

42 Perry Street
New York, November 10th, 1940.

Dear Mrs. Hogarth,

Thank you very much for your letters of Nov. 4th & 7th. Before going into the matter let me thank you for the interest you are taking in my books and for the many friendly and helpful advises you are giving me for my start here.

I was extremely pleased to hear that Houghton Mifflin want to contract for four books and I sincerely hope that we shall come to as pleasant a cooperation as it used to be with Chatto.

I would accept the condition of 10% royalties with an advance of \$1000 for the four books, inspite of the fact that the advance is considerably lower than those I used to receive in England and in France.

Houghton Mifflin want the copyrights for USA and for Canada: this could be done as far as FIFI and HOW DO THEY GET THERE are concerned; but in the case of RAFFY and ANYBODY AT HOME I believe that Chatto are holding the copyrights for the British Empire including Canada. Unfortunately my copies of my agreements with Chatto stayed in Paris with all my belongings, and so far I did not receive the duplicates I asked Chatto to send me. I would suggest that you write about this particular point to Chatto yourself. Or would you prefer me to do so?

There are a few more points I should like to emphasize: First, I should like to supervise the production of the books as far as possible, that is, that lay-out, size, paper, binding etc. be submitted to my approval. - Second, I presume that Houghton Mifflin will do a certain amount of advertising for the books.

Furthermore, it would interest me very much to know how large, approximately, the editions of the books would be, and for what prices they ~~were supposed to~~ ^{would} sell?

Is there a possibility to bring out one of the books for Eastern 1941?

Now to the point of making the drawings ready for the printer: I see no reason why Houghton Mifflin's printers





should not be able ~~to~~ to print from the original drawings as they stand, which are the same the french printers printed from, without needing any additional key drawings in black and white, as they filtered ^{out} the black by photograph.

Another question is whether the reproduction costs could be reduced ~~for Houghton Mifflin~~ if I myself furnished the black-and-white key drawings, either on zinc or on transfer paper, a work for which I would have to charge \$75 per book. In the case of the AIRPORT, another book I did for Gallimard, I furnished the drawings this way. - Houghton Mifflin can easily find out from their printers which would be the less expensive way for them in the present case.

I think it would be a good idea if I had the possibility to talk all these problems over with the printers myself. In Paris I always used to be in close contact with Gallimard's printers, and this turned out to be quite useful.

As to the necessary Americanizing of the books, I am ofcourse prepared to do it.

Thank you very much for returning to me the SONGS and WHITE-BLACK. I understand that you would not like me to show WHITE-BLACK to any other publisher?

I have seen PAT THE BUNNY and I think it would be excellent if we could have a mirror in ANYBODY AT HOME. I am going to see Miss Gilman tomorrow. Thanks again for your suggestion.

Mrs. Rey sends her very best regards, and we both are looking forward to seeing you in a near future.

Sincerely yours



