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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.32

N MISCELLANEOUS PR&CO. 1942-43

December 22nd, 1943

Mr. Roy R. Neuberger  
22 East 88th Street  
New York, N.Y.

Dear Mr. Neuberger,

We wish above all to please you and to let you have "The Builder" - which is a magnificent picture - at the lowest price possible. Therefore, in order to make the purchase easier for you, we take it upon ourselves to give you a 20% reduction which means leaving the picture at \$2,000.00.

It is impossible for us to discuss prices with the artist as you know for yourself what his reactions are in such cases. We are obliged to place him before the 'fait accompli'.

We do hope you will understand our effort and with our best Greetings of the Season and kindest regards to both you and Mrs. Neuberger, we beg to remain,

Very sincerely yours,  
PAUL ROSENBERG & CO.

Paul Rosenberg

PR/S



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Paul Rosenberg

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December 15th, 1943

Miss Beatrice Winsor  
Director  
NEWARK MUSEUM ASSOCIATION  
49 Washington Street  
Newark, New Jersey

Dear Miss Winsor,

"The Builder" by Max Weber has just been returned to us and will be added to "The Tree Trunk" when it is called for.

The price of "The Builder" is \$2,500.00. However, if your museum is interested in it and wishes to acquire it, I will see what I can do to help this purchase be made possible. I am indeed glad it came back just in time so that you may choose between these two very fine examples of Max Weber's work.

Very sincerely yours,

Paul Rosenberg

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Formerly

Formerly

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November 16, 1943

Mr. Roy Neuberger  
22 East 83th Street  
New York, N. Y.

Dear Mr. Neuberger,

I wish to acknowledge your check in full payment  
of a Milton Avery picture, "Young Artist" which I had the pleasure  
of selling you for Four Hundred Dollars.

With thanks, believe me,

Very sincerely yours,

Paul Rosenberg

PR:CR

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Formerly

Formerly

22

November 11th, 1943

Mr. Roy E. Neuberger  
22 East 83th Street  
New York, N.Y.

Dear Mr. Neuberger,

In accordance with your wish I am sending you by the bearer the painting by Abraham Rattner, "1492", of which please find enclosed invoice.

At your request I am also enclosing the invoice for the painting by Milton Avery, "Young Artist", which I had the pleasure to sell you.

I wish to take this opportunity to tell you how much I enjoyed the visit of both you and Mrs. Neuberger, and with all kind wishes, believe me,

Very sincerely yours,

Paul Rosenberg

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STATEMENT

November 11th, 1943

Mr. Roy R. Neuberger  
22 East 88th Street  
New York, N.Y.

One painting by Milton AVERY

"Young Artist"

\$400.00  
4.00 N.Y.C. Sales Tax  
\$404.00  
(Four Hundred &  
Four Dollars)

Oil on canvas.  
40 x 30 inches.  
Painted in 1943.  
Exhibition: Recent Paintings by Milton Avery,  
Paul Rosenberg & Co., New York, June 1st to  
June 26th, 1943, No.14.

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STATEMENT

November 11th, 1943

Mr. Roy R. Heubinger  
22 East 88th Street  
New York, N.Y.

One painting by Abraham RATNER

"1 4 9 2"

\$500.00  
5.00 N.Y.C. Sales Tax  
\$505.00  
(Five Hundred &  
Five Dollars)

Oil on canvas.  
25 1/2 x 31 1/2 inches.  
Painted in 1943.  
Exhibition: Recent Paintings by Abraham Rattner,  
Paul Rosenberg & Co., New York, May 4th to May  
29th, 1943, No.11.



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October 9th, 1943

Mr. Roy R. Neuberger  
22 East 88th Street  
New York, N.Y.

Dear Mr. Neuberger,

I beg to confirm by this letter the sale I had the pleasure to make to you of one of Marsden Hartley's most famous and important works, "Last Supper - Nova Scotia", of which I take the liberty of enclosing invoice.

It is also understood that you are kind enough to lend this picture to the Phillips Memorial Gallery in Washington for their forthcoming Hartley Exhibition and that the picture will be listed in the catalogue as lent by you. I have asked Mr. Duncan Phillips to send you a copy of the catalogue.

I hope both you and Mrs. Neuberger will derive great pleasure from this truly magnificent example which was so dear to the artist himself.

With kindest regards, believe me,

Very sincerely yours,

Paul Rosenberg

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STATEMENT

October 9th, 1943

SOLD TO:-  
Mr. Roy E. Neuberger  
22 East 88th Street  
New York, N.Y.

One painting by Marsden HARTLEY

"Last Supper - Nova Scotia" \$1800.00

N.Y.C. Sale's Tax 18.00  
\$1818.00

Size: 29 7/8 x 41 inches.



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September 30th, 1943

Mr. Karl Nierendorf  
NIERENDORF GALLERY  
53 East 57th Street  
New York, N.Y.

Dear Mr. Nierendorf,

Will you be good enough to remit to Messrs. Paul Rosenberg  
& Co., the paintings by Marsden Hartley which this artist left in  
your custody some time ago.

Thanking you in advance, believe me,

Sincerely yours,

*Norma Berger*

Norma Berger

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July 22nd, 1943

Sir Kenneth Clark  
Director  
NATIONAL GALLERY  
Trafalgar Square  
London, England

Dear Sir Kenneth,

I have not heard from you for a very long time and I trust that both you and Lady Clark are keeping well.

I have just acquired one of Degas's most magnificent paintings. It measures - without the frame - seven feet long by thirty six inches high and represents four dancers. It is not at all like Degas' early period but rather a later period. I am quite sure that you would love such a picture and I can only regret that at the present time you are not able to buy outside of England because I know you would be very interested in seeing this painting included amongst the collection of the National Gallery. If you happen to have the small book on Degas written by Georges Groppe, curator of the Musée Rodin, you will find it reproduced at the bottom of page 33.

Here, everything is the same. Good pictures are very difficult to find and there is a big demand for them. Buyers exceed sellers.

With kind remembrances, believe me,

Very sincerely yours,

Paul Rosenberg

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Formerly

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June 26th, 1943

Mr. J. C. Nichols  
310 Ward Parkway  
Kansas City, Mo.

Dear Mr. Nichols,

On behalf of Mr. Harold Parsons we take pleasure in sending you the photo of a magnificent painting by Corot, "Italian Girl at Fountain". You will find attached all the data concerning this picture. I would indeed be delighted if it should enter your great institute and I would be very honored to be represented by such a marvelous example of this great artist's work.

Very sincerely yours,

Paul Rosenberg

PR/ED

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May 1st, 1943

Mr. Karl Hierendorf,

I have received your letter together with your contribution and I want to take this opportunity to express my deepest gratitude for your generous gesture. It is indeed rare to find people of other faith who understand so well and fully the disastrous situation of the Jews in Europe. I am sure that the United Jewish Appeal will be greatly touched by your contribution which I have already forwarded to them.

With personal thanks, believe me,

Very sincerely yours,

Paul Rosenberg

Mr. Karl Hierendorf  
HIERENDORF GALLERY  
53 East 57th Street  
New York City, N. Y.

PR/SD



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STATEMENT

April 8th, 1943

SOLD TO:-  
Mr. Roy L. Neuberger  
22 East 88th Street  
New York City, N. Y.

One painting by Abraham RATTNER

"April Shower"

\$900.00  
9.00 (N.Y.C. Sales Tax)  
\$909.00  
(Nine Hundred &  
Nine Dollars)

Oil on canvas.  
Painted 1939.  
Size: 32x29 1/2 inches.

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April 7th, 1943

Mr. Roy R. Neuberger  
22 East 68th Street  
New York City, N. Y.

Dear Mr. Neuberger,

In accordance with your instructions of today I shall deliver to your home tomorrow, one painting by Abraham Rattner, "April Shower", which we had the pleasure to sell you.

I also wish to confirm the fact that we have offered you the painting, "Columbus 1492", for \$500.00 and that you may purchase it for this price any time until May 4th unless, of course, we sell it elsewhere.

We are planning an exhibition of Rattner's works from May 4th to May 29th and we will be deeply grateful if you will kindly consent to lend "April Shower" for this exhibition.

You will find enclosed invoice covering the painting which I am taking the liberty of sending along with this letter.

I am very pleased to have sold you this fine Rattner and I hope it will afford you and Mrs. Neuberger much pleasure.

Sincerely yours,  
PAUL ROSENBERG & CO.

Alexander Katsman

AK/SD



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**NIERENDORF GALLERY NEW YORK CITY**  
FIFTY-THREE EAST FIFTY-SEVENTH STREET - TELEPHONE PL 3-6873

Mr. Paul Rosenberg  
16 East 57th Street  
New York City

February 25, 1943

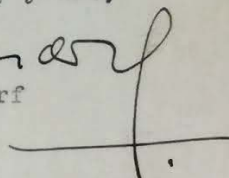
FEB 25 1943

Dear Mr. Rosenberg;

Thank you very much for your letter of February 18th. As you are a leading art dealer and I have published several books and written many articles about art, I think we do not need to give lectures to each other. I am sorry that you misunderstood the idea of my planned exhibition and I hope you will come to see it when it is open.

Very sincerely yours,

*Karl Nierendorf*  
Karl Nierendorf



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February 18th, 1943

Mr. Karl Hierendorf  
HIERENDORF GALLERY  
18 East 57th Street  
New York City, N. Y.

Dear Mr. Hierendorf,

I have your letter of February 15th requesting the contribution of a painting for your exhibition with the title "CLASSICAL EXPRESSIONISM". I don't quite grasp what you mean by: "as far as they express a strong emotion of the artist" as, in my opinion, a great artist always expresses himself with a strong emotion. I am therefore very much afraid that I have nothing that would fit in with your idea and beg to remain,

Sincerely yours,

Paul Rosenberg

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**NIERENDORF GALLERY NEW YORK CITY**  
EIGHTEEN EAST FIFTY-SEVENTH STREET - TELEPHONE PLAZA 3-6873

FEB 16 1943

Paul Rosenberg & Company  
16 East 57th Street  
New York City

February 15, 1943

Dear Mr. Rosenberg;

The Nierendorf Gallery is planning an exhibition with the title "CLASSICAL EXPRESSIONISM". This show will include not only figures but also landscapes as far as they express a strong emotion of the artist. The exhibition will not include any examples of the so called Fauves epoch or of the corresponding "wild" German Expressionism, but will concentrate on the more mature and more moderate phase of the style.

I would be grateful if you could contribute a painting which would fit in with this idea. The exhibition will open on Tuesday, February 23rd, and will last for about a month.

Very sincerely yours,

*Karl Nierendorf*  
Karl Nierendorf

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January 19th 1943

Mr. M. James  
NATIONAL GALLERY OF ART  
Washington, D. C.

Dear Mr. James.

I am hastening to return your cheque for 50 cents covering the cost of a catalogue for the Loan Exhibition of Paintings by Cézanne.

This catalogue was billed to you without my knowledge and I can assure you I am too delighted to have the National Gallery of Art receive a catalogue for its library.

Sincerely yours,

Paul Rosenberg

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January 8th, 1943

NATIONAL CITY BANK  
7 West 51st Street  
New York City, N. Y.

Gentlemen:

We are enclosing two cheques No. B-119194 and No. L.A.B. 3149 which you will kindly deposit to the blocked account of Mr. Pierre Loeb, whose residence is in Cuba.

These cheques are in settlement of a damage claim to a painting belonging to Mr. Loeb. We would thank you to notify him of this deposit.

Very truly yours,  
PAUL ROSENBERG & CO.

Alexander Katzen  
Business Manager

AK/SD

Copy to: Mr. Pierre Loeb  
Mr. E. Luzzatto

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.B.32

November 21st, 1942

NATIONAL CITY BANK  
9 West 51st Street  
New York City, N. Y.

Gentlemen:

Please find enclosed two (2) cheques as follows:-

Cheque No.L.A.R 2926, drawn to the account of the Commercial Union Assurance Company, Limited, on the Irving Trust Company, for the sum of \$150.00 and

Cheque No.R-119194, drawn to the account of the North British & Mercantile Insurance Co., Ltd., on the Bank of the Manhattan Company, for the sum of \$150.00.

Will you kindly deposit these two cheques totaling \$300.00 to the account of Mr. Pierre Loeb, whose address is:-

J.452 - Apartamento 18  
Esq. 21  
Vedado - Habana  
Cuba

Will you also please confirm receipt of this letter and cheques.

Very truly yours,  
PAUL ROSENBERG & CO.

Alexander Katman  
Business Manager

Copy to:- Mr. Pierre Loeb  
Mr. Ettore Luuato

AK/SD



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OFFICE OF THE DIRECTOR

THE NATIONAL GALLERY OF CANADA  
OTTAWA

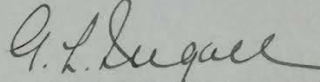
AUG 27 1942

August 25, 1942.

Dear Sir,

In the absence of the Director,  
I wish to acknowledge your letter of August  
24th, which will be brought to Mr. McCurry's  
attention as soon as he returns to the office,  
sometime next week.

Yours truly,

  
G. L. Ingall,  
For Director.

Paul Rosenberg, Esq.,  
16 East 57th Street,  
NEW YORK CITY,  
U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 24th, 1942

Mr. H. O. McCuny  
Director  
The National Gallery of Canada  
Ottawa, Canada

Dear Mr. McCuny,

Last Friday I saw Mr. Laugier concerning the letter addressed to him in which you communicated my reply to you. I would like to point out that I had the pleasure of your visit on Friday June the 5th and that up to the moment when I received your letter I never had a word from you saying that your trustees or members of your committee were agreeable to my idea of undertaking an exhibition of painters of the 20th Century.

In the course of our conversation you said you would write me about it and if you had done so I would have let you know ahead of time that we had decided to put the exhibition off for the reasons pointed out in my letter.

You say you object to my reason that it is very difficult to secure paintings of the 19th Century and that it is no more difficult than the pictures which came over from South Africa or from Poland. You are astonished that there should be any difficulty concerning French pictures. I must remind you that the paintings coming from the different countries you mention are of no great value while on the other hand the 20th Century pictures are universally appreciated and have a great value. This is the reason why the owners are making such difficulties when it comes to lending them outside of the country and they do not wish to run any risks.

A fine picture by Cézanne, as you most certainly know, may be worth as much as \$60,000 and even more. A Renoir can be placed in the same category. On the other hand one must not forget that if the pictures are insured against all risks this does not include war risk and if any accident should occur, either by two trains running into each other, explosion of a munitions train, etc. the insurance companies will start arguing that it is a war risk.

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The reason why we decided not to hold the exhibition is the one indicated in my letter. You can easily understand, therefore, that if we do not hold an exhibition in New York there is even less chance of having it in Ottawa. I would like to mention also that the location of the National Academy of Design is not ideal as it is quite far uptown and would not bring in enough to cover the cost of putting together such an exhibition. The period assigned is also too early in the season. Anyhow, Mr. Laugier and myself have decided to try and find a more suitable location, in the center of town. We will include all painters, even those who went to Germany. I have in mind a certain place where I shall call in the next few days and if we come to an arrangement it might be possible to send the show to you. However, I must call your attention to the fact that all the expenses, including packing, transportation and insurance, will be very costly. If you are willing to bear the cost in the event that the exhibit takes place, we shall be only too glad to let you have it.

But I cannot accept that you say the objection is on my part. I am devoted to the cause, I am devoted to art and when things are possible I do them.

Now to come back to the pictures from 1870. I can assure you it quite impossible to get owners to lend their paintings. In my letter I stated why. The slightest enquiry by you will prove this to be exact. Most of the owners have already sent their pictures in Middle West Institutions. Some have even put them in vaults; others do not wish to run any risk for the future not knowing what may happen in these troubled times. If I hold, in my own galleries, an exhibition of Cézanne's works, I do not need a great quantity of paintings and owners in New York are always willing to lend in the city but very seldom out of town.

I thought I had to write you this letter, feeling that you had misunderstood me and you thought I was trying to get away from organizing something very fine for Canada and Fighting France. I always do what is right but, unfortunately, not possessing personally all the pictures, I have to ask the cooperation of those who have them.

Remain assured that I appreciate fully your desire to help and that I admire your enthusiasm. I shall do everything in my power to satisfy you and satisfy France Forever who is always in need of funds. I want you to know also that I appreciate deeply any nation who pays a tribute to the great masters of my country. Therefore, I hope to be in a very short time able to let you know if I am in a position to organize this show and inform you of the date it will be held in New York and at what approximate date it can be held in Canada.

I think I have made clear every point on this matter and with kindest regards, believe me,

Very sincerely yours,

PR/SD

Paul Rosenberg



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 17th, 1942

Mr. H. O. McCuny  
Director  
The National Gallery of Canada  
Ottawa, Canada

Dear Mr. McCuny,

In reply to your letter of August 12th I am very sorry to inform you that in view of the fact that we find it impossible to exhibit artists who have been in Germany and also because it is not the French custom to condemn people without first giving them a hearing (we leave that to the Nazis), we have decided not to hold the 20th Century Exhibition we had planned for the fall.

Your suggestion to include a few of the great painters since 1870 appears to me rather difficult to realize because first of all a great number of important collectors in this country and especially more so in New York have decided to send their pictures far away in Middle West institutions for safety; those in New York who have kept them have stored them in vaults and would not readily accede to have their paintings travel in October or November what with the uncertainty of present conditions and means of transportation as they are now. On the other hand one must bear in mind the great expense that would be involved for insuring such a collection. You can see by all this the numerous difficulties we encounter nowadays in arranging art manifestations although I, personally, think they are very useful for the cause.

Instead of the 20th Century Exhibition I have in mind to organize possibly an exhibition of the works by Cézanne for the benefit of Fighting France. Of course I do not know if I will succeed although there is a sufficient number of his paintings in New York state and the neighboring states to make it possible.

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I am therefore very sorry not to be able to help you but I will think the matter over and see what can be done on a much smaller scale.

With kindest regards, believe me,

Sincerely yours,

Paul Rosenberg

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OFFICE OF THE DIRECTOR

THE NATIONAL GALLERY OF CANADA  
OTTAWA

August 12, 1942.

Dear Mr. Rosenberg:-

How is the French Exhibition progressing? I hope you have not forgotten our tentative arrangements to have the collection here after New York. I have made good progress with our people here and I feel sure the exhibition will receive a warm welcome from our Government and a most enthusiastic one from the public.

Are you in a position now to indicate just what artists will be included and how many works of each? If I could have this information I could form some idea of the probable cost and submit the project for final approval here.

Miss de Miribel and other members of the Fighting France movement here were in to see me a few days ago and we agreed that if possible the Canadian exhibition might also extend backward beyond the School of Paris and include a few of the great ones since 1870. What do you think?

Have the opening and closing dates of the New York show been fixed yet. I want to see how I can best arrange my schedule to give the French Exhibition a preferred position on it.

With kindest regards to Miss Rosenberg and yourself,

Sincerely yours,

Paul Rosenberg, Esq.,  
16 East 57th Street,  
New York, N. Y.

McC:MAW



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July 31st, 1942.

Mr. Roubout Van Riemsdijk, M.L.L.,  
Netherlands Information Bureau,  
10 Rockefeller Plaza,  
New York, N.Y.

Dear Mr. Van Riemsdijk:

In connection with our recent conversation in regard to a Van Gogh Exhibition, I am sending you herewith a list of owners of Van Gogh paintings. The list comprises both private collectors and public institutions holding fine examples of the artist's work.

I am sure if you communicate with these individuals and institutions you will find them most considerate and generous.

If I can be of any further service to you, kindly let me know

Very truly yours,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST OF VAN GOGH PAINTINGS AND THEIR OWNERS

LE CAFE DE NUIT	Mr. Stephen C. Clark 46 East 70th St. New York, N.Y.
JARDIN PUBLIC A ARLES	Mr. Jakob Goldschmidt Hotel Savoy Plaza New York, N.Y.
LE PASSAGE INFERIEUR DU CHEMIN DE FER	Mr. Erich Maria Remarque 1050 Hillis Ave., Westwood West Los Angeles, Cal.
PORTRAIT DU DOCTEUR GACHET LE PONT DE FER DE TRINQUETAILE	Mr. Siegfried Kramarsky 101 Central Park West New York, N.Y.
L'ARLESIENNE	Baronne de Goldschmidt-Rothschild Hotel Volnay New York, N.Y.
LES BEES DANS LA PLAINNE D'ARLES	Toledo Museum of Art Toledo, Ohio
PAYSAGE A SAINT-REMY	Miss Eleonora von Mendelssohn 57 East 73rd Street, New York, N.Y.
LA PLAINNE D'AUVERS	Mr. & Mrs. Marshall Field 740 Park Ave. New York, N.Y.
LES PAVEURS	Miss Elizabeth Hudson Colony Club Park Ave. & 62nd St., New York N.Y.
LES IRIS	Dr. & Mrs. David M. Levy 300 Park Ave. New York, N.Y.
L'ESCALIER A AUVERS	City Art Museum Forest Park St. Louis, Missouri
OLIVIERS	William Rockhill Nelson Gallery 4525 Oak Street Kansas City, Missouri
STARRY NIGHT	Museum Of Modern Art West 53rd Street New York, N. Y.



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JARDIN PUBLIC A ARLES

Phillips Memorial Gallery  
1800 Twenty-first St., N.W.,  
Washington, D. C.

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BRAQUE  
MATISSE  
PICASSO  
ROUAULT  
BONNARD  
VUILLARD  
LEGER  
CHAGALL  
MASSON  
MIRO  
DUFFY  
WLAMINCK  
UTRILLO  
SEGONZAC  
MARQUET  
OZENFANT  
MATTA  
KISLING  
DE LA FRESNAYE  
MARIE LAURENCIN  
SOUTINE  
DERAIN  
PIERRE ROY  
YVES TANGUY  
MODIGLIANI  
H. ROUSSEAU (mort)  
LAPRADE

CHIRICO  
VALMIER  
~~VAN DORTEN~~  
VALLATON  
DALI  
GROMMAIRE  
JUAN GRIS  
DELAUNAY  
GLEIZE  
ANDRE LHOTE  
MANE-KATZ  
SELIGMANN  
PASCIN  
AL. ANDRE  
DUFRESNES  
CHRISTIAN BERARD

*Lucret*  
*Paul Duchamp*  
*Herbier*  
*Redupin*  
*Max Ernst*  
*Suzanne Valadon*

*National Academy*

*Not Dead*

*Bignon*  
*in*  
*an email*  
*in 1932*  
*list*



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*National Academy*

**PUBLISHERS PRINTING COMPANY**

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CHICKERING 4-7400

The foregoing prices include the prevailing City Sales Tax, nor any subsequent taxes which may be levied by the Municipal, State or Federal Government.

*The William Bradford Press*

May 22nd  
1942

Respectfully yours,

Paul Rosenberg,  
16 East 57th St.,  
New York, N. Y.

PUBLISHERS PRINTING COMPANY

*Ernest M. Steinhilber*

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Paul Rosenberg

Page #2.

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Respectfully yours,

PUBLISHERS PRINTING COMPANY

By

*Eugene M. Ettenberg*  
Eugene M. Ettenberg

EME/M

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NATIONAL ACADEMY OF DESIGN

DEPARTMENT OF EXHIBITIONS  
1083 FIFTH AVENUE  
NEW YORK, N. Y.

MAY 11 1942

JOHN TAYLOR ARMS, DIRECTOR

TELEPHONE ATWATER 9-8508-9

May 8, 1942

Mr. Paul Rosenberg  
Paul Rosenberg and Company  
16 East 57th Street  
New York City

Dear Mr. Rosenberg:

We, at the Academy, are all so pleased that you are enthusiastic about having your exhibition for "France Forever" shown in our galleries, for, I assure you, we are most enthusiastic over the prospect of having it there.

I have been out-of-town all week or your letter suggesting a discussion of details, would have been more promptly answered. As I am spending four days a week on some drawings for the Navy Department, it leaves me only Wednesdays for my other engagements and obligations. If it is convenient for you, I should like very much to call on you at your office, next Wednesday morning at ten-thirty. I have had an eleven-thirty engagement for that day for some time, which is why I take the liberty of suggesting an exact hour. If this is impossible, or inconvenient, for you, please let me know and I shall do my best to rearrange my time.

Very sincerely yours,

*John Taylor Arms*



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JOHN TAYLOR ARMS  
WINTER STUDIO  
145 EAST 92ND STREET  
NEW YORK, N. Y.

MAY 2 - 1942

May 1, 1942

Mr. Stephen Bowen  
Paul Rosenberg Gallery  
16 East 57th Street  
New York City

My dear Mr. Bowen:

Your letter of April 25th has just reached me as mail addressed to me at the National Academy of Design was held against my return from a trip which took me rather far afield.

I am very glad indeed that the terms in regard to the France Forever Exhibition have been accepted, and we, at the National Academy of Design, will be in touch with you later as regards further details.

I had had some idea that no paintings were to be included in this exhibition, but now I understand there are to be about one hundred. About how many feet of wall space will you require for the entire show, and the approximate number of running feet which it will require for a proper presentation? I shall be very glad to talk over these details with you at your convenience.

Sincerely yours,

*John Taylor Arms*

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NATIONAL ACADEMY OF DESIGN

DEPARTMENT OF EXHIBITIONS

1083 FIFTH AVENUE

NEW YORK, N. Y.

JOHN TAYLOR ARMS, DIRECTOR

TELEPHONE ATWATER 9-8508-9

April 16, 1942

Mr. Stephen Bowen, Director  
Paul Rosenberg and Company  
587 Fifth Avenue  
New York City

My dear Mr. Bowen:

In answer to your letter of April ninth, addressed to Mr. Nichols at the National Academy of Design, and which Mr. Nichols turned over to me as Director of Exhibitions, I can say that the Academy would be glad to offer gallery space to you for the purpose you mention, under certain conditions. These conditions are imposed on us by the schedule of events already slated for the coming year, which calls for an architectural and a print exhibition to be held in the galleries of the Academy from about October sixteenth through all of November. This is part of the Academy's annual and most important exhibition which has, in the past, taken place in conjunction with that of paintings and sculpture, but which, this year, because of the gallery facilities, has been divided so as to give more place for all divisions, that of painting and sculpture being now on exhibition. This is, as you can well see, a show for the weeks you suggest, which can be neither postponed nor curtailed, but I can offer you gallery space from the middle of September to the middle of October if this suits your convenience.

I am also obliged to state the other condition which is in conformity with the policy of the Academy in arranging for gallery space in extra-curricula exhibitions, namely that any such organization shall make itself responsible for the gallery lighting during the period of the exhibition and for sales people and attendants during the time the show is on the walls.

I shall appreciate hearing from you, at your early convenience, if these terms can be met with, and, in this case, will you advise me so that we can arrange a meeting for the discussion of details.

Sincerely yours,

*John Taylor Arms*



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*Walter Ar*

May 2nd, 1942

Mr. John Taylor ARMS  
Winter Studio  
145 East 92nd Street  
New York City, N. Y.

Dear Mr. Arms,

I beg to acknowledge receipt of your letter of May 1st addressed to Mr. Bowen in connection with the Exhibition of 20th Century French Paintings to be held at the National Academy of Design.

I am very happy indeed that this great manifestation is to take place in your splendid rooms. There will be approximately 100 canvasses and some sketches, all by outstanding painters who lived in Paris. It is impossible for me at the present time to let you know how much wall space will be needed as it is possible that some very important pictures might be included in order to make this manifestation the greatest yet held in this country of these artists.

I shall personally discuss this matter with you and would be delighted if you could give me an appointment at your convenience so that we can arrange all the preliminary details of this show, as I am in charge of everything on behalf of France Forever.

Thanking you again for your most kind cooperation, believe me,

Very sincerely yours,

Paul ROSENBERG

PR/SD

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April 25th, 1942

Mr. John Taylor ARMS  
Director  
NATIONAL ACADEMY OF DESIGN  
1085 Fifth Avenue  
New York City, N. Y.

Dear Mr. Arms,

Thank you for your very kind letter of April 16th regarding the use of the galleries for the Free French movement. What you have proposed in your letter is entirely acceptable and you will be addressed regarding this directly from a member of the Free French group.

I assure you I am most grateful for your very kind consideration of this important enterprise and hope soon to have the pleasure of meeting you.

Sincerely yours,

Stephen BOWEN  
Director

SB/SD



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NATIONAL ACADEMY OF DESIGN  
Department of Exhibitions  
1083 Fifth Avenue  
New York, N.Y.

John Taylor Arms, Director

Telephone ATwater 9-8508-9

April 16, 1942

In answer to your letter of April ninth, addressed to Mr. Nichols at the National Academy of Design, and which Mr. Nichols turned over to me as Director of Exhibitions, I can say that the Academy would be glad to offer gallery space to you for the purpose you mention, under certain conditions. These conditions are imposed on us by the schedule of events already slated for the coming year, which calls for an architectural and a print exhibition to be held in the galleries of the Academy from about October sixteenth through all of November. This is part of the Academy's annual and most important exhibition which has, in the past, taken place in conjunction with that of paintings and sculpture, but which, this year, because of the gallery facilities, has been divided so as to give more place for all divisions, that of painting and sculpture being now on exhibition. This is, as you can well see, a show for the weeks you suggest, which can neither be postponed nor curtailed, but I can offer you gallery space from the middle of September to the middle of October if this suits your convenience.

I am also obliged to state the other condition which is in conformity with the policy of the Academy in arranging for gallery space in extra-curricula exhibitions, namely that any such organization shall make itself responsible for the gallery lighting during the period of the exhibition and for sales people and attendants during the time the show is on the walls.

I shall appreciate hearing from you, at your early convenience if these terms can be met with, and, in this case, will you advise me so that we can arrange a meeting for the discussion of details.

Sincerely yours,

John Taylor Arms



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April 9th, 1942

Mr. Hobart NICHOLS  
President  
NATIONAL ACADEMY OF DESIGN  
1083 Fifth Avenue  
New York City, N. Y.

Dear Mr. Nichols,

In accordance with our conversation of yesterday on behalf of France Forever, I am writing to advise you regarding plans of the exhibition about which I spoke to you.

The exhibition will include all the prominent French artists who have not only illuminated France but have inspired the whole world to a love of "Liberté Egalité Fraternité". It will be given for the purpose of raising funds for the Free French movement. There will be about 100 paintings and a certain amount of sculpture. All services in connection with the exhibition will be voluntary and the entire proceeds turned over to the Free French. As the season is drawing to a close when most profit might be derived from such an exhibition we would like, if same could be arranged in accordance with your plans, to hold the exhibition next fall - possibly in October or November - to run for a period of four weeks.

A large group of sponsors will be gathered together and an auspicious opening will be held for which tickets will be sold, the price to be determined later. Thereafter, an admission fee of fifty cents or one dollar will be charged.

On behalf of France Forever I wish to express our gratitude to you and to your Council for your consideration of this important request and to assure you that the whole enterprise will be handled and conducted in the most exemplary manner. I recall to you again that we are responsible for the arrangement of the Renoir Exhibition held last November and December.

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I also wish to take this opportunity to express to you my deep personal appreciation for your very kind and courteous reception and to repeat again the enjoyment and pleasure I had in seeing your magnificent gallery.

Sincerely yours,

Stephen BOWEN  
Director

SB/SD