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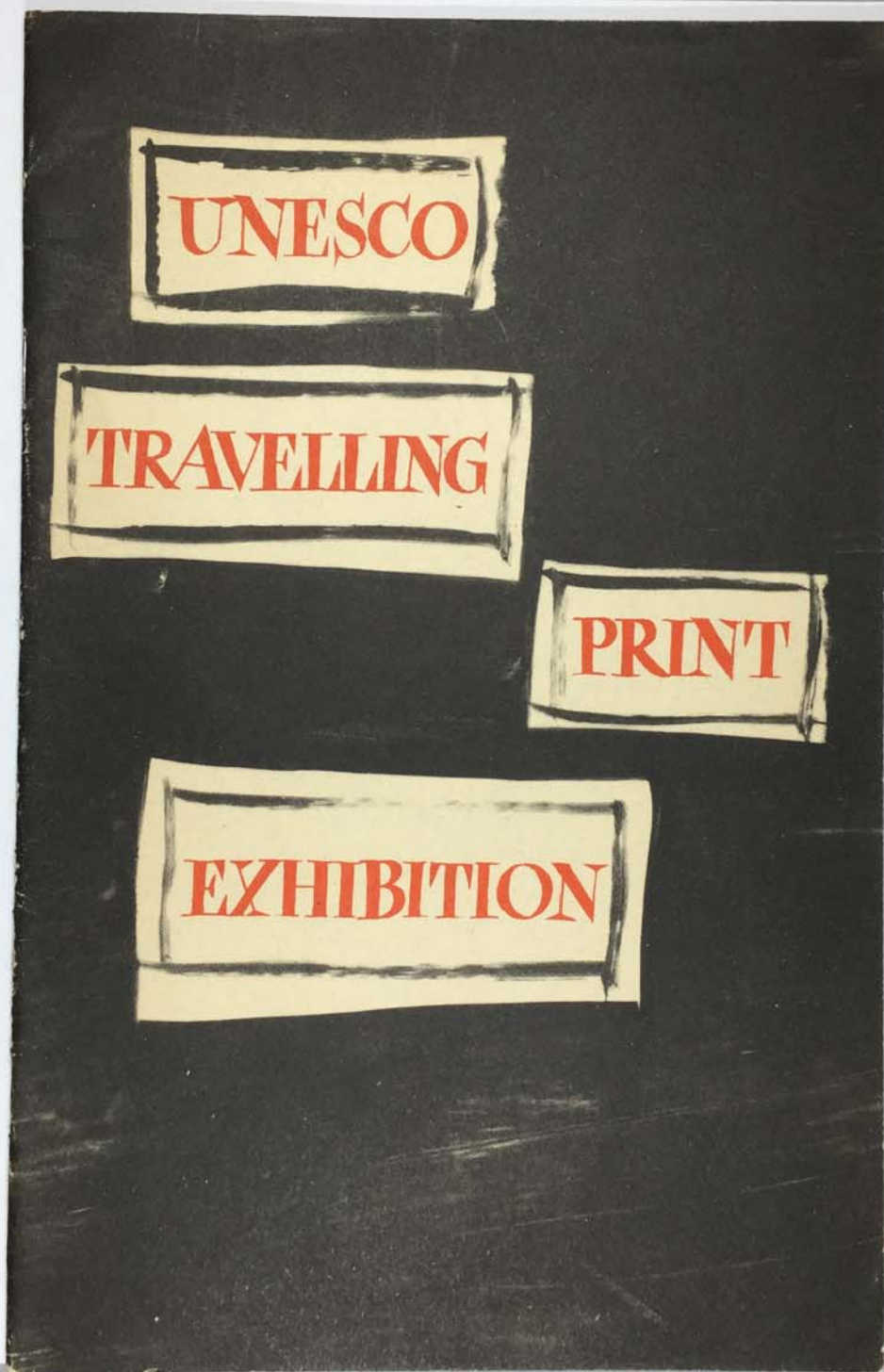
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	MW	11.61

UNESCO Implications

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U N E S C O  
T R A V E L L I N G  
P R I N T  
E X H I B I T I O N

FROM IMPRESSIONISM TILL TODAY

UNITED NATIONS EDUCATIONAL,  
SCIENTIFIC AND CULTURAL ORGANIZATION  
19 Avenue Kléber Paris-16<sup>e</sup>

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

(U. N. E. S. C. O.)

New York Office

ROOM 401 - 405 EAST 42nd STREET, NEW YORK 17, N. Y. • Phone MUrray Hill 3-1100 • Cables: UNESCOG NEWYORK

Bureau de New York

May 12, 1948.

Mr. Monroe Wheeler,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

Dear Mr. Wheeler:

I am writing to ask your help on an important project which is being undertaken by UNESCO, to increase the distribution on a truly international scale of all fine color reproductions of painting.

This project, as I shall indicate, is of the greatest importance to both our organizations, and particularly to yourself as a publisher of color reproductions.

At the UNESCO Conference in Mexico last autumn, the Secretariat was authorized to assemble and publish an annotated Catalog of the best available color reproductions of great works of art produced in all countries, for distribution in the member states.

The purpose of this Catalog is to inform institutions and interested individuals all over the world of the specific fine color reproductions which may be obtained, so that they may thus be made available to those who do not have constant access to the originals.

The vast scope of this project makes it necessary to assemble and to publish the material in sections. We are beginning with the field in which great interest has already been shown, namely, Modern Painting from 1860 to the Present. Our first Catalog of reproductions in this field will be issued this year, and our preliminary lists must be ready for a UNESCO Meeting in Paris on June 21st.

May we ask you to provide us with a list of your color reproductions in the field of modern painting which are now available or which may be reissued if the demand for them is sufficient.

We are enclosing a questionnaire form to be filled out for each reproduction. Several entries (such as 13, 14) are intended only to make our own file information complete; and we do not plan to have them appear in the Catalog.

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1. We plan to print the Catalog by the "offset" process and to accompany each listing of the large color reproductions with a reference illustration about postage stamp size. A specimen listing follows:

2. VAN GOGH, Vincent. Dutch. 1853-1890.

3. Purple Iris. 1887. Oil on canvas, 54.5 x 65.5 cm.

4. Coll. Dr. & Mrs. David M. Levy, New York. Repro.

5. Collotype: 46.5 x 55.5 cm. on format 52 x 63 cm.

6. Made by A. Jaffe, New York. Pub. by Museum of Modern Art, New York. \$5.50. (UNESCO Archive)

7. In this first Catalog we are dealing with reproductions that are larger than postcard size, detachable (including all items in portfolios), in color, and painted since 1860.

8. In addition to the list of reproductions and the questionnaire forms, we should also be happy to receive examples of what you consider to be your outstanding reproductions.

9. These reproductions will become part of an international Archive available, for study purposes, to teachers, students, and individual purchasers.

10. Medium of reproduction  
11. This Archive will also be drawn upon for the mounting of exhibitions which will be displayed at meetings of UNESCO and affiliates. Our first exhibition will be held in Paris in June, and the second exhibition will be held at the General Conference in November at Beirut. We plan to relate the Archive to the Catalog by adding to each listing of a reproduction a note as to whether or not it is represented in the UNESCO Archive of Color Reproductions.

12. Maker City  
13. I should like to emphasize that this is only the first step in the preparation of a comprehensive catalog of color reproductions; other sections will be assembled year by year until the list is complete, after which time it is planned to revise it annually so that it may be a constant and authoritative source of reference.

14. I hope that you will find it possible to send us with all possible speed the list of the works which you think eligible for inclusion and also a selection of the reproductions themselves.

15. Number published  
Thanking you in advance for the courtesy of your consideration, I am,

16. Do the plates still exist?

Very sincerely yours,

Lester Littlefield

Arts and Letters Section

LL:GB  
enc.

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Color Reproductions Questionnaire for the UNESCO Catalog

1. Artist
2. Title
3. Date of painting
4. Medium of painting
5. Size of painting (high) (wide)
6. Collection of
7. Medium of reproduction
8. Size of color area (high) (wide)
9. Overall size of paper (high) (wide)
10. Maker City
11. Publisher City
12. Retail price
13. Wholesale price
14. Number published
15. Do the plates still exist?



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CEZANNE

UNESCO CATALOG OF COLOR REPRODUCTIONS OF MODERN PAINTING

*Original*

Artist Cezanne, Paul  
Artist's dates 1839-1906  
Birthplace Aix en Provence, France  
Citizenship French  
Residence Paris, Aix en Provence  
Title Vase of Flowers  
Date 1874  
Medium Oil on canvas  
Size 61 x 49.8 cm (24 x 19 5/8 in)  
Collection Durand-Ruel, New York

*Reproduction*

Medium Collotype  
Size 52 x 42 cm (20 1/2 x 16 1/2 in)  
Format 66 x 51 cm (26 x 20 in)  
Maker A. Jaffe, New York  
Publisher The Twin Editions, New York, No.30  
Retail price \$ 10.00  
Wholesale price \$ 5.00  
Number published 1000  
Do plates exist? Yes  
Remarks One copy in UNESCO Archive.

April 1948

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UNESCO

*Color Reproductions  
file*

TO: M. Torres Bodet, Director General  
M. Jean Thomas,  
M. Lin Yutang,  
M. Peter Bellew,  
M. Lester Littlefield

MINUTES OF THE MEETING of the Advisory Committee on Colour Reproductions held on Monday and Tuesday, March 21 and 22, 1949 at Unesco House, Paris.

SELECTION OF COLOUR REPRODUCTIONS IN LARGE FORMAT:

At the request of M. Jean Thomas, the Advisory Committee devoted two afternoons to the examination of approximately 500 colour reproductions in large format, and selected therefrom about 350 of satisfactory quality to represent the work of artists of international significance in the field of modern art from 1860 to the present time.

REPRODUCTIONS IN SMALL FORMAT:

About 500 colour reproductions in small format had been assembled, but due to the production limitations which in most cases affect these small reproductions, the Committee felt that it should not apply to them the same critical standards applicable to large reproductions produced at far greater effort and expense.

For this reason, the Committee feels that the small reproductions should be listed in the forthcoming catalogue for reference purposes only, as a service to teachers and students.

VALUE OF A PERMANENT UNESCO ARCHIVE OF COLOUR REPRODUCTIONS:

It was the opinion of the Committee that all reproductions assembled for the purpose of the present catalogue should be maintained as a permanent reference archive, as no other such archive exists in the world.

CATALOGUE OF REPRODUCTIONS SELECTED:

It was the consensus of the Advisory Committee that the catalogue of the works selected should be inexpensively printed, in modest format, listing after the name of each artist pertinent data about each reproduction and the source from which it may be obtained. Each reproduction included would be given a "Unesco number" for permanent reference purposes.

It was further esteemed that each of the 350 reproductions listed should be reproduced in miniature postage stamp size in the back of the catalogue, for visual reference, which would greatly aid in the catalogue's usefulness.

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Advisory Committee on Colour Reproductions (cont.)

Page 2

LACUNAE:

The Advisory Committee noted the inadequate representation of the work of certain painters of undoubted international prestige, notably: Arp, Bazille, Beckmann, Feininger, de Chirico, Ensor, La Fresnaye, John, Miro, Mondrian, Munch, Redon, Sickert, Soutine, Sutherland, Tamayo, Tanguy and Tchelitchev.

In the opinion of the Committee this fact should be mentioned in the catalogue, so that these artists may be considered by publishers when making their choice of subjects to be represented in the future.

CONCLUSION:

The Advisory Committee was most favorably impressed by the general quality of the reproductions assembled, and feels that Unesco, in publishing the catalogue, will be performing a service of inestimable value to students of modern art throughout the world.

Respectfully submitted,

Jean Cassou, Conservateur en chef, Musée  
National d'Art Moderne, Paris

Germain Bazin, Conservateur du Département  
des Peintures, Musée du Louvre

Monroe Wheeler, Director of Exhibitions  
and Publications, The Museum  
of Modern Art, New York

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16

August 2, 1949

Dear Mr. Coblans:  
Dear M. D'Arnauldcourt,

Your number LIB/105761

Mr. d'Arnauldcourt has referred to me your letter of July 27<sup>1949</sup> inquiring about Museum of Modern Art Publications for the Sinchness Library. I regret very much that we have no funds which enable us to supply books to cultural organizations free of charge. This museum operates at a very large deficit and our books very often cost more than we sell them for. You pointed out that you had long been interested and active in the same, however, offer you the usual discount of twenty or five per cent on any publication you wish to order. I enclose herewith our latest list but I would like to call your attention to the following books which have been published since this catalog has been printed at to your institution.

George Braque by Henry Hope Lange is not possible for technical 170 pages: 130 plates: \$5.00. Inform me under what conditions we could become a member and receive some of Twentieth Century Italian Art by J. T. Soby and A. H. Barr, Jr. 144 pages: 133 plates: \$3.75.

With greetings from Paris,  
Pioneers of Modern Design by Nicolaus Pevsner  
152 pages: 137 plates: \$4.00. Yours sincerely,

The History of Photography by Beaumont Newhall  
256 pages: 103 plates: \$5.00. H. Coblans,  
Librarian

Very sincerely yours,

M. René D'Arnauldcourt,  
Museum of Modern Art,  
11 Mr. H. Coblans  
New York  
19, Avenue Kléber  
U.S.A. Paris 16, France

M:rd  
Enc.  
CC-Miss Lipkin

*15 I do hope that you will look me up when you come to Paris. We might see each other together.*

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ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

TELEPHONE : KLEBER 92.00 - TELEX : UNESCO PARIS

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :

N° LIB/105761

27 JUL. 1949

Dear M. D'Arnancourt,

You may remember that we had the privilege of meeting you in New York about the middle of May. Since then, I have taken up my position as librarian of Unesco.

On the occasion of our last meeting you pointed out that you had long been interested and active in the work of Unesco. I should like to enquire under what conditions we could obtain your publications, both books and smaller catalogues and programs. We would of course send you in return any of the various Unesco publications that may be of interest to your institution.

If such an exchange is not possible for technical reasons, would you perhaps inform me under what conditions we could become a member and receive some of your publications at a reduced rate.

With greetings from Paris,

Yours sincerely,

*H. Coblans*

H. Coblans,  
Librarian

M. René D'Arnancourt,  
Museum of Modern Art,  
11 West 53rd Street,  
New York 19,  
N.Y.,  
U.S.A.

*P.S. I do hope that you will look me up when you come to Paris. We might then have lunch together. H.*

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION  
ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

TELEPHONE : KLEBER 52-00 TELEGR. : UNESCO PARIS

19, Avenue Kléber, PARIS 16\*

In your reply, please refer to :  
En répondant, veuillez rappeler :

N° ALE/125360

February 1, 1950.

Dear Mr. Monroe Wheeler,

Thank you very much for your letter of January 17, informing me that you are sending copies of the first two teaching portfolios issued by the Museum of Modern Art.

At present these have not arrived and I presume they are held up at the Customs, but I shall look forward very much to seeing them.

I should be obliged if you could let me have copies of future issues in the series. I shall be very pleased to review them in the Art and Education bulletin.

Yours very sincerely,

Trevor Thomas  
Arts & Letters Division

Mr. Monroe Wheeler,  
Director of Exhibitions and Publications,  
The Museum of Modern Art,  
11 West 53rd Street,  
NEW YORK.  
U.S.A.

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MW ✓  
CC to: Mr. Wheeler  
Mr. D'Amico

AIR MAIL

January 27, 1950

February 3, 1950

Dear Mr. Bellow:

Dear Mr. Bellow:

Janet Flanner has written in this week's New Yorker that the exhibition of art by Egyptian children now on view at the Hotel Majestic is one of the handsomest shows current in Paris. She also remarks that this show is going on to London and Rome.

Here at the Museum we are most interested in the possibility of bringing this exhibition to New York with the privilege of circulating the material to other museums in the States for a period of at least one year.

If UNESCO is making arrangements for these showings I should greatly appreciate your sending us photographs of some of the objects included in the exhibition and a catalog giving us an idea of the scope of the collection. If these arrangements are in the hands of the Egyptian Government I should be most grateful for the name of the individual or office to whom we should address our request.

Thanking you in advance for your kindness.

Sincerely,

Porter A. McCray, Director  
Dept. of Circulating Exhibitions

Mr. Peter Bellow,  
Head of Projects,  
Arts and Letters  
United Nations Educational,  
Scientific and Cultural Organisation  
19 Avenue Kleber  
Paris 16<sup>e</sup>  
France

PAM:eh

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January 17, 1950

January 17, 1950

Dear Mr. Thomas:

Dear Peter:

At the suggestion of Mr. Peter Bellew

I am sending you copies of the first two teaching

portfolios issued by the Museum of Modern Art.

These were done at the instigation of the Committee

on Art Education in a form which may be used either

as a small exhibition on the classroom walls or to

be passed from student to student during discussions.

The teachers who have used them are most enthusi-

astic, and we plan to continue the series.

We are having great difficulty, however,

in bringing them to the attention of the art

teachers who could use them, and we would be most

grateful if you could mention them in your "Art

in Education" Bulletin.

Very sincerely yours,

Faithfully yours,

Mr. Trevor Thomas  
"Art in Education" Bulletin  
UNESCO  
19, Avenue Kléber  
Paris 16, France

Paris 16, France



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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION  
ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION LA SCIENCE ET LA CULTURE

January 17, 1950

In your reply, please refer to:  
No. 149/1949, 1950/1951  
ALC. 62930

Dear Peter:

Dear Source, Thank you for your letter of January 13th.

I am delighted to send copies of our two teaching portfolios to Trevor Thomas in the hope that he will review them in his "Art in Education" Bulletin.

Hundreds of teachers have found these to be of the greatest assistance in their classes.

All those who have used them are most enthusiastic, but our difficulty is in bringing them to the attention of the art teachers all over the world who could use them, and in this, I am sure, you can be of assistance.

It was delightful to see you again in New York, and I presume you will be back again shortly to pursue your magazine project here.

Faithfully yours,

Mr. Peter Bellew  
UNESCO  
19, Avenue Kléber  
Paris 16, France

Mr. Source Wesley,  
Museum of Modern Art,  
11, West 53rd Street,  
New York 19

*Handwritten notes:*  
7/1/50  
H.W.  
sent to Trevor Thomas  
his - with dept  
Sent to Source Wesley  
on Trevor Thomas  
1/17/50

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TELEPHONE : KLEBER 52-00 - TELEGR. : UNESCO PARIS

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :  
N° ALC.62980

13th January, 1950

Dear Monroe,

During a talk I had the other day with Jean Thomas, I mentioned the Museum's Teaching Portfolios, and whether or not we could do something to publicise them. I thought perhaps that in the "Art in Education" Bulletin, which is to be published from time to time and distributed in Member States, some reference could be made to it. If you think it would be of any help, could you send a review copy of each to Trevor Thomas, who is in charge of the Bulletin. The possibility of some help in this way occurred to me when I recalled our conversation in New York, and your mentioning the difficulties in selling. Anyway, it might help.

Kindest regards,

Yours sincerely,

Peter Bellew,  
Arts and Letters Division.

Mr. Monroe Wheeler,  
Museum of Modern Art,  
11, West 53rd Street,  
New York 19

*We sent  
#1 to Jean  
Thomas 9/7/49  
CKW  
sent to Trevor Thomas -  
he is in another dept.  
MW  
Sent #1 and #2  
to Trevor Thomas  
1/16/50*

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TELEPHONE : KLEBER 52-00 - TELEGR. : UNESCO PARIS

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16.

In your reply, please refer to:  
En répondant, veuillez rappeler :

N° 128070/ADG/AC  
JT/YC

Paris le 6 décembre 1949

Cher Munroe Wheeler,

Merci infiniment pour votre charmante lettre, qui m'a fait le plus grand plaisir. Personnellement je partage entièrement vos idées sur les petites reproductions; je pense qu'il a été heureux qu'elles ne figurent pas dans le premier catalogue et je ne vois pas la nécessité de les inclure dans des rééditions ultérieures. Toutefois, comme nous devons avoir la semaine prochaine un comité d'experts pour la sélection des reproductions qui figureront dans le second catalogue (période antérieure à 1860), je pense que nous devons leur soumettre ce problème; je ne manquerai pas de leur communiquer votre lettre, de manière que votre opinion leur soit connue.

Je profite de cette occasion pour vous souhaiter un heureux Noël et un bon début d'année, et avec l'espoir de vous revoir au courant de 1950, je vous prie de croire à mes sentiments très fidèlement dévoués.

Jean THOMAS

Mr. Munroe Wheeler  
Director of Exhibitions and Publications,  
The Museum of Modern Art,  
11 West 53rd St.,  
New-York 19, N.Y.

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION  
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November 29, 1949

Dear Jean Thomas:

Did I ever acknowledge the UNESCO catalogue of color reproductions which you so kindly sent me. I think it is an admirable achievement and I know it will provide invaluable information to art students and teachers throughout the world.

I hear that you are talking about doing a supplement of the small reproductions. I do not think it is really necessary to do this catalogue of the little reproductions, and I doubt if it would prove as useful as the one you have already reproduced. My reasons for feeling this are that the small reproductions are continually going out of print. They are produced in immense quantities and in general they have less fidelity to the original than the larger ones. It would be a colossal undertaking, and I think the one you have already produced will satisfy present needs in the field.

May I felicitate you again upon your splendid perseverance in bring this first project to a successful conclusion.

Cordially yours,

Mr. Monroe Wheeler,  
Museum of Modern Art,  
New York.

Mr. Jean Thomas  
UNESCO  
19, Avenue Kleber  
Paris 16, France

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TELEPHONE : KLEBER 52.00 - TELEX : UNESCO PARIS

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :

N° ALA/1302/50

le 23 novembre, 1949.

Dear Sir,

Under separate cover, we are sending you a copy of the Catalogue of Coloured Reproductions of Paintings from 1860 to 1949, which has just been published.

We would like to take this opportunity to thank you again for your generous assistance and advice which went so far towards making this Catalogue possible.

Sincerely yours,

A handwritten signature in cursive script that reads "Guido Piovene".

Guido Piovene  
Arts and Letters Division

Mr Monroe Wheeler,  
Museum of Modern Art,  
NEW YORK.

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION  
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September 7, 1949

Dear Jean Thomas:

Many thanks for your kind letter of September 2nd. I am happy to know that UNESCO's exhibitions of color reproductions have been successful, and that the first of the catalogues will soon appear. I am sure that the catalogue will be very helpful to art schools throughout the world, and I hope that means can be found to send it to all the schools that can benefit by its use.

As to Lester Littlefield, I do not feel that you are under any obligation to him. The work has lasted much longer than he expected it to, and you are certainly at liberty to dispense with his services on the 30th of September. If he has been reluctant to accept a three months' extension, it is doubtless because he would like to have his contract renewed for another year. But I can easily understand that this is out of the question for so small a project. If you would like me to urge him to accept the three-month extension, I shall be glad to do so. But if you can replace him on September 30th, I see no reason why his services should not terminate on that date, according to your contract.

I am glad that you enjoyed our book on Braque. I am sending you under separate cover a copy of a new kind of publication which we call a teaching portfolio. It is made for classroom use and can either be affixed to the wall as a miniature exhibition or the plates can be passed from student to student while the work is being discussed. This portfolio has met with considerable success among art teachers here, and it seems to me the kind of publication which UNESCO might consider.

I have given your greetings to my colleague, René d'Harnoncourt, and I want to tell you what a great pleasure it was to me to meet you in Paris and I look forward to seeing you again on my next visit.

Cordially yours,

Monroe Wheeler  
Director of Exhibitions and Publications

Mr. Jean Thomas  
UNESCO  
19, Avenue Kleber  
Paris 16, France

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16.

In your reply, please refer to:

En répondant, veuillez rappeler:

N° 110759/ADG/AC

2 Septembre 1949

Cher Munroe Wheeler,

Je suis un peu confus de ne pas vous avoir remercié plus tôt du beau volume sur Braque que vous avez eu l'extrême gentillesse de m'envoyer. J'aurais dû aussi vous dire tout le plaisir que j'avais eu à vous rencontrer à Paris et toute la gratitude que je vous dois pour l'assistance que vous nous avez donnée dans la préparation de notre catalogue de reproductions.

Vous savez peut-être que le projet de reproductions en couleurs a eu un très grand succès. Nous avons constitué des expositions circulantes de très bonnes reproductions et nous en avons présenté une à la Maison de l'Unesco, qui a été si bien accueillie que déjà onze pays nous demandent de recevoir ces expositions. Plusieurs autres ont fait des démarches similaires avant de nous adresser des demandes officielles. Quant aux catalogues préparés par Littlefield, le premier est achevé et va paraître d'ici une quinzaine de jours, le second est en chantier. Tout cela me semble donc se présenter d'une manière satisfaisante, quoiqu'avec un peu plus de retard que nous le pensions.

J'aimerais vous parler très franchement et très confidentiellement de notre ami Littlefield. Il a travaillé avec beaucoup d'acharnement et j'espère que le résultat de son travail sera satisfaisant. Comme je l'ai déjà dit tout cela est allé plus lentement que nous le pensions et je crains que Littlefield lui-même n'ait pas à l'origine estimé exactement le temps qu'il lui faudrait. L'achèvement de son catalogue était prévu par lui d'abord au mois de mars, puis avril, puis mai et finalement c'est seulement à la fin du mois de juillet qu'il a pu le remettre au Service des Publications. Ceci n'est pas un reproche de ma part et je comprends bien que le travail de la mise en fiches exige beaucoup de temps et d'attention. Toutefois il faut reconnaître que l'on aurait pu prévoir des méthodes de travail plus efficaces et plus rapides. Je crains que la préparation du second catalogue ne cause aussi quelque déception. Mais je le répète, je suis le premier à estimer le zèle, la conscience, la probité et la compétence avec laquelle il s'est acquitté de cette lourde tâche.

Le point délicat pour lui et pour moi, c'est l'avenir. Il me semble qu'il y a eu, au moins dans son esprit, un peu de confusion à cet égard. Vous vous rappelez que nous l'avons d'abord engagé à New-York pour un travail temporaire, puis nous nous sommes rendus compte qu'il ne pourrait utilement achever

..//..

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sa tâche qu'en venant à Paris à la Maison de l'Unesco. Il a donc été transféré au siège de l'Unesco vers la fin de l'année 1948. Un contrat lui a été donné, qui expire ce mois-ci. Je l'ai averti depuis longtemps déjà que son poste était seulement temporaire et qu'il avait été engagé pour accomplir une tâche déterminée, qui était de préparer la publication de nos deux catalogues. Le projet de budget arrêté par notre Conseil exécutif pour 1950 ne prévoit pas le maintien de son poste. Cela ne signifie pas que l'Unesco abandonnera le projet des reproductions ; il est prévu au contraire dans notre programme pour 1950 que l'on tiendra à jour les collections de reproductions en couleurs et l'Unesco prendra des mesures pour être à même de publier de temps à autre (mettons par exemple tous les deux ou trois ans) des catalogues supplémentaires ou des éditions augmentées des premiers catalogues. Peut-être serait-il souhaitable de faire davantage, mais c'est tout ce que nous pouvons envisager de raisonnable dans la limite de notre budget et de notre personnel.

Maintenir les archives à jour n'exige pas la présence d'un employé à plein temps. Un autre membre du Secrétariat, engagé dans d'autres activités du même genre, ou même une jeune assistante, peut suffire à cette tâche. C'est pourquoi Littlefield a été depuis longtemps averti que sa mission à l'Unesco prendra fin au 31 décembre 1949, c'est-à-dire que nous étions prêts à prolonger son contrat, qui expire le 30 septembre, pour une nouvelle période de trois mois. Je lui ai dit moi-même, il y a environ deux mois de cela, que je lui conseillais de prendre ses mesures pour s'assurer qu'en rentrant aux Etats-Unis il retrouvera un poste convenable et que j'étais disposé même à vous écrire pour vous mettre au courant. Il m'a dit alors que cela n'était pas nécessaire et qu'il avait déjà reçu des offres pour reprendre une place dans le personnel du Museum of Modern Art. Tout cela me paraissait très clair et ne constitue, je vous supplie de le croire, aucune marque de mésestime ou de mécontentement à son égard. C'est seulement l'application des mesures que nous devons prendre, dans le cadre qui nous est fixé par le programme et par le budget.

J'ai l'impression maintenant que Littlefield est de nouveau un peu nerveux et mécontent et qu'il envisage tantôt de rentrer immédiatement aux Etats-Unis et tantôt d'essayer de trouver les moyens de rester plus longtemps à l'Unesco. Cette dernière hypothèse doit être exclue pour les raisons que je vous ai exposées plus haut ; par contre nous serions extrêmement heureux qu'il veuille bien rester avec nous jusqu'à la fin de l'année. Mais il est bien entendu que si cette solution venait gêner ses propres plans et l'empêcher de trouver à New-York le poste qui lui convient, nous y renoncerions bien volontiers et nous devrions chercher immédiatement quelqu'un qui prenne sa place pour les trois mois restants.

Je me suis permis de vous exposer tout cela parce que je sais l'estime et la confiance qu'il a pour vous et parce que je trouve juste qu'il ne souffre pas des nécessités budgétaires et administratives de l'Unesco. Je voudrais répéter une fois encore que nous n'avons aucun reproche à lui faire, qu'il a été pour nous un collaborateur très zélé et très efficace et que nous garderons de lui le souvenir le meilleur. Peut-être dans l'avenir aurons-nous encore à lui demander une collaboration temporaire. Mais il n'a jamais été dans nos

..//..



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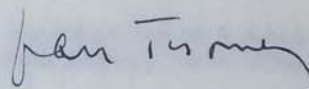
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intentions de lui offrir un contrat de longue durée.

Tout ce que vous pourrez faire pour faciliter son retour et lui éviter les inconvénients d'un nouveau changement sera certainement bien utile. Après tout je ne crois pas qu'il ait à regretter d'être venu ici ; cela lui aura permis de passer un an à Paris dans des conditions assez satisfaisantes.

Veillez je vous prie me rappeler au bon souvenir de René d'Harnoncourt et croire, cher Munroe Wheeler, à mes sentiments bien cordiaux.



Jean Thomas  
Sous-Directeur général  
pour les Activités Culturelles

Mr. Munroe Wheeler  
Director of Exhibitions and Publications,  
The Museum of Modern Art,  
11 West 53rd St.,  
New York 19, N.Y.

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## THE MUSEUM OF MODERN ART

**Date** ~~October 25, 1949~~

**To:** Bertha Schapiro

**Re:** ~~UNESCO order~~

**From:** Juliet Barrett

Please send 2 copies of each of the following reproductions to U.N.E.S.C.O., attention Purchase and Stores Division, 19, Avenue Kléber, Paris XVIe, France, and bill them at 50%.

Miro ..... Dutch Interior  
O'Keeffe ..... White Canadian Barns  
Picasso ..... Green Still Life  
Renoir ..... Still Life with Peaches  
Rouault ..... Christ Mocked by Soldiers

*urgent*  
Rouault ..... Christ Mocked by Soldiers

under the same conditions as before.

As in the previous case, we should be grateful if the prints could be address

U.N.E.S.C.O.,  
attention Purchase and Stores Division,  
19, Avenue Kléber,  
Paris XVIe.

Yours truly,



Peter Bellaw,  
Arts and Letters Division.

Mr. Monroe Wheeler,  
Director of Exhibitions and Publications,  
The Museum of Modern Art,  
New York.

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

TELEPHONE : KLEBER 52-00 TELEGR. : UNESCO PARIS

19, Avenue Kléber, PARIS 16\*

In your reply, please refer to :  
En répondant, veuillez rappeler :  
N° ALC.62841

11th October, 1949.

Dear Mr. Wheeler,

I am sending you herewith a copy of the catalogue which accompanies the Unesco Travelling Exhibition. You may be interested in seeing it.

The exhibition has met with such success that once again it has been decided to increase the number from eleven to thirteen. We should accordingly be very grateful if you could let us have an additional two copies each of

*Print order urgent*

Miro	.....	Dutch Interior
O'Keeffe	.....	White Canadian Barns
Picasso	.....	Green Still Life
Renoir	.....	Still Life with Peaches
Rouault	.....	Christ Mocked by Soldiers

under the same conditions as before.

As in the previous case, we should be grateful if the prints could be address

U.N.E.S.C.O.,  
attention Purchase and Stores Division,  
19, Avenue Kléber,  
Paris XVIe.

Yours truly,

Peter Bell,  
Arts and Letters Division.

Mr. Monroe Wheeler,  
Director of Exhibitions and Publications,  
The Museum of Modern Art,  
New York.

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The U. S. NATIONAL COMMISSION for UNESCO

UNESCO Relations Staff  
Department of State  
Washington, D. C.

RELEASE NO. 41

For release  
Week-end September 3

NATIONAL COMMISSION FOR UNESCO TO MAP PROGRAM  
FOR COMING YEAR, INSTRUCT DELEGATES TO PARIS

Washington, D. C., September 3--The U. S. National Commission for UNESCO will meet here September 9 and 10 to complete plans for "community action" programs for the next 12 months and to instruct the U. S. Delegation to the UNESCO General Conference in Paris September 19.

Leaders in the discussions will include Milton S. Eisenhower, president of Kansas State College, chairman of the National Commission; George V. Allen, Assistant Secretary of State for Public Affairs; Reinhold Niebuhr, noted religious leader; and George Stoddard, president of the University of Illinois and member of the executive board of UNESCO - the United Nations Educational, Scientific and Cultural Organization.

Three members of the Commission, which is composed of 100 distinguished leaders from many fields, will make reports on missions to Europe. They are Herbert C. Hunsaker of the American Association for Adult Education, Daniel Catton Rich of the Art Institute of Chicago, and Donald P. Sullivan of the National Social Welfare Assembly. All took part in recent discussions on the UNESCO program at UNESCO House in Paris.

The community action programs which will be stressed by the Commission are: Aiding educational reconstruction in war-devastated countries; exchange of persons in the interest of international relations; education about the UN; the improvement of teaching materials to promote better understanding among the peoples of the world; progress in human rights; and the problems of "food and people".

In addition to these programs, interest will center on the discussion theme of the UNESCO conference in Paris:

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"What should be the role of the States now members of UNESCO in promoting better understanding among all peoples through education, science and culture, under the conditions which now obtain in the world and in view of the existence of the obligations imposed by the (UNESCO) Constitution?"

Dr. Niebuhr has been invited by the Commission to talk on this theme. Another subject of discussion will be President Truman's "Point IV" program for technical assistance to underdeveloped areas and the part UNESCO may take in the plans being outlined in connection with the UN and its specialized agencies.

Waldo G. Leland, a vice chairman of the Commission, will present the report of the program committee. Other reports will be made by the following Commission members: Luther Evans, Librarian of Congress; Thomas C. Boushall, U. S. Chamber of Commerce; George Zook, president of the American Council on Education.

Other vice chairmen who will lead in the Commission proceedings, and in the discussions of the executive committee September 8, are: Justin Miller, president of the National Association of Broadcasters, and Detlev Bronk, president of Johns Hopkins University.

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SAVING WORLD RESOURCES  
IS THEME OF CONFERENCES

by Maurice Goldsmith, UNESCO FEATURES Science Editor

(Paris) When, in a plane headed for Teheran, the late President Roosevelt saw below him vast stretches of barren rock, he was surprised to learn that they were crossing a country which, in bygone days had been a land flowing with milk and honey.

But he was not unfamiliar with the devastation caused by man, for his own Tennessee Valley project was designed to repair similar ravages caused by maltreatment and abuse of natural resources.

These abuses are widespread. They include not only such gross examples as the erosion of the soil, but also sheer economic wastage. In Britain, for example, four out of every five tons of coal are wasted by ineffectively utilization; and more than 100 million pounds of sound edible fish are thrown away as unmarketable each year by the New England and Gulf of Mexico trawlers.

In nature, civilized man has also been active as a destroyer. During the past two thousand years, 106 forms of mammal life have disappeared from the earth; 67 per cent of these have become extinct only during the past century. In fact, in the past 50 years, about 38 per cent as many forms of mammal life have been exterminated as in all previous recorded history.

A serious threat to our economic life arises from the speed with which we are using up basic materials.

More minerals, for example, have been taken out of the ground in the United States since 1900 than from the whole world during the whole of previous history. Since 1900, we have consumed 97 per cent of all the petroleum ever produced in the world. Since 1920, we have mined and consumed 40 billion metric tons of coal, although the total amount of coal mined throughout history until 1947 was 81 billion metric tons.

In other words, not only are we eating up our capital resources with great rapidity, but we are also wantonly destroying life and threatening the balance of nature.

We dare not continue to do this. If the nations of the world are to survive, then we must consider the problems of the conservation and the wise utilization of natural resources.

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That is why two conferences meeting at Lake Success in August-September are of cardinal importance. The United Nations is holding a scientific conference on conservation and utilization of resources; and the International Union for the Protection of Nature and UNESCO are holding an International Technical Conference on the Protection of Nature.

The immediate aim of the United Nations conference is to consider how to mobilize on a world scale the available resource techniques and "know-how". Hundreds of the world's most eminent scientists will meet in this, the first conference of its kind ever to be held. It is a recognition that science and technology can and must be mobilized to solve these tough and urgent problems.

The conference has no policy-making responsibilities, for the experts represent not governments, but sciences. Problems are tackled by mixed teams of experts. The conference also links up with President Truman's "Point IV" declaration in which he called for "a bold new program for making the benefits of our scientific advancement and industrial progress available for improvement and growth of underdeveloped areas".

The underlying philosophy of the conference is well expressed in this quotation from the provisional program:

"The conservation and the wise utilization of natural resources are problems of immediate concern to all nations.

"But these are differences only of emphasis and of degree. No country, however favored, has yet succeeded in exploiting to the full the possibilities which the scientific utilization of resources offers for a sustained advance in the standard of life. For such an advance, the requisite methods and techniques are at hand or in rapid process of development."

UNESCO's interest arises from recognition of the fact that among the principal causes of war are a lack of natural resources and the wasteful use of existing ones; and from the further fact that the teaching of the proper techniques for utilization and conservation is the joint task of fundamental education and the popularization of science.

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There is no doubt that science can find the answers. In a book published in Britain just before the last war, it was shown how science multiplies old resources by improving their utilization; discovers new resources of known kinds; discovers new kinds of resources; and shows how one kind of resource may be used as an alternative to another. Accompanying this is the search for substitute materials, by which one resource replaces another.

As a result of this work, resources can be spread more or less evenly throughout the world. Or as Professor Lancelot Hogben put it: "Science tends to find universal substitutes for the endowments which nature distributes in localized areas." A well-known example is the manner in which the German scientist, Haber, was able to find a substitute for local deposits of nitrate by synthetic compounds made from nitrogen which is freely available in the air. Over each square mile, there are 20 million tons of nitrogen in the atmosphere.

Similarly, in Guatemala, scientists are studying a plant called "beggarweed" which, it has been found, has no less than one-fifth of its weight in the form of protein. Experiments have already shown that, ground and mixed with other feed for poultry, it produces larger and more fully developed chickens.

In Britain, the Colonial Research Council is engaged on an extensive campaign of scientific research. This includes finding an alternative to galvanized iron, finding what to do with rum distillery wastes in the West Indies, fermenting coconut sap in the Seychelles to see if it can be used in breadmaking, and so on.

Finally, it is to be expected, this conference will also concern itself with the human resources of social organization, knowledge and intelligence. As the British writer, J. G. Crowther, has declared in an unpublished paper: "The resources of 'mind' with which UNESCO deals, steadily increase in importance relative to the resources of 'matter': the raw materials, secured from plants, animals and minerals. Thus, it seems clear that UNESCO will be concerned more and more with resources, as they become more and more resources of 'mind' rather than 'matter'. Human organization, knowledge, skill and intelligence will acquire the foremost place in resource problems." (UNESCO FEATURES)



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*no reply necessary*

TELEPHONE : KLEBER 52.00 - TELEGR. : UNESCO PARIS



UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :

N<sup>o</sup> 110781/ADG/AC  
JT/YC

Paris le 29 Septembre 1949

Cher Munroe Wheeler,

Je suis heureux de pouvoir vous envoyer quelques exemplaires du catalogue des reproductions qui sort aujourd'hui des presses. Comme vous le verrez ce catalogue ne comprend pas tout ce que nous aurions voulu y mettre, en particulier une liste des reproductions de petit format. Mais il y a eu déjà tant de retard dans la préparation que nous avons dû brusquer les choses; nous étions à la fois tenus par des considérations de temps et de budget.

Permettez-moi de vous remercier de la lettre si aimable que j'ai reçue de vous il y a quelques semaines. J'aurais voulu vous répondre plus tôt, mais nous sommes en pleine conférence générale et vous savez combien dans cette occasion nous nous trouvons débordés. Nos démêlés avec notre ami Littlefield sont entrés, dans ces derniers temps, dans une période particulièrement aigüe. Décidément avec la meilleure intention du monde et tout le zèle qu'il a déployé, sa lenteur et son désordre nous ont mis dans un très grand embarras. Aussi n'ai-je pas crû bon de devoir lui demander de rester au-delà du 30 Septembre et son contrat prend fin ces jours-ci. Je sais qu'il en est très ~~am~~ et très déçu. Mais il n'y avait vraiment pas moyen de faire différemment. Certains manques d'initiative de sa part dans ces derniers temps ont rendu impossible le maintien de sa collaboration. J'espère pouvoir un jour vous mettre plus en détail au courant de cette désagréable affaire.

En vous remerciant une fois de plus de votre collaboration, je vous prie de croire, Cher Munroe Wheeler, à mes sentiments très cordialement dévoués.

Mr. Munroe Wheeler  
Director of Exhibitions and Publications,  
The Museum of Modern Art,  
11 West 53rd St.,  
New York 19, N.Y.

Jean THOMAS

ENCLOSURES UNDER SEPARATE COVER  
ANNEXES SOUS PLI SEPARÉ

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

AIR MAIL

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to:  
En répondant, veuillez rappeler:

N° LIB/114646

23 AOUT 1949

Dear Mr. Wheeler,

Thank you for your letter of the 2nd August. I well understand that you are not in a position to exchange materials with other organisations. You mention that certain discounts are available to members, but you do not indicate what are the conditions for membership and the fees. Please send me the necessary information and we shall then proceed to take out membership.

With thanks and greetings,

Yours sincerely,

*H. Coblands*

Herbert Coblands  
Librarian

*Handwritten notes:*  
11.61  
9/1

The Director of Exhibitions  
and Publications,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York  
U.S.A.

HC/ht

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# THE MUSEUM OF MODERN ART

UNESCO

Date July 7, 1949

To: Miss Lipkin  
 From: Frances Kesch  
 Re: \_\_\_\_\_

Mr. Peter Bellew, of the Arts and Letters Division, UNESCO, has requested six copies each of the following reproductions:

- Miro: Dutch Interior
- O'Keeffe: White Canadian Barns
- Picasso: Green Still Life
- Renoir: Still Life with Peaches
- Rouault: Christ Mocked by Soldiers

Ship these under the same arrangements as before, namely, to New York UNESCO office, attention Miss Salade, and bill them at 50%. Mr. Gagliotti requests that they be shipped not later than July 8.

- Joseph Hirsch "The Philosopher"
- Luigi Lucioni "Vermont Pastoral"
- ✓ Grant Wood "American Gothic"
- ✗ Grant Wood "Spring Landscape"
- Grant Wood "Stone City"
- ? John Steuart Curry "The Flying Codonas"
- Yasuo Kuniyoshi "I'm Tired"
- George Luks "The Guitar"
- 2 ✓ Max Weber "Summer"
- ✓ William Gropper "The Senate" Museum of Modern Art
- Thomas H. Benton "Louisiana Rice Fields"
- 2 Childe Hassam "Winter Nightfall in the City"
- ✓ Edward Hopper "The House on Pamet River"
- ✓ Arthur Dove "Mars, Orange and Green"

OVER

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Please return at the earliest moment by air to: Lester K. Born  
Hotel du Quai Voltaire, 19 Quai Voltaire, Paris VII, France.

Monroe, would you indicate by a check mark in the margin those artists and those colour reproductions which you think at all suitable for inclusion in the catalogue. Some are from Associated American Artists Galleries and some are from New York Graphic Society.

10 W. 33.

*Anton Schulz*

- Luigi Lucioni "Route 7"
- John Steuart Curry "Spring Bouquet"
- ? Grant Wood "Spring in Town"
- Thomas H. Benton "The Music Lesson"
- ✓ Luigi Lucioni "Sunlit Patterns"
- Maurice Sterne "Inez"
- ✓ ? Grant Wood "Woman with Plants"
- Thomas H. Benton "Cotton Pickers-Georgia"
- William Gropper "Equestrienne"
- Joseph Hirsch "The Philosopher"
- Luigi Lucioni "Vermont Pastoral"
- ✓ Grant Wood "American Gothic"
- ✓ Grant Wood "Spring Landscape"
- Grant Wood "Stone City"
- ? John Steuart Curry "The Flying Codonas"
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- ? Childe Hassam "Winter Nightfall in the City"
- ✓ Edward Hopper "The House on Pamet River"
- ✓ Arthur Dove "Mars, Orange and Green"



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July 5, 1949

Mr. Lester Littlefield  
Hotel du Quai Voltaire  
19 Quai Voltaire  
Paris VII<sup>e</sup>  
France

Dear Lester:

I am sorry for the delay in returning your list of reproductions by American painters with my recommendation for inclusion in the catalog. You did not differentiate between those published by the Associated American Artists Inc. and the New York Graphic Society but I went to both places to examine all the reproductions in person. Most of them are not worthy of inclusion in the catalog but I do think the following are eligible:

Grant Wood: Woman with Plants  
American Gothic  
Spring Landscape

William Gropper: The Senate

Edward Hopper: The House on Pamet River

John Marin: Maine Islands \*  
Sunset  
Deer Isle Islets, Maine  
Cape Split, Maine

Marsden Hartley: Fish House, New England

George Caleb Bingham: Fur Traders Descending the Missouri

Edward Hicks: The Peaceable Kingdom

Albert P. Ryder: Toilers of the Sea

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\* The Marin Maine Islands was not on your list. It is a painting in the collection of the Phillips Gallery, Washington, and the New York Graphic Society has it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 5, 1949

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Hotel du Quai Voltaire  
19 Quai Voltaire  
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John Marin: Maine Islands \*  
Sunset  
Deer Isle Islets, Maine  
Cape Split, Maine

Marsden Hartley: Fish House, New England

George Caleb Bingham: Fur Traders Descending the Missouri

Edward Hicks: The Peaceable Kingdom

Albert P. Ryder: Toilers of the Sea

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The others on your list I did not think essential to include, although if you want to reproduce July 5, 1949 his Ward, Orange and Green is a typical one and quite well reproduced.

Mr. Lester Littlefield I sent you from the boat, Hotel du Quai Voltaire beautiful books you want not 19 Quai Voltaire do have them. Paris VII<sup>e</sup> France best regards, I am,

Dear Lester: Faithfully yours,

I am sorry for the delay in returning your list of reproductions by American painters with my recommendation for inclusion in the catalog. You did not differentiate between those published by the Associated American Artists Inc. and the New York Graphic Society but I went to both places to examine all the reproductions in person. Most of them are not worthy of inclusion in the catalog but I do think the following are eligible:

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American Gothic  
Spring Landscape

William Gropper: The Senate

Edward Hopper: The House on Pamet River

John Marin: Maine Islands \*  
Sunset  
Deer Isle Islets, Maine  
Cape Split, Maine

Marsden Hartley: Fish House, New England

George Caleb Bingham: Fur Traders Descending the Missouri

Edward Hicks: The Peaceable Kingdom

Albert P. Ryder: Toilers of the Sea

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\* The Marin Maine Islands was not on your list. It is a painting in the collection of the Phillips Gallery, Washington, and the New York Graphic Society has it.



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The others on your list I did not think essential to include, although if you want to represent Arthur Dove his Mars, Orange and Green is a typical one and quite well reproduced.

Did you receive the letter I sent you from the boat, thanking you for the beautiful books you sent me? I was delighted to have them.

With best regards, I am,

Faithfully yours,

Monroe Wheeler  
Director of Exhibitions  
and Publications

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	MW	11.61

-2-

The others on your list I did not think essential to include, although if you want to represent Arthur Dove his Mars, Orange and Green is a typical one and quite well reproduced.

Did you receive the letter I sent you from the boat, thanking you for the beautiful books you sent me? I was delighted to have them.

With best regards, I am,

Faithfully yours,

Monroe Wheeler  
Director of Exhibitions  
and Publications

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THE MUSEUM OF MODERN ART

-2- Date \_\_\_\_\_

To: The others on your list I did not think essential to include, although if you want to represent Arthur Dove his Mars, Orange and Green is a typical one and quite well reproduced.

From: Did you receive the letter I sent you from the boat, thanking you for the beautiful books you sent me? I was delighted to have them. Can you supply the answers to the following questions? With best regards, I am,

- Where Sargent died?
  - Where in Russia Peter Kova was born?
  - Where Bellows died?
  - Complete given name of Mall
  - Full name of Morris Graves
  - Month and day of Morris Graves' birth in 1910
  - Site and collection of Monroe Wheeler's radi (1891)
- Faithfully yours,  
Monroe Wheeler  
Director of Exhibitions  
and Publications

I am eagerly awaiting Mr. Wheeler's description of the American Artists reproductions and those I might for his name see published by New York Graphic Society. I have a number of these worth including, particularly the two copies of the Mars, Orange, and Green, the Arthur Dove, and perhaps the Still Life others.

The van Gogh Self Portrait was given as a publication of the Museum. It was at the bottom that it was passed at the time of the van Gogh exhibition and that it is a reproduction of the original, the courtesy of the artist, J. H. van Gogh of Garen, Holland. It is a letterpress reproduction, and I would like to include it because it was passed by the jury and because there is only one other self-portrait in the catalogue of van Gogh in the catalogue.

Could you send me by air at the earliest moment a black and white photograph of the original painting for each one of the large color reproductions published by The Museum. The Marc Vaux photographs of our reproductions have turned out to be generally mediocre. It would seem that in order to get the job in this slow season, he gave a low price of 200 francs per photograph and put an assistant onto the job. A number of grey, scratched, dirt disfigured, and unfocused prints have come back from him. These will be rejected, but I would like to have the photographs of the originals as insurance against last minute disaster. Will you bill me correspondingly for these photographs and for the air-mail charges.

In the photograph parcel could you enclose a copy of the recently issued Mars, Orange and Green catalogue of 1910. I think they have always regarded the forthcoming catalogue as a threat to their middle-man position, and have refused to cooperate.

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## THE MUSEUM OF MODERN ART

Date July 6, 1949

To: Mr. Karpel

Re: \_\_\_\_\_

From: Frances Keech

Can you supply the answers to the following questions asked by Lester Littlefield?

Where Pickett died?

Where in Russia Peter Blume was born?

Where Bellows died?

Complete given name of Dali

Full name of Morris Graves

Month and day of Morris Graves' birth in 1910

Size and collection of Gauguin's Te raau rahi (1891)

I am eagerly awaiting Mr. Wheeler's decisions on the Associated American Artists reproductions and those I listed for him which are published by New York Graphic Society. I think a number of these worth including, particularly the two Ryders and the Marsden Hartley, the Arthur Dove, and perhaps the Stella, and others.

The van Gogh Self Portrait was given me as a publication of The Museum. It says at the bottom that it was issued at the time of the van Gogh exhibition and that it is printed through the courtesy of the owner, V. W. van Gogh of Laren, Holland. It is a letterpress reproduction, and I would like to include it because it was passed by the jury and because there is only one other self-portrait in the handfull of van Goghs in the catalogue.

Could you send me by air at the earliest moment a black and white photograph of the original painting for each one of the large colour reproductions published by The Museum. The Marc Vaux photographs of our reproductions have turned out to be generally mediocre. It would seem that in order to get the job in this slow season, he gave a low price of 200 francs per photograph and put an assistant onto the job. A number of grey, scratched, dirt disfigured, and unfocused prints have come back from him. These will be rejected, but I would like to have the photographs of the originals as insurance against last minute disaster. Will you bill me personally for these photographs and for the airmailing charge.

In the photograph parcel could you enclose a copy of the recently issued Raymond and Raymond catalogue of Large Color Prints. They have always regarded the forthcoming catalogue as a threat to their middle-man position, and have refused to cooperate.

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TELEPHONE: KLEBER 57-00 - TELEGR. UNESCO PARIS  
19, Avenue Kléber, PARIS 6<sup>e</sup>

UNESCO  
UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION  
ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

In your reply, please refer to  
En réponse, veuillez rappeler  
N°

July 1949

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

Dear Miss Keech,

Thank you very much for your answers to all my questions. They have been of great assistance and have already been incorporated into the catalogue manuscript which is practically on its way to the printer.

I am eagerly awaiting Mr. Wheeler's decisions on the Associated American Artists reproductions and those I listed for him which are published by New York Graphic Society. I think a number of these worth including, particularly the two Ryders and the Marsden Hartley, the Arthur Dove, and perhaps the Stella, and others.

The van Gogh Self Portrait was given me as a publication of The Museum. It says at the bottom that it was issued at the time of the van Gogh exhibition and that it is printed through the courtesy of the owner, V. W. van Gogh of Laren, Holland. It is a letterpress reproduction, and I would like to include it because it was passed by the jury and because there is only one other self-portrait in the handfull of van Goghs in the catalogue.

Could you send me by air at the earliest moment a black and white photograph of the original painting for each one of the large colour reproductions published by The Museum. The Marc Vaux photographs of our reproductions have turned out to be generally mediocre. It would seem that in order to get the job in this slow season, he gave a low price of 200 francs per photograph and put an assistant onto the job. A number of grey, scratched, dirt disfigured, and unfocused prints have come back from him. These will be rejected, but I would like to have the photographs of the originals as insurance against last minute disaster. Will you bill me personally for these photographs and for the airmailing charge.

In the photograph parcel could you enclose a copy of the recently issued Raymond and Raymond catalogue of Large Color Prints. They have always regarded the forthcoming catalogue as a threat to their middle-man position, and have refused to cooperate.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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It would be of great help if you could in some way find out from them the process of reproduction and the printer of their reproduction of the Gauguin Street in Tahiti which is owned by The Toledo Museum. I believe they sell this print for \$10.00. The Toledo Museum has supplied me with a small black and white photograph, and I have enough information on the reproduction to get it into the catalogue, but I do lack the process of reproduction and the printer's name. This might be a delicate and difficult thing for you to do, and if it seems too unpleasant do not undertake it.

As before, would you address all letters and material to my hotel address here: Hotel du Quai Voltaire, 19 Quai Voltaire, Paris VII, France.

Sincerely yours,  
*Lester Littlefield*  
 Lester Littlefield,  
 Arts and Letters Division

Dear Miss Keck,

Thank you very much for your answers to all my questions. They have been of great assistance and have already been incorporated into the catalogue manuscript which is practically on its way to the printer.

I am eagerly awaiting Mr. Wheeler's decision on the Associated Artists reproductions and those I listed for him which are published by New York Graphic Society. I think a number of these worth including, particularly the two by G. and S. PS. Could you tell me where Pickett died, and where in Russia Peter Blume was born, and where Bellows died. Also the complete given name of Dali. Many, many thanks for all this help.

Could you send me by air at the earliest moment a black and white photograph of the original painting for each one of the large colour reproductions published by The Museum. The Marc Vaux photographs of our reproductions have turned out to be generally mediocre. It would seem that in order to get the job in this slow season, he gave a low price of 200 francs per photograph and put an assistant onto the job. A number of grey, scratched, dirt disfigured, and uncoloured prints have come back from him. These will be rejected, but I would like to have the photographs of the originals as insurance against last minute disaster. Will you bill me personally for these photographs and for the air-mail charge.

In the photograph parcel could you enclose a copy of the recently issued Raymond and Raymond catalogue of Lars Golor Prints. They have always regarded the forthcoming catalogue as a threat to their middle-man position, and have refused to cooperate.

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## THE MUSEUM OF MODERN ART

Date June 23, 1949

To: Mr. Lester Littlefield

Re: Questionnaires

From: Frances Keech

So far as I have been able to find out Morris Graves is the artist's full name. If we can ascertain the month and day of his birth in 1910, we shall forward that information to you.

As for the van Gogh reproductions published by the Museum namely, The Starry Night (retail \$5.50) and the Purple Iris (retail \$5.50), both are collotype printed by Arthur Jaffé. These are included on the three page list I compiled for you last March. We have not published a van Gogh "Self-Portrait". I shall try to get the information on the Gauguin. Mr. Wheeler has asked me to tell you that before he can check the list you sent him he will have to go to the two galleries and see the prints. He hopes to do this on Monday.

my best regards to Monroe, d'Harnoncourt, Miss Ritter, and Margaret Miller, and accept in advance my grateful thanks for answers to the enclosed questions.

Sincerely yours,

*Lester Littlefield.*  
Lester Littlefield  
Arts and Letters Division

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION  
ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

TELEPHONE : KLEBER 52-00 - TELEGR. : UNESCO PARIS

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :  
N°

June 10, 1949.

Personal

Dear Miss Keech,

I hope that the enclosed questionnaire form is the last I shall be sending you for a while. Please give my best regards to Monroe, d'Harnoncourt, Miss Ritter, and Margaret Miller, and accept in advance my grateful thanks for answers to the enclosed questions.

Sincerely yours,

*Lester Littlefield.*  
Lester Littlefield  
Arts and Letters Division



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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION  
ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

TELEPHONE : KLEBER 52-00 - TELEGR : UNESCO PARIS

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :  
N°

June 10, 1949.

Dear Miss Keech,

In my letter of this morning I forgot to ask for information on the city and state where Morris Graves was born. Also, I would like to know the price and the printer (with his address) of the letterpress reproduction of the van Gogh Self-portrait. And thirdly, could you give me the size of the original and date of Gauguin's Te raau rahi which was painted in 1891?

Could you add answers to these questions under Remarks on the questionnaire sheet I enclosed in this morning's letter. Thank you very much.

Sincerely yours,

*Lester Littlefield*

Lester Littlefield,  
Arts and Letters Division

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION  
ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to:  
En répondant, veuillez rappeler:

N<sup>o</sup>

June 19, 1949.

Miss Frances Keech,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

Dear Miss Keech:

Would you show the enclosed list to Monroe at the earliest opportunity, and have him tick off the artists and/or paintings which he does not object to having listed in the catalogue. No step toward listing them has been made here, though I have all the material at hand. I would merely want his assent before proceeding to Cassou for final approval. Incidentally, we have Cassou's introduction, and it is excellent. As I have probably indicated in earlier notes, I have been working night and day and weekends for the past five months and am rather groggy and incoherent at this point.

Could you locate for me the absolutely certain year of birth for John Marin? Also, I badly need the full name, town or city of birth, and date of birth of Morris Graves. *1910 Fox Valley Oregon to nearest 16th inch*

Could I have information on the exact/color size, height preceding width, of The Museum's small reproductions which I lack:

Bonnard: Portrait -  $5\frac{1}{4} \times 6\frac{1}{4}$   
Circus Horse -  $6\frac{3}{8} \times 8\frac{9}{8}$   
Dining Room -  $6\frac{3}{4} \times 7\frac{3}{4}$   
Luncheon -  $5\frac{3}{16} \times 7\frac{1}{8}$   
After the Shpwer -  $7\frac{3}{4} \times 5\frac{1}{2}$   
Gauguin: Country Lane -  $7\frac{3}{4} \times 6\frac{1}{4}$   
Leger: Breakfast -  $6\frac{1}{2} \times 8\frac{3}{4}$   
Matisse: Blue Window -  $8\frac{1}{4} \times 5\frac{5}{8}$   
Mondrian: Broadway Boogie Woogie -  $6\frac{1}{2} \times 6\frac{1}{2}$   
Picasso: Boy Leading Horse -  $8\frac{1}{2} \times 4\frac{15}{16}$   
Girl Before Mirror -  $7\frac{1}{8} \times 6\frac{1}{8}$   
Les Demoiselles d'Avignon -  $6\frac{1}{2} \times 6\frac{1}{4}$   
Rouault: The Bouquet -  $7\frac{3}{8} \times 5\frac{1}{4}$   
Dali: Persistence of Memory -  $5\frac{3}{4} \times 8$   
Renoir: Portrait of Mme. Tilla Durieux -  $5\frac{1}{4} \times 6\frac{9}{16}$

*in format 14 1/2 x 11 1/4*

Would you send all this information and Monroe's checked list to my hotel (see top of enclosed sheet) and one copy of each of the above small prints by slow mail to: U.N.E.S.C.O., 19 Avenue Kléber, Paris 16<sup>me</sup>, France. Gift to Unesco Archive. Educational Use. N<sup>o</sup>

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Commercial Value. Att: Lester Littlefield, Arts and Letters.

I would much appreciate hearing from you by air and at the earliest moment. My earlier list of questions has not yet arrived, but I shall look for it tomorrow.

Sincerely yours,

Lester Littlefield,  
Arts and Letters Division

Miss Frances Keck  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Miss Keck:

Would you show the enclosed list to someone at the earliest opportunity, and have him tick off the artists and/or paintings which he does not object to having listed in the catalogue. No steps toward listing them has been made here, though I have all the material at hand. I would merely want his assent before proceeding to Casson for final approval. I should mention, we have Casson's introduction, and it is excellent. As I have already indicated in earlier notes, I have been working nights and days and weekends for the past five months and am rather groggy and incoherent at this point.

Could you locate for me the absolutely certain year of birth for John Martin? Also, I badly need the full name, town or city of birth, and date of death of Morris Graves.

Could I have information on the exact color size, height preceding width, of the Museum's small reproductions which I lack:

- Portrait of Mrs. Tilla Durieux
- Portrait of Henry
- Portrait of the Boy
- Les Femelles d'Avignon
- Girl Before Mirror
- Boy Leading Horse
- Portrait of Broadway people walking
- Portrait of Blue Window
- Portrait of Breakfast
- Portrait of Country Lane
- Portrait of After the Dinner
- Portrait of Lunch
- Portrait of Dining Room
- Portrait of Circus Horse
- Portrait of Portrait

Would you send all this information and someone's checked list to my hotel (see top of enclosed sheet) and one copy of each of the above small prints by air mail to: U.S.E.S.O., 19 Avenue Kléber, Paris 16e, France. Gift to Ursula Archive. Questions and No.

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Downsall Printing Corporation  
738 Greenwich Street  
New York 14

130 Prince Street The Rogers, Lerner Co. is still in business.  
New York 12 was born in 1870

Morris Graves was born in 1910 at Fox Valley, Oregon

Dimensions of Museum of Modern Art small reproductions:

Albert Carman (printer)

Museum of Modern Art (publisher) 4"

Circus Horse (6-1/2" x 8-5/8")

Dining Room (6-3/4" x 7-3/4")

Luncheon (5-3/16" x 7-7/8")

Size: 31-1/2" x 25" Collection: Mrs. T. G. Kenefick

Year: 1887 or 1888 Buffalo, New York

(daughter of Mr. Goodyear)

Matinee: Blue Window (8-1/4" x 5-5/8")

Mondrian: Brothway Boogie Woogie (6-1/2" x 6-1/2")

Picasso: Boy with a Horse (8-3/8" x 1-15/16")

Oil tempera on canvas

Las Femmes d'Alger (6-1/2" x 5-1/4")

Rouault: The Banquet (7-7/8" x 5-1/4")

Dali: Persistence of Memory (5-3/4" x 8")

Size: 25-5/8 x 31-7/8 Mrs. Tilla Durieux (8-1/4" x 6-9/16")

Date: 1925

Size: 23-1/2 x 17-1/2

Date: not known

Gabo has a bas relief by Ben Nicholson dated 1936 which is 9" x 11". He does not know whether it has been reproduced. He left a Nicholson painting in England, he is uncertain of the date of the work, with Margaret Gardiner, 35 Downshire Hill, London, N. W. 3, England.

Size: 28" x 21"

Medium: pastel on cardboard

Yes

Price: \$8.00

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# THE MUSEUM OF MODERN ART

Duenewald Printing Corporation  
738 Greenwich Street  
New York 14

Date: April 16, 1949

To: Mr. Littlefield

Re: Museum Portfolio

From: Frances Keech

John Marin was born in 1870

Morris Graves was born in 1910 at Fox Valley, Oregon

Dimensions of Museum of Modern Art small reproductions:

- Bonnard: Portrait (5-1/4" x 6-1/4")  
Circus Horse (6-7/8" x 8-5/8")  
Dining Room (6-3/4" x 7-3/4")  
Luncheon (5-3/16" x 7-7/8")  
After the Shower (7-3/4" x 5-1/2")  
Gauguin: Country Lane (7-3/4" x 6-1/4")  
Leger: Breakfast (6-1/2" x 8-3/4")  
Matisse: Blue Window (8-1/4" x 5-5/8")  
Mondrian: Broadway Boogie Woogie (6-1/2" x 6-1/2")  
Picasso: Boy Leading a Horse (8-3/8" x 4-15/16")  
Girl Before a Mirror (7-7/8" x 6-1/4")  
Les Demoiselles d'Avignon (6-1/2" x 6-1/4")  
Rouault: The Bouquet (7-7/8" x 5-1/4")  
Dali: Persistence of Memory (5-3/4" x 8")  
Renoir: Portrait of Mme Tilla Durieux (8-1/4" x 6-9/16")

There is also a book of reproductions published by The Museum. Could you send me a complete description of the Bonnard portfolio and of any others that have been published or about to be published. I would need measurements, sizes of plates, printer, price, plates in colour, plates in black and white, and exact titles of the lithographs or paintings reproduced, along with prices wholesale and retail, et cetera.

Very sincerely yours

*Lester Littlefield*  
Lester Littlefield  
Arts and Letters Division

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

11:00

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# THE MUSEUM OF MODERN ART

Date April 14, 1949

To: Mr. Littlefield

Re: Museum Portfolios

From: Frances Keech

Herewith the information you requested on our portfolios. If you would like to see examples of any of this material, we shall be glad to send copies on request.

As for your other questions:

The printer of the Bombois "Before Entering the Ring" was Rogers, Lerner & Co. (now out of business) and the process is sheet fed gravure.

Raymond & Raymond claims to have been the maker of the Picasso "Le Chinois" and the Picasso "Pierrot and Harlequin." Also, Miss Gentle denies that she made them.

Of the information, could you find out from Raymond and Raymond who were the actual printers (and the process) of the Bombois reproduction, "Before Entering the Ring" Isn't Esther Gentle the maker of the Picasso "Le Chinois" and the Picasso "Pierrot and Harlequin"? *Miss Gentle*

*sheet fed  
gravure  
Rogers,  
Lerner &  
Co.*

There is also the problem of portfolios published by The Museum. Could you send me a complete description of the Bonnard portfolio and of any others that have been published or about to be published. I would need measurements, maker of plates, printer, price, plates in colour, plates in black and white, and exact titles of the lithographs or paintings reproduced, along with prices wholesale and retail, et cetera.

Very sincerely yours,

*Lester Littlefield*  
Lester Littlefield,  
Arts and Letters Division

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

LL:OC

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TELEPHONE : KLEBER 32.00 - TELEGR. : UNESCO PARIS



UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :

N° ALA 77261

April 6, 1949.

Dear Miss Keech,

In response to an urgent letter to Bernard Karpel on March 14th I received a complete table of information on all the colour reproductions published by The Museum. There are one or two points that are not completely clear, and Monroe tells me that you may be able to supply the missing information.

Without telling them the ultimate destination of the information, could you find out from Raymond and Raymond who were the actual printers (and the process) of the Bombois reproduction, "Before Entering the Ring" Isn't Esther Gentle the maker of the Picasso "Le Chinois" and the Picasso "Pierrot and Harlequin"? *0120*

*sheet had  
grave  
Rogers  
Lerner 2  
6*

There is also the problem of portfolios published by The Museum. Could you send me a complete description of the Bonnard portfolio and of any others that have been published or about to be published. I would need measurements, maker of plates, printer, price, plates in colour, plates in black and white, and exact titles of the lithographs or paintings reproduced, along with prices wholesale and retail, et cetera.

Very sincerely yours,

*Lester Littlefield*  
Lester Littlefield,  
Arts and Letters Division

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

LL:OC

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BONNARD LITHOGRAPHS

Introduction by John Rewald: one page

Portfolio of six lithographs, unbound sheets 12-7/8" x 16-7/8"

\$6.00 retail, \$3.00 trade; 25% members' discount; 20% educational

Published by Albert Carman, for the Museum of Modern Art

Dimension of plates (height precedes width):

1. Le Canotage. c. 1897  
printed in four colors, 8-1/4" x 14-1/4" (10-9/16 x 18-1/2")
2. Coin de rue vu d'en haut. 1895  
printed in four colors, 10-3/4" x 13-3/4" (actual size)
3. Le Fiacre. 1897  
printed in five colors, 6-1/2" x 14-7/8" (7-11/16 x 17-3/4")
4. Marchand des quatre-saisons. 1895  
printed in five colors, 11-1/4" x 13-1/4" (actual size)
5. Maisons dans la cour. 1895  
printed in four colors, 13-1/2" x 10-1/4" (actual size)
6. Les Chiens. 1893  
printed in black, 14-1/4" x 10-3/8" (actual size)



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BONNARD LITHOGRAPHS

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\$6.00 retail, \$3.00 trade; 25% members' discount; 20% educational.

Published by Albert Carman, for the Museum of Modern Art

Dimension of plates (height precedes width):

Name of plates and printer: Edward Stern & Company

1. Le Canotage. c. 1897  
printed in four colors, 8-1/4" x 14-1/4" (10-9/16 x 18-1/2")
2. Coin de rue vu d'en haut. 1895  
printed in four colors, 10-3/4" x 13-3/4" (actual size)
3. Le Fiacre. 1897  
printed in five colors, 6-1/2" x 14-7/8" (7-11/16 x 17-3/4")
4. Marchand des quatre-saisons. 1895  
printed in five colors, 11-1/4" x 13-1/4" (actual size)
5. Maisons dans la cour. 1895  
printed in four colors, 13-1/2" x 10-1/4" (actual size)
6. Les Chiens. 1893  
printed in black, 14-1/4" x 10-3/8" (actual size)

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MODERN SCULPTURE: TEACHING PORTFOLIO NO. 1

Text by Elodie Courter Osborn

8 page pamphlet; 40 plates (offset); 11" x 14"; slipcase;  
\$7.50 retail, no trade discounts; 25% discount to members;  
20% educational discount.

Maker of plates and printer: Edward Stern & Company  
Sixth and Cherry Streets  
Philadelphia 6, Pennsylvania

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THE PRINTS OF PAUL KLEE

by James Thrall Soby

48 pages; 40 plates (8 in-etch); 9" x 12"; bound;  
\$8.50 retail

MODERN SCULPTURE: TEACHING PORTFOLIO NO. 1

Text by Elodie Courter Osborn

8 page pamphlet; 40 plates (offset); 11" x 14"; slipcase;  
\$7.50 retail, no trade discounts; 25% discount to members;  
20% educational discount.

Edward Stern & Company, Norides, Connecticut, and The Guilden Eagle Press, Mount Vernon, New York.

Maker of plates and printer: Edward Stern & Company  
Sixth and Cherry Streets  
Philadelphia 6, Pennsylvania

Discussion of plates (height includes width):

1. Virgin in the Tree. 1903  
Jungfrau in Baum (etching)  
2" x 8-3/4"
2. Two men meet, each believing the other to be of a  
higher rank. 1903.  
Zwei Maenner, einander in hoeherer Stellung vermutend,  
begeggen sich (etching)  
4-1/4" x 7-1/2"
3. Gnomias. 1904  
Kondiker (etching)  
4-3/4" x 5-1/4"
4. Crown Maria. 1904  
Kronemaer (etching)  
4-1/4" x 4-7/8"
5. The Hero with the wing. 1904  
Der Held mit dem Fingel (etching)  
5" x 5-3/4"
6. Head of Hermes. 1905  
Draehendes Haupt (etching)  
6-7/8" x 4-7/8"
7. Two sides. 1907  
Zwei Aekte (etching)  
4-5/8" x 4-11/16"
8. Pergola. 1910  
Gartenlaube (etching)  
3-1/4" x 5-1/16"
9. Railroad station. 1911  
Bahnhof (etching)  
5-1/4" x 7-1/4"

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THE PRINTS OF PAUL KLEE

by James Thrall Soby

48 pages; 40 plates (8 in color); 9" x 12"; boxed;

\$8.50 retail

Reproduced in colotype.

This second edition of the Prints of Paul Klee was printed in the summer of 1947, in an edition of 2,000 copies, by the Meriden Gravure Company, Meriden, Connecticut, and The Golden Eagle Press, Mount Vernon, New York. The eight color plates were reproduced in stencil by Esther Gentle, New York.

Dimension of plates (height precedes width):

1. Virgin in the Tree. 1903  
Jungfrau im Baum (etching)  
7" x 8-3/4"
2. Two Men meet, each believing the other to be of a higher rank. 1903.  
Zwei Maenner, einander in hoeherer Stellung vermutend, begegnen sich (etching)  
4-1/4" x 7-1/2"
3. Comedian. 1904  
Komiker (etching)  
4-3/4" x 5-1/4"
4. Crown Mania. 1904  
Kronennarr (etching)  
5-1/4" x 4-7/8"
5. The Hero with the Wing. 1904  
Der Held mit dem Fluegel (etching)  
9" x 5-3/4"
6. Head of Menace. 1905  
Drohendes Haupt (etching)  
6-7/8" x 4-7/8"
7. Two Nudes. 1907  
Zwei Akte (etching)  
4-5/8" x 4-11/16"
8. Pergola. 1910  
Gartenlaube (etching)  
3-3/4" x 5-1/16"
9. Railroad Station. 1911  
Bahnhof (etching)  
5-3/4" x 7-3/4"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10. River View. 1912  
Blick auf einen Fluss (lithograph)  
6-3/4" x 9-7/16" (8" x 11-1/2")
11. St. George. 1912  
St. Georg (lithograph)  
4-1/4" x 6-1/4"
12. At the Window. 1912  
Am Fenster (lithograph)  
5-3/8" x 4-1/8"
13. Garden of Passion. 1913  
Garten der Leidenschaft (etching)  
3-9/16" x 5-1/2"
14. Little World. 1914  
Kleinwelt (etching)  
5-5/8" x 3-3/4"
15. Little Castle in the Air. 1915  
Luftschloesschen (etching)  
3-1/2" x 8-1/4"
- \* 16. Destruction and Hope. 1916  
Zerstörung und Hoffnung (lithograph and watercolor)  
9-3/8" x 6-5/8" (18-1/2" x 13")
17. Comedy of Birds. 1918  
Vogelkomoedie (lithograph)  
9-5/8" x 5-3/8" (16-1/2" x 8-1/2")
18. Three Heads. 1919  
Drei Koepfe (lithograph)  
6-1/2" x 6-3/4"
- \* 19. Insects. 1919  
Insekten (color lithograph)  
8" x 6-1/8"
20. Blowing Out a Candle. 1919  
Ausloeschendes Licht (lithograph)  
7-7/8" x 6-1/8"
- \* 21. Flower Table. 1920  
Blumentisch (lithograph and watercolor)  
7-3/8" x 5-1/4"
22. Giant Aphis. 1920  
Riesenblattlaus (lithograph)  
9-5/8" x 5-3/8"
23. Fulfillment Angel. 1920  
Engel bringt das Gewuenschte (lithograph)  
8" x 5-3/4"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- \* 24. Saint of the Inner Light. 1921  
Heilige vom Innern Licht (color lithograph)  
9-1/2" x 5-5/8" (12-1/4" x 7")
25. Queen of Hearts. 1921  
Herzkoenigin (lithograph)  
9-1/4" x 6-1/2"
26. In the Spirit of Hoffmann. 1921  
Im Geiste Hoffmanns (lithograph)  
9-5/16" x 6-3/4" (12-1/2" x 9")
- \* 27. Tightrope Walker. 1921  
Seilt aenser (color lithograph)  
9-7/16" x 5-13/16" (17-1/2" x 10-1/2")
28. Lugano. 1922  
6-3/4" x 9-3/8" (11" x 15") *indicate size of original.*
29. The Witch with the Comb. 1922  
Die Hexe mit dem Kamm (lithograph)  
9-1/2" x 7" (12" x 8-1/4")
- Color plate*
30. Lantern Party. 1922  
Laternenfest, Bauhaus (color lithograph)  
3-9/16" x 5-5/8"
31. Buffconery. 1922  
Narretei (lithograph)  
8-3/4" x 6-1/4" (7-1/2" x 6")
32. Vulgar Comedy. 1922  
Vulgaere Komoedie (lithograph)  
6-5/8" x 8-3/4" (8-1/4" x 11")
- \* 33. The One in Love. 1923  
Der Verliebte (color lithograph)  
9-1/4" x 6-3/8" (10-3/4" x 7-1/2")
34. Ass. 1925  
Esel (lithograph)  
9-5/16" x 7-1/16"
- \* 35. Singer of the Comic Opera. 1925  
S aengerin der Komischen Oper (color lithograph)  
9-3/8" x 6-3/4" (19" x 13-1/2")
36. Juggler in April. 1928  
Gaukler im April (etching)  
7" x 7-1/16"
37. Height. 1928  
Hoehe (etching)  
7-1/8" x 7-1/8" (9" x 9")

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38. Old Man Figuring. 1929  
Rechnender Greis (etching)  
9-1/4" x 7-1/8" (11-3/4" x 9-3/8")
39. Not Ending. 1930  
(no German title) (etching)  
6-7/8" x 5-5/16"
40. L'Homme approximatif. 1931 (etching)  
7" x 5-7/16"

Dear Mr. Kappel:

N. B.: Dimensions in parentheses indicate size of original.  
In all other cases the plate dimensions are the same  
as the original size.

\* Color plate.

Yours faithfully,  
Bernard Kappel,  
The Museum of Modern Art,  
New York, N. Y.

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TELEPHONE : KLEBER 52.00 - TELEGR. : UNESCO PARIS



UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16<sup>e</sup>

In your reply, please refer to :  
En répondant, veuillez rappeler :  
N° ALA 77238

March 14, 1949.

Dear Mr. Karpel,

We are preparing the catalogue of colour reproductions of modern painting for the press, and I am writing you urgently to ask if I might have the following information about the Museum publications at the earliest moment by air: (1) the maker, and city address, (2) the wholesale price, or educational discount, (3) the number of each edition of colour reproductions, and (4) a yes or no as to whether or not the plates in each case still exist. I would like this information on both large and small colour reproductions published by the Museum and still in print. I enclose a copy of the Questionnaire which has been sent out to all publishers, along with the form letter. As you know, the Museum publications are so well labelled that it is in most cases only the above points (1) through (4) that are lacking on my file cards.

There is also the special problem of the portfolios published by the Museum. I know of the Bonnard. Are there others? At any rate, might I have full information on each portfolio, including title, size of colour area, and size of format of each plate. If this would hold up the information requested in the first paragraph, would you kindly send it on a bit later.

Monroe has just written from Rome to say that his stay in Italy has been much longer than expected, and he will be back in Paris on the 21st of March to meet with Cassou and, acting for d'Harmoncourt, make a final selection of the prints to go into the catalogue.

I would say briefly and personally that I have been having the time of my life here in Paris but I have been too confined to see as much of the city as I would like. However, I did manage to have a week in London and Christmas week in Rome.

Mr. Bernard Karpel,  
The Museum of Modern Art,  
New York, N. Y.

My very best to you,  
*Lester Littlefield*  
Lester Littlefield  
Arts and Letters

*Bonnard  
Klee  
Send to me*





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SMALL COLOR REPRODUCTIONS: Approximately 4-3/4" x 6" to 8" x 10"  
On format 11-1/2" x 14"

Available for purchase only from the Museum of Modern Art  
No discounts; no trade sales

Price 25¢ each unframed

\$3.70 each framed with glass, mat and braquette holder

ARP:	<u>Mountain, Table, Anchors, Navel</u>
BALTHUS:	<u>Miro and his Daughter Dolores</u>
BONNARD:	<u>Portrait</u> <u>Circus Horse</u> <u>Dining Room</u> <u>Luncheon</u> <u>After the Shower</u>
CEZANNE:	<u>Man in Blue Cap</u> <u>Portrait of Anthony Valabregue</u>
CHAGALL:	<u>I and the Village</u> <u>Time is a River without Banks</u>
de CHIRICO:	<u>Toys of a Prince</u>
DALI:	<u>Gala and the Angelus</u> <u>Palladios Corridor</u>
DAVIS:	<u>Spain</u>
DEGAS:	<u>Eggbeater #5</u>
ERNST:	<u>Dancers</u>
GAUGUIN:	<u>Nymph Eche</u>
van GOGH:	<u>Country Lane</u> <u>The Starry Night</u>
GRAVES:	<u>Blind Bird</u>
HARTLEY:	<u>Evening Storm, Schoodic, Maine</u>
HOPPER:	<u>Gas</u>
KANE:	<u>Prosperity's Increase</u> <u>Self-Portrait</u>
KLEE:	<u>Demon Above the Ships</u>
LEGER:	<u>Breakfast</u>
MANET:	<u>Artist's Garden at Versailles</u>
MATISSE:	<u>Blue Window</u>
MIRO:	<u>Composition</u> <u>Harlequin's Carnival</u> <u>Potato</u>
MONDRIAN:	<u>Broadway Boogie Woogie</u>
MONET:	<u>Gare St. Lazare</u> <u>Terrace at the Seaside</u>
MOORE:	<u>Drawing for Stone Figure</u> <u>Ideas for Two Figure Sculpture</u> <u>Pink and Green Sleepers</u> <u>Shelter Scene</u>
PICASSO:	<u>Boy Leading a Horse</u> <u>Girl Before the Mirror</u> <u>Les Femmes d'Avignon</u>
PISSARRO:	<u>Tow Path</u>

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RENOIR: Boating Party  
Meadow  
Portrait of Mme. Henriot  
Self-Portrait  
ROUAULT: Christ Mocked by Soldiers  
Bouquet  
Three Judges  
The Old King  
ROUSSEAU: Basket of Flowers  
Carnival Evening  
Sleeping Gypsy  
Waterfall  
SEURAT: Sunday Afternoon  
SPEICHER: Marianne  
TANGUY: The Witness  
WEBER: Chinese Restaurant

ADDENDUM

DALI: Persistence of Memory  
RENOIR: Portrait of Mme. Tilla Durieux

N. B. The small reproductions above listed are over-runs of color plates from our publications. The edition is, therefore, difficult to calculate. The plates are available. The printing has been done, generally, by

Beck Engraving Company  
305 East 45 Street  
New York 17

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PISSARRO: Tow Path

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MUSEUM OF MODERN ART REPRODUCTIONS

<u>Title</u>	<u>Publisher</u>	<u>Printer</u>	<u>Discount</u>	<u>Edition</u>	<u>Plate</u>
BOMBOIS: <u>Before Entering the Ring</u>	Museum of Modern Art 11 West 53 Street New York 19	Raymond & Raymond 40 East 52 Street New York 22	Trade: 50% Members: 25% Ed'c'l.: 20%	1,600	Yes
CEZANNE: <u>The Cardplayers</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,500	Yes
CEZANNE: <u>Pines and Rocks</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,150	Yes
CEZANNE: <u>Still Life with Apples</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq.S. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
VAN GOGH: <u>Purple Iris</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,250	Yes
VAN GOGH: <u>The Starry Night</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	4,900	Yes
KLEE: <u>Around the Fish</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
MATISSE: <u>The Blue Window</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
MIRO: <u>Dutch Interior</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
O'KEEFFE: <u>White Canadian Barn</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
OROZCO: <u>Mapatistas</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Carman 88 City Island Av. Bronx 64, N. Y.	Trade: 50% Members: 25% Ed'c'l.: 20%	5,750 - (1) 5,000 - (2)	Yes

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O'KEEFE: <u>White Canadian Barn</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
OROZCO: <u>Zapatistas</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Carman 88 City Island Av. Bronx 64, N. Y.	Trade: 50% Members: 25% Ed'c'l.: 20%	5,750 - (1) 5,000 - (2)	Yes



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PICASSO: <u>Boy Leading a Horse</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
PICASSO: <u>Card Player</u>	Museum of Modern Art 11 West 53 Street New York 19	W. D. McKenzie 793 Huguenot Ave. Staten Island 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	500	No
PICASSO: <u>Le Chinois</u>	Museum of Modern Art 11 West 53 Street New York 19	Raymond & Raymond 40 East 52 Street New York 22	Trade: 50% Members: 25% Ed'c'l.: 20%	500 - (1) 850 - (2) 1,600 - (3)	Yes
PICASSO: <u>Green Still Life</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	350 - (1) 1,000 - (2)	No
PICASSO: <u>Pierrot and Harlequin</u>	Museum of Modern Art 11 West 53 Street New York 19 New York	Raymond & Raymond 40 East 52 Street New York 22	Trade: 50% Members: 25% Ed'c'l.: 20%	500 - (1) 250 - (2) 900 - (3) 1,600 - (4)	Yes
PICASSO: <u>The Three Musicians</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
PICASSO: <u>Woman in White</u>	Museum of Modern Art 11 West 53 Street New York 19	Zeese-Wilkinson Co. 27-42 Thompson Ave. L. I. City, N. Y. Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	10,000 - (1) 10,550 - (2)	Yes
PICKETT: <u>Manchester Valley</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,100	Yes
RENOIR: <u>Little Margot Berard</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,500 - (1) 10,000 - (2)	Yes

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	MW	11.61

<u>Title</u>	<u>Publisher</u>	<u>Printer</u>	<u>Discount</u>	<u>Edition</u>	<u>Plate</u>
PICASSO: <u>Boy Leading a Horse</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	1,000	No
PICASSO: <u>Card Player</u>	Museum of Modern Art 11 West 53 Street New York 19	W. D. McKenzie 793 Huguenot Ave. Staten Island 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	500	No
PICASSO: <u>Le Chinois</u>	Museum of Modern Art 11 West 53 Street New York 19	Raymond & Raymond 40 East 52 Street New York 22	Trade: 50% Members: 25% Ed'c'l.: 20%	500 - (1) 850 - (2) 1,600 - (3)	Yes
PICASSO: <u>Green Still Life</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	350 - (1) 1,000 - (2)	No No
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PICKETT: <u>Manchester Valley</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	10,550 - (2)	Yes
RENOIR: <u>Little Margot Berard</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,500 - (1) 10,000 - (2)	Yes

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		Arthur Jaffé 3 East 28 Street New York 16		10,550 - (2)	Yes
PICKETT: <u>Manchester Valley</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,100	Yes
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<u>Title</u>	<u>Publisher</u>	<u>Printer</u>	<u>Discount</u>	<u>Edition</u>	<u>Plate</u>
RENOIR: <u>Still Life with Peaches</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,000	Yes
ROUAULT: <u>Christ Mocked by Soldiers</u>	Museum of Modern Art 11 West 53 Street New York 19	Albert Urban 42 Washington Sq. New York 12	Trade: 40% * Members: 25% Ed'c'l.: 20%	600	No
ROUSSEAU: <u>The Sleeping Gypsy</u>	Museum of Modern Art 11 West 53 Street New York 19	Duenwald Print- ing Corp. 738 Greenwich St. New York 14	Trade: 50% Members: 25% Ed'c'l.: 20%	3,500	
TOULOUSE-LAUTREC: <u>La Goulue</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,150	Yes
UTRILLO: <u>Rue de Crimée</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	4,800	Yes

\* Silk screen reproductions are not sold to jobbers.

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TOULOUSE-LAUTREC: <u>La Goulué</u>	Museum of Modern Art 11 West 53 Street New York 19	Arthur Jaffé 3 East 28 Street New York 16	Trade: 50% Members: 25% Ed'c'l.: 20%	5,150	Yes
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*file 10920*

# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

March 31, 1949

To: Mr. Wheeler

Re: \_\_\_\_\_

From: Fatima

Should we add the Picasso Cardplayer to the UNESCO reproduction file?

subsequent ones? They have received all available through the

Cezanne Still Life with Fruit.

*antiques*

*Yes - certainly. MW*

Letters Division, Mr. Littlefield probably will not ask to have the material in our possession forwarded to him. We are, therefore, as your request, returning to you today via insured parcel post the prints, tracings, etc., which you so kindly submitted to us for our consideration.

Please let us know if there should be any undue delay in receiving this material.

Very truly yours,

secretary to  
Mr. Monroe Wheeler

Miss Meta C. Hendel  
253 Buena Vista Avenue  
San Francisco  
California

*Very sincerely yours,  
Meta C. Hendel*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

CC: Miss Dudley

META HENDEL

253 Buena Vista Avenue  
San Francisco 17, California

March 31, 1949

Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

March 29, 1949.

Dear Miss Hendel:

In the absence of Mr. Monroe Wheeler, who is abroad, I am writing to acknowledge your letter of March twenty-ninth in regard to your color wood reproductions of works by Picasso, Leger, Klee and Rouault.

Mr. Wheeler showed all of this material to Mr. Lester Littlefield, who, as you know, is in charge of the Arts and Letters Division of Unesco, before he was transferred to the Paris office, and we have kept it here awaiting his instructions. As it now appears that examples of each of your reproductions are in the archives of the Arts and Letters Division, Mr. Littlefield probably will not ask to have the material in our possession forwarded to him. We are, therefore, as your request, returning to you today via insured parcel post the prints, tracings, etc., which you so kindly submitted to us for our consideration.

Please let us know if there should be any undue delay in receiving this material.

Very truly yours,

secretary to  
Mr. Monroe Wheeler

Miss Meta C. Hendel  
253 Buena Vista Avenue  
San Francisco  
California

*Meta C. Hendel*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

Meta C. Hendel

253 Buena Vista Avenue  
San Francisco 17, California

Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

March 29, 1949.

Dear Mr. Wheeler:

I received a letter from Paris (Unesco) telling me that my single prints, color schedules, tracings etc. of the color wood reproductions: Picasso, Léger, Klee, Rouault are still at the Museum of Modern Art, New York.

I sent them to you together with the final prints November 8, 1947 and February 26, 1948 in answer to your letter of November 3, 1947, written after Mr. Meyer Schapiro's suggestions as to my possible reproduction work for your Museum.

Please excuse me, and understand that I take the liberty to tell you that I am very, very anxious to get them back. I have been given lectures (at San Francisco State College, e.g.) in which I missed them very badly. And I am now coaching an adult class on contemporary art (in the Public School Service), which has never here been done before. So I wish to show my approach to explain better and make the people understand ~~exactly~~ more easily construction and meaning of modern art.

Would you kindly do me the great favor and see to it that my prints etc. will be returned to me as quickly as possible? As I wrote to you, they are the only ones (tracings, color schedules, and some of the key prints) I have, and I would be very grateful to have them here finally. And I did not know that they are still in New York, otherwise I would have asked you earlier, and not now when I just need them so badly.

With great respect and quite distressed that I am taking your time and have to make my request so urgently

Very sincerely yours,

*Meta C. Hendel*  
Meta C. Hendel.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

MARINA ADULT SCHOOL invites you  
to join a class in . . . . .

C O N T E M P O R A R Y   A R T

at

Marina Adult School  
Fillmore & Chestnut Streets

Instructor: MISS META HENDEL

Tuesday evenings

7:00 to 9:00 p.m.

\* \* \*

Miss Meta Hendel, the well-known artist and specialist in landscape painting and graduate of some of the most well-known schools of art in Europe, is conducting a course in Contemporary Art. This course will consist of lectures, discussions, and demonstrations of the modern art of Europe and America, as well as special lectures on the relations of contemporary art to the art of the Orient, Africa, East Asia, the South Sea and that of the European periods. It will be of value to all men and women who are interested in interpreting the trends of modern art.

This course is a public service of San Francisco Public Schools and is, therefore, tuition-free. For further information, please telephone WALnut 1-2707.

HENRY I. CHAIM, Principal  
Marina Adult School

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

META HENDEL

RT

Meta C. Hendel

253 Buena Vista Avenue  
San Francisco 17, California

Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
New York 17, N.Y.

February 23, 1948.

17 DEC. 1948

Dear Miss Hendel,

We have received your letter of November 23rd, addressed to Dr. Morley, who has been very ill with pneumonia and is therefore absent from the office.

With regard to your 4 colour reproductions, we find on enquiry that these have been on exhibition in Beirut at the time of the Unesco General Conference there. Our Arts and Letters Division, which has charge of reproductions, is anxious to keep your work in order that it may be published in their forthcoming reproductions Catalogue. We therefore suggest that you get in touch with Mr. Littlefield, of the Arts and Letters Division of Unesco here in Paris, on this matter.

As regards your prints, tracings, etc., these are apparently still at the Museum of Modern Art in New York. We advise you to write there direct, since this Division has no responsibility in the matter nor can help except by passing on information. The Arts and Letters Division acted directly in this entire project.

We very much hope that you will be able to come to some satisfactory arrangement with both the Museum of Modern Art and our Arts and Letters Division. Dr. Morley, who is recovering slowly, sends you her kind regards. Yours sincerely,

Patricia Gahan  
Museums.

Unfortunately they cannot compete with other techniques because they take so much research and time. But there may be an occasion in which Miss Meta C. Hendel, say, (perhaps for a special- may be 253 Buena Vista Avenue, San Francisco 17, California, done some work for your Museum, very happy.

Very sincerely yours,

cc: Mr. Littlefield  
Mr. d'Harnoncourt  
Mr. Monroe Wheeler

*Meta C. Hendel*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

Meta C. Hendel

253 Buena Vista Avenue  
San Francisco 17, California

Mr. Monroe Wheeler February 23, 1948.  
Director of Exhibitions and Publications  
The Museum of Modern Art  
New York 19, N.Y.

Dear Mr. Wheeler:

Thank you very much for your letter. I am very glad when you will turn over the samples I sent you to the UNESCO the purposes of which our Dr. Morley explained to us (San Francisco Women Artists) very explicitly. And I will be happy to have them exhibited with other color reproductions in Paris.

The show of my Rouault prints in Oakland (tracings, color schedule, single operations) is now over. I think they would explain my procedure better when they can be shown together with the final print. Therefore I am going to send you the whole Rouault set and some Léger and Picasso single operations this coming Thursday (February 26) by railway express. They promise that you will get the package by March 3rd. I hope it will still come in time for your arrangements. -

I am very sorry indeed that I cannot show you the originals of which the Klee and the Rouault belong to our San Francisco Museum of Art. The experts here say (most of all Dr. Morley, Director of the San Francisco Museum of Art, and Mrs. van Puybroeck Miller, University of California, Berkeley, Printing Department) that my wood block reproductions come closest to the color and the spirit, the touch and the plastic feeling of the originals, and their texture. They will send me some statements I asked for.

Unfortunately they cannot compete commercially with other techniques because they take so very much research and time. But there may be an occasion in the future, as you say, (perhaps for a special - may be limited - edition by subscription or something like that) to have me done some work for your Museum. I would be very happy.

Very sincerely yours,

Meta C. Hendel.

RT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

# THE MUSEUM OF MODERN ART

Date March 2, 1948

To: Miss Dudley

Re: \_\_\_\_\_

From: Frances Keech

Miss Meta C. Hendel has written Mr. Wheeler that she has sent him via railway express a package containing color reproductions and that the package should arrive by March 3rd.

I am very glad, indeed, to have seen the work you have done, although it is, of course, impossible for us to form a final judgment without comparing the reproductions with the original work.

In view of the competition we are now receiving from foreign countries in this field, we find that it is not feasible for us to undertake reproductions with such a high unit cost at the present time, but it may be that special circumstances will arise to make it possible for us to use your process at a later date and we shall be glad to get in touch with you then.

The United Nations Educational, Scientific and Cultural Organization is now undertaking a survey of color reproductions throughout the world and they have asked us to assist them in getting samples of the various methods for a report which they are going to issue and I wonder if you would be willing to let us turn over to them the samples which you so kindly sent to us. I believe the plan is to prepare an exhibition to be held at the next UNESCO meeting in Paris in June.

We are indeed grateful for your kindness in sending us these examples of your work and I hope it will be possible for us to have you do something for us in the future.

Very sincerely yours,

/s/ Monroe Wheeler

Miss Meta C. Hendel  
253 Buena Vista Avenue  
San Francisco 17, California

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM NEWS

PUBLISHED BY THE AMERICAN ASSOCIATION OF MUSEUMS

Vol. 25

JANUARY 1, 1948

No. 13

## WESTERN MUSEUM MEETING HELD IN LOS ANGELES

The Western Museums Conference of the American Association of Museums was held in Los Angeles on November 29, with more than 100 representatives of museums of the West Coast and nearby states attending. The meeting had a morning session at the Southwest Museum, a Mexican luncheon at the museum's Casa de Adobe, and an afternoon session at the Los Angeles County Museum.

In the morning there were talks on the topic, Trends in Museums Today, by James H. Breasted, Jr., director of the Los Angeles County Museum, Arthur S. Coggeshall, director of the Santa Barbara Museum of Natural History and secretary of the conference, and Arthur Woodward, chief curator of history at the Los Angeles County Museum. These speakers reported observations made in the course of recent trips around the country. McIntyre Faris, president of the Sixth District Agricultural Association which is managing organization of the State Exposition Building in Los Angeles, spoke on the role of directors and trustees in museum work.

In the afternoon W. Dwight Pierce, of the Los Angeles County Museum, told of his work at the La Brea Asphalt Pits; John Ripley Forbes, director of the Oregon Museum Foundation, spoke of the program for children's museums; and Henry Wylde, of the Los Angeles County Museum, talked about methods of exhibition, and H. Arden Edwards of the Southwest Museum, about the use of color in museums. Norman Bilderback, of the State Exposition Building, told of plans for an addition to the building, and a representative of the Walter Dorwin Teague Studios described a silver mine exhibit being prepared for the Nevada State Museum at Carson City and a scale model used in designing the lighting for it. The meeting closed with a tea at the Los Angeles County Museum.

## TEXTILE MUSEUM

The Textile Museum, Washington, D. C., held a reception on the evening of December 6 to mark the opening of an addition to its quarters. The added space gives the museum a new entrance at 2320 S Street, N. W., between the original entrance of the museum wing and the home of the museum's founder and president, George Hewitt Myers. There are two new exhibition galleries and six new rooms for study-storage and work of care and restoration.

New acquisitions of the past year were on display for the opening. These are mostly from the Near East, notably from Persia, and there are some objects from China and India. The Chinese room has a new scheme of lighting that will be extended to other galleries.

## ASIA INSTITUTE

The Asia Institute, New York, opened its new art galleries and headquarters at 7 East Seventieth Street on December 6, with the institute's first annual Academic Convocation as a part of the opening ceremonies. The institute now comprises the School for Asiatic Studies, the Institute for Asiatic Economics, the Iranian Institute, the Indian Institute, and a newly formed information center. Arthur Upham Pope is chancellor.

The new quarters provide space for exhibition galleries on three floors and for administrative offices and classrooms on other floors. Galleries on the first floor show selected examples of art works from different regions of Asia, a large gallery on the second floor has Persian art, and rooms on the third floor are devoted to Indian and Indonesian art. Space is also provided for the institute's extensive library, and for the Zimmer Memorial Library. And the Southeast Asia Institute of New York, formerly with offices at the American Museum of Natural History, is now established in the building.

## UNESCO PLANS STATED AT MEXICO CITY MEETING

Plans for the work of the Paris organization of UNESCO in the field of museums were stated in resolutions passed on November 22 by the General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Mexico City. The resolutions are based on recommendations of a working party of UNESCO that deliberated under the chairmanship of Sir John Forsdyke, director of the British Museum, during the meeting of the International Council of Museums earlier in the month (MN, Dec. 1, 1947). The actions follow:

"Reconstruction: Dominating priority should be given reconstruction needs and problems of museums in war-devastated countries in Unesco's programme for museums, and especially in regard to exchange of information, exchange of persons, and exchange of materials; further, Unesco should canvass needs of museums in war-devastated countries in all practicable ways, including calling on the active co-operation and aid of international museums organisations and of competent and appropriate professional authorities of the countries concerned, and endeavour to find means of publishing or of publicising these needs.

"Exchange of Information: Basic activities of Unesco's programme for museums in 1948, providing for the exchange of information concerning museums, their techniques, modern presentation techniques, educational functions and methods and other aspects of their work, and concerning their relationship with, and aid and services to, intellectual, artistic, scientific, educational and cultural fields included in Unesco's scope, should be approved and given first priority in all their aspects and developments as fundamental to museums' contribution to Unesco's general aims.

"Exchange of Persons: Plans for exchange of persons—ranging from

*Unesco file*

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## THE MUSEUM NEWS

PUBLISHED BY  
THE AMERICAN ASSOCIATION  
OF MUSEUMS

Subscription price of five dollars a year is included in annual dues of members. Entered as second class matter, December 8, 1926, at the post office at Washington, D. C. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized December 29, 1923. Published semi-monthly September to June, inclusive.

VOL. 25 JANUARY 1, 1948 No. 13

mature and established museums professionals and technicians to young aspirants to professional and technical museums posts—which contribute to scholarly and technical development of museums of all types, especially those developments in accord with the broad social and educational services of interest and aid to Unesco's general aims should receive approval and be assigned second priority in Unesco's programme for museums in 1948.

"Exchange of Materials, Publications: Exchange of materials for exhibitions and collections, of publications and documentation, including specifically circulating loan exhibitions and work of living artists, should be stimulated, promoted, sponsored and organized by Unesco's programme for museums and should be given third priority in Unesco's activity in connection with museums. Further, the Director-General should direct special attention to the study of barriers in relation to museums, such as customs formalities and technicalities which limit free exchange, and should consider the means of eliminating them through international action.

"Museum: A technical museographical journal, in continuation of *Mouseion* (formerly published by the International Museums Office of the Institute of Intellectual Co-Operation), but broader in scope to cover all types of museums, fully international in coverage and appeal, and in as many international languages as possible under the subsidy provided, should be published by Unesco, or under Unesco's supervision, by an appropriate agent, as an indispensable part of the machinery of effecting exchange of information in the museums field in furtherance of Unesco's own aims as well as for the benefit of the

## BRICK STORE MUSEUM

The Brick Store Museum, Kennebunk, Me., has received title to the museum building and its land. The property is the gift of Miss Edith C. Barry, founder and director of the museum, and her sister, Mrs. Edward W. Bodman.

museums profession. The sum of \$10,000 should be provided for the publication of this technical museographical journal, successor to *Mouseion*, by Unesco itself, or by an appropriate agent for Unesco such as the International Council of Museums, in accordance with Unesco's general publication policy.

"Co-operation, Operation: Unesco in its programme for museums should avoid duplication of existing effort and it should draw full advantage, for advice, experience and aid, from museums and museums organisations, and from museums professionals, for all parts of its programme; Unesco should confine its efforts for museums principally to supplementing, completing, directing and co-ordinating existing activities in the museums field throughout the world; Unesco should provide an adequate staff to carry on the widespread activities its museums section must cover; Unesco should provide funds for subsidy of direct co-operation by other organisations used by it to further its aims in the museums field.

"Museums Services: Museums as educational agents by visual and tangible means peculiar to their competence, as well as in other ways; as aids for international understanding and for man's understanding of and adjustment to his environment; as custodians of man's cultural and intellectual heritage; as instruments for the 'popularisation' of the sciences and for general education in the arts, and for wider use and appreciation of them should be used extensively by all Unesco's programmes,—for example in fundamental education, in adult education, in arts, in natural and social sciences—in ways appropriate to museums' scope and activities and helpful to these fields, for furthering the general aims and interests of Unesco. Further, their possibilities of service

## THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE  
SMITHSONIAN INSTITUTION  
WASHINGTON 25, D. C.

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to Unesco's aims, interests and responsibilities should be reflected by appropriate explicit references in Unesco's published programmes."

## SCIENCE EXHIBITS

The Minnesota Museum of Natural History, University of Minnesota, Minneapolis, has completed a Whistling Swan habitat group. The scene is a marshy area along the Minnesota River, near Minneapolis. The group is the gift of nineteen personal friends of Thomas S. Roberts, former director of the museum. These friends presented to Dr. Roberts a fund for a group of his choosing, he had selected the subject and the setting, and preliminary sketches had been approved before his death in 1946. The background of the exhibit is by Francis Lee Jaques; foreground is work of John Jarosz, museum preparator.

The Academy of Natural Sciences of Philadelphia has opened a Torosaurus exhibit, showing a fossil skull from a site east of Camp Crook, N. D., and a model of the animal.

## JEWISH MUSEUM

The Jewish Museum, New York, opened a new section of its galleries on November 13, after preview ceremonies on November 12. The new galleries show Jewish Art in Jewish Life. The museum also has announced a schedule of concerts, lectures, and classes, to continue through January.

The museum, in the former home of Felix M. Warburg at 1109 Fifth Avenue, was opened last May (MN, June 1, 1947). It has an extensive showing of Torah Art and Jewish Art of Late Antiquity; Synagogue architecture; objects relating to religious festivals; and contemporary work on Jewish themes.

JANUARY 1, 1948

## STAFF CHANGES

## GENERAL

Illinois State Museum, Springfield: Mrs. Virginia S. Eifert has been promoted curator of birds. She is also in charge of the museum's publications. Miss E. H. Loresy, formerly of the University of Illinois geology staff, has been appointed state geologist.

## ART

Canton Art Institute, Ohio: H. H. Oates has been appointed director. Miss E. H. Loresy, formerly of the University of Illinois geology staff, has been appointed assistant.

Denver Art Museum: David P. Oates has been appointed education supervisor. Museum School of Art: San Francisco Museum of Art: Director Grace L. McCann Morley has been granted a leave of absence for eight months to return to Paris to continue her work as head of the Museum Section of UNESCO. M. Henry Foster Russell is acting director during Dr. Morley's absence. Richard B. Freeman has been appointed assistant director. Robert J. Clark, assistant to the director, has been made assistant curator.

Wisconsin Art Museum: Miss Betty Ann O'Connor has been appointed a clerk at the information desk.

## HISTORY

D. A. Z. Museum, Washington: Mrs. Cecil Norman Brody has been appointed curator, succeeding Gladys J. Wilson, resigned.

Michigan Historical Commission: Lewis Beeson is secretary.

Wisconsin Historical Society of Wisconsin: Miss Irma Hochstetler has been appointed head of the reference division of the library. Ernest E. Adams of the map and manuscript division has been appointed assistant in the society's new archives division.

## SCIENCE

Wisconsin Children's Museum: Miss Pauline Hazard is assistant supervisor of education, succeeding Elizabeth Moody, resigned. Mrs. William S. Miller is secretary.

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JANUARY 1, 1948

## THE MUSEUM NEWS

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## STAFF CHANGES

## GENERAL

Illinois State Museum, Springfield: Mrs. Virginia S. Eifert has been appointed curator of birds. She continues as editor of the museum's popular science publications. Miss Elizabeth Ann Livesay, formerly of the University of Illinois geology staff, has been appointed state geologist.

## ART

Canton Art Institute, Ohio: Hugh H. Olmes has been appointed director.

Cincinnati Modern Art Society: Edward H. Dwight has been appointed director.

Denver Art Museum: David Parsons has been appointed educational supervisor, Museum School of Art.

San Francisco Museum of Art: Director Grace L. McCann Morley has been granted a leave of absence of eight months to return to Paris to continue her work as head of the Museums Section of UNESCO. Mrs. Henry Potter Russell is acting director during Dr. Morley's absence. Richard B. Freeman has been appointed assistant director. Robert M. Church, assistant to the director, has been made assistant curator.

Worcester Art Museum: Miss Bette Ann O'Connor has been appointed assistant at the information desk.

## HISTORY

D. A. R. Museum, Washington: Mrs. Cecil Norton Brody has been appointed curator, succeeding Gladys H. Webster, resigned.

Michigan Historical Commission, Detroit: Lewis Beeson is secretary.

State Historical Society of Wisconsin, Madison: Miss Irma Hochstein has been appointed head of the reference division of the library. Ernest St. Aubin, of the map and manuscript division has been appointed assistant in the society's new archives division.

## SCIENCE

Brooklyn Children's Museum: Miss Sarah Frances Hazard is assistant supervisor of education, succeeding Elisabeth Moody, resigned. Mrs. Minnie Sole Miller is secretary.

(Continued on page eight, column three)

## FIELD WORK

The American Museum of Natural History is sending an expedition into central Africa. James L. Clark, chairman of the department of preparation and exhibition, is leader. Neal A. Weber, associate professor of zoology at Swarthmore College, will direct research work on insect life. Other members of the party include Brayton Wilbur, president of the San Francisco Chamber of Commerce and sponsor of the expedition; Murl Deusing, curator of education at the Milwaukee Public Museum; and Captain Vivian Ward, of Nairobi. The expedition will work in southwestern Sudan and southeastern French Equatorial Africa.

Bruce Museum, Greenwich, Conn.: Paul Griswold Howes, curator, left on December 27 for three months in southern Arizona and New Mexico. He will direct attention to studies for two habitat groups, for a project Hall to show scenes of special interest in the Western Hemisphere. He will also make paintings of the Saguaro cactus forests; take motion pictures and black and white photographs; and collect mammals, birds, and insects.

Chicago Natural History Museum: Fritz Haas, curator of lower invertebrates, and Joseph B. Krstolich, artist, have returned after two months in Bermuda, where they made studies for models of marine invertebrates. Sharat K. Roy, chief curator of geology, and Harry E. Changnon, assistant curator, have returned from the Adirondack area in New York. Harry Hoogstraal, assistant curator of insects, left on December 26 to take part in the University of California African Expedition. He will be in the field about a year. Henry S. Dybas, assistant curator of insects, is participating in a cooperative expedition under the auspices of the Pacific Science Board. Colin C. Sanborn, curator of mammals, has returned from a field trip in Arkansas.

Santa Barbara Museum of Natural History: the Santa Rosa Island expedition, continuing its studies of fossil remains on the island, worked this year on the northwest coast.

The Smithsonian Institution and the National Geographic Society, working in southern Mexico in cooperation

## POSITION OPEN

(All correspondence should be sent directly to the indicated address.)

Detroit Civil Service Commission has announced an open-competitive examination for: Assistant Director, Historical Commission. Salary \$4,708.00 a year. Written part of examination scheduled for January 30; filing period, to January 23. Application blanks may be obtained from Civil Service Commission, 16th Floor, Water Board Building, 735 Randolph St., Detroit 26, Mich.

## OHIO FELLOWSHIP

The Ohio State Archaeological and Historical Society, Columbus, has created an Ohio History Fellowship, to be granted annually. First appointee is Robert S. Cope, graduate student at Ohio State University. Mr. Cope will work on a book about Zoar, a communal settlement established in Ohio in 1817, and will assist with restoration of the society's properties in that village.

The Metropolitan Museum of Art has announced a series of inexpensive color reproductions of its masterpieces in painting, sculpture, and other arts. The series, Metropolitan Miniatures, is designed especially for students, but the museum suggests uses in the home also. The reproductions are in the form of poster stamps, about 2 by 2½ inches, in perforated sheets. A sheet of 24 prints, showing painting, sculpture, tapestry, and ceramics, is available for \$1.00, including an album with space for each stamp and an accompanying note about the art object and its artist.

with the Instituto Nacional de Antropología y Historia, has uncovered a kitchen midden having fragments of crude pottery, obsidian knives, pieces of shaped animal bones, and shells. Finds indicate a culture pre-dating that of the Maya. Other sites uncovered relate to the Maya.

Zoological Society of Philadelphia: Roger Conant, curator, has returned from a trip through the southern states where he continued his research work on North American snakes.



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## EXHIBITIONS SECTION

## JANUARY EXHIBITIONS

- Akron Art Institute: ceramics, fabrics, graphic arts, sculpture and metal work annual; shape of things; what is modern architecture; all to Jan. 7; 20th century art fr. Akron homes; Mediaeval world; both Jan. 11-Feb. 12.
- Albany Institute of History and Art: decorative arts, 17th and 18th century Holland; arts of Near East, Jan. 8-Feb. 8.
- Andover, Addison Gallery of American Art: Hans Hofmann, survey, Jan. 2-Feb. 9.
- Baltimore Museum of Art: folk costumes of Eastern Europe; German expressionism; three Baltimore artists; German expressionist prints; all to Jan. 4; drawings and watercolors by Washington artists; 150 years of Baltimore scenes; Siamese art; both to Jan. 11.
- Baltimore, Walters Art Gallery: jewelry, 16th-18th century, fr. Melvin Gutman coll., Jan. 17-Feb. 29.
- Beloit, Theodore Lyman Wright Art Hall: paintings by Ohio artists, Jan. 5-26; watercolors by art department faculty, University of Nebraska, Jan. 5-31.
- Boston, Institute of Modern Art: drawings fr. Museum of Modern Art, to Jan. 11.
- Boston, Museum of Fine Arts: Rowlandson and Gillray, prints and drawings, to Jan. 4.
- Buffalo, Albright Art Gallery: Picasso, lithographs; Chinese paintings, to Jan. 19; sporting prints and paintings, Jan. 23-Feb. 22; Patteran show, Jan. 7-Feb. 4.
- Buffalo Museum of Science: photographs lent by Photographic Society of America, sponsored by Science Museum Photographic Club; textiles of other lands, Scotland; know your United Nations exhibit.
- Charlotte, Mint Museum of Art: Mauric Golubov, recent paintings; Wolfgang Behl, sculptures; story of oil, 1940-1945.
- Chicago, Art Institute of Chicago: explaining abstract art; 18th-19th century American textiles, to Jan. 15; American abstract and surrealist painting and sculpture annual, to Jan. 11; Walker Evans, photographs; prints, fr. Graphic Circle of New York; Japanese primitives; all to Jan. 4; John Fabion and Abbott Pattison, painting and sculptures, to Jan. 18.
- Cincinnati Art Museum: masters of printmaking; Nativity in prints, to Jan. 7; American Color Print Society, to Jan. 26.
- Cincinnati, Taft Museum: fact and fantasy; Harold S. Nash, ceramics; both Jan. 26-Feb. 23.
- Clearwater Art Museum: illustrated Oxford Almanacks, Jan. 5-25.
- Cleveland Museum of Art: gold, to Jan. 11; La Tausca American paintings, to Jan. 4; national ceramic annual, Jan. 2-Feb. 1.
- Colorado Springs Fine Arts Center: Thomas Eakins, paintings; Photographic Society of America, prints; both to Jan. 12; Navajo sand paintings, Jan. 12-Feb.; Dutch and French paintings fr. Metropolitan Museum, Jan. 15-Feb. 15; annual children's show, Jan. 14-31.
- Columbus Gallery of Fine Arts: southern Baroque, to Jan. 15; arts of China, Jan. 15-Feb. 22; James R. Hopkins, Jan. 17-Feb. 16; arts of northern Italy, 17th-18th centurv.
- Dallas Museum of Fine Arts: Texas general annual, to Jan. 4; Printmakers Guild, to Jan. 18; teacher-student sculpture show, Jan. 4-25; Xavier Gonzalez, paintings, Jan. 4-Feb. 1; contemporary Indian paintings fr. Philbrook Art Center; textiles given by Earl Hart Miller; both Jan. 11-25; Bill Bomar, paintings, Jan. 11-Feb. 8.
- Dayton Art Institute: Mestrovic sculpture.
- Denver Art Museum: Italian masters, to Jan. 11; theatre arts, Jan. 16-Feb. 29; Richard Sorby; in Children's Museum, photography and how it grew, to Jan. 10; and circus show, Jan. 16-Feb. 29.
- Detroit Historical Society: medical practice in Detroit, instruments and medications, 1847-1947, to Apr. 1; historical societies in Detroit, 1828-1948.
- Evansville Public Museum: Winslow Homer, pastels, fr. Cooper Union, Jan. 7-Feb. 7.
- Grand Rapids Art Gallery: 21 great masterpieces of painting; wood engravings after Winslow Homer; both Jan. 5-Feb. 2.
- Green Bay, Neville Public Museum: Syracuse watercolorists, Jan. 4-28.
- Hartford, Wadsworth Atheneum: painting toward architecture, to Jan. 4; Tucker china; useful objects of good design under \$50.
- Honolulu Academy of Arts: war's toll of Italian art, Jan. 4-Feb. 1.
- Houston Museum of Fine Arts: Frederic Remington, paintings, to Jan. 7; drawings and prints, Corot to Picasso, to Jan. 25; Wayman Adams, paintings, Jan. 11-Feb. 1.
- Indianapolis, John Herron Art Museum: contemporary American paintings.
- Kansas City, William Rockhill Nelson Gallery of Art: Ohio watercolors; Charles P. Gruppe, painting.
- Lincoln, University of Nebraska Art Galleries: All-Nebraska Salon of Photography annual, Lincoln Camera Club, Jan. 11-25.
- London, England, Victoria and Albert Museum: male costume, 1350-1950, to Jan. 8.
- Los Angeles County Museum: artists of Los Angeles and vicinity quarterly; Frans Hals and Rembrandt show.
- Los Angeles, Southwest Museum: ancient Maya temples and mural paintings, photographs, Jan. 10-18; Edgar A. Payne, southwest paintings, to Jan. 10; E. Leslie Eames, photographs and carvings, Jan. 19-Feb. 1.
- Louisville, J. B. Speed Art Museum: architecture of Louis Sullivan; semi-antique rugs from Asia Minor, Persia, and Caucasus, Jan. 5-25; Library of Congress national annual, prints, Jan. 7-Feb. 15; art of India, Jan. 6-Feb. 8.
- Manchester, Currier Gallery of Art: paintings from Corcoran biennial, to Jan. 11; Connick Associates, stained glass, to Jan. 4; Charles Sheeler, paintings, Jan. 4-Feb. 2; Ansel Adams, photography, Jan. 5-26.
- Milwaukee Art Institute: art for Christmas shoppers; Wisconsin Designer Craftsmen annual; Milwaukee Printmakers annual; international sa-

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lon of photography, sponsored by Milwaukee Photo-Pictorialists.

Minneapolis Institute of Arts: pre-Columbian arts of Mexico and Central America; Paul Revere and his time; both to Mar. 1; imperial Chinese robes and textiles; Pablo Picasso, lithographs; modern drawings, Jan. 24-Feb. 21; useful gifts, annual, to Jan. 11.

Minneapolis, University Gallery: Mayan discoveries at Bonampak; sculpture with a purpose; both to Jan. 16; survey of American sculpture, to Jan. 5.

Minneapolis, Walker Art Center: useful gifts, to Jan. 11.

Montclair Art Museum: comparatives, traditional, expressionistic, semi-abstract, abstract; Rembrandt prints; both Jan. 2-Feb. 15.

Mount Vernon, Va.: antique bed coverlets, Jan. 1-Mar. 15.

Newark Museum: contemporary American paintings, from Jan. 5; drawings by Swedish school children, from Jan. 8; under ten dollars; museum collections grow; Newark of the future; world we live in; all to Jan. 26.

New Orleans, Isaac Delgado Museum of Art: painter looks at people fr. Museum of Modern Art, to Jan. 19; Pedro Figari, paintings; models wearing Mexican Indian costumes; both Jan. 5-27.

New York, Brooklyn Museum: Brooklyn Neighborhood House art workshops, to Jan. 8; L. Kirchner, prints, to Jan. 28; artist in social communication, to Jan. 4; Lagos D'Ebneth, drawings; John R. Hogan, photographs, to Feb. 3.

New York Historical Society: greater New York in the making, to Mar. 14; Frederic Remington, to Jan. 17; William Rickarby Miller, paintings, to Jan. 4.

New York, Metropolitan Museum of Art: Japanese prints, to Jan. 11; French tapestries, 14th to 20th century; northern Gothic prints; both to Feb.; Near and Middle East, in Costume Institute, Jan. 9-Apr.

New York, Museum of the City of New York: Grace Moore, memorial exhibit, to Apr.

New York, Museum of Modern Art: Ben Shahn, retrospective show; elements of stage design; art and experimental film; holiday fair for children;

all to Jan. 4; color reproductions, to Jan. 11; Naum Gabo and Antoine Pevsner, to Feb. 8; useful objects; Mies van der Rohe; both to Jan. 25; music and musicians, photographs to Feb. 22; ballet design, settings, and costumes, Jan. 7-Apr. 4; new acquisitions, painting and sculpture; paintings by French children; both Jan. 14-Mar. 21.

New York, Pierpont Morgan Library: manuscript and printed Bibles, 4th to 19th century, to Apr. 30.

New York, Solomon R. Guggenheim Museum of Non-Objective Painting: Rudolph Bauer, Wassily Kandinsky, Hilla Rebay, watercolors, contemporary non-objective painters loan show, cont.

New York, Whitney Museum of American Art: contemporary American painting, to Jan. 25.

Norfolk Museum of Arts and Sciences: paintings in France, 1939-1946, Jan. 4-25.

Norwich, Slater Memorial Museum: Mediaeval spirit, Jan. 11-Feb. 1.

Oakland, Mills College Gallery: Mexican student work from Escuela de Pintura y Escultura, Jan. 9-Feb. 8.

Oberlin, Allen Art Museum: paintings fr. coll. of Adolph I. Mayer and Herbert H. Mayer, from Jan. 9.

Omaha, Joslyn Memorial Art Museum: Six States annual, to Jan. 4.

Oklahoma City, Oklahoma Art Center: Coptic textiles, Jan. 25-Feb. 22.

Pasadena Art Institute: Encyclopaedia Britannica contemporary American paintings, Jan. 13-Feb. 13; African art; Chinese sculpture; in Junior Museum, ancient toys, to Jan. 24, and early California exhibit, fr. Jan. 24.

Philadelphia Art Alliance: Luis Martinez-Pedro, watercolors; Herschel Levit, prints and drawings; both to Jan. 11; Ralph Kruck, industrial design, to Jan. 15; Carl Gaertner, oil paintings, to Jan. 25; Jean de Marco, sculpture, to Jan. 18; international book illustration, Jan. 10-Feb. 1; Kem Weber, industrial design, Jan. 16-Feb. 19; John Kashdan, prints; Stefano Cusumano, oil painting; both Jan. 20-Feb. 8; drawings by Philadelphians, Jan. 27 to Feb. 22.

Philadelphia Museum of Art: folk prints of France and Spain, to Jan. 25.

Philadelphia, Pennsylvania Acad-

emy of Fine Arts: Charles Morris Young, oils, to Jan. 11; oil painting and sculpture annual, Jan. 25-Feb. 29.

Pittsfield, Berkshire Museum: Ella Fillmore Lillie, prints; paintings and drawings, Boys' Club art class; Alfred Steiglitz, photographs.

Portland, L. D. M. Sweat Memorial Art Museum, Me.: pictorial photography by Maine photographers, Jan. 11-25.

Providence, Museum of Art, Rhode Island School of Design: painting in ancient world, to Jan. 25; British gardens through the ages, photographs, Jan. 7-Feb. 8.

Quebec, Royal Canadian Academy of Arts: Salon Annuel de l'Academie le mardi soir, to Jan. 27.

Raleigh, North Carolina State Art Gallery: North Carolina Artists annual, to Jan. 4.

Richmond, Valentine Museum: Greece and Rome in Richmond, to Jan. 4.

Richmond, Virginia Museum of Fine Arts: William James Hubard, anniversary show; loans fr. the Metropolitan Museum; both Jan. 16-Feb. 22; selections fr. museum coll., at Roanoke, Jan. 4-11.

Rochester Museum of Arts and Sciences: western New York baskets of 19th century, to Feb. 29; men's neckwear, late 16th century to present, through Mar.; George Catlin, Indian paintings.

Sacramento, E. B. Crocker Art Gallery: Anton Refregier, cartoons and drawings; Leonard Scheu, watercolors; old master paintings and drawings; California school.

St. Louis, City Art Museum: symbolism in painting, to Jan. 21; Independent Artists of St. Louis, Jan. 5-Feb. 2; good design is your business, Jan. 18-Feb. 15; contemporary European prints, to Feb. 7.

St. Paul, Hamline University Galleries: American abstract artists; age of enlightenment; both Jan. 3-26.

San Antonio, Witte Memorial Museum: Texas University art department faculty show, to Jan. 11.

San Francisco, California Palace of the Legion of Honor: Dan Rhodes, ceramics, from Jan. 9; Cartier-Bresson, photographs, from Jan. 12; Fred Sexton, oil paintings, from Jan. 14.

Santa Barbara Museum of Art: En-

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cyclopaedia Britannica contemporary American painting, to Jan. 5.

Santa Fe, Museum of New Mexico: New Mexico one-man shows, Jan. 1-15 and Jan. 16-31; New Mexico artists, tempera paintings, Jan. 1-15; New Mexico paintings.

Seattle Art Museum: religious art; vestments, altar frontals; contemporary American ceramics; contemporary American scarfs; all to Jan. 4.

Seattle, University of Washington, Henry Gallery: carvers of the Northwest; contemporary painting; Robert Maillart, engineer, Jan. 4-25; expressionism in prints, Jan. 19-Feb. 9.

Springfield Art Museum, Mo.: Brooklyn Museum first national print annual, Jan. 25-Feb. 14.

Springfield, George Walter Vincent Smith Art Museum, Mass.: Springfield international salon of photography annual, Jan. 2-24; how children paint, Jan. 9-23; if you want to build a house, Jan. 14-Feb. 9.

Springfield Museum of Fine Arts, Mass.: Connecticut Water Color Society show, to Jan. 4; Garden Club Christmas display; color drawings by grade school children; both to Jan. 6; art and life of 18th century France, to Jan. 15.

Toledo Museum of Art: significant war scenes by battlefront artists; Currier and Ives prints; modern textile designs; work of faculty, Cleveland School of Art.

Tulsa, Philbrook Art Center: Tulsa Art show, 1947; Catholic Art Association show; all to Jan. 4; De Chirico, paintings; Yeffe Kimball, oil paintings; Doel Reed, paintings; local group show; Millicent Rogers, handwrought jewelry; Laura A. Clubb coll.; all Jan. 6-Feb. 1.

Utica, Munson-Williams-Proctor Institute: advertising and editorial art national annual; Hugo Robus sculpture; British color lithographs; Photographic Society of America; all Jan. 4-31.

Washington, Barnett Aden Gallery: Elizabeth Catlett show, to Jan. 26.

Washington, Corcoran Gallery of Art: Alexander James, 1890-1946, memorial show, to Jan. 4; war's toll of Italian art, to Jan. 11; recent accessions, 19th century American drawings; paintings of the year, Pepsi-Cola show, Jan. 17-Feb. 22.

Washington, Howard University: American Negro artists, graphic arts and drawings, Jan. 5-Feb. 29.

Washington, National Gallery of Art: art of France in prints and books.

Washington, Pan American Union: Carlos Prado, paintings of Brazil, to Jan. 5.

Washington, Phillips Memorial Gallery: Augustus Vincent Tack, early paintings; James McLaughlin and Laughlin Phillips, recent paintings; both to Jan. 5.

Washington, Smithsonian Institution. National Collection of Fine Arts: Pennsylvania Society of Miniature Painters annual, Jan. 16-Feb. 15; Florida Gulf Coast Group annual, Jan. 7-29. U. S. National Museum, Division of Graphic Arts: Charles W. Dahlgreen, drypoints and etchings, to Jan. 4.

Washington, Watkins Gallery, American University: Artists Guild of Washington, oils, watercolors, sculpture, to Jan. 4.

West Palm Beach, Norton Gallery and School of Art: six Canadian painters; Watercolor Gallery, Goose Rocks Beach, Me., paintings; both Jan. 2-25.

Wichita Art Museum: recent acquisitions, Albert Pinkham Ryder, George Grosz, Boardman Robinson, paintings; Fred Wassall, local artist.

Youngstown, Butler Art Institute: New Year annual, Jan. 1-25.

Zanesville, Art Institute of Zanesville: reproductions of historic Far Eastern textiles, Jan. 16-Feb. 6.

#### MUSIC PROGRAMS

American Swedish Historical Museum, Philadelphia: Lucia Song and Procession, in annual Lucia Fest and Julmarknad, Dec. 13.

Baltimore Museum of Art: European folk dances and songs, Dec. 7.

Buffalo Museum of Science: Victoria Pawelski, soprano, and Marilyn Picard, flautist, and Marilyn Donahue and Joy Detenbeck, accompanists, Dec. 7; Buffalo Schola Cantorum, Reed Jerome, assistant director, Hazel Jerome accompanist, Dec. 12.

Children's Museum in Irvington, N. Y.: Christmas music, Dec. 13.

City Art Museum of St. Louis: Christmas music, by Missouri Federation of Music Clubs, Dec. 1; Christ-

mas carols, by Girl Scout Carolers, Dec. 15.

Currier Gallery of Art, Manchester, N. H.: concert, by the Bell Ringers of Cape Ann, Dec. 7.

Edwin Bryant Crocker Art Gallery, Sacramento: Christmas music, by Sumatra Mulholland, mezzo-soprano, and the Junior Polyphonic Ensemble, Dec. 7.

Folk Arts Center, New York: folklore and dances of the Prairie Indians, by Reginald and Gladys Laubin, Dec. 14.

Franklin Institute, Philadelphia: lecture-recital, by Guy Marriner, Dec. 14; music in recordings, by the Glee Club of Rosemont College, accompanying the institute's December planetarium show, Star of Bethlehem.

Historical Society of Berks County, Reading: Two Centuries of Music in Reading, by Mrs. Raymond W. Albright, Dec. 12.

Joslyn Memorial Art Museum, Omaha: organ recital, by Martin W. Bush, assisted by Ruth Schlemmer Phillips, pianist, Dec. 7; recital, by Patricia Egbert, soprano, and Lorraine Steck, pianist, Dec. 14; annual Christmas Song Festival, sponsored by Lutheran Layman's League of Greater Omaha, Dec. 14; Young Artists Series, sponsored by Omaha Music Teachers Association, Dec. 21; Christmas concert, by Trinity Cathedral Choir, Dec. 21; James Wolfe, pianist, presented by Morning Musicale Club and Nebraska Federation of Music Clubs.

Milwaukee Art Institute: Christmas concert, by Gunnar Johansen, pianist, Dec. 13.

Montclair Art Museum: Carol Sing, led by Frank Scherer, organist at St. Luke's Episcopal Church and director of the Montclair Glee Club, Dec. 28.

Museum of Fine Arts of Houston: Christmas Carols of the Nations, by Choral Club of the Y.W.C.A., Dec. 7. Museum of Modern Art, New York: Music and Musicians, photographs.

National Gallery of Art, Washington: National Gallery Orchestra, Richard Bales, director; Emerson Meyers, pianist, Jan. 4.

Newark Museum: Elizabeth Caron, soprano; Robert Riotte and Otto Schlaaff, duo-pianists, and Rodney Saylor, pianist, Dec. 7.

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## MAGAZINE SECTION

## COLORADO REGIONAL MUSEUM PROGRAM

Since there is wide divergence in the functions of historical societies, perhaps it would be well to define the status of the State Historical Society of Colorado.

Our society is a Department of State, created by legislative enactment in 1879. All property acquired by it—realty, specimens, documentary material and money—automatically becomes the property of the State. This includes society dues.

The society also is an incorporated body, with a voluntary membership, which elects its own directors, who form a board invested by statute with extraordinary powers. This board appoints the members of its administrative staff who, while state officials, are not under civil service. The board has sole power to exchange and sell or otherwise dispose of exhibit or documentary material without review; and to acquire, restore, construct, equip, maintain and operate local historical museums, monuments and parks at such places in the State of Colorado as the board may determine.

The society operates through three divisions: the executive and educational division; the museum division; and the division of State Archives.

Colorado is a late arrival in the field of the historic house museum. However, within the last year the society has accepted, as donations to the state, three historic sites of importance. The last General Assembly, recently adjourned, appropriated funds for their development.

There has been established in previous years several historic house projects under direction and ownership of voluntary organizations or private parties. The most important and successful of these projects has occurred at Central City, where gold was first discovered in commercial quantities in Colorado. Here, the old stone opera house, presented to the University of Denver, has been operated by the Central City Opera House Association since 1932. Plays have been given by New York casts, with Robert Edmund Jones directing many of them. With the exception of the war years, fes-

By EDGAR C. McMECHEN, *Curator,*  
*Colorado State Museum,*  
*Denver*

tivals lasting three weeks each, have been conducted with phenomenal success. The Opera House Association has also acquired the historic Teller House.

Other historic houses have had a more precarious existence. Private and semi-public ownership has found difficulty in financing some of these projects. It was the threatened dissolution of the Fort Garland Historical Fair Association, with the impending loss of Old Fort Garland, that led the State Historical Society to step in.

Title to Fort Garland was accepted about one year ago. At the same time, titles were taken to Chipeta Memorial Park and the Healy House at the world famous silver camp of Leadville. The State acquired, some twenty years ago, title to the site of Pikes Stockade in southern Colorado, and erected a historical marker.

I will refer but briefly to the historical backgrounds of these sites. The explorations at the sources of the Mississippi River by Lieutenant Zebulon Montgomery Pike, after whom Pikes Peak is named, was followed during the winter of 1806-07 by his exploratory trip into the Rocky Mountains. Like the Lewis and Clark trip, this was an attempt to discover what the United States had acquired by the Louisiana Purchase, and to determine the northern boundary of Mexican sovereignty. Pike eventually arrived on the banks of the Conejos River in the San Luis Valley, where he erected a log stockade, and raised the first American flag over Colorado soil. The State Historical Society proposes to restore this stockade and to create a recreational park.

The first military post erected in Colorado, in 1852, was Fort Massachusetts, a log fort at the base of majestic Sierra Blanca. Its position at the base of the mountains made it particularly vulnerable to Indian attack and, in 1858, the post was moved six miles down stream and constructed of

adobes in the Mexican fashion. Here the famous Mountain Man, Kit Carson, then a Brigadier General in the United States Army, commanded for two years. Here also Tom Tobin, the fur trapper, was dispatched by the commanding officer to capture or bring in evidence of the death of the Espinosa bandits who had killed some thirty white men within a year, and here he brought their heads. Five buildings remain at Fort Garland. The society proposes to restore these, complete the quadrangle and install a period museum representative of the Spanish conquest of the Southwest, the fur trade days and the military occupation. Within a few miles is San Luis, first permanent settlement in Colorado.

In establishing the Ouray Memorial Park in western Colorado, the society has taken over Chipeta Memorial Park, established some years ago by the Daughters of the American Revolution as a memorial to the great Ute chieftain's wife. The park, on the banks of the Uncompahgre River, was once part of Ouray's farm. As head chief of the Utes, Ouray was the principal factor in securing the peaceful cession to the government of approximately two-thirds of Colorado. A city and county have been named in his honor, and his portrait, in stained glass, is among the sixteen selected for perpetuation in the dome of the state capitol building in Denver.

The Healy House, at the world-famous silver camp of Leadville, is now an operating historic house museum. It was established as a monument to the mining industry and is a period museum of the eighties. In establishing these memorial parks, the State Historical Society has adopted a policy that may, perhaps, have certain points of unique interest. While the historic importance of the sites selected is, of course, a primary requisite, that is not the sole consideration.

Colorado's Memorial Parks must meet other requisites. Each must bear a certain relationship to topographical conditions. Each must represent a

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distinct era in the development of the state. Each must have recreational advantages. Of greater importance, each must be so located that it may become a focal point for the collection of local and regional history. For these parks must be work rooms, where the classroom type of instruction may be given, and from which research workers may conduct field work.

The basic point, therefore, is that selection of Colorado regional parks will be ordered and controlled, rather than haphazard. There are certain local reasons for this policy. Colorado is the most mountainous state in the Union, cut into distinct regions by high mountain ranges. There are 54 peaks in Colorado above 14,000 feet in elevation; and some 1,000 above 10,000 feet. The lowest mountain pass is more than 8,000 feet high. Transportation problems are not always simple. This topographical

quandary is further complicated by the large river basins of the Colorado, the Rio Grande, the Arkansas and the South Platte.

The State Historical Society has been impressed by the problems of school children wishing to visit their state museum. Bus-loads sometimes travel four hundred miles to reach Denver from remote sections of the state, while classes also arrive continually from Kansas, Nebraska, New Mexico, Wyoming and Utah. It also is impossible to keep research workers constantly in the field, where state boundaries are 400 by 300 miles.

The society proposes to keep at regional museums material collected in their regions. All important historical documents will be sent to the State Museum for microfilming and then returned to the point of origin. The State Museum will always remain the clearing house for historical information about Colorado, so that students

and scholars may be directed to original sources with a minimum of time and expense. This master file eventually is to cover every historical item collected in the state and preserved in state and county museums.

I would like to make one more point. Our society does not subscribe to the theory prevalent in some localities, that state legislatures are always unresponsive to cultural activities. But it does believe that a cultural project should be worked up as carefully as though it were to be presented to a business corporation. During the past six years the General Assembly has increased the appropriation of the State Historical Society 900 per cent. The regional park bill was adopted at a time when the educational, health and veterans blocks had reached unprecedented heights.

(Paper read at the Annual Meeting of the American Association of Museums, in Quebec, May, 1947.)

#### MUSIC PROGRAMS

(Continued from page six)

Philadelphia Art Alliance: Christmas carols, by Haverford College Glee Club, and community singing of carols, led by William Reese, Dec. 19; song recital, by Roland Hayes, Jan. 13; dance symposium, by Doris Humphrey, Martha Hall, and Claire Holt, Jan. 21.

Phillips Memorial Gallery, Washington: Madrigal Singers, Dec. 1; John Jacob Niles, American folk music, Dec. 7; Margaret Barnwell, soprano, Dec. 8; Margaret Tolson, pianist, Dec. 15; Katherine Hansel, soprano, and Theodore Schaefer, pianist, Christmas recital, Dec. 23.

Portland Art Museum, Ore.: The Old Maid and the Thief, first presentation in Wednesday Evening Series, Dec. 10; Louise Stolze, soprano, and Robert Stoltze, pianist, Dec. 7; Christmas carols, by the Vancouver High School, Dec. 14; Agnes Rast Snyder, soprano, Dec. 21; and First Congregational Church, presenting Handel's Messiah, Dec. 28; Oregon Federation of Music Clubs, Christmas music, Dec. 20.

Rhode Island School of Design, Museum of Art: Budapest String Quartet, Jan. 16; Pascal String Quartet,

Jan. 30; Paganini String Quartet, Feb. 27. The chamber music recitals are sponsored by the museum and are presented in the Rhode Island School of Design auditorium.

Rochester Museum of Arts and Sciences: program of ballet, by children's classes of Olive McCue, Dec. 22 and 23; dances, in Christmas program for children of Hillside Children's Center, St. Joseph's Villa, and Jewish Children's Home, and children in orthopedic classes at No. 5 School.

San Francisco Museum of Art: complete recordings of Don Pasquale by Gaetano Donizetti, Dec. 15; Christmas music, by the Dominican Choristers, Dec. 12.

Slater Memorial Museum, Norwich, Conn.: carol singing, led by the Academy Chorus and Orchestra, Dec. 14.

Wadsworth Atheneum, Hartford: Symphony Air Borne by Marc Blitzstein, in recordings by Leonard Bernstein and the New York City Symphony, Dec. 7; Christmas music in recordings, Dec. 21; Christmas program, by Hartford School of Music, Dec. 20.

Worcester Art Museum: Christmas carols, by Choir of All Saints' Episcopal Church, William Self conductor, Dec. 21; organ recital, by William Self, Dec. 7.

#### STAFF CHANGES

(Continued from page three)

Chicago Natural History Museum: Orville L. Gilpin, preparator of fossils in the department of geology, has been appointed chief preparator of fossils, succeeding James H. Quinn, who resigned recently.

Geology Museum, Rutgers University, New Brunswick, N. J.; Helgi Johnson is director.

Museum of Anthropology, University of California, Berkeley: E. W. Gifford is director. A. L. Kroeber is director emeritus.

Natural History Museum, San Diego: Miss Alice W. Barlow, librarian for many years, has retired.

The Virginia Museum of Art, Richmond, has arranged for an art program in Roanoke, Va., January 4 to 11. There will be an exhibition of paintings by old masters and contemporary artists, pieces of sculpture, and other art objects from the museum's collections. The exhibition will be installed in the Hotel Roanoke under supervision of staff members of the museum, and staff members will give lectures during the showing. Mr. Carl Andrews is head of a local committee.

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**GUY SPITZER**

EDITEUR D'ART  
TABLEAUX MODERNES  
REPRODUCTIONS  
Registre Commerce Seine 611.917  
C. C. Postaux Paris 44.4091

125, RUE DU FAUBOURG S'HONORÉ — PARIS-VIII<sup>e</sup> — TÉLÉPHONE ÉLYSÉES 09-02

le 25 Mars 1949

*Henri August  
Forain  
500  
Rouart, Serolle & Cie.  
vente Editions Salabert  
22, rue Chauchat.  
Paris, 9.*

Monsieur Monroe Wheeler  
Directeur du Museum of  
Modern Art  
New York

Hôtel Continental  
3, rue de Castiglione  
PARIS (1<sup>o</sup>)

Monsieur le Directeur,

Je me permets de vous écrire de la part de  
Monsieur Lester Littlefield de l'U.N.E.S.C.O.

Je suis désireux d'avoir un rendez-vous  
avec vous au sujet des reproductions éditées  
par le Museum of Modern Art.

Je vous serais très reconnaissant de vouloir  
bien me fixer un rendez-vous à votre convenance.

Avec mes excuses pour cette lettre écrite  
en français, je vous prie de croire, Monsieur  
le Directeur, à l'expression de mes sentiments  
distingués.

*Guy Spitzer*

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*added  
8/20/48*

*Exhibit: put  
on comp list  
for CR - add  
to arts & Letters Sec  
at Mr Littlefield's  
then return to MW  
with this note*

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L'ÉDUCATION, LA SCIENCE ET LA CULTURE  
(N. E. S. C. O.)

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July 23, 1948

*MW*

Arts and Publications  
Department

Express the gratitude of UNESCO for assistance on its Color Reproductions through the cooperation of yourself in the making and distributing of fine color prints, which have been able to bring the undertaking to an important stage of development.

We are indebted to you for the aid on the project, the color prints which you so generously contributed have been indexed and sent to Paris, where two exhibitions were held at UNESCO House during July, and where they have now been incorporated into UNESCO's permanent Archive of color reproductions.

In the further advancement of the project I should like to ask your continued assistance. We are well on the way toward creating an international clearing house for information about fine color prints; and therefore it would be of great value if you would be so good as to inform us from time to time of your new publications in the field of modern painting. This will enable us to keep our Catalog and Archive abreast of current activities, thus fulfilling a major purpose of the project.

In closing, I should like once more to thank you for your help. With very best wishes, I remain,

Sincerely yours,

*Lester Littlefield*  
Lester Littlefield  
Arts and Letters Section

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UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

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(U. N. E. S. C. O.)

New York Office

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*Miss Wheeler - please return MW*

August 17 July 23, 1948

Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Mr. Wheeler:

I am writing to express the gratitude of UNESCO for your very valuable assistance on its Color Reproductions Project. It is mainly through the cooperation of yourself and others engaged in the making and distributing of fine prints that we have been able to bring the undertaking successfully to its present stage of development.

Since I first requested your aid on the project, the information that you kindly supplied has been entered in our files for eventual use in the publication of our international Catalog of color reproductions. Also, the prints which you so generously contributed have been indexed and sent to Paris, where two exhibitions were held at UNESCO House during July, and where they have now been incorporated into UNESCO's permanent Archive of color reproductions.

In the further advancement of the project I should like to ask your continued assistance. We are well on the way toward creating an international clearing house for information about fine color prints; and therefore it would be of great value if you would be so good as to inform us from time to time of your new publications in the field of modern painting. This will enable us to keep our Catalog and Archive abreast of current activities, thus fulfilling a major purpose of the project.

In closing, I should like once more to thank you for your help. With very best wishes, I remain,

Sincerely yours,

*Lester Littlefield*  
Lester Littlefield  
Arts and Letters Section

LL:DI



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

(U. N. E. S. C. O.)

August 12th, 1948

New York Office

ROOM 401 - 405 EAST 42nd STREET, NEW YORK 17, N. Y.

• Phone MUrray Hill 3-1100

Bureau de New York  
• Cables: UNESCO NEWYORK

Dear Mr. Littlefield,

August 17, 1948

I have been wanting to write to you and to Mr. d'Harnoncourt for some time but the pressure of my duties has compelled me to delay it until now. I have received your letter of August 8th and your letter to Mr. Laves has also been forwarded to my attention for reply.

Dear Monroe:

I realize that you are anxious to know the plans for your next I am enclosing two letters from Paris which I should like to discuss with you at luncheon tomorrow. In our proposed budget for 1949 and, therefore, while we appreciate his services, the post will have to be discontinued. Dr. Lin Yutang's letter would indicate that he is not yet aware of the magnitude of our undertaking. Is there any way in which you and Rene d'Harnoncourt could persuade Dr. Lin to make provision in the 1949 budget for a competent assistant on our part of the project, as was originally promised?

It is my plan to have you transferred to Paris after the completion of Mr. Bellew's letter is the latest in a harassing series. At present the division is not in a position to give a definite commitment for your services on a yearly basis, because of the postponement of the date for the General Conference, which is the budget for 1949. Until that is formally passed, everything is more or less in a fluid state. You can rest assured, however, that it is fully my intention to give you a yearly contract for next year and arrange for your transfer to Paris. It is even possible that we may be able to do this before the end of this year.

Cordially,

Lester

Please give Mr. d'Harnoncourt my best regards and tell him I shall soon be writing him personally.

Mr. Monroe Wheeler  
Director of Exhibitions and Publications,  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Peter Bellew  
Head of Projects  
Lin Yutang  
Head, Arts and Letters

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COPY

August 12th, 1948

Dear Mr. Littlefield,

I have been wanting to write to you and to Mr. d'Harnoncourt for some time but the pressure of my duties has compelled me to delay it until now. I have received your letter of August 6th and your letter to Mr. Laves has also been forwarded to my attention for reply.

I realise that you are anxious to know the plans for your next year's work and also for your secretary. As regards Mr. Irvine, there will be no post available for a secretary in our proposed budget for 1949 and, therefore, while we appreciate his services, the post will have to be discontinued from January 1st 1949. If you require his help until the end of this year, the money will be made available for the remainder of the year. We have also been able to release the money for your salary up until the end of this year.

It is my plan to have you transferred to Paris after the completion of your work so that the entire unit will be centred in one place. At present the division is not in a position to give a definite commitment for your services on a yearly basis, because of the postponement of the date for the General Conference, which was to pass the budget for 1949. Until that is formally passed everything is more or less in a fluid state. You can rest assured, however, that it is fully my intention to give you a yearly contract for next year and arrange for your transfer to Paris. It is even possible that we may be able to do this before the end of this year.

Please give Mr. d'Harnoncourt my best regards and tell him I shall soon be writing him personally.

Sincerely yours,

Peter Bellow  
Head of Projects  
Lin Yutang  
Head, Arts and Letters

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12th August, 1948

Dear Mr. Littlefield,

Through our External Relations Section I have been brought a copy of a letter sent by you to the Secretary of the British Cooperating Body for the Arts on July 28th seeking lists of British publishers of colour reproductions.

The question of letters to National Commissions and Cooperating Bodies is rather a delicate one. If I had known you intended to write for this information, I would have told you to refrain. Except in very rare cases, letters to Cooperating Bodies must come from the Head of Section's office. This may seem rather troublesome, but the rule has been made to avoid the Cooperating Bodies being inundated from various members of the Secretariat and for other reasons. So, in future, would you please send me any letter you wish forwarded to a Cooperating Body. We will sign it here and send it on with a request that the desired information should be sent direct to you. Please let me know what other Cooperating Bodies you have written to in the past, and let me have copies of the letters. We have notified the British Cooperating body to send you the information you requested in your letter of July 28th, but should it not arrive write to me and not to them.

Kindest regards.

Yours sincerely,

Peter Bellew  
Head of Projects  
Arts and Letters

Mr. Lester Littlefield  
Arts and Letters Section  
c/o B. N. S. S. Co.  
New York  
475 East 42 Street  
New York 17, N. Y.

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CC: Mr. d'Harnoncourt

Letter referred to given to Miss Ulrich 7/28/48 with the request that it be returned.

(UNESCO)

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Phone Murray Hill 3-1111

Branch de New York

UNESCO NEW YORK

July 28, 1948

July 26, 1948

Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Monroe:

Dear Lester:

I think your letter of acknowledgment and thanks to

those who have helped you is admirable. Do, by all means, send  
it to all those who have collaborated.  
Sincerely yours,

With very best regards to you, I remain,

/s/ Monroe Wheeler

Sincerely yours,

Lester Littlefield  
Arts and Letters Section

LL:DI  
2 enc.

Mr. Lester Littlefield  
Arts and Letters Section  
U. N. E. S. C. O.  
Room 401  
405 East 42 Street  
New York 17, N. Y.

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July 26, 1948

*MW*  
Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Monroe:

I am enclosing a copy of a letter from Peter Bellew, to the effect that our present arrangement for collecting prints will continue.

Also enclosed is a letter of acknowledgement and thanks which will serve a double purpose. I would like to have your imprimatur before sending it to all other contributors and supporters.

With very best regards to you, I remain,

Sincerely yours,

*Lester*  
Lester Littlefield  
Arts and Letters Section

LL:DI  
2 enc.

Mr. Lester Littlefield,  
U.N.E.S.C.O.  
Room 401, 405 East 42nd Street,  
New York 17, N. Y.

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Museums POUR  
CULTURE

In replying please  
refer to ALH/34886.

July 20th, 1948

Dear Mr. Littlefield, MW

I received your letter of July 10th just as I was leaving the office for London, where I have to go on mission for a few days. This is, therefore, a very brief note to say go ahead as before collecting both lists and samples of prints. I still feel that we will probably lose a number of free samples because of the difficulties and costs of transport, but all things considered it is no doubt better to do the whole work as in the past in New York.

The meeting of experts went off very well, and on my return I will be sending you a full report.

Another letter from you, dated July 8th, has just this minute been handed to me, containing the shippers' letter of instruction concerning the prints you have sent. I think it would be a good thing if you could send prints in batches after you have measured and catalogued them, so that we can have them here as soon as possible. In the near future, particularly, I would appreciate you sending me all you can, as we must immediately start preparing our exhibition for Beirut.

I have no sign of the printed Photographic Archives questionnaires. I do hope they have been sent.

It is good to know that you are well again, and I do hope that in the near future we will be able to arrange for you to come over and see the work at this end. That is, if you are not against coming to Europe.

Kindest regards,

Yours sincerely,

Peter Bellew,  
Acting Head,  
Arts and Letters Section

Mr. Lester Littlefield,  
U.N.E.S.C.O.  
Room 401, 405 East 42nd Street,  
New York 17, N. Y.

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July 14, 1948

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Original

Reproduction

Artist

Medium

Artist's dates

Size

Birthplace

Format

Citizenship

Maker

Residence

Publisher

Title

Retail price

Date

Wholesale price

Medium

Number published

Size

Do plates exist?

Collection

Remarks

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July 14, 1948

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Original	Reproduction
Artist	Medium
Artist's dates	Size
Birthplace	Format
Citizenship	Maker
Residence	Publisher
Title	Retail price
Date	Wholesale price
Medium	Number published
Size	Do plates exist?
Collection	Remarks

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July 14, 1948

UNESCO CATALOG OF COLOR REPRODUCTIONS OF MODERN PAINTING

Original

Reproduction

Artist

Medium

Artist's dates

Size

Birthplace

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Residence

Publisher

Title

Retail price

Date

Wholesale price

Medium

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Size

Do plates exist?

Collection

Remarks

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July 14, 1948

L. W. Sanders

99 John St.

Be 3 - 2621

not between 12-3

Littlefield

Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Mr. Lester Littlefield  
Arts and Letters Section  
U. N. E. S. C. O.  
Room 401  
405 East 42 Street  
New York 17, N. Y.

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July 14, 1948

Dear Monroe:

I have taken the most concentrated, particular interest in your diplomatic version of my own blunt letter to Peter Bellew. It would seem that I commit this sort of thing about twice a year when goaded, but of course the point is never to seem churlish on any occasion. I am honestly grateful to you for this friendly counsel, and I only wish you would undertake to help me in this way more often.

Cordially,

Sincerely yours,  
*Lester Littlefield.*

Mr. Monroe Wheeler  
Director of Exhibitions and Publications  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Mr. Lester Littlefield  
Arts and Letters Section  
U. N. E. S. C. O.  
Room 401  
405 East 42 Street  
New York 17, N. Y.

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(Draft)

July 12, 1948

Dear Mr. Bellew:

I have received today your letter of July fifth in which you say you "feel it is inadvisable to ask European publishers to send examples of their prints to New York, but that they should be asked to send their lists to New York and their samples to me here in Paris," and in

Dear Lester:

Before I phoned you I had dictated a suggested revision of your letter to Mr. Bellew which seems to me a little more flattering to him and which might be useful to you in your further correspondence.

so, I would like to call your attention to the effect this procedure might have upon our work here.

Sincerely yours,

I am sure that you understand that in order to make our catalog listings entirely accurate, as they must be for a reference work of this importance, it is necessary for us to verify the size and color areas of each print and without having them in our possession, this would be impossible to do. It is also necessary for us to check the designation on the print itself as to title, date and owner-

Mr. Lester Littlefield  
Arts and Letters Section  
U. N. E. S. C. O.  
Room 401  
405 East 42 Street  
New York 17, N. Y.

Mr. F. C. C. has proved to us that publisher's lists are not as accurate as regards this data, especially in the less settled modern field and the lists which they pro-

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(Draft)

July 12, 1948

Dear Mr. Bellew:

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Dear Lester: their samples to us here in Paris," and in

which Before I phoned you I had dictated a suggested revision of your letter to Mr. Bellew which seems to me a little more flattering to him and which might be useful to you in your further correspondence.

as, I would like to call your attention to the effect this procedure might have upon our work here.

I am sure that you understand that in order to make our catalog listings entirely accurate, as they must be for a reference work of this importance, it is necessary for us to verify the size and color areas of each print and without having them in our possession, this would be impossible to do. It is also necessary for us to check the designation on the print itself as to title, date and owner-

Mr. Lester Littlefield  
Arts and Letters Section  
U. N. E. S. C. O.  
Room 401  
405 East 42 Street  
New York 17, N. Y.

our research has proved to us that publisher's lists are not always accurate as regards this data, especially in the less settled modern field and the lists which they pro-

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(Draft)

Dear Mr. Bellew:

I have received today your letter of July fifth in which you say you "feel it is inadvisable to ask European publishers to send examples of their prints to New York, but that they should be asked to send their lists to New York and their samples to me here in Paris," and in which you "suggest that in future contacts you make it clear that you want the lists sent to you but the prints sent to me." I am sure that you have excellent reasons for wishing to do this but, if you will permit me to do so, I would like to call your attention to the effect this procedure might have upon our work here.

I am sure that you understand that in order to make our catalog listings entirely accurate, as they must be for a reference work of this importance, it is necessary for us to verify the size and color areas of each print and without having them in our possession, this would be impossible to do. It is also necessary for us to check the designation on the print itself as to title, date and ownership.

Our research has proved to us that publisher's lists are often inaccurate as regards this data, especially in the less settled modern field and the lists which they pro-

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-2-

ALB/34  
 wide us are almost never illustrated in a way to enable us to identify a particular "Still Life" or "Portrait."

Dear Mrs. S. I believe also that if you consider this matter from the point of view of the publisher you will see that he might have cause to mistrust the authority and accuracy of an organization that would request him to send his material to the Paris office and his information about it to the New York office.

I can well understand the desire to have all this information centered and coordinated in the Paris office, but if this is to be done I think that the sooner the offices are combined, the better it will be for the success of the project.

Also, because yourself is the chief of the publisher for a moment, you may understand his slowness of the material and effectiveness of any effort yet to ask him for a donation and then request him to send his prints to Paris and his files to New York.

I believe the solution to our increasing problems is the eventual transfer of this paper project to Paris after the directors of The Museum of Modern Art have given it a definite character and a valuable program. On this point I think we all agree.

With very best regards to you, I am,

Sincerely yours,

LL:SI  
 cc Mr. S. Harned

Dexter Littlefield  
 Arts and Letters Section

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(U. N. E. S. C. O.)

New York Office

ROOM 401 - 405 EAST 42nd STREET, NEW YORK 17, N. Y.

Phone MUrray Hill 3-1100

Bureau de New York  
Cables: UNESCO NEWYORK

ALH/34878

July 10, 1948

Dear Mr. Bellew,

I am writing in answer to your letter of July 5th, in which you say you "feel it is inadvisable to ask European publishers to send examples of their prints to New York, but that they should be asked to send their lists to New York and their samples to me here in Paris," and in which you "suggest that in future contacts you make it clear that you want the lists sent to you but the prints sent to me."

If our project is accordingly to be split in two, I can assure you that we will not be able to proceed.

How would we be able to process the prints in order to make up the catalogue listings? How, for example, would we be able to measure the color area and the overall size of each print? How, without seeing the print, would we be able to identify it in order to do research on the correct title, correct date, and true owner?

Publishers' lists are notoriously inaccurate on measurements and ownership, especially in the unsettled modern field; and their lists are not fully enough illustrated to identify a particular "Still Life" or a particular "Portrait."

Also, putting yourself in the place of the publisher for a moment, you can understand his mistrust of the authority and effectiveness of any outfit that would ask him for a donation and then request him to send his prints to Paris and his lists to New York.

I believe the solution to our increasing problems is the eventual transfer of this orphan project to Paris after the directors of The Museum of Modern Art have given it a definite character and a valuable programme. On this point I think we all agree.

With very best regards to you, I am,

Sincerely yours,

LL:DI  
cc Mr. d'Harnoncourt

Lester Littlefield  
Arts and Letters Section



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

(U. N. E. S. C. O.)

New York Office

June 7, 1948

Bureau de New York

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Mr. Peter Bellew,  
Acting Head of Arts and Letters Section,  
UNESCO,  
19, Avenue Kleber,

June 7, 1948

Mr. Monroe Wheeler,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

I should like herewith to submit a request for expert assistance from June 14 to September 5 on the color reproductions project (Programme 4.1.4.1 through 4.1.4.5).

I am enclosing a copy of a letter to Bellew which will give you some necessary information on changes in staff.

About a month and a half ago UNESCO provided me with a bilingual secretary, a French girl who spent last year on scholarship at Bryn Mawr. It developed that her typing and research were too slow and too sloppy to cope with the mounting pressure. There was little improvement, and the painful situation was made more painful by my having to discharge her last Friday.

In her place and at the same salary I have taken on Mr. Donald Irvine, a young college instructor who is free during these summer months. If Mr. Bellew replies favorably to the enclosed letter, Mr. Irvine will be transferred to consultant status, and the secretarial post will remain vacant until needed.

The administrative staff here has been greatly impressed by the project and the collection of reproductions. I have undertaken this change in staff at their suggestion. Also, Dr. Walter Laves, Deputy Director-General, took considerable interest in our work when he was in this country last week. He asked me for a brief report on the progress and possibilities of the project which I am now preparing.

With very best regards,

*Lester Littlefield*

Lester Littlefield  
Arts and Letters Section

LL:DI

Copies to:

LL:DI  
enc. Jean Thomas  
Mr. Samuel Selasy

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June 7, 1948

Mr. Peter Bellew,  
Acting Head of Arts and Letters Section,  
UNESCO,  
19, Avenue Kleber,  
Paris 16, France.

Dear Mr. Bellew:

I should like herewith to submit a request for expert assistance from June 14 to September 5 on the color reproductions project (Programme 4.1.4.1 through 4.1.4.5).

This request is of an urgent nature. Work in all parts of the project is up to date, with the exception of 4.1.4.5 ("To publish and distribute a list of institutions possessing photographic archives of works of art.") Progress here on this item has been brought to a standstill through lack of strength and time.

For this post I have in mind Mr. Donald V. Irvine who comes highly recommended from the University of Kentucky and Manhattan College where he has served as instructor for a total of seven years. He has been interviewed by Mr. Gagliotti, Mr. Arnaldo, and myself. Mr. Irvine is greatly interested in the work of UNESCO and is therefore willing to take this post as assistant to myself at a salary of \$50 a week.

By means of request and persuasion, we have acquired about \$3,000 worth of fine color reproductions for our permanent Archive in Paris. In a sense, then, we are paying our way; and the addition of Mr. Irvine's services should double our effectiveness in all areas of the color reproductions project.

Sincerely yours,

Lester Littlefield  
Arts and Letters Section

LL:DI

Copies to:

Mr. Jean Thomas  
Mr. Samuel Selsky

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but believe that it should not be raised in our first request for information. There is no doubt that we shall be unable to include all the reproductions listed by the various publishers and we feel that asking them far over an informed assessment on reprinting prints that may not appear in the final list would cause a great deal of bad feeling. Once we have the lists sent us by the various publishers and have gone over them we will be able to judge much better what specific reproductions should be retained.

March 17, 1948

Our film library is compiling the list of documentary film on art. They Dear Peter: It will be very easy to furnish such a list on painting and sculpture and hope to have it ready in about four weeks. Hence and

To bring you up to date on the latest developments in the color reproduction project, I enclose a copy of the letter which is being sent to all the major publishing houses and printers of color reproductions. We believe that it will avoid confusion if all the letters, including those to Europe, are sent from New York and will give you a list of all the publishers approached by us.

To answer your question about the "material" in your second paragraph, we are now getting out the request for lists of available reproductions and samples of reproductions of outstanding painters from Manet to the present. We do not believe, however, that it will be possible in the remaining four months to convert all the information resulting from these letters into a carefully worked out and annotated list.

You will remember that in our discussions of the project here we planned to start the preparation of the list at about 1860 and produce as much finished material as possible for Paris. Just exactly how far we shall be able to get is difficult to tell before we receive the replies that will indicate the volume of work that has to be done. I personally hope that we shall be able to deal with the first quarter of the 20th century but I am sure you will agree with me that it is more important to have the material submitted in Paris in good shape than to have it sketchily brought up for another five or ten years. We will, of course, have from our first inquiry the data for working up the whole project to the present so that unfinished phases could be completed after the Paris meeting or made part of next year's program. One of the reasons for our slow progress is the red tape that has to be overcome in spite of the fact that everyone in your office here has been most cooperative and has helped us as much as he could.

We are trying to take some shortcuts such as ordering the file cards now at our own risk in the expectation that the authorization will follow soon. The file cards have been ordered in green and I am enclosing a sample of their color.

In your letter of March 8 you suggest that we ask the publishers if they are prepared to reissue color reproductions that would otherwise be soon out of print. We agree with you that this is a very important question

this matter without your permission.

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but believe that it should not be raised in our first request for information. There is no doubt that we shall be unable to include all the reproductions listed by the various publishers and we feel that asking them for even an informal commitment on reissuing prints that may not appear in the final list would cause a great deal of bad feeling. Once we have the lists sent us by the various publishers and have gone over them carefully we will be able to judge much better what specific reproductions should be reissued.

Our film library is compiling the list of documentary films on art. They tell me that it will be very easy to furnish such a list on painting and sculpture and hope to have it ready in about four weeks. Dance and theatre they feel will be much more difficult because so many of these films of important dance and theatre sequences that should be listed cannot, as a whole, be classified as documentaries.

The film library also recommends not to include for the first year films on handicrafts. There is such a vast number of privately produced films of this type available, most of which are perfectly lousy, that it will take a very large setup and a great deal of time to produce a list that will serve the purpose.

With very best regards,

Faithfully yours,

I have just received your letter about the photographic archives and the enclosed draft of the questionnaire. I discussed the questionnaire with our librarian and we both feel that it is excellent and fully complete and will serve the purpose. We shall be very glad to use it as a basis for our inquiry. The lists, however, I believe need considerable changes. The Brazilian list includes any number of institutions that are so small and badly equipped that their services, even if they were offered, would only lead to disappointment. The reproductions list, on the other hand, omits the most important institutions of the country. We have here the material to work out lists of Latin American institutions that we feel sure would be quite effective.

I would be afraid to start on private collectors for photographs and slides since this would make the whole project terribly unwieldy. If we find a few private collectors whose collections cannot be duplicated anywhere else I think we will be justified in including them but in principle I think we shall stick to institutions.

In connection with this project as well as in connection with the films and reproductions program I wonder if we can, whenever it seems advisable, have letters signed by museum people on our letterhead saying that we have been asked by the UNESCO office to make specific inquiries. The reason for this question is an entirely practical one. Our chairman, for example, has been in steady contact with many institutions and is most likely to get a more enthusiastic cooperation from his friends than can be expected from an official letter on UNESCO stationery. Since this does not involve any use of funds, I believe it would be practicable but did not want to start this matter without your permission.

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Dear Sir:

Concerning the matter of experts for the ICOM meeting, I feel somewhat self-conscious to bring this matter up but I have received word from Chauncey Hamlin that ICOM has not made any arrangements for Monroe Wheeler and myself to go to Paris which means that we could not do it if arrangements cannot be made between UNESCO and ICOM to take care of our visit of other countries.

I suggest that you invite Sir Kenneth Clarke from England; Jean Cassou from France; Robert Giron, Director, Palais des Beaux Arts, Brussels; W.O.H.F. Sandberg, Municipal Museum of Amsterdam; and Georg Schmidt, Director, Musée des Beaux Arts, Basle, Switzerland.

Mr. Littlefield will in the meantime send you the list of artists to be included in the project.

I believe this is all the information available at the moment.

With very best regards,  
Faithfully yours,

fine color reproductions can be obtained and where in order to make them available to those who do not have constant access to the originals.

In this undertaking UNESCO is working close cooperation with the

International Council of Museums.

The vast scope of this project makes it necessary to assemble and to  
Mr. Peter Bellew  
Arts and Letters Section  
UNESCO  
19 Avenue Kleber  
Paris 16, FRANCE  
great interest has been shown notably, Modern Painting  
from 1848 to the Present. This first list of reproductions will be  
Enc.

issued this year and I am writing to ask you to provide us with a list of your reproductions which are now available or which may be released if the demand for them is sufficient. We would like very much to include works issued by you in our first list, but this can only be done if it is possible for you to reply promptly to this request.

In addition to the list requested above, we should also be happy to receive samples of what you consider to be your outstanding reproductions.

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(Draft)

Dear Sir:

I am writing to ask your collaboration on an important project which was recently inaugurated by UNESCO in order to further the distribution of fine color reproductions of the world's great masterpieces of painting on an international scale. UNESCO and its affiliates.

At the UNESCO Conference in Mexico last autumn, the Secretariat was authorized to assemble and publish an annotated list of the best available color reproductions of great works of art produced in all countries for distribution in the member states. The purpose of the list is to inform institutions and interested individuals all over the world of what fine color reproductions can be obtained and where in order to make them available to those who do not have constant access to the originals.

In this undertaking UNESCO is working close cooperation with the International Council of Museums.

The vast scope of this project makes it necessary to assemble and to publish the material in sections and we are beginning with the field for which already a great interest has been shown namely, Modern Painting from 1860 to the Present. This first list of reproductions will be issued this year and I am writing to ask you to provide us with a list of your reproductions which are now available or which may be reissued if the demand for them is sufficient. We should like very much to include works issued by you in our first list, but this can only be done if it is possible for you to reply promptly to this request.

In addition to the list requested above, we should also be happy to receive examples of what you consider to be your outstanding reproductions.

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2 (Draft)

These reproductions will form an international archive available, for study purposes, to teachers, students and individual purchasers. This archive will be drawn upon for the formation of exhibitions which will be displayed at meetings of UNESCO and its affiliates.

I should like to emphasize that this is only the first step in the preparation of a comprehensive catalog of color reproductions; other sections will be assembled year by year until the list is complete, after which time it is planned to revise it annually so that it may be a constant and authoritative source of reference.

I hope that you will find it possible to send us promptly the list of the works which you think eligible for inclusion and also sections a selection of the reproductions themselves.

Thanking you in advance for the courtesy of your consideration,

I am,  
Very sincerely yours,

available, for study purposes, to teachers, students and individual purchasers. This archive will be drawn upon for the formation of exhibitions of color reproductions which will be displayed at meetings of UNESCO and its affiliates. This first catalog of reproductions of Modern Paintings from 1860 to the Present will be issued this year and I am willing to ask you to provide us with a list of your reproductions which are now available or which may be prepared if the demand for them is sufficient. We would like very much to include works loaned by you in our first list, but this can only be

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*Revised*

(Draft)

Dear Sir:

I am writing to ask your collaboration upon an important project which has recently been inaugurated by UNESCO, relating to the distribution of color reproductions.

At the UNESCO conference in Mexico last autumn, it was decided that a <sup>list</sup> catalog of the finest available color reproductions, above postcard size, produced in all countries would greatly facilitate the free exchange of such reproductions, which, as you know, play so important a rôle in international art education and appreciation.

This <sup>list</sup> catalog will be undertaken and published in sections and we are beginning with one for which there appears to be definite demand, namely, Modern Painting from 1860 to the Present.

*11* At the same time, any prints which publishers and distributors <sup>the reproductions</sup> care to contribute will form an international archive available, for study purposes, to teachers, students and individual purchasers. This archive will be drawn upon for the formation of exhibitions of color reproductions which will be displayed at meetings of UNESCO and its affiliates. *H* This first catalog of reproductions of Modern Painting from 1860 to the Present will be issued this year and I am writing to ask you to provide us with a list of your reproductions which are now available or which may be reissued if the demand for them is sufficient. We <sup>should</sup> would like very much to include works issued by you in our first list, but this can only be



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done if it is possible for you to reply promptly to this request.

*II*  
In addition to the list of publications requested above, we should also be happy to receive for our archive examples of what you consider to be your outstanding reproductions, if you would care to give them to us for the purposes we have outlined.

*N*  
I should like to emphasize that this is only the first step in the preparation of a comprehensive catalog of color reproductions; other sections will be <sup>completed</sup> completed year by year until it <sup>the list</sup> is complete, after which time it is planned to revise it annually so that it may be a constant and authoritative source of reference.

I hope that you will find it possible to send us promptly the list of the works which you think eligible for inclusion and also a selection of the reproductions themselves.

Thanking you in advance for the courtesy of your consideration, I am,

Very sincerely yours,

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(U. N. E. S. C. O.)

New York Office

ROOM 401 - 405 EAST 42nd STREET, NEW YORK 17, N. Y.

• Phone MUrray Hill 3-1100

Bureau de New York  
• Cables: UNESCORG NEWYORK

ROUGH DRAFT OF LETTER

March 10, 1948

Mr. X. X. Freund,  
Twin Editions,  
366 Madison Avenue,  
Mr. Rene d'Harnoncourt,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

March 11, 1948

Dear Mr. d'Harnoncourt, It will doubtless be of particular interest to you to learn that I have set up a staff to create a worldwide survey, together with a permanent Archive,

I am enclosing a rough draft of a general letter meant for publishers of color reproductions. Would you kindly make any alterations and/or additions that occur to you after a reading of it. If you can find the time to do this tomorrow, Friday, would you please have it left at the main desk in the street lobby of the Museum? I will call by to see if it is there before 7 PM. Otherwise, I'll be in touch with Miss Ritter about it early Monday morning.

Any other suggestions as regards the lists of painters and related matters in my letter of yesterday would be greatly appreciated.

I am making a finished layout for the printed file card which should reach you either tomorrow or Monday.

Sincerely yours

*Lester Littlefield*

Lester Littlefield

The Archive will be of the greatest value to museums, art historians, and potteries. It will be linked by cross reference to the Archive and contain at least one example of each detachable color reproduction above postcard size which has ever been made of each work of all 'serious' painters in all countries since 1800. Exhibitions of prints from the Archive will travel to schools and museums and other public centers all over the world. At the moment we are hurriedly assembling our first Exhibition of prints which will be held in the UNESCO Conference in Paris this coming June. In order that your own representation be as complete as possible, may we ask for examples of the important reproductions issued under your imprint, as well as a selection of minor ones? All prints granted us will become the property of UNESCO and a permanent part of the Archive.

Sincerely yours,

Lester Littlefield

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ROUGH DRAFT OF LETTER

March 10, 1948

Mr. X. X. Freund,  
Twin Editions,  
366 Madison Avenue,  
New York 17, N. Y.

March 11, 1948

Mr. Monroe Wheeler,  
11 West 53rd Street,  
New York 19, N. Y.

Dear Mr. Freund:

It will doubtless be of particular interest to you to learn that UNESCO, as of the 1st of March 1948, has set up a staff to create a worldwide Survey, together with a permanent Archive, of color reproductions under the title: Modern Painting from 1800 to the Present.

This important undertaking was inaugurated at the UNESCO Conference in Mexico City last year. It is designed to fill a long felt need for a permanent central source of information about makers and publishers of color reproductions as well as a permanent central archive which will contain an example of every known color print of modern painting.

The Survey catalog will list under each entry the painter, title, publisher, size of print, and price along with other pertinent information; and it is designed to be published and to be distributed as widely as possible. We would ask your kind assistance with information, from time to time, and with catalogs dealing with your current and future issues.

The Archive will be of the greatest importance to teachers, museums, art historians, and potential collectors. It is to be linked by cross reference to the Survey, and will eventually contain at least one example of each detachable color reproduction above postcard size which has ever been made of each work of all 'serious' painters in all countries since 1800. Exhibitions of prints from the Archive will travel to schools and museums and other public centers all over the world. At the moment we are hurriedly assembling our first Exhibition of prints which will be held in the UNESCO Conference in Paris this coming June. In order that your own representation be as complete as possible, may we ask for examples of the important reproductions issued under your imprint, as well as a selection of minor ones? All prints granted us will become the property of UNESCO and a permanent part of the Archive.

Sincerely yours,

Lester Littlefield

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ROUGH DRAFT OF LETTER

March 10, 1948

Mr. X. K. Freund,  
Twin Editions,  
366 Madison Avenue,  
New York 17, N. Y.  
Mr. Monroe Wheeler,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

March 11, 1948

Dear Monroe, I am of particular interest to you to learn that UNESCO, as of the 1st of March 1948, has set up a staff of color reproductions under the title: Modern Paintings from a worldwide Survey, together with a permanent Archive, Enclosed is a rough draft of the general letter meant for publishers of color reproductions. If you find the time to alter it tomorrow, Friday, would you please have it left at the main desk in the street lobby of the Museum? I will call by to see if it is there before 7 PM. Otherwise, I'll come by early Monday morning to pick it up. as well as a permanent central archive which will contain an example of Any other suggestions as regards the lists of painters and related matters in my letter of yesterday would be greatly appreciated. as log will list under each entry the painter, title, publisher, size of print, and price along with other The layout for the file card will reach you either tomorrow or Monday. distributed as widely as possible. We would ask your kind assistance with information, from time to time, and with I am not quite recovered from being inspired this morning with what I think are two very bright ideas: one for the Museum Christmas cards, and the other for the Museum Gift Membership Announcement form. But I am also troubled by the thought that surely someone else must have been inspired with the same ideas before now. Anyway, I mean to outline them for you in a letter early next week. been made of each work of all 'serious' painters in all countries since Exhibitions of prints from the Archive will be held at the museums and other public centers all over the world. At the moment we are hurriedly assembling a first exhibition of prints which will be held at the UNESCO Headquarters in Paris this coming June. In order that your own representation be as complete as possible, may we ask for examples of the important reproductions issued under your imprint, as well as a selection of minor ones? All prints granted us will become the property of UNESCO and a permanent part of the Archive.

Sincerely yours,  
*Lester Littlefield*

Sincerely yours,

Lester Littlefield

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ROUGH DRAFT OF LETTER

March 10, 1948

Mr. X. X. Freund,  
Twin Editions,  
366 Madison Avenue,  
New York 17, N. Y.

Dear Mr. Freund:

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This important undertaking was inaugurated at the UNESCO Conference in Mexico City last year. It is designed to fill a long felt need for a permanent central source of information about makers and publishers of color reproductions as well as a permanent central archive which will contain an example of every known color print of modern painting.

The Survey catalog will list under each entry the painter, title, publisher, size of print, and price along with other pertinent information; and it is designed to be published and to be distributed as widely as possible. We would ask your kind assistance with information, from time to time, and with catalogs dealing with your current and future issues.

The Archive will be of the greatest importance to teachers, museums, art historians, and potential collectors. It is to be linked by cross reference to the Survey, and will eventually contain at least one example of each detachable color reproduction above postcard size which has ever been made of each work of all 'serious' painters in all countries since 1800. Exhibitions of prints from the Archive will travel to schools and museums and other public centers all over the world. At the moment we are hurriedly assembling our first Exhibition of prints which will be held at the UNESCO Conference in Paris this coming June. In order that your own representation be as complete as possible, may we ask for examples of the important reproductions issued under your imprint, as well as a selection of minor ones? All prints granted us will become the property of UNESCO and a permanent part of the Archive.

Sincerely yours,

Lester Littlefield

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

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

(U. N. E. S. C. O.)

New York Office

ROOM 401 - 405 EAST 42nd STREET, NEW YORK 17, N. Y.

Phone MUrray Hill 3-1100

Bureau de New York  
Cables: UNESCORG NEWYORK

COPY

March 10, 1948

March 10, 1948

Mr. René d'Harnoncourt,  
The Museum of Modern Art,  
11 West 53rd Street,

Mr. Monroe Wheeler,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

Dear Monroe,

I have taken it upon myself to write a long letter to Mr. d'Harnoncourt, neglecting all else. It has urgent bearing on his letter to Mr. Bellew in Paris, which needs to go forward immediately. I enclose a copy of my letter for yourself.

The draft of a letter to publishers and makers of reproductions will reach you at the earliest moment. I have three rough drafts ready, and will put them together for a final draft, so that you can add smoothness and persuasion.

I will also send along a layout for the file card.

Sincerely,

*Lester Littlefield*

Lester Littlefield

I would suggest that in your letter you might say that we are undertaking with a detailed Survey list of reproductions of the title: FRENCH PAINTING FROM 1860 TO 1900. This list will deal with all known reproductions above postcard size and currently available of: Manet, Pissarro, Degas, Guys, Cezanne, de Chavannes, Monet, Sisley, Morisot, Madon, Renoir, Rousseau, Cassatt, Gauguin, Forain, Van Gogh, Seurat, Ensor, Toulouse-Lautrec, Maillol, Bonnard, and Vuillard.

We can also state that we are building an Archive of all known reproductions above postcard size and currently available of paintings by the artists in the list above.

I don't see how we can make a pretense of doing a careful job outside these limits, in the short time left and under the conditions in which we are working.

We might also say in the letter to Mr. Bellew that to avoid going over the same research material twice, we are making file entries for the Survey, and collecting all reproductions that come easily to hand, under the title: MODERN PAINTING FROM 1800 TO THE PRESENT. This would include all the known reproductions

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COPY

March 10, 1948

Mr. René d'Harnoncourt,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19, N. Y.

Dear Mr. d'Harnoncourt:

Yesterday afternoon I spent a half hour giving Mr. Wheeler a version of our memorable conference and coffee hour with Mr. Gaglioti of UNESCO.

Specifically, I reported, (1) the \$1,000 requisition for the purchase of certain rare reproductions for the Archive, (2) the arrangement for having about 5,000 file cards printed, (3) the request for a bilingual assistant to myself, to begin work on the 1st of April, (4) the failure to settle on office space for the Archive of reproductions, for the assistant, and for myself, (5) the selection of the 1st of March as my own beginning date, with the hoped for termination of the contract on June 1st.

Regarding the rough sheet of suggestions and artists' names which I left with Miss Ritter on Monday, perhaps I can make it somewhat clearer in this way.

I would suggest that in your letter to Mr. Bellew in Paris you might say that we are undertaking to present him in June with a detailed Survey list of reproductions under the title: FRENCH PAINTING FROM 1860 TO 1900; and that this list will deal with all known reproductions above postcard size and currently available of: Manet, Pissarro, Degas, Guys, Cezanne, de Chavannes, Monet, Sisley, Morisot, Redon, Renoir, Rousseau, Cassatt, Gauguin, Forain, Van Gogh, Seurat, Ensor, Toulouse-Lautrec, Maillol, Bonnard, and Vuillard.

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I don't see how we can make a pretense of doing a careful job outside these limits, in the short time left and under the conditions in which we are working.

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currently available of all 'serious' painting in all countries from 1800 to the present day.

In my rough sheet of suggestions left with Miss Ritter, the French painters from Matisse, Rouault...to Miro, Dali (and the hasty list of American, German, English, and Mexican painters) was meant as a quick indication of the magnitude of the whole job. If Mr. Bellew were to require names of all painters in all countries that we mean to include, we should have to make more careful lists of these, as well as the South American, North European countries, and others. We would also have to work back to 1800, -and in France this listing would include David, Gros, Gericault, Ingres, Courbet, Millet, Corot, Daumier, and Boudin. I hope he will be satisfied with the list of artists in FRENCH PAINTING FROM 1860 TO 1900.

It is my understanding that we will omit all reproductions not "currently available," and thus the Piperdruck, Hanfstaengl, Schroll, Pallas, Jaffe (Vienna), and Woldfrum will be left out.

I can think of one instance where we may want to make exceptions to using only prints currently available. There are five reproductions of The Blue Vase by Cezanne. Four of them are, I believe, currently available. But the fifth, and best one, is the out of print Piperdruck. It would make an excellent "spot" in the exhibition at Paris to group these prints together, showing the great differences made by size and workmanship. It would be further appropriate in that the original painting is in the Louvre. In this case, we might use some of the \$1,000 requisition to acquire the Piperdruck reproduction.

In limiting ourselves to the currently available, we shall want to omit the "Do original plates exist?" entry from our file card. And I suppose this should be pointed out to Mr. Bellew, so that all file cards may be made as near alike as possible, if that is his plan.

Sincerely yours,

Lester Littlefield

Copy to Mr. Wheeler

Manet  
 Pissarro  
 Degas  
 Guaya  
 Cezanne  
 Le Chavannes  
 Monet  
 Sisley  
 Morisot  
 Renoir  
 Dufour  
 Derain  
 Braque  
 Chagall  
 Léger  
 Chirico  
 Ernst  
 Larzac  
 outine  
 Miro  
 Dali  
 Laurencin  
 Mondrian



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### French Painting from 1860 to 1900

Would suggest that we work most carefully on the print catalogue and on the print archive within the time and nationality limits of the above title.

- (1) The paintings in this area will doubtless be better understood and more easily enjoyed by the delegates than much of the material after 1900.
- (2) Also, our choice of nation to work on in this first survey will seem suitable in view of the place of the June meeting.
- (3) And finally, our own selfish consideration in setting these national and time limits is the very brief time left us in which to assemble something.

### Modern Painting from 1800 to the Present

I am inclined to think that the catalogue file should be built up under the widest limits that it will ever have. This will avoid going over the same source material again and again, and will make our requests to publishers for sample prints much easier to make and to fulfill, in that in most cases we will be making one broad request and they will be making one more or less complete response. Not every file card (outside French Painting from 1860 to 1900) will be completely filled with the necessary information, - but the artist, and title, and publisher, and perhaps price of print will be entered in many cases, to be completed and checked after the June meeting.

However, in the event Mr. Bellew will want lists of names for his own general guidance, the following is anachronology of the French School and environs. It does not include anything of the English with Sickert and Johns et al, the American with Eakins, Bellows et al, the German with Liebermann, Thoma, Marc et al, Italian (de Pisis), Mexican (Rivera, Orozco) Belgian (Stevens), Norwegian (Munch), and so forth.

*Jacquin*

Manet	Ozenfant
Pissarro	Duchamp
Degas	Gris
Guys	Chagall
Cezanne	Leger
de Chavannes	Chirico
Monet	Ernst
Sisley	Lurcat
Morisot	Soutine
Redon	Miro →
Renoir	Dali
Rousseau	Laurencin
Cassatt	Mondrian
Gauguin	Pascin
Forain	Ségonzac
Van Gogh	Masson
Seurat	Tchelichev
Ensor	Tanguy
Toulouse-Lautrec	
Maillol	
Bonnard	
Vuillard	
Matisse	
Rouault	
Vlaminck	
Van Dongen	
Dufy	
Roy	
Derain	
Picasso	
Braque	
Signac	
Utrillo	
Modigliani	

#### German (tentative) ITALIANS

Beckmann  
 Boecklin  
 Corinth  
 → Feininger  
 Hodler  
 Kandinsky  
 Klee  
 Kokoschka ←  
 Marc  
 Nolde  
 Liebermann  
 Slevogt  
 Thoma  
 Kissing

#### American (tentative)

Whistler  
 Bellows  
 Davies  
 Eakins  
 Hassam  
 Homer  
 Inness  
 Marin  
 Ryder  
 Sargent  
 O'Keefe  
 Burchfield  
 Luka  
 Sterne  
 Kuhn

Weber

Zorn  
 Munch

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*M. Z. H.*  
*Alcabe*  
*F. i. i. a.*

U N E S C O

CATALOG OF COLOR REPRODUCTIONS OF MODERN PAINTING

ARTIST	TITLE
NATIONALITY	RETAIL PRICE
ARTIST'S DATES	PUBLISHER
COUNTRY OF RESIDENCE	ADDRESS
DATE OF ORIGINAL	PUBLISHER'S PRICE
MEDIUM OF ORIGINAL	MAKER
SIZE OF ORIGINAL	ADDRESS
COLLECTION OF	NUMBER OF PRINTS PUBLISHED
MEDIUM OF REPRODUCTION	NUMBER OF PRINTS REMAINING
SIZE OF REPRODUCTION	DO ORIGINAL PLATES EXIST ?
SIZE OF FORM.T (overall)	QUALITY OF PRINT

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*Ms. Littlefield's  
Blank sent out  
to initial survey*

U N E S C O

CATALOG OF COLOR REPRODUCTIONS OF MODERN PAINTING

ARTIST	TITLE
NATIONALITY	RETAIL PRICE
ARTIST'S DATES	PUBLISHER
COUNTRY OF RESIDENCE	ADDRESS
DATE OF ORIGINAL	PUBLISHER'S PRICE
MEDIUM OF ORIGINAL	MAKER
SIZE OF ORIGINAL	ADDRESS
COLLECTION OF	NUMBER OF PRINTS PUBLISHED
MEDIUM OF REPRODUCTION	NUMBER OF PRINTS REMAINING
SIZE OF REPRODUCTION	DO ORIGINAL PLATES EXIST ?
SIZE OF FORMAT (overall)	QUALITY OF PRINT

...on its "window dressing value," which will be tremendous.

I do not feel we should have much difficulty in persuading the publishers to give them when they realize that this will be an international exhibition and will bring them great benefits.

Please do not forget the lists of art documentary films and institutions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	11.61

20, Avenue Kléber  
Paris 16

January 30, 1948

ALR/20033

Dear Lester:  
I am writing you from the Paris office of the Museum of Modern Art, 20, Avenue Kléber, Paris 16. I have just received your letter of the 23rd and am glad to hear that you are still in New York 19.

Dear Lester:

Very glad to get your letter today with its encouraging news. Please tell Monroe Wheeler that we have been held up as long as we have with budget deliberations that were like that removed cleared up and you have now only to see Mr. Arthur

Gagliotti, at 405 East 42 Street (the telephone number, and although I have not yet the International O.S. at this minute, I feel we can go ahead with every detail concerning Mr. Littlefield to put in the formal contract; we will then continue to deal officially, although I think that this is probably Gagliotti's particular work. If I am right and

Sincerely yours,  
/s/ Monroe Wheeler  
Would you also ask Arnaldo to make a secretary. He may have someone there whom he can give us; if not it will be necessary for him to let us know the exact salary etc. for him to engage someone. There will be no difficulty about this.

It will be grand if Mr. Littlefield is willing to start working even before final details have been arranged as you suggest.

I wonder if you could send me airmail a proposed plan of attack for the project as far as you are all concerned. I feel we should work out a scheme by which we do not duplicate the work, and I have held up starting any further work for that reason.

Lester Littlefield, Esq.  
7 West 52 Street  
New York 19  
New York  
Briefly, Littlefield's responsibility to locate all the sources of materials within the period specified and to channel supplies of such materials to the Paris office. Obviously some of this work could be handled better directly from here. Therefore I feel that he should work out his plan, showing the sources we should contact, etc.; then there will be no confusion or duplication. Incidentally, the collection of samples of each point, I think, is of the utmost importance, as the line of the exhibition has been enthusiastically received here, and much of the success of the project will depend, apart from the value of such an exhibition as its "window dressing value," which will be tremendous.

I do not feel we should have much difficulty in persuading the publishers to give them when they realize that this will be an international exhibition and will bring them great benefits.

Please do not forget the lists of art documentary files and institutions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2

possessing photographic archives. If Littlefield could cover the United States and Latin America in this regard, we can do the rest of the world. We would, of course, welcome however any information concerning such films and institutions outside the Americas that you or he may have.

You did not send me your Persian suggestions, but I am leaving for London this weekend and will be going into the matter there, also the Italian question. I will return at the end of the week and hope to get the whole project well under way then. We will of course do nothing in regard to the 20th Century catalogue until we have thought out a workable plan with Littlefield, Monroe Wheeler and yourself. If you have any suggestions for the Persian and Italian sections do rush them off to me.

With very best wishes, and kindest regards to Monroe Wheeler as well as many thanks,

s/ Peter Bellow, Head  
Arts and Letters Projects

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UNESCO CATALOG OF COLOR REPRODUCTIONS

Proposed Catalog Form

ARTIST:  
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NATIONALITY:  
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ARTIST'S DATES:  
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TITLE OF REPRODUCTION:  
TITLE OF REPRODUCTION:  
DATE OF ORIGINAL:  
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MEDIUM OF ORIGINAL:  
MEDIUM OF ORIGINAL:  
DIMENSIONS OF ORIGINAL:  
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COLLECTION OF:  
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collotype gravure letterpress  
orig.-litho. offset-litho;  
orig.-litho. offset-litho;  
silk-screen stencil \_\_\_\_\_  
silk-screen stencil \_\_\_\_\_

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DIMENSIONS OF REPRODUCTION:  
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FORMAT (over-all size of paper):  
RETAIL PRICE:  
RETAIL PRICE:  
NAME OF MAKER:  
NAME OF MAKER:  
ADDRESS:  
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NAME OF PUBLISHER:  
NAME OF PUBLISHER:  
ADDRESS:  
ADDRESS:

(Specimen listing)

VAN GOGH, Vincent. Dutch. 1853-1890.

Purple Iris. 1887. Oil on canvas, 21 3/8 x 25 3/4". Coll.  
Dr. & Mrs. David M. Levy, N. Y. Repro. Collotype: 18 1/4  
x 21 3/4" on format 20 1/2 x 24 3/4". Made by A. Jaffe, N. Y.  
Pub. by Museum of Modern Art, N. Y. \$5.50. by A. Jaffe, N. Y.  
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MEDIUM OF ORIGINAL:  
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DIMENSIONS OF ORIGINAL:  
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COLLECTION OF:  
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MEDIUM OF REPRODUCTION:  
colloTYPE    gravure    letterpress  
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orig.-litho.    offset-litho;  
orig.-litho.    offset-litho;  
silk-screen    stencil  
silk-screen    stencil  
DIMENSIONS OF REPRODUCTION:  
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FORMAT (over-all size of paper):  
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UNESCO CATALOG OF COLOR REPRODUCTIONS

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FROM: ~~Empty~~ ARTIST:  
TO: ~~Empty~~ NATIONALITY:  
SUBJECT: ~~Empty~~ ARTIST'S DATES: ~~Empty~~ COLOR REPRODUCTIONS  
TITLE OF REPRODUCTION: ~~Empty~~  
DATE OF ORIGINAL: ~~Empty~~  
MEDIUM OF ORIGINAL: ~~Empty~~  
DIMENSIONS OF ORIGINAL: ~~Empty~~  
COLLECTION OF: ~~Empty~~  
MEDIUM OF REPRODUCTION: ~~Empty~~ collotype gravure letterpress  
TITLE OF REPRODUCTION: ~~Empty~~ orig.-litho. offset-litho;  
DATE OF ORIGINAL: ~~Empty~~ silk-screen stencil \_\_\_\_\_  
DIMENSIONS OF REPRODUCTION: ~~Empty~~  
FORMAT (over-all size of paper): ~~Empty~~  
MEDIUM RETAIL PRICE: ~~Empty~~ collotype gravure letterpress  
NAME OF MAKER: ~~Empty~~ orig.-litho. offset-litho.  
ADDRESS: ~~Empty~~ silk-screen stencil \_\_\_\_\_  
DIMENSION (NAME OF PUBLISHER: ~~Empty~~  
FORMAT (over-all size ADDRESS: ~~Empty~~  
RETAIL PRICE: ~~Empty~~  
MEDIUM OF REPRODUCTION: ~~Empty~~  
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Purple Iris. 1887. Oil on canvas, 21 3/8 x 25 3/4". Coll.  
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*Notes covered*

ORGANISATION DES NATIONS UNIES  
POUR L'ÉDUCATION, LA SCIENCE & LA CULTURE

MEMORANDUM

UNITED NATIONS EDUCATIONAL  
SCIENCE & CULTURAL ORGANISATION

19, Avenue Kléber  
PARIS-16<sup>e</sup>

FROM: Monroe Wheeler

TO: UNESCO-FA René d'Harnoncourt

SUBJECT: UNESCO CATALOG OF COLOR REPRODUCTIONS

Proposed catalog form:

Mus/15183

September 26th, 1947

Mr. Monroe Wheeler,  
Museum of Modern Art,  
11 W. 53rd Street,  
NEW YORK.

ARTIST:

NATIONALITY:

ARTIST'S DATES:

TITLE OF REPRODUCTION:

DATE OF ORIGINAL:

MEDIUM OF ORIGINAL:

DIMENSIONS OF ORIGINAL:

MEDIUM OF REPRODUCTION:

colletype gravure letterpress  
orig.-litho. offset-litho.  
silk-screen stencil

DIMENSIONS OF REPRODUCTION:

FORMAT (over-all size of paper):

RETAIL PRICE:

NAME OF MAKER:

ADDRESS:

NAME OF PUBLISHER:

ADDRESS:

Grace L. Hoffman-Morley,  
Head, Museum.

(Specimen listing)

VAN GOGH, Vincent. Dutch. 1853-1890.

Purple Iris. 1887. Oil on canvas, 21 3/8 x 25 3/4". Coll.

Dr. & Mrs. David M. Levy, N. Y. Repro. Colletype:  
18 1/4 x 21 3/4" on format 20 1/2 x 24 3/4". Made by  
A. Jaffe, N. Y. Pub. by Museum of Modern Art, N. Y.  
\$5.50.

*Do a  
copy  
now  
Dec 1947*

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ORGANISATION DES NATIONS UNIES  
POUR L'ÉDUCATION, LA SCIENCE & LA CULTURE

Téléphone : Kléber 52-00

Télégrammes : UNESCO-PARIS

Prière d'adresser la correspondance au  
Directeur Général

UNITED NATIONS EDUCATIONAL,  
SCIENTIFIC & CULTURAL ORGANISATION

19, Avenue Kléber  
PARIS-16<sup>e</sup>

Please address all correspondence to  
The Director General

Mus/13183

September 26th, 1947

Mr. Monroe Wheeler,  
Museum of Modern Art,  
11 W. 53rd Street,  
NEW YORK.

Dear Monroe,

*In a  
N.Y.  
now  
Dec. 1947*

Peter Bellew, who was editor of "Art in Australia" in 1941 and 1942 in Australia when that publication gave important leadership in Australian art, will be stopping in New York on his way back from the Mexico Conference. He is now in charge of the Visual Arts for the Arts and Letters programme for Unesco and will want to profit by his opportunity of seeing people and things in New York. I hope you can see him and help him in any way that may be useful. Reproductions are among the subjects of special interest to this section of Unesco, and publications in general, and of course in both fields your museum is a leader.

I saw both Plaut and Nierendorf when they were through town and got various reports on Klee and other subjects. I shall want to see you, when I go through New York, on the business of exhibitions as well as on other matters. Probably I shall have a few days in New York on the way to Mexico, since I have a good deal of work to do in the United States before the conference as well as afterwards. I shall call you.

My best to you,

Cordially yours,

Grace L. McGann-Morley,  
Head, Museums.

29 SEPT 1947

Copy to Mr. Bellew

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NL = Night Letter  
LC = Deferred Cable  
NLT = Cable Night Letter  
Ship Radiogram

JOSEPH L. EGAN  
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

*ADY 4 15 Pd Jan 15*

JANUARY 15, 1948

LESTER LITTLEFIELD  
7 WEST 52 STREET  
NEW YORK

CAN YOU COME TO SEE ME AT THE MUSEUM TOMORROW FRIDAY AFTERNOON  
AT TWO-FORTY-FIVE P.M.?

MONROE WHEELER

*charge: asst. Treasurer's office*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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## THE MUSEUM OF MODERN ART

**Date** January 15, 1948

**To:** Miss Ulrich

**Re:** \_\_\_\_\_

**From:** Mr. Wheeler

\_\_\_\_\_

---

I have asked Lester Littlefield to come to see you at two-forty-five  
o'clock tomorrow afternoon.