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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

*Rivera*

EXCERPTS FROM INTRODUCTION TO  
DIEGO RIVERA PORTFOLIO

by

Jere Abbott.

Published by the

Museum of Modern Art, 11 West 53d Street,  
New York.

The technique of earth colors face should be lime which has from sulphur,

In Rivera's basic coats, the coat", and the while still wet

A study of the surface of the ations pierced transferred design and this correction to tracing p

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The palette of a fresco painter is limited. It consists of earth colors, oxides of iron and manganese. The color, ground on a marble slab with a small amount of water, forms a paste and is applied much as are watercolors with a brush moistened with water.

The palette used by Diego Rivera is as follows: vine black, (calcined seeds of grapes), ultramarine, cobalt blue, emerald green, burnt sienna, almagre morado (a Mexican earth - a red oxide of iron), pozzuoli (an Italian red earth), dark ochre, raw sienna, and yellow ochre.

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The technique of true fresco painting consists in the application  
of wet plaster. This plastered sur-

**A PORTFOLIO OF REPRODUCTIONS IN  
FULL COLOR OF MEXICAN FRESCOES  
BY DIEGO RIVERA**

**A Limited Edition**

The frescoes are here reproduced in full color for  
the first time.

**Published by The Museum of Modern Art  
11 West 53rd Street, New York City**

Through the generosity of a member of the  
Museum's Advisory Committee.

**Printed by Ganymed, Berlin**

In color collotype. Size, 13 $\frac{3}{8}$ " x 18 $\frac{1}{8}$ ". Plates,  
approximately 9" x 11".

**Price \$15.00, Postage extra**

Add \$.50 east of Mississippi

Add \$1.00 west of Mississippi

**Contains:**

**19 Full-color reproductions**

Showing portions of frescoes in the Ministry of  
Education and National Palace, Mexico City;  
The Agricultural School, Chapingo; Palace of  
Cortez, Cuernavaca.

**15 Monotones**

Each monotone reproduces the entire fresco from  
which the color detail was taken.

**Explanatory notes**

By Jere Abbott, Director, Smith College Museum  
of Art. Describes Rivera's technique and the  
artist's palette.

colors, oxides of iron and manganese. The color, ground  
slab with a small amount of water, forms a paste and is applied much  
as are watercolors with a brush moistened with water.

The palette used by Diego Rivera is as follows: vine black,  
(calcined seeds of grapes), ultramarine, cobalt blue, emerald green,  
burnt siena, almagre morado (a Mexican earth - a red oxide of iron),  
pozzuoli (an Italian red earth), dark ochre, raw siena, and yellow  
ochre.

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The technique of true fresco painting consists in the application of earth color on a surface which has been prepared by a plastered surface and from lime which has been burned in a kiln. The color is free from sulphur, and the surface is free from color.

In Rivera's murals, the basic coats, the "brown coat", and the "white coat" while still wet

A study of the surface of the murals, the perforations pierced in the surface, transferred details, and this correction to tracing

Since the "brown coat" is the thin finish, the rapidity with which it is completed at the junction of the coats must be followed

As the design is sketched on the roughly sketched design must be studied previous to wetting. The design modeling block the complete

The palette colors, oxides of iron and manganese. The color, ground on a marble slab with a small amount of water, forms a paste and is applied much as are watercolors with a brush moistened with water.

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COMMENTS BY CRITICS

Edward Alden Jewell, The New York Times

"It (Rivera's Portfolio) is a noble portfolio, worthy of the art it records. Ganymed has produced color plates of rare distinction. One who has not yet seen the Rivera Frescoes themselves in Mexico can but offer the shrewd guess that these detail reproductions, so beautiful in quality, duplicate the colors of the originals in a way that closely approximates perfection."

Henry McBride, The New York Sun

"Any lingering doubts among Northerners as to the greatness of Diego Rivera's murals must be swept away by the portfolio of reproductions of these paintings just issued by The Museum of Modern Art. They are in color, astonishingly repeating the artist's efforts, and they do equal credit to the artist, to the skillful German printers, and to the benefactor who stood sponsor to the enterprise."

THE MUSEUM OF MODERN ART  
11 West 53 Street New York

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The technique of true fresco painting consists in the application of earth colors on the surface of wet plaster. This plastered surface should be prepared from sand free from salt and fungus and from lime which has been slaked for at least three months and is free from sulphur, the latter affecting and destroying the color.

In Rivera's frescoes three plaster coats are used. There are two basic coats, the first coat of rough plaster, the second or "brown coat", and the third, a thin, finishing coat. To this last coat while still wet the color is applied.

A study of the fresco is enlarged to scale and transferred to the surface of the "brown coat" by sifting colored chalk through perforations pierced in the paper along the lines of the design. The transferred design now on the "brown coat" is modified if necessary and this corrected drawing is retraced from the plastered surface on to tracing paper.

Since the artist works upon wet plaster, only that section of the "brown coat" which can be completed during one day is covered with the thin finishing coat of plaster. This area depends in part upon the rapidity with which the plaster dries. It also depends upon a factor of design, the necessity of bringing the day's work to completion at a place where the new plaster of the following day can be pieced on inconspicuously. That is, the units of these finishing coats must be joined together in such a way that the lines of their juncture follow the lines of the design.

As the daily unit of the final coat of wet plaster is applied, the roughly sketched undercoat is gradually obliterated, so that the design must be retraced piecemeal from the finished tracing paper study previously prepared. This retracing is done with a point which scores the wet plaster through the paper along the lines of the drawing. The design is then outlined in grey and the high lights and modeling blocked in in greys and blacks. The color is applied over the complete modeling.

The palette of a fresco painter is limited. It consists of earth colors, oxides of iron and manganese. The color, ground on a marble slab with a small amount of water, forms a paste and is applied much as are watercolors with a brush moistened with water.

The palette used by Diego Rivera is as follows: vine black, (calcined seeds of grapes), ultramarine, cobalt blue, emerald green, burnt sienna, almagre morado (a Mexican earth - a red oxide of iron), pozzuelli (an Italian red earth), dark ochre, raw sienna, and yellow ochre.

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# THE MUSEUM OF MODERN ART

**NEW YORK**  
11 WEST 53 STREET

3 April 1933

Mrs. Audrey McMahon,  
College Art Association  
137 E. 57th St.  
New York, N. Y.

My dear Mrs. Mc Mahon:

The Museum of Modern Art announces two important new publications.

The first - A Portfolio of Color Reproductions of Mexican Frescoes by Diego Rivera, recently published in a limited edition. This Portfolio contains the only color reproductions ever made of the famous frescoes in Cuernavaca, Chapingo and Mexico City.

There are 19 color plates and 15 monotonies in the Portfolio. A note by Jere Abbott describes Rivera's technique and the artist's palette. The Portfolio is priced at \$15.00, postage extra. The enclosed folder gives complete details.

The second publication is the cloth-bound edition of the "Maurice Sterne" catalog. The paper-bound edition of this book has been exhausted and is no longer available. The Museum therefore has published an additional number of the same book in a permanent edition more suited to reference libraries. This publication is available at \$2.50, postage fifteen cents additional. Details are given in the enclosed pamphlet.

We will be very glad to give your order for these publications our immediate attention.

Yours very sincerely,

*Alan R. Blackburn*  
Executive Secretary

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April 5-11516-Beck-TIMES-4 Proofs

**DIEGO RIVERA**

Portfolio of 19 Full-Color Reproductions and 15 Monotones of the famous Mexican Frescoes by Diego Rivera. The only color plates of the work of the artist in existence. Printed by Goussard, Berlin. A limited edition published and sold by The Museum of Modern Art, 11 West 53rd Street, New York City. Price \$15.00.

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The New York Times has a larger quality circulation than any other New York newspaper both in the New York metropolitan area and in total sale. The net paid sale of The New York Times for 1952 averaged 461,213 weekdays; 719,721 Sundays.

The New York Times

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Book Exchange  
 (back part of  
 Book Review Section)  
 Sunday, April 23rd

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Book Review Section  
Sunday April 16th

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The New York Times has a larger quality circulation than any other New York newspaper both in the New York metropolitan area and in total sale. The net paid sale of The New York Times for 1932 averaged 461,245 weekdays; 749,727 Sundays.

**The New York Times**  
"All the News That's Fit to Print"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

EXCERPTS FROM INTRODUCTION TO  
DIEGO RIVERA PORTFOLIO

by

Jere Abbott.

Published by the

Museum of Modern Art, 11 West 53d Street,  
New York.

The technique of true fresco painting consists in the application of earth colors on the surface of wet plaster. This plastered surface should be prepared from sand free from salt and fungus and from lime which has been slaked for at least three months and is free from sulphur, the latter affecting and destroying the color.

In Rivera's frescoes three plaster coats are used. There are two basic coats, the first coat of rough plaster, the second or "brown coat", and the third, a thin, finishing coat. To this last coat while still wet the color is applied.

A study of the fresco is enlarged to scale and transferred to the surface of the "brown coat" by sifting colored chalk through perforations pierced in the paper along the lines of the design. The transferred design now on the "brown coat" is modified if necessary and this corrected drawing is retraced from the plastered surface on to tracing paper.

Since the artist works upon wet plaster, only that section of the "brown coat" which can be completed during one day is covered with the thin finishing coat of plaster. This area depends in part upon the rapidity with which the plaster dries. It also depends upon a factor of design, the necessity of bringing the day's work to completion at a place where the new plaster of the following day can be pieced on inconspicuously. That is, the units of these finishing coats must be joined together in such a way that the lines of their juncture follow the lines of the design.

As the daily unit of the final coat of wet plaster is applied, the roughly sketched undercoat is gradually obliterated, so that the design must be retraced piecemeal from the finished tracing paper study previously prepared. This retracing is done with a point which scores the wet plaster through the paper along the lines of the drawing. The design is then outlined in grey and the high lights and modeling blocked in in greys and blacks. The color is applied over the complete modeling.

The palette of a fresco painter is limited. It consists of earth colors, oxides of iron and manganese. The color, ground on a marble slab with a small amount of water, forms a paste and is applied much as are watercolors with a brush moistened with water.

The palette used by Diego Rivera is as follows: vine black, (calcined seeds of grapes), ultramarine, cobalt blue, emerald green, burnt sienna, almagre morado (a Mexican earth - a red oxide of iron), pozzuoli (an Italian red earth), dark ochre, raw sienna, and yellow ochre.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

*Excerpts from Introduction to  
Diego Rivera Portfolio Published by The  
Museum of Modern Art*

~~The first exhibition to be shown in this room will be the reproductions  
of the Mexican frescoes by Diego Rivera~~

*11 West  
53rd St  
New York*

*Jere  
Abbot*

~~The color reproductions of Mexican frescoes by Diego Rivera will also  
be shown in this exhibition. These nineteen reproductions in color  
have been selected from the frescoes on the walls of The Ministry of  
Education, Mexico City; The Agricultural School, Chapingo; Palace of  
Cortez, Cuernavaca; and the National Palace, Mexico City.~~

*by arranged in  
Borden (2)*

~~on view  
The portfolio containing these plates includes as well, fifteen black  
and white monotonies, showing on a smaller scale, the entire fresco  
each is  
of which the color reproductions are a part.~~

~~A note on the technique of Rivera's frescoes by Jere Abbot is also  
included in this portfolio and says, in part:~~

~~The technique of true fresco painting consists in the application of  
earth colors on the surface of wet plaster. This plastered surface  
should be prepared from sand free from salt and fungus and from lime  
which has been slaked for at least three months and is free from sulphur,  
the latter affecting and destroying the color.~~

~~In Rivera's frescoes three plaster coats are used. There are two basic  
coats, the first coat of rough plaster, the second or 'brown coat,' and  
the third, a thin, finishing coat. To this last coat while still wet  
the color is applied.~~

~~A study of the fresco is enlarged to scale and transferred to the surface  
of the 'brown coat' is modified if necessary and this corrected drawing is  
retraced from the plastered surface on to tracing paper. Since the artist  
works upon wet plaster, only that section of the 'brown coat' which can  
be completed during one day is covered with the thin finishing coat of  
plaster. This area depends in part upon the rapidity with which the  
plaster dries. It also depends upon a factor of design, the necessity of  
bringing the day's work to completion at a place where the new plaster  
of the following day can be pieced on inconspicuously. That is, the units  
of these finishing coats must be joined together in such a way that the  
lines of their juncture follow the lines of the design.~~

~~As the daily unit of the final coat of wet plaster is applied, the roughly  
sketched undercoat is gradually obliterated, so that the design must be  
retraced piecemeal from the finished tracing paper study previously prepared.~~

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Page three

This retracing is done with a point which scores the wet plaster through the paper along the lines of the drawing. The design is then outlined in grey and the high lights and modeling blocked in in greys and blacks. The color is applied over the completed modeling.

✍The palette of a fresco painter is limited. It consists of earth colors, oxides of iron and manganese. The color, ground on a marble slab with a small amount of water, forms a paste and is applied much as are watercolors with a brush moistened with water.

✍The palette used by Diego Rivera is as follows: vine black, ultramarine, <sup>(calcined seeds of grapes)</sup> cobalt blue, emerald green, burnt siena, almagre morado (a Mexican earth - a red oxide of iron), pozzuoli (an Italian red earth), dark ochre, raw siena, yellow ochre."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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+ all interior decoration editors  
 + all book editors  
 Call Photographers.

MIMEDOGRAPH ABBOTTS  
 NOTES FOR OPENING  
 PRESS INVITATION TRAVEL

For release February 17

The Museum of Modern Art, 11 West 53 Street, will open to the public on Monday, February 20th, its permanent architecture room, decorated by Philip Johnson, Chairman of the Museum's Department of Architecture, which has for its first exhibition the opening exhibition the color reproductions and montages reproductions from the Rivera Portfolios of Diego Rivera's Mexican Murals, published ~~on the same day~~ by The Museum of Modern Art on the same day.

~~Diets~~  
~~Trampers for arch. ed.~~

START

CHECK

The Mexican murals of Diego Rivera in a setting of modern interior architecture will be offered to the public at the Museum of Modern Art, 11 West 53rd Street, on Monday, February 20th when the Museum opens its permanent Architecture Room with a showing of ~~the~~ the first color reproductions to be made of the work of <sup>Diego</sup> Rivera in Mexico from the famous murals executed by Rivera in Mexico City, Chapingo and Cuernavaca. ~~The reproductions are from the Rivera Portfolios published~~ The exhibition marks the publication by The Museum of Modern Art of the Rivera Portfolios which contain 19 color ~~reproductions~~ <sup>plates</sup> printed by the Langenscheidt Press in Berlin, Germany, selected from the frescoes on the walls of The Ministry of Education, ~~the~~ the National Palace in Mexico City, The Agricultural School in Chapingo, and the Palace of Cortes in Cuernavaca. <sup>In addition,</sup> 14 montages plates, printed by the Plaudome Press in New York, showing on a smaller scale <sup>the entire fresco</sup> of which each color reproduction is a part. The Portfolios also contain a note on the technique of Rivera's frescoes by Jaro Abbott, Director of the Smith College Art Museum. The book has been in preparation for over a year ~~and~~ and its publication ~~is~~ has been made possible by the generosity of a member of the Advisory Committee of the Museum.

The Architecture Room will be a permanent feature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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of the room, <sup>as an example of modern interior architecture,</sup> it has been installed and decorated under the supervision of Philip Johnson, Director of the Architecture Department of Architecture. Frequent exhibitions will be held in the room of architecture, furniture, materials, industrial objects and modern typographical design, architectural books, photographs and periodicals will be available to the public for reference.

The furniture is designed by Le Corbusier, Pierre Jeanneret and Charlotte Perroux.

*[Faint, mostly illegible handwritten notes or bleed-through text follows, appearing as a list of points.]*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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800

1090

~~Ex Com. Meeting~~  
Rivera

~~EXECUTIVE~~  
~~CONFERENCE~~

MEMORANDUM TO ALAN R. BLACKBURN JR.

Dictated by Alfred H. Barr, Jr. September 17, 1932

Dear Alan:

Mrs. Murphy's publication of color reproductions of Rivera's work is nearing completion. When it is ready, I think the Museum should, to launch it, hold an exhibition in one of the small rear rooms on the third or fourth floor of most or all of the prints together, possibly, with a page from the accompanying booklet, showing the photographs of the entire frescoes from which details are reproduced in color.

N. Rockwell

I think that the exhibition and the publication of the book should be announced to members, although no invitations need be sent out. I think it would be courteous, in view of the great expense Mrs. Murphy has gone to in producing this folder, as a Museum publication, to send out a fairly handsome announcement.

At the time of the exhibition these matters should be ascertained:

1. How we should acknowledge Mrs. Murphy's generosity, either by her name which she will probably object to, or by mentioning "a member of the Museum's advisory committee."
2. Exactly what arrangement should be made with Weyhe, who is at present Mrs. Murphy's choice as distributor. Jere Abbott should be consulted in this matter, as he is supervising the preparation of the book and seeing it through the press.

I do not think the prints need to be framed for exhibition, but they would look better and be protected if they were put up under glass.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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For your release.

February 19

Publicity Arch. Room +  
Bruna Partalis.

The Permanent Exhibition of the Department of Architecture will open to the public on February 20th. The room has been re-decorated by Mr. Johnson, the Chairman of the Department, as an example of modern interior architecture. The room will be used by the <sup>Museum</sup> ~~Department~~ for <sup>the</sup> small <sup>chiefly</sup> exhibitions of architecture, architectural materials, furniture, industrial objects and typography.

It is planned to have architectural photographs, ~~mag~~ periodicals, and ~~books~~ available ~~here~~ to the public for ~~use~~ ~~for~~ reference. <sup>in the room.</sup>

The colors of the room are gray, brown ~~and~~, blue, <sup>and white.</sup> Two walls of gray homespun have aluminum base moldings. One wall is covered by navy blue raw silk curtains and the fourth wall is white. Two windows in this wall are of ribbed translucent glass and the curtains of white fish net ~~and~~ cover the entire wall. The floor is of dark brown linoleum.

Furniture designed by Le Corbusier, Pierre Jeanneret and Charlotte Perriand will be on display. <sup>The</sup> ~~This~~ furniture, ~~which~~ is <sup>loaned</sup> ~~lent~~ by Thonet Bros., is made of steel and glass, and is upholstered in brown in harmony with the room.

Also exhibited will be the reproductions of the Mexican frescoes by Diego Rivera.....

~~Go R.P. 16 of the A~~  
~~1920s~~  
~~MS~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DIEGO RIVERA PORTFOLIO

Raymond & R.  
Norton

Holders:  
 Goodspeed's - Boston  
 Hammett - "  
 Old Corner - "  
 Bookshop for Boys & Girls  
 Sessler - Phila.  
 Maranock - "  
 Hull Book Shop - Chicago  
 Man full title - "  
 A. Kroch - "  
 E.S. Macaulay - Hartford  
 J.W. Robinson Co. - Los Angeles  
 C.P. Parker - San Francisco  
 Paul Elder - "

Price: \$15.00

Quantity on hand: 330 (balance in warehouse)

Publication Date: February 20, 1933

Terms of Resale by Institutions:

- 20% trade discount.
- No shipments on consignment.  
(Suggest buying one copy outright; ordering as needed)

Institutions Suggested for Resale:

Invitations to Exhibit

- Galleries
  - (a) Museum List
  - (b) W. W. Norton List
- Individual book stores
  - (a) Brentano's - Mr. Spicer (2 copies)
  - (b) Doubleday, Doran
  - (c) G. P. Putnam & Sons - Mr. Magel
  - (d) Womrath, Inc.
  - (e) about 50 smaller ones featuring art. in NYC.
  - (f) about 250 " " " " " U.S.
- Department Stores with Art Departments.
  - (a) Wanamakers
  - (b) Macy's
  - (c) Marshall Field (Chicago)
  - (d) T. Eaton's (Canada)

Outlines - no closing  
 (unreadable) exhibers (2 copies)  
 10 copies Wayhe  
 No Holiday Book Store  
 no clientele for art  
 Books. Refer to such  
 people to  
 Weyle

Individual Purchasers: Names to be secured from:

- out - 1. W. W. Norton (list of requests for Rivera Catalog)
- ? - 2. Mrs. Paine
- OK - 3. Mrs. Murphy
4. Museum Membership files (suggest 20% discount)
5. Libraries - 25% discount
6. School Art Depts.

Publicity:

art critic in  
 Chicago  
 Bulletin

- Write-ups by Art Critics.
  - OK - (a) Edward A. Jewell, N.Y. Times. (comp. Copy)
  - (b) N.Y. Herald-Tribune
  - OK - (c) N.Y. Sun
  - (d) Associated Press and out-of-town papers covered by Publicity Dept. of Museum.
  - (e) Creative Art, Literary Digest, and other Art publications covered by Publicity Dept. of Museum.
- OK - 2. Exhibition of portfolio in Museum galleries.
- OK - 3. Invitations to Members & dealers to Exhibition.

Blind  
 Book

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

AGREEMENT FOR SALE OF RIVERA PORTFOLIOS BY MUSEUM

1. Museum to sell portfolios to individuals and the trade, and to receive 10% of total sales.
2. In sales to the trade 20% of total will be allowed to the trade, 70% of total to Mrs. Murphy.
3. In sales to individuals, 90% of total to go to Mrs. Murphy.
4. The Museum agrees to put every effort behind the sale of the portfolios, to circularize by mail all possible purchasers, issue invitations to the exhibition of the portfolio, to call personally on all local resale outlets (important books shops and art galleries), and to bear the cost of such endeavors.
5. Any additional advertising will be handled by Mrs. Murphy: (ie: Printing of various circulars).
6. Mrs. Murphy reserves the right to withdraw the publication from sale or to make other arrangements for its handling one month after notifying the Museum to this affect.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

DIEGO RIVERA PORTFOLIO

*File  
Rivera*

Price: \$15.00

Quantity on hand: 330 (balance in warehouse) *725 Total shipped*

Publication Date: February 20, 1933

Terms of Resale by Institutions:

1. 20% trade discount.
2. No shipments on consignment.  
(Suggest buying one copy outright;  
ordering as needed)

Institutions Suggested for Resale:

1. Galleries
  - (a) Museum List
  - (b) W. W. Norton List
2. Individual book stores
  - (a) Brentano's
  - (b) Doubleday, Doran
  - (c) G. P. Putnam & Sons
  - (d) Womrath, Inc.
  - (e) about 50 smaller ones featuring art in NYC.
  - (f) about 250 " " " " " U.S.
3. Department Stores with Art Departments.
  - (a) Wanamakers
  - (b) Macy's
  - (c) Marshall Field (Chicago)
  - (d) T. Eaton's (Canada)

Individual Purchasers: Names to be secured from:

1. W. W. Norton (list of requests for Rivera Catalog)
2. Mrs. Paine
3. Mrs. Murphy
4. Museum Membership files (suggest 20% discount)
5. Libraries

Publicity:

1. Write-ups by Art Critics.
  - (a) Edward A. Jewell, N.Y. Times. (comp. Copy)
  - (b) N.Y. Herald-Tribune
  - (c) N.Y. Sun
  - (d) Associated Press and out-of-town papers covered by Publicity Dept. of Museum.
  - (e) Creative Art, Literary Digest, and other Art publications covered by Publicity Dept. of Museum.
2. Exhibition of portfolio in Museum galleries.
3. Invitations to Members & dealers to Exhibition.

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229 W. 43rd. - 2nd floor.

Miss Chilton

Mr. Beck  
Production Dept.

DIEGO RIVERA - Portfolio of 19 Full-Color Reproductions and 15 monotypes of the famous Mexican Frescoes by Diego Rivera. The only color plates of the work of the artist in existence. Printed by Ganymed, Berlin. Letter press by Jere Abbott. A limited edition published and sold by The Museum of Modern Art, 11 West 53rd Street, New York City. Price \$15.00.

59  
61

8 pt.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Letter Press by Jane Abbott

19  
DIEGO RIVERA - a Portfolio of <sup>15</sup> Full-Color Reproductions of the famous Mexican Frescoes by Diego Rivera. <sup>and 15 monochrome</sup> The only color plates of the work the artist in existence. Printed by <sup>69</sup> ~~Samyhaide, Berlin~~. Price \$15.00 <sup>with</sup>  
These 19 color plates are the only ones ever to be made of the famous frescoes in Mexico City, Cuernavaca and Chapingo. Also contains 15 monochrome and explanatory notes.

The Portfolio is published in a limited edition by The Museum of Modern Art, 11 West 53rd Street, New York City. Available for purchase at \$15.00.

<sup>published and</sup>  
is sold by The Museum of Modern Art, 11 West 53rd Street.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

Rivera

Misrachi

21 March 1933

Senor Alberto Misrachi  
Avenida Juarez #10  
Mexico City, Mexico

Dear Senor Misrachi:

In accordance with our negotiations with you through Miss Bremner, we are enumerating the following points which have been agreed upon:

The Diego Rivera Portfolio is to be handled by you exclusively in Mexico. Inquiries and orders received by the Museum from other shops or individuals in Mexico will be referred to you, in view of your original order for 100 copies.

You are allowed a 40% discount on the retail price of \$15 on all purchases made by yourself on orders for ten or more copies.

In selling other resale houses you will allow them a trade discount of 33 1/3%. In the event that such resale outlets are unable to purchase from you and communicate with us (due to your being out of stock, etc.) after referring the matter to you we will fill their order offering the discount of 33 1/3%.

Since The Museum allows a trade discount of 40% on orders for ten or more copies, should any resale outlet in Mexico demand such discount, you will supply them at that figure. This is a somewhat remote possibility, and is mentioned in protection to ourselves should the question arise regarding dissimilar treatment of Mexican and American book stores.

We are in receipt of your check through the Foreign Department of Chase Bank for \$1,000, and acknowledge it with many thanks. Shipment by boat from New York City is being made Saturday, March 25th, and should arrive in Mexico City about ten days later. There is a saving to you of about \$100 by this mode of transportation. Since we have not the exact shipping and insurance charges we are unable at this writing to make an exact settlement with you regarding the \$100 sent to cover these costs.

Allow us to express our thanks for your interest

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

in this Portfolio and to offer our sincere desire to aid you in any manner possible to increase your sale of these color reproductions.

The enclosed folder is being mailed to a large list of school art departments, libraries, galleries and individuals in the United States by the Museum of Modern Art, with our imprint on the last page. Also a large quantity are being circulated by several galleries to their own special lists and are especially imprinted with their names. Should you wish to purchase these folders, you would, no doubt, want the copy in Spanish. If you will supply us with the translation, we will be very glad to quote our printer's price on them or send you the cut appearing on the front page for your own printers.

Assuring you of our appreciation for your order,  
we are

Yours very sincerely,

Executive Secretary

ARB:DD

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PUBLICACIONES PERIODICAS  
MAGAZINES & PERIODICALS

**AGENCIA MISRACHI**

AVENIDA JUAREZ 10  
APARTADO 2430  
MEXICO, D. F.

*Misrachi*  
CABLE:  
MISRAK-MEXICO  
TELEFONOS:  
ERIC. 2-59-75--2-08-38  
MEX. L-36-68

*Dr. Rivera*  
March 16th. 1933

*g*  
Museum of Modern Art  
730 Fifth. Ave.  
New York City.-

Gentlemen,

According to the arrangements made through Miss Anita Brenner, we have sent you by cable, through the Chase National Bank, \$1000.- U.S. Cy. to cover the amount of 100 copies of Diego Rivera Portafolio, published by you at the price of \$15.00 per copy, less 40% discount.-

A \$100.00 allowance has been added, to cover the parcel post and insurance charges on these portafolios, and we hope that by the time you will receive this letter, shipment has already gone forward.-

If there is a balance due you per these charges, please send us your bill and we will send you our check to cover.-

We expect to receive soon your shipment and that a successful distribution will be made of your edition inasmuch as we consider that it is the best edition ever made on Rivera's work.-

Respectfully yours,

A. MISRACHI  
*Misrachi*

LG/MS

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CABLE ADDRESS  
"JACBERG" NEW YORK  
A.B.C. CODE.



## HUDSON FORWARDING & SHIPPING CO., INC.

CUSTOM HOUSE BROKERS AND FORWARDING AGENTS

17 STATE STREET, NEW YORK.

OFFICE TELEPHONES  
BOWLING GREEN  
9-4151 TO 4154  
WAREHOUSE  
323 EAST 38TH STREET

ANTIQUE FURNITURE, WORKS OF ART,  
PAINTINGS AND HOUSEHOLD GOODS PROMPTLY  
CLEARED THROUGH U.S. CUSTOMS. ALSO EX-  
CELLENT FACILITIES FOR PACKING AND SHIP-  
PING TO ALL PARTS OF THE WORLD.

PLEASE ADDRESS ALL COMMUNICATIONS TO THE COMPANY

IN REPLY REFER TO NO. Ex. 4183 - TAB

March 27th, 1933.

The Museum of Modern Art,  
11 West 53rd Street,  
New York City, N.Y.

Attention: Mr. Alan R. Blackburn, Jr.,  
Executive Secretary.

Gentlemen:

Relative to our Invoice No. B 18744 of March 25th, 1933 in the amount of \$137.96 covering expenses in connection with the shipment of one-hundred (100) Diego Rivera Portfolios and Supplements to:

Senor Alberto Misrachi,  
Avenida Juarez #10,  
Mexico City, Mexico

we understand that of this amount we are to carry forward for collection only \$37.96, the balance of \$100.00 to be remitted to us by your good-selves.

We have advised Senor Alberto Misrachi that the above shipment is being forwarded per S/S "ORIENTE" sailing March 29th, 1933 and have asked him to get in touch with our representatives:

Messrs. J. H. Drake Company,  
Avenida Morelos 7,  
Apartado Postale 116,  
Vera Cruz, Mexico

to arrange for Customs clearance and delivery and payment of our account of \$37.96 plus their charges.

Also, in line with conversation, we have advised Messrs. J. H. Drake Company in connection with the duties, that any credit allowed thereon against the amount of \$45.00 deposited with the Mexican Consul in New York prior to the movement of the shipment is to be allowed as a credit with the consignee against the total amount due from him, which, as stated above, would be our account plus Messrs. J. H. Drake Company's charges.

(continued)

RATES QUOTED ARE SUBJECT TO IMMEDIATE ACCEPTANCE AND CHANGE WITHOUT NOTICE. INSURANCE EFFECTED ONLY ON REQUEST. AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND IN ALL PARTS OF THE WORLD.

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

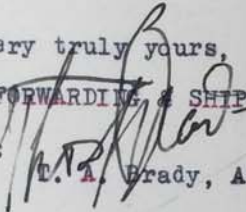
(continued)

Thanking you, we remain

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. INC.

Per:

  
T. A. Brady, Ass't. Treas.

TAB:EA

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*Review*  
**COPY**

*Hudson*  
*Abbott*

HUDSON FORWARDING & SHIPPING CO., INC.  
17 STATE STREET  
NEW YORK, N. Y.

CABLE ADDRESS  
"JACBERG"

TELEPHONES  
BOWLING GREEN  
9-4151 TO 4156

F 18644-TAB

January 5th, 1935.

Mr. Jere Abbott,  
c/o The Smith College,  
Northampton, Mass.

Dear Sir:

With further reference to the importation of eleven (11) cases of Prints, arrived ex S/S "EREMEN" December 14th, 1932, which were entered in bond without payment of duties, we wish to advise that same are on storage at:

The Tower Warehouses, Inc.,  
331 West 21st Street,  
New York City, N.Y.

Under the terms of the Customs Entry covering this shipment, said prints may remain in bonded Government warehouse for a period of three (3) years from the date of importation, and may be duty-paid and withdrawn within this period in lots of not less than one (1) case. Warehouse expenses for the first month total \$12.50 which includes storage and labor both in and out, and thereafter the storage charges will be at the rate of 50¢ per case per month.

We would appreciate your advices as to whether duties are to be paid on all, or any part, of this shipment, and from whom said charges are to be collected.

We would also request that you kindly advise us whether we are to effect insurance coverage on this consignment.

Thanking you in anticipation of an early reply, which we assure you will have our immediate attention, we remain

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

-2- **COPY**

HUDSON FORWARDING & SHIPPING CO., INC.  
17 STATE STREET  
NEW YORK, N. Y.

CABLE ADDRESS  
"JACBERG"

TELEPHONES  
BOWLING GREEN  
9-4151 TO 4156

Very truly yours,

HUDSON FORWARDING & SHIPPING CO. INC.

Per:

  
T. A. Brady, Ass't. Treas.

TAB:EA

*Copy also to The Seidman Hotel*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Exhibition of Color Prints of Mexican Frescoes  
by Diego Rivera

~~50.00~~ ~~Two~~ portfolios destroyed for framing 40%  
\$28.00 Bill to Lowy - cost of framing 16 black and  
white prints  
\$ 6.30 Cost of framing color prints (Gus)  
\$ 4.50 " " glass for color prints "  

---

Add \$60.00 Four portfolios to be kept on reserve for replacement  
purposes  

---

\$128.00

Make the total value of the exhibition \$130.00

Chg. 6

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.3

## DIEGO RIVERA PORTFOLIO.

Date	Name	Rivera Port	Intro	Catalogs
By Messenger SATURDAY 18th FEB.		6 P.	+	
MISS DRENNAN MONDAY 20th FEB.		40	+	18 INTRODUCTIONS
MR. JOHNSON " 20th "		2		
MR. TREMP " 20th "		1	+	1 INTRODUCTION
MR. RAYMOND TUESDAY 21 <sup>st</sup>		2	+	2 INTRODUCTIONS
MRS. J. D. ROCKEFELLER JR 21 <sup>st</sup>		1	+	1 " "
2/2/33	TREMP	1	1	12 Gate B 3 P. As A.
2/21/33	Weyhe Galleries	9	10	
2/21/33	MR. JERE ABBOTT BY MAIL	1	1	
2/21/33	MR. KINGSLEY FORTER BY MAIL	1	1	
2/21/33	DR. A. V. KIDDAR BY MAIL	1	1	
2/21/33	MR. RIVERA BY MAIL	1	1	
2/22/33	MR. A. C. GOODYEAR DELIVERED	1	1	
2/22/33	MRS. C. N. BLISS	2	2	
2/22/33	MR. TREMP FOR MR. N. A. ROCKEFELLER	1	1	
2/22/33	MRS. W. H. MORGAN MAIL	1	1	
2/22/33	MRS. F. F. PAINE	2	2	
2/22/33	MR. HORWITT	2	2	
2/22/33	MR. W <sup>m</sup> SPRATLING	1	1	
2/22/33	MISS D. W. STRAWBRIDGE	1	1	
2/22/33	MR. FRANK MACINTOSH	1	1	
2/22/33	MR. H. CAHILL	1	1	
2/22/33	PER MR. TREMP HELEN WATSON	1	1	A
2/23/33	MISS BARRY	2	2	
2/23/33	MRS. WENGER MAIL	1	1	
2/23	Weyhe	10	10	
2/23	Raymond	4	4	
2/27/33	MR. C. J. BULLIET MAIL	1	1	
2/28/33	Mrs. G. Brown HARRISON DELIV	1	1	
2/28/33	MR. B. D. SAKLAT WALLA MAIL	1	1	
3/1/33	MISS ERNESTINE EVANS	2	2	
3/1/33	MR. GERALD MURPHY	1	1	
3/1/33	MRS. H. SCOVILLE	1	1	
3/1/33	MRS. DAVID HILTON	1	1	
3/1/33	MR. W. E. REHN	1	1	
3/1/33	WHITNEY MUSEUM	1	1	
3/1/33	MISS LUCY T. ALDRICH	1	1	
3/1/33	MR. JERE ABBOTT	1	1	
3/1/33	RAYMOND & RAYMOND	3	3	

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	MoMA Exhs.	14.3

*2.2*

CATALOG SALES

Through 5/30/32 1932

TITLE	PRICE	NO. SOLD	AMOUNT
CEZANNE	2.00		
19 AMERICANS	2.00		
PAINTING IN PARIS	2.00		
WEBER	1.00		
BURCHFIELD	.75		
HOMER RYDER EAKINS	1.50		
COROT DAUMIER	3.00		
PAINTING & SCULPTURE	1.25		
LAUTREC-REDON	1.25		
GERMAN	1.50		
MATISSE	1.50		
ARCHITECTURE	1.00		
MURAL	.50		
AMERICAN	1.50		
FOLK ART	1.50		
STERNE BOUND	2.50	1	2.50
A.M. SOURCES	1.50	7	10.50
R. J. PATTERSON P. 10 THOMPSON CIRCLE WASHINGTON, D.C.	15	1	15.00
M.O.M.A. PRINTS	.05		
SURVEY	.25	2	50
POSTAGE, <del>10</del>			65

TOTAL

*29.15*

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*[Signature]*

*14.3*

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D.D

CATALOG SALES

Through 5/27/20 193

TITLE	PRICE	NO. SOLD	AMOUNT
CEZANNE	2.00	3	6.00
19 AMERICANS	2.00		
PAINTING IN PARIS	2.00	1	2.00
WEBER	1.00		
BURCHFIELD	.75		
HOMER RYDER EAKINS	1.50		
COROT DAUMIER	3.00		
PAINTING & SCULPTURE	1.25		
LAUTREC-REDON	1.25		
GERMAN	1.50	1	1.50
MATISSE	1.50	1	1.50
ARCHITECTURE	1.00		
MURAL	.50	1	.50
AMERICAN	1.50	1	1.50
FOLK ART	1.50	1	1.50
STERNE			
AM. SOURCES	1.50	3	4.50
R. } M. KING 521687	15		
P. } FORMERLY			
} MARJOR BOOK SHOP	LESS 1/3	1	10.00
R. } MRS. D.T. ATKINSON	15.		
P. } P.O. BOX 530		1	15.00
} SAN ANTONIO, TEXAS			
M.O.M.A. PRINTS	.05		
SURVEY	.25	2	.50
POSTAGE, ETC.			1.00

TOTAL

\$ 45.50

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26

11.50

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	MoMA Exhs.	14.3

PP

CATALOG SALES

D.P.

CATALOG SALES

Through 4/22/33 193

TITLE	PRICE	NO. SOLD	AMOUNT
CEZANNE	2.00		
19 AMERICANS	2.00		
PAINTING IN PARIS	2.00		
WEBER	1.00		
BURCHFIELD	.75		
HOMER RYDER EAKINS	1.50		
COROT DAUMIER	3.00		
PAINTING & SCULPTURE	1.25		
LAUTREC-REDON	1.25		
GERMAN	1.50		
MATISSE	1.50		
ARCHITECTURE	1.00		
MURAL	.50		
AMERICAN	1.50		
FOLK ART	1.50		
STERNE			
<u>Portfolio</u> <u>RIVERA</u>	<u>15.</u>	<u>1</u>	<u>15.00</u>
<u>TAKEN BY</u> <u>DAVID DRESSLER</u> <u>1160 PRESIDENT ST.</u> <u>BROOKLYN, N.Y.</u>			
<u>"SAW TIMES 3/29"</u>			
M.O.M.A. PRINTS	.05		
SURVEY	.25	<u>4</u>	<u>1.00</u>
<u>MATISSE Paint</u>	<u>.25</u>	<u>1</u>	<u>.25</u>
POSTAGE, ETC.			
<u>1900</u>	<u>.15</u>	<u>4</u>	<u>60</u>
<u>MWA</u>	<u>.10</u>	<u>4</u>	<u>40</u>

TOTAL 17.25

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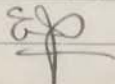
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CATALOG SALES

Through 6/7/22 193  

TITLE	PRICE	NO. SOLD	AMOUNT
CEZANNE	2.00	1	2.00
19 AMERICANS	2.00		
PAINTING IN PARIS	2.00		
WEBER	1.00		
BURCHFIELD	.75		
HOMER RYDER EAKINS	1.50		
COROT DAUMIER	3.00		
PAINTING & SCULPTURE	1.25		
LAUTREC-REDON	1.25		
GERMAN	1.50		
MATISSE	1.50		
ARCHITECTURE	1.00		
MURAL	.50	1	.50
AMERICAN	1.50	1	1.50
FOLK ART	1.50	1	1.50
STERNE			
Am. Journeys	1.50	4	6.00
R. } TAILLEN P. } MAURICE BEKER 15 74 CHARLES ST. N. Y. CITY		1	15.00
M.O.M.A. PRINTS	.05		
SURVEY	.25	1	.25
POSTAGE, ETC.			
PHONE			.05
TOTAL			\$ 26.80

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12.15  
11.75

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	MoMA Exhs.	14.3

DD

CATALOG SALES

Through 6/5/03 193

TITLE	PRICE	NO. SOLD	AMOUNT
CEZANNE	2.00		
19 AMERICANS	2.00		
PAINTING IN PARIS	2.00	1	2.00
WEBER	1.00		
BURCHFIELD	.75		
HOMER RYDER EAKINS	1.50		
COROT DAUMIER	3.00		
PAINTING & SCULPTURE	1.25		
LAUTREC-REDON	1.25		
GERMAN	1.50		
MATISSE	1.50		
ARCHITECTURE	1.00		
MURAL	.50		
AMERICAN	1.50		
FOLK ART	1.50	1	1.50
STERNE <u>BOUND</u>	2.50	1	2.50
<u>AMERICAN SOURCE</u>	1.50	3	4.50
R) MRS. JOHN WINSTON P) CLADSTONE N.J.	TAKEN 15.	1	30.00
R) LUCIEN ABRAMS P) GOLD LYNE CONN.	MAIL" 15	1	
M.O.M.A. PRINTS	.05		
SURVEY	.25	1	25
POSTAGE, ETC.			75

TOTAL 41.50

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30.70  
10.70