailing costs. You see, the circulating exhibition for which I want your photograph Ellen Marsh is available to other museums, galleries and educational institutions on a nonprofit rental basis, and our funds cover only design and production expenses.

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

enclosure: 1

I should like very much to have your photograph for the exhibition under the conditions indicated above. However, I fully understand that as a professional photographer you may not be able to make it available to us on this basis. Please let us know your feelings in this matter.

It goes without saying that full credit will be given to your photo in the exhibition.

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

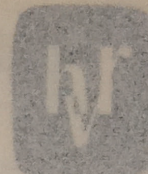
Sincerely yours,

Bernard Reut, Photographer
Department of Photography, Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

HANNES REICH VERLAG 8 MÜNCHEN-SOLLN · BUCHAUERSTR. 4



HANNES REICH VERLAG · 8 München-Solln · Buchauerstr. 4

January 22, 1963

The Museum of Modern Art
Dep. of Architecture and Design
11 West 53 Street
New York, NY 10019
U. S. A.

Mr. Benedikt Rast, Photographer
Rue de Lausanne 39
Fribourg, Switzerland

See: Marguerat S.A.

Munich, January 17, 1966
R/De

Dear Mr. Rast:

In this morning's mail I received both a print of your handsome photograph (page 39, Chateaux Vaudois) and your invoice in the amount of 47.20 S.F. (No. 677/Repro).

I was both surprised and pleased to hear from you. I originally wrote to Marguerat S.A. on November 20, 1962, and not having received any word from that office I wondered whether or not my letter reached its destination.

One question comes to mind: did Marguerat S.A. forward my letter to you or did they write to you separately? I ask this only because in my original request I explained that we would be unable to reimburse you for more than laboratory charges for print production and mailing costs. You see, the circulating exhibition for which I want your photograph will be made available to other museums, galleries and educational institutions on a nonprofit rental basis, and our funds cover only design and production expenses.

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

I should like very much to have your photograph for the exhibition under the conditions indicated above. However, I fully understand that as a ~~commercial~~ ^{professional} photographer you may not be able to make it available to us on this basis. Please let me know your feelings in this matter.

It goes without saying that full credit will be given to your photo in the exhibition.

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

Sincerely yours,

Bernard Rudofsky, Guest Director
Department of Circulating Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

HANNES REICH VERLAG 8 MÜNCHEN-SOLLN · BUCHAUERSTR. 4



HANNES REICH VERLAG · 8 München-Solln · Buchauerstr. 4

19 March 1966

The Museum of Modern Art
Dep. of Architecture and Design
11 West 53 Street
New York, NY 10019
U. S. A.

Attn. Mrs. Ellen Marsh

Dear Mr. Reich:

Munich, January 17, 1966
R/De

Your letter of February 26th reached our offices only a few days ago. I hasten to reply to you in Mr. Radofsky's absence (He is ill and has been away from the Museum for over a month.) and to Dear Mrs. Marsh, answers to all your questions.

First, our Museum's building program suddenly went ahead before I very much thank you for your kind letter dated January 12, from which I learn, that you produced also a catalog "Architecture without Architects". Radofsky is preparing around November of this year.

Both Marijan Szabo and Zoso Babec got in touch with us and we Would you please be so kind as to send me one copy and the in-voice for it? Thanking you in advance I remain

with best regards

Hannes Reich

I deeply regret that you did not have time to visit the photo collection of our Museum's Department of Architecture and Design when you were in New York because there you would have found an excellent source for material on residential architecture. There is such a vast amount of material that I scarcely know how we might help you at such a distance. Rights to most of the photos in the Architecture and Design files are held by individual photographers and you would have to get directly in touch with them for prints and all arrangements. Also, that Department prepared an exhibition called THE TWENTIETH CENTURY HOUSE for our program of Circulating Exhibitions, and I would have been glad to show you the panel records during your visit. If you plan to be in New York soon again, please let me know.

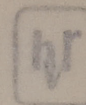
With thanks for your inquiry, and all good wishes,

Sincerely yours,

Ellen Marsh
Exhibitions Assistant
Department of Circulating Exhibitions

*Requested
B. J. Sojcher
1/25/66*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31



HANNS REICH VERLAG 8000 MÜNCHEN 23 · MARTIUSSTR. 8 · TEL. 362208 · 341481

HANNS REICH VERLAG · 8000 München 23 · Martiusstr. 8

Herrn
Bernard Rudofsky
Guest Director, Department of Circulating
Exhibitions
Museum

19 March 1964

Mr. Hanns Reich
HANNS REICH VERLAG
Martiusstrasse 8
Munich 23, Germany

Dear Mr. Reich:

Your letter of February 26th reached our offices only a few days ago. I hasten to reply to you in Mr. Rudofsky's absence (He is ill and has been away from the Museum for over a month.) and to give you answers to all your questions.

First, our Museum's building program suddenly went ahead before Christmas 1963 and our new galleries will not be ready until May of this year. This, of course, has played havoc with the schedules of many departments. We now expect to show the exhibition Mr. Rudofsky is preparing around November of this year.

Both Marijan Szabo and Toso Dabac got in touch with us and we now have their prints. Thank you very much for your help. However, we never did receive your photo (Plate 34, JUGOSLAWIEN) of Dubrovnik or Wilhelm Maywald's (Plate 42, NORDAFRIKA).

I deeply regret that you did not have time to visit the photo collection of our Museum's Department of Architecture and Design when you were in New York because there you would have found an excellent source for material on residential architecture. There is such a vast amount of material that I scarcely know how we might help you at such a distance. Rights to most of the photos in the Architecture and Design files are held by individual photographers and you would have to get directly in touch with them for prints and all arrangements. Also, that Department prepared an exhibition called THE TWENTIETH CENTURY HOUSE for our program of Circulating Exhibitions, and I would have been glad to show you the panel records during your visit. If you plan to be in New York soon again, please let me know.

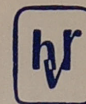
With thanks for your inquiry, and all good wishes,

Sincerely yours,

Ellen Marsh
Exhibitions Assistant
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31



HANNS REICH VERLAG 8000 MÜNCHEN 23 · MARTIUSSTR. 8 · TEL. 362208 · 341481

HANNS REICH VERLAG · 8000 München 23 · Martiusstr. 8

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

Munich, February 26, 1964
R/Mo

Dear Mr. Rudofsky,

I refer to our correspondence in October 1962. At that time you told me that your exhibition on architecture will take place at the end of 1963. Meanwhile I was in New York, and was very sorry that I did not have enough time to see you. I only managed to visit the photographic department of the Museum of Modern Art.

Formerly I had asked Mr. Szábo and Mr. Dabac to send you enlargements of the photographs I would like to have from you. I do hope that this went all right.

I have not yet terminated my collecting photographs for the volume ARCHITECTURE FROM ALL OVER THE WORLD. Do you think it would be possible for you to help me in procuring material for volume 1 "dwelling houses"?

Has your exhibition already taken place?

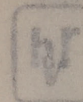
Thanking you in advance for your reply I am
yours sincerely,

Hanns Reich

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

OCT 15 1962



HANNS REICH VERLAG MÜNCHEN 23 · MARTIUSSTRASSE 8 · TELEFON 362208

October 26, 1962

Mr. Bernard Rudofsky
The MUSEUM OF MODERN ART
Department of Circulating Exhibitions

11 West 53rd Street
New York 19, NY
USA

Mr. Hanns Reich
HANNS REICH VERLAG
Martiusstrasse 8
Munich 23, Germany

Dear Mr. Reich:

October 10, 1962. R/Ko

Thank you ever so much for your good letter of October 10th.

I certainly appreciate your permission to use your photo as well as those of Marijan Szábo and Toso Dabac in my forthcoming exhibition. I shall want to make enlargements from the glossy 18x24 cm. prints of the you send me, but the exact size of the enlargements cannot be determined as yet. Since the exhibition is still many months away, I suggest you send the prints via sea mail, wrapped securely in order to avoid damage.

Will you have reproductions made in order to have them enlarged?

May I also request a print of the photo appearing at Plate 42 of your book, NORDAFRIKA, taken by Wilhelm Maywald? Apparently I overlooked this excellent photo when writing to you my original request. I hope you can provide me with the print, accompanying the others already mentioned above. In several books that are in preparation, namely Dwelling-Houses, Sacred Buildings, Bridges and Stairways. I am sure it will be Of course I shall try to do my best in helping you to collect material for the Terra Magica books you describe, but I must explain that my facilities are somewhat limited. I am a guest director at this institution and not a department administrator. There may be a possibility that the Museum's Photography Department or Architecture and Design Department can help you. However, as far as I know the collections of these departments are open for study purposes only and prints cannot be sent out. They might be quite helpful as far as recommendations, though. If you will let me know more about your requirements, I will do what I can.

The exact date of my exhibition has not yet been set, but I expect it will be toward the end of 1963.

Again, with many thanks, I remain

Sincerely yours,

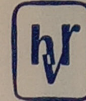
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

OCT 15 1962



HANNS REICH VERLAG MÜNCHEN 23 · MARTIUSSTRASSE 8 · TELEFON 362208

Mr. Bernard Rudofsky
The MUSEUM OF MODERN ART
Department of Circulating Exhibitions
11 West 53rd Street
New York 19/ NY
USA

September 18, 1962

Dear Mr. Reich:

May I request your assistance in the following matter. The Museum of Modern Art has asked me to prepare an exhibition October 10, 1962. R/Ko architecture which, for want of a more appropriate term, is classified as anonymous or vernacular. The exhibition will be wide in scope, chronologically and geographically.

Dear Mr. Rudofsky,

I can only reply to your letter of September 18 today as I had been away for some time. As far as I am concerned you can naturally dispose of the three photographs for your exhibition. In the case of two photographs however I would rather ask my Yugoslav friends first. I am going to do so right away.

Will you have reproductions made in order to have them enlarged?

You might be interested in the fact that in the picture book series TERRA MAGICA I have been preparing a book that - from various points of view - corresponds with the project of your exhibition. To say it more precisely, it here concerns several books that are in preparation; namely Dwelling-Houses, Sacral Buildings, Bridges and Stairways. I am sure it will be possible that we help one another: I could let you have photographs from my archives for your exhibition, and you in return would help me to complete my collection of photographs for the above mentioned books. It would however not be possible to publish the illustrations of the exhibition by some other Publishing House.

I would be very glad to know your opinion on this suggestion. Could you also tell me the approximate date of the exhibition.

I am looking forward to your reply with much interest and remain

yours sincerely,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

HANNS REICH VERLAG • MÜNCHEN • SOUL • WACHAUFSTE

September 18, 1962

Mr. Hanns Reich
Hanns Reich Verlag
Martiusstrasse 8
Munich 23, Germany

Dear Mr. Reich:

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 a handsome book published by you in 1956, "Jugoslawien," 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:

Plate 34 -- "Night view of street in Dubrovnik" (photo Hanns Reich)

" 36 -- "Roofs in Dubrovnik" (photo Marijan Szabo)

" 62 -- "Bosnische Kleinstadt im Schnee" (photo Tošo Dabac)

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

Although our budget does not permit us to pay usage fees, we will gladly reimburse you for laboratory costs involved in producing these 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 your firm does not own the rights to all three photographs, I will appreciate your advising me of the names and the 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 yours,

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.	752.31

HANNS REICH VERLAG 8 MÜNCHEN-SOLLN · BUCHAUERSTR. 4



HANNS REICH VERLAG · 8 München-Solln · Buchauerstr. 4

An das Museum of Modern Art
11 West 53rd Street
New York 19, N.Y. /USA

Attn. Mrs. Ellen Marsh

January 12, 1966

Munich, January 5, 1966
R/De

Dear Mrs. Marsh,

without having answered to your kind letter dated March 19, 1964, we erroneously filed it. We thus missed to send you the requested enlargement of my Dubrovnik-photo, Jugoslawien, (plate 34 of the terra magica book "Jugoslawien"). I suppose that it is now much too late to send this photograph - if this is not the case, please contact us immediately.

I admit, that it is very difficult to choose pictures from your archives because of the great distance. My plan to publish a great book on architecture has not yet been realized and perhaps I shall be in the position to pay you a visit before terminating the preparations. It also might be possible that I charge somebody else with it and I would very much appreciate your helping this person.

May I present my best regards and wishes for a happy New Year to you and Mr. Rudofsky

very truly yours

HANNS REICH VERLAG

Deissner
(M. Deissner
for Mr. Reich)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

your ref.: Commande no. 2.1725
Musée Guimet 570

5 May 1966

Service de Documentation Photographique January 12, 1966

Réunion des Musées Nationaux
Château de Versailles
Saint-Ouen, France

Mr. Deissner
HANNES REICH VERLAG
Buchauerstrasse 4
8 München-Solln, Germany sending us the six prints which
we ordered from the Musée Guimet.

Dear Mr. Deissner:

In answer to Modern Art purchase order #MMA 4797 we are
Thank you for your letter of January 5th. You are. Of
kind to enquire about the possible need for the will be
Dubrovnik photograph but, as you rightly guessed, exhibi-
we no longer can use it; our ARCHITECTURE WITHOUT refer to
ARCHITECTS exhibition and catalogue were produced (then)
some time ago. If any of the prints are used we
will, of course, see that payment is made to you.

We will be pleased to have Mr. Reich, or his repre-
sentative, visit our Department and look through our
photo archive. While we do not release any of the
photographs in the collection, we do have rights to
a small group of the photos and therefore can have
copy prints made for you. The balance of the photo-
graphs are marked with sources and we can refer you
directly to the holders of their copyright.

Mr. Rudofsky joins me in sending in good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant
c/o Ray Faigle

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

SERVICE DE DOCUMENTATION PHOTOGRAPHIQUE
de la Réunion des Musées
Nationaux

your ref.: Commande no. f.1725
Musée Guimet 570

5 May 1964

Château de Versailles
(Seine-et-Oise)

Service de Documentation Photographique
Réunion des Musées Nationaux
Château de Versailles
Seine-et-Oise, France

Le 15 Avril 1964

Dear Sirs:
N/ Réf. Musée Guimet 570

Thank you very much for sending us the six prints which
we ordered from the Musée Guimet.

On Museum of Modern Art purchase order #ICE 4797 we are
requisitioning payment to you in the amount of Fr. 21.
Since it has not yet been determined whether we will be
able to use any of the prints in our forthcoming exhibi-
tion being prepared by Mr. Rudofsky, we would prefer to
withhold payment of the Frs. 100 (droits reproduction)
at the present time. If any of the prints are used we
will, of course, see that payment is made to you.

With all good wishes,

Sincerely yours,

Jean CIGRAL

Conservateur des Musées Nationaux
Chargé du Service de Documentation
la Réunion des Musées
Nationaux.
Department of Circulating Exhibitions

cc: Kay Faigle

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

SERVICE DE DOCUMENTATION PHOTOGRAPHIQUE
de la Réunion des Musées
Nationaux

Château de Versailles
(Seine-et-Oise)

Le 15 Avril 1954

Rouvière,
N/ Réf. Musée Guimet 570

Le Musée GUIMET vient de nous transmettre votre
commande du 11 Avril dernier.
Je vous prie de trouver ci-jointe notre facture avec son
mode de règlement.

Dès que nous aurons reçu le montant de cette facture,
nous vous ferons parvenir ces photographies.

Veuillez agréer, *Rouvière*, l'expression de
mes sentiments distingués.

J. Guig

Jean COURAL
Conservateur des Musées Nationaux
Chargé du Service de Documentation
Photographique de la Réunion des Musées
Nationaux.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

service de documentation photographique

REUNION DES
MUSEES NATIONAUX
*
CHATEAU DE VERSAILLES
SEINE ET OISE

MG 412

April 10, 1963

Ref. AG 412.

M. Jean Coural
Conservateur au Musée de Versailles
Chargé du Service de Documentation
photographique de la Réunion des
Musées Nationaux
Chateau de Versailles
Seine et Oise, France

62 mai 1963

Dear M. Coural: vous prions de trouver ci-joint la commande

Thank you very much for your note of March 21st. I am terribly sorry that you have not yet received the payment of Fr. 7.- which I asked our business office to send you on February 28th. I cannot determine the cause of the delay, but that office assures me you should receive payment within the next two weeks. If by April 24th you do not have a cheque from us, please let me know.

If you will send a bill for the print production charges involved in providing us with the four prints accompanying your March 21st letter, I will make every effort to assure you prompt payment.

Chargé du Service de Documentation photographique
de la Réunion des Musées Nationaux.

With all good wishes,

Sincerely yours,

M. B. Rudofsky.

Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
New-York-19

P.S. vous voudrez bien nous faire parvenir le montant
de notre seconde facture.

Pièce jointe : 6 photographies.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

service de documentation photographique

R É U N I O N D E S
M U S É E S N A T I O N A U X
*
C H A T E A U D E V E R S A I L L E S
S E I N E E T O I S E

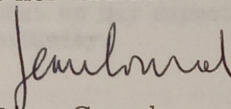
Ref. AG 412.

62 mai 1963.

Monsieur,

Nous vous prions de trouver ci-joint la commande d'épreuves photographiques que vous avez bien voulu nous adresser par votre lettre du 1 mai.

Veuillez agréer l'expression de nos salutations distinguées.



Jean Coural

Conservateur au Musée de Versailles
Chargé du Service de Documentation photographique
de la Réunion des Musées Nationaux.

M. B. Rudofsky.
Museum of Modern Art
11 West 53rd Street
New-York 19

P.S. Vous voudrez bien nous faire parvenir le montant de votre seconde facture.

Pièce jointe : 4 photographies.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

service de documentation photographique

RÉUNION DES
MUSÉES NATIONAUX

*

CHATEAU DE VERSAILLES
SEINE ET OISE

re: 735 MG 412
846 MG 412 bis

March 1, 1963

Réf. d. 735 MG 412
846 MG 412 bis

M. Jean Coural
Conservateur des Musées Nationaux
chargé du Service de Documentation
Photographique
Réunion des Musées Nationaux
Chateau de Versailles
Seine et Oise, France

105 4319
Le 25 février 1963

Dear M. Coural:

Thank you for your good letter of February 25th. In accordance with your request, and with your agreement to waive publication charges, I have requisitioned payment to you in the amount of Fr. 7. on Museum of Modern Art Purchase Order No. ICE 4319. This amount covers the price of two prints and mailing charges.

I trust that now all is in order and that we may expect to receive the prints at your earliest opportunity.

Sincerely yours, part, il est bien entendu que vous pouvez ne payer les droits de reproduction qu'au moment de la publication du livre.

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

Mlle Ellen Marsh
THE MUSEUM OF MODERN ART
11 West 53rd. Street
NEW YORK 19

Jean Coural
Jean COURAL
Conservateur des Musées Nationaux
chargé du Service de Documentation
Photographique de la Réunion
des Musées Nationaux

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

service de documentation photographique

R É U N I O N D E S
M U S É E S N A T I O N A U X
*
C H A T E A U D E V E R S A I L L E S
S E I N E E T O I S E

Réf. d. 735 MG 412
846 MG 412 bis

ICE 4319

Le 25 février 1963

Mademoiselle,

En réponse à votre lettre du 21 février dernier, j'ai l'honneur de vous faire savoir que nous ne croyons pas vous avoir envoyé de photographies au mois de Décembre.

Nous attendons pour cela d'avoir reçu le montant de notre facture.

(D'autre part, il est bien entendu que vous pouvez ne payer les droits de reproduction qu'au moment de la publication du livre.)

Veuillez agréer, Mademoiselle, l'expression de mes sentiments distingués.

Mlle Ellen Marsh
THE MUSEUM OF MODERN ART
11 West 53rd. Street
NEW YORK 19

Jean COURAL

Conservateur des Musées Nationaux
chargé du Service de Documentation
Photographique de la Réunion
des Musées Nationaux

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	752.31

SERVICE DE DOCUMENTATION PHOTOGRAPHIQUE
de la Réunion des Musées
Nationaux

re: Commande no. 735-MG 412
Commande no. 846-MG 412 bis

February 21, 1963

Château de Versailles
(Seine-et-Oise)

M. Jean Coural
Conservateur des Musées Nationaux
chargé du Service de Documentation
Photographique
Réunion des Musées Nationaux
Château de Versailles
Seine-et-Oise, France

Le 4 février 1963

Dear M. Coural: GUIDET vient de nous transmettre votre
commande du 10 janvier.

Your two invoices for prints, reproduction rights and postage son
addressed to Mr. Rudofsky have been received. The latest one,
dated February 4th, reached our offices today.

Dès que nous aurons reçu le montant de cette facture,
Please accept my sincere apologies for not having written you
about the matter of your bill at a much earlier date. The
two photographic prints for which you billed us never were re-
ceived. It occurred to me that since the package was sent by
you in the early part of December that perhaps the Christmas
rush delayed the mail. A number of packages we have received
from other sources were delayed as much as a whole month. But
the fact remains that your package never arrived.

I have one question for you. You charge us reproduction rights
on your bill. At the moment, we are interested in the prints
for possible use in an educational circulating exhibition. The
entire content of the show has not yet been determined and we
therefore are not sure whether both prints can be included. May
we waive the payment of your reproduction right amount? Further-
more, we are not usually asked to pay reproduction rights unless
publication of the material is contemplated. We plan to publish
a book based on our exhibition and if your photographs appear in
it we will, by all means, issue proper payment to you.

It may seem trifling to bother about the very modest reproduc-
tion charge, but the budget for our exhibition is quite limited
and we have many more illustrations yet to obtain.

I deeply regret the loss of your package en route to us and can
only hope that it will not cause too much trouble to remake the
prints for us.

Sincerely yours,

Ellen Marsh, Assistant to Bernard Rudofsky

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SERVICE DE DOCUMENTATION PHOTOGRAPHIQUE
de la Réunion des Musées
Nationaux

Château de Versailles
(Seine-et-Oise)

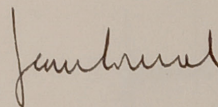
Le 4 février 1963.

N/ Réf. Musée Guimet 412 bis.

Le Musée GUIMET vient de nous transmettre votre
commande du 10 février.
Je vous prie de trouver ci-jointe notre facture avec son
mode de règlement.

Dès que nous aurons reçu le montant de cette facture,
nous vous ferons parvenir ces photographies.

Veillez agréer, Monsieur, l'expression de
mes sentiments distingués.



Jean COURAL
Conservateur des Musées Nationaux
Chargé du Service de Documentation
Photographique de la Réunion des Musées
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RÉUNION DES MUSÉES NATIONAUX
SERVICES COMMERCIAUX



SERVICE DE DOCUMENTATION PHOTOGRAPHIQUE

COMMANDE n° 735- MG 4I2

Paris, le 6 Décembre 1962

Monsieur Bernard Rudofsky
Department of Circulating Exhibitions
Museum of Modern Art
II West 53 d Street

NEW-YORK I9

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Jean COURAL

Conservateur des Musées Nationaux
Chargé du Service de Documentation
Photographique des Musées

Jean COURAL
Conservateur des Musées Nationaux
chargé du Service de Documentation
Photographique de la Réunion
des Musées Nationaux

N.B. - Le paiement est à effectuer soit par mandat, soit par chèque établi au nom de :

Monsieur l'Agent Comptable de la Réunion des Musées Nationaux, mis sous enveloppe
et adressé au Service de Documentation Photographique, Château de Versailles, S.-et-O.

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de la Réunion des Musées
Nationaux

Château de Versailles
(Seine-et-Oise)

Le 6 décembre 1962 .

N/ Réf. Musée Guimet - 735 - 44 . 412

Monsieur ,

Le Musée GUIMET vient de nous transmettre votre
commande du 18 octobre 1962 .
Je vous prie de trouver ci-jointe notre facture avec son
mode de règlement.

Dès que nous aurons reçu le montant de cette facture,
nous vous ferons parvenir ces photographies.

Veillez agréer, Monsieur , l'expression de
mes sentiments distingués.

Jean Coural

Jean COURAL
Conservateur des Musées Nationaux
Chargé du Service de Documentation
Photographique de la Réunion des Musées
Nationaux.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 3, 1962

Mr. Alex Alexandrakis
Press and Information Service
Mlle. Jeannine Auboyer
Conservateur au Musée Guimet
6, place d'Iéna
Paris 16^e, France

Dear Mlle. Auboyer:

Thank you so very much for your good letter of November 27th addressed to Mr. Bernard Rudofsky.

We are delighted to learn that you will be able to make two of the requested prints available to us, and we shall write directly to Messrs. Stein and Godard for the balance of the material needed.

Your cooperation is greatly appreciated.
Sincerely yours,

Thank you very much for your help.

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

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

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ROYAL GREEK EMBASSY, PRESS AND INFORMATION SERVICE, NEW YORK

November 12, 1962

Mr. Alex Alexandrakis
Press and Information Service
Royal Greek Embassy
120 East 56th Street
New York 22, New York

Dear Mr. Alexandrakis:

We have your letter of November 6th requesting the return of the two black and white glossy prints of Mount Athos which you loaned to Mr. Bernard Rudofsky several months ago. Enclosed with this letter you will find one of the prints.

With your permission, we would like to retain the other print, bearing the code number AD 125-236. Mr. Rudofsky borrowed the prints in connection with an exhibition he is preparing for the Museum of Modern Art. Although the exhibition is still many months away, we need to have the material we are considering on hand for reference, discussion and eventual layout purposes.

Thank you very much for your help. Sincerely,

Sincerely yours,

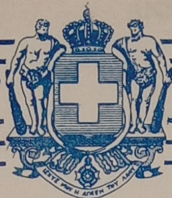
Alex Alexandrakis

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

enclosure

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ROYAL GREEK EMBASSY, PRESS AND INFORMATION SERVICE, NEW YORK

November 6, 1962

2

Dear M r. Rudofeky

May we remind you that on August 22, 1962.....
you borrowed from our Office ..2..... glossy
photographs which you have not returned yet.

Would you be kind enough to return them to us,
immediately.

Thanking you I remain,

Sincerely,

A Alexandrakis

Alex Alexandrakis.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ANNALES DU MUSÉE GUIMET ET DU MUSÉE CERNUSCHI

LES ARTS ASIATIQUES

REVUE TRIMESTRIELLE

DIRECTEUR
JEAN FILLIOZAT
RÉDACTEUR EN CHEF
JEANNINE AUBOYER

Musée Guimet, 6, place d'Iéna, 16^e

PARIS, LE 27 novembre 1962

62/486 JA/MMD

Monsieur Bernard RUDOFISKY
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53d Street
New York 19

Monsieur,

Les Presses universitaires de France m'ont transmis avec quel-
que retard votre lettre du 18 octobre et j'y réponds moi-même a-
près avoir été absente une quinzaine de jours.

Les photographies dont vous avez besoin et qui ont paru dans
la revue ARTS ASIATIQUES sont de deux provenances:

Dans le vol.IV, n°3, 1957, la figure (2) peut-être fournie par no-
tre service photographique, ainsi que la fig.(21). Mais les fig.6,
11 et 21 sont tirées d'après les ouvrages mentionnés dans les lé-
gendes des figures et nous n'en possédons pas les clichés. Il
conviendrait donc que vous vous adressiez aux deux auteurs de
ces articles:

- M.Rolf A.STEIN, 1 rue de l'Université, Paris 7e
- M.André GODARD, 3 quai d'Anjou, Paris 4e

Pour les deux illustrations dont nous possédons les clichés,
je transmets votre demande à notre Service photographique.

Veuillez croire, je vous prie, Monsieur, à l'assurance de mes
sentiments les plus distingués.

Jauboyer

(Jeannine AUBOYER)
Conservateur au Musée Guimet

em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 24, 1962

16 April 1964

Mr. Charles Rotkin
157 West 57th Street
New York, New York

Mr. Fulvio Roiter
c/o DU
Morgartenstrasse 29
Zurich 4, Switzerland

Dear Mr. Roiter:

May I request your assistance in the following matter.

In the September 1963 issue of DU I came across your excellent photographs of G3rema. I am currently preparing a special architectural exhibition for the Museum of Modern Art's Department of Circulating Exhibitions which will be sent on tour throughout the United States after a showing here in New York in the winter of 1964-65. I would like to include in the exhibition the photograph shown in the Xerox copy, and I hope that you are willing to provide me with a clear black and white glossy 8"x10" (18x24 cm.) print from your original negative.

It goes without saying, of course, that full credit would be given to you for the photograph in accordance with whatever wording you specify.

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

am

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

August 24, 1962

Mr. Charles Rotkin
157 West 57th Street
New York, New York

Dear Mr. Rotkin:

I just came across your magnificent photograph of "Toits plats, Aix-en-Provence" in the August issue of Realités and wonder whether it would be possible to obtain it for our exhibition ARCHITECTURE WITHOUT ARCHITECTS, scheduled for next year.

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

I am much looking forward to a favorable reply.

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:
	MoMA Exhs.	752.31

RADIO CORPORATION OF AMERICA
DEFENSE ELECTRONIC PRODUCTS
MOORESTOWN, NEW JERSEY



December 13, 1962

10 December 1962

Mr. John A. Vogt
Information Services
RADIO CORPORATION OF AMERICA
Moorestown, New Jersey

Dear Mr. Vogt:

Thank you very much for your letter of December 10th and for the accompanying black and white photographs of the BMEWS detection installations at Thule, Greenland. We are pleased to have this material and will credit it "courtesy of RCA" in connection with any use made in our Program of Circulating Exhibitions.

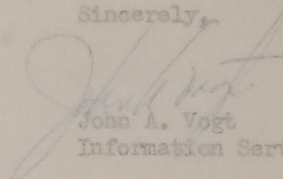
Sincerely yours,

Enclosed are some photographs of the BMEWS Detection Radars taken at Thule, Greenland, which you requested from Mr. R.

Moora, RCA, Press Relations.

Ellen Marsh
Department of Circulating Exhibitions

Sincerely,


John A. Vogt
Information Services

Enc:

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RADIO CORPORATION OF AMERICA
DEFENSE ELECTRONIC PRODUCTS
MOORESTOWN, NEW JERSEY



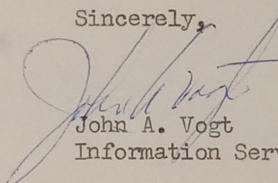
10 December 1962

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

Dear Miss Marsh:

Enclosed are some photographs of the BMEWS Detection Radars
taken at Thule, Greenland, which you requested from Mr. R.
Moora, RCA, Press Relations.

Sincerely,


John A. Vogt
Information Services

Enc:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

domus

NOV 1 1962

Miss Ellen Marsh

Assistant to Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

February 11, 1963

11 West 53rd Street

NEW YORK 19

U.S.A.

Milano 20 1962

file → Reggio

Editor
DONUS
Via Boccaccio 23
Milan, Italy 15

Dear Dr. Reggio:

Quite some months ago Mr. Bernard Rudofsky wrote to ask your advice in a matter concerning a special architectural exhibition he is preparing for The Museum of Modern Art. I know that Mr. Rudofsky would welcome some word from you. Enclosed, you will find a copy of his original letter.

Please will you let us have some word at your earliest opportunity? Thank you very much.

Sincerely yours,
We are most anxious to get in touch with Mr. Reggio, and any help you can offer in determining his whereabouts will be gratefully received.

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

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

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

domus

rivista di architettura arredamento arte

NOV 1 1962

Miss Ellen Marsh
Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19
U.S.A.

Milano 20 ottobre 1962
Redazione Domus Milano

Editorial Office
DOMUS
Via Monte di Pietà 15
Milan, Italy

Dear Sirs:

Please may I request your advice in the following matter.

Several months ago, at the end of June, Mr. Bernard Rudofsky sent a letter to your office to be forwarded to Dr. Luigi Reggio. He later wrote again to Dr. Reggio at the address via Boccaccio 23, Milan. Since no reply has been received as yet, I wonder if this address is correct.

We are most anxious to get in touch with Dr. Reggio, and any help you can offer in determining his whereabouts will be gratefully received.

Sincerely yours,

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

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domus

NOV 1 1962

rivista di architettura arredamento arte

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

Milano 29 ottobre 1962
Redazione Domus ML:mlp

Dear Miss Marsh,

we have your letter of October 24,
and got in touch with Dr. Reggio,
at once.

He has found both letters, the one
forwarded by us, as well as that
sent by Mr. Rudofsky, returning
from a long journey. However he
promised to reply immediately.

Good wishes and kind regards.

Thank you very much for your assistance.

Sincerely yours,

LA REDAZIONE
(Marianne Lorenz)

Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

dictated by B. Rudofsky; signed in his absence

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

forwarded, courtesy of DOMUS

September 24, 1962

DR. LUIGI REGGIO
VIA BOCCACCIO 23
MILAN, ITALY

Dear Dr. Reggio:

Dr. Luigi Reggio
via Boccaccio 23
Milan, Italy

Dear Dr. Reggio:
Toward the end of June I sent a letter to you, in care of DOMUS. Since no reply has reached me, as yet, it occurs to me that the original letter may have been mislaid or lost en route to you. Enclosed you will find a thermofax copy of the letter.

I am most interested to see your photographs and hope that you are willing to send a select group to me. Please be assured that full credit will be given to your work.

Thank you very much for your assistance.
Sincerely yours,

Sincerely yours,
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

dictated by Mr. Rudofsky; signed in his absence

* DOMUS # 270, p. 1. May 1952.

em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

forwarded, courtesy of DOMUS

June 29, 1962

↓
DR. LUIGI REGGIO
VIA BOCCACCIO 23
MILAN, ITALY

Dear Dr. Reggio:

Royal Geographical Society
I have always been intrigued by the photograph of Pisticci, Matera reported in DOMUS ten years ago, but I never got around to visiting the place. It just happened recently that The Museum of Modern Art asked me to prepare an exhibition of the kind of architecture which, for want of a more appropriate term, is called anonymous, vernacular or primitive -- and will include individual dwellings as well as complex towns. The vernacular architecture of Italy, which is fabulously rich, will have a special place in the exhibition. *✓*

behalf
Areas which were once the province of a few specialists, such as Pagano, have in recent years been published abundantly. So, instead of well-known houses and villages such as Alberobello, the Gulf of Naples or Sicilian hill towns, I am looking for places that still contain an element of surprise for the visitor. Your picture of Pisticci is the perfect example of what we have in mind. Would it be possible for you to send me a glossy print of the photograph, measuring ca. 24x30 cm.? Do you have similar material?

I shall be grateful for your help and I much look forward to your reply.

Sincerely yours,

*Ellen Form
Research Assistant
Department of Circulating Exhibitions*
Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

* *Domus #270, p.1, May 1952.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

Royal Geographical Society,
1, Kensington Gore, London, S.W. 7

February 25, 1963

Dear Ellen Marsh:

Many thanks for your letter dated 21st February,
which was received on 18th February.

Mr. P.J. Drewe
Royal Geographical Society
1, Kensington Gore
London, S.W. 7, England

Dear Mr. Drewe:

I have just received your letter of February 21st and I thank
you for your kindness in contacting the China Society and the
Library of the School of Oriental and African Studies in our
behalf.

As a matter of fact, we have not as yet approached the British
Museum. Mr. Rudofsky hopes to make a trip abroad within the
next few months and at that time he will undoubtedly visit the
British Museum and the Musée de l'Homme.

I certainly appreciate the thoughtful attention you have given
to our request.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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Royal Geographical Society,
1, Kensington Gore, London, S.W.7.

21st February, 1963.

Rec'd 2/25/63

Dear Miss Marsh,

Many thanks for your letter dated 25th January,
which was received on 18th February,

I have contacted the China Society, and the Library
of the School of Oriental and African Studies, but un-
fortunately neither can help. I expect that you have
tried the British Museum.

It is possible that the Musée de l'Homme, Palais
de Chaillot, Paris XVI, might be able to give you some
assistance.

Yours sincerely,

P.J. Drewe

P.J. Drewe.

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

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← To open cut here →

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

.....Royal Geographical Society,.....

.....1, Kensington Gore,.....

.....London, S.W.7.....

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

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First fold here →



.....Miss Ellen Marsh,.....

.....Department of Circulating
.....Exhibitions,.....

.....The Museum of Modern Art,.....

.....11 West 53rd Street,.....

.....New York, 19.....

N.Y. U.S.A.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

January 25, 1963

Mr. P.J. Drewe
Royal Geographical Society
1, Kensington Gore
London, S.W. 7, England

Dear Mr. Drewe:

Thank you for your good letter of January 23rd. As you might well imagine, we are distressed to learn that neither your organization or the Royal Anthropological Society has anything to offer regarding the loess pit-dwellings of China. We are, however, very grateful for your efforts in our behalf and for the NATIONAL GEOGRAPHIC MAGAZINE references.

If you should be able to recommend any institutions within Europe possibly in a position to help us, we should be delighted to know about them. (We are acquainted with Diether Wulf Graf zu Castell's book, CHINAFLUG.)

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*8. New Square.
Lincoln's Inn.*

JAN 25 1963

Royal Geographical Society,
1, Kensington Gore, London, S.W.7.

23rd
18th January, 1963.

Dear Madam,

Thank you for your letter dated 11th January addressed to Mr. Kirwan, who is now overseas.

I am sorry to say that we have none of the photographs you require. A few cave dwellings in Shensi are the nearest we have.

I had hoped that the Royal Anthropological Institute might be able to help, but unfortunately, I found on telephoning them that they could not.

I am very sorry that I am unable to assist.

Yours faithfully,

P.J. Drewe

P.J. Drewe.

P.S. I expect you know of the account of the earthquake in Kansu Province in 1920, which was published in the National Geographic Magazine in May 1922. On page 446 there is a photograph of a Cave Inn. There is also a photograph of a Cave Temple in the China Journal, December 1936, page 317 (facing).

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

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

Royal Geographical Society,

1, Kensington Gore,

London, S.W.7.

ENGLAND.

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

Second fold here

First fold here



Miss Ellen Marsh,

Dept. of Circulating Exhibitions,

The Museum of Modern Art,

11 West 53rd Street,

NEW YORK, 19,

N.Y., U.S.A.

help and am much looking fo

To open cut here

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

8, New Square,
Lincoln's Inn
London, W.C.2

27th February, 1963.

January 11, 1963

B10/1/38

Dear Sir,

The late Sir Charles Bell

Mr. L.P. Kirwan, Director
Royal Geographical Society
South Kensington
London, S.W. 7, England

I received your letter of the 14th inst., and
earlier letter of the 4th December last,
concerning several illustrations seen in "The Religion
of Tibet" published apparently in 1931.

Dear Mr. Kirwan:

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

The Museum of Modern Art has asked Mr. Bernard Rudofsky to prepare
an exhibition of the kind of architecture which, for want of a more
appropriate name, is called "anonymous" or "vernacular" but might
best be described as a presentation of man's ingenuity in terms of
architecture. This will be a major exhibition designed for circu-
lation throughout the United States and will have its first showing
in this Museum's galleries during the latter part of 1963.

Mr. Rudofsky and I have been searching intensively for black and
white photographs of the pit-dwellings in the Shansi-Shensi-Kansu-
Honan regions of China. We have looked through almost all the lo-
cally available books and periodicals dealing with the loess areas
of China, works by G.B. Cressey, F. von Richthofen, H. Forman,
M.L. Fuller & F.G. Clapp, to name but a few. Dr. Cressey plans to
send us a few original prints from his collection, but he does not
have as complete a group as we would hope to find.

Would you be able to recommend either an individual or an organiza-
tion I might contact in order to secure original photographs of
the loess area habitations? We would then ask to borrow the prints
in order to make our own copy negatives, or to have 8"x10" prints
made from original negatives. While we can offer reimbursement for
laboratory print production charges and mailing costs, our limited
budget does not permit us to approach commercial agencies requiring
usage fees.

It goes without saying that full credit will be given to all mate-
rial appearing in our exhibition.

I hope that I am not imposing on you. I shall greatly value your
help and am much looking forward to your reply.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Circulating Exhibitions

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RIDER, HEATON, MEREDITH & MILLS.

J. SMITH.
R. H. RUSSELL.
T. M. MILLS.
E. L. HANCOCK.
G. J. IRONSIDE-SMITH.
J. G. S. HARRIS.

TELEPHONE:- HOLBORN 8131.
TELEGRAMS:- "MEREDITH, LONDON"

8, New Square,
Lincoln's Inn,
London, W.C.2.

27th February, 1963.

rec'd 2/1/63

B10/1/3B

Dear Sir,
The late Sir Charles Bell

We received your letter of the 14th inst., and also your earlier letter of the 4th December last, concerning several illustrations seen in "The Religion of Tibet" published apparently in 1931.

We have been in communication with members of the late Sir Charles Bell's family and the Society of Authors in this Country but very much regret that they are unable to help in connection with this publication which was made so long ago.

Yours faithfully,

for: Rider, Heaton, Meredith & Mills,

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

R. W. Z. Mill

ing the proper person. I await your reply with considerable interest. In thanking you, and thank you in advance for your cooperation.
Sincerely yours,

Enclosure

BR/ss

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

ew

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

December 4, 1962

February 14, 1963

Mr. Rider, Heaton, Meredith and Mills
8 New Square
London, W.C.2, England

Rider, Heaton, Meredith and Mills
8 New Square
London, W.C.2, England

Dear Sirs:

In connection with an architectural exhibition I am preparing for The Museum of Modern Art's Department of Circulating Exhibitions, I wrote to The Clarendon Press in order to enquire about the possibility of using several illustrations seen in The Religion of Tibet, 1931, by Sir Charles Bell, 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,

It goes without saying that we shall give full credit to these photographs in the exhibition. And we shall gladly reimburse Bernard Rudofsky print production expenses of the person providing Guest Director needed prints.

Department of Circulating Exhibitions

I shall be most grateful for any help you can give me in contacting the proper person. I await your reply with considerable interest. In closing, I thank you in advance for your consideration.

Sincerely yours,

Enclosure

BR/ss

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

ew

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

*Orig. returned stamped "unknown",
name not listed in A.C. phone directory,*

December 4, 1962

Mr. Kurt Richter, Photographer
Rider, Heaton, Meredith and Mills
8 New Square
London, W.C. 2, England

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 architectural photography classified as anonymous or vernacular. The exhibition will be wide in scope both

In connection with an architectural exhibition I am preparing for The Museum of Modern Art's Department of Circulating Exhibitions, I wrote to The Clarendon Press in order to enquire about the possibility of securing prints from several of Sir Charles Bell's original negatives. Three of the illustrations in his book, The Religion of Tibet (published 1931) would admirably suit this special exhibition. The Clarendon Press informed me that the prints they used for publication were returned to the author, and that you, as the author's solicitor, might be able to help me. I further understand that the Canada Trust Company acted as executor of Sir Charles Bell's will.

I should like to get in touch with the individual or organization holding the original negatives in order to have 8"x10" glossy prints made. If the negatives have been destroyed, possibly you might know the whereabouts of the prints returned to Sir Charles by The Clarendon Press.

It goes without saying that we shall give full credit to these photographs in the exhibition. And we shall gladly reimburse the laboratory print production expenses of the person providing us with the needed prints.

I fully understand that this is a somewhat irregular request. I can only say that I shall be most grateful for any help you can give me in contacting the proper person. I await your reply with considerable interest.

I am, to hearing from you, and thank you in advance for your cooperation.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

BR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.31

*Orig. returned stamped "unknown"
name not listed in Arosa phone directory,*

January 31, 1963

April 12, 1963

Mr. Kurt Richter, Photographer
Arosa, Switzerland

Dear Mr. Richter:

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 1937 edition of the book DAS MITTELMEER, published by Atlantis Verlag, and at page 286 found your photograph of Positano. The photograph is a particularly handsome one and I should very much like to obtain a print of it for my exhibition. Will you be able to provide me with a black and white glossy print, measuring ca. 18x24 cm., made from your original negative, and may I have your permission to include it in the forthcoming exhibition? It goes without saying that full credit will be given you for its use.

The circulating exhibition for which I want your photograph will be made available to other museums, galleries and educational institutions on a nonprofit rental basis. Our limited funds cover only our design and studio production expenses--and do not permit us to pay the usual usage fees required by professional photographers. However, we will gladly reimburse you for laboratory charges involved in producing the print for us and for your mailing costs. I would suggest you send the print via sea mail, securely wrapped to avoid possible damage.

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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	MoMA Exhs.	752.31

Ryukyu Museum

(see OSHIRO)

April 12, 1963

Mr. Harold Roth
Eero Saarinen and Associates
20 Davis Street
Hamden, Connecticut

office: SP 7-7251
home: 389-2591

Dear Mr. Roth:

I was greatly intrigued by the chance of being able to see your aerial photographs of Korean villages, and I should like to take advantage of your offer to show them to me on one of the two days I am at Yale. I am in New Haven on Tuesdays and Thursdays and my schedule runs from 2:00 to 5:00 p.m. Can you suggest a time when we might get together?

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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Ryukyu Museum

(see OSHIRO)