

VOGLIA RIFERIRSI NOSTRA LETTERA 18 DICEMBRE. CAUSA COMPLESSITÀ
PROGETTO MOSAICI SAN MARCO ET NOSTRA NECESSITA OTTENERE PREVENTIVO
INNOCENTI CONSIDERIAMO OPPORTUNO INCONTRO A VENEZIA PARTI
INTERESSATE TRA BREVE. SE POSSIBILE CHIEDEREMO PROFESSORE DEMUS
RECARSI VENEZIA. PREGHIAMOLA RACCOGLIERE FRATTANTO INFORMAZIONI
PRELIMINARI DA INNOCENTI. LE TELEFONEREMO TRIESTE GIOVEDI 15
FEBBRAIO ORE 21 ITALIANE. FAVORISCA RISPONDERCI TELEGRAFICAMENTE
HARDOAKS WASHINGTON DC USA SE GIORNO ET ORA LE CONVENGONO.
CORDIALMENTE

WILLIAM LOERKE

INGEGNERE
Address: ~~INGENIER~~ ANTONINO RUSCONI
LARGO PAPA GIOVANNI XXIII #4
TRIESTE ITALY

TELEGRAM SENT FEB. 5, 1973
CC: PROF DEMUS
REPLY PAID FOR BY US -D.O.



western union

Telegram

RUSCONI FEB 7 73 SPOA025 WAG036(0555)(1-2548743038)PD 02/07/73 055

ICS IPMIHA IISS

ZCZC IISS FM WUI 07 0555

PMS WASH DC

UWD3979 RWU860 LEM149 24400

UWNX CO ITTS 011

TRIESTE 11 7 1040

LOERKE HARDOAKS

WASHINGTON

ATTENDERO TELEFONATA 15 FEBBRAIO PRESO CONTATTI INNOCENTI

RUSCONI

COL LOERKE HARDOAKS 15

NNN

Seen by John + Fanny

032081-A

(Note written by Prof. Loerke)
Cable to Rusconi, Trieste address

1) Refer to letter 18 Dec.

2) Polite phrases about how complicated this whole operation is--therefore we feel that what is required is a discussion in Venice on the whole project. We wish to request of Prof. Demus to go to Venice for this purpose. We should like to set possible dates for this visit. In order to save time, we would like to call you by phone in Trieste to discuss these matters (Thursd. Feb. 15). Perhaps in the meantime you could gather preliminary information from Innocenti

HARDOAKS

PROCURATORIA
DI SAN MARCO
VENEZIA

UFFICIO TECNICO

Prot. N. 37/73 | VT

OGGETTO:

30124 Venezia, 7 marzo 1973

S. Marco 328

Gent.ma Signorina
Dr. Irina Andreescu
Dumbarton Oaks
Trustees for Harvard University
1703 Thirty-second Street,
Washington D.C. 20007
U.S.A.

Gentilissima Dottoressa,

finalmente sono in grado di inviarLe il preventivo delle impalcature per le riprese fotografiche dei mosaici della basilica di S. Marco secondo lo schema inviatomi. Tale offerta ha un valore solo orientativo in quanto troppi sono i dati che ci mancano per redigere un preventivo più esatto.

Anzitutto debbo osservare che la proposta di avvalerci delle finestre delle cupole, per il sostegno del grande ponteggio, non é da prendersi in considerazione sia per difficoltà tecnica sia perché toglierebbe la possibilità di fotografare le figure intercalate tra le finestre stesse. Ci mancano poi gli elementi per stabilire l'altezza alla quale devono arrivare i ponti delle cupole non conoscendo le distanze necessarie per le esecuzioni delle fotografie con la vostra apparecchiatura fotografica.

Non sappiamo neppure quanto debba essere la larghezza dei ponteggi per i mosaici parietali sempre in rapporto alle esigenze del fotografo. Il preventivo potrà quindi subire anche delle riduzioni.

E' stato previsto che, per praticità e per diminuzione di spesa, i grandi ponteggi comprendano contemporaneamente una cupola ed un arcone, così da poter lavorare su questo mentre si monta l'impalcatura della cupola successiva.

./.

Si é calcolata la durata del ponteggio della cupola ~~di~~ un mese calcolando 15 giorni per il montaggio e smontaggio e 15 giorni per il fotografo. Va da sé che se il fotografo potesse lavorare con una certa celerità si guadagnerebbe un risparmio sull'affitto del ponteggio.

Vi sono però delle difficoltà di cui si dovrà tenere debito conto.

Per le fotografie delle tre cupole della navata centrale il tempo disponibile, per necessità di culto e per il grande affollamento estivo di visitatori, sarebbe soltanto il periodo intercorrente tra l'Epifania e la domenica delle Palme. Per quanto riguarda invece le altre assunzioni fotografiche (cupola di S. Giovanni, pareti, atrio) ~~non~~ vi sarebbero limitazioni di tempo.

Debbo far presente inoltre:

1° - che per fare le fotografie dei mosaici sarà assolutamente necessario procedere alla lavatura degli stessi dato il notevole offuscamento dovuto alla polvere e al fumo, lavatura la cui spesa si assumerebbe la Procuratoria qualora potesse approfittare delle esistenti impalcature per l'esecuzione fotografica.

2° - Per il lavoro, specialmente delle ingombranti impalcature centrali sarà necessario che vengano richiesti i permessi a tempo dal Cardinale Patriarca, dal Capitolo e dalla Procuratoria (che in questi giorni sarà tutta rinnovata compreso purtroppo anche il Primo Procuratore).

Resto a completa disposizione della Sua Università rispettivamente del prof. Demus per quanto possa riuscire utile o facilitare l'opera meritoria che si vuole intraprendere.

Con cordiali saluti anche per la Signora Bonajuto.

Suo dev. mo

IL PROTO
ing. A. Rusconi

March 21, 1973

Architetto Antonino Rusconi
Ufficio tecnico
Procuratoria di San Marco
S. Marco 328
30124 Venezia, Italy

Gentile Architetto,

La Sig.na Andreescu mi ha comunicato la Sua lettera del 7 marzo c.m. con accluso il preventivo d  massima mandato  dalla Soci t  Dalmine per il noleggio di ponteggi in San Marco.

La ringrazio molto di essersi occupato subito della faccenda, ed anche della osservazioni contenute nella Sua lettera. Le informazioni che Ella ci ha dato saranno assai utili per stabilire un bilancio ed anche per decidere come suddividere il lavoro della ripresa fotografica dei mosaici. Non appena sar  in grado d  darle notizie pi  precise sui nostri piani, Le riscriver .

Con la speranza che la nostra collaborazione continuer  con piacere e profitto di tutti, La prego di gradire i miei pi  cordiali saluti.

DUMBARTON OAKS
TRUSTEES FOR HARVARD UNIVERSITY
1703 THIRTY-SECOND STREET, WASHINGTON, D. C. 20007

CENTER FOR
BYZANTINE STUDIES

June 1, 1973

PROJECT SAN MARCO

The Center for Byzantine Studies proposes to the Samuel H. Kress Foundation a joint undertaking to photograph, study, and publish medieval mosaics in San Marco, Venice, and in other churches in Murano and Torcello. The scope of the photographic campaign may be learned from the attached outline which identifies the mosaics to be photographed by area and category. Concomitantly, the Center for Byzantine Studies is applying for a grant from the National Endowment for the Humanities to support a team of experts to study the mosaics from the scaffolding and to correlate these results with data from the appropriate Venetian archives. Favorable action by the National Endowment will be contingent upon favorable action by the Kress Foundation.

The entire project has two purposes: 1) to create a photographic archive of the Byzantine-Venetian mosaics, which will consist of no less than seven thousand black-and-white negatives to be disposed of as the Kress Foundation sees fit, with one set of prints kept at Dumbarton Oaks; 2) to publish part of these photographs (seven hundred to one thousand black-and-white and color plates) to accompany the studies prepared by the research team. The publication of these results is the third part of the entire project, following photography and research. At the present time we estimate that this publication may require three volumes of text and four or five volumes of plates. This substantial publication program is beyond the budgetary capacity of the Center for Byzantine Studies to undertake on its own. When the material is in hand, we would hope to return to the Kress Foundation with a proposal for joint publication.

Our preliminary estimate for the cost of the photographic campaign (\$85,000) is presented in the attached budget. We ask the Kress Foundation to underwrite this budget.

The mosaics of San Marco constitute the largest mosaic program extant. Restored on a number of occasions, these mosaics have not been systematically studied at close quarters or photographed on the scale we propose. The photographic archives of this program, along with the technical data we shall collect and record, will constitute a major and permanent resource of incalculable value for research scholars. Here will be found criteria for defining and dating areas of restoration and for distinguishing the work of several teams of mosaicists which were involved in the course of creating this vast complex of scenes. The work of individual mosaicists will also emerge. Taken as a whole,

the data we shall collect, systematize, record, and publish, will advance immeasurably one of the major issues of later medieval art historiography: the role of Byzantium and Italy in the formation of an Italian artistic language.

The one scholar uniquely qualified to provide scholarly leadership for this project is Professor Otto Demus of the Art Historical Institute, University of Vienna. In addition to his long years of service as President of the Austrian State Monuments' Service, his own scholarly career has long dealt with San Marco. His first book on the basilica was published almost forty years ago. His second book on this monument (The Church of San Marco in Venice, Dumbarton Oaks Studies, VI, 1960) dealt with the history, architecture, and sculpture of the building. As he observed in the preface, this work was first conceived as an introductory chapter to a publication on the mosaics. This study, which will consist of several volumes of text and plates, we now wish him to complete. Demus's publications in Western medieval art, and on the problem of Byzantium and the West, mark him as the most knowledgeable and unbiased scholar to approach an issue which spans both East and West, and both late medieval and early Renaissance art history.

Dumbarton Oaks hopes to get the campaign under way in the coming fall. To this end we have appointed Professor Otto Demus as Visiting Scholar for 1973-1974; have provided a Research Assistantship assigned to this project; and have secured approval from the appropriate Venetian authority. Architetto Antonino Rusconi, the Proto of San Marco, has determined to take this opportunity to have the mosaics washed prior to their being photographed. We have initiated a search for quarters for the staff and the office space required for this project.

We expect that the photographer and his assistant will be responsible to directions from the research staff. We will prepare forms to systematize both the photography and the recording of the technical descriptions and data from the mosaics themselves. The staff will consist of experts (archivists, paleographer, field expert in mosaic technique) and assistants (typist, assistants for the measuring of the mosaics and their figures).

We remember with gratitude the generous support of the Kress Foundation for the restoration of the mosaics and frescoes in the Kahriye Camii and for their subsequent publication. Both the building and the volumes dedicated to it have become outstanding landmarks in medieval art history. We hope we can collaborate again in this effort to record and publish the major monument of beleaguered Venice.

PROJECT SAN MARCO

Photographic Campaign Budget

This budget is based on the following considerations:

1. Employment of one photographer with an assistant;
2. Estimates provided by Ponteggi Dalmine for scaffolding (attached);
3. Seven thousand negatives to be produced in seven months.

I. Scaffolding:

1. San Marco:

- | | | |
|----|---|----------|
| a) | Installation of three types of scaffolding, movement within San Marco, four months rent and removal (Dalmine est.); | \$24,000 |
| b) | Three months additional rent at \$20 per day (Dalmine est.). | 1,800 |

2. Murano and Torcello (est.):

- | | | | |
|----|--------------------------|--------------|-------|
| a) | Transport | 500 | |
| b) | Installation and removal | <u>2,000</u> | |
| | | 2,500 | 2,500 |

II. Photography:

7,000 negatives at \$5.00 (materials and labor).	35,000
--	--------

III. Printing:

Two sets of prints at \$1.00 (materials and labor).	<u>14,000</u>
	77,300

IV. Contingency (10%):

	<u>7,700</u>
<u>TOTAL</u>	\$85,000

KRESS PROPOSAL

June 4, 1973

Mr. Franklin D. Murphy, President
Samuel H. Kress Foundation
221 West 57th Street
New York, N. Y. 10019

Dear Mr. Murphy:

I am glad to submit to you the enclosed proposal, entitled Project San Marco, for the photographing, study, and publication of medieval mosaics in San Marco, Venice, and two nearby churches, prepared by Professor William C. Loerke, Director of Studies of our Center for Byzantine Studies.

I commend this project to the Samuel H. Kress Foundation for its consideration, and hope very much that it will be possible for it to be carried out as a major contribution to medieval art history.

Sincerely yours,

William R. Tyler
Director

cc - Professor William C. Loerke

Enclosure

Samuel H. Kress Foundation

221 WEST FIFTY-SEVENTH STREET
NEW YORK, N.Y. 10019

OFFICE OF THE VICE-PRESIDENT

June 8, 1973

Mr. William R. Tyler, Director
Dumbarton Oaks
Trustees for Harvard University
1703 Thirty-second Street
Washington, D.C. 20007

Dear Mr. Tyler:

Your letter of June 4 addressed to Dr. Franklin D. Murphy, President of the Samuel H. Kress Foundation, has been received here and is being held for the attention of Miss Mary M. Davis, Executive Vice President, as she is in charge of processing grant applications for the Foundation. Miss Davis is presently on a trip to Europe and the Middle East, from which she is expected to return in mid-July. Meantime, however, a copy of your covering letter has been forwarded to her so that she may be advised of the proposal received from you.

Yours very truly,

Rose Pruzansky
Rose Pruzansky
Secretary to
Mary M. Davis
Executive Vice President

cc - Mr. Lieber
- Mr. Tyler

August 7, Miss Pruzansky called and
read letter to Mr. Tyler of July 13 -

"Kress unable to underwrite the
project. They do not have so
much money - \$85,000. Mr.

F. Murphy was sympathetic
when approached initially but he
had no idea how much money was
involved."

July 10, 1973

Miss Rose Pruzansky
Secretary to Mary M. Davis
Samuel H. Kress Foundation
221 West Fifty-seventh Street
New York, N.Y. 10019

Dear Miss Pruzansky:

I would be grateful if you could include
the attached sheets in the proposal entitled
Project San Marco sent by Mr. William Tyler to
your office on June 4.

Sincerely yours,

Frances T. Jones
Secretary to the
Director of Studies

Enclosures: 1) Address of Mr. John Galey, photographer - SEE ADDRESS BOX
2) Ponteggi Dalmine estimates

Samuel H. Kress Foundation

221 WEST FIFTY-SEVENTH STREET

NEW YORK, N.Y. 10019

OFFICE OF THE VICE-PRESIDENT


July 13, 1973

Mr. William R. Tyler, Director
Dumbarton Oaks
Trustees for Harvard University
1703 Thirty-second Street
Washington, D.C. 20007

Dear Mr. Tyler:

With reference to your letter of June 4 to Dr. Franklin D. Murphy, President of the Samuel H. Kress Foundation, enclosing the proposal for the San Marco photographic project, I am sorry to have to advise you that the Foundation is unable to underwrite the work. Naturally we are most interested in San Marco and realize that the work which you wish to undertake should have first priority. We just at this point do not have \$85,000 to put into the project. When Dr. Murphy was approached in Washington with a tentative proposal he was, as you know, sympathetic, but he had no idea that so much money would be involved. Reluctantly, therefore, we must tell you that we are not in a position to underwrite it.

Sincerely yours,


Mary M. Davis
Executive Vice President

MMD:rmp

cc - Mr. Tyler
Mr. Coenke

August 13, 1973

Ms. Mary M. Davis
Executive Vice President
Samuel H. Kress Foundation
221 West 57th Street
New York 10019

Dear Ms. Davis:

Attached is our revised proposal submitted in response to our telephone conversation of last week. If there are further questions in regard to any details, I should be happy to respond to them. I appreciate very much the opportunity you have given me to submit this revised proposal, which in essence simply takes about half of the original photographic campaign as its subject. There is an historical justification for this in that the mosaics in the domes form the oldest extant program and embrace the most significant parts of the whole program.

Sincerely yours,

William C. Loeke
Director of Studies

DUMBARTON OAKS
TRUSTEES FOR HARVARD UNIVERSITY
1703 THIRTY-SECOND STREET, WASHINGTON, D. C. 20007

CENTER FOR
BYZANTINE STUDIES

August 13, 1973

PROJECT SAN MARCO

The Center for Byzantine Studies at Dumbarton Oaks proposes to the Samuel H. Kress Foundation a program to photograph certain medieval mosaics in San Marco, Venice. The scope of the photographic campaign may be learned from the attached outline which identifies the mosaics to be photographed. Concomitantly, the Center for Byzantine Studies is applying for a grant from the National Geographic Society to support the costs of adequate color photography and also to support a team of experts to study the mosaics from the scaffolding. We are also applying to the National Endowment for the Humanities to support an archival team over a longer period of time to search the appropriate Venetian archives for documents and data relevant to these mosaics and their subsequent restorations. The mosaics in question are those in the three major domes on the central axis of the structure and a fourth dome in the north transept. We also include the mosaics on the soffits of two of the major arches supporting the central dome (West, South). Favorable action by the National Endowment will be contingent upon favorable action by the Kress Foundation.

Our estimate for the cost of this photographic campaign (\$45,000) is presented in the attached budget. The purpose of this proposal is to seek the support of the Kress Foundation for this budget.

This project has two purposes: 1) to create a photographic archive of the medieval mosaics in San Marco. The campaign proposed will produce three thousand black and white negatives to be disposed of as the Kress Foundation sees fit, with one set of prints kept at Dumbarton Oaks; 2) to publish about 10% of these photographs (three hundred to three hundred and fifty black and white) to accompany the studies prepared by the research team. We estimate that this publication would require one volume of text and two volumes of plates, thus comparable in size to the publication of the Kariye Djami. This campaign would create a record of the oldest and most significant mosaic program in San Marco. On a future occasion we would wish to return to San Marco to provide a similar record for the thirteenth and fourteenth century mosaics on the lower walls of the interior, several chapels, the baptistry, and the narthex.

For further details and a general statement of the significance of this project, may we refer you to the five concluding paragraphs of our proposal dated June 1, 1973 (beginning bottom of page 1).

PROJECT SAN MARCO

Photographic Campaign Budget

This budget is based on the following considerations:

1. Employment of one photographer with an assistant;
2. Estimates provided by Ponteggi Dalmine for scaffolding;
3. Three thousand negatives to be produced in three months.

I. Scaffolding:

Installation of two types of scaffolding
(one for the domes and the other for the two
vaults), movement within San Marco, four
months rent and removal.

\$21,000

II. Photography:

Three thousand black and white negatives
at \$5.00;

15,000

One New York-Venice and return.

800

III. Printing:

Two sets of prints at \$1.00.

6,000

TOTAL \$42,800

IV. Contingency

\$ 2,200

GRAND TOTAL \$45,000

DUMBARTON OAKS
TRUSTEES FOR HARVARD UNIVERSITY
1703 THIRTY-SECOND STREET, WASHINGTON, D. C. 20007

CENTER FOR
BYZANTINE STUDIES

hml

August 15, 1973

MEMORANDUM

To: William R. Tyler

From: William C. Loerke WCL

Subject: San Marco Project

You will have discovered by now that the Kress Foundation has rejected our initial proposal. At Miss Mary Davis's suggestion, I have submitted another proposal with a budget of \$45,000 covering a photographic campaign of the domes and related arches only. I have approached National Geographic for assistance with respect to color photography. I am preparing a correspondingly reduced budget for NEH. It is clear we should be seeking additional sources of funds if this project is not to founder. I have spoken with Howard Adams at the National Gallery who will make some efforts on our behalf when he returns from Europe after Labor Day. He suggests that it would be good form in any case to discuss the San Marco project with the Italian Ambassador. During this discussion, one might raise the possibility of some Italian support for the budget, not governmental in character. Both Olivetti and Fiat have supported programs of this sort in the past. Olivetti footed a major part of a substantial budget for the show, some years ago at the Metropolitan Museum of Art, of Italian frescoes. We can discuss these matters upon your return, by which time I hope to have additional information.

WCL

August 16, 1973

TO DR. SNIDER:

LOERKE

RE: DR. LOEKER - VENICE PROJECT

Here is the information requested by Dr. Loeker for his Venice project.

NGS FILM PRICES

8x10 Ektachrome film - 50 sheets per box	\$101.32
5x7 Ektachrome film - 10 sheets per box	9.80
4x5 Ektachrome film - 10 sheets per box	6.18

I would recommend a factor of three for calculating costs.

PROCESSING COSTS - per sheet

	<u>New York</u>	<u>D.C.</u>	<u>Md.</u>	<u>Germany - 1970</u>
4x5	\$.95	\$.85	\$.70	3.20 DM
5x7	1.85	1.50	1.00	4.80 DM
8x10	2.40	2.00	1.75	9.60 DM

The cost of film and processing for 35mm roll film is \$5.00 per roll. This applies to either Kodachrome (36 exposure) or Ektachrome-X (36 exposure).

Mr. Gilka expressed the opinion that a photographer of this caliber might be a problem to find and that \$2000.00 a month would be a probable figure. He would supply his photographic equipment. Extras involved are film, processing, travel and expenses of approximately \$35.00 per day.

He also felt Al Moldvay might be available and has done NGS assignments along this line. Al shot our Venice story and St. Peters. He is also at home in Italy.

MAF

Att: article on commercial pricing
Dr. Loeker: phone 232-3101

j

MEMORANDUM from MILTON A. FORD

LEONARD GARMICHAEL
CHAIRMAN

ALEXANDER WETMORE
VICE CHAIRMAN

MELVIN M. PAYNE
VICE CHAIRMAN

EDWIN W. SNIDER
SECRETARY

National Geographic Society

COMMITTEE FOR RESEARCH AND EXPLORATION

WASHINGTON, D. C. 20036

August 16, 1973

Dr. William Loerke
Director of Studies
Dumbarton Oaks
1703 Thirty-second Street
Washington, D. C. 20007

Dear Dr. Loerke:

Attached is a copy of a memorandum from Mr. Ford, which will give you a basis for figuring costs of your proposed color photography of the mosaics of San Marco.

If you have any questions, he or I will be glad to try to help.

I have enjoyed talking with you about the project, and I certainly hope that the funding comes through so that it can be carried out.

Sincerely yours,



Edwin W. Snider
Secretary, Committee for
Research and Exploration

EWS:hc
Enclosure

Name of Applicant:
(For Index)

DEMUS

Last

Otto

First

Middle

Return to:

Date: August 20, 1973

Committee for Research and Exploration
National Geographic Society
17th and M Streets, N.W.
Washington, D. C. 20036

Applications should be typewritten on one side of page only with a heavily inked ribbon. Every effort should be made to present the project so that it may be judged on the basis of what is written on these green sheets. It is not possible to reproduce long, appended reports for the consideration of all members of the Society's Committee for Research and Exploration. If added materials seem essential to a full understanding of a project, they may be sent and will be kept in the office of the Chairman of the Committee where they may be consulted by Committee members wishing to do so.

1. Project (Give an explanatory title in ten words or less):

Color Photography of Certain Medieval Mosaics in San Marco

- a. Explain the proposed research and indicate the relation of what you plan to do with previous and current work on the subject, by yourself or others. Include in some detail a description of any special techniques that will be used (use additional page attached, if necessary).

I. Description of proposed research

The purpose of this proposal is to create a tool, for present and future research, consisting of an exhaustive and systematic photographic record in color of certain eleventh-and-twelfth-century mosaics in the church of San Marco in Venice. These mosaics, located on the ground plan and elevations attached hereto, are in four domes (three on the main axis and one in the north transept) and on the soffits of two major arches which support the central dome on the south and west sides. The photographic record will be made up of a comprehensive coverage in 35 mm. (3000 frames) and of a selected coverage in 5x7 transparencies (1000), and to achieve this, the budget of this proposal assumes that three shots

- b. Under what major field of science do you classify this project? _____ (continued on page

Archaeology and Art History

2. Biographical facts about applicant:

- a. Name:

Otto Demus

- b. Mail address and telephone number with area code:

Kunsthistorisches Institut der Universität Wien

- c. Place and date of birth: Universitätsstrasse, 7 A 10 10 Vienna, Austria

November 4, 1902 Harland, Lower Austria

- d. Education and degrees with institutions and dates:

Ph.D., University of Vienna, 1928 (Thesis: The Mosaics of San Marco)
Docent, University of Vienna, 1937

- e. Present position (institution and rank):

Professor emeritus, University of Vienna
Visiting Scholar, Center for Byzantine Studies, Dumbarton Oaks

- f. Personal data (marital status, number of children, etc.):

Married, two adult children

(If others are to participate in the project, please give the above biographical facts about each such person on page 5 or 6.)

Name of Applicant: DEMUS, Otto

3. Total amount needed in the grant requested from the National Geographic Society (in U.S.A. Currency): \$20,000

- a. Budgeting of this sum to be specified in detail, e.g., equipment, assistants (name and qualification), field work, travel, etc. The Committee is very anxious to have the budget items given with precision and in detail. Two columns may be used, and one of the appended blank green pages may also be used, if necessary.

I. Color photography in 35mm. and 5x7 transparencies:

a) 35mm.

9000 exposures for 3000 usable frames	
250 rolls of 36 exposures each	
film and processing at \$5 per roll	\$1,250

b) 5x7 transparencies

3000 sheets for 1000 usable transparencies		
3000 sheets at \$1 each	3,000	
processing at \$1.50 each	<u>4,500</u>	
	8,750	8,750

II. Photographer:

a) three months salary at \$2,000 per month (includes equipment)	6,000	
b) 90 days at \$35 per diem	3,150	
c) one return, Washington-Venice	<u>825</u>	
	9,975	9,975

III. Contingency: (ca. 6%)

	18,725	
	<u>1,275</u>	
Grand Total		\$20,000

- b. Person or Institution (with address) to whom payment should be made: (Please note that no charge for overhead is allowed.)

National Endowment for the Humanities
806 15th Street, N.W.
Washington, D.C.

- c. Schedule of payments desired:

Single payment, on or before November 1, 1973

If a grant involving travel abroad is approved, no payment will be made until the Society has the following information: (1) that a passport from the State Department can be secured and if necessary a foreign visa, and (2) that, if the work is to be done in any laboratory or library abroad, adequate access to the same has been assured and the material to be studied will be available.

4. a. Expected duration of investigation (starting date and date of expected completion):

January 15 to March 15, 1974

Name of Applicant: DEMUS, Otto

b. Proposed method and means of publication:

Monograph in Dumbarton Oaks Series:

Working title: Corpus of Medieval Mosaics in San Marco, Venice
Part I

One volume of text, two volumes of plates

5. Amount and nature of institutional contributions toward this work (if you are receiving no aid on this project from a university or other organization or individual, please explain):

- a) Samuel H. Kress Foundation \$45,000
(Scaffolding and 3000 black and white negatives with two sets of prints)
- b) National Endowment for the Humanities
(Archaeological and Archival teams, other staff salaries, headquarters, travel, materials, etc.)
- c) Dumbarton Oaks
(Staff salaries, travel, materials)

6. Previous grants received for this work, grants now available, or *applications to other organizations which are now pending*, stating whether they are alternative with your request to the Society (i.e., if one of them is granted, will it make this grant application unnecessary?) If another request for a grant is made after this is sent to the Society, please notify the Society at once. If you have had previous grants from the National Geographic Society for any project, please list these grants first: (In all cases, state amounts granted.)

No previous grants from National Geographic Society.

Grants from N.E.H. and Kress now pending are not alternative to present proposal.

7. Names and addresses of at least three individuals competent to pass judgment upon your project. (Note: We will get in touch with the referees. The Committee has its own sources of information, and the references that you give may or may not be used in evaluating the proposal):

Professor Kurt Weitzmann
Princeton University
Department of Art and Archaeology
Princeton, New Jersey 08540

Professor Hugo Buchthal
Institute of Fine Arts
1 East 78th Street
New York, N.Y. 10021

Professor Wolfgang Wolters
Deutsches Studienzentrums in Venedig
Palazzo Barbarigo della Terrazza
S. Polo 2765 A, I Venezia, Italia

Name of Applicant: Demus, Otto

8. Books and papers published by the applicant. (A statement such as the following is satisfactory: I have published 50 books and articles (give number), but only the ones listed below are on topics directly related to my proposed research.)

Books

Byzantine Art and the West. New York 1970.

The Church of San Marco in Venice. History, Architecture, Sculpture. (Dumbarton Oaks Studies 6). Washington D.C. 1960. XII, 236 pages, 118 ill.

Byzantine Mosaic Decoration. Aspects of Monumental Art in Byzantium. London 1947.

Die Mosaiken von San Marco in Venedig 1100-1300. Vienna 1935.

Byzantine Mosaics in Greece. Hosios Lucas and Daphni (with E. Diez). Cambridge 1931.

Articles

Zu den Mosaiken der Hauptapsis von Torcello, in: Mélanges Dj. Bošković. Starinar N.S. 20 (1969) 53-57.

Zu den Apsismosaiken von Sant'Apollinare in Classe. JÖB 18 (1969) 229-238.

Bisanzio e la pittura a mosaico del Duecento a Venezia, in: Venezia e l'Oriente fra tardo Medioevo e Rinascimento. Florence 1966, 125-139.

L'Art Byzantin dans le cadre de l'Art Européen, in: Catalogue de l'Exposition de l'Art Byzantin. Athens 1964, 43-67.

Das Paradies von San Marco, in: Festschrift H. von Einem. Berlin 1965, 52-59.

Rapport complémentaire zu: V. N. Lazarev, Živopis' XI-XII vekov v Makedonii, in: Actes XII^e Congress International d'Etude Byzantin 1961, Belgrad 1963, 341-349.

Die Entstehung des Paläologenstils in der Malerei, in: Berichte zum XI Intern. Byz. Kongress IV 2 Munich 1958.

Ravenna und die mittelalterliche Kunst Italiens, in: Corsi di cultura sull'arte ravennate e bizantina. Ravenna 1956, 55-60.

Renaissance of Early Christian Art in XIII century Venice, in: Late Class. and Medieval Studies in honour of A. M. Friend. Princeton 1955, 348-361.

Frühmittelalterliche Reminiszenzen in San Marco, Venedig, in: Atti 2^o Congr. di Studi sull'Alto Medioevo. Spoleto 1953, 181-187.

Regensburg, Sizilien und Venedig. Zur Frage des byzantinischen Einflusses in der romanischen Wandmalerei. JÖBG 2 (1952) 95-104.

Das älteste venezianische Gesellschaftsbild. JÖBG 1 (1951) 89-101.

The Tribuna Mosaics of the Florence Baptistery, in: Actes VI^e Congrès Intern. Ét. Byz. Paris 1948, Paris 1951, 101-110.

The Ciborium Mosaics of Parenzo. The Burlington Magazine 87/511 (1945) 238-245.

Studies among the Torcello Mosaics I-III. The Burlington Magazine 82/483 (1944) 195-200.

Über einige venezianische Mosaiken des 13 Jahrhunderts. Belvedere 10 (1931) 87-99.


9. If the grant request presented here is approved, the applicant pledges himself to present a preliminary report on the project to the National Geographic Society on 1 May, 1974 (give date) and a final formal report on 1 October, 1974 (give date).

A copy of this application has been sent to Professor Demus in Vienna.

Typed name: Otto Demus

signed on his behalf by:

Signature:


William C. Loerke
Director of Studies
Professor of Byzantine Art

Name of Applicant: DEMUS, Otto

This page and the one following may be used in explaining the project or in adding other relevant information called for on previous pages.

will be required for each 35 mm. frame and 5x7 transparency of archival and publishable quality.

This proposal is dependent upon one now before the Samuel H. Kress Foundation requesting funds for scaffolding and for black and white photography of the same mosaics at the same degree of coverage, and it parallels a proposal presently before the National Endowment for the Humanities requesting funds to support two teams of experts: one of archaeologists, who will systematically record measurements, areas of restoration, techniques employed, and the color palette used by the mosaicists; the other of archivists who will search the appropriate records and extract documents relevant to these mosaics. In the current fiscal year, Dumbarton Oaks has committed and is spending about \$27,000 on this project.

The results of this photographic, archaeological, and archival campaign will be published by Dumbarton Oaks as a monograph whose present working title is: A Corpus of Medieval Mosaics in San Marco: Part I (one volume of text, two volumes of plates). The mosaics defined in the present proposal constitute about one half of the medieval mosaics in the cathedral. The other half are to be found in the lower walls, in chapels, in the baptistry, and in the narthex. These more accessible mosaics will be the subject of a future campaign.

II. Relation to previous and future work

The office of the Proto of San Marco possesses four to five thousand photographs of the mosaics of San Marco. These were made at various times during the last one hundred years, vary widely in quality, and do not offer the systematic coverage envisaged in the present proposal. The present Proto di San Marco, Architect Rusconi, has agreed to wash the mosaics prior to the photography to be undertaken in this campaign and the record to be created will therefore be unique, both for its high and consistent quality, and for its comprehensive and systematic coverage. The black and white negatives will be added to the Photographic Archive of the National Gallery; the color to that of Dumbarton Oaks; both accessible to qualified scholars, to the decided advantage of medieval scholarship in this country. The monograph mentioned above will publish less than one tenth of the photographic record.

The photographic record envisaged in this proposal, along with the technical data we shall collect and record, will form a major and permanent resource of incalculable value for research scholars. Here will be found criteria for defining and dating original mosaics, areas of restoration, and the work of different teams of mosaicists who created this great complex of scenes, scenes which today constitute the only surviving complete church mosaic decoration, of such value for iconography and covering so vast an area, from the Middle Byzantine period. The data we shall collect, systematize, record, and publish will place on a solid archaeological basis one of the major issues of medieval art historiography: the role of Byzantium and Italy in the formation of an Italian artistic language.

Name of Applicant: DEMUS, Otto

Biographical facts concerning other participants in project:

I. Name: Al Moldvay

Suggested by: Milton Ford of National Geographic Society

Relevant experience: photographer for National Geographic Society stories on Venice and St. Peters.

Language: fluent Italian

II. Name: John Galey

Suggested by: Professor Kurt Weitzmann of Princeton University

Address: Bammertackerweg 29
4105 Benken, Switzerland

Relevant experience: Princeton University-University of Michigan Mount Sinai Expedition; Dumbarton Oaks campaigns in Istanbul

III. Name: Irina Andreescu

Place & date of birth: Bucharest, Rumania, December 3, 1941

Mail address: chez M Alex Costa-Foru
15 rue La Kanal esc C5
75015 Paris, France tel: 842/37/21

Education and degrees: M.A. in History & Archaeology, University of Bucharest, 1962;
Elève titulaire, École Pratique des Hautes Études, Paris, 1968-69;
Ph.D. thesis virtually completed: The Mosaics of Torcello

Present position: Research Assistant, Dumbarton Oaks, Center for Byzantine Studies;
Associate Investigator, Project San Marco

Personal data: Unmarried

IV. Name: Ernest J. W. Hawkins, O.B.E.

Date of birth: 1906

Address: 34 Roundwood Way
Banstead, Surrey
England

Present position: Advisor in Archaeology, Dumbarton Oaks, Center for Byzantine Studies, assigned to Project San Marco

Personal data: Married, one adult child

Commercial Photography is usually thought of as photography purchased to be used for commercial and/or business purposes. Subjects included in General Commercial Photography vary from personnel, products, services and situations that can be set-up and/or staged for photography in the studio. The commercial photography may be used or reproduced in catalogs, brochures, annual reports, as an insert in a trade ad, news release, as an end product itself, as part of a sales portfolio, etc. Copies are also included in the repertoire of the General Commercial Photography studio.

Methods of Pricing

Methods of pricing this kind of photography varies from photographer to photographer. Some photographers will elect to dollar average and charge a fixed price Per Photograph purchased plus Other Expenses. Some will charge Photography Time and Unit Charges plus Other Expenses. While others may use a combination of both. Regardless of the system used by the seller, it is well to remember that it is the reputation (that includes skill, talent and reliability) of that seller which is also included in the selling price. It is generally accepted that the best way of pricing photography is by the Photography Time and Unit Charge plus Other Expense method because it requires the seller takes into account exactly how the photography was or will be accomplished and exactly what cost factors are or was involved; thereby insuring that the buyer gets his money's worth.

Pricing photography by the Photography Time and Unit Charge method can be thought of as deriving the price from two separate and distinct work centers. The work center is thought of as a complete system set up to perform a specific function. The Photography Time Charges can be thought of as the time charges which apply to the work center which include in addition to the photographer's time the standard cameras or equipment to set-up the subject and expose the film. It can include other things but it is limited to what is involved to getting film exposed.

Unit Charges can be thought of as applying to what comes out of the work center that takes over after the film has been exposed.

PHOTOGRAPHY TIME CHARGES

Minimum Time Chargedone-half - one _____hour min.

HOURLY RATE

Photographer\$ 30.00-\$ 50.00_____per hour
Assistant 10.00- 15.00_____per hour

DAY RATE Full day is 8 hours

½ day is 4 hours

Photographer (Full Day)\$200.00-\$400.00_____per day
Assistant (Full Day) 60.00- 120.00_____per day
Photographer (½ Day) 120.00- 200.00_____per ½ day
Assistant (½ Day) 40.00- 60.00_____per ½ day

STAND-BY & WAITING

Photographer 10.00- 50.00_____per hour
Assistant 5.00- 15.00_____per hour

RESEARCH AND CONSULTATION

Photographer\$ 30.00-\$ 50.00_____per hour
Photographer (Full Day) 200.00- 400.00_____per hour
Photographer (½ Day) 120.00- 200.00_____per hour

UNIT CHARGES (Add to Photography Time Charges)

Minimum Unit Charges\$ 25.00-\$ 60.00_____min.

COLOR PHOTOGRAPHS

From 4 x 5 or smaller negative
First 8 x 10 or smaller commercial
quality color print from negative ...\$ 15.00-\$ 50.00_____each
First 8 x 10 or smaller custom quality
color print from negative 25.00- 75.00_____each

ADDITIONAL COLOR PRINTS ordered prior to or at time of assignment and delivered to buyer as part of original order.

8 x 10 commercial quality print\$ 7.50-\$ 25.00_____each
8 x 10 custom quality print 12.50- 40.00_____each

PROOFS

(made only at time of processing & of
all negatives shot on assignment)

From roll film
3½ x 3½\$.75-\$ 4.50_____each
3½ x 475- 4.50_____each
3½ x 5 1.00- 4.00_____each
4 x 475- 4.50_____each
4 x 5 1.25- 4.75_____each
5 x 5 1.00- 5.00_____each

ROUGH GANGED

printed proof sheets from roll film or
4 x 5 sheet film
8 x 10 contact\$ 10.00-\$ 15.00_____each
8½ x 11 contact 12.50- 20.00_____each
11 x 14 contact 15.00- 25.00_____each
16 x 20 projection (8 x 10
enlarger require) 40.00- 75.00_____each

COLOR PRINTS selected from proofs.

Use above "COLOR PHOTOGRAPHS" price.

COLOR TRANSPARENCIES

(price includes release of transparency)

Minimum unit charge for color
transparency\$ 35.00-\$ 75.00_____min.
35mm unmounted or cardboard
mounted 5.00- 15.00_____each
35mm 135-20 unmounted or cardboard
mounted 15.00- 35.00_____each roll
35mm 135-36 unmounted or cardboard
mounted 20.00- 50.00_____each roll
2¼ transparency 15.00- 35.00_____each
1¼ or 120 roll film 20.00- 50.00_____each roll
4 x 5 or smaller sheet film 15.00- 75.00_____each
5 x 7 or smaller sheet film 25.00- 100.00_____each
8 x 10 or smaller sheet film 35.00- 200.00_____each

NEGATIVE RELEASE

Unless specified otherwise, all negatives are the property of the photographer or photography studio (seller). If the buyer requires delivery of the original negatives, price as follows:

Original photography price		
Plus	50%- 100%	percent
OR for Color negatives, original photography price plus following charges:		
4 x 5 or smaller	\$ 20.00-\$ 30.00	each
5 x 7 or smaller	25.00- 40.00	each
8 x 10 or smaller	30.00- 50.00	each

OTHER EXPENSES (Add to Photography Time and Unit Charges)

LABORATORY SERVICES

For Laboratory Services see "Laboratory Services" section.

NEGATIVE RELEASE

See Negative Release under "Unit Charges".

Other Expenses include, but are not necessarily limited to, the following item:

Backgrounds	Model Fees	Stylist Fees
Plane Fare	Special Equipment	Releases
Gifts	Unique Equipment	Flash Materials
Sets	Location Rental	Special Props
Insurance	Telephone & Telegrams	Accessories
Prop Rentals	Special Effects	Misc. Labor
Equipment Rental	Special Services	Etc.

Cost Plus	25%- 300%	percent
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PER PHOTOGRAPH

PER PHOTOGRAPH price includes all cost involved to deliver order to buyer. Proofs may or may not be shown. Note: The Per Photograph price apply for simple photography only. Simple photographic requirements must include: no specification of any kind on background with simple routine lighting to be used and a time limit not to exceed 30 minutes for any one set-up. If time will or does exceed 30 minutes per set-up, then use Photography Time and Unit Charges prices. Any other requirement which exceeds the limitations set for simple photography will require pricing by the Photography Time and Unit Charge method of pricing.

Minimum order	\$ 50.00-\$100.00	min.
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COLOR PHOTOGRAPHS

8 x 10 custom quality from color negative. Each set-up includes first 8 x 10 or smaller color print from 4 x 5 or smaller negative.

One set-up	\$ 50.00-\$125.00	each
Two set-ups	40.00- 100.00	each
Three set-ups	36.75- 91.75	each
Four set-ups	35.00- 87.50	each
Five set-ups	34.00- 85.00	each
Six or more set-ups	33.25- 83.50	each

COLOR PHOTOGRAPHS

8 x 10 commercial quality from color negative. Each set-up includes first 8 x 10 or smaller color print from 4 x 5 or smaller negative.

One set-up	\$ 36.00-\$100.00	each
Two set-ups	32.50- 87.50	each
Three set-ups	31.25- 83.50	each
Four set-ups	30.75- 81.00	each
Five set-ups	30.25- 80.00	each
Six or more set-ups	30.00- 79.00	each

ADDITIONAL COLOR PRINTS

Ordered prior to or at time of assignment and delivered to buyer as part of original order.

8 x 10 commercial quality print	\$ 7.50-\$ 25.00	each
8 x 10 custom quality print	12.50- 40.00	each

General Commercial Photography
In Studio - Color

In accordance to the normal delivery schedule, the price of Unit Charge is for that unit as delivered to buyer. The cost of the film and Laboratory Services (developing, chemicals, paper, etc.) is included in the unit price. When billing buyer, bill for unit as delivered. Experience has shown that if the buyer is billed for the cost of the ancillary materials that contributed to the production of the finished unit he expects title to those items also. In other words when asked about the price of a photograph just impart the information "... that it costs X amount of dollars per hour for the photography time which covers the cost of taking the photograph and X amount of dollars per 8x10 SWG print which covers the cost of making the first print ...".

Experience has also shown that some prospective buyers and buyers, if they know how the price is determined feel that they have a wedge with which they can haggle about price. So it is even better, when giving pricing information to add all the pricing elements together yourself and give a total price.

The fixed rate Per Photograph system is advantageous when the dollar amount of the job is of such a nature that it is not worth the seller's time and effort to compute prices any other way. The Per Photograph rate is a total price. It includes all costs to provide the item as described.

Formula For Pricing Photography

PHOTOGRAPHY TIME AND UNIT CHARGES. To determine selling price of photography, proceed as follows:

1. Determine kind and amount of Photography Time Charges required. Multiply each unit by its appropriate rate.
2. Determine number and kind of deliverable units. Multiply each unit by its appropriate rate.
3. Determine total cost of "Other Expenses". Add percent mark-up to the total cost of "Other Expenses".

To determine total selling price add the three steps together. The total is the selling price.
PER PHOTOGRAPH PRICE. Just price according to rate listed and total up all items required.

COLOR TRANSPARENCY

35mm TRANSPARENCY

unmounted or cardboard mounted

One set-up	\$ 17.50-\$ 35.00	each
Two set-ups	15.00- 25.00	each
Three set-ups	14.25- 21.75	each
Four set-ups	13.25- 20.00	each
Five set-ups	12.50- 19.00	each
Six or more set-ups	12.00- 18.50	each

ADDITIONAL SHOTS of same set-up.

Must be shot at same time as original and on same film and size. Ordered prior to or at time of assignment and delivered to buyer as part of original order.

35mm unmounted or cardboard

mounted	\$ 8.00-\$ 25.00	each
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2 1/4 TRANSPARENCY

unmounted

One set-up	\$ 35.00-\$ 70.00	each
Two set-ups	30.00- 50.00	each
Three set-ups	28.50- 43.50	each
Four set-ups	26.50- 40.00	each
Five set-ups	25.00- 38.00	each
Six or more set-ups	24.00- 37.00	each

ADDITIONAL SHOTS of same set-up.

Must be shot at same time as original and on same film and size. Ordered prior to or at time of assignment and delivered to buyer as part of original order.

2 1/4 Transparency unmounted	\$ 16.00-\$ 50.00	each
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4 x 5 TRANSPARENCY

unmounted

One set-up	\$ 45.00-\$ 100.00	each
Two set-ups	40.00- 87.50	each
Three set-ups	39.00- 83.50	each
Four set-ups	38.25- 81.50	each
Five set-ups	38.00- 80.00	each
Six or more set-ups	37.50- 79.00	each

ADDITIONAL SHOTS of same set-up.

Must be shot at same time as original and on same film and size. Ordered prior to or at time of assignment and delivered to buyer as part of original order.

4 x 5 Transparency unmounted	\$ 25.00-\$ 50.00	each
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5 x 7 TRANSPARENCY or smaller

unmounted

One set-up	\$ 60.00-\$ 125.00	each
Two set-ups	55.00- 100.00	each
Three set-ups	50.00- 92.00	each
Four set-ups	48.75- 88.00	each
Five set-ups	47.00- 85.00	each
Six or more set-ups	46.50- 83.50	each

ADDITIONAL SHOTS of same set-up.

Must be shot at same time as original and on same film and size. Ordered prior to or at time of assignment and delivered to buyer as part of original order.

5 x 7 Transparency unmounted	\$ 40.00-\$ 65.00	each
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8 x 10 TRANSPARENCY or smaller

unmounted

One set-up	\$ 90.00-\$ 200.00	each
Two set-ups	77.50- 150.00	each
Three set-ups	73.50- 135.00	each
Four set-ups	71.00- 125.00	each
Five set-ups	70.00- 120.00	each
Six or more set-ups	69.00- 115.00	each

chart continued on page 36

National Geographic Society

Research Grants

Information Sheet

Type

Grants-in-aid for basic research in the sciences pertinent to geography. These sciences include but are not limited to projects in geography, anthropology, archeology, astronomy, general biology, botany, ecology, ethnology, geology, glaciology, marine biology, mineralogy, oceanography, paleontology, zoology (including its many branches, such as entomology, ornithology, mammalogy, primatology, and ethology).

Support may also be provided for projects in the above fields that depend on exploration.

For further information about projects supported by the Society, see the series of annual scientific reports in "National Geographic Society Research Reports." These books are available in the libraries of most universities, colleges, large museums, and other scientific institutions. The "National Geographic Index 1947-1969" gives in summary form the expeditions and scientific projects for which the Society has made grants since 1890.

Purpose

To support all over the world research projects relevant to the field of geography as interpreted broadly.

Eligibility

Investigators who hold earned doctor's degrees and are associated with institutions of higher learning or other scientific and educational nonprofit organizations, such as museums, are eligible to apply. Occasionally, grants are awarded to exceptionally well-qualified graduate students or scientific workers who do not have research degrees or who are not associated with a university but who do have full qualifications for research on a scientific project of significance.

Financial Data

Grants vary in amount, depending upon the need and nature of the project. Normally, awards range from a few hundred to a few thousand dollars. Very occasionally, a grant for as much as \$50,000 has been made. The Society's annual budget for its research program is currently \$1,000,000.

Society policy does not permit the payment of overhead to any individual or institution.

Except under most unusual circumstances, payment of salary to the principal investigator is not approved. In the view of the Society, personal compensation should be paid by the institution with which the investigator is affiliated. It is also unusual to make a grant that involves the payment of salaries of research associates, especially those having faculty status or other similar institutional connection or who are candidates for the Ph.D. degree.

The Society does not provide fellowships at any level.

The Research Committee is reluctant to provide funds for capital equipment, such as motor vehicles or boats. In cases, however, where funds are made available for such purposes, it is always with the stipulation that the equipment or its salvage value will be returned to the Society when the field aspect of the project is complete.

Duration

Grants are not awarded for more than one year. However, where a project requires two or more years the investigator who has received a grant for one year's work may apply again after submitting a report on the use made of the grant in the first year.

Application Information

Official application forms are available at the address given below. *Applications even for continuing grants will not be considered unless submitted on this standard form.* It is suggested that the investigator in writing for request forms state the nature of his program briefly. This may help a candidate to avoid the loss of time required for completing an application for a grant that is outside the stated interests of the Society.

Deadline

Applications may be submitted at any time. Proposals are acted upon by the Society's Committee for Research and Exploration which meets when there is sufficient agenda to warrant it. The Committee averages 10 meetings annually. Applicants should allow three to four months between the time the application is submitted and the time a decision is communicated to them.

Address Inquiries to

Dr. Leonard Carmichael, Chairman
Committee for Research and Exploration
National Geographic Society
17th and M Streets, N.W.
Washington, D. C. 20036

August 21, 1973

Mr. M. C. Barstow, Jr.
Director of the Office for Research Contracts
Holyoke Center 458
1358 Massachusetts Avenue
Cambridge, Massachusetts 02138

Dear Mr. Barstow:

Attached you will find a revised application to the NEH for the San Marco Project.

This revision became necessary when we learned from Miss Reagor that the sum we requested was among the largest ever submitted, that it was far larger than any application in the field of archaeology, and that it would almost certainly be rejected by their board for that reason. We also learned that the Kress Foundation found our request (\$85,000) too high to be considered. Both Miss Reagor at NEH and Miss Mary Davis at the Kress Foundation agreed to accept revised proposals for consideration.

Knowing that the original proposals had to be cut at least in half, we excised the second year from the NEH application and one-half of the mosaics from the Kress application. We have also applied to the National Geographic Society for funds (\$20,000) to cover the cost of color photography.

These are cuts in the scope of the project, not in its quality or viability.

In order to bring the total figure within the limits of possible consideration by the NEH, we have excluded from calculation of Indirect Cost @ 27% the cost of the Scaffolding (\$23,200). Clearly all Indirect Costs of this project will have to be borne by Dumbarton Oaks.

Sincerely yours,

William C. Loerke
Director of Studies

William R. Tyler
Director

Enclosure

Application to NEH.

August 22, 1973

Dr. Leonard Carmichael
Vice President for Research & Exploration
National Geographic Society
Washington, D. C. 20036

Dear Leonard:

I enclose an application for the support of the
National Geographic Society for a most important project
concerning the church of San Marco in Venice.

Please do not hesitate to let me know should any further
information be required.

With personal best wishes to you,

Sincerely yours,

William R. Tyler
Director

Enclosure

Low 11/1/73

August 23, 1973

Dr. Edwin Snider
Secretary
Committee for Research and Exploration
National Geographic Society
Washington, D.C. 20036

Dear Dr. Snider:

Many thanks for your letter of August 16, with its enclosure of a memorandum and attachment from Mr. Milton Ford. These data were not only essential in preparing the budget for color photography of mosaics in San Marco, but also provided much other useful information. Please convey my thanks to Mr. Ford as well.

Our application has been mailed to Dr. Carmichael with a covering letter from Mr. Tyler.

Sincerely yours,

William C. Loerke
Director of Studies

National Geographic Society

WASHINGTON, D. C. 20036

LEONARD CARMICHAEL
VICE PRESIDENT FOR RESEARCH AND EXPLORATION

August 28, 1973

mw

Dr. William R. Tyler
Director
Dumbarton Oaks
1703 32nd Street, N.W.
Washington, D.C. 20007

Dear Dr. Tyler:

Thank you for your letter of August 22nd and for sending the completed grant application by Dr. Otto Demus for funds to assist in the color photography of certain medieval mosaics in San Marco.

This proposal will be presented to our Committee for Research and Exploration at the earliest possible meeting. As soon as a decision has been reached, I will let you know.

Sincerely,

Leonard Carmichael/lr

Leonard Carmichael

Copy to Axel

Mr. Tyler
HW

DUMBARTON OAKS
TRUSTEES FOR HARVARD UNIVERSITY
1703 THIRTY-SECOND STREET, WASHINGTON, D. C. 20007

CENTER FOR
BYZANTINE STUDIES

September 20, 1973

MEMORANDUM

To: Ferdinando Salleo, Counselor of Embassy, Italian Embassy

From: William C. Loerke, Director of Studies

Subject: Project San Marco

Dumbarton Oaks, through its Center for Byzantine Studies, has embarked on a project to photograph the medieval mosaics of San Marco, Venice. We propose to create a basic tool of research in the form of an archive containing 3,000 black and white negatives and prints, 3,000 35 mm. frames, 1,000 5x7 color transparencies, a systematic record of archaeological observations taken directly from the scaffolding, and transcriptions of relevant documents from appropriate Venetian archives. The mosaics to be photographed are in four domes, three on the main axis, and one in the north transept, and on the soffits of two major arches which support the central dome on the south and west.

The scaffolding required for these domes and arches must rise from the floor, thus obstructing the full liturgical use of the church during the campaign. The campaign, therefore, has to be limited to the period between Christmas and Palm Sunday, that is, between early January and the beginning of April, 1974.

The cost of this campaign is far beyond the capacity of Dumbarton Oaks to sustain. We have therefore laid proposals before the Kress Foundation to support the black and white photography, before the National Geographic Society to support the color photography, and before the National Endowment for the Humanities to join with Dumbarton Oaks in the support of an archaeological and archival team to collect and systematize data taken directly from the mosaics and from the archives.

We have not yet found support for the key item of the entire campaign, that is, the scaffolding. Through the good offices of Architect Rusconi, the Proto of San Marco, we have secured an estimate from the Ponteggi Dalmine for the scaffolding, which includes installation, movement within San Marco, four months rent, and removal. The total cost of the scaffolding has been set at \$23,000 and this represents the sum we still seek in order to complete the funding of the entire campaign.

The scholar in charge of this campaign is Otto Demus, Professor Emeritus of the University of Vienna, who has published a number of books and many articles on San Marco. In 1960, in the Dumbarton Oaks Monograph Series, he

published a study of San Marco which embraced the history of the building, its architecture, and its sculpture. This was envisaged as part 1 of a publication project which was to include the medieval mosaics. The present project will not only provide photographs, archaeological and archival data for part 2 of this fundamental publication, but will also create a permanent archive of negatives, prints, and data for future scholarly research. The book will publish less than one-tenth of the material we expect to harvest from this campaign.

We would welcome Italian collaboration and support.

September 21, 1973

Mr. William Howard Adams
National Gallery of Art
Washington, D. C. 20565

Dear Howard:

Here is the memorandum on San Marco
by Bill Loerke which we discussed yesterday.
I greatly appreciate your willingness to
help on this project.

Sincerely yours,

William R. Tyler
Director

Enclosure

From Loerke to Salleo,
9/20/73.

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

→ W.C.L. / FYI
+ please return

September 26, 1973

Dear Bill:

I will take the proposal along to Charlottesville
this weekend and discuss it with Mario Valmarana.

It is such an important project, surely a solution
will be found.

Give me a ring when you want to go out to the
Memorial.

Regards,


William Howard Adams

Mr. William R. Tyler
Director
Dunbarton Oaks
Trustees for Harvard University
1703 32nd Street, N. W.
Washington, D. C. 20007

LEONARD GARMICHAEL
CHAIRMAN

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SECRETARY

National Geographic Society

COMMITTEE FOR RESEARCH AND EXPLORATION

WASHINGTON, D. C. 20036

October 30, 1973

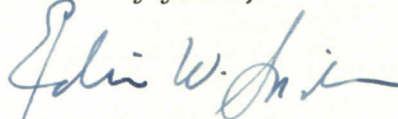
Dr. William C. Loerke
Dumbarton Oaks
1703 32nd Street, N. W.
Washington, D. C. 20007

Dear Dr. Loerke:

This is simply to note for the record your request that your application for a grant in support of the San Marco project be withdrawn since the essential funding from other sources has not come through. If all the other pieces do fall into place some time, please let me know. It does seem though to be a tough logistical problem.

Meanwhile, if you have other projects that might be of mutual interest, I would be glad to learn about them.

Sincerely yours,



Edwin W. Snider
Secretary, Committee for
Research and Exploration

EWS:jr

October 31, 1973

Mr. Edwin W. Snider
Secretary
Committee for Research and
Exploration
National Geographic Society
Washington, D. C. 20036

Dear Mr. Snider:

I appreciate very much your note of October 30
and will not hesitate to return to you with other
projects if I think them appropriate for consideration
by National Geographic.

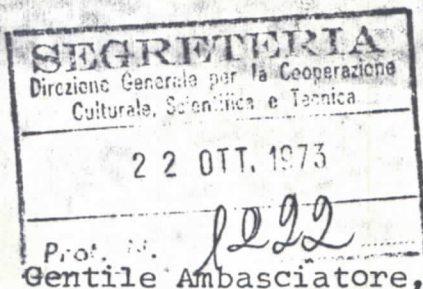
Yours sincerely,

William C. Loerke
Director of Studies

WCL:mlm



ORGANISATION DES NATIONS UNIES POUR L'EDUCATION, LA SCIENCE ET LA CULTURE
BUREAU DE VENISE



Ve/ 4.52/ 99
Venezia, 15 Ottobre 1973

La ringrazio della Sua cortese lettera e del pro-memoria che ha avuto la gentilezza di inviarmi.

L'iniziativa del Centro di Studi Bizantini di Dumbarton Oaks mi sembra estremamente interessante e degna di appoggio. Cercherò nei prossimi giorni di esaminare le possibilità di un contributo finanziario locale o da parte di qualche comitato straniero.

Mentre Le assicuro che farò del mio meglio affinché il progetto sia realizzato nel migliore dei modi, La prego di voler accogliere, gentile Ambasciatore, i sensi della mia più profonda stima.

Joseph Martin
(JOSEPH MARTIN)

Ambasciatore M. Mondello
Ministero degli Affari Esteri
Piazzale Farnesina
ROMA

L'Ambasciatore d'Italia

→ WCL & for our discussion
(I have sent him a "Thank-you"
12088 note.)

hmf

November 1, 1973

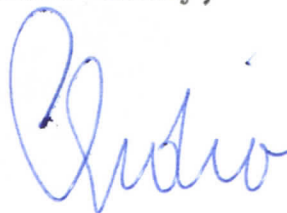
Dear Bill:

It is with much pleasure that I am herewith enclosing a copy of a letter addressed to Ambassador M. Mondello, Director General of Cultural Cooperation, in response to his efforts to find sponsors for your San Marco project.

Do you not think that at this point it might be advisable to contact UNESCO in Paris?

With my kindest regards,

Yours Truly,



Egidio Ortona

The Hon. William R. Tyler
Dumbarton Oaks
1735 - 32nd Street, N.W.
Washington, D.C. 20007

November 15, 1973

Mr. Joseph Martin
Bureau de Venise
UNESCO
Palazzo Reale
Piazza San Marco 63
30124 Venezia
Italia

Dear Mr. Martin:

Ambassador Mondello has kindly forwarded your gracious reply to his note to Ambassador Ortona, who in turn has conveyed it to us. I am most pleased to learn that you feel that our project for a systematic study and photography of the medieval mosaics in San Marco is worthy of support. The National Endowment for the Humanities here in Washington has our comprehensive proposal for this campaign. The scale of this campaign, however, is such that they require outside support, which in large measure they would be willing to match. The National Geographic Society has expressed interest in supporting the color photography required if we could find the additional sums required for the scaffolding and the black and white photography. I am more than hopeful that the National Endowment would contribute, along with Dumbarton Oaks, the required sums to support the team of experts which we list in our proposal. The project as a whole is under the general direction of Professor Otto Demus, emeritus of the University of Vienna, and currently Visiting Scholar of the Byzantine Center at Dumbarton Oaks. He is presently at work in Venice with the assistance of Miss Irina Andreescu, a Research Assistant of our Center, and an archivist. He and Miss Andreescu can inform you, with as much detail as you like, of the scope of this project.

It is very gratifying to me, Mr. Martin, to receive the expression of your interest in our attempt to make a systematic photographic and scientific record of the largest mosaic program surviving from the Middle Ages.

Sincerely yours,

William C. Loerke
Director of Studies

WCL/fj

COPY TO PROF. DEMUS IN VENICE

November 15, 1973

Mr. Joseph Martin
Bureau de Venise
UNESCO
Palazzo Reale
Piazza San Marco 63
30124 Venezia
Italia

Dear Mr. Martin:

Enclosed you will find a description and a budget for Part 1 of Project San Marco. As you will see, this description covers only the medieval mosaics in the upper parts of the church. We would follow this with Part 2 in the subsequent year devoted to the mosaics on the lower walls in chapels and in the narthex. The budget for Part 2 would be approximately the same as that for Part 1, which is attached. This description and the budget attached was submitted to the National Endowment for the Humanities but at the last minute had to be withdrawn because the gifts requested from the Kress Foundation (noted on page 4 in a footnote) could not be produced in their fiscal year of 1974. We therefore have had to turn elsewhere in our search for funds, particularly as we wish to get the photographic campaign under way during 1974. As I stated in my letter to you, I believe that if the sums required for scaffolding and black and white photography (about \$45,000) could be secured, we could reopen the matter with the National Endowment for the Humanities with good hopes for success.

This first part of the project would require extensive scaffolding in the Cathedral for about four months. The second part of the project (the mosaics on the lower walls) would require less expensive scaffolding for three or four months. Professor Demus and Miss Andreescu can speak for the project as a whole and would be pleased to answer any queries you may have.

I should be pleased to receive any suggestions you may have which would assist us in finding support for this eminently worthwhile project.

Sincerely yours,

Enclosures

William C. Loerke
Director of Studies

WCL/fj

COPY SENT TO DEMUS IN VENICE

December 13, 1973

Miss Mary M. Davis
Executive Vice President
Samuel H. Kress Foundation
221 West 57th Street
New York, N.Y. 10019

Dear Miss Davis:

During a recent visit to the offices of the National Endowment for the Humanities I was told that their Committee of Review had given the highest rating and conditional approval to our project for a photographic campaign in San Marco. The condition, of course, was the raising of outside funds as gifts for this project which N.E.H. would match.

As you know, we are now supporting three persons in Venice on this project: Professor Demus, his Research Assistant, Miss Irina Andreescu, and a professional archivist. They have been at work since October and will continue through January. In the spring term, both Professor Demus and Miss Andreescu will be at Dumbarton Oaks continuing their researches on San Marco.

I am still attempting to find funds for the scaffolding. If I am successful, I wonder if you would entertain a renewal of our application for funds to support the black and white photography. If the answer to this is affirmative, perhaps you could also give me a deadline for the submission of such an application. We would want the campaign to begin about a year from now.

I enjoyed my visit with you in New York two weeks ago. I hope that by now you have been able to get your arm out of its sling!

With best regards,

William C. Loerke
Director of Studies

WCL/fj

December 13, 1973

Dr Edwin W. Snider
Secretary
Committee for Research and Exploration
National Geographic Society
Washington, D.C. 20036

Dear Dr. Snider:

I went to the offices of the National Endowment for the Humanities the other day and learned that our proposal for a photographic campaign in San Marco had been given a very high rating indeed by their Committee of Review. This rating was, of course, conditional upon my raising additional funds. I am still pursuing my efforts to find funds to provide for the scaffolding for such a campaign. If I am successful in this, would you be in a position to entertain a renewal of my application for funds to support the color photography needed? If your answer to this is affirmative, could you also let me know what sort of a deadline I would be working against in order to get such a campaign started about a year from now?

I appreciate very much your past assistance in this matter.

With best regards,

William C. Loerke
Director of Studies

WCL/fj

Samuel H. Kress Foundation

221 WEST FIFTY-SEVENTH STREET
NEW YORK, N.Y. 10019



EXECUTIVE VICE PRESIDENT

December 19, 1973

Mr. William C. Loerke
Director of Studies
Center for Byzantine Studies
Dumbarton Oaks
1703 Thirty-second Street
Washington, D. C. 20007

Dear Mr. Loerke:

Thank you for your letter of December 13.
I shall appreciate your keeping me informed of the
success of your fund-raising activities. When the
project begins to take a more definite form you may
certainly submit another application to us.

Kindest regards.

Sincerely yours,

Mary M. Davis
Executive Vice President

MMD:rmf