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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

PAUL ZUCKER • 227 EAST 57 STREET • NEW YORK 22, N. Y. • ELDORADO 5-1326

December 19, 1964

The Museum of Modern Art
Department of Architecture
11 West 53 Street
New York City

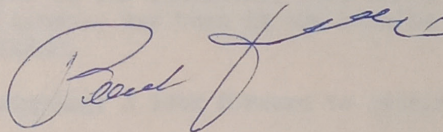
Gentlemen:

Stimulated by your fascinating exhibit, "Architecture without Architects," I would like to ask you for the following:

I am preparing a book on RUINS -from the aesthetic and not from an archeological or anthropological viewpoint - and would like to show among the illustrations also one or two photographs from your exhibition which would elucidate my point. Would you kindly permit to select those examples for publication, naturally with a caption and credit line corresponding to your request.

Thanking in anticipation for your kind cooperation,

Sincerely yours,



Dr. Paul Zucker,
Professor of History of Art and
Architecture

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	MoMA Exhs.	752.38

PAUL ZUCKER · 227 EAST 57 STREET · NEW YORK 22, N. Y. · ELBORADO 5-1326

December 22, 1964

December 21, 1964

Dr. Paul Zucker
Professor of History of Art and Architecture
227 East 57th Street
New York, New York 10022

Dear Dr. Zucker:

Your letter of the 19th has been referred to me for reply. We are delighted to learn of your interest in our exhibition, ARCHITECTURE WITHOUT ARCHITECTS.

We do not own the rights to any of the photographs used in our exhibition; they were loaned to us solely for Mr. Rudofsky's show and the accompanying catalogue. However, if you will let me know the panel numbers of the photographs in which you are interested for your forthcoming book, I will give you the necessary information for obtaining prints from the original sources.

A great many of the photographs in the exhibition were taken by Mr. Rudofsky and he will, of course, use them in the book he is preparing based on the exhibition.

Your project sounds most intriguing; I look forward to hearing from you.

Sincerely yours,

Ellen Marsh
Research Assistant

Paul Zucker

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PAUL ZUCKER . 227 EAST 57 STREET . NEW YORK 22, N. Y. . ELDORADO 5-1326

December 28, 1964

Miss Ellen Marsh
Research Assistant
The Museum of Modern Art
Department of Architecture & Design
11 West 53 Street
New York , N.Y. 10019

Dear Miss Marsh:

Thank you for your letter of December 21st and for the kind help offered for procuring photographs from the exhibition ARCHITECTURE WITHOUT ARCHITECTS.

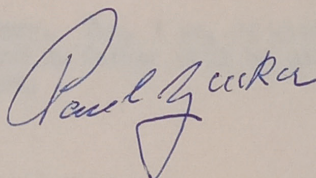
Thus I would be very grateful if you will let me know whereto I must tum in order to get the following two photographs:

- 1) #17, Les Beaux-en-Provence B.B. - Prod. 6
- 2) #32, Sotalba castle . Schagöl Prod. 30

By the way, are you the same Ellen Marsh who, some years ago, attended my lectures and whom I remember very well - if so, please, give my regards to ~~my~~ ^{your} father.

With my personal greetings,

Sincerely yours,



Paul Zucker

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

PAUL ZUCKER
227 EAST 57 STREET
NEW YORK 22, N. Y.
ELCGRADO 8-1224

Miss Ellen Marsh
Research Assistant
The Museum of Modern Art
New York City

Dear Miss Marsh:

December 30, 1964

Thank you very much for your informative letter of December 30. Since you assured me that I can get photographs of both pictures from the exhibit, ARCHITECTURE WITHOUT ARCHITECTS, I will write to Mr. Echagüe in Madrid asking him to have a print made from photo #32. This, I think, would facilitate getting both prints made on a single order.

Dr. Paul Zucker
227 East 57 Street
New York, New York 10022

Thanking
regards,

Dear Dr. Zucker:

Your letter of the 28th has just reached me. Mr. Rudofsky says that he is willing to let you use his photograph, #17 (Baux), in your forthcoming book with the accompanying credit: photo by Bernard Rudofsky from Architecture Without Architects. Photo #32 (Sotalbo) was taken by José Ortiz Echagüe whose address is Tutor, 24, Madrid 8, Spain.

You can either write to Mr. Ortiz Echagüe for a glossy print or ask that he send a release note to my attention authorizing me to have a print made from our exhibition copy negative. You can identify the precise view you want by telling him that it appears at Plate 190 of the 1960 edition of his España: Castillos y Alcazares.

If you are not in too great a rush, perhaps we might wait to hear from Mr. Ortiz Echagüe in the event that you want a print from our negative. Then, I can get both prints to you with a single order.

You have a remarkable memory. Yes, I am, of course, delighted that you remember me -- and my father will be greatly pleased to receive regards from you.

With all good wishes,

Sincerely yours,

Ellen Marsh
Research Assistant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PAUL ZUCKER
227 EAST 57 STREET
NEW YORK 22, N. Y.
ELDORADO 5-1326

1-7-65

Miss Ellen Marsh
Research Assistant
The Museum of Modern Art
New York City

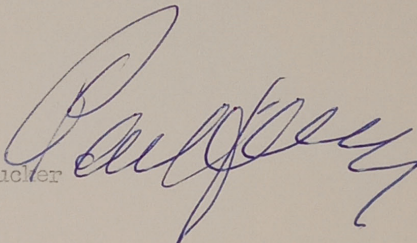
Dear Miss Marsh:

Thank you very much for your informative letter of December 30. Since you assured me that I can get photographs of both pictures from the exhibit, ARCHITECTURE WITHOUT ARCHITECTURE, I will write to Mr. Echagüe in Madrid asking him to authorize you to have a print made from photo #32, This, as you rightly point out, would facilitate matters in so far as you may have then both prints made on a single order.

Thanking for your helpful cooperation I am, with best regards,

Sincerely yours,

Paul Zucker



copy of my letter
to Mr. Echagüe encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

BY AIR MAIL

January 7, 1965

Mr. Jose Ortiz Echague
Tutor, 24
Madrid 8
S P A I N

Dear Mr. Echague:

For a forthcoming book of mine I am very much interested to have among the illustrations your photo SOTALBO, #32 from the exhibition ARCHITECTURE WITHOUT ARCHITECTS.

Upon my inquiry at The Museum of Modern Art I was informed that I should turn to you for the following: If you kindly send a release note to Miss Ellen Marsh, Research Assistant, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019, authorizing her to have a print made from the exhibition copy negative, I would be most grateful to you. The precise view I am interested in for my book on RUINS appears at Plate 190 of the 1960 edition of your Espana: Castillos y Alcazares.

Thanking for your kind cooperation in anticipation,

Very sincerely yours,

Dr. Paul Zucker,
Professor of History of Art
and Architecture.

cc to Museum of Modern Art,
Att. Miss Ellen Marsh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF PHOTOGRAPH REQUISITION

DATE NEEDED

NAME Ellen Marsh DEPT Arch. & Design DATE OF REQUEST 1/21/65

JOSÉ ORTIZ ECHAGÜE

INGENIERO
TUTOR, 24
MADRID

Madrid, 18 de enero de 1965

Miss Ellen Marsh
Research Assistant
The Museum of Modern Art
11 West 53 Street
NEW YORK, N.Y.

Distinguida Srta. Marsch:

El Dr. Paul Zucker me escribe solicitando autorización para la reproducción de mi fotografía SOTALBO expuesta en ese Museo.

Le he contestando dándole mi conformidad para ello, según verá Vd. por la copia adjunta, agradeciéndole a Vd. mucho le faciliten realizar la reproducción que desea.

Queda suyo afmo. s. s.

q.e.s.m.,

[Handwritten signature]

22 January 1965

above 2 photos received, labelled
and mailed.

rlt

TOTALS: NEGS..... PRINTS..... 2 PHOTOSTATS..... BLUEPRINTS.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF PHOTOGRAPH REQUISITION

DATE NEEDED

NAME Ellen Marsh DEPT. Arch. & Design DATE OF REQUEST 1/21/65
CHARGE TO: Dr. Paul Zucker / 227 East 57 Street / New York, New York 10022

Madrid, 18 de enero de 1965

Dr. Paul Zucker
Professor of History
of Art and Architecture
227 East 57 street
NEW YORK 22 - N.Y.

Querido Dr. Zucker:

He recibido su atenta carta del 7 de este mes solicitando mi autorización para reproducir mi fotografía SOTALBO expuesta en The Museum of Modern Art.

Desde luego doy a Vd. mi conformidad a la reproducción que desea, para lo que puede utilizar el original que en su día envié.

En este sentido escribo, según Vd. me indica, a Miss Ellen Marsh, Research Assistant, The Museum of Modern Art.

Celebrando haberle complacido, queda suyo afmo. S. S.

Best (name credit: Bernard Rudofsky from architect que. S. S.,
without Architects)

Sotalbo (credit: José Luis Sotelo, #20)

22 January 1965

above 2 photos received, labelled
and mailed.

rlt

TOTALS: NEGS. PRINTS 2 PHOTOSTATS BLUEPRINTS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF PHOTOGRAPH REQUISITION

DATE NEEDED

NAME Ellen Marsh DEPT. Arch. & Design DATE OF REQUEST 1/21/65

CHARGE TO: Dr. Paul Zucker / 227 East 57 Street / New York, New York 10022
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 SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE
NAME OF PHOTOGRAPHER TO BE TAKEN DATE TIME
ADDRESS LOCATION IN MUSEUM SPECIFY
NO. NEGS. NO. PRINTS OTHER SPECIFY

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH GLOSSY, MATTE, SEMI-MATTE
from collection of ARCHITECTURE WITHOUT ARCHITECTS negatives held by Mr. Dolan, Compo:		
Bauhaus (credit: Bernard Rudofsky from <u>Architecture Without Architects</u>) #6		8x10 glossy
Sotolbo (credit: José Ortiz Echagüe) #30		" "
22 January 1965		
above 2 photos received, labelled and mailed.		
rlt		
TOTALS: NEGS. PRINTS. <u>2</u> ...	PHOTOSTATS.	BLUEPRINTS.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

PAUL ZUCKER . 227 EAST 57 STREET . NEW YORK 22, N. Y. . ELDORADO 5-1326

January 21, 1965

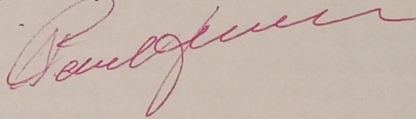
Miss Ellen Marsh
Research Assistant
The Museum of Modern Art
New York City

Dear Miss Marsh:

Already today I received a very nice letter from Mr. Echague of Madrid, in reply to mine of January 7th, with which he sent me also copy of his letter to you of January 18th. Thus everything seems to be cleared and I would like you to order both photographs (#17- Baux- Mr. Rudfolsky's, and #32 - Sotalbo- Mr. Echague's) as you indicated with your letter of December 30th. Certainly shall I look to it that the respective credit line will appear.

Thanking for your kind attention to this matter, I am with personal greetings,

Sincerely yours,



Paul Zucker

letter)

Ronald...
8

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

November 24, 1964

Miss Gisèle Mascard
Studio TAN/Jean Dieussaide
2 rue Jourdain-les
Paris, France

-Mrs. Dozet
Room 1602
Yugoslav State Tourist Office
509 Madison Avenue
New York, New York 10022

Dear Mrs. Dozet:

Enclosed with this note you will find the No. 13, 1957 issue of JUGOSLAVIJA which you very kindly loaned to us some time ago.

Thank you for permitting us to hold the issue for such an extended period.

Sincerely yours,

Ellen Marsh
Research Assistant

Please forgive us for not having returned the prints to you at a somewhat earlier date. What with Mr. Budafsky's late return from abroad and the construction of our new Museum galleries, we are considerably delayed in our work.

With many thanks for your kindness and patience, and with all good wishes to you for this new year, I remain

Sincerely yours,

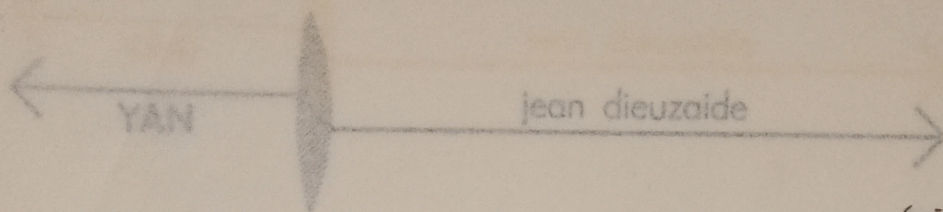
Ellen Marsh
Department of Circulating Exhibitions

10/13/65 - 7 photos not id (no accompanying letter)

enclosures

*42 photos
Bernardini & Co.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38



6 January 1963

Toulouse, le 28 Mai 1963

Rec'd 6/11/63

Miss Gisèle Mascaras
Studio YAN/Jean Dieuzaide
2 rue Joux-Aigues
Toulouse, France

Dear Miss Mascaras:

It has been some time since our last correspondence, but I believe you will remember that M. Dieuzaide sent us a group of his photographs for consideration in connection with a special architectural exhibition being prepared for our Department of Circulating Exhibitions. Since Mr. Rudofsky was away at the time the prints arrived, I asked to hold them for his consideration.

Mr. Rudofsky has seen the prints, and they have also been shown to the Director of our Department of Architecture. We all think they are truly exceptional photographs, and that is what makes my task of returning them to you so difficult. I now see from from earlier correspondence that I did not describe the aim of the exhibition we are preparing; we are attempting a survey of nonhistorical architecture, what might be called nonclassified architecture, and Romanesque structures do not fall within this area.

Nous vous remercions également du règlement de 3 dollars pour les 3 photographies sur la Turquie que nous vous Please forgive me for not having returned the prints to you at a somewhat earlier date. What with Mr. Rudofsky's late return from abroad and the construction of our new Museum galleries, we are considerably delayed in our work.

With many thanks for your kindness and patience, and with all good wishes to you for this new year, I remain

Sincerely yours,

Gisèle Mascaras

Ellen Marsh
Department of Circulating Exhibitions

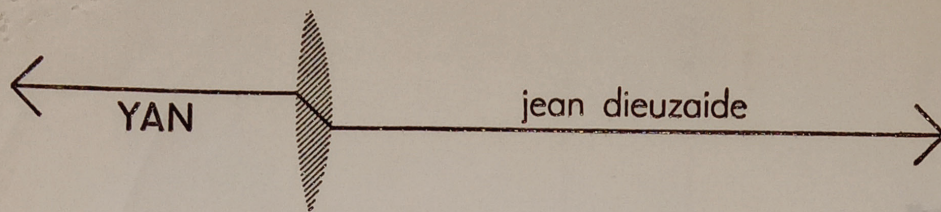
G. Mascaras

enclosures

2 rue joux-aigues • toulouse • tél : 52-62-62 • c.

42 prints
Romanesque architecture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38



Toulouse, le 28 Mai 1963

Rec'd 6/11/63

M. Jean Dieuzaide
2 rue Joux-Aïgues
Toulouse, France

Dear M. Dieuzaide:

Your letter of May 20th and the two
photos in this morning's mail, along with
continuing research on his forthcoming
new shows in his behalf.

I am only sorry that Mr. Rudofsky is
unable to visit. They are truly superb and I am extremely grateful to you
for your efforts in sending them to us, twice from the three which
we have already seen and which I should like to see. Rudofsky is
now working on a project in the exhibition. If you do not
consider it too late, please send him the photos.

Madame,

Nous vous remercions de votre aimable lettre du
20 Mai. Nous sommes tout à fait d'accord pour que vous conserviez
jusqu'au retour de Monsieur Rudofsky l'ensemble des photographies
que nous vous avons expédiées, afin qu'il puisse choisir celles qui
éventuellement retiendront son attention.

Nous vous remercions également du règlement de
3 dollars pour les 3 photographies sur la Turquie que nous vous
avons adressées sur votre demande.

Dans l'attente du retour de Monsieur Rudofsky,

Nous vous prions de croire, Madame, à l'expres-
sion de nos sentiments les meilleurs.

Gisèle Mascaras

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

G. Mascaras

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 20, 1963

→ M. Jean Dieuzaide
2 rue Joux-Aigues
Toulouse, France

Dear M. Dieuzaide:

Your letter of May 10th and the accompanying photographs reached our office in this morning's mail. Since Mr. Rudofsky is now in Europe continuing research on his forthcoming exhibition, permit me to send you thanks in his behalf.

I am only sorry that Mr. Rudofsky is not here now to see your photographs. They are truly superb and I am immensely grateful to you for your kindness in sending them to us. Aside from the three which we ordered, there are about 23 which I should like Mr. Rudofsky to see because they are pertinent to the exhibition. If you do not consider it too great an imposition, may I propose retaining either the entire group or only the 23 until Mr. Rudofsky returns in September and has an opportunity to see them? If you prefer, however, I will return the whole set to you and ask for the 23 again after his return. Please do not hesitate to tell me which arrangement will be more pleasing to you.

Our business office has been given instructions to send you payment in the amount of \$3.00 for the three prints originally requested. Payment has been requisitioned on Purchase Order No. 4520.

Again, many thanks for your kind cooperation and most generous response to our request.

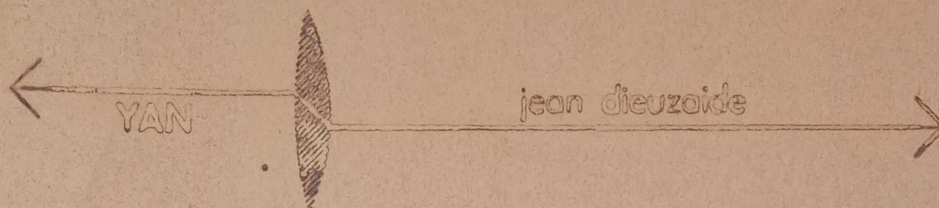
With all good wishes, I remain

Sincerely yours,

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

*he's interested in structural
rather than ornamental
detail.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Toulouse, le 10 Mai 1963

Monsieur Bernard RUDOFISKY
Guest Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53 rd Street
NEW - YORK 19

Monsieur,

Votre lettre du 29 Avril me demandant des photographies de Turquie parues dans le livre de Lord Kinross, édité chez Arthaud, m'est bien parvenu, et je vous prie de trouver sous ce pli les 3 photographies que vous me demandez.

Je profite de l'occasion pour vous proposer d'autres documents, car je suis spécialiste d'architecture romane pour le Midi de la France.

Voici quelques spécimens que je vous serais renaissant de me retourner si vous ne jugez pas utile de les retenir.

Il est évident que je peux difficilement vous faire cadeau des tirages si déjà je suis obligé de vous abandonner mes droits d'auteur.

Dans l'espoir que certains de ces sujets retiendront votre attention,

Je vous prie de croire, Monsieur, à l'expression de mes sentiments très distingués.

J. DIEUZAIDE

P. S. - Prix d'un tirage 18 x 24 : 1 dollar.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 29, 1963

Studio YAN
2 rue Joux Aigues
Toulouse (Haute Garonne)
France

Dear Sirs:

May I request your assistance in the following matter.

The Museum of Modern Art has asked me to prepare a special architectural exhibition for their program of circulating exhibitions. I was given your address by the publishing firm of B. Arthaud after I wrote to them concerning my wish to obtain three of your excellent photographs for use in my exhibition. The particular photographs I refer to appear at Plates 75, 141 and 205 in the book TURKEY (Lord Kinross/Robert Mantran). Will it be possible to secure good black and white glossy prints, measuring ca. 18x24 cm., made from your original negatives? Most important, may I have your permission to use them in the exhibition? It goes without saying that full credit will be given you for their use.

We will gladly reimburse you for laboratory charges involved in producing the prints (about \$1.00-\$1.50 in New York) and for your mailing costs. Unfortunately, our limited budget does not permit us to pay usage fees. Our circulating exhibitions are made available to other galleries, museums and educational institutions on a nonprofit rental basis and our funds cover only production expenses and the acquisition of a select group of photographs.

I shall be most appreciative of your help, and I look forward to your reply with great interest.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Not Card

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 21, 1964

M. Jean Dieuzaide
Studio YAN
2 rue Joux-Aigues
Toulouse, France

Dear M. Dieuzaide:

You may recall that in May 1963 you kindly provided us with one of your photographs for use in a special architectural exhibition being prepared by Mr. Bernard Rudofsky for the Museum of Modern Art.

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

Plate 141. Turkey. Photo by YAN. Thames & Hudson, London. 1959

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

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

Thank you very much for your assistance.

Sincerely yours,

Ellen Marsh
Research Assistant
Department of Architecture and Design

Rec'd Card

enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Please return completed card to Ellen Marsh, The Museum of Modern Art
11 West 53 Street
New York, New York 10019

For catalogue accompanying the exhibition "Architecture Without Architects."

PHOTO: "Valley of Pigeons" near Ghenevne
in Turquie (Cappadoce)

CREDIT: à vote générosité

YAN (Dievzaid)

Permission is hereby granted to use this photograph in connection
with publicity related to the exhibition: yes. 1 to mya

Dear Professor Zachwatowicz:

We look forward to receiving the two photographs from "Archi-"
In today's mail we received the two photographs from ARKADY
which you promised to us in your letter of July 30th. They
arrived in excellent condition and we shall take good care
of them. After Mr. Rudofsky's exhibition is ready, we will
see that the prints are returned to ARKADY. We will make
copy negatives from the prints so that we can make enlarge-
ments for the exhibition panels.

Your cooperation is greatly appreciated.

Sincerely yours,

Department of Circulating Exhibitions

Ellen Marsh
Department of Circulating Exhibitions

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

1 October 1963

Prof. Dr. Jan Zachwatowicz
Politechnika Warszawska
Warszawa, Poland

Dear Professor Zachwatowicz:

→ Prof. Dr. Jan Zachwatowicz
Politechnika Warszawska
Warszawa, Poland

for your kind letter of July 30th addressed
I am replying in his behalf because he is
away from his office at the present time.

Dear Professor Zachwatowicz:

In today's mail we received the two photographs from ARKADY
which you promised to us in your letter of July 30th. They
arrived in excellent condition and we shall take good care
of them. After Mr. Rudofsky's exhibition is ready, we will
see that the prints are returned to ARKADY. We will make
copy negatives from the prints so that we can make enlarge-
ments for the exhibition panels.

Your cooperation is greatly appreciated.

Sincerely yours,

Department of Circulating Exhibitions

Ellen Marsh
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

Warsaw, July 30, 1963

Rec'd August 2, 1963

19 August 1963

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

Prof. Dr. Jan Zachwatowicz
Politechnika Warszawska
Warszawa, Poland

Dear Director

Dear Professor Zachwatowicz:

I am very sorry for the delay in my answering your letter concerning the book "Archi-
do połowy XIX wieku". Thank you very much for your kind letter of July 30th addressed to Dr. Rudofsky. I am replying in his behalf because he is away from his office at the present time.

do połowy XIX wieku" were taken by the publishing house that prepared the book for publication. We look forward to receiving the two photographs from "Archi-
tektura Polska do połowy XIX wieku" which you have had to order from your publishing house. Just as soon as we receive the package we will let you know. It was all very unfortunate that the publishing house promised me to send them now but they will soon reach the Museum.

Sincerely yours,

Sincerely yours

Prof. dr Jan Zachwatowicz
Ellen Marsh
Department of Circulating Exhibitions
Warszawa, Poland

Jan Zachwatowicz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

Warsaw, July 30, 1963

Rec'd August 2, 1963

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

Dear Director Rudofsky

I am very sorry for the delay in my answering your letter concerning the two prints from my book "Architektura Polska do połowy XIX wieku" for the exhibition. As these photographs were taken by the publishing house that prepared the book for publication - and I haven't the negatives - I asked them to send these prints to the Museum of Modern Art. Unfortunately it was all delayed, but the publishing house promised me to send them now very quickly and I hope they will soon reach the Museum.

Sincerely yours

Prof. dr Jan Zachwatowicz
Politechnika Warszawska
Warszawa, Poland

Jan Zachwatowicz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

June 21, 1963
March 4, 1963

Dr. Dr. Jan Zachwatowicz
Politechniki Warszawskiej
Warszawa, Poland

Dear Dr. Zachwatowicz:

During the early part of March Dr. Bernard Rudofsky wrote to you regarding a special architectural exhibition he is preparing for our Museum. Since no reply has reached us, we assume that the original letter went astray in the mail en route to you. Enclosed is a copy for your information. Exhibition will be wide in scope both chronologically and geographically.

Thank you very much for any assistance you can offer us. We look forward to hearing from you at your earliest opportunity.

In your letter mentioning exhibition: page 368, "Zabludow. Synagogue, XVIII c." and page 379, "Ciaskowole." I should like to obtain good glossy black and white prints of both of these photographs, made from their original negatives and measuring ca. 18x24 cm. Will you be able to supply the prints, and may I have your permission to use them?

Ellen Marsh
Department of Circulating Exhibitions

It goes without saying that full credit will be given to these photographs in the exhibition according to any wording you specify.

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

I hope that I am not imposing on you. Your help will be immensely appreciated.

P.S. Kindly address your reply either to your enclosure to Dr. Rudofsky or Miss Ellen Marsh.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Forrester 8-10-63
see 2nd letter
what goes for
your letter of September 17 reached me
on holidays
certainly was a misunderstanding as
the exhibition will be a success
than
work
cost

March 4, 1963

Dr. Jan Zachwatowicz
Politechniki Warszawskiej
Warszawa, Poland

Dear Dr. Zachwatowicz:

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

In your excellent book of 1956, ARCHITEKTURA POLSKA DO POŁOWY XIX WIEKU, I have noted two photographs which interest me very much in terms of the forthcoming exhibition: page 368, "Zabludow. Synagogue, XVIII c." and page 379, "Ciezkowcie." I should like to obtain good glossy black and white prints of both of these photographs, made from their original negatives and measuring ca. 18x24 cm. Will you be able to provide me with the prints, and may I have your permission to use them in my exhibition?

It goes without saying that full credit will be given to these photographs in the exhibition according to any wording you specify.

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

I hope that I am not imposing on you. Your help will be immensely appreciated, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Torremolinos 8.10.63

see 2nd letter

Dear Miss Marsh,

Your letter of September 17th reached me here where I am on holidays.

It certainly was a misunderstanding as I never knew that the exhibition will be a circulating one and for educational purposes. More than once I have given photographs for that sort of things. So of course do keep the one you have, exhibit it and forget about the cost.

I hope this letter will come in time.

Sincerely yours
Edauro

I now see that I should have explained the particular conditions of the exhibition for which your photograph was available to other museums. All artists are understood to be on an equal basis. Our limited funds must pay for things we must not pay for — and do not profit as the rest of what has been paid by professional photographers. All artists are given to all photographs used in the exhibition and no publication or publicity use of the photographs is made without prior written permission from the photographer.

The \$5.50 sent to you was to cover your laboratory preparation cost, the sum being determined by the bills other professional photographers have submitted for this service.

If necessary, we have had to acquire far more photographs than we can use in the final production of the exhibition. If you feel, however, that you cannot permit us the consideration and possible use of your photograph without your usual fee we will understand your position and will see that your picture is returned to you.

I hope that the foregoing explanation has helped to clarify matters and I look forward to your reply with considerable interest.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Eliky Zannas.

Paris, 22nd August, 1963.

17 September 1963

→ Mrs. Eliky Zannas
228 rue de Rivoli
Paris I^e, France

Miss Ellen Marsh

Department of Circulating Exhibitions

The Museum of Modern Art

Dear Mrs. Zannas:

Your letter of August 22nd was received this morning upon my return from vacation. I am deeply distressed to learn that there has been some misunderstanding concerning the photograph Mr. Rudofsky requested for his exhibition. Whatever fault of communication occurred, it certainly was not our intention to offend you.

On November 19, 1962 we wrote to Mouton & Company asking for a photograph of the Plate 138 photograph from your book, KHAJURAH. In the third paragraph we stated "Although our budget does not permit us to pay usage fees, we will be glad to reimburse you for laboratory charges involved in print production." When your reply, dated December 6, 1962, was received stating that you had received the letter originally sent to Mouton and that "The laboratory charges are not going to be very heavy....," we assumed that you had accepted our conditions of request.

I now see that I should have supplemented the Mouton letter with one explaining the particular conditions of the exhibition. The circulating exhibition for which your photograph was requested 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. Full credit is given to all photographs used in the exhibition and no publication or publicity use of the photographs is made without prior written permission from the photographer.

The \$2.50 sent to you was to cover your laboratory production cost, the sum being determined by the bills other professional photographers have submitted for this service.

Of necessity, we have had to acquire far more photographs than we can use in the final production of the exhibition. If you feel, however, that you cannot permit us the consideration and possible use of your photograph without your usual fee we will understand your position and will see that your picture is returned to you.

I hope that the foregoing explanation has helped to clarify matters and I look forward to your reply with considerable interest.

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Eliky Zannas.

Paris, 22nd August, 1963.

Miss Ellen Marsh

Department of Circulating Exhibitions

The Museum of Modern Art

11 West 53rd Street

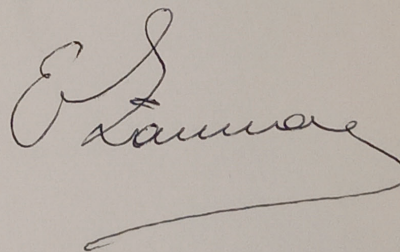
New York - 19.

Dear Miss Marsh,

I beg to acknowledge receipt of your letter of August 7th. and your check of \$2.50 which I herewith return as I think you have wrongly interpreted the liberty I left you to fix the amount due for the photograph.

You perfectly well know what is the price usually paid for a photograph used for an exhibition or a publication. I'll rather offer the photograph to your Museum instead of keeping this ridiculous amount.

Sincerely Yours,

A handwritten signature in dark ink, appearing to read 'E. Zannas', with a long, sweeping horizontal line extending from the bottom of the signature.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Eliky Zannas
228, rue de Rivoli
Paris.

Paris, 11th, July 1963.

7 August 1963

Mr. Bernard Rudofsky

Guest Director

Department of Circulating Exhibitions

The Museum of Modern Art

11 West 53rd Street

New York - 19.

Mrs. Eliky Zannas
228 rue de Rivoli
Paris 1^e, France

Dear Mrs. Zannas:

The package containing your photograph arrived here quite safely in yesterday's mail. I am holding it for Mr. Rudofsky's attention upon his return to the United States.

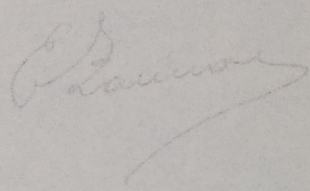
Since you have left in our hands the decision concerning the amount to be reimbursed for print production, I have reviewed our invoices and have determined the amount of \$2.50. A check will be sent to you by our business office.

With many thanks for your kind cooperation, I remain

Sincerely yours,

Ellen Marsh
Department of Circulating Exhibitions

Sincerely Yours,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Eliky Zannas
228, rue de Rivoli
Paris.

Paris, 11th. July 1963.

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

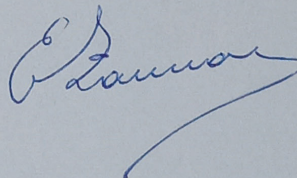
Dear Sir,

Received 8/6/63 { Referring to your letters of November 19th. 1962
and June 24th. 1963 I beg to inform you that I have
forwarded today by seaimail registered, the photograph
you have asked me for.

As regards the reimbursement of the charges
involved, I should like to leave to your discretion the
amount which you deem reasonable.

I hope that the photograph will reach you in good
form and remain,

Sincerely Yours,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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24 June 1963 1962

Mrs. Eliky Zannas
228 rue de Rivoli
Paris 1^e, France

see also: Mouton + Co.

Dear Mrs. Zannas:

You may recall that in December 1962 Dr. Bernard Rudofsky wrote to you concerning the photograph No. 138 of your book, KHAJURAH. I do hope that all is in good order and that we may expect to receive a print measuring ca. 18x18 cm. made from your original negative. 18 cm. My chief interest is in getting the best print possible; the dimensions are not critical.

Dr. Rudofsky is currently away from the office, traveling in connection with additional research for his exhibition. I do not intend to press you with this inquiry but only wish to determine approximately when we might expect to receive the print.

your laboratory, particularly at this busy season of the
I look forward to your reply. With all best wishes,

Sincerely yours, full credit will be given to you and the book, Khajuraho, in connection with any use made of your photograph.

Ellen Marsh thanks for your gracious response to my request.
Research Assistant
Department of Circulating Exhibitions

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Mrs. Eliky Zannas
228 rue de Rivoli
Paris 1^{re}*

See also: Mouton + Co.

*Mr. Bernard Rudofsky
Guest Director
Museum of Modern Art
New York 100
14 December 1962*

Mrs. Eliky Zannas
228 rue de Rivoli
Paris 1^{re}, France

See also: Mouton + Co.

Dear Mrs. Zannas:

Thank you very much for your good letter of December 6th. I am delighted to learn that we may expect to receive a print of your photograph No. 138. Since the negative is square, you might ask your laboratory to produce a print measuring ca. 18x18 cm. My chief interest is in getting the best print possible; the dimensions are not critical.

The exhibition is still many months away. While I should like to have the print as early as possible, there is no urgency behind my request and I do not wish to rush you or your laboratory, particularly at this busy season of the year.

Needless to say, full credit will be given to you and the book, Khajuraho, in connection with any use made of your photograph.

Again, my thanks for your gracious response to my request.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The laboratory charges are not going to be very heavy. The picture can't be put in the exhibition and will always be mentioned that it comes out of the book "Khajuraho" as if you want anything else do write me the soonest

*Sincerely yours
Bernard Rudofsky*

em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

Mrs. Eliy Zamos
228 rue de Rivoli
Paris 1^e

Athens 6 Dec. 1962

Mr. Bernard Rudofsky
Guest Director
Museum of Modern Art
New-York 18 Dec 4, 1962

See also: Morton + Co.

Dear Sir,

I received today through my publisher your letter dated 19 November, with the request of a photograph of N° 138 of my book.

I don't have any objection to send you this photograph as soon as I'll be back in Paris, it means before Christmas. I possess the original negatives and the rights. The original negative is square 6x6, and I do not think that the size you ask for, 18x24 cm will be a success. It needs a rather square shape.

Please do write me when your exhibition starts, and if I am not back I'll manage so you will receive it in time.

The laboratory charges are not going to be very heavy I'll let you know. The picture can't be published beside a pamphlet of the exhibition and with always the mention that it comes out of the book "Kojiraho" as. If you want anything else do write me the soonest

Sincerely yours
E. Zamos

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mouton & Co n.v.

PUBLISHERS

THE HAGUE • P.O. BOX 1132 • THE NETHERLANDS

NOV 30 1962

Phone: (070) 163360

Postal Account: 673916

Bankers: De Twentsche Bank N.V., The Hague

Deutsche Bank A.G., Bonn, Konto Nr. 63003

Cable Address: Mouton • The Hague

Our ref: PAR/DC

Your ref:

December 4, 1962

Mr. Bernard Rudofsky,
Dept. of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19. N.Y. U.S.A.

Mr. Peter de Ridder
MOUTON & COMPANY N.V.
P.O. Box 1132
The Hague, The Netherlands

Dear Mr. de Ridder:

Thank you so very much for your good letter of November 26th directed to Mr. Rudofsky.

Your letter of November 19th has been passed on to Mrs. E. Zannas, thus saving us the time in writing her separately. Undoubtedly we shall hear from her before long.

Again, our thanks for your kind cooperation.

I do not know, whether Mrs. Zannas will ask you to pay a fee, to your request, in any case we do not want to receive a fee from you and leave this question completely to Mrs. Zannas.

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

Sincerely yours,
MOUTON & CO. N.V.,

Peter de Ridder

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

Mouton & Co n.v.

PUBLISHERS

THE HAGUE • P.O.BOX 1132 • THE NETHERLANDS

NOV 30 1962

Phone: (070) 183360

Postal Account: 473950

Bankers: De Twentsche Bank N.V., The Hague

Deutsche Bank A.G., Bonn, Konto Nr. 63003

Cable-Address: Monco - The Hague

Our ref: PdR/DG

Your ref:

November 19, 1962

Mr. Bernard Rudofsky,
Dept. of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19. N.Y. U.S.A.

Dear Sir:

May I request your assistance in the following matter. The Museum of Modern Art has asked us to prepare an exhibition of the kind of architecture which, for want of a more up-to-date term, might be called an abstract or vernacular, and which will be of interest both chronologically and geographically.

November 26th, 1962.

Dear Mr. Rudofsky:

Your letter of November 19th has been passed on to Mme E. Zannas, c/o Hôtel Meurice, Rue Rivoli, Paris, France,

Indeed we own the complete copyright on the book Khajuraho; however Mrs. Zannas has made all photographs herself and we think that she should decide on requests like yours.

I do not know, whether Mrs. Zannas will ask you to pay a fee, if she agrees to your request; in any case we do not want to receive a fee from you and leave this question completely to Mrs. Zannas.

Sincerely yours,
MOUTON & CO. N.V.,

Peter de Ridder

Peter de Ridder

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

November 19, 1962

November 5, 1962

The Director
Mouton & Company
Herderstraat 5
s'Gravenhage, Holland

Dear Sir:

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

I have recently had occasion to look through your handsome publication Khajuraho, by Mrs. Eliky Zannas and noted therein a photograph I should like to obtain for my exhibition. The illustration is plate 138 and has the caption, Duladeo, ceiling of the Mahamandapa. I shall need a good black and white glossy print of the photo, made from the original negative and measuring ca. 18x24 cm. Can you supply me with such a print and may I have your permission to use it in the exhibition? *business office for payment.*

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

Bernard Rudofsky
In the event that you do not own the rights to this photograph, will you please either forward this letter to the author or advise me of her address.

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NOV 5 1962

ZODIAQUE
la nuit des temps

23 octobre 1962

Monsieur Bernard Rudofsky
Museum of modern art
11 west 55rd street
New York 19
November 5, 1962

Monsieur,

Nous vous envoyons les 2 documents que vous nous avez demandés par votre lettre du 9 octobre et renonçons volontiers à tout droit de reproduction.

→ Père Fulbert
ZODIAQUE
La Pierre-qui-Vire
Saint-Léger-Vauban
Yonne, France

Vous trouverez ci-jointe la facture concernant frais de

ments, veuillez. Vous souhaitant bonne réception de ces documents, veuillez. Dear Père Fulbert: Monsieur, sincèrement vôtre.

Thank you for your very gracious letter of October 23rd. I am delighted to learn that we may expect to receive the prints we requested and that you have granted us reproduction rights.

Just as soon as the package has been received, your invoice will be sent to our business office for payment.

With many thanks and all good wishes,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bill for 12.60 N.F.
enc'd.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

NOV 5 1962

Z O D I A Q U E
la nuit des temps

23 octobre 1962

Monsieur Bernard Rudofsky
Museum of modern art
11 west 53rd street
New-York 19

Monsieur,

Nous vous envoyons les 2 documents que vous nous avez demandés par votre lettre du 9 octobre et renonçons volontiers à tout droit de reproduction.

Vous souhaitez bonne réception de ces documents, veuillez me croire, Monsieur, sincèrement vôtre.

Veuillez trouver ci-jointe la facture concernant frais de tirage et de port.

Père Fulbert

[Signature]

bill for 12.60 N.F.
enc'd,

la pierre-qui-vire
yonne

†

tél. 8 à saint-léger
vauban

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

November 9, 1962

October 9, 1962

Mr. Max Yavno
7207 Melrose
Les Presses Monastiques Zodiaque
La Pierre-Qui-Vivre
Saint-Léger-Vauban
Yonne, France

It appears that we never did acknowledge your call to Mr. Rudofsky
Gentlemen: some time ago. I'm really very sorry.

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

In the course of looking through your very handsome publication of 1957, "Touraine Romane," I noted two photographs which I would like to obtain for the exhibition: Plate 10, "Saint Jacques des Guérets," and Plate 20, "Saint-Ours: vue intérieure des ducs, prise du sol." I hope it will be possible to obtain one black and white glossy print of each photograph made from photographer R.G. Phelipeaux' original negatives and measuring ca. 18x24 cm.

May I have your permission to use these photographs in the exhibition and its related publicity? It goes without saying that whatever acknowledgment you specify shall be given to this material. Although our budget does not permit payment of usage fees, we will gladly reimburse you for your laboratory print production and mailing charges.

Since the exhibition will not take place until 1963, may I suggest that you send the prints via sea mail, wrapping them securely in some type of hard paper to avoid damage.

I shall be most indebted to you for your help, and I am much looking forward to your reply.

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38



AUG 30 1962

HOUGHTON MIFFLIN COMPANY

2 PARK STREET · BOSTON 7

TELEPHONE: CAPITOL 7-9300

September 4, 1962

Mr. Max Yavno
8911 Sunset Boulevard
Los Angeles 46, California

August 30, 1962

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

Dear Mr. Yavno:

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

I have recently had occasion to look through "The San Francisco Book," published in 1948 by the Houghton Mifflin Company, and admired your photographs. I would like to obtain a glossy print, measuring 8 x 10", of the photograph appearing on page 41 (no caption). Will it be possible to secure a print made from the original negative, and may I have your permission to use it in the forthcoming exhibition?

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

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

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

Sincerely yours,

Sincerely,

Morton Baker

Morton H. Baker
Asst. Production Mgr.
Trade Department

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

A copy of this letter was sent to Mr. Max Yavno, 1114 Hilldale Avenue
Los Angeles 46, Calif.

Yavno called P. R.

→ Steichen has 18 of his
Pix - locate + thank Yavno.
Called P. Walker 9/25 to ask to see prints

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38



AUG 30 1962

HOUGHTON MIFFLIN COMPANY
2 PARK STREET · BOSTON 7
TELEPHONE: CAPITOL 7-9300

August 30, 1962

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

Dear Mr. Rudofsky:

We no longer have the rights to the photograph on page 41 from
"The San Francisco Book" by Herb Caen. The book is out of print and
the rights have reverted to the author and photographer.

I suggest that you try to obtain a print from:

Max Yavno
8911 Sunset Boulevard
Los Angeles 46, California

Our records are not completely clear, so that while I believe this
address above is the latest one, I suggest that you send a carbon
copy of your letter to the other address that we have:

Max Yavno
1114 Hilldale Avenue
Los Angeles 46, California

Sincerely,

A handwritten signature in cursive script that reads "Morton H. Baker".

Morton H. Baker
Ass't Production Mgr.
Trade Department

MHB:Kts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

August 29, 1962

Houghton Mifflin Company
2 Park Street
Boston 7, Massachusetts

Dear Sirs:

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

I have recently had occasion to look through "The San Francisco Book," by Herb Caen, published by your company in 1948, and admired the photographs taken by Max Yavno. I would like to obtain a glossy print 8 x 10" of the photograph appearing on page 41 (no caption). Will it be possible to secure a print made from the original negative, and may I have your permission to use it in the forthcoming exhibition?

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

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

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

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

bp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

漢和圖書館寄

CHINESE-JAPANESE LIBRARY
HARVARD UNIVERSITY
2 DIVINITY AVENUE
CAMBRIDGE, MASS., U. S. A.

美國哈佛大學

February 18, 1963

February 14, 1963

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

→ Mr. Zunvair Yue
Assistant Librarian
Chinese-Japanese Library
Harvard University
2 Divinity Avenue
Cambridge, Massachusetts

for pit-dwelling is yao-tung which may be applied to the dugout dwellings with horizontal or verticle entrance. I am aboard the train running through Honan. Pit-dwellings are common in the loess vast along the Yellow River going through Kansu, Since Dr. Rudofsky is currently away from his office, permit me to send you thanks for your excellent letter of February 14th in his behalf. se, the great Red leader Mao Tse-tung, his executives and his foreign reporters have all visited the pit-dwellings and were With the help of the information you have provided, we shall make further inquiries here in New York. If Columbia's library does not have copies of the books by Yagi Sozaburo and Liu Tun-chen, we shall ask for them on an inter-library loan from Harvard as you suggest. challenge of Red China by Gunther Stein; Inside Red China by Nym Wales.

Again, we greatly appreciate the careful attention given to our request. wo eminent Japanese architects, Sekino Tei and Ito Chuta have reported Chinese pit-dwellings in their writings. But I would like to Sincerely yours, r illustrated popular books of Chinese dwellings by Yagi Sozaburo in Japanese and by Liu Tun-chen in Chinese for you to examine. Your museum librarian can get them for you through the inter-library loan service in Harvard College Library. Their call-numbers are Ellen Marsh 6510/7204.

Assistant to Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions
People call pit-dwellings or yao-tung caves. As I understand, they are not the same as the cave-dwellings, which I have visited in Shensi. China has less cave- or cliff-dwellings. Their number is negligible in comparison with the many pit-dwelling settlements.

Sincerely yours,

Zunvair Yue
Assistant Librarian

ZY:skg

Enclosure: photostats returned.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	752.38

漢
和
圖
書
館
寄

CHINESE-JAPANESE LIBRARY
HARVARD UNIVERSITY
2 DIVINITY AVENUE
CAMBRIDGE, MASS., U. S. A.

美
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February 14, 1963

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

Dear Dr. Rudofsky:

The Chinese term for pit-dwelling is yao-tung which may be applied to the dugout dwellings with horizontal or verticle entrance. I have seen them aboard the train running through Honan. Pit-dwellings are common in the loess vast along the Yellow River going through Kansu, Shensi, Shansi and Honan, but also exist in some other areas.

Of course, the great Red leader Mao Tse-tung, his executives and his foreign reporters have all visited the pit-dwellings and were one time pit-dwellers. Therefore pit-dwellings have been related in most of the publications by these pro-Communist reporters. For example, the chapters about Yen-an (Yen-an or Pao-an) and some of the illustrations in the following books are worth reading -- Report from Red China by Harrison Forman; The Challenge of Red China by Gunther Stein; Inside Red China by Nym Wales.

Two eminent Japanese architects, Sekino Tei and Ito Chuta have reported Chinese pit-dwellings in their writings. But I would like to recommend two later illustrated popular books of Chinese dwellings by Yagi Sozaburo in Japanese and by Liu Tun-chen in Chinese for you to examine. Your museum librarian can get them for you through the inter-library loan service in Harvard College Library. Their call-numbers are J6578/8421 and 6510/7204.

Many people call pit-dwellings or yao-tung caves. As I understand it, caves are dwellings under rocks, which I have visited in Shansi. China has less cave- or cliff-dwellings. Their number is negligible in comparison with the many pit-dwelling settlements.

Sincerely yours,

Zunvair Yue

Zunvair Yue
Assistant Librarian

ZY:skg
Enclosure: photostats returned.

Rec'd 2/18/63

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	MoMA Exhs.	752.38

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February 7, 1963

I might add that Dr. George B. Cressey's book, *CHINA OF THE 500 MILLION: A GEOGRAPHY OF CHINA*, has provided me with most of the information I have on hand. I have followed his bibliography for the chapter titled *Mr. Zunvair Yue* have found little more on the pit-dwellings. Assistant Librarian Harvard-Yenching Institute 2 Divinity Avenue Cambridge 38, Massachusetts

Dear Mr. Yue: saks,

I am writing to you at the suggestion of Father Joseph Shih to ask your assistance in the following matter.

For a special architectural exhibition I am preparing for the Museum of Modern Art's Department of Circulating Exhibitions, I am trying to locate information on and pictures (photographs, prints or drawings) of the subterranean pit-dwellings of the loess areas of China. Enclosed you will find photostats taken from illustrations in the book *CHINA-FLUG*, by Wulf-Dieter Graf zu Castell, published in 1938. These pictures were taken in Honan, but exactly where in that province I do not know.

Would you be kind enough to give me whatever information you can provide in answer to the following questions:

1. Have you ever visited pit-dwellings of the kind shown in the photostats provided?
2. Do pit-dwellings also exist in the loess areas of Shansi, Shensi and Kansu?
3. Do you know of anyone who has visited the pit-dwellings and do you know of any reports or studies made by such a person?
4. Have you any idea of how many pit-dwelling settlements exist -- as distinct from the cave- or cliff-dwellings?

I would not impose upon you with this request if it were not for the fact that I have examined all books and special articles available to me through the American Geographical Society, the New York Public Library and several China experts. I have managed to obtain some meagre data on the cliff- and cave-dwellings, but this is a subject somewhat apart from my immediate area of pursuit.

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I shall be enormously grateful for any help you can offer me concerning this unusual and fascinating subject, and I am much looking forward to your reply.

With many thanks,

Sincerely yours,

Bernard Rudofsky
Guest Director
Department of Circulating Exhibitions

P.S. After the photostats have served your purpose, I would appreciate your returning them to me in the stamped, self-addressed envelope provided. Thank you.

BR/em