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O'Keeffe

cc: Mr. Wheeler

November 6, 1945

Dear Georgia:

I believe we have finally found a solution of the schedule problem which should not interfere with your plans. An American group exhibition had been planned to open on May 14th, and continue until August 25th. I suggested to Monroe that this might be transferred to October, and the planned opening of your exhibition be advanced until spring, in order to allow you to leave with a free mind for Abiqui. There is a further advantage to this change in the fact that a somewhat larger wall space would be available, since the American show was to be hung on the third floor instead of the ground floor.

Laura and I are both delighted to hear that you will be back with us shortly. Since you hope to be here the tenth, I am addressing this to you at the apartment.

I hope this new plan will put the whole matter to rights. We look forward to seeing you.

As ever,

Georgia O'Keeffe
59 East 54th Street
New York, N.Y.

JJS:ja

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October 29, 1945

Dear Georgia:

I am very sorry about the change of dates and I hope we will be able to straighten everything out.

The postponement of your exhibition from late January, as originally considered, to October was a consequence of circumstances entirely behong our control. The material we had hoped to get from Europe for the Chagall show was impossible to obtain due to conditions abroad. As a result our whole schedule had to be moved along. The Chagall show, planned for October, was postponed until March 26, and the American group exhibition, originally set for November, was moved to May.

I can understand how you feel about leaving New Mexico. I did not have any intention of asking you to do so. I had thought we could make all preparations for the exhibition and have the catalog in press before you would leave in the spring. I am sure this could be done.

Now I hope we will be able to manage something which will permit you to be in New Mexico in October and still be present for the opening of the show. But another change in the exhibition schedule requires another meeting of the Exhibitions Committee. We have asked Mr. Goodwin to call one and I hope I will have some word for you in the next few days. Meanwhile, we are anxious to do everything we can to arrange to schedule the exhibition at the time most satisfactory for you.

In weather like this Abiquiu must be even better than usual. Nevertheless we look eagerly to seeing you back here soon. And meanwhile Laura joins me in sending our love.

Sincerely,

Miss Georgia O'Keeffe
Abiquiu
New Mexico

JJS:bk

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October 9, 1945

Dear Georgia:

I am sorry for not having written you some time ago. I have been involved with the Stuart Davis exhibition. The catalog and picture selection seem to have taken all my time the last three weeks.

About three weeks ago it was finally decided to change the time of your exhibition from March until October next. I was personally very disappointed but Monroe felt this was a better date. It was brought to the Policy Committee and they made the final decision in the matter.

Now at least there will be no need to rush matters. And although I was impatient to have the show this spring, in the end it will probably work out to its best interest.

Laura had a letter from Mary Callery saying how much she was enjoying Abiquiu, company, steaks, landscape, work, and we believe she is due back shortly, and believe we will have more news of you. But at the same time when you have a moment, do drop me a note, and Laura joins me in sending you our love.

As ever,

Miss Georgia O'Keeffe
Abiquiu
New Mexico

JJS:bk

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July 30, 1945

Dear Georgia:

This morning I had a note from Dan Rich telling me that the letters were being shipped from the Art Institute. I am very grateful to you for the permission to use them in connection with the catalog and the show.

Also on Thursday I met Miss Holtman and she gave me the keys to the back door and your bedroom closet. And Friday morning I phoned Andrew to say that he could reach me any time he had need of them at the Museum telephone number.

I am very eager to get to work on your material. But I don't think you should consider returning any earlier than you had planned. There will be plenty of time. There is no possibility of advancing the date of the exhibition. The schedule is chock-full till March due to the decision to hold the Museum Collection on two floors until January. I will let you know at once when a definite date is set.

As I said, I look forward impatiently to the work on the catalog and with the pictures, particularly that part of it which will require your presence in New York, but I do not want to cut your stay at Abiquiu unnecessarily short.

All Laura's and my warmest regards to you. I will write you again very shortly.

Sincerely,

Miss Georgia O'Keeffe
Abiquiu
New Mexico

JJS:bk

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Fraenkel

WHITNEY MUSEUM OF AMERICAN ART

cc: Miss D. Miller

(Owns The Wave - also referred to as Blue Sea.)

May 24, 1946

Dear Mrs. Fraenkel,

It was very gratifying to receive your generous note of May 6 offering the loan of your O'Keeffe for our exhibition. Unfortunately by that time our loans had all been bespoken and limitations of wall space prevented us from increasing our exhibition list.

I hope you have had an opportunity to visit the exhibition. And permit me to thank you again on behalf of the Museum and the Department of Painting and Sculpture for your kind offer.

Very sincerely yours,

Alice M. Sharkey
Registrar

Mrs. Osmond K. Fraenkel
25 West 11th Street
New York 11, N.Y.

JJS:ja

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MAY 3 1946

O'Keeffe
Mgt. Whitney -

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

FLORA WHITNEY MILLER, *President* JULIANA FORCE, *Director*

May 2, 1946

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Sweeney:

Mrs. Force has asked me to acknowledge your letter of May 1st, and to say that she will be happy to lend the Museum's painting by Georgia O'Keeffe, "Single Lily with Red," to your retrospective exhibition of Miss O'Keeffe's work.

I have filled out the lender's form and enclose it herewith.

Sincerely yours,

Alice M. Sharkey

Alice M. Sharkey
Registrar

AMS:MM
Enclosure

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O'Keeffe
Whitney
Force

cc: Miss Dudley

October 7, 1946

Dear Mrs. Force,

Permit me to thank you again formally on behalf of the Museum of Modern Art for the excellent little O'Keeffe Single Lily with Red which I already thanked you for personally. It provided a charming example of that phase of O'Keeffe's work and genuinely enhanced the floral representation.

With all warm regards,

Sincerely,

Mrs. Juliana Force
Whitney Museum of American Art
10 West 8th Street
New York 11, N.Y.

JJS:ja

Encl.-receipt

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O'Keeffe

cc: Miss Dudley

Fessler

April 20, 1946

Dear Mrs. Fessler,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate August 25th this year. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Pelvis with Distance.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

Mrs. James W. Fessler
Cosmopolitan Club
122 East 66th Street
New York 21, N.Y.

Encl. JJS:ja

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O'Keeffe

cc: Miss Dudley ✓ Fesler

April 26, 1946

Dear Mrs. Fesler,

I am very grateful to you for your prompt return of the lenders form for your painting by Georgia O'Keeffe. It will be listed as a loan of Mr. and Mrs. James W. Fesler, as you indicate. It is extremely good of you to cooperate with us in this.

Sincerely,

Mrs. James W. Fesler
The Cosmopolitan Club
122 East 66th Street
New York 21, N.Y.

JJS:ja

also -
4035 N. Pennsylvania St
Indianapolis, Indiana

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O'Keeffe

Fesler

THE MUSEUM OF MODERN ART
NEW YORK

DOROTHY B. DUDLEY, REGISTRAR

November 25, 1946

Mrs. James W. Fesler
4035 No.Pennsylvania Street
Indianapolis, Indiana

Dear Mrs. Fesler:

Your painting, "Pelvis with the Distance" by Georgia O'Keefe has been returned to us from the engravers. We understand that this painting is to be presented to the John Herron Art Institute in Indianapolis. Will you be kind enough to let us know if you wish to have the painting shipped to the Museum?

Your generosity in lending this painting to our exhibition has been greatly appreciated.

Very sincerely yours,

Dorothy B. Dudley

Registrar

DHD:ew

The O'Keeffe picture may be shipped to me at my home (address above) as it has not yet been given to the art museum

Thank you

Caroline Marmon Fesler
(Mrs. James W. Fesler)

Nov 29

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O'Keeffe
Fesler

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DOROTHY H. DUDLEY, REGISTRAR

November 25, 1946

Mrs. James W. Fesler
4035 No.Pennsylvania Street
Indianapolis, Indiana

Dear Mrs. Fesler:

Your painting, "Pelvis with the Distance" by Georgia O'Keefe has been returned to us from the engravers. We understand that this painting is to be presented to the John Herron Art Institute in Indianapolis. Will you be kind enough to let us know if you wish to have the painting shipped to the Museum?

Your generosity in lending this painting to our exhibition has been greatly appreciated.

Very sincerely yours,

Dorothy H. Dudley
Registrar

DHD:ew

The O'Keeffe picture may be shipped to me at my home (address above) as it has not yet been given to the art museum

Very truly,

Caroline Marmon Fesler
(Mrs JW Fesler)

Nov 29 46

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FESLER
O'Keeffe
Exhibition

19

January 6, 1947

Mr. and Mrs. James W. Fesler
4035 North Pennsylvania Street
Indianapolis, Indiana

Dear Mr. and Mrs. Fesler:

We have returned to you the painting listed on the enclosed receipt which you so kindly lent for the Georgia O'Keeffe exhibition. We should be most grateful if you would sign the receipt and return it to us in the attached envelope.

May I express to you our appreciation of your generosity in lending your painting for this important exhibition.

Very sincerely yours,

MW:w
Enclosures

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THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer and Vice-President*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

7/30

July 27, 1945

Dear Jim:

I have a letter from Georgia O'Keeffe informing me of your interest in the letters and suggesting that I send them on to you. They are being shipped at once by express collect. I know that you will find them revealing. I only wish I had known them at the time I wrote my catalogue.

With kindest regards to you and Laura,

Very sincerely yours,

Dan

Daniel Catton Rich
Director of Fine Arts

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
New York 19, New York

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago 3, Illinois

JJS:bk

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July 23, 1945

Dear Dan:

I had a letter today from Georgia regarding the letters which you suggested I should not fail to borrow from her for use in connection with the exhibition catalog. I don't think she liked giving them to me, still she very kindly agreed. I believe she is writing you herself about them. I am very anxious to see them. I am very grateful to you for having mentioned them to me.

With all best to Bert and you,

As ever,

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago 3, Illinois

JJS:bk

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July 31, 1945

Dear Dan:

I look eagerly to the receipt of the O'Keeffe letters. I am delighted that she has given me permission to make use of them. She has been very generous in putting all her materials at my disposal. I am impatient to get to work on it. Much thanks for your help.

With all kind regards to Bert and you,

As ever,

Mr. Daniel Catton Rich
Director of Fine Arts
Art Institute of Chicago
Chicago 3, Illinois

JJS:bk

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THE ART INSTITUTE OF CHICAGO

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DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

August 2, 1945

Dear Mr. Swee

been re-

ceived in Mr vacation.

He is expect shall bring

them to his

's letters

was shipped

. Rich

Mr. James Jo
Department
The Museum of Modern Art
New York 19, New York

Attachment is cy. of list of titles as of last week. Will send you cy. of revised list - corrected titles when done. J.J.S.

Miss Louise Lutz
The Art Institute of Chicago
Chicago 3, Illinois

JJS:mc

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THE ART INSTITUTE OF CHICAGO

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ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

August 2, 1945

Dear Mr. Sweeney:

Your two letters of July 31 have been received in Mr. Rich's absence from the city on his vacation. He is expected back on August 13 at which time I shall bring them to his attention.

The box containing Miss O'Keeffe's letters was shipped to you on July 30.

Sincerely yours,
Louise Lutz
Secretary to Mr. Rich

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
New York 19, New York

Miss Louise Lutz
The Art Institute of Chicago
Chicago 3, Illinois

JJS:mc

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August 7, 1945

Dear Miss Lutz:

Many thanks for your note of August 2 and the box containing the O'Keeffe letters which arrived this morning.

With kind regards,

Sincerely yours,

Miss Louise Lutz
The Art Institute of Chicago
Chicago 3, Illinois

JJS:mc

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O'K

Bement

June 8, 1946

Dear Mr. Bement,

I was very grateful to you for your telephone call to my office this morning. I had planned to phone you with regard to the book on Miss O'Keeffe on which I am working. Miss O'Keeffe herself recommended it. I knew from her letters to which I have had access what an important role you played in her development.

I wonder if you could have a late lunch with me sometime next week. I will phone you.

Very sincerely yours,

Mr. Alon Bement
200 West 57th Street
New York 19, N.Y.

JJS:ja

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THE MUSEUM OF MODERN ART
NEW YORK 19

Bement

June 6, 1946

Dear Mr. Bement,

I am enclosing the release issued to all the art reviewers at the time of the opening of Miss O'Keeffe's show. It includes certain excerpts from Mr. Sweeney's book on Miss O'Keeffe, which I thought might interest you.

Very truly yours,

Secr. to Mr. Sweeney

Mr. Alon Bement
200 West 57th Street
New York 19, N.Y.

Encls.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

June 6, 1946

Dear Mr. Bement,

I am enclosing the release to all the art reviewers issued at the time of the opening of Miss O'Keeffe's show, ~~It is a catalog including some~~ includes certain excerpts from Mr. Sweeney's book on Miss O'Keeffe, which I thought might interest you.

Very truly yours,

Joan Andrews

Secr. to Mr. Sweeney

Mr. Alon Bement
200 West 57th Street
New York 19, N.Y.

Encls.

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Cleveland

x-file Hanna
Cleveland Museum

cc: Miss Dudley

April 26, 1946

Dear Mr. Francis,

I am very grateful to you for your note regarding the O'Keeffe White Flower from the collection of Leonard Hanna, and I regret the trouble to which I am putting you in asking you to forward it at this time. I deeply appreciate your cooperation.

I also appreciate your generosity in offering us the White Flower in the Cleveland Museum, but due to serious limitation of wall space I am afraid I must forego the privilege of including it.

Very sincerely yours,

Mr. Henry Sayles Francis
Curator of Paintings
The Cleveland Museum of Art
Cleveland 6, Ohio

JJS:ja

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Chicago
Art. Inst

cc: Miss Dudley

October 7, 1946

Gentlemen,

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your generosity in lending your important and impressive

Black Cross, New Mexico

to our retrospective exhibition of Georgia O'Keeffe's work. It was of course one of the most striking canvases in the exhibition and throughout the showing a focal center of interest. We are deeply indebted to you for your cooperation and generosity in permitting us to include it.

Sincerely yours,

The Art Institute of Chicago
Michigan Avenue and Adams Street
Chicago 3, Illinois

JJS:ja

Encl.-receipt

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Chicago Art Inst.

cc: Miss Dudley

October 7, 1946

Gentlemen,

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your generosity in lending your important and impressive

Black Cross, New Mexico

to our retrospective exhibition of Georgia O'Keeffe's work. It was of course one of the most striking canvases in the exhibition and throughout the showing a focal center of interest. We are deeply indebted to you for your cooperation and generosity in permitting us to include it.

Sincerely yours,

The Art Institute of Chicago
Michigan Avenue and Adams Street
Chicago 3, Illinois

JJS:ja

Encl.-receipt

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Chicago - Art Inst -

cc: Miss Dudley

X-File: Chagall
O'Keeffe

leas orig -

March 26, 1946

Dear Mr. Sweet,

I am in receipt of your two letters of March 23rd with reference to the Georgia O'Keeffe Black Cross, New Mexico and the Marc Chagall The Praying Jew (The Rabbi of Vitebsk).

I am very grateful for your generous cooperation in lending us these two fine examples for our exhibitions.

In the case of the Chagall we understand that you will insure it for $4,000.00 and bill us later for the premium, covering one transit and the New York period of the exhibition, and that it will be shipped back to you together with the rest of the exhibition express collect with an express valuation of $500.00 placed on the box. We will of course assume all costs of packing, transporting and shipping from Chicago to New York and while the painting is in our galleries. You will be billed for return transit insurance premium.

In the case of the Georgia O'Keeffe Black Cross, New Mexico, we will of course assume all costs of packing and transportation and understand that you will insure the painting for $5,500.00 from the time it leaves your galleries until it returns, and that you will bill us for the premium.

If the Georgia O'Keeffe leaves May 1st this should give it ample time to reach us in time for our hanging about May 8th.

A catalog of the Georgia O'Keeffe exhibition is being prepared and we will be glad to send you the two copies you request for your files.

With all kind regards,

Very sincerely yours,

Mr. Frederick A. Sweet
Associate Curator of
Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

JJS:ja

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Chicago - (Rich)

cc: Miss Dudley

March 15, 1946

Dear Dan,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in the important retrospective exhibition of the work of Miss Georgia O'Keeffe which we plan to hold in the Museum. The exhibition is to open on May 14th and to terminate on August 25th, 1946.

Your major example of Miss O'Keeffe's work, Black Cross New Mexico, is essential to such an exhibition, and I hope you may see your way to lend it to us.

I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Encl.

JJS:ja

Sent w/covering letter 3-16-46.

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C O P Y

THE ART INSTITUTE OF CHICAGO

December 15, 1945

Dear Mr. Sweeney:

Mr. Rich asked me to reply to your letter of December seventh concerning the reproduction of the Chagall Rabbi.

First, let me say that our insurance does cover the picture while at the engravers. In connection with the thousand offprints of The Rabbi, you state that the printing can be arranged, but you do not state the price. We are very much interested to know the price before we make a final decision in this matter, as our reproduction department works on a very close margin. In this same connection, we are wondering if you are making a considerable overrun of this print for your own sale. If this is the case, we would rather buy prints directly from you, as our sales demand, than take a thousand prints at once. However, if you are not having an overrun for your reproduction department, we will take a thousand in order to get a good price. In either case the decision depends entirely upon the price.

At present we have no color reproduction of the Georgia O'Keeffe painting, Black Cross, New Mexico, and we would be interested in a similar overrun. The same conditions as for The Rabbi would apply to this. If you are making an overrun for yourself, we would like to buy the prints from you. If not, we would take a thousand prints if the price is suitable. In this case, likewise, we would like to know the price.

I would appreciate very much your having these figures sent on to us so that we may give you a prompt reply.

Very sincerely yours,

/s/ Lester B. Bridaham

Lester B. Bridaham
Secretary

LBB:MAM

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

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December 7, 1945

Dear Dan,

I telegraphed you December 5th about the color plate for The Rabbi of Vitebsk. Due to the pressure put on color engravers by advertisers in New York, it is very difficult to get any promise of deliveries. We thought we had succeeded in finding a solution by dividing the colored work between two engravers, but, happily in time, found that we could not depend for delivery on one of those we had chosen. We got in touch at once with the Donnelley Company through their New York office, and they have assured us that they will take care of the color plate of The Rabbi of Vitebsk and assured us that we would have it early in February. I assume your insurance covers the picture while at the engravers.

I have taken up the matter of the thousand offprints of the reproduction with Monroe, and the printing can be arranged as you suggest.

In connection with the Georgia O'Keeffe catalog, Monroe asked me to inquire if you would be interested in sharing the expense of a color plate of your Black Cross, New Mexico, 1929. Possibly you have already a color reproduction of this for desk sale on which a similar overrun could be arranged.

Many thanks to you for the Rousseau letter.

All best to Bert and you,

Mr. Daniel Catton Rich
Director of Fine Arts
The Art Institute of Chicago
Chicago 3, Illinois

JJS:ja

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	MoMA Exhs.	319.3

Bement

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO The Art Institute of Chicago
Michigan Avenue at Adams
Chicago 3, Illinois

Date September 15, 1943
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 30391

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Shipment of case containing letters by Georgia O'Keeffe		$3 54

Ordered by James Johnson Sweeney

Authorized by

For O'Keeffe exhibition - study purposes

Secr. to Mr. Sweeney

Alan Sweeney —
Museum
11 West 53 St
New York City

Mr. Alon Bement
200 West 57th Street
New York 19, N.Y.

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Bement

June 14, 1946

Dear Mr. Bement,

This is just to confirm in writing our conversation of this afternoon. Mr. Sweeney will plan on meeting you for luncheon at the Century Club on Wednesday, June 19th, at 1:30. I trust that this will be convenient. If not, do not hesitate to telephone on Wednesday morning.

Very truly yours,

Secr. to Mr. Sweeney

Alan Sweeney —
Museum of Modern Art
11 West 53rd St
New York City

Mr. Alon Bement
200 West 57th Street
New York 19, N.Y.

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O.K. -

Hoeppner

May 28, 1946

THE COSMOPOLITAN CLUB
122 EAST 66th STREET
NEW YORK 21, N. Y.

Mr. & Mrs. James W. Fesler
4035 No. Penn. St.
Indianapolis

To:

From:

I hav
WHITT

effe Book

fe's

New York 21, New York

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O'K -

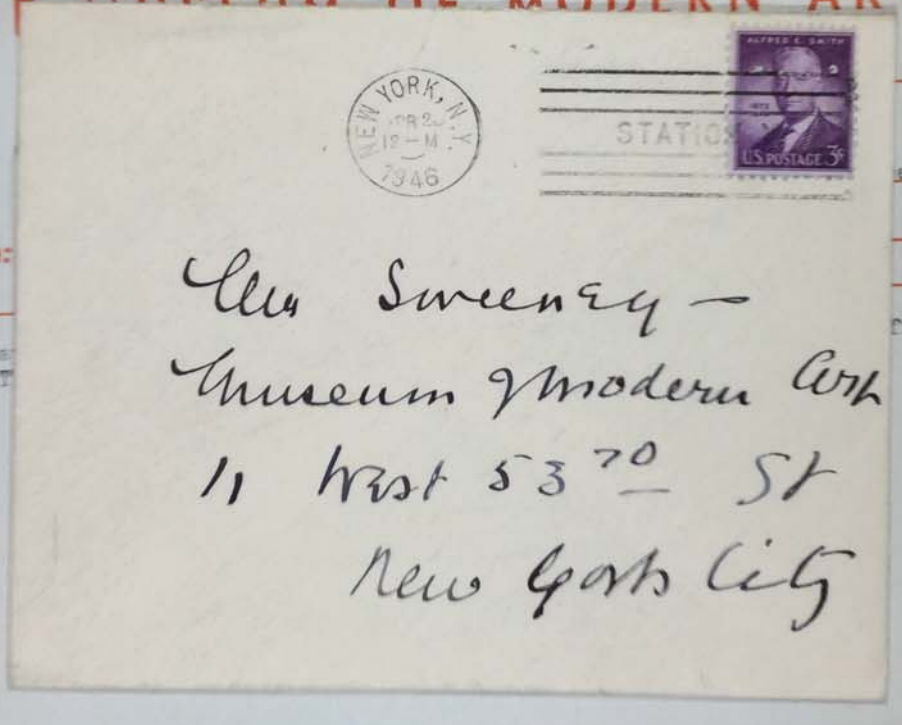
Hoopes

May 28, 1946

THE MUSEUM OF MODERN ART

To:

From:



Mr Sweeney -
Museum of Modern Art
11 West 53rd St
New York City

New York 21, New York

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O'K -

Hesperus

May 28, 1946

THE MUSEUM OF MODERN ART

Date January 31, 1946

To: Keeffe Book

From:

I ha... WHIT...

MAY 3 1946

THE ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE AT THE FOOT OF ADAMS STREET

Chicago 3, Illinois May 1, 1946

We have shipped to you the following: 1 Ptg., 43.97 O'KEEFFE, Georgia, ...effe's Black Cross, New Mexico, 1929.

Please let us know when you have received this.
RE: SO 38469

DANIEL CATTON RICH, *Director of Fine Arts*
D. M. Meyer, Museum Registrar

New York 21, New York

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O'K -

May 28, 1946

THE MUSEUM OF MODERN ART

Date January 31, 1946

To: 'Keeffe Book

From:

I ha... eeffe's
WHIT...

THE ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE AT THE FOOT OF ADAMS STREET

Chicago 3, Illinois May 6, 1946

We have shipped to you the following: 1 Ptg., by Georgia O'KEEFFE, Red Poppy, 1928.

MY 8 1946

Please let us know when you have received this.
RE: SO 38656

DANIEL CATTON RICH, Director of Fine Arts
D. M. Meyer, Museum Registrar

New York 21, New York

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O'K — Hoopeston

May 28, 1946

THE MUSEUM OF MODERN ART

Date January 31, 1946

To: 'Keeffe Book

From:

I ha... eeffe's
WHIT...

New York 21, New York

THE ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE AT THE FOOT OF ADAMS STREET

Chicago 3, Illinois **September 10, 1946**

We have received from you the following: SEP 12 1946

One Georgia O'Keefe painting, Black Cross, New Mexico, returned from exhibition.
Please refer to R. of O. #10479

DANIEL CATTON RICH, *Director of Fine Arts*

D. M. Meyer **Museum Registrar**

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O'K — Harper's

May 28, 1946

THE MUSEUM OF MODERN ART

Date January 31, 1946

To: MR. SWEENEY

From: Mr. Wheeler

Re: Color plate for O'Keeffe Book

I have arranged with Life Magazine to purchase electros of Georgia O'Keeffe's WHITE BARN for use in the O'Keeffe book.

New York 21, New York

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O'K — Hasperia

May 28, 1946

O'Keeffe

THE MUSEUM OF MODERN ART

Date February 2, 1946

To: Mr. Wheeler

From: Mr. Sweeney

Re: Color Plate for O'Keeffe Book.

Dear Monroe,

I am glad to hear that you have succeeded in purchasing the electros of Georgia's White Barn. I think it will make an effective color reproduction.

330 East 79th Street
New York 21, New York

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O'K - Halpern

May 28, 1946

Dear Mr. Halpern,

I regret very much not having dontacted you before this.

Mr. Sweeney does not have complete data regarding the paintings in the current Georgia O'Keeffe exhibition which may be for sale. He was quite pleased when he heard of your interest in East River from the Shelton, and felt that he should refer you directly to Mr. Alfred Stieglitz at An American Place, rather than act as intermediary.

You can reach Mr. Stieglitz at An American Place, 509 Madison Avenue. The telephone number is WI 2-7258.

This will doubtless be more satisfactory for you.

Very sincerely yours,

Secr. to Mr. Sweeney

Mr. Benjamin Halpern
330 East 79th Street
New York 21, New York

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HANNA

cc: Miss Dudley

October 7, 1946

Dear Mr. Hanna,

Permit me on behalf of the President and Trustees of the Museum of Modern Art to express their thanks to you for your generosity in lending your exceptionally fine

O'Keeffe White Morning Glory with Black.

It is no exaggeration or formal compliment to say it was one of the most admired paintings of the exhibition. I hope you may have had a chance to see it on the wall with the others. It was a privilege to have been able to include it.

Sincerely yours,

Mr. Leonard C. Hanna
Leader Building
Cleveland, Ohio

JJS:ja

Encl.-receipt

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HANNA

x-file Hanna
Cleveland Museum

cc: Miss Dudley

April 26, 1946

Dear Mr. Francis,

I am very grateful to you for your note regarding the O'Keeffe White Flower from the collection of Leonard Hanna, and I regret the trouble to which I am putting you in asking you to forward it at this time. I deeply appreciate your cooperation.

I also appreciate your generosity in offering us the White Flower in the Cleveland Museum, but due to serious limitation of wall space I am afraid I must forego the privilege of including it.

Very sincerely yours,

Mr. Henry Sayles Francis
Curator of Paintings
The Cleveland Museum of Art
Cleveland 6, Ohio

JJS:ja

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.

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O'Hanna

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

24 April 1946

CABLE ADDRESS: MUSART CLEVELAND

Dear Mr. Sweeney:

I have a note from Leonard Hanna attached to your letter of request for the O'Keeffe "White Flower." I am enclosing the blank and trust it contains all of the information.

We will try to ship it to you at once; however, as I told Mr. Hanna, this is a bad time of the year for us as we are putting up a large exhibition at this moment and any delay can be attributed to that, but we will do our best.

You are not by any chance interested in this Museum's "White Flower" also are you, because if so I should prefer to send the two in the same box?

Very sincerely yours,

Henry Sayles Francis

Henry Sayles Francis
Curator of Paintings

Mr. James Johnson Sweeney, Director,
The Museum of Modern Art,
New York 19, New York.

HSF:A

Mr. Leonard C. Hanna, Jr.
Leader Building
Cleveland, Ohio

Encl.

JJS:ja

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O'Hanna

cc: Miss Dudley

April 20, 1946

Dear Mr. Hanna,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate on August 25th, this year. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, White Flower.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping, and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

Mr. Leonard C. Hanna, Jr.
Leader Building
Cleveland, Ohio

Encl.

JJS:ja

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O'Keeffe

Hanna

cc: Miss Dudley

October 7, 1946

Dear Mr. Hanna,

Permit me on behalf of the President and Trustees of the Museum of Modern Art to express their thanks to you for your generosity in lending your exceptionally fine O'Keeffe White Morning Glory with Black. It is no exaggeration or formal compliment to say it was one of the most admired paintings of the exhibition. I hope you may have had a chance to see it on the wall with the others. It was a privilege to have been able to include it.

Sincerely yours,

Mr. Leonard C. Hanna
Leader Building
Cleveland, Ohio

JJS:ja

Encl.-receipt

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O'Keeffe

cc: Miss Dudley Cleveland
Hanna

April 26, 1946

Dear Mr. Francis,

I am very grateful to you for your note regarding the O'Keeffe White Flower from the collection of Leonard Hanna, and I regret the trouble to which I am putting you in asking you to forward it at this time. I deeply appreciate your cooperation.

I also appreciate your generosity in offering us the White Flower in the Cleveland Museum, but due to serious limitation of wall space I am afraid I must forego the privilege of including it.

Very sincerely yours,

Mr. Henry Sayles Francis
Curator of Paintings
The Cleveland Museum of Art
Cleveland 6, Ohio

JJS:ja

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O'Keeffe

cc: Miss Dudley / Hanna

April 20, 1946

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On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate on August 25th, this year. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, White Flower.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping, and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

Mr. Leonard C. Hanna, Jr.
Leader Building
Cleveland, Ohio

Encl.

JJS:ja

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Irvine

cc: Miss Dudley

April 13, 1946

Dear Miss Irvine,

I can't say how grateful I am to you for the trouble you took in connection with the O'Keeffe photographs and all the data concerning title, date, and ownership, as well as the invaluable notes. And this is not the first time I am indebted to you in this connection.

All my thanks,

Very sincerely yours,

Miss Rosalind Irvine
Whitney Museum of American Art
10 West 8th Street
New York 11, New York

JJS:ja

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cc: Miss Dudley

April 9, 1946

Dear Miss Irvine,

I am enclosing copies of the same list which I sent to Miss O'Keeffe last week. There is a check mark by those which she indicated had been photographed.

Could you possibly have the photographs you have on hand ready for pickup on Thursday morning? This is indeed a great deal to ask on such short notice, but it would facilitate things. And you could retain the duplicate list and make insertions of specific titles, etc. at your leisure.

I will take the liberty of phoning you late on Wednesday.

With many thanks,

Sincerely,

Miss Rosalind Irvine
Whitney Museum of American Art
10 West 8th Street
New York 11, N.Y.

Encls.

JJS:ja

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(Phila.)	1925	American Radiator Building
	1932	Large Cross Heart
	1932	Jimson Weed (large)
(Hanna)		Jimson Weed (Fragment with black area at bottom.) Wild Morning Glory
(Liebman)	1925	Petunia
(Phila.)	1929	Black Hollyhocks and Blue Larkspur
	1937	Horn and Feathers
	1926	Shell and Old Shingle
	1927	Seaweed
	1925	Lilies (Two Calla Lilies)
(Phillips)		The White Place
	1938	Deers Horns Near Cameron
	1943	Cliffs Beyond Abiquiu
	1930	On the Old Road to Santa Fe
	1935	Purple Hills White Cloud
		New York Series
(Phila.)	1932	White Barn
(Indianap.)	1943	Pelvis with Distance (No. 5)
	1923	Gray Line with Black, Blue and Yellow
	1923	Gray Line with Lavendar and Yellow
	1926	Closed Clam Shell
	1929	Ranchos Church
	1926	Open Clam Shell
	1938	Red and Pink Rocks and Teeth
	1919	Black Spot No. 3
	1919	Series I No. 7

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1928 East River from the 30th Story of the Shelton Hotel

(Phila.) 1930 Ranchos Church

(Phila.) ✓ 1931-36 Steer's Head, Red Sky

✓ 1930 Jack in the Pulpit #6

✓ 1932 Cross by the Sea, Canada

1926 East River from the Shelton, 30th Story

✓ 1926 Grey Tree, Lake George

(Lorber) ✓ 1921 Lake George with Crows (Like Grey Tree)

(Phila.) ✓ 1927 Abstraction, White, Grey and Violet

✓ 1927 Abstraction - White Rose

1944 Black Place, I

(Newport) 1944 Black Place, II

✓ (Early) Three Drawings

(Hanna) 1926 White Flower

(McAlpin) 1926 Black Iris

(Phila.) ✓ 1927 Black Abstraction

✓ 1944 Pelvis III

✓ 1924 Mask with Golden Apple

1929 Farmhouse Window and Door
(or)
Portrait of the Farmhouse, Lake George

(Art Inst.) 1929 Black Cross, New Mexico

✓ 1927 Abstraction White (Ballet Skirt)

1944 Cottonwood #1

1930 Clam Shell

1925 Birch and Pine Tree (1)

1926 City Night

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		1920	Series I No. 12
		1923	Alligator Pear single
(Phila.)	✓		Hills with Water in Front
	✓	1926	Lake George Barns
	✓	1919	59th Street Studio
		1924	Portrait of a Day (3rd Day)
	✓	1924	Dark Abstraction
		1921	Lake George with Crows
(Phila.)	✓	1930	Dark Mesa and Pink Sky
	✓	1919	Lake George, Coat and Red
		1930	Black and White
(Newport)		1928	Brown and Tan Leaves
	✓	1929	My Autumn
(Wiener)		1926	N. Y. Street
(McAlpin)		1941	Narcissus Last Orchid
(Phila.)	✓	1922	Corn, Dark
	✓	1945	Hills and Mesa to the West
	✓	1945	Red Hills and Sky
		1945	Pelvis Series - Red with Blue
			Watercolors

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O'K — Klonis

June 4, 1946

Dear Mr. Klonis,

I did not realize in sending the invitation to the Georgia O'Keeffe show that it might have gone wrong. I merely said to Miss Anderson, my secretary, address it to Mr. Klonis. Apparently it was addressed to Mr. Bernard Klonis instead of you. I hope he was able to make use of it. But I am very sorry none went to you.

Sincerely,

Mr. Stewart Klonis
The Art Students League
215 West 57th Street
New York 19, N.Y.

JJS:ja

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Klonis

May 21, 1946

Dear Mr. Klonis,

Forgive my delay in thanking you for arranging to have the Speicher portrait of Georgia O'Keeffe photographed. I received the two prints from Juley just before the opening of the show.

I also regret that at the last minute I was not able to attend the masquerade of the Art Students League. I was so embroiled at the time with the O'Keeffe hanging it was impossible to manage. I hope you will understand and excuse me.

With all kind regards,

Sincerely,

Mr. Bernard Klonis
The Art Students League
215 West 57th Street
New York 19, N.Y.

JJS:ja

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May 29, 1946

My dear Mrs. Liebman,

I am very grateful to you for your considerate note, and I will be very happy to talk with you and try to make my point somewhat clearer.

With all kind regards to you and Mr. Liebman,

Sincerely,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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February

THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Miss Dudley

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR

development of the artist and as an example of a particular phase of that artist's work. — Perhaps we could discuss this further sometime — I should like to. —

Kind greetings to you and Mrs. Sweeney.

Sincerely yours,
Alice M. Liebman

5-29

May 28 — '46.

907 FIFTH AVENUE

Dear Mr. Sweeney: —

I received your letter relating the circumstances in connection with your decision not to include our O'Keefe. I still do not understand. If a painting is of great importance as this particular painting has so often been characterized, it must necessarily be of importance in Hollywood

Sincerely yours,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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Liebman

THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Miss Dudley

May 21, 1946

Dear Mrs. Liebman,

I am very sorry that after careful study of all the O'Keeffe paintings on hand for the exhibition with a view to a display that would do most credit to Miss O'Keeffe and to each of the works to be exhibited, I had to come to the decision not to hang the Petunia and Coleus Leaf you so generously allowed me to borrow.

When I saw it originally alone it had attracted me considerably; but on consideration in the galleries I felt that for the effect I was trying to achieve in the exhibition it was preferable not to include it. I felt you were as interested as I in the quality and success of the exhibition, and felt you would understand my point of view in avoiding an undue emphasis on certain aspects of Miss O'Keeffe's work which, due to exigencies of wall space, would necessitate the neglect of others. Miss O'Keeffe is so well known for the quality of her flower paintings, it seemed regrettable to allow the easy emphasis on this feature of her work to interfere with the introduction of the general public to quality in other less familiar expressions.

Naturally your painting will be included in the exhibition list of the catalog as it would have been in the exhibition itself had not this exigency interfered. I am confident that you as an old friend of Miss O'Keeffe's will sympathize with my efforts to make her show as most roundly representative on a quality basis as possible.

With all kind regards to you and to Mr. Liebman,

Sincerely yours,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

May 21, 1946

Dear Mrs. Liebman,

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With all kind regards to you and to Mr. Liebman,

Very Sincerely yours,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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May 21, 1946

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With all kind regards to you and to Mr. Liebman,

Sincerely yours,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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Lieberman

cc: Miss Dudley

907 FIFTH AVENUE

Dear Mrs. Sweeney —

Thank you for your letter. — and I need not tell you that I am very pleased that my O'Keefe is included in the show. —

Heard also from Templeton Crocker. He cleared the decks. He says all are accounted for except Peterson's "Portrait of Mrs. Crocker" which is in Washington. Will you please get it back for me? Thanks. Sunday 5-6

New York 21, N.Y.

Encl.

JJS:ja

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Librarian

cc: Miss Dudley

Heard also & tell you for most Tempted the Cleopatra show. The Decembers are as Well pleased, and often pleased to be Satisfactory in it.

Cordially, Philip Goodwin Elizabeth Mock

8-6 Sunday.

907 FIFTH AVENUE

Dear Mr. Sweeney —

Thank you for your letter. — and I could not tell you that I am very pleased that my C'Kefe is included in the show. —

Encl.

JJS:ja

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Lieberson

cc: Miss Dudley

907 FIFTH AVENUE

Dear Mr. Kinney

I thank you for your letter. I am sure you will be glad that your plan for the Chagall exhibition materialized as it did.

Sunday 5-6

want also to tell you how much I enjoyed the Chagall show. The paintings are so well presented, and you should take great satisfaction in its success.

With kindest greetings,
Cordially,
Alfred H. Lieberson

Encl.

AHL:ja

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Liebman

cc: Miss Dudley

May 1, 1946

Dear Mrs. Liebman,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate August 25th, 1946. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Petunia and Coleus Leaf.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and transportation are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

James Johnson Sweeney
Director
Department of Painting
and Soulpture

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

Encl.

JJS:ja

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Liebman.

cc: Miss Dudley

April 26, 1946

My dear Mrs. Liebman,

I am very grateful to you for your note of Thursday last with regard to Georgia O'Keeffe's Petunia and Coleus Leaf. As a matter of fact our definitive list of the paintings has not yet been compiled, and this painting is scheduled among our tentative inclusions. I am very glad to hear that it will be available.

With all kind regards to you and Mr. Liebman,

Sincerely,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, New York

JJS:ja

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I cannot understand why there is any hesitation because only a few years ago the painting was characterized as "her most important painting." - The picture was the only one reproduced in color in a fully illustrated article in Creative Art January, 1928

In view of the prominence of the painting, and the recent estimate quoted above by an expert,

Thursday.

907 FIFTH AVENUE

My dear Mr. Sweeney -

I had a talk with Georgia O'Keefe the other day and with Alfred Stieglitz to-day about our Madge O'Keefe painting "Petunia and Colens leaf" I understand that at one time it was under consideration for her one man show at the Museum, and to date I have had no word.

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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I repeat I cannot understand the hesitation.

Kind regards to you and Mrs. Sweeney.

Sincerely,

Alice M. Lieban

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May 21, 1946

Dear Mrs. Liebman,

I am very sorry that after careful study of all the O'Keeffe paintings on hand for the exhibition, with a view to a display that would do most credit to Miss O'Keeffe and to each of the works to be exhibited, I had to come to the decision not to hang the Petunia and Coleus Leaf you so generously allowed me to borrow. When I saw it alone it had attracted me considerably, but on consideration in the galleries I felt that for the effect I was trying to achieve in the exhibition it was preferable not to include it. I felt you were as interested as I in the quality and success of the exhibition, and felt you would understand my point of view in avoiding an undue emphasis on certain aspects of Miss O'Keeffe's work which would necessitate, due to exigencies of wall space, the neglect of others. Miss O'Keeffe is so well known for her flower paintings of quality, it seemed regrettable to allow the easy emphasis on this feature of her work to interfere with the introduction of the general public to quality in other less familiar expressions.

Naturally your painting will be included in the exhibition list of the catalog as it would have been in the exhibition itself had not this exigency interfered. I am confident that you as an old friend of Miss O'Keeffe's will sympathize with my efforts to make her show as most roundly representative on a quality basis as possible.

With all kind regards to you and to Mr. Liebman,

Very sincerely yours,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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May 21, 1946

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With all kind regards to you and to Mr. Liebman,

Very sincerely yours,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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Liebman

O'Keeffe

cc: Miss Dudley

May 21, 1946

Dear Mrs. Liebman,

I am very sorry that after careful study of all the O'Keeffe paintings on hand for the exhibition with a view to a display that would do most credit to Miss O'Keeffe and to each of the works to be exhibited, I had to come to the decision not to hang the Petunia and Coleus Leaf you so generously allowed me to borrow.

When I saw it originally alone it had attracted me considerably; but on consideration in the galleries I felt that for the effect I was trying to achieve in the exhibition it was preferable not to include it. I felt you were as interested as I in the quality and success of the exhibition, and felt you would understand my point of view in avoiding an undue emphasis on certain aspects of Miss O'Keeffe's work which, due to exigencies of wall space, would necessitate the neglect of others. Miss O'Keeffe is so well known for the quality of her flower paintings, it seemed regrettable to allow the easy emphasis on this feature of her work to interfere with the introduction of the general public to quality in other less familiar expressions.

Naturally your painting will be included in the exhibition list of the catalog as it would have been in the exhibition itself had not this exigency interfered. I am confident that you as an old friend of Miss O'Keeffe's will sympathize with my efforts to make her show as most roundly representative on a quality basis as possible.

With all kind regards to you and to Mr. Liebman,

Sincerely yours,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

JJS:ja

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O'Keeffe
Liebman

cc: Miss Dudley

May 1, 1946

Dear Mrs. Liebman,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate August 25th, 1946. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Petunia and Coleus Leaf.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and transportation are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

James Johnson Sweeney
Director
Department of Painting
and Sculpture

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, N.Y.

Encl.

JJS:ja

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O'Keeffe
Lidymore

cc: Miss D. Miller
cc: Miss Dudley

April 26, 1946

My dear Mrs. Liebman,

I am very grateful to you for your note of Thursday last with regard to Georgia O'Keeffe's Petunia and Coleus Leaf. As a matter of fact our definitive list of the paintings has not yet been compiled, and this painting is scheduled among our tentative inclusions. I am very glad to hear that it will be available.

With all kind regards to you and Mr. Liebman,

Sincerely,

Miss D. -
Not decided yet.
J.

Mrs. Charles J. Liebman
907 Fifth Avenue
New York 21, New York

JJS:ja

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Louisiana art Comm.

cc: Miss D. Miller

(Interested in exhibition of O'Keeffe.)

August 22, 1946

Dear Miss Upton,

In reply to your letter of August 14th, may we suggest that you communicate directly with Miss O'Keeffe at An American Place, 509 Madison Avenue, New York 22, New York.

Very sincerely yours,

Miss Claudia Upton, Curator
Louisiana Art Commission
Old State Capitol
Baton Rouge, Louisiana

JJS:ja

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COPY

LOUISIANA ART COMMISSION
OLD STATE CAPITOL
BATON ROUGE, LA.
August 14, 1946

THE MUSEUM OF MODERN ART
11 West 53 Street,
New York 19, New York

Dear Sirs:

The Louisiana Art Commission is interested in holding an exhibition of works by Georgia O'Keeffe.

Could you please tell us whether such an exhibition is available and, if so, through what agency?

We are interested in learning available dates and what expense would be incurred.

Yours truly,

/s/

(Miss) Claudia Upton, Curator

CU:ehf

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O'Keeffe

July 24, 1946

Dear Georgia,

I am sorry I did not get you this morning before you left. Let me know when you are planning to get back to town. Meanwhile take full advantage of Rhode Island air and quiet.

I am enclosing a letter written the Museum and a copy of my reply to it. Unless I am suffering under a misapprehension, I don't think there is any need to do anything further.

With all best,

As ever,

Miss Georgia O'Keeffe
c/o Mrs. Robert R. Young
Fairholm
Ochre Point
Newport, Rhode Island

Encls.

JJS:ja

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Newmeyer

The painting of Georgia O'Keeffe is one of the most intensely indigenous expressionsin American 20th Century art. In spite of its technical sophistication it has picked up and retained that local flavor which also characterizes the authentic folk art of a region.

In this monograph the author traces Miss O'Keeffe's artistic explorations from her discovery in 1916 by the photographer, Alfred Stieglitz, to her latest work of 1945.

The study is illustrated by _____ halftone reproductions, and _____ plates in color.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.3

The painting of Georgia O'Keeffe is one of the most intensely indigenous expressionsin American 20th Century art. In spite of its technical sophistication it has picked up and retained that local flavor which also characterizes the authentic folk art of a region.

In this monograph the author traces Miss O'Keeffe's artistic explorations from her discovery in 1916 by the photographer, Alfred Stieglitz, to her latest work of 1945.

The study is illustrated by _____ halftone reproductions, and _____ plates in color.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.3

The painting of Miss Georgia O'Keeffe is one of the most intensely indigenous in American 20th Century Art. In spite of its technical sophistication it has picked up and retained that local flavor which also characterizes the authentic folk art of a region.

In this monograph the author traces Miss O'Keeffe's artistic explorations from her discovery in 1916 by the photographer, Alfred Stieglitz, ~~as an undergraduate in 1916~~ to her latest work of 1945.

The study is illustrated by ___halftone reproductions, and _____plates in color.

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My dear Mrs. Wiener,

I would like very much to exhibit your excellent Georgia O'Keeffe, The Shelton with Sunspots, N.Y., which you allowed me to borrow a fortnight ago. But on thinking the matter over I am afraid that in its present condition it might be unfair to hang it among paintings which have been protected against the dust by glass and paintings fresh from the studio.

I hesitate to suggest cleaning it because I understand from Mrs. Caroline Keck, the Museum's restorer, that this properly done would cost between $125 and $150. And the Museum's exhibition budget unfortunately could not afford such an expenditure.

Perhaps however you had been planning to have the painting cleaned and resurfaced? Mrs Keck tells me that it would mean a great deal to the painting from the point of view of longevity, as well as appearance. Should you care to have Mrs Keck take care of it I will be glad to ask her to get in touch with you.

With all kind regards to you and Mr. Wiener

Sincerely yours,

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S.K. Ohberg

cc: Mrs. O'Rourke

July 8, 1946

Dear Miss Ohberg,

We hope that the O'Keeffe book may be available for distribution in about a month. However, as the date is not definite, and we have only a tentative price listed ($2.50), I have requested the Publications Department to drop you a note just as soon as they receive copies for sale. You will be able to order the book direct from them.

Thanking you for your interest,

Very sincerely yours,

James Johnson Sweeney
Director
Department of Painting
and Sculpture

Miss Elizabeth Ohberg
Institute of Child Welfare
Guidance Study
University of California
2739 Bancroft Way
Berkeley 4, California

JJS:ja

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6-13

UNIVERSITY OF CALIFORNIA

INSTITUTE OF CHILD WELFARE
GUIDANCE STUDY
2739 BANCROFT WAY
BERKELEY 4, CALIFORNIA

June 7, 1946

Mr. James J.Sweeney
Director, Painting and Sculpture
Museum of Modern Art
Manhattan, New York

Dear Mr. Sweeney:

I see it reported in Time that you are bringing out a book on Georgia O'Keeffe. I would be very much interested in obtaining a copy.

Would you kindly tell me when it is to be published, the price, and either how I may order it from you, or where I could obtain a copy in this area.

Thank you very much.

Very truly yours,

Elizabeth Ohberg

Elizabeth Ohberg

7.50 Levi G.

C. —.

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O'Keeffe

cc: Miss Dudley ✓
cc: Miss Barkley

June 3, 1946

September 3, 1946

Dear Georgia,

I am enclosing a receipt for the paintings which we brought over here but which we did not include in the exhibition. I wonder if you could check over the receipts at An American Place or have Andrea do so, and then [illegible]

Dear Miss O'Keeffe,

In Mr. Sweeney's absence I am forwarding the delivery receipts for the pictures which I understand will be returned to you on September 5th. The Registrar, Miss Dudley, has provided you with a duplicate set of the receipts for your own records and possible use in checking the pictures.

Very sincerely yours,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Secr. to Mr. Sweeney

Encl.

JJS:jm

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.

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cc: Miss Dudley

June 3, 1946

Dear Georgia,

I am enclosing a receipt for the paintings which we brought over here but which we did not include in the exhibition. I wonder if you could check over the receipts at An American Place or have Andrew do so, and have this returned merely for the Registrar's records.

With all best,

As ever,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encl.

JJS:ja

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4/29/46

O'Keeffe pictures from An American Place:

1915 Three Drawings.

/ 1916 Blue and green watercolor series.

/ 1918 Evening Star watercolor series.

1919 Lake George, Coat and Red.

1919 59th Street Studio.

1919 Series I No. 7.

1919 Black Spot No. 3.

1920 Series I No. 12.

About 1921 Lake George with Crows.

About 1923 Gray Line with Lavendar and Yellow.
" 1923 Gray Line with Black, Blue and Yellow.
1923 Alligator Pear. (single)

1924 Portrait of a Day. (3rd Day.)

1924 Corn, Dark.

1924 Dark Abstraction.

1925 Two Calla Lilies.

1925 Grey Tree, Lake George

1925 Birch and Pine Tree.(1)

1926 Lake George Barns.

1926 City Night.

1926 Open Clam Shell.

1926 Closed Clam Shell.

1926 Shell and Old Shingle.

1926 Black Iris.

1926 East River from The Shelton.

1927 Seaweed.

1927 Abstraction White (Ballet Skirt). ~~(or) Ballet Skirt or Electric Light (from the White Rose Motif)~~

1927 Abstraction, White, Grey and Violet.

1927 Abstraction - White Rose.

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1927 Black Abstraction.

1929 Ranchos Church, No. 3.

1929 Hickory Leaves with Daisy.

1929 My Autumn.

1930 Ranchos Church.

1930 Jack in the Pulpit #6.

1930 Dark Mesa and Pink Sky.

1930 Clam Shell.

1931-36 Steer's Head, Red Sky.

1932 Jimson Weed.

1932 Cross by the Sea, Canada.

1932 White Canadian Barn, No. 2.

1937 Deer's Horns Near Cameron.

1938 Red and Pink Rocks and Teeth.

1943 Cliffs Beyond Abiquiu.

1943 The Black Place.

1944 Cottonwood #1.

1944 Pelvis III.

1944 Black Place, I.

1945 Hills and Mesa to the West.

1945 Sky with Red Hills. (Landscape)

1945 Pelvis Red and Yellow.

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1924 Petunia. (Mrs. Charles J. Liebman) (Tentative)

1926 White Flower. (Mr. Leonard C. Hanna, Jr.) Shipment - go slip here

1926 The Shelton with Sunspots. (Mrs. Paul Lester Wiener.) At Mrs Keck's.

1928 Faded and Black Leaves. (Mrs. Robert R. Young) no reply - Shipment

1929 Black Cross, New Mexico. (Art Institute of Chicago) Shipment - go slip here

1942 The White Place in Shadow. (Phillips Memorial Gallery) Shipment - go slip here

1943 Pelvis with Distance. (Mrs. James W. Fesler) Shipment - go slip here

Spring. (Bryner-Schwab)
Two Figs. (Bryner-Schwab) } My collection

1927 Lake George Window. (Museum of Modern Art.)

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O'Keeffe

cc: Miss Dudley

Alert

September 3, 1946

Dear Miss O'Keeffe,

In Mr. Sweeney's absence I am forwarding the delivery receipts for the pictures which I understand will be returned to you on September 5th. The Registrar, Miss Dudley, has provided you with a duplicate set of the receipts for your own records and possible use in checking the pictures.

Very sincerely yours,

Secr. to Mr. Sweeney

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.

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O'Keeffe

O'Keeffe

THE MUSEUM OF MODERN ART

Date August 28, 1946

To: Miss Lytle and Miss Allen **Re:** O'Keeffex

From: Miss Anderson

Dear 's,

Mr. Sweeney spoke with Miss O'Keeffe on the phone today. She asked that delivery of her pictures to An American Place not be made on Friday or Monday. There will be no one there to receive them. Delivery may be made however on Thursday - on Thursday Andrew will be there to receive them.

Jean

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.

JJS:ja

Raphael

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O'Keeffe

August 29, 1946

Dear Georgia,

I am enclosing, in addition to your negatives, two prints of Spring and Two Figs loaned by Mr. and Mrs. Bryner-Schwab which I think you lacked.

With all best,

As ever,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.

JJS:ja

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O'Keeffe

August 22, 1946

Dear Georgia,

I am enclosing the letter I mentioned to you on the phone regarding the possibility of an exhibition of your work in Louisiana. (Art Comm.)

With all best,

As ever,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.
Encl.
JJS:ja

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O'Keeffe

August 1, 1946

Dear Georgia,

I was very touched by the unfinished letter from Mr. Stieglitz which I can assure you I will preserve as the proudest tribute the installation has or could receive. You were kind to send it to me. I know you know how much such a note from a person whom I admired as much as Mr. Stieglitz means to me.

I trust you have found a little quiet in Newport and are profiting by your reclusion there.

Laura joins me in sending you all our love.

As ever,

Miss Georgia O'Keeffe
c/o Mrs. Robert R. Young
Fairholm
Ochre Point
Newport, Rhode Island

JJS:ja

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O'Keeffe

July 24, 1946

Dear Georgia,

I am sorry I did not get you this morning before you left. Let me know when you are planning to get back to town. Meanwhile take full advantage of Rhode Island air and quiet.

I am enclosing a letter written the Museum and a copy of my reply to it. Unless I am suffering under a misapprehension, I don't think there is any need to do anything further.

With all best,

As ever,

Miss Georgia O'Keeffe
c/o Mrs. Robert R. Young
Fairholm
Ochre Point
Newport, Rhode Island

Encls.

JJS:ja

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Respectfully referred by The Metropolitan Museum of Art to the Museum of Modern Art

copy

OHIO WESLEYAN UNIVERSITY
DELAWARE, OHIO
Lyon Art Hall

June 26, 1946

Metropolitan
Museum of Modern Arts
New York, New York

Dear Sirs:

I have been requested to inquire about the possibility of having a small show of paintings by Georgia O'Keeffe. I do not know how to reach her, so I am writing you for information. I shall appreciate any help that you can give me concerning this.

Thank you.

Sincerely yours,

/s/

Eugene J. McFarland, Head
Department of Fine Arts

EJM:emw

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O'Keeffe

Desk

July 18, 1946

Dear Miss O'Keeffe,

Mr. Sweeney asked me to send a copy of this letter to you here in New York.

Sincerely,

(Secr.)

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encl.

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O'Keeffe

SAM H. BUES
1015 PARK ROAD ROUTE NO. 1
JACKSON, MICHIGAN

JUL 5 1946

1-8

July 2, 1946

Museum of Modern Art
11 W. 53rd. St.
New York, N. Y.

Gentleme

a visi
stoppe
previo

the Mu
thrill

I woul
Birch
apprec

thanks
Show.

I don't imagine you will want the letter to Mr. Stieglitz forwarding this to go, or the fyi to Miss O'Keeffe. ??? Do you want to give me another to someone else at An American Place?

Sam H. Bues

Sam H. Bues

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SAM H. BUES
1015 PARK ROAD ROUTE NO. 1
JACKSON, MICHIGAN

JUL 5 1946

1-5

July 2, 1946

Museum of Modern Art
11 W. 53rd. St.
New York, N. Y.

Gentlemen:

Every time I am in New York I always enjoy a visit in the Museum. Last week while in the city I stopped in for my usual stroll only to have all of my previous ideas of what I appreciated in paintings reversed.

From now on I am an O'Keeffe fan and I want to thank the Museum as well as the artist for what to me was the thrill of a lifetime.

One picture in the group appealed to me so much that I would like to acquire it if possible. It's title is Birch and Pine Trees. If this painting is for sale I would appreciate learning it's price.

Thanking you for any information you can give me and thanks again for the opportunity of seeing the O'Keeffe Show.

Very truly yours

Sam H. Bues

Sam H. Bues

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O'Keeffe

July 3, 1946

Dear Georgia,

I am enclosing a note I received from the little girl who writes for Newsweek. You recall Miss O'Keeffe's "Pelvis with the Distance" was chopped off and I registered a mild complaint. I thought you might be interested in her reply.

Today I dropped in at An American Place and had a talk with Mr. Stieglitz. He seems to be in fine form. In fact I haven't seen him look so well in quite a while.

I am sure you have now become acclimatized in spite of atom bombs across the mountain, and scuttle in and out daily new armfuls of cow skulls as well as growing canvases.

Let us hear from you when you get a moment.

And meanwhile all best,

As ever,

Miss Georgia O'Keeffe
Abiquiu, New Mexico

JJS:ja

Encl.

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cc: Mr. Wheeler

THE MUSEUM OF MODERN ART

Date June 14, 1946

To: Mr. Wheeler
cc: Miss Ulrich

From: Mr. Sweeney

Re: O'Keeffe Exhibition.

Dear Monroe,

I am attaching a carbon copy of the letter I wrote Miss O'Keeffe, enclosing the bills as you suggested.

CORRESPONDENCE - MISS O'KEEFFE

your consideration and help with the framing and other details of preparations for the exhibition.

With all best,

As ever,

Miss Georgia O'Keeffe
Abiquiu, New Mexico

JJS:ja

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cc: Mr. Wheeler
Miss Ulrich

June 12, 1946

Dear Georgia,

Since the Keck's bills were made out to you, the Bookkeeping Department feels it would be a simpler transaction for them to record if you would merely retain the 10% commission in the case of the Black Abstraction which was sold and pay the Kecks with that amount. I am enclosing the two Keck bills which you gave and sent me.

I hope this won't inconvenience you in any way. It will save some bookkeeping in the Museum.

Let me say that the Museum is very happy to make this arrangement. We are very appreciative of your consideration and help with the framing and other details of preparations for the exhibition.

With all best,

As ever,

Miss Georgia O'Keeffe
Abiquiu, New Mexico

JJS:ja

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THE MUSEUM OF MODERN ART

Date May 13, 1946

To: PHOTOGRAPHY DEPARTMENT

Re: O'Keeffe Photos by Stieglitz

From: Mr. Wheeler

Mr. Stieglitz has declined our proposal of an exhibition of his photographs of Georgia O'Keeffe to accompany the O'Keeffe show, on the grounds that it would be a stieglitz hsow which would leave out of consideration many aspects of his work; so we shall have to abandon the idea.

We shall, however, pursue further the matter of a retrospective Stieglitz exhibition for next year.

graphs of the remainder of the pictures
Tuesday or Wednesday at your convenience.

All best,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.
JJS:ja

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THE MUSEUM OF MODERN ART

Date May 11, 1946

To: Mr. Wheeler

From: Mr. Sweeney

Re: Stieglitz Photographs of Georgia O'Keeffe.

Dear Monroe,

I talked the matter of the proposed exhibition of O'Keeffe portraits over with Miss O'Keeffe. While the idea appealed to her, she felt that much of the point would be lost if it were not possible to open it the same night as her own exhibition, and for that reason preferred not to undertake otherwise.

Tuesday or Wednesday at your convenience.

All best,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.

JJS:ja

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cc: Mr. Wheeler ✓ MW

Miss Pearl Moeller

Miss Newmeyer

April 5, 1946

Dear Georgia,

I am enclosing copies of the letter I wrote the Chicago Art Institute and their reply, both written early in December at the time when we sent out the Museum picture, Lake George Window, for reproduction.

Sunami has finally obtained some film and will be ready to make the photographs of the remainder of the pictures Tuesday or Wednesday at your convenience.

All best,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.
JJS:ja

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cc: Mr. Wheeler

November 15, 1945

Dear Georgia:

I was very happy that we finally straightened the matter of the exhibition out as we did yesterday in such a way to have everything clear before the summer.

The exhibition opening is May 14th, and the show will continue until August 25th.

As agreed, we should plan on the period from January until March for putting things in order. The catalog too should go to press, at the latest, March 1st. Let me say again how relieved and happy I was with the outcome of our talk.

As ever,

Georgia O'Keeffe
59 West 54th Street
New York, N.Y.

JJS:ja

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cc: Mr. Wheeler

November 6, 1945

Dear Georgia:

I believe we have finally found a solution of the schedule problem which should not interfere with your plans. An American group exhibition had been planned to open on May 14th, and continue until August 25th. I suggested to Monroe that this might be transferred to October, and the planned opening of your exhibition be advanced until spring, in order to allow you to leave with a free mind for Abiqui. There is a further advantage to this change in the fact that a somewhat larger wall space would be available, since the American show was to be hung on the third floor instead of the ground floor.

Laura and I are both delighted to hear that you will be back with us shortly. Since you hope to be here the tenth, I am addressing this to you at the apartment.

I hope this new plan will put the whole matter to rights. We look forward to seeing you.

As ever,

Georgia O'Keeffe
59 West 54th Street
New York, N.Y.

JJS:ja

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cc: Mr. Wheeler

October 29, 1945

Dear Georgia:

I am very sorry about the change of dates and I hope we will be able to straighten everything out.

The postponement of your exhibition from late January, as originally considered, to October was a consequence of circumstances entirely behond our control. The material we had hoped to get from Europe for the Chagall show was impossible to obtain due to conditions abroad. As a result our whole schedule had to be moved along. The Chagall show, planned for October, was postponed until March 28, and the American group exhibition, originally set for November, was moved to May.

I can understand how you feel about leaving New Mexico. I did not have any intention of asking you to do so. I had thought we could make all preparations for the exhibition and have the catalog in press before you would leave in the spring. I am sure this could be done.

Now I hope we will be able to manage something which will permit you to be in New Mexico in October and still be present for the opening of the show. But another change in the exhibition schedule requires another meeting of the Exhibitions Committee. We have asked Mr. Goodwin to call one and I hope I will have some word for you in the next few days. Meanwhile, we are anxious to do everything we can to arrange to schedule the exhibition at the time most satisfactory for you.

In weather like this Abiquiu must be even better than usual. Nevertheless we look eagerly to seeing you back here soon. And meanwhile Laura joins me in sending our love,

Sincerely,

Miss Georgia O'Keeffe
Abiquiu
New Mexico

JJS:bk

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O'Keeffe

cc: Mr. Wheeler
Miss Pearl Moeller
Miss Newmeyer

April 5, 1946

Dear Georgia,

I am enclosing copies of the letter I wrote the Chicago Art Institute and their reply, both written early in December at the time when we sent out the Museum picture, Lake George Window, for reproduction.

Sumani has finally obtained some film and will be ready to make the photographs of the remainder of the pictures Tuesday or Wednesday at your convenience.

All best,

Sumani now Bayo Illinois

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.
JJS:ja

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cc: Mr. Wheeler

Miss Ulrich

June 12, 1946

Dear Georgia,

Since the Keck's bills were made out to you, the Bookkeeping Department feels it would be a simpler transaction for them to record if you would merely retain the 10% commission in the case of the Black Abstraction which was sold and pay the Kecks with that amount. I am enclosing the two Keck bills which you gave and sent me.

I hope this won't inconvenience you in any way. It will save some bookkeeping in the Museum.

Let me say that the Museum is very happy to make this arrangement. We are very appreciative of your consideration and help with the framing and other details of preparations for the exhibition.

With all best,

As ever,

Miss Georgia O'Keeffe
Abiquiu, New Mexico

JJS:ja

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cc: Mr. Wheeler

November 15, 1945

Dear Georgia:

I was very happy that we finally straightened the matter of the exhibition out as we did yesterday in such a way to have everything clear before the summer.

The exhibition opening is May 14th, and the show will continue until August 25th.

As agreed, we should plan on the period from January until March for putting things in order. The catalog too should go to press, at the latest, March 1st. Let me say again how relieved and happy I was with the outcome of our talk.

As ever,

Georgia O'Keeffe
59 West 54th Street
New York, N.Y.

JJS:ja

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ABIQUIU - N. M.
OCT. 17 - 45

James — I've thought about it for a week. I can't have a show in October —.

October is a month that I choose to be out here. I prefer it to having a show. It is my best working time — I don't want to go to New York in October to see any one's shows — including my own —

The date you had set before was very good for me — I think I just could be bothered if it has to be changed

My best James

Sincerely

Georgia —

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Abiquiu ~ July 28-45

7/30

Dear James:

Andrew writes me that Alice Halloran got the keys from him so I suppose that you have heard from her by now -

Sent the three clippings very seriously - ~ For never denied any thing they wrote so it isn't always true ~ I always thought I didn't matter much ~~~ maybe I was really enjoyed usually feeling quite different about myself ~ when people often accused [illegible] me.

I have decided that I will return to the city earlier than November 1st. if it will make what we have to do for the show work out any better. Will you tell me? I can return to town October 1st. Write me what

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you think about it ~ I would rather return earlier and have plenty of time for everything.

How my world turns — but I always know what I am to do a few weeks earlier doesn't matter much ~

I wish Rich about the letters. His secretary writes me he is on vacation ~ When he will receive your letter ~ I am writing to the secretary.

I am so surprised that you choose to do this thing Georgia. I never had any idea whether you were interested in what I was doing or not ~ It pleases me very much.

Sincerely — Georgia ~

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James My Friend :

Have your letter of the 29th — and mean to say to you that as a worker I object to changing the plans I may or may not have for my working or living because of which Mr. Chagall's work or material may happen to be. — If he has to be shifted because his material is not where you want it — why isn't he shifted on a little further and my desk left as it was.

It seems to me extraordinarily odd and inconvenient and unreasonable —

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I think I will be in town on the 10th.
But I can say right now that I am not
a bit interested in having the show on
my mind another summer — I don't
enjoy thinking about it — It is bad
enough to think about having it this
winter — I wouldn't have dreamed of
it if your interest hadn't flattered me
— But I guess get over feeling flattered
when ladies get pushed around like this
— I believe you can understand —

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It is a fine windy day out — I feel like playing — to forget it and take a walk

Sincerely

Georgia

If the date is moved once it is apt to be moved again and so on and on and I am not going to be thinking about it.

Now with you and Sara so please don't think unkindly toward me because of this —

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July 20, 1945

Dear Georgia:

I am delighted that you will let me have access to those letters that Dan is holding. I know how you feel about those things and appreciate all the more your generocity in permitting me to read them.

I certainly will keep them to myself. You need not feel any worry about this.

I am sorry that I missed Mr. Stieglitz before his departure. It is very good of you to put the apartment at my disposal. I will await Miss Holtman's phone call, and will see to it that everything in your closet I refer to is replaced where I found it. Last Sunday I

Last Sunday I was on Cape Cod. About supper time a large car pulled up to the door containing Mr. Chiu and dozens of boxes of chocolate. He was on his way to Provincetown or Bar Harbor or both. He stopped for a drink with us, returned, Laura tells me, for luncheon Tuesday, probably on his way back to the mainland.

I imagine your summer continues as happily lonely as you like it to be. I will write Dan today and look eagerly to the receipt of the letters. Many thanks again. And all my warmest and Laura's - I know - as well.

Sincerely,

Miss Georgia O'Keeffe
Abiqui
New Mexico

JJS:bk

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July 10, 1945

Miss Georgia O'Keeffe
Abiqiu
New Mexico

Dear Georgia:

I am the one who must apologize and I have a very bad conscience. There is no excuse - or at least no sound one. I hope you will forgive me.

We have thought about you, talked about you, heard news of you (too little of the last) ever since you got out to Abiqiu. Laura and the children are now up on the Cape. Tim and Maud are planning to go to the Grande Manan and Mary Callery has been spending one week here and one week there in various corners of the eastern states.

Everything for the show remains fixed as it was. One of the few stable features on a schedule that has been changing from week to week since you left. The deadline for the catalog is January 28. I have not had a chance yet to make use of the materials you so kindly arranged for me in the apartment but I hope to begin work there this week. I will call one of these mornings and make an appointment with you maid.

There is one point that I have been intending to write you about. When I saw Dan Rich last he spoke to me about some letters that he is holding which belong to you and said that I should not fail to ask you for permission to make use of them in the catalog. One of the things which troubled him most was the fact that he had written his catalog before he knew about the letters. I hope you will forgive me for imposing to the extent of asking you to let me use them in connection with the Museum book.

I was delighted to hear how much you enjoyed the Sandy Calder and very glad that I had any part in helping you to the pleasure you get from it. Sandy is now on a new bent making little mobiles. He apparently has a whole tribe of them. They originated one night at dinner. Sandy brought out two models which were intended for a Museum housing project. We very disloyally dissuaded him from giving them to the housing project and told him that he ought to start a new trend in this direction. He took the suggestion and has now arranged an exhibition of these "petites" to be shown at the Gallery Carre in Paris. I am delighted that you enjoyed the "Three Young Rats" and particularly that your friends child did. I have always insisted that it was the perfect book for a child and that our children enjoyed it, but was always told that our children were no criterion by which to judge the suitability of a children's boook.

Many thanks again for your letter. I am happy you are enjoying the Southwest even more than usual. I will write you again as soon as I break into your apartment. All Laura's and my warmest, as

As ever,

JJS:bk

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O'Keeffe

March 21, 1946

Dear Georgia,

Here is the list. I hope it hasn't held you up in any way.

Could you check the titles on the carbon copy of the list of the pictures of which you have no photographs and drop it in the mail?

All best,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encls.

JJS:ja

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O'Keeffe

March 10, 1944

Dear Miss O'Keeffe:

I have had it on my mind all week to phone you about seeing the Dove pictures. But the dif iculty is that I am now swamped with work on pun forthcoming exhibition and won't be able to get away for several weeks. I do hope you will forgive this delay and that we can get together a little later. I would really like very much to see the Dove pictures.

With best regards,

Sincerely,

Miss Georgia O'Keeffe
59 East 54 Street
New York 22, N. Y.

JTS:mc

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Pollitzer

May 20, 1946

Dear Miss Pollitzer,

As I proposed the night of Georgia's opening, I called Carmel Snow, the editor of Harper's Bazaar, describing the article on Georgia and illustrations we talked of. Mrs. Snow assured me she would write you at once.

If you have not heard from her, please let me know and I will get in touch with Harry Bull of Town and Country.

It was a great pleasure to meet you and your husband Tuesday last. I hope you may have a moment to join us again before Georgia leaves.

With all kind regards,

Sincerely,

Miss Anita Pollitzer
419 West 115th Street
New York 25, N.Y.

JJS:ja

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May 20, 1946

Dear Miss Pollitzer,

As I proposed the night of Georgia's opening, I called Carmel Snow, the editor of Harper's Bazaar, describing the article on Georgia and illustrations we talked of. Mrs. Snow assured me she would write you at once.

If you have not heard from her, please let me know and I will get in touch with Harry Bull of Town and Country.

It was a great pleasure to meet you and your husband Tuesday last. I hope you may have a moment to join us again before Georgia leaves.

With all kind regards,

Sincerely,

Miss Anita Pollitzer
419 West 115th Street
New York 25, N.Y.

JJS:ja

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Publicity

cc: Miss Newmeyer

May 21, 1946

Dear Eddie,

I am very glad you liked the O'Keeffe selection and presentation. It is very gratifying to feel one has not done an involuntary injustice to the work of an artist I admire as much as Georgia O'Keeffe.

I am very appreciative of your two pieces.

With all best,

As ever,

Mr. Edward Alden Jewell
The New York Times
229 West 43rd Street
New York 18, N.Y.

JJS:ja

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cc: Miss Newmeyer

May 21, 1946

Dear Mr. Burrows,

It was very gratifying to read your notice of the O'Keeffe show. I am very happy that you enjoyed it - as I so thoroughly did in arranging it.

With all kind regards,

Sincerely,

Mr. Carlyle Burrows
The New York Herald Tribune
230 West 41st Street
New York 18, N.Y.

JJS:ja

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cc: Miss Dudley

October 7, 1946

Dear Dan,

Let me say belatedly how much I enjoyed having your fine

O'Keeffe Red Poppy

in Georgia's show. It is a beautifully painted little one and pulled that whole panel together. It was very good of you to let us show it. I don't have to emphasize the broader recognition it received and I am delighted to hear will receive.

All best,

As ever,

Mr. Daniel Catton Rich
849 Foxdale
Winnetka, Illinois

JJS:ja

Encl.-receipt

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O'Keeffe

Rich

cc: Miss Dudley ✓

(This is in connection with the loan of a poppy picture owned by Mr. Rich, for the O'Keeffe show. Mr. Sweeney talked with him about it when he was in the Museum yesterday.) And he agreed to lend. Green slip says "ship as soon as possible" etc. j.

May 1, 1946

Dear Dan,

I am enclosing the lenders form on which you can indicate the insurance.

With all best,

As ever,

Mr. Daniel Catton Rich
5 Kent Road
Winnetka, Illinois

Encl.

JJS:ja

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Repro. O'Keeffe

Repro. Rich O'Keeffe

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS

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

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Aug 20

SARAH NEWMEYER MUSEUM OF MODERN ART

PERMISSION GRANTED REPRODUCE OKEEFFE PROVIDED

MAGAZINE FURNISH ME 200 RUNOFFS WITH LETTER PRESS

DAN RICH

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

% Mrs. Robert A. Young
Fairholm
Ochre Point
Newport, R.I.

Encls.

JJS:ja

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Repro. O'Keeffe

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AUGUST 20, 1946

MR. DANIEL CATTON RICH
849 FOXDALE
WINNETKA, ILLINOIS

WOMAN'S DAY MAGAZINE WOULD LIKE TO REPRODUCE
ON THEIR COVER IN COLOR YOUR O'KEEFFE RED POPPY
DO YOU GRANT PERMISSION? O'KEEFFE HAS GIVEN
HER PERMISSION. PLEASE WIRE COLLECT.

SARAH NEWMEYER
MUSEUM OF MODERN ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Fairholm
Ochre Point
Newport, R.I.

Encls.

JJS:ja

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Repro. O'Keeffe

July 29, 1946

Dear Georgia,

I am enclosing copies of two other letters with reference to your exhibition. One a very gracious note from Mr. Sedoux, and one a request to reproduce your Poppy, with a carbon of my reply attached.

Again,

All best,

Miss Georgia O'Keeffe
℅ Mrs. Robert R. Young
Fairholm
Ochre Point
Newport, R.I.

Encls.

JJS:ja

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cc: Miss O'Keeffe
Miss B. King
Miss D. Miller
Miss P. Moeller

July 29, 1946

Dear Mr. Wilkinson,

I have forwarded to Miss O'Keeffe your letter requesting permission to photograph the painting for possible use as a cover design. If she approves we would be glad to cooperate with you in allowing your photographer to photograph it as you suggest after the show closes, or perhaps better, some morning. As you know, the Museum is not open to the public until 12 noon. Your photographer could have three hours any morning provided this is agreeable with Miss O'Keeffe and the owner.

Very sincerely yours,

Mr. Kirk C. Wilkinson
Art Director
Woman's Day Magazine
Stores Publishing Co., Inc.
19 West 44th Street
New York City

JJS:jn

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1-VJ

Woman's Day

MAGAZINE

STORES PUBLISHING CO., INC. • 19 WEST 44th STREET • NEW YORK CITY • TELEPHONE VAnderbilt 6-2890

July 24, 1946

Mr. James Johnson Sweeney
Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Mr. Sweeney:

I am interested in one of Miss Georgia O'Keefe's paintings as a possible cover for Woman's Day magazine. The picture I refer to is a small canvass entitled "Red Poppy." Miss King in your office, has suggested that the best means of obtaining permission would be to write you a letter explaining the details of the request.

I would like to photograph the painting against a white wall in full color, and use the photograph of the painting and the wall as a cover, with the painting occupying a dominant position. Naturally, I am not certain whether the editors of Woman's Day would agree with my suggestion after the photograph had been taken, but if they did and we use the cover, I am sure that a generous payment to Miss O'Keefe would be possible for the reproduction rights.

It would be necessary for me to have the painting for several days, so that the photograph could be taken in color with the composition I wish to use. This could be done after your show closes, or on a Sunday.

I hope this letter gives you all the information that you need. May I hear from you soon?

Sincerely,

Kirk C. Wilkinson

KIRK C. WILKINSON
Art Director

KCW:jkB

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Rich

cc: Miss Dudley

October 7, 1946

Dear Dan,

Let me say belatedly how much I enjoyed having your fine O'Keeffe Red Poppy in Georgia's show. It is a beautifully painted little one and pulled that whole panel together. It was very good of you to let us show it. I don't have to emphasize the broader recognition it received and I am delighted to hear will receive.

All best,

As ever,

Mr. Daniel Catton Rich
849 Foxdale
Winnetka, Illinois

JJS:ja

Encl.-receipt

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Schwab

cc: MissDudley

October 7, 1946

Dear Mr. and Mrs. Schwab,

Permit me formally on behalf of the President and Trustees of the Museum of Modern Art to thank you for permitting us to include in the Georgia O'Keeffe retrospective exhibition your

Two Figs.

Spring.

I do not have to tell you how much I appreciated being able to show them. I was attracted to them at once on my visit to your apartment and had lost none of my enthusiasm at the conclusion of the show.

Again all my warmest thanks for your collaboration in the success of the exhibition,

And my kindest regards,

Sincerely,

Mr. and Mrs. Arthur Schwab
200 West 16th Street
New York 11, N.Y.

JJS:ja

Encl.-receipt

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O'Keeffe

cc: Miss Dudley Schwab

April 26, 1946

Dear Mr. Schwab,

I am very grateful to you for your prompt return of the lenders forms and your gracious decision to lend us these fine O'Keeffe's. Will you please thank Mrs. Schwab for me.

With all kind regards to you both,

Very sincerely yours,

Mr. Arthur Schwab
200 West 16th Street
New York 11, N.Y.
JJS:ja

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O'Keeffe

cc: Miss Dudley, Schwab

April 20, 1946

Dear Mr. Schwab,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in the retrospective exhibition of the work of Georgia O'Keeffe, which is to open on May 14th and to terminate on August 25th.

I was very much struck yesterday by the two O'Keeffes in your apartment, Spring and Two Figs, and I sincerely hope you will permit us to exhibit them in our forthcoming show of Miss O'Keeffe's work. I have investigated the matter of the small painting and I am sure it will be possible to insure its safety in spite of its tempting quality and convenient size.

In the hope that you will favor us with these loans I am enclosing lenders forms. Will you be so good as to fill them out and return them for our information in connection with insurance, transportation, and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and transporting are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

The lender's name will appear in connection with these pictures, both on the exhibition label and in the catalog, as Bryner-Schwab.

Permit me to thank you again for the very pleasant visit I had with Mrs. Schwab and you yesterday afternoon, and for the enjoyment your personal character and fine quality of your selection of American pictures gave me.

Very sincerely yours,

Mr. Arthur Schwab
200 West 16th Street
New York 11, New York

JJS:ja Encls.

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Very sincerely yours,

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200 West 16th Street
New York 11, N.Y.

JJS:ja

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Schwab

cc: Miss Dudley

April 23-46

200 WEST SIXTEENTH STREET
NEW YORK CITY, 11

Dear Miss. Sweeney.

I enclose the two lender forms in connection with O'Keeffe's Iris and Spring filled in and signed. We are glad to cooperate.

Both Mrs. Schwab and I enjoyed your visit. It was a delight to hear your very sincere and interesting comments on our paintings.

Our personal regards and success to the Exhibition -

Very sincerely yours

Arthur Schwab

Mr. Arthur Schwab
200 West 16th Street
New York 11, New York

JJS:ja Encls.

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Schwab

cc: Miss Dudley

April 20, 1946

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Very sincerely yours,

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New York 11, New York

JJS:ja Encls.

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O.K

1-45
Sedoux

SENGEN
CORNWALL-ON-HUDSON
NEW YORK

July 24, 1946

Mr. James J. Sweeney
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Sweeney:

If I could find a valid excuse for my long delay in writing you I would use it, but there really is no excuse for such procrastination and I hope you will believe, even at this late day, that I did very greatly appreciate your courtesy of nearly two months ago. My morning with you and Miss O'Keeffe and her paintings meant a good deal to me and has remained most constantly and most gratefully in my memory.

If I had any money any more or when I did have any did not feel a sort of obligation to still further improve one of my three fairly important Japanese collections, I would be tempted to ask the prices of two of the paintings in that show. As things are, however, my interest is purely that of idle curiosity. The two pictures I have chiefly in mind are first, an almost square horizontal canvas representing a great stretch of empty blue sky in the background and in the foreground two beautifully curving slopes of a high sand dune or more probably a sandstone cliff. The other painting that stands out most clearly in my memory is considerably smaller; is horizontal and represents a pale green cliff or mountain with an expanse of white foreground, I think it was called The Dark Place.

Don't bother to answer this letter which started to be merely one of thanks, but sometime when I do see you you might let me know at what sort of figures these paintings are held. Both seemed to me very beautiful but I suspect that neither one would come within my reach these days.

Sometime if I could do anything for you that you would find half as delightful as I found what you did for me I would be very glad, so accept my thanks even though it is so belated.

Sincerely yours,

Lou V. Sedoux

LVL:MEK

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O'Keeffe

Soby

August 6, 1946

Dear Jim,

I knew there was something else I wanted to say to you the other day. How much I liked your piece on Georgia O'Keeffe in the Saturday Review of Literature. I have been intending ever since before the Fourth to write you about it. Stieglitz was very pleased with it. He spoke at length about it the last time I saw him. And Georgia was v very touched.

All best to Nellie and you,

As ever,

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Conn.

JJS:ja

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Sun -

cc: Miss Newmeyer

Dear Lin

I forgot there was something else I wanted to say to you yesterday. I was much pleased with your piece in George Antheil's article in the last Review of Literature. I have been intending to write you since before the Fourth to write you about it. He (Antheil) was very touched and pleased with it. He spoke at length about it the last time I saw him. And George is very touched

Sorry did not have time to see you

and the others

Affectionately Yours

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cc: Miss Newmeyer

5:30 Fors Quartets Rehearsed

7:00 Call Jack

Coste { Mgmt.
Legs
1 introduction

Fr Conferences

Read + Q + notes

Phone Hobbs + Lost

Call T. St
Lowell

Phone tickets

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cc: Miss Newmeyer

May 21, 1946

Dear Mr. McBride,

I am very happy that you as an old admirer of Georgia enjoyed the O'Keeffe show it was such a pleasure for me to organize. I was very happy to read your review of it, for I know how pleasing it will also be to Georgia.

With all kind regards,

Sincerely,

Mr. Henry McBride
The New York Sun
280 Broadway
New York 7, N.Y.

JJS:ja

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~~Phillips~~
WASHINGTON

cc: Miss Dudley

October 7, 1946

Dear Mr. Phillips,

Permit me to thank you on behalf of the President and Trustees of the Museum of Modern Art for your generosity in lending your excellent O'Keeffe The White Place in Shadow to the retrospective exhibition of O'Keeffe's work.

And allow me to repeat my admiration of the painting which I expressed to you last spring and in which so many familairs of Miss O'Keeffe's work joined me during the exhibition. It was a great privilege to have had the chance of showing it.

All my kindest regards to Mrs. Phillips and to you,

Sincerely,

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street
Washington 9, D.C.

JJS:ja

Encl.-receipt

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Phillips

cc: Miss Dudley

Miss D. Miller

April 20, 1946

Dear Mrs. Phillips,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate on August 25th, this year. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, The White Place in Shadow.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

For conformity we may wish to reframe the picture at our expense for the period of the exhibition in order to show it off to the best possible advantage with the group. We would appreciate your formal permission allowing us to do so.

Permit me to thank you in advance.

Very sincerely yours,

Mrs. Marjorie Phillips
Associate Director
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D.C.

Encl. JJS:ja

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O'Keeffe

Washington

cc: Miss Dudley

October 7, 1946

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O'Keeffe The White Place in Shadow

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All my kindest regards to Mrs. Phillips and to you,

Sincerely,

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JJS:ja
Encl.-receipt

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O'Keeffe
Washington

cc: Miss Dudley
~~Miss D. Miller~~ (Phil Mem Gal.)

April 20, 1946

Dear Mrs. Phillips,

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Permit me to thank you in advance.

Very sincerely yours,

Mrs. Marjorie Phillips
Associate Director
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D.C.

Encl. JJS:ja

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May 24, 1946

Dear Mr. Webb,

I understand that you had planned to come to the Museum to take pictures of the O'Keeffe exhibition Monday morning at 10. I do not know whether you have considered the question of daylight against the galleries in the case of certain views? Perhaps that is not a problem, or perhaps you had planned to leave those views until later, preferably after dark?

Maybe this is no problem for you, but if you prefer we could arrange to have the galleries opened to you some evening after 7. Would you be good enough to phone my secretary sometime after 9 on Monday morning to let me know what you decide.

Very sincerely yours,

Mr. Todd Webb
540 West 123rd Street
New York 27, N.Y.

JJS:ja

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J Whitney Force

cc: Miss Dudley

October 7, 1946

Dear Mrs. Force,

Permit me to thank you again formally on behalf of the Museum of Modern Art for the excellent little O'Keeffe Single Lily with Red which I already thanked you for personally. It provided a charming example of that phase of O'Keeffe's work and genuinely enhanced the floral representation.

With all warm regards,

Sincerely,

Mrs. Juliana Force
Whitney Museum of American Art
10 West 8th Street
New York 11, N.Y.

JJS:ja

Encl.-receipt

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Whitney

cc: Miss Dudley

May 1, 1946

Dear Mrs. Force,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate August 25th, 1946. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Single Lily with Red.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Sincerely,

Encl.

Permit me to thank you in advance.

With all kind personal regards,

JJS:ja

Mrs. Juliana Force, Director
The Whitney Museum of American Art
10 West 8th Street, New York 11

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O'Keeffe

Wiener

cc: Miss Dudley

October 7, 1946

Dear Mrs. Wiener,

Permit me to repeat formally my gratitude which I have already expressed to you for your generosity in lending us the fine O'Keeffe The Shelton with Sunspots.

After seeing it among the other canvases by O'Keeffe for the duration of the exhibition, I still feel as I did in the beginning it is one of her outstanding works. And during the exhibition it was one of the centers of public interest and admiration.

Many thanks again for its loan.

And with kindest regards to you and Mr. Wiener,

Sincerely yours,

Mrs. Paul Lester Wiener
399 Park Avenue
New York 22, N.Y.

JJS:ja

Encl.-receipt

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O'Keeffe

cc: Miss Dudley Wiener

May 1, 1946

My dear Mrs. Wiener,

I am very happy to hear that Mrs. Keck will arrange to clean The Shelton with Sunspots for the exhibition. It will be a valuable addition to the show. I am very grateful to you for your kind cooperation.

I am enclosing a lenders form. Will you kindly fill in the insurance valuation, and the manner in which you wish it listed in the catalog.

All expenses of collection, packing and transportation are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

With all kind regards to you and Mr. Wiener,

Sincerely yours,

Mrs. Paul Lester Wiener,
399 Park Avenue
New York 22, N.Y.

Encl.

JJK:ja

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Encl.

JJK:ja

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O'Keeffe

Young

cc: Miss Dudley

October 7, 1946

Dear Mr. and Mrs. Young,

Permit me to thank you formally for the handsome Brown and Tan Leaves by Miss O'Keeffe which made such a focal center on that end wall of the exhibition between the two Grosses.

I can say without exaggeration it was one of the most admired canvases of the exhibition. And as director I can vouch for the fact that its arrival pulled one entire gallery together. Miss O'Keeffe was witness of this.

Thank you again for your generosity in permitting us to show this outstanding canvas.

Sincerely yours,

Mr. and Mrs. Robert R. Young
"Fairholme"
Ruggles Avenue
Newport, Rhode Island

JJS:ja

Encl.-receipt

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O'Keeffe

cc: Miss Dudley
Young

April 20, 1946

Dear Mrs. Young,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate on August 25th, this year. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Faded and Black Leaves.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

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Permit me to thank you in advance.

Very Sincerely yours,

Mrs. Robert R. Young
The Towers
North County Road
Palm Beach, Florida

Encl.

JJS:ja

(Duplicate letter sent to
Newport address.)

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O'Keeffe

Young

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Permit me to thank you in advance.

Very sincerely yours,

Mrs. Robert R. Young
Fairholm
Ochre Point
Newport, R.I.

Encl.

JJS:ja

(Duplicate letter sent
to Florida address.)

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Encl.-receipt

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Dear Mrs. Young,

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Very sincerely yours,

Mrs. Robert R. Young
Fairholm
Ochre Point
Newport, R.I.

Encl.

JJS:ja

(Duplicate letter sent to Florida address.)

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Dear Mrs. Young,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate on August 25th, this year. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Faded and Black Leaves.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very Sincerely yours,

Mrs. Robert R. Young
The Towers
North County Road
Palm Beach, Florida

Encl.

JJS:ja

(Duplicate letter sent to
Newport address.)

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O'Keeffe

X-File: Chagall
O'Keeffe

December 7, 1945

Dear Dan:

I telegraphed you December 5th about the color plate for The Rabbi of Vitebsk. Due to the pressure put on color engravers by advertisers in New York, it is very difficult to get any promise of deliveries. We thought we had succeeded in finding a solution by dividing the colored work between two engravers, but, happily in time, found that we could not depend for delivery on one of those we had chosen. We got in touch at once with the Donnelley Company through their New York office, and they have assured us that they will take care of the color plate of The Rabbi of Vitebsk and assured us that we would have it early in February. I assume your insurance covers the picture while at the engravers.

I have taken up the matter of the thousand offprints of the reproduction with Monroe, and the printing can be arranged as you suggest.

In connection with the Georgia O'Keeffe catalog, Monroe asked me to inquire if you would be interested in sharing the expense of a color plate of your Black Cross, New Mexico, 1929. Possibly you have already a color reproduction of this for desk sale on which a similar overrun could be arranged.

Many thanks to you for the Rousseau letter.

All best to Bert and you,

Mr. Daniel Catton Rich
Director of Fine Arts
The Art Institute of Chicago
Chicago 5, Illinois

JJS:ja

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O'Keeffe

cc: Miss Dudley

Chicago

X-File: Chagall
O'Keeffe

March 26, 1946

Dear Mr. Sweet,

I am in receipt of your two letters of March 23rd with reference to the Georgia O'Keeffe Black Cross, New Mexico and the Marc Chagall The Praying Jew (The Rabbi of Vitebsk).

I am very grateful for your generous cooperation in lending us these two fine examples for our exhibitions.

In the case of the Chagall we understand that you will insure it for $4,000.00 and bill us later for the premium, covering one transit and the New York period of the exhibition, and that it will be shipped back to you together with the rest of the exhibition express collect with an express valuation of $500.00 placed on the box. We will of course assume all costs of packing, transporting and shipping from Chicago to New York and while the painting is in our galleries. You will be billed for return transit insurance premium.

In the case of the Georgia O'Keeffe Black Cross, New Mexico, we will of course assume all costs of packing and transportation and understand that you will insure the painting for $5,500.00 from the time it leaves your galleries until it returns, and that you will bill us for the premium.

If the Georgia O'Keeffe leaves May 1st this should give it ample time to reach us in time for our hanging about May 8th.

A catalog of the Georgia O'Keeffe exhibition is being prepared and we will be glad to send you the two copies you request for your files.

With all kind regards,

Very sincerely yours,

Mr. Frederick A. Sweet
Associate Curator of
Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

JJS:ja

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3.42

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

March 23, 1946

Dear Mr. Sweeney:

I am happy to inform you that the Trustees of the Art Institute of Chicago have agreed to lend our painting entitled Black Cross, New Mexico by Georgia O'Keeffe, for your Retrospective Exhibition of the work of Georgia O'Keeffe, which will be held from May 14 to August 25, 1946.

In accordance with our Trustees' ruling, we will insure the painting for $5,500 for both transits and while it is on view in your galleries, billing you later for the premium. It is our understanding that you will assume all costs of packing and transportation.

We shall plan to ship this painting on May first, unless you find that you need it earlier. I am returning the lenders' form carefully filled out.

Very sincerely yours,
Frederick A. Sweet
Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

P. S. If a catalogue of this exhibition is being prepared, we shall appreciate receiving two copies for our files.

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O'Keeffe

cc: Miss Dudley

Chicago

March 15, 1946

Dear Dan,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in the important retrospective exhibition of the work of Miss Georgia O'Keeffe which we plan to hold in the Museum. The exhibition is to open on May 14th and to terminate on August 25th, 1946.

Your major example of Miss O'Keeffe's work, Black Cross New Mexico, is essential to such an exhibition, and I hope you may see your way to lend it to us.

I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Encl.

JJS:ja

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cc Miss Ulrich
cc Miss Pernas

August 15, 1947

Dear Mrs. Fessler:

About a year ago you very kindly offered to pay for the colorplate of your Georgia O'Keefe paintin for inclusion in our forthcoming book on this artist. I am sending you herewith a proof of the plate together withaa bill for its cost.

Due to conditions beyond our control, the publication of this book has had to be deferred longer than we would have liked. We hope that it will appear this autumn. The author, James Johnson Sweeney, has found it necessary to do more work than he had expected on the text but he has at last promised to deliver it this month.

On behalf of the Trustees of the Museum I wish to thank you for your great generosity for making it possible to include your picture in this volume in color. This contribution will be deductable for income tax purposes because the Museum is a non-profit educational institution.

With renewed thanks and best wishes, I am

Very sincerely yours,

Mrs. Caroline Fessler
4035 N. Pennsylvania
Indianapolis, Indiana

MW:nbk

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	MoMA Exhs.	319.3

Fessler

cc: Miss Dudley

April 20, 1946

Dear Mrs. Fessler,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate August 25th this year. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Pelvis with Distance.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Permit me to thank you in advance.

Very sincerely yours,

Mrs. James W. Fessler
Cosmopolitan Club
122 East 66th Street
New York 21, N.Y.

Encl. JJS:ja

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	MoMA Exhs.	319.3

Fesler

cc: Miss Dudley

April 26, 1946

Dear Mrs. Fesler,

I am very grateful to you for your prompt return of the lenders form for your painting by Georgia O'Keeffe. It will be listed as a loan of Mr. and Mrs. James W. Fesler, as you indicate. It is extremely good of you to cooperate with us in this.

Sincerely,

Mrs. James W. Fesler
The Cosmopolitan Club
122 East 66th Street
New York 21, N.Y.

JJS:ja

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O'Keeffe

cc: Miss Dudley

NY (Whitney Mus.)

THE MUSEUM OF MODERN ART

Date August 30, 1946

To: Mr. Wheeler

From: Mr. Sweeney

cc: Miss Allen

Re: O'Keeffe Color Reproduction.

Fesler

Dear Monroe,

46.695

As I explained to you yesterday, the owners of Pelvis with the Distance by Georgia O'Keeffe, Mr. and Mrs. James W. Fesler, are planning to give this to the museum of Indianapolis, and they would be very happy to pay for a color plate to be included in the O'Keeffe book. After talking with you yesterday I called Miss O'Keeffe for a confirmation of this offer. Miss O'Keeffe telegraphed Mrs. Fesler and received a reply that she would be delighted to pay for it.

Therefore I have asked Miss Dudley's office to hold it for delivery to the engraver on your instructions.

To Phoenix Engraving Co. 9/6/46

while they are in transit as well as on exhibition.

Encl.

Permit me to thank you in advance.

With all kind personal regards,

JJS:ja

Sincerely,

Mrs. Juliana Force, Director
The Whitney Museum of American Art
10 West 8th Street, New York 11

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O'Keeffe

cc: Miss Dudley

NY (Whitney Mus.)

Monawee

Frances Pernas phoned Phoenix Engraving Co. to warn them about handling with greatest care, and I put stickers on the outside of the package also warning them.

dl
9-6-46

46

ion

14th

exhibition. And we are very anxious to include your important painting, Single Lily with Red.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Encl.

Permit me to thank you in advance.

With all kind personal regards,

JJS:ja

Sincerely,

Mrs. Juliana Force, Director
The Whitney Museum of American Art
10 West 8th Street, New York 11

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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O'Keeffe

cc: Miss Dudley

NY (Whitney Mus.)

May 1, 1946

Dear Mrs. Force,

On behalf of the Trustees of the Museum of Modern Art I am writing to invite your cooperation in a retrospective exhibition of the work of Georgia O'Keeffe. The exhibition is to open on May 14th and to terminate August 25th, 1946. A full length illustrated monograph on Miss O'Keeffe's work will be published to accompany the exhibition. And we are very anxious to include your important painting, Single Lily with Red.

I hope it will be possible for you to lend us this picture, and I am taking the liberty of enclosing a lenders form. Will you be so good as to fill it out and return it for our information in connection with insurance, shipping and the compilation of the monograph on Miss O'Keeffe's work.

All expenses of collection, packing and shipping are of course assumed by us. Our insurance provides full coverage for loans while they are in transit as well as on exhibition.

Encl.

Permit me to thank you in advance.

JJS:ja

With all kind personal regards,

Sincerely,

Mrs. Juliana Force, Director
The Whitney Museum of American Art
10 West 8th Street, New York 11

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cc Harry Skevington

Dear Mr.

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Mr. Fre
Hahn Bros.
221 East 55th Street
New York 22, New York

Encls.

May 6, 46.

HELENE FRAENKEL 25 WEST 11TH STREET NEW YORK 11, N. Y.

5-7

The Modern Museum,

MAY 1946

Gentlemen,

I received today notice of your O'Keeffe exhibit. I own a particularly fine example which, & myself, I have

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O'Keeffe - Hahn

cc Harry Skevington

always called The Wave but which Miss O'Keeffe calls, I believe, Blue Sea. She came down a year back and reframed this for me.

Shared for care to add it to your show, let me know, I am happy to lend it. It is one of Stieglitz's favorites.

Yours truly,
Helene Fraenkel
(Mrs. Osmond K. Fraenkel)

Dear Mr.

below an listed

I am enc se ask
your mem paint-
ings.

deliver to be
deliver to be

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istrar

Mr. Fre
Hahn Bros.
221 East 55th Street
New York 22, New York

Encls.

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O'Keeffe - Hahn

cc Harry Skevington

May 1, 1946

Dear Mr. Hahn:

On Friday, May 3rd, will you please make the collections listed below and deliver them to the Museum:

From: Mr. and Mrs. Arthur Schwab (Collect after 1 P.M.)
200 West 16th Street

2 paintings by Georgia O'Keeffe

Whitney Museum
10 West 8th Street

1 painting "Single Lily with Red" by O'Keeffe

Mrs. Charles Liebman
907 Fifth Avenue

1 painting "Petunia" by O'Keeffe

I am enclosing pick-up orders for these collections. Will you please ask your men to be particularly careful in the handling of the O'Keeffe paintings.

Will you also please collect from the Museum two frames to be delivered to Julius Lowy, Inc., 52 East 57th Street, and two frames to be delivered to Henri Heydenryk, 65 West 56th Street.

Our order No. 20204 covering these collections and deliveries will be sent to you within a few days.

Sincerely yours,

Assistant to the Registrar

Mr. Fred S. Hahn
Hahn Bros.
231 East 55th Street
New York 22, New York

Eacls.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 1, 1946

Dear Mr. Hahn:

On Friday, May 3rd, after 1 P.M. will you please collect two paintings by Georgia O'Keeffe from Mr. and Mrs. Arthur Schwab, 200 West 16th Street and deliver them to the Museum. I am enclosing a pick-up order for this collection.

Will you also please collect from the Museum two frames to be delivered to Julius Lowy, Inc., 52 East 57th Street, and two frames to be delivered to Henri Heydenryk, 66 West 50th Street.

Will you please ask your men to be particularly careful in the handling of the two O'Keeffe paintings.

Sincerely,

Assistant to the Registrar

Mr. Fred S. Hahn
Hahn Bros.
231 East 55th Street
New York 22, New York

Encl.

P.S. Our order No. 20203 covering this work will be sent to you within a few days.

P.S.S. Will you also please collect one painting "Single Lily with Red" from the Whitney Museum, 10 West 8th St. and bring it to the Museum.

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O'Keeffe

O'Keeffe
Cleveland or
Hanna

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Office of Superintendent
The Cleveland Museum of Art
Cleveland 6, Ohio

Date October 1, 1946

PLEASE PUT ORDER NUMBER ON INVOICE

Nº 36456

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price		Total
For repairing frame on O'Keeffe painting belonging to Mr. Hanna.			$5.70

Ordered by Dorothy H. Dudley, Registrar

Authorized by

For Insurance Claim. See bill to Rathbone.

ADDRESS: MUSART CLEVELAND

the frame

ared with
We have had
$5.70, the

Clerk

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O'Keeffe

THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

September 26, 1946

Miss Dorothy H. Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Dudley:

At last I am writing you in regard to the damage to the frame of the O'Keefe painting belonging to Mr. Hanna.

The inner corner on the upper left was badly splintered with the result that the glass was working itself out. We have had the repairs made and there will be a labor charge of $5.70, the bill to be sent by the Superintendent's Office.

Yours very truly,

Registrar

This was not a new damage as was at first written to me after receipt of Stg. now condition

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O'Keeffe
Hannas
(Cleveland)

September 16, 1946

Miss Lillian M. Kern
The Cleveland Museum of Art
Cleveland 6, Ohio

Dear Miss Kern:

We were sorry to hear from you that the frame on Mr. Hanna's ~~our~~ O'Keefe painting was damaged. Our records show that there were several damages on this frame when we received it, but we did not believe them to be new ones.

Will you please let us know what the cost of repairing the frame will be, so that we may report it to our insurance company.

Sincerely yours,

Registrar

DHD:ew

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Mr. Farland

cc: Miss O'Keeffe

July 24, 1946

Museum of Modern Art,
11 West 53rd St.,
New York City.

Sept. 10, 19

SEP 12 1946

Gentlemen:-

Painting: White Flower by Georgia O'Keeffe which was returned from your exhibition was received yesterday by Express. The frame was somewhat damaged.

Very truly,

Lillian M. Kern,
Registrar

Per M. Bredbeck

The Cleveland Museum of Art,
Cleveland 6, O.

Very sincerely yours,

James Johnson Sweeney
Director
Department of Painting and Sculpture

Mr. Eugene J. McFarland, Head
Department of Fine Arts
Ohio Wesleyan University
Delaware, Ohio

JJS:ja

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Mr Farland

cc: Miss O'Keeffe

July 24, 1946

Dear Mr. McFarland,

The Metropolitan Museum of Art very kindly forwarded your letter addressed to them concerning a small show of paintings by Georgia O'Keeffe, who is at present represented by an exhibition in our galleries.

I cannot speak for Miss O'Keeffe in this matter, but I understand that she does not wish the exhibition or any part of it belonging to her to be circulated. I am passing your letter on to her with a copy of this note in order that she may correct me if I am suffering under a misapprehension.

Very sincerely yours,

James Johnson Sweeney
Director
Department of Painting
and Sculpture

Mr. Eugene J. McFarland, Head
Department of Fine Arts
Ohio Wesleyan University
Delaware, Ohio

JJS:ja

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O'Keeffe

Merrill

THE MUSEUM OF MODERN ART

Date September 18, 1946

To: Miss Dudley

From: Mr. Sweeney

cc: Mr. Wheeler

Re: O'Keeffe Painting Purchased by Mr. Merrill.

Dear Dorothy,

I think in view of the low cost of the Georgia O'Keeffe show, and for certain diplomatic reasons, with Mr. Wheeler's approval I would suggest that we charge the cost of boxing and shipping this picture to Mr. Merrill to the O'Keeffe show budget. If this is too unorthodox, let us bill him the cost. But I think for various reasons it would be more tactful to handle it as mentioned above.

JS:ca

straighten it out.

10.20

46. 713 Dark Abstraction.
Charles
Merrill
Thomas Jefferson School
Pappington. ? close to
St Louis
Missouri
Pappington (628)

46 713 Dark Abstraction Merrill

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THE MUSEUM OF MODERN ART

Date September 18, 1946

To: Miss Dudley

cc: Mr. Wheeler

From: Mr. Sweeney

Re: O'Keeffe Painting Purchased by Mr. Merrill.

Dear Dorothy,

I think in view of the low cost of the Georgia O'Keeffe show, and for certain diplomatic reasons, with Mr. Wheeler's approval I would suggest that we charge the cost of boxing and shipping this picture to Mr. Merrill to the O'Keeffe show budget. If this is too unorthodox, let us bill him the cost. But I think for various reasons it would be more tactful to handle it as mentioned above.

means, but will send for the picture as soon as you can straighten it out.

46. 713 Dark Abstraction.
Charles
Express To Merrill
Thomas Jefferson School
Farmington. ? check in atlas
Missouri
Farmington (638)

46 713 Dark
Record of
St. Louis

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O'Keeffe

THE MUSEUM OF MODERN ART

Date September 16, 1946

To: Mr. Sweeney

From: Miss Dudley

Re:

Dear Jim:

Miss O'Keefe telephoned the other day to ask about a picture which was to be sent to a Mr. Merrill. She called it "Green Abstraction" and said it was in the first room of the Exhibition in the middle of the wall. Will this picture be the one called "Dark Abstraction"?

I am sorry that we did not know about this before returning all pictures to Miss O'Keefe. I haven't telephoned her because I am not sure which picutre she means, but will send for the picture as soon as you can straighten it out.

K.D.

46. 713 Dark Abstraction.
Charles
Express to Merrill
Thomas Jefferson School
Farmington. ? chem in attic
Friends of St. Louis
Missouri
Farmington (128)

46.713 Dark Abstraction

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THE MUSEUM OF MODERN ART

Date September 16, 1946

To: Mr. Sweeney

From: Miss Dudley

Re:

Dear Jim:

Miss O'Keefe telephoned the other day to ask about a picture which was to be sent to a Mr. Merrill. She called it "Green Abstraction" and said it was in the first room of the Exhibition in the middle of the wall. Was this picture be the one called "Dark Abstraction"?

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K.O.

46.713 Dark abstraction

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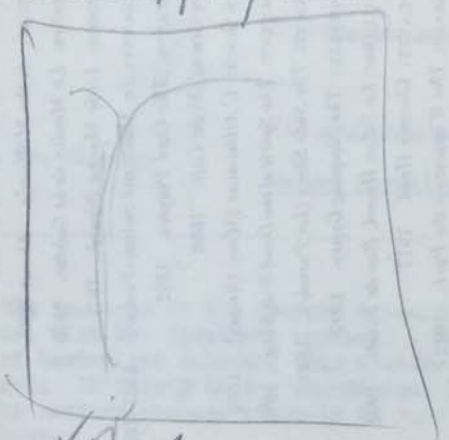
THE MUSEUM OF MODERN ART

Date June 12, 1946

Sweeney's sketch identifying —



Dark abstraction Black & Green #11

THE MU N ART

MERRILL

18, 1946

To: Miss Dudle

From: Mr. Sweene

inting Purchased

Dear Dorothy,

I think in v
certain diplomati
that we charge th
to the O'Keeffe s
the cost. But I
handle it as ment

show, and for
ld suggest
o Mr. Merrill
t us bill him
actful to

It will be a
of course. [illegible] for this job immediately - but if you wish me to, I will speak to him.

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monroe Allen

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THE MUSEUM OF MODERN ART

Date June 12, 1946

O.K MERRILL

THE MUSEUM OF MODERN ART

Sent

Date September 18, 1946

To: Miss Dudley

From: Mr. Sweeney

cc: Mr. Wheeler

Re: O'Keeffe Painting Purchased by Mr. Merrill.

Dear Dorothy,

I think in view of the low cost of the Georgia O'Keeffe show, and for certain diplomatic reasons, with Mr. Wheeler's approval I would suggest that we charge the cost of boxing and shipping this picture to Mr. Merrill to the O'Keeffe show budget. If this is too unorthodox, let us bill him the cost. But I think for various reasons it would be more tactful to handle it as mentioned above.

It will be a
of course. [illegible] for this job immediately - but if you wish me to, I will speak to him.

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monroe Allen

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THE MUSEUM OF MODERN ART

Date June 12, 1946

eeffe - Cow's Skull

O'Keeffe Dudley

THE MUSEUM OF MODERN ART

Date June 13, 1946

To: Miss Allen

From: Miss Anderson

Re: O'Keeffe Cow's Skull
with Red.

Andrew Bat White Strong.

Dear Monawee,

This morning I mentioned the memo you sent him asking how to go about getting the paintig to Standard-Koppel again. He said that it should be handled in the same way it was handled before, i.e., put back in the original heavier frame, under glass; Andrew should remove the glass at Standard-Koppel and replace it again before the picture returns to the Museum. He suggested that you phone Andrew, or speak with Mr. Stieglitz first, and ask Andrew if he will do all of the frame and changing. Shawn mai 90
write after this weekend. —

immediately – but [illegible]

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monawee Allen

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THE MUSEUM OF MODERN ART

Date June 12, 1946

To: Mr. Sweeney
cc Miss Pe

From:
Miss Dudley

Re: O'Keeffe - Cow's Skull Red

I unde Engraving
Company would li l with
Red" again. The is only one
plate to correct b is more
difficult. Miss rrangements
to have two men rly in
the morning and hen the
galleries open.

Before n if such
an arrangement w u about it.
The painting, wh nt directly
from Miss O'Keef nd glass
over it. Then M and remove
the glass before e the glass
before the paint

The pa s and the
frame has been c rame which
is now on it is ing was
originally, and ear Cameron".

In ord oppel, do
we have to go th we do,
it will be a mor re time,
of course. Mr. this job
immediately - but if you wish me to, I will speak to him.

Dear Jean
Would you please
see if you can
have Mr. S. look
at this memo today.
Frances is waiting
for orders -
Monroe

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monroe Allen

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THE MUSEUM OF MODERN ART

Date June 12, 1946

To: Mr. Sweeney
cc Miss Pernas

Re: O'Keeffe - Cow's Skull with Red

From: Miss Dudley (a)

I understand from Miss Pernas that Standard-Koppel Engraving Company would like to have the O'Keeffe painting "Cow's Skull with Red" again. They may need it for only one morning if there is only one plate to correct, but may need it for two or three is the job is more difficult. Miss Pernas asked if our department would make arrangements to have two men take the painting down to Standard-Koppel early in the morning and bring it back for exhibition by 12 o'clock when the galleries open.

Before making any arrangements or asking Mr. Warren if such an arrangement would be possible, I thought we should ask you about it. The painting, when it first went down to Standard-Koppel, went directly from Miss O'Keeffe's studio and it had a heavy steel frame and glass over it. Then Miss O'Keeffe's man, Arthur ?) had to go down and remove the glass before the men could work on it. He had to replace the glass before the painting came to the Museum.

The painting is now on exhibition without the glass and the frame has been changed. ~~It~~ The metal frame which is now on it is much lighter than the one in which the painting was originally, and the original frame is now on "Deer's Horns Near Cameron".

In order to send this painting again to Standard-Koppel, do we have to go through the glass on, glass off, routine? If we do, it will be a more complicated job and one which will take more time, of course. Mr. Warren may not be able to spare two men for this job immediately - but if you wish me to, I will speak to him.

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monaiee Allen

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Dudley

THE MUSEUM OF MODERN ART

Date May 14, 1946

To: Mr. Warren
cc Mr. Sweeney
From: Harry Shevington
D. Dudley

Re: Project Order 4401

Under Project Order 4401 (Georgia O'Keeffe), will you please have the glass put back on the following paintings which are not exhibited and are to be returned:

46.753 White Flower (trumpet shape), oil on canvas (molded silvered frame)
46.744 Red and Pink Rocks and Teeth, oil on canvas (metal frame - white)
46.740 Cross by the Sea, Canada, oil on canvas (metal frame - silvered)
46.714 Two Calla Lilies, oil on composition board (molded silvered frame)
46.710 Alligator Pear (single), pastel on board (molded silvered frame)
46.706 Series I No.2, oil on canvas (strip frame - white painted wood)
46.705 Black Spot No.3, oil on canvas (silvered frame, white inner frame)
46.704 Series I No.7, oil on canvas (molded silvered frame)

The following can be done last as it can be returned on a later trip:

46.760 Petunia and Coleus Leaf, oil on canvas (molded silvered frame)

The following were matted, taped, glazed at the Museum. We will let you know if they are to be replaced in original mats as soon as we hear from Mr. Sweeney:

46.769.1-.4 Blue series, watercolor on Japan paper
46.700.1-.3 Grey series, watercolor
46.701.1-.6 Evening Star series, watercolor

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O'Keeffe -

May 14, 1946

Dear Miss O'Keeffe:

I am enclosing a receipt for the pictures lent by Mr. Stieglitz and for most of the pictures lent by you for your exhibition.

I am enclosing green forms for the loans not yet listed. Will you be kind enough to fill in valuations where necessary, and sign and return them to us. As soon as we have received them, a receipt for the remaining pictures will be mailed to you.

I believe about 15 or 20 of your loans are not hung in the exhibition. We will get in touch with you in a few days and make arrangements for returning them.

Very sincerely yours,

Dorothy H. Dudley

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N. Y.

DHD:LL
Enclosures

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April 29, 1946

Miss Georgia O'Keeffe
59 East 54th Street
New York City

Dear Miss O'Keeffe:

Confirming our telephone conversation, we have arranged for Hahn Brothers to collect the paintings you are lending for our exhibition on Wednesday, May 1. I am enclosing a copy of our letter to Hahn Brothers.

I have asked Mr. Sweeney to send you our forms to be filled in with your insurance valuations. The pictures will be automatically covered by our insurance from the time they leave the gallery until they are returned.

Very sincerely yours,

Registrar

DHD:EGL
Encl:

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April 26, 1946

Hahn Bros.
231 East 55th Street
New York 22, New York

Dear Mr. Hahn:

On Wednesday morning, May 1st, after 10 o'clock, will you please go to An American Place, 509 Madison Avenue, to collect about forty paintings by Georgia O'Keeffe and bring them to the Museum.

Will you please make a special trip for these paintings alone and impress upon your men how important it is for them to handle them with extreme care. If the men can wear white gloves it will prevent markings upon either the canvas or frame.

Our order No. 27999 covering this collection will be sent to you within a few days.

Sincerely,

Registrar

Encl.

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7-7

Newsweek NEWSWEEK BLDG., BROADWAY *and* 42*nd* STREET, NEW YORK 18, N. Y.

June 28, 1946

Dear Mr. Sweeney,

I want to thank you for your very nice note regarding my story on Georgia O'Keeffe. I appreciate your pointing out that the reproduction of "Pelvis with the Distance" had been cropped. Because I don't pay too much attention to the department after it comes out in the magazine, I hadn't realized this had happened. I was appalled when I found out.

I have received promises from everyone concerned that such a thing will never happen again and I certainly hope that it won't. If you have an opportunity I hope you will convey my apologies to Miss O'Keeffe. I can't think of anyone I'd less rather have had it happen to.

Cordially,

Hilda Loveman

Hilda Loveman
Art Editor

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

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THE MUSEUM OF MODERN ART

Date June 13, 1946

To: Mr. Sweeney
cc. Miss Ulrich

From: M. Wheeler

Re: Commission on O'Keeffe sale

Dear Jim,

It would be agreeable to us to renounce the Museum's 10% commission on the sale of one of the O'Keeffe pictures from the exhibition at $2,200, on condition that she use this sum to pay for the cleaning of the pictures.

It is understood, however, that the Museum will retain its commission on any other sales.

I suggest that we simply forward Mrs. Keck's bills to Miss O'Keeffe and let her pay them, which will save bookkeeping in this office.

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THE MUSEUM OF MODERN ART

Date June 11, 1946

To: Mr. Wheeler

From: Mr. Sweeney

Re: O'Keeffe Exhibition

Dear Monroe,

Miss O'Keeffe as you probably heard sold a picture from the current exhibition for $2,200. Therefore the Museum is entitled to a commission of 10%.

In view of this she felt that possibly we could afford to pay for the cleaning of the pictures in the exhibit which she originally had planned to pay for. Miss O'Keeffe pointed out that the Keck's bills amount to just $5.00 more than the commission that we derive from the sale of the painting.

She said however that if the Museum did not care to pay these bills she would do so.

In view of the fact that she paid for framing costs of all pictures exhibited, do you think it might be possible to stretch a point in this case?

OK — no commission on this one picture. And she pays the cleaning bill. (Or we take it & we pay) Now applicable for show

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THE MUSEUM OF MODERN ART

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cc. Miss Ulrich

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It is understood, however, that the Museum will retain its commission on any other sales.

I suggest that we simply forward Mrs. Keck's bills to Miss O'Keeffe and let her pay them, which will save bookkeeping in this office.

MW

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O'Kuffe O'Kuffe

THE ART INSTITUTE OF CHICAGO

cc: Miss Dudley

May 4, 1946

June 3, 1946

Dear Jim:

I am sending you, Monday, May 6, the Red Poppy

Dear Georgia,

I am enclosing a receipt for the paintings which we brought over here but which we did not include in the exhibition. I wonder if you could check over the receipts at An American Place or have Andrew do so, and have this returned merely for the Registrar's records.

With all best,

As ever,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, N.Y.

Encl.

JJS:ja

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Miss Dudley said

5-6 Rich

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

May 4, 1946

Dear Jim:

I am sending you, Monday, May 6, the Red Poppy by Georgia O'Keeffe which you wish to borrow for your exhibition from May 14 through August 25, 1946. The picture has been insured by us for the sum of $500 and we will bill you for the premium later.

The loan is to be entered anonymously, if you will be so kind.

Bertha and I are planning to arrive in New York on the twelfth of May and will be on hand for Georgia's opening on the fourteenth.

Our best to you and Laura.

Yours very sincerely,

Daniel Catton Rich
Director

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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Rich

cc: Miss Dudley

(This is in connection with the loan of a poppy picture owned by Mr. Rich, for the O'Keeffe show. Mr. Sweeney talked with him about it when he was in the Museum yesterday.) And he agreed to lend. Green slip says "ship as soon as possible" etc. j.

May 1, 1946

Dear Dan,

I am enclosing the lenders form on which you can indicate the insurance.

With all best,

As ever,

Mr. Daniel Catton Rich
5 Kent Road
Winnetka, Illinois

Encl.

JJS:ja

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4-43

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON 9, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
ELMIRA BIER
Assistant to Director

April 23, 1946

Mr. James Johnson Sweeney, Director
Museum of Modern Art,
11 W. 53d Street, New York 19, N. Y.

Dear Mr. Sweeney:

Replying to your letter of April 20th to Mrs. Phillips inviting the loan of Georgia O'Keeffe's "The White Place in Shadow" for your exhibition opening May 1th, I hasten to say that we will be very glad to send this picture. The best O'Keeffe in our Collection was among the paintings chosen for the American show at the Tate Gallery in London but "The White Place" is the painting of most recent date. I doubt if you will wish to reframe "The White Place" since it has the kind of frame Miss O'Keeffe is putting on most of her work. However if you do wish to reframe it you have my permission. We will send the picture by Railway Express collect. Thanking you for your generous loan of a particularly fine drawing by Henry Moore in our present exhibition and hoping that you will be sure to let us see you on your next visit to Washington,

Sincerely yours,

Duncan Phillips

DP.E

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O'Keeffe

Weiner

cc: Miss Dudley

April 20, 1946

My dear Mrs. Weiner,

I would like very much to exhibit your excellent Georgia O'Keeffe, The Shelton with Sunspots, N.Y., which you allowed me to borrow a fortnight ago. But on thinking the matter over I am afraid that it might be unfair to it to hang it in its present condition among paintings which have been protected against the dust by glass and paintings fresh from the studio. I hesitate to suggest cleaning it because I understand from Mrs. Caroline Keck, the Museum's restorer, that this properly done would cost between $125 and $150. And the Museum's exhibition budget unfortunately could not afford such an expenditure.

Perhaps however you had been planning to have the painting cleaned and resurfaced? Mrs. Keck tells me that it would mean a great deal to the painting from the point of view of longevity as well as of appearance. Should you care to have Mrs. Keck take care of it I will be glad to ask her to get in touch with you.

With all kind regards to you and Mr. Weiner,

Sincerely yours,

Mrs. Paul Lester Weiner
399 Park Avenue
New York City

JJS:ja

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Weiner

J-30.

399 PARK AVENUE

Monday

My dear Mr Sweeney—

Excuse the delay in answering your note—. I discussed the matter with

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Weiner

Sincerely,
Anne Weiner

Georgia & I imagine that she has told you about the stolen painting & her wish to clean the "skeleton". To console me somewhat for the loss. It will therefore be in condition for you to exhibit should you so decide.

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New York City

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399 Park Avenue
New York City

JJS:ja