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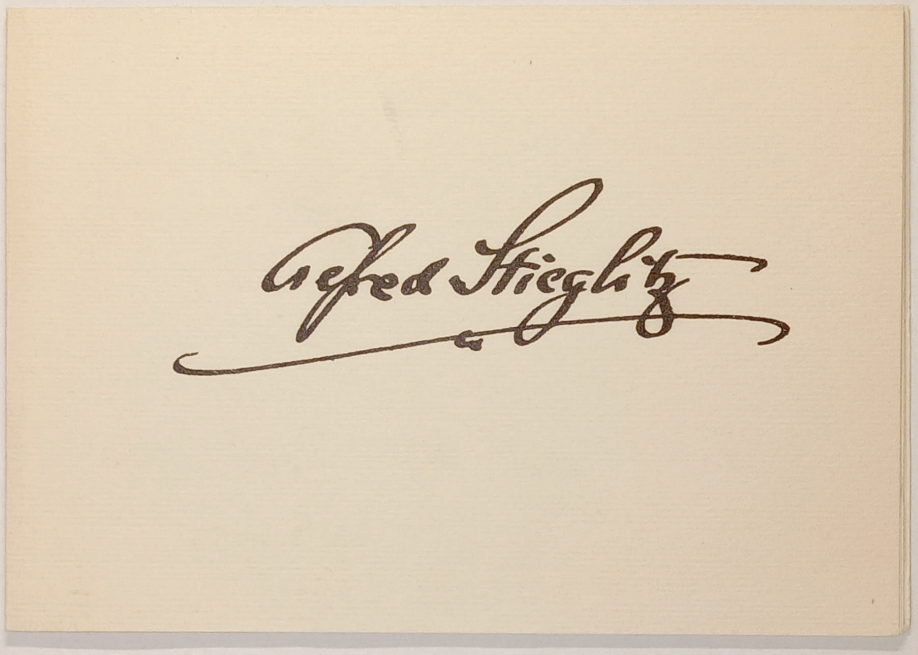

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THE TRUSTEES OF THE MUSEUM OF MODERN ART REQUEST THE HONOR OF YOUR PRESENCE AT THE OPENING OF THE ALFRED STIEGLITZ EXHIBITION: HIS PHOTOGRAPHS AND COLLECTION ON TUESDAY, JUNE 10, 1947 FROM 8 TO 11 P.M. THIS INVITATION WILL ADMIT TWO PERSONS

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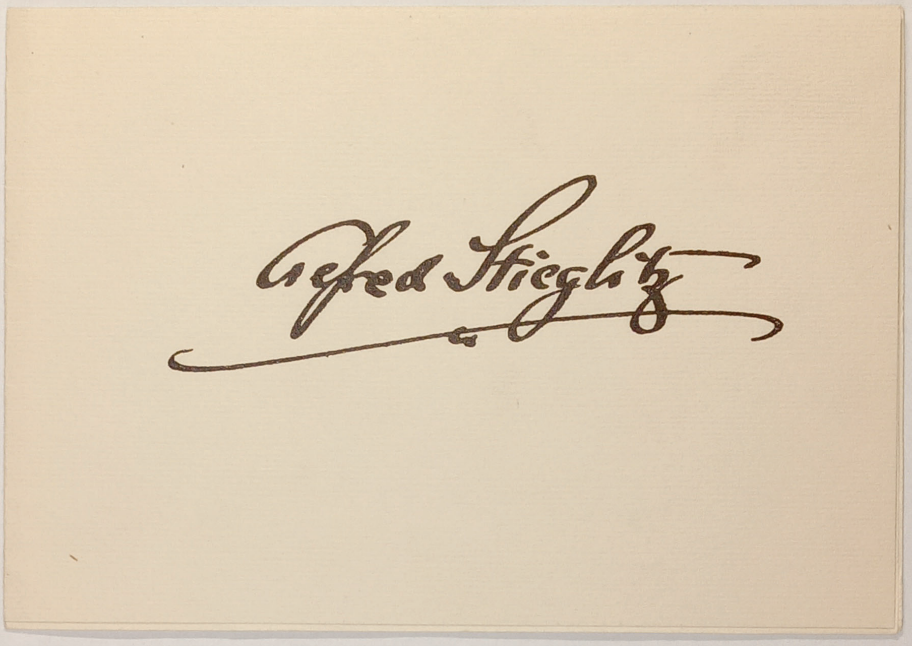

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Nancy Newhall, assistant in charge of the Museum Department of Photography, comments on Alfred Stieglitz & his work as follows:

STIEGLITZ LABEL:

"Alfred Stieglitz is not only a great photographer but one of the great artists of ~~modern~~ our times. His passion for life is of extraordinary depth and intensity. With a strange, penetrating tenderness he watches ~~the surge~~ the approach of the ~~significant~~ revealing moment---the moment when the human being most reveals himself, the moment when some aspect of our relation to the world we live in is suddenly clear, the moment when the external world ~~itself~~ is resonant to human emotion.

"With him, the emotion informs the image. Intuitively he solves the problems of form, spatial organization, and subject which ~~confront~~ challenge his contemporaries. His images, beautiful in the accepted sense, drawn from the common experience, undistorted, unexaggerated, arouse a ~~response which is a startled conviction of release~~ sudden recognition; subtly they change from natural to abstract, from abstract to the concentrated essence of an emotion never so ~~fully~~ precisely expressed before.

"His images are purely photographic; they can be achieved or described by no other medium. In his hands photography becomes, not a cold, literal, mechanical process, but a living medium, ~~utterly~~ personal and fluent, capable of interpretations that ~~rival~~ exclude the other arts.

"Free of the ~~frustrations~~ limitations of the studio, ~~unmoved by isms~~, Stieglitz from the beginning has pursued ~~the~~ his own direction often paralleling, sometimes anticipating the movements of modern art ~~underlying the revolution of modern art---- the revelation through the natural world of a new~~ dynamic ~~significance~~. His work, monumental in its scope and its undeviating purpose, has already stood solidly through the fluctuating tastes of sixty years.

"Considering the volume and intensity of his own production, the record of his long, uncompromising fight for other artists becomes doubly astonishing.

"Born in Hoboken, New Jersey, in 1864, he spent some years as a student in Germany, where, in 1882, he took his first photographs. Returning to New York in 1890, he began to champion the cause of photography as art and to enlarge its horizons both

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as technique and as expression. From 1893 to 1896 he edited the American Amateur Photographer. From 1896 to 1902, he devoted his energies to making the Camera Club of New York the photographic center of the country and to editing its quarterly, Camera Notes. In 1902 he founded the dominating and stormy Photo-Secession group and its organ, the magnificant Camera Work.

"In 1905, together with Edward Steichen, he opened the Little Galleries of the Photo-Secession, later to be famous as "291". Here all kinds of individuals met daily in a stimulating atmosphere of discovery, with which the majority of the photographers eventually failed to keep pace. Here from 1908 on, were introduced to the American public what were then obscure, revolutionary painters and sculptors, among them Cézanne, Picasso, Matisse, Brancusi, Rousseau, Marin, Dove, O'Keeffe, and hitherto neglected fields such as African negro sculpture and the drawings of children. In 1917, the entry of America into the First World War brought "291" and Camera Work to an end.

"For the next seven years Stieglitz was free to produce work that constituted a revelation in photography and the arts. In 1925, the needs of his friends led him to open the Intimate Gallery. In 1930, feeling that American art was being overshadowed, he opened An American Place, at 509 Madison Avenue, New York City, where exhibitions are currently held."

The first three photographs on the next wall were made in Europe during the 1880s. They are:

1 Venetian gamin, Venice, 1887

2 November Days, Munich, 1884

3 Paula, Berlin, 1889.

Among his earliest work, these three different statements anticipate ~~the levels of~~ photography today. The prints were made by Stieglitz in the summer of 1934. All the photographs here exhibited are contact prints on Azo paper.

The next seven photographs, among his latest work, were selected from ~~several~~

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~~series~~ the Lake George series, the Poplar series, the Portrait of Georgia O'Keeffe, the Skyscraper series, and the Equivalents. They were made in New York and Lake George during the late nineteen-twenties and early thirties. They are:

Dying Poplars, Lake George, 1934

Car 2F-77-77, Lake George, 1934

O'Keeffe's Hands and Skull, 1930

Radio City---Morning, New York, 1934

Grasses---Morning, Lake George, 1927

Georgia O'Keeffe, Lake George, 1932

Equivalent---Series 0-27, Lake George, 1935

Nancy Newhall
Department of Photography

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of or like sounds arising from
the air in nose cavities, nasal

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THE MUSEUM OF MODERN ART

Date June 24, 1947

To: Miss Ulrich

From: Mr. Wheeler

Re: Stieglitz Photographs

How much money has been spent on the negatives and prints of the Stieglitz photographs?

Stieglitz says of himself:

> "I attempted to express my feelings about life through photographing what I saw and felt--a vision of life, my vision--and gradually the passion for photography led me into the examination of painting and all other modes of expression.... In my search I was trying to find what my country really stood for."

Stieglitz has always fought to have fine photographs accepted and hung in museums on exactly the same basis as other examples of the fine arts, such as painting and sculpture. Years ago the Duke d'Abruzzi arranged an international art exhibition for Italy. The exhibition was to have a section devoted to photography and the Duke cabled his friend General di Cesnola, head of the Metropolitan Museum, to obtain a collection of photogtaphs from Stieglitz's gallery.

When Gen. di Cesnola asked Stieglitz for the photographs the latter agreed to let him send them to the Duke on the one condition that when the collection of photographs returned to this country it would be accepted by the Metropolitan Museum of Art and hung there. The head of the Metropolitan was shocked and said, "Mr. Stieglitz, you don't insist that a photograph is a work of art, do you?"

When Stieglitz assured him he did consider photography art, Cesnola said, "You are a fanatic."

"I am," Stieglitz replied, "but time will show that my fanaticism is not completely ill founded."

Cesnola finally took the pictures for Italy and agreed that they should be hung in the Metropolitan, saying, "I've been told that you were a madman and now I see it for myself. I accept the photographs."

The pictures went to Italy and were shown there at the art

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 5-8900

Stieglitz once wrote in regard to an exhibition of his photographs:

"My teachers have been life--work--continuous experiment. Incidentally a great deal of hard thinking. Any one can build on this experience with means available to all.

"Many of my prints exist in one example only. Negatives of the early work have nearly all been lost or destroyed. There are but few of my early prints still in existence. Every print I make, even from one negative, is a new experience, a new problem. For, unless I am able to vary--add--I am not interested. There is no mechanicalisation, but always photography.

"I was born in Hoboken. I am an American. Photography is my passion. The search for Truth my obsession."

Stieglitz says of himself:

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The pictures went to Italy and were shown there at the art exhibition, but when they were returned to this country Gen. di Cesnola had died and there was no written agreement. Years later photographs Stieglitz's gallery were hung in the Metropolitan Museum of Art.

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When Stieglitz's daughter was fifteen she was a pupil at a rather fashionable girl's school in New York. She came home one night and said to him, "Father, you've got me into trouble again." He asked her how. She told him that that day her teacher had asked the various girls what were the vocations of their fathers. One girl replied that her father was a lawyer, another a minister, another a businessman, another a professor, and so on. When the question came to Stieglitz's daughter she said, "I really don't know what my father's vocation is."

In surprise, her teacher laughed and said, "Your father is the greatest photographer in the world." The daughter replied that was impossible. She had never heard her father speak of himself, or anyone else speak of him as a photographer.

Then the teacher said, "Well, then he is a great artist."

Stieglitz's daughter replied, "He can't be. Only last Sunday I heard him say that if anyone called him an artist he'd kill them on the spot."

In telling her father that evening of this conversation, the daughter finished by saying, "Father, what are you anyway?"

He replied, "What am I? Well, this is the finest thing that could have happened to me. I am a little over fifty and if anyone ever asks you again what your father is, tell them that I've been spending all my life trying to find out who and what I am."

One afternoon a lady walked into Stieglitz's gallery, known simply as "291." Without knowing who he was she said to Stieglitz in a hurried tone: "I'm leaving for San Francisco in about three hours. I've been in New York for four weeks. I have a friend in California who told me I dare not return without seeing Alfred Stieglitz. But I've been so busy that I left seeing him to the last and for some reason have been unable to locate him. Can you tell me where he is?

Stieglitz asked her if she liked pictures and she replied that she did. Then he said:

"Why don't you look at the pictures and forget Mr.Stieglitz? I know him--I know him pretty well--and if I were you I wouldn't bother about him. Just tell your friend you met a friend of Mr. Stieglitz's, and that he said it wasn't worth while getting into a stew about finding him."

"Are you sure?" she wondered. "Maybe you're jealous of him?"

"Oh, look at the pictures," he insisted. "They're very worth while. You won't see their like in a hurry."

She took a glance, but they meant nothing to her.

"Well, here I am with time passing so fast. Soon I'll have to check out of my hotel and catch the train. And I haven't seen Mr. Stieglitz!"

"Haven't you enjoyed being with the Marins and me?" he asked. "Yes," she answered, "I'm glad I came. But having Mr. Stieglitz on my mind and going back to my friend and telling her that I couldn't find him, makes me positively miserable."

"Well," I suggested, "take a message from me. Tell your friend that you met a man who's every bit as good as Mr. Stieglitz and you will be telling her the truth."

During their conversation several women who know Stieglitz came into the gallery and listened with amusement. When she had left one of them asked Mr. Stieglitz, "Why in the world did you do such a thing?" He replied, "She received more of the spirit of 291 in this way than if I had introduced her to 'Mr. Stieglitz'.

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EXHIBITION: HIS PHOTOGRAPHS AND COLLE

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THIS INVITATION WILL ADMIT TWO PE

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EXHIBITION HONORS ALFRED STIEGLITZ

Memorial Show of Modernist's Photos, Diverse Collection, Is Offered at Museum

By EDWARD ALDEN JEWELL

With a private view last evening the Museum of Modern Art, 11 West Fifty-third Street, opened its exhibition honoring Alfred Stieglitz, distinguished American photographer and indefatigable friend and proponent of the modern movement in art, who died last July. The Stieglitz show opens to the public today.

This large exhibition, occupying galleries on the first and third floors of the museum, is divided into two parts. On the first floor we find a thoroughly representative group of Alfred Stieglitz' own photographs, made over a long period, while on the third floor have been installed examples selected from the very extensive and diverse collection of paintings sculpture, drawings and graphic art formed by Stieglitz during the decades of his service as one of modernism's most understanding and far-sighted impresarios.

Taken together these two segments of the memorial exhibition provide a splendidly rounded survey of a man's creative vision and appreciation, typifying his awareness, his taste, the quality of his leadership. The experience proves memorable on another count also. This has to do with the task of selection and installation, brilliantly carried out by James Johnson Sweeney, former director of the Museum of Modern Art's department of painting and sculpture, who worked in consultation with Georgia O'Keeffe, executrix of the Alfred Stieglitz estate.

Mr. Sweeney has written a book on the Stieglitz collection and has edited a complete catalogue of Stieglitz' photographic work. These, not yet available, will be published by the museum.

Stieglitz began introducing modern art to the American public at his little Photo-Secession Gallery on lower Fifth Avenue (it came to be called "291") back in 1908. And he continued to hold exhibitions—at "291", later at the Intimate Gallery, finally at An American Place—until his death. Among the European artists thus brought forward were Rodin, Matisse, Toulousse-Lautrec, Cézanne, Picabia, Picasso, Braque, Brancusi and Severini, all of whom are represented now in the memorial exhibition.

From the early days Stieglitz was likewise vitally interested in the work of progressive American artists. The present show contains telling groups of pictures, in various media, by Charles Demuth, Arthur G. Dove, Marsden Hartley, John Marin, Georgia O'Keeffe, along with isolated examples by others. There is sculpture by Gaston Lachaise. And among those represented by photographs in the Photo-Secession Group are Ansel Adams, David Octavius Hill, Paul Strand and Edward J. Steichen.

The earliest of Stieglitz' own photographs shown is a beautiful

Books of the Times

By ORVILLE PRESCOTT

SOMETIMES one wonders how novelists ever got along at all in that innocent era when no one had mate revelation that Tristan is as crazy as a hoot owl is hardly of sensational interest. , "plump and nsion Malika nese doctor na they possibly vincing in the them with an get themselve

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Books Published Today

THE CASE OF THE FAN-DANCER'S HORSE, by Erle Stanley Gardner (Morrow, $2.50). A Perry Mason detective story.

IT HAPPENED IN 1946, edited by Clark Kinnaird (Essential Books: Duell, Sloan & Pearce, $6). An account of the year.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
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THE MUSEUM OF MODERN ART

Date April 21, 1947

To: COORDINATION COMMITTEE

From: Helen Ward

Re: Texts for Stieglitz books

Miss Pernas has been trying for some time without success to get in touch with Mr. Sweeney in regard to the texts of the Stieglitz books. Mr. Sweeney is either "out" or "ill" or "out of town." Mrs. Sweeney promises to have him call but he doesn't.

As you may remember, according to the terms outlined in the letter sent Mr. Sweeney and accepted by him at a meeting with Mr. Goodwin, Miss O'Keeffe and Mr. Wheeler, the completed texts of both books ready for the printer were to be turned in on March 15. There is now, of course, no chance of having the books ready for the opening on June 10 and, unless the texts are turned in very soon, we shall not have the books during the run of the exhibitions.

When do you want this release sent out? It should be as soon as possible?

of the Museum.

At the express request of Georgia O'Keeffe, executrix of the Alfred Stieglitz estate, James Johnson Sweeney, until recently director of the Museum's Department of Painting and Sculpture, has been invited to write the catalogs and install these exhibitions.

Miss O'Keeffe pointed out that, since the original conception of these combined exhibitions was Mr. Sweeney's and since he had made the preliminary plans before he resigned from the Museum staff, he was the logical person to carry out the project and the best fitted because of his understanding of Stieglitz' contribution to modern art as a collector and creative photographer. On these grounds Mr. Sweeney has consented to direct these two exhibitions.

"Alfred Stieglitz," said Mr. Goodwin, "is widely esteened as a figure of the greatest stature and importance in the modern history of art in the United States. He fulfilled a variety of roles in his era with remarkable intuition and a profound understanding of its artists. He was one of the first in America to grasp the meaning of the modern movement in Europe, and to show it in his gallery, '291.' In 'An American Place' he promoted and sustained the careers of American painters such as Marin, Hartley, Demuth, Dove and O'Keeffe. His extraordinary intellect and brilliant conversation exercised a

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THE MUSEUM OF MODERN ART

Date March 5, 1947

To: Mr. Abbott, cc. Mr. Wheeler

Re: Stieglitz exhibition

From: Miss Newmeyer

Attached is the relase announcing the Stieglitz exhibition.

The release is the joint work of Mr. Wheeler, Mr. Goodwin, and Mr. Sweeney. Through several drafts Mr. Wheeler incorporated the suggestions made by both of the others, submitted and resubmitted it for their approval--and incidentally for Miss L'Keeffe's approval--and the attached is the final form approved.

It is understood by Mr. Sweeney that no further changes will be made, but that the release will be sent out by the Museum exactly as approved in itsfinal form herewith.

When do you want this release sent out? It should be as soon as possible?

of the Museum.

At the express request of Georgia O'Keeffe, executrix of the Alfred Stieglitz estate, James Johnson Sweeney, until recently director of the Museum's Department of Painting and Sculpture, has been invited to write the catalogs and install these exhibitions.

Miss O'Keeffe pointed out that, since the original conception of these combined exhibitions was Mr. Sweeney's and since he had made the preliminary plans before he resigned from the Museum staff, he was the logical person to carry out the project and the best fitted because of his understanding of Stieglitz' contribution to modern art as a collector and creative photographer. On these grounds Mr. Sweeney has consented to direct these two exhibitions.

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THE MUSEUM OF MODERN ART

Date June 12, 1947

To: Mrs. Buck

From: Mr. Wheeler

Re: Stieglitz Exhibitions

It has been determined not to circulate the Stieglitz exhibitions in whole or in part. May I suggest that you refer such requests to Miss O'Keeffe?

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

4750-10

FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART WILL DEVOTE TWO MAJOR
SUMMER EXHIBITIONS TO ALFRED STIEGLITZ

Two major summer exhibitions, both to open June 11, at the Museum of Modern Art, 11 West 53 Street, will bear the name of Alfred Stieglitz, according to an announcement made yesterday by Philip L. Goodwin, Chairman of the Museum's Exhibitions Committee. One section of the exhibition will be devoted to the modern paintings, sculpture, drawings and prints assembled by Stieglitz during his lifetime, and the other will be dedicated to a retrospective showing of Stieglitz' own photography. This large double exhibition will fill two entire floors of the Museum.

At the express request of Georgia O'Keeffe, executrix of the Alfred Stieglitz estate, James Johnson Sweeney, until recently director of the Museum's Department of Painting and Sculpture, has been invited to write the catalogs and install these exhibitions.

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"Moulder of public opinion, leader of the young, inspiring talker, thoughtful editor, discerning collector, and a great creative artist in his own right--such was Alfred Stieglitz. He was a man for America to be proud of and the Museum of Modern Art is proud to have the consent and cooperation of Georgia O'Keeffe in presenting the first comprehensive exhibition of his life work."

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James Johnson Sweeney, until recently the Director of the Museum's Department of Painting and Sculpture, first conceived the exhibitions and had conducted the preliminary arrangements for them with Mr. Stieglitz' wife, Georgia O'Keeffe; therefore, Mr. Sweeney was invited by the ~~Exhibitions Committee~~ Museum to serve as guest director of the exhibitions, which will open on June 11th. In announcing Mr. Sweeney's acceptance of the directorship of the two exhibitions, Mr. Goodwin said that the Trustees and staff were convinced that no one ~~is~~ was better fitted for this important task.

"Alfred Stieglitz," said Mr. Goodwin, "is widely esteemed as the single figure of greatest stature and importance in the modern history of art in the United States. He fulfilled a variety of roles with a ~~most fortunate~~ remarkable intuition of his era and a profound understanding of its artists. He was one of the first to grasp the meaning of the modern movement in Europe, and in his galleries, "291" and "An American Place," he promoted and sustained the careers of major figures in it as well as the young American painters most worthy of comparison with them, such as Marin, Hartley, Demuth, Dove and O'Keeffe. His extraordinary intellect and brilliant conversation exercised a unique influence upon men of letters as well as painters and photographers. He made a great personal collection in the ideal way, by using farsight and unfaltering taste instead of large sums of money. In his magazine "Camera Work" he published

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47.386	62.	1922	Portrait	94-C
47.493	63.	1922	Portrait	82-D
47.442	64.	1927	Equivalent	116-A
47.447	65.		Equivalent	117-B
47.427	66.	1932	Portrait	268-B
47.395	67.	1932	New York	91-C

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REVISED DRAFT OF RELEASE ANNOUNCING STIEGLITZ EXHIBITIONS

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CHECK LIST --- STIEGLITZ PHOTOGRAPHS

Inquiries

From: Monawee

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47.414	33.	1922	Portrait	95-E
47.510	33.	1921	Portrait	97-E
47.496	34.	1918	Portrait - Hands	99-E
47.486	35.	1919	Portrait	88-E
47.508	36.	1918	Portrait	97-C
47.500	37.	1917	Leo Stein	80-C
47.498	38.	1918	Portrait	98-D
47.497	39.	1918	Portrait - Sculpture and Painting	98-C
47.501	40.	1918	Portrait	100-A
47.432	41.	1923	Portrait	119-C
47.433	42.	1923	Portrait	119-D
47.434	43.	1923	Portrait	119-E
47.484	44.	1911	John Marin (photographed by A. Stieglitz and E. Steichen, print by Alfred Stieglitz)	84-A
47.505	45.	1920	Portrait - Hands with Thimble	99-B
47.503	46.	1918	Portrait,	89-D
47.487	47.	1921	Portrait	83-A
47.511	48.	1918	Portrait	98-A
47.405	49.	1920	Barn Roof - Lake George	96-D
47.431	50.	1923	Portrait	119-B
47.507	507 51.	1918	Portrait	89-C
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47.499	53.	1921	Portrait	81-C
47.489	54.	1922	Portrait with Beads	83-C
47.515	55.	1924	Portrait	431-C
47.490	56.	1922	Portrait	83-D
47.444	57.	1927	Equivalent	115-C
47.448	58.	1925	Equivalent	117-C
47.495	59.	1930	Portrait - Hands with Skull	99-D
47.398	60.	1933	Grass - Lake George	95-A
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Stieglitz Exhibition #351

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Stieglitz

THE MUSEUM OF MODERN ART 351

Date June 18, 1947

To: Adele

Re: Steiglitz Photos.

From: Monawee

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47.495	59.	1930	Portrait - Hands with Skull	99-D
47.398	60.	1933	Grass - Lake George	95-A
47.488	61.	1922	Barn Doors - Lake George	83-B
47.386	62.	1922	Portrait	94-C
47.493	63.	1922	Portrait	82-D
47.442	64.	1927	Equivalent	116-A
47.447	65.		Equivalent	117-B
47.427	66.	1932	Portrait	268-B
47.395	67.	1932	New York	91-C

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- STIEGLITZ PHOTOGRAPHS

dup - file with exh 351 correct.

				Leica Number
			ow"	55-E
				59-A
				117-D
				58-A
				112-E
			ing House	111-C
				112-B
			ht"	128-D
				113-B
			l" -II	90-D
			-III	90-E
			-IV	91-A
			l" -I	90-C
			The Sweeper"	127-A
			izzard"	112-D
				112-C
				110-E
			e R.	87-D
			orge	
			randchild"	87-B
				109-A
				120-A
				96-C
			from 1111 Madison Avenue	90-B
			Picasso Exhibition	90-A
				83-E
				80-B
				111-E
				111-E
				111-E
47.518	29.	1907		118-D
47.437	30.	1918	Portrait	117-E
47.450	31.	1918	Portrait	95-E
47.414	32.	1922	Portrait	97-E
47.510	33.	1921	Portrait	99-E
47.496	34.	1918	Portrait - Hands	88-E
47.486	35.	1919	Portrait	97-C
47.508	36.	1918	Portrait	80-C
47.500	37.	1917	Leo Stein	98-D
47.498	38.	1918	Portrait	98-C
47.497	39.	1918	Portrait - Sculpture and Painting	100-A
47.501	40.	1918	Portrait	119-C
47.432	41.	1923	Portrait	119-D
47.433	42.	1923	Portrait	119-E
47.434	43.	1923	Portrait	84-A
47.484	44.	1911	John Marin (photographed by A. Stieglitz and E. Steichen, print by Alfred Stieglitz)	99-B
47.505	45.	1920	Portrait - Hands with Thimble	89-D
47.503	46.	1918	Portrait,	83-A
47.487	47.	1921	Portrait	98-A
47.511	48.	1918	Portrait	96-D
47.405	49.	1920	Barn Roof - Lake George	119-B
47.431	50.	1923	Portrait	89-C
47.507	507 51.	1918	Portrait	97-D
47.509	509 52.	1921	Portrait	81-C
47.499	53.	1921	Portrait	83-C
47.489	54.	1922	Portrait with Beads	431-C
47.515	55.	1924	Portrait	83-D
47.490	56.	1922	Portrait	115-C
47.444	57.	1927	Equivalent	117-C
47.448	58.	1925	Equivalent	99-D
47.495	59.	1930	Portrait - Hands with Skull	95-A
47.398	60.	1933	Grass - Lake George	83-B
47.488	61.	1922	Barn Doors - Lake George	94-C
47.386	62.	1922	Portrait	82-D
47.493	63.	1922	Portrait	116-A
47.442	64.	1927	Equivalent	117-B
47.447	65.		Equivalent	268-B
47.427	66.	1932	Portrait	91-C
47.395	67.	1932	New York	

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CHECK LIST --- STIEGLITZ PHOTOGRAPHS

				Leica Number
47.408	1.	1889	"Sunlight and Shadow"	55-E
47.483	2.	1887	"Sterzing"	59-A
47.449	3.		Venice	117-D
47.407	4.	1885	"November Days"	58-A
47.421	5.	1889	"The Terminal"	112-E
47.426	6.	1893	Five Points Clothing House	111-C
47.418	7.		New York - Winter	112-B
47.423	8.	1896	"Reflections - Night"	128-D
47.424	9.	1898	"An Icy Night"	113-B
47.402	10.	1915	New York from "291" -II	90-D
47.403	11.	1915	" " " " -III	90-E
47.394	12.	1915	" " " " -IV	91-A
47.401	13.	1915	New York from "291" -I	90-C
47.417	14.	1900	"Spring Showers - The Sweeper"	127-A
47.420	15.	1893	"New York - The Blizzard"	112-D
47.419	16.	1902	"The Hand of Man"	112-C
47.429	17.	1904	Portrait of Sophie R.	110-E
47.392	18.	1907	Parlor - Lake George	87-D
47.413	19.	1915	"Grandmother and Grandchild"	87-B
47.422	20.	1916	Self-portrait	109-A
47.428	21.	1916	Portrait	120-A
47.404	22.	1919	Portrait	96-C
47.400	23.	1900	New York - Street from 1111 Madison Avenue	90-B
47.399	24.	1915	"291" - Braque - Picasso Exhibition	90-A
47.491	25.	1907	John Marin	83-E
47.388	26.	1916	Portrait	80-B
47.435	27.	1907	"The Steerage"	111-E
47.517	28.	1907	" "	111-E
47.518	29.	1907	" "	111-E
47.437	30.	1918	Portrait	118-D
47.450	31.	1918	Portrait	117-E
47.414	32.	1922	Portrait	95-E
47.510	33.	1921	Portrait	97-E
47.496	34.	1918	Portrait - Hands	99-E
47.486	35.	1919	Portrait	88-E
47.508	36.	1918	Portrait	97-C
47.500	37.	1917	Leo Stein	80-C
47.498	38.	1918	Portrait	98-D
47.497	39.	1918	Portrait - Sculpture and Painting	98-C
47.501	40.	1918	Portrait	100-A
47.432	41.	1923	Portrait	119-C
47.433	42.	1923	Portrait	119-D
47.434	43.	1923	Portrait	119-E
47.484	44.	1911	John Marin (photographed by A. Stieglitz and E. Steichen, print by Alfred Stieglitz)	84-A
47.505	45.	1920	Portrait - Hands with Thimble	99-B
47.503	46.	1918	Portrait	89-D
47.487	47.	1921	Portrait	83-A
47.511	48.	1918	Portrait	98-A
47.405	49.	1920	Barn Roof - Lake George	96-D
47.431	50.	1923	Portrait	119-B
47.507	51.	1918	Portrait	89-C
47.509	52.	1921	Portrait	97-D
47.499	53.	1921	Portrait	81-C
47.489	54.	1922	Portrait with Beads	83-C
47.515	55.	1924	Portrait	431-C
47.490	56.	1922	Portrait	83-D
47.444	57.	1927	Equivalent	115-C
47.448	58.	1925	Equivalent	117-C
47.495	59.	1930	Portrait - Hands with Skull	99-D
47.398	60.	1933	Grass - Lake George	95-A
47.488	61.	1922	Barn Doors - Lake George	83-B
47.386	62.	1922	Portrait	94-C
47.493	63.	1922	Portrait	82-D
47.442	64.	1927	Equivalent	116-A
47.447	65.		Equivalent	117-B
47.427	66.	1932	Portrait	268-B
47.395	67.	1932	New York	91-C
47.441	68.	1930	Equivalent	116-E
47.406	69.	1927	Chestnut Tree	92-E
47.385	70.	1922	John Marin	34-E
47.391	71.	1934	Porch with Grape Vine - Lake George	97-B

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47.425	72.	1923	"Spiritual America"	111-A
47.485	73.	1923	Portrait - Hands of Charles Demuth -I	85-D
47.514	74.	1923	" " " " " -II	85-C
47.410	75.	1923	Charles Demuth	85-E
47.492	76.	1923	Window with Snow - Lake George	94-E
47.443	77.	1930	Equivalent	110-A
47.438	78.	1923	" "Song of the Sky, No. 8"	161-D
47.446	79.		"	117-A
47.416	80.	1923	Portrait, drying	108-E
47.430	81.	1922	Hanging Apples	119-A
47.436	82.	1933	Portrait	118-C
47.646	83.	1931	Equivalent - Set Y, print 1	113-D
47.647	84.	1931	" " " " 2	114-A
47.648	85.	1931	" " " " 3	114-B
47.396	86.	1931	New York - Night, North from Shelton	91-D
47.502	87.	1932	Portrait	86-E
47.397	88.	1931	New York - North towards Squibb Building	91-E
47.411	89.		New York	92-A
47.382	90.	1932	New York - Towards Waldorf	92-C
47.387	91.	1934	Kitchen Door - Lake George	94-D
47.384	92.	1933	Lilacs and Grass - Lake George	95-B
47.383	93.	1932	Poplar Tree	93-C
47.649	94.	1929	Equivalents - Set C, print 1	114-C
47.650	95.	1929	" " " " 2	114-D
47.651	96.	1929	" " " " 3	114-E
47.652	97.	1929	" " " " 4	115-A
47.390	98.	1935	Equivalent	97-A

Note: Titles in quote marks are Stieglitz's own.

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

THE MUSEUM OF MODERN ART

List of items checked sent O'Keeffe 3/19/47

Date March 8, 1947

To: Mr. Sweeney

From: Miss Dudley

Re: Stieglitz Collection

Demuth Fish Series

Dear Jim:

Here are the cards for the pictures which are not in the exhibition but which are to be listed in the catalog. Also two Demuth cards for the Exhibition list - just added by Miss O'Keeffe.

Please note the Demuth Fish series. They are numbered but not according to dates painted. Shouldn't they be changed as follows:

Catalog list but not in exhibition

1916	Fish Series, No. 1	(now listed as No. 4)	this is dated 1916
1917	Fish Series, No. 2	(now listed as No. 2)	OK
1917	Fish Series, No. 3	(now listed as No. 3)	OK
1917	Fish Series, No. 4	(now listed as No. 1)	dated 1917
1917	Fish Series, No. 5	(now listed as No. 5)	OK

Exhibition list

1917	Fish Series, No. 6	(now listed as No. 7)	dated 1917
1918	Fish Series, No. 7	(now listed as No. 6)	dated 1918

I believe this completes the list except for on or two you may wish to add for the Exhibition. Let me know if there is anything more we can do.

DD

There are also 4 True ~~Series~~ Forms as follows:

1916 True Forms,

1917 True Forms, No. 1

1917 True Forms, No. 2

1919(?) True Forms, No. 3.

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

THE MUSEUM OF MODERN ART

Date June 25, 1947

To: Harry Shevlington
cc DD
From: Monawee Allen

Re: Stieglitz Collection - frames and glass to be held at the Museum

Miss O'Keeffe has asked that we retain the pieces of glass which were removed from some of the paintings in the Collection Stieglitz as she will want glass replaced on them when they go to Chicago.

Will you therefore please remove the glass from the following frames if necessary, or store the pieces of glass with the metal braces:

47.177 Remove glass from frame & store (Demuth)
47.180 " " " " " " "
47.181 " " " " " " "
47.176 " " " " " " "
47.183 " " " " " " "
47.630 ~~I do not have a piece of glass listed for this item as it was not checked until located in the frame shop. If you have a piece of glass 30x24", it probably belongs to this ptg.~~ glass located and stored

47.186 Remove glass from frame and store (Dove) ~~xxxxxxxxx~~
47.193 Remove glass from frame and store (Dove) also metal brace
47.623 ~~xxxxx~~ Piece of glass and metal brace only (glass broken at Museum; we will have to have a new piece cut when the exhibition closes)

47.626 Store glass and brace
47.625 " " " "
47.564 " " (no brace) Frame returned 6/27/47
47.601 " " " "
47.602 " " and brace
47.304 " " " "
47.566 " " ,frame and brace.
NOTE: glass not here as yet, but is to come over via Hahn on trip 6/27/47 Here 6/27

Please hold unidentified brace for a painting - size c. 20-3/8x28-3/8" which I cannot at the moment put with a painting. It probably belongs to a Dove or an O'Keeffe, but I can't find one just that size right now.

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Bonnard
Daber

CC: Miss Dudley
Miss Ulrich

January 10, 1949

Dear Mr. Daber:

I am writing to you regarding the Bonnard paintings which you have left with us. The claims upon our space of our own collection do not permit us to show them, although they were on view for two months following the close of the Bonnard exhibition. In view of the fact that we cannot display the pictures, I wonder if you would permit us to charge you for the insurance for the balance of the time you leave the pictures with us. If I do not hear from you to the contrary, we shall assume that this is agreeable to you.

I was very happy to hear from my friend, Mr. Somerset Maugham, that he had purchased some pictures from you in Paris. He seems quite delighted with them.

With best wishes, I am,

Sincerely yours,

/s/ Monroe Wheeler

cont'ue ins'd
bill
Daber

Mr. Alfred Daber
103 Boulevard Haussmann
Paris VIIIe
France

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Adele 12/6/48

Mr. Wheeler says he will write again. Let's keep insured for another month

D

Bannard

Daber

... writes

...ne, D

OF MODERN ART

Date August 19, 1948

No. Stieglitz Collection

...l paintings which you wish us to keep for
... will understand that we cannot maintain
...s after the close of the exhibition for
... I am informing you of this so that you
... after September sixth on your own policy.

...en highly gratified at being able to see
...tion and I want to thank you again for your

Very sincerely yours,

/s/ Monroe Wheeler

Mr. Alfred Daber
103 Boulevard Haussmann
Paris VIIIe
France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

Bonnard
Daber

CC: Miss Ulrich
Miss Dudley

August 19, 1948

Dear Mr. Daber:

In regard to the Bonnard paintings which you wish us to keep for you, I am sure that you will understand that we cannot maintain insurance on the pictures after the close of the exhibition for which we borrowed them. I am informing you of this so that you may insure the pictures after September sixth on your own policy.

Our summer public has been highly gratified at being able to see this magnificent exhibition and I want to thank you again for your gracious collaboration.

Very sincerely yours,

/s/ Monroe Wheeler

Mr. Alfred Daber
103 Boulevard Haussmann
Paris VIIIe
France

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THE MUSEUM OF MODERN ART

Date August 25, 1947

To: Mr. Warren

From: Mr. Wheeler

Re: Stieglitz Collection

Dear Rand:

Do, by all means, keep the Stieglitz Collection exhibition on the third floor open on Labor Day. Miss Newmeyer will send a notice to the morning papers asking them to advise the public that the exhibition is being held over another day.

Publications Department
Museum of Modern Art"

Photograph made by Clarence H. White in Mexico, a few days before his death there in nineteen-hundred twenty-five

THE ART GALLERIES
OF NEW YORK

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THE MUSEUM OF MODERN ART

Date August 21, 1947

To: Mr. M. Wheeler

From: Mr. R. Warren

Re: _____

Inasmuch as we will not work on September 1st, Labor Day, on the Mies van der Rohe show, shouldn't the closing be set over till the night of September 1st, so that the holiday public will know.

Very Sincerely yours

Publications Department
Museum of Modern Art"

Photograph made by Clarence H. White in Mexico, a few days before his death there in nineteen-hundred twenty-five

THE ART GALLERIES
OF NEW YORK

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THE MUSEUM OF MODERN ART

Date ~~August 25, 1947~~

To: Miss Ulrich

From: Mr. Wheeler

Re: ~~The Stieglitz Portfolio~~

Dear Ione:

The Stieglitz Portfolio has now been delayed until about September 15, which may mean later. Do you think it would be courteous to send a mimeographed postal card to those who have ordered it, as follows:

"Owing to unavoidable production delays, the Twice-A-Year Press has informed us that the Alfred Stieglitz Portfolio which you ordered will not be ready until mid-September. We shall dispatch your copy to you as soon as we can."

Very Sincerely yours

Publications Department
Museum of Modern Art"

Photograph made by Clarence H. White in Mexico, a few days before his death there in nineteen-hundred twenty-five

THE ART GALLERIES
OF NEW YORK

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Photograph made by Clarence H. White in Mexico, a few days before his death there in nineteen-hundred twenty-five

THE ART GALLERIES
OF NEW YORK

Printed 1925

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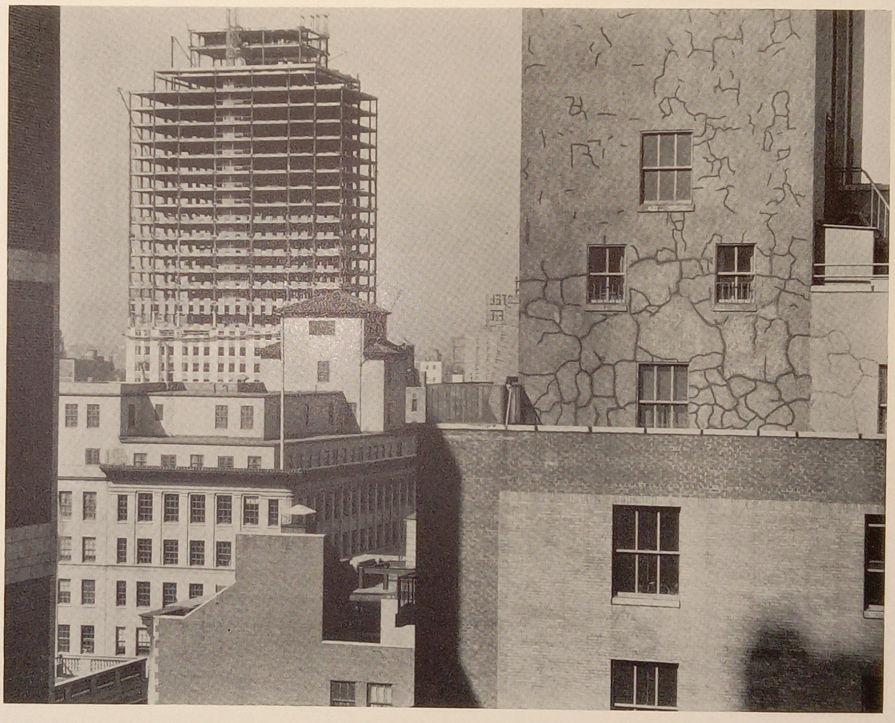

Cumberland Ivory

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Stieglitz #357

THE MUSEUM OF MODERN ART

Date 4/29/47

cc. Mr. Swados
Miss Newmeyer

To: Mr. d'Harnoncourt

Re: Stieglitz invitation

From: Mr. Porter

COPY

Today Mr. Sweeney approved with Mr. Abbott the following title for the summer exhibition:

✓ PHOTOGRAPHS BY ALFRED STIEGLITZ AND HIS COLLECTION

I feel this is the only type of catalog to be considered and I feel the catalog is far more important than the exhibition, both for the Museum and for Mr. Stieglitz.

Sincerely yours,

(signed) Georgia O'Keeffe

Mr. Philip L. Goodwin
Museum of Modern Art

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THE MUSEUM OF MODERN ART

Date 4/29/47

cc: Mr. Swados
Miss Newmeyer

To: Mr. d'Harnoncourt

Re: Stieglitz invitation

From: Mr. Porter

Today Mr. Sweeney approved with Mr. Abbott the following title for the summer exhibition:

PHOTOGRAPHS BY ALFRED STIEGLITZ AND HIS COLLECTION

Please call O'Keeffe Wi 2-7258 today before 5

I feel this is the only type of catalog to be considered and I feel the catalog is far more important than the exhibition, both for the Museum and for Mr. Stieglitz.

Sincerely yours,

(signed) Georgia O'Keeffe

Mr. Philip L. Goodwin
Museum of Modern Art

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	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

Date 4/25/47

cc: Kim Swados
Miss Ward

To: Mr. D'Harnoncourt

From: Mr. Porter

Re: Stieglitz invitation

Will you please have a French-fold invitation planned for the private opening of the Stieglitz exhibition--ready for mailing by May 19.

On the cover: Alfred Stieglitz

Inside: The Trustees of the Museum of Modern Art request the honor of your presence at the opening of an exhibition:

THE ALFRED STIEGLITZ PHOTOGRAPHS AND COLLECTION
AND COLLECTION ~~OF PAINTINGS~~

Tuesday, June 10, 1947 8-11 p.m.
This invitation admits two persons ~~Exhibition closes~~

I feel this is the only type of catalog to be considered and I feel the catalog is far more important than the exhibition, both for the Museum and for Mr. Stieglitz.

Sincerely yours,

(signed) Georgia O'Keeffe

Mr. Philip L. Goodwin
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

59 East 54th Street
New York 22

C
O
P
Y

May 14, 1947

Dear Mr. Goodwin:

I have been thinking over our telephone conversation of yesterday and have come to the conclusion that any further discussion of the matter is pointless.

I still feel just as I did on writing my letter Sunday. I will be glad to have the Stieglitz material shown at the Museum provided that the Museum guarantees to publish the definitive catalog as we have planned it. But not otherwise. I feel this is the only type of catalog to be considered and I feel the catalog is far more important than the exhibition, both for the Museum and for Mr. Stieglitz.

Sincerely yours,

(signed) Georgia O'Keeffe

Mr. Philip L. Goodwin
Museum of Modern Art

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Stieglitz #351a

Coordination Comm.

EXHIBITIONS VIII

1946

12/18 REPORT ON STIEGLITZ EXHIBITION

The Chairman reported that Mr. Sweeney had accepted the Exhibitions Committee's invitation to direct the exhibition, which will be installed in two sections, the collection of paintings, watercolors and drawings on the third floor, to be opened to the public on May 27, two weeks in advance of the opening of the photography collection on the ground floor. The formal opening of the two sections of the Stieglitz exhibition will be June 10th.

There will be two publications, each of approximately 100 pages, accompanying the exhibition, a book on the Stieglitz collection of paintings, watercolors and drawings, and a publication on photographs, both to be prefaced by Mr. Sweeney. A letter outlining the arrangements agreed upon was written to Mr. Sweeney by the Chairman.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date June 6, 1947

To: DD

From: MA

Re: Spraying Demuth paintings in Stieglitz Collection

Caroline Keck called this morning to say that Georgia had called her about spraying some of the Demuth paintings in the Stieglitz exhibition. Caroline told her that she (Caroline) would have to clear it through the Museum which she was doing.

She said that June 16th was the earliest possible date on which Sheldon could spray the paintings and the Demuths would not suffer much between opening date and June 16th. However, Caroline advised that it be done because the paintings will be hanging all summer, in spite of air conditioning, the air in N.Y. in the summer is not too clean and the Demuths have lots of white in them and she is not interested in cleaning them after the exhibition here - it's a terrible job. So she thinks for practical purposes, it would be the thing to do, for our own protection as well as for the paintings, since if they get dirty, we will be responsible for having them cleaned in the end.

If the paintings are to be sprayed, they would have to be down in the spray room in the basement between 10 and 10:30 on the morning of June 16th and we would have to be sure that the spray room was free and the paintings ready for Sheldon. There are between 6 - 8 according to Georgia and she would let us know which ones to have sprayed.

Caroline's first question after telling me about it was "Who is paying for it". I said I wouldn't know who but would have to leave it to you to find out from Wheeler, Sweeney, O'Keeffe or someone. I asked her about how much it would cost (just in case we are stuck with the cost which I imagine we might be) and she said that our special price was $5.00 a painting for a job like that, or perhaps a bit less as they charge us by the hour. However, the charge to Georgia is $10. a painting (though she is never to know all this).

I said I would pass all this information on to you and you would let her know about the solution of billing and about the 16th. If it's OK, I'll find out which ones Georgia wants done, speak for the spray room, etc. and do that end of it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date June 27, 1947

To: Miss Dudley

From: Monawee

Re: Lachaise from Steiglitz Collection

Last evening two girls bumped into the glass stand on which the Lachaise "The Mountain" was installed in the second gallery. The thick piece of plate glass was smashed and since the sculpture was screwed to the glass tray, the sculpture fell too.

I will look at the piece more carefully with my green slip, but from a cursory look at the Lachaise no great harm seems to have been done. Most of the shock of the fall was absorbed by the glass. However, the fall was enough to bend and snap off the screw which held the glass to the sculpture.

The guard of the gallery sent a report to Mr. Warren's office immediately after it happened and the sculpture was taken off exhibition. The stand and sculpture are now in the Mezzanine and Harry has them for you to look at.

Since Miss O'Keeffe is in or en route to New Mexico and Mr. Sweeney is ditto Ireland, I suppose Mr. Wheeler is the person to see about the new stand or section which is smashed.

I'll grant this is an insurance claim after all, I have - Figure 19" L. on plastic? base 19⅞ x 10 x ⅞" which is exactly same measurement as piece of glass broken.

47.122 Lachaise The Mountain, bronze. Insurance value $1000.-

Glass base smashed.

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	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

Date June 10, 1947

To: Mr. Wheeler

Re: O'Keeffe photographs

From: Miss Dudley
(a)

As you suggested, we called Miss O'Keeffe in regard to insurance on her Stieglitz photographs. We told her that Mr. Sweeney had suggested an insurance valuation of $250. each while they were being prepared for exhibition but now the photographs were up, we wished to check with her to be sure. She felt that $250. per photograph was rather low and wished us to raise the insurance to $500. per photograph. This we have done as of today and attach copy of temporary receipt issued her.

[illegible] room in the basement between 10 and 10:30 on the morning of June 16th and we would have to be sure that the spray room was free and the paintings ready for Sheldon. There are between 6 - 8 according to Georgia and she would let us know which ones to have sprayed.

Caroline's first question after telling me about it, was "Who is paying for it". I said I wouldn't know who but would have to leave it to you to find out from Wheeler, Sweeney, O'Keeffe or someone. I asked her about how much it would cost (just in case we are stuck with the cost which I imagine we might be) and she said that our special price was $5.00 a painting for a job like that, or perhaps a bit less as they charge us by the hour. However, the charge to Georgia is $10. a painting (though she is never to know all this).

I said I would pass all this information on to you and you would let her know about the solution of billing and about the 16th. If it's OK, I'll find out which ones Georgia wants done, speak for the spray room, etc. and do that end of it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

Date June 6, 1947

To: DD

From: MA

Re: Spraying Demuth paintings in Stieglitz Collection

Caroline Keck called this morning to say that Georgia had called her about spraying some of the Demuth paintings in the Stieglitz exhibition. Caroline told her that she (Caroline) would have to clear it through the Museum which she was doing.

She said that June 16th was the earliest possible date on which Sheldon could spray the paintings and the Demuths would not suffer much between opening date and June 16th. However, Caroline advised that it be done because the paintings will be hanging all summer, in spite of air conditioning, the air in N.Y. in the summer is not too clean and the Demuths have lots of white in them and she is not interested in cleaning them after the exhibition here - it's a terrible job. So she thinks for practical purposes, it would be the thing to do, for our own protection as well as for the paintings, since if they get dirty, we will be responsible for having them cleaned in the end.

If the paintings are to be sprayed, they would have to be down in the spray room in the basement between 10 and 10:30 on the morning of June 16th and we would have to be sure that the spray room was free and the paintings ready for Sheldon. There are between 6 - 8 according to Georgia and she would let us know which ones to have sprayed.

Caroline's first question after telling me about it was "Who is paying for it". I said I wouldn't know who but would have to leave it to you to find out from Wheeler, Sweeney, O'Keeffe or someone. I asked her about how much it would cost (just in case we are stuck with the cost which I imagine we might be) and she said that our special price was $5.00 a painting for a job like that, or perhaps a bit less as they charge us by the hour. However, the charge to Georgia is $10. a painting (though she is never to know all this).

I said I would pass all this information on to you and you would let her know about the solution of billing and about the 16th. If it's OK, I'll find out which ones Georgia wants done, speak for the spray room, etc. and do that end of it.

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	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

Date September 3, 1947

To: Mr. Warren

Re: PROJECT ORDER # 5208

From: Miss Dudley
(ah)

Dear Mr. Warren:

The glass for 47.193 Dove: Goat was broken when Harry was replacing it. Will you please have new glass cut for the picture.

Harry will take the picture down to Gus. Please add to Project Order # 5208.

- ✓1924 Tree Nursery-Closter, N.J. 36.1401 200
- ✓1925 Eastern Boulevard-Weehawken, N.J. 36.1363 75
#82 ✓1926 Maine Series #9 Movement Boat off Deer Island 100
- ✓1926 Movement #2 related to Downtown New York (The Black Sun) 200
- ✓1926 The Pine Tree {Small} Point, Me. 200
2 1927 Deer Island, Me. 200
2 cards ✓1927 Movement-Sea and pertaining thereto 200
- ✓1928 Series #4 Parker Head-Small Point, Me.
- ✓1928 Popham Beach #1-Small Point, Me. 300
43.1390 ✓1930 Storm over Taos, New Mexico 300
- ✓1932 Phippsburg, Me. 36.1368 300

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	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

PROJECT ORDER No. 5208

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION DEPT

FOR ~~Stieglitz~~ Collection DATE ~~August 29, 1947~~

DETAILED INSTRUCTIONS Please replace glass, frames and braces as indicated on the attached list.

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION (selected Sept. 12th)

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

- ✓1924 Tree Nursery-Closter, N.J. 36.1401 200
- ✓1925 Eastern Boulevard-Weehawken, N.J. 36.1363 75
#82 ✓1926 Maine Series #9 Movement Boat off Deer Island 100
- ✓1926 Movement #2 related to Downtown New York (The Black Sun) 200
- ✓1926 The Pine Tree {Small} Point, Me. 200
2 1927 Deer Island, Me. 200
- ✓1927 Movement-Sea and pertaining thereto 200
- ✓1928 Series #4 Parker Head-Small Point, Me.
- ✓1928 Popham Beach #1-Small Point, Me.
43.1390 ✓1930 Storm over Taos, New Mexico 300
- ✓1932 Phippsburg, Me. 300
36.1368

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	MoMA Exhs.	351a.2

Jim Sweeney
Says 250 / 80 / 20,000.-
$250. each
on Stieglitz photos.
He will check to see
where rest of Leica
photos are. Georgia
still has a few.

M OF MODERN ART

Date Monday March 19, 1947

Re: Stieglitz Coll. insurance
and photographs —

about 80-90
for Stieglitz Collection
the photos on the
l got to 69.
$250.-
a little higher than
$200-$300. each

- ✓1924 Tree Nursery-Closter, N.J. 36.1401 200
- ✓1925 Eastern Boulevard-Weehawken, N.J. 36.1363 75
#82 — ✓1926 Maine Series #9 Movement Boat off Deer Island 100
- ✓1926 Movement #2 related to Downtown New York (The Black Sun) 200
- ✓1926 The Pine Tree {Small} Point, Me. 200
2 — 1927 Deer Island, Me. 200
2 cards what? — ✓1927 Movement-Sea and pertaining thereto 200
- ✓1928 Series #4 Parker Head-Small Point, Me.
- ✓1928 Popham Beach #1-Small Point, Me. 500
43.2390 — ✓1930 Storm over Taos, New Mexico 300
- ✓1932 Phippsburg, Me. 36.1368 300

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

JTS
But

Date

To: DD

From: Ma

Re: Steeglitz Coll, insurance on photographs —

Gus says he thinks about 80-90 photographs here for Steeglitz Collection I've counted the photos on the Leica prints and got to 69.

$250.-

a little higher than $200-$300. each

- ✓1924 Tree Nursery-Closter, N.J. 36.1401 — 200
- ✓1925 Eastern Boulevard-Weehawken, N.J. 36.1363 — 75
- #82 — ✓1926 Maine Series #9 Movement Boat off Deer Island — 100
- ✓1926 Movement #2 related to Downtown New York (The Black Sun) 200
- ✓1926 The Pine Tree {Small} Point, Me. 200
- 2 — 1927 Deer Island, Me. 200
- 2 cards what? — ✓1927 Movement-Sea and pertaining thereto — 200
- ✓1928 Series #4 Parker Head-Small Point, Me.
- ✓1928 Popham Beach #1-Small Point, Me. — 500
- 43.2390 — ✓1930 Storm over Taos, New Mexico — 300
- ✓1932 Phippsburg, Me. 36.1368 300

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THE MUSEUM OF MODERN ART

Date ~~March~~ March 19, 1947

To: DD

Re: Stieglitz Lists

From: MA

Here are the Stieglitz lists of items checked at An American Place. Do you want to send one copy to Georgia, one of them to JJS and would you think the best place to file the third copy would be in the receipt book?

- ✓1924 Tree Nursery-Closter, N.J. 36.1401 200
- ✓1925 Eastern Boulevard-Weehawken, N.J. 36.1363 75
#82 ✓1926 Maine Series #9 Movement Boat off Deer Island 100
- ✓1926 Movement #2 related to Downtown New York (The Black Sun) 200
- ✓1926 The Pine Tree {Small} Point, Me. 200
2 1927 Deer Island, Me. 200
2 copies ✓1927 Movement-Sea and pertaining thereto 200
- ✓1928 Series #4 Parker Head-Small Point, Me.
- ✓1928 Popham Beach #1-Small Point, Me.
43.1390 ✓1930 Storm over Taos, New Mexico 500
300
- ✓1932 Phippsburg, Me.
36.1368 300

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MARIN SHOW

- ✓1910 (Tyrol Series #4) #11 Tyrol at Kufstein 40
- ✓1910 Weehawken Series #10 25
- ✓1916 Rock and Scrub Pine-Small Point, Me. 25
- ✓1917 Tree Forms, Me. 25
- ✓1917 "No Title" (gouache) 36.1365 25
- ✓1919 Tree In Sun, Me. 25
- ✓1919 Tree Form-Stonington, Me. 40 36.1415
- ✓1920 Sun Spots 50
- ✓1922 The Red Sun-Brooklyn Bridge 100
- ✓1922 Off York Island, Me. 200
- ✓1923 Headed for Boston 200
- ✓1923 The Blue Sea (small) 50
- ✓1924 Tree Nursery-Closter, N.J. 36.1401 200
- ✓1925 Eastern Boulevard-Weehawken, N.J. 36.1363 75
- #82 ✓1926 Maine Series #9 Movement Boat off Deer Island 100
- ✓1926 Movement #2 related to Downtown New York (The Black Sun) 200
- ✓1926 The Pine Tree (Small) Point, Me. 200
- 2 1927 Deer Island, Me. 200
- ✓1927 Movement-Sea and pertaining thereto 200
- ✓1928 Series #4 Parker Head-Small Point, Me.
- ✓1928 Popham Beach #1-Small Point, Me. 300
- 43.1390 ✓1930 Storm over Taos, New Mexico 300
- ✓1932 Phippsburg, Me. 300
  36.1368

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SHOW

Chanson Negre, Picabia	$ 25.00
Painting #2, Charles Duncan	25.00
1915 Portrait of Mlle. Marcoussis, Rivera	100.00
1928 Portrait of Alfred Stieglitz, Florine Stettheimer	200.00
Sculpture--Alabaster Torso, Lachaise	400.00

237
173
66

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HARTLEY SHOW

			$
✓	1909	Early Landscape #2	25.00
✓	1909	Small Dark Mountain Landscape with Stieglitz inscription	25.00
✓	1913	Movements	50.00
✓	1914	Portrait of my Friend 1914 German Officer	200.00
✓	1916	Movement #5, Provincetown 44.1671	25.00
✓	1917	Provincetown 7-1944-54	25.00
✓	1917	Movement #10, Still Life	50.00
✓	1919	Virgin of Guadeloupe	100.00
✓	1919	Landscape #2	25
✓	1921	Still Life in vase (calla lily period) 44.1680	25
✓	1923	Still Life #3	25
OK ✓	1935	Banquet In Silence 7-1944-59	50
✓	1935	Dead Sea Dove 7-1944-401	50
✓		Landscape #3, New Mexico 44.4681	100
✓		Landscape #5	100
✓		Landscape #25 7-1944-406	100

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DOVE - For Show

1913 Pagan Philosophy ——— 40

1914 Cow 7-1944-3 ——— 250

1924 Ralph Dusenberry ——— 150 —

1924 Rain ——— 200 — OK

Plaster ——— 200 — OK

1926 Monkey Fur 7-1944-274 ——— 100

1927 Sewing Machine 7-1944-419 ——— 200 OK

1929 Telegraph Pole ——— 200

1935 The Goat ——— 300

Drawings: $10.00 $10.00

1937, Pig 1940, Cat 1934, Raking Hay — $10.00

1937 Golden Sunlight ——— 200 - OK

Not coming 2/14/47

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DEMUTH SHOW

✓1917 Bermuda #3-The Tower 7-1944-13 TB 100.00

✓1917 Bermuda #1-Tree and House 100.00

✓1917 Bermuda #2-The Schooner 100.00

✓1920 Ventilators (gouache) 400

✓1920 Machinery 400 OK

✓1922 Egg Plant and Peppers 7-1944-16 180

✓1925 Flowers 7-1944-21 150 - OK

✓1928 I saw the Figure 5 in Gold TB 500 OK

✓1928 Longhi on Broadway 300 OK

✓1929 Red Cabbages, Rhubarb, and Orange 250

✓1930 Buildings 300 OK

✓ Houses 100

not coming 2/14/47

Fish - wash 25.00

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4 Plaster Dove
~~4~~ sculpt - ~~[illegible]~~ Lachaise
65 Pkgs. +2 calgo
~~[illegible]~~

67

1 frame samples

- 11 Dove
- 1 [illegible] Sculpt
- 4 Misc
- 1 Sculpt - Lach.
- 16 - H
- 22 Mar

55
12
67

17
16
22
55
1

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Sculpture

Streight Coll. lists

Brancusi ~ (Sleep-head) 7-1944-156 $250

Picasso — head of Woman - $300

Nadelman ~ head 7-1944-162 $50

Lachaise { Standing Brass figure 7-1944-157 $200.
Mountains 7-1944-159 $250

Negro — Figure - bowl on head - $75
7-1944-164
Whip 7-1944-167 $25

~~Gibbon figure~~

1 see list Jack Page ~ ~~29~~ 20 Pictures $150

Matisse - Sculpture - Female Torso 7-1944-161

Values

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✓1 Picabia dry. — $ 10.00 Value

✓2 Steinlen — $ 25 each

✓10 T Lauter — $ 25. each

✓3 Matisse — $ 50. each

✓1 Brancon dry. — $ 50.

✓1 Parcin 1 — $ 70.

✓1 W. Gag 1 — 5.

✓1 Manolo — $ 75

47 Pictures

4 Cartons - sculpture

2 packages - 2 packages -

1 portfolio book - Severin

Fabian 47.126

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Stieglitz Coll.
Burkhardt

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

TO Mr. Rudolf Burckhardt
~~145 West 21 Street~~
~~New York, N.Y.~~

Date ~~March 31, 1947~~
PLEASE PUT ORDER NUMBER ON INVOICE

№ 36528

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

This takes the place of order 36687

	Unit Price	Total
In addition to the photographs made under Order 36518, will you please make the following: 750 Leica-photographs of photographs by Alfred Stieglitz 150 additional numbers (to be made in strips of six, including one number for each strip) at .25 for each exposure and two prints.		

MoMA pays $ 9-10 of this rent to be paid by Mrs O'Keeffe

Ordered by Dorothy H. Dudley, Registrar

Authorized by

For Stieglitz Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

PHONE CHELSEA 2-5097 4576

RUDOLPH BURCKHARDT
PHOTOGRAPHER
145 WEST 21ST STREET
NEW YORK 11, N. Y.

April 8, 1947

To:
Miss Dorothy H. Dudley, Registrar
The Museum of Modern Art
11 W 53 St.
New York 19

Dear Miss Dudley,

The final estimate of the number of Stieglitz photographs to be Leica-photographed in addition to the 1500 done under order # 36518 is now 750 (150 numbers).

I am sure that the above estimate will cover all the remaining photographs to be taken and am herewith returning your order of March 31.

Yours truly

Rudolph Burckhardt

5 | 750
150

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 351a.2

THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART

Date March 24, 1947

To: Miss Ulrich

Re: Order #36518

From: Miss Dudley

Dear Ione:

Will you please add the following to Order #36518 for making Leica photographs of photographs by Alfred Stieglitz:

About 250 additional photographs.
About 50 additional numbers.
(To be made in strips of six, including one number for each strip) at 25¢ for each exposure and two prints.

This cannot be added to that order — because it does not constitute a signed orig authorization to him — Please

For Catalog of Stieglitz Photographs

When this piece was unpacked, we discovered two small, evidently new, chip marks on the left side of the abdomen and three small pin point scratches on the right breast. There is also a small filled-in spot in the left thigh. We would be interested in knowing whether or not these scratches were noticed by you when they left your hands.

#59 John Marin, Tree Nursery, Closter, New Jersey. The frame on this painting is slightly marred.

#130 Toulouse-Lautrec, Lassitude. The glass was found slightly cracked in the upper left hand corner.

When the above damages were reported to W. S. Budworth and Son, Mr. Budworth wrote us the following:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART
11 WEST 53 STREET

Stieglitz Collection
Burchardt

THE MUSEUM OF MODERN ART

Date March 24, 1947

To: Miss Ulrich

From: Miss Dudley

Re: Order #36518

Dear Ione:

Will you please add the following to Order #36518 for making Leica photographs of photographs by Alfred Stieglitz:

About 250 additional photographs.
About 50 additional numbers.
(To be made in strips of six, including one number for each strip) at 25¢ for each exposure and two prints.

For Catalog of Stieglitz Photographs

When this piece was unpacked, we discovered two small, evidently new, chip marks on the left side of the abdomen and three small pin point scratches on the right breast. There is also a small old filled-in spot in the left thigh. We would be interested in knowing whether or not these scratches were noticed by you when they left your hands.

#59 John Marin, Tree Nursery, Closter, New Jersey. The frame on this painting is slightly marred.

#130 Toulouse-Lautrec, Lassitude. The glass was found slightly cracked in the upper left hand corner.

When the above damages were reported to W. S. Budworth and Son, Mr. Budworth wrote us the following:

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

TO Mr. Rudolf Burckhardt
~~145 West 21 Street~~
~~New York City~~

Date Jan. 23, 1947

PLEASE PUT ORDER NUMBER ON INVOICE

No. 36518

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

	Unit Price	Total
For making Leica photographs of photographs by Alfred Stieglitz .25 for each exposure and 2 prints To be made in strips of 6 including 1 number for each strip. (approximately 1500 photographs and 300 numbers. To be confirmed)	450.00	
Film and paper c. 250 more Photos 50 numbers	$10.18	$460.18

Ordered by Director of Publications

Authorized by

For Catalog of Stieglitz Photographs

when this piece was unpacked, we discovered two small, evidently new, chip marks on the left side of the abdomen and three small pin point scratches on the right breast. There is also a small filled-in spot in the left thigh. We would be interested in knowing whether or not these scratches were noticed by you when they left your hands.

#59 John Marin, Tree Nursery, Closter, New Jersey. The frame on this painting is slightly marred.

#130 Toulouse-Lautrec, Lassitude. The glass was found slightly cracked in the upper left hand corner.

When the above damages were reported to W. S. Budworth and Son, Mr. Budworth wrote us the following:

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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

October 30, 1947

Dear Miss Dudley:

We have now checked all the shipments of the Stieglitz material and find everything in good order except for the following:

#22 Charles Demuth, Buildings, 1932. Two small screw holes are visible on front of the frame. This evidently occurred when the wire was attached to the back of the frame.

#80 Georgia O'Keeffe, Clam Shell, 1930. Glass broken in lower right hand corner when received. Will you please check your records and let us know whether or not this was intact while in your hands.

#74 Georgia O'Keeffe, Corn, Dark, 1922. When this painting was unpacked we noticed it had three long light scratches near the top of the canvas. There is a small gouge and a few light scratches in the right hand corner. Please let us know whether this damage is listed on your records.

#7 African Sculpture, Standing Figure with Bowl on Head. A long crack throughout the center of the figure in front, also old cracks in head. Base is cracking.

#2 Sculpture - Alabaster Torso by Gaston Lachaise. When this piece was unpacked, we discovered two small, evidently new, chip marks on the left side of the abdomen and three small pin point scratches on the right breast. There is also a small filled-in spot in the left thigh. We would be interested in knowing whether or not these scratches were noticed by you when they left your hands.

#59 John Marin, Tree Nursery, Closter, New Jersey. The frame on this painting is slightly marred.

#130 Toulouse-Lautrec, Lassitude. The glass was found slightly cracked in the upper left hand corner.

When the above damages were reported to W. S. Budworth and Son, Mr. Budworth wrote us the following:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

"We have checked our records in connection with the Stieglitz Exhibition and find that #22 Buildings by Demuth, #74 Corn Dark by O'Keeffe, and #80 Clam Shell, 1930 by O'Keeffe, were received wrapped by us when we got them from the Museum of Modern Art who told us not to unwrap the pictures, so we could not check them.

"We have a memorandum that sculpture #7 had cracks on it but had no notation of any damage to the #2 Torso by Lachaise, and no one here remembers if it had any scratches or chips on it when we got it, although as you say they were very small, they might have been overlooked as they were put in carry boxes at the Museum of Modern Art and were handled here only when taken out of the boxes to be packed."

We received a letter from Dr. Franz Potvin of Brussels stating that he had sent to the Museum of Modern Art the invoice for the frame on his Chagall painting, The Circus. If you will be good enough to forward this invoice to me, I shall take it up with our insurance agents who are working on the claim.

With kind regards, I remain

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director

Miss Dorothy H. Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

P.S. Your letter of October 28 regarding Dr. Potvin's bill has just been received. We shall take care of the matter with our insurance company.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

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

copy to Mr. Wheeler

August 20, 1947

Dear Miss Dudley:

I have just returned from a long trip to Europe and find your telegram of August 19 asking for shipping instructions for the Stieglitz Exhibition.

Will you kindly send to me, as soon as possible, lists in triplicate of all the material which is coming to our exhibition, together with individual valuations so that we can cover the entire shipment with our insurance policy while it is in transit from the Museum of Modern Art to the Art Institute of Chicago. As soon as our insurance is in effect, we will appreciate your shipping the material to us express collect.

With kind regards, I remain

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director

Miss Dorothy H. Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	351a.2

Stieglitz

Chicago

September 5, 1947

Dear Mr. Rich:

We understood from Miss O'Keeffe that the entire Stieglitz exhibition - both Collection and the photographs by Stieglitz - were to be shipped to Chicago. The Collection closed here on September 1st but the photographs are scheduled to remain on exhibition until September 21st.

When I first spoke to Mr. Budworth, he asked for approximate figures and I included in this total both parts of the exhibition. In our letter to you of August 27th, we enclosed check lists in triplicate of the Collection of paintings, sculpture, drawings, etc., as well the group of photographs, marking them as you requested, a total of six lists. I am enclosing two more copies of the list of photographs so that you will see how I arrived at the approximate figure of 110 photographs (98 in the photograph section; 8 in the collection of the Photo-Secessionist group).

We have been insuring each of the 98 photographs in the photograph section of Stieglitz' work for $500. each - a total insurance of $49,000. for the group.

We understood from our telephone conversation with Miss Lutz last week that you expected to exhibit both sections of the exhibition, but this may have been a misunderstanding on our part. I will call Mr. Budworth to tell him that the 98 photographs will not be ready for collection until the week of September 22nd.

We note you do not wish the three photographs borrowed from the Metropolitan Museum and will therefore withdraw them before releasing material to Budworth.

Mr. Budworth called me yesterday to tell me he expected to collect the first section of the exhibition ~~about~~ the 15th or 16th of September. He will be able to collect the photographs the following week.

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I hope this letter will clear up the confusion about the photographs and I am sorry that our letter of August 27th was not entirely clear. If there is anything else I can do, I hope you will let me know.

Miss Dudley is expecting to return from vacation on Monday and I will bring your letters to her attention at that time.

Sincerely yours,

Monawee Allen
Assistant Registrar

Encls.(2)

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

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September 5, 1947

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

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Project Order #5149 Dunn & Fowler replace MW

c.c. Mr. Wheeler

Monroe: Do you think we should replace plate glass base or wait to see what O.K. wants done? DO

June 30, 1947

Dunn & Fowler
70 Pine Street
New York 5, New York

Attention: Miss Hesener Re; Policy No. 27990

Dear Miss Hesener:

I wish to report a damage to the base on the following sculpture lent to our Stieglitz Exhibition:

47.122 Lachaise: The Mountain, insurance value $1000.

This sculpture was accidentally knocked off it's pedestal by two Museum visitors, breaking the plate glass base on which it was mounted. The owner of the sculpture is away for the summer. When she returns we will write you what the cost of repair will be.

Sincerely yours,

DHD:bg Registrar

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	MoMA Exhs.	351a.2

Goodwin

PHILIP L. GOODWIN ★ ARCHITECT ★ 32 EAST 57 STREET ★ NEW YORK ★ VOLUNTEER 5-1990

May 21, 1947

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

Dear Monroe:

We almost met, but not quite. I had hoped to see you before I sail on Saturday, the 24th.

Today the Executive Committee are going to review the Georgia O'Keefe business, which came up unexpectedly a week or so ago. René worked like a Trojan. I had two long conversations with Georgia, who said she did not want to talk, but called me up herself. Nelson had another four hours or more. All I can say is, damn that woman!

I wish you luck with the Stieglitz collection exhibition and a very faint hope that Sweeney will come through with any catalogue for it. As for the $20,000. catalogue of the Stieglitz photographs, I would as soon endow a hospital in Mars as give a penny to that.

Happy summer days.

As ever,

P.L.G.

PLG.SB

Date_____ Received_____

D.I.ad 5-41

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Stieglitz-Hahn

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

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

Date June 11, 1947
PLEASE PUT ORDER NUMBER ON INVOICE

No 36594

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

	Unit Price	Total
TRIP FOR FRIDAY, June 13th:		
Please collect from the Museum about 60 items, paintings, drawings, etc., a portfolio, a photograph box and empty frames and deliver them to: An American Place 509 Madison Avenue New York City		
Please come to the Museum at 9:30 and Miss O'Keeffe will expect you at the gallery about 10:30 A.M.		

Ordered by Dorothy C. Dudley, Registrar

Authorized by

For Stieglitz Exhibition returns - items not exhibited.

Date

Received

D.I.ad 5-41

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	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Hahn Bros.

231 East 55th St.

New York 22, N.Y.

Date May 20, 1947

PLEASE PUT ORDER NUMBER ON INVOICE

№ 36587

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

	Unit Price		Total	
TRIP FOR ~~FRIDAY~~ Tues, May 27 – MAY 23rd:				
Please collect from An American Place, 509 Madison Avenue, the following:				
8 ~~4~~ paintings by Georgia O'Keeffe-Dark Abstraction; Black Iris; White Abstraction; Cows Road with Red				
~~[illegible]~~				
1 ~~package of prints~~ framed photo, etc.				
and deliver to the Museum of Modern Art				

Ordered by Dorothy H. Dudley, Registrar

Authorized by

For Stieglitz exhibition

Date

Received

D.I.ad 5-41

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	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

Hahn

TO Hahn Bros.
231 East 59th Street
New York 22, N.Y.

Date June 24, 1947
PLEASE PUT ORDER NUMBER ON INVOICE

No 36596

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

	Unit Price		Total
TRIP FOR FRIDAY, JUNE 27th Will you please send your medium-sized truck to the Museum at 8:30 A.M. Friday morning to collect about 50 frames of various sizes and deliver them to: An American Place 509 Madison Avenue New York City We will have someone here at the Museum at 8:30 to release the frames to your truck. Confirmation of our letter to you of June 24th. Telephoned 6/26 - Collect one piece glass for O'Keeffe Cow Skull w. Red #47,566 and bring to Museum - Ordered by Dorothy H. Dudley, Registrar Authorized by dictated Miss Lea Bronsky by phone For Stieglitz Exhibition - returns			

Date _____ Received _____

D.I.ad 5-41

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THE MUSEUM OF MODERN ART

Stieglitz Coll
Haln

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Helm Bros.
231 East 55th Street
New York 22, N.Y.

Date May 20, 1947
PLEASE PUT ORDER NUMBER ON INVOICE

No 36585

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

	Unit Price	Total
TRIP FOR THURSDAY, MAY 22nd:		
Will you please collect the 3 following paintings from Beck Engraving Co., 305 East 45th Street, and deliver them to the Museum:		
47.180 Demuth: I Saw the Figure 5 in Gold		
47.187 Dove: Portrait of Ralph Dusenberry		
47.223 Marin: The Red Sun, Brooklyn Bridge		
Confirmation of telephone conversation of May 20th		

Ordered by Dorothy H. F Registrar

Authorized by

Here by Helm

For Stieglitz Exhibition - cut for color reproduction for catalog, now being returned

Date

Received

D.I.ad 5-41

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	MoMA Exhs.	351a.2

THE MUSEUM OF MODERN ART

Stieglitz Collection
Hahn

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Hahn Bros.
331 East 55th Street
New York 22, N.Y.

Date March 27, 1947
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 36577

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

	Unit Price		Total
TRIP FOR THURSDAY, March 27th:			
Please collect from the Museum the following and deliver to Beck Engraving Company 305 East 45th Street New York City			
47.180 Demuth: I Saw the Figure 5 in Gold 47.187 Dove: Port. of Ralph Dusenberry 47.223 Marin: The Red Sun, Brooklyn Bridge			

Ordered by DOROTHY H. DUDLEY, REGISTRAR

Authorized by

For STIEGLITZ COLLECTION CATALOG - Color Plates

Date

Received

D.I.ad 5-41

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Stieglitz Coll
Hahn

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

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

Date Feb. 10, 1947
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 36569

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

	Unit Price	Total
TRIP FOR FEBRUARY 10th: Please collect from An American Place 509 Madison Avenue between 60 - 80 paintings and bring them to the Museum. See our letter to you of Feb. 5th.		

Ordered by Dorothy H. Dudley, Registrar

Authorized by

For Steiglitz Collection exhibition

Date

Received

D.I.ad 5-41

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Stieglitz
Hahn

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

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

Date January 23, 1947
PLEASE PUT ORDER NUMBER ON INVOICE

No 36566

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

	Unit Price	Total
TRIP FOR JANUARY 23rd, 1947: Please collect between 40 and 50 paintings from An American Place, 509 Madison Avenue, on Thursday morning, Jan. 23rd, and bring them to the Museum. See our letter of Jan. 20th.		

Ordered by Dorothy H. Dudley, Registrar

Authorized by

For Stieglitz Collection

Date

Received

D.I.ad 5-41

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RECEIPT

Borrower's Copy

THE METROPOLITAN MUSEUM OF ART

NEW YORK

2170

The following objects from the Museum collections are delivered to The Museum of Modern Art

11 East 53rd Street, New York 22, N.Y.

for the purpose of loan for exhibition from June 2 to September 21, 1947

Authorized by Executive Committee

Robert P. Sugden, Registrar

Approved Signed: Horace H. F. Jayne,
May 26, 1947 Vice- Director

NO.	DESCRIPTION OF OBJECTS	VALUE
7	Photographs, as per attached loan list	$175.00

Note: The Metropolitan Museum will insure these photographs at the value given, against all risks for the entire period of the loan including time in transit.

Date

Received

D.I.ad 5-41

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	MoMA Exhs.	351a.2

2170

THE METROPOLITAN MUSEUM OF ART

Loan to: The Museum of Modern Art
11 West 53 Street
New York City

Date: June 2 - September 21, 1947
Department: of Prints

OBJECTS	ACCESSION NO.	VALUE
Photographs by:		
Coburn, Alvin Langdon, "Spider Webs", Gift of A. Stieglitz	33.43.210	$25.00
Käsebier, Gertrude, "The Picture Book, 1899". Gift of Alfred Stieglitz	33.43.145	25.00
Käsebier, Gertrude, "Head of a Child". Gift of A. Stieglitz	33.43.134	25.00
Käsebier, Gertrude, "Clarence White". Gift of A. Stieglitz	33.43.138	25.00
White, Clarence H. "Coming through the Door", Gift of Alfred Stieglitz	33.43.295	25.00
Kuehn, Heinrich, "Wind". Gift of Alfred Stieglitz	33.43.269	25.00
Sears, Mrs. J. Montgomery, "Portrait of Julia Ward Howe". Gift of Alfred Stieglitz	33.43.267	25.00
		$175.00

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	MoMA Exhs.	351a.2

Norman

THE MUSEUM OF MODERN ART

Miss Ulrich

Date September 23, 1947

To: Mr. Wheeler

Re: Stieglitz Portfolio

From:

yes I know also this we will do (its about 180 more) and bill her for "express"

Mrs. Dorothy Norman has told Mrs. O'Rourke that she is not in a position to pack and ship the Stieglitz portfolio. If we are not willing to do the packing and shipping, she would have to engage a commercial shipper and this she cannot afford to do. Mrs. Norman will, however, pay the postage.

Insurance Company.

We all enjoyed the exhibitions very much, and were sorry to have them leave. I hope you have had a very pleasant summer.

With best wishes,

Very sincerely yours,

Registrar

Miss Georgia O'Keeffe
Abiquiu, New Mexico

DHD:bl

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THE MUSEUM OF MODERN ART

Date July 7, 1947

To: Mr. Wheeler cc: Miss Ulrich **Re:** Stieglitz Portfolio

From: Mrs. Dorothy Norman

Mrs. Norman agrees to pay the postage on orders for the Stieglitz Portfolio received from us, if cash accompanies the order, and provided that the labels are sent to them. Otherwise, there will be a postage charge plus 10¢ for handling.

insurance company.

We all enjoyed the exhibitions very much, and were sorry to have them leave. I hope you have had a very pleasant summer.

With best wishes,

Very sincerely yours,

Registrar

Miss Georgia O'Keeffe
Abiquiu, New Mexico

DHD:bl

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will let us know Monday

THE MUSEUM OF MODERN ART

Miss Which

Date July 1, 1947

Keech Call ask

To: Mr. Wheeler

Re:

From: Mrs. Norman's office

we pay mailing + pkg to our orders –

Mrs. Norman would like us to send her the orders, with labels, for the Stieglitz Portfolio, over and above the 25 we have agreed to purchase. The purpose of this request is to cut shipping costs in half (by eliminating shipping to us) and to add the names of the purchasers to their mailing list.

Does this mean they will pack + pay pstg – at their exp in order to have the names – (over)

Insurance Company.

We all enjoyed the exhibitions very much, and were sorry to have them leave. I hope you have had a very pleasant summer.

With best wishes,

Very sincerely yours,

Registrar

Miss Georgia O'Keeffe
Abiquiu, New Mexico

DHD:bl

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Stieglitz

~~THE MUSEUM OF MODERN ART~~

~~However~~ we agree to ship to our members at our expense ~~& therefore must deduct~~ our already paid staff

insurance company.

We all enjoyed the exhibitions very much, and were sorry to have them leave. I hope you have had a very pleasant summer.

With best wishes,

Very sincerely yours,

Registrar

Miss Georgia O'Keeffe
Abiquiu, New Mexico

DHD:bl

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Stieglitz

THE MUSEUM OF MODERN ART

Date June 10, 1947

To: Miss Ulrich

From: M. Wheeler

Re: Sale of Stieglitz Portfolio

Dear Ione:

I have agreed with Dorothy Norman of the Twice a Year Press to place the Stieglitz Portfolio on sale here during the Stieglitz Exhibition. She has agreed to let us have them on consignment at a discount of 35% of the retail price of $12.50. It is very cheap for what it is and I think it will sell very well.

MW

insurance company.

We all enjoyed the exhibitions very much, and were sorry to have them leave. I hope you have had a very pleasant summer.

With best wishes,

Very sincerely yours,

Registrar

Miss Georgia O'Keeffe
Abiquiu, New Mexico

DHD:bl

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Stieglitz
O'Keeffe

September 23, 1947

Dear Miss O'Keeffe:

This is to notify you that the Stieglitz Collection of paintings and sculpture was collected by Budworth on September 16. Today Budworth has collected the photographs.

Everything left here in good condition with the exception of one painting, I Saw the Figure 5 in Gold, by Demuth. When we were checking the exhibition for shipment, we noted a dig through to the composition board, center left edge, and a chip in the paint, left of center. These damages were not recorded when the painting was first received by us.

If you are in Chicago, will you be kind enough to examine this painting and let us know if you think these are new damages. We have, of course, reported them to our insurance company.

We all enjoyed the exhibitions very much, and were sorry to have them leave. I hope you have had a very pleasant summer.

With best wishes,

Very sincerely yours,

Registrar

Miss Georgia O'Keeffe
Abiquiu, New Mexico

DHD:bl

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Abiquiu - New Mexico

July 22, 1947

Dear Mr. Wheeler:

Yes the two exhibitions are going to Chicago. Dan Rich will be in New York the end of this month and I will ask him who he wants to ship the things to Chicago. If you do not see him when he is in the city, a letter should reach you about this the first week of August. I am sorry not to have arranged this with you before. I will write him so that he will have my letter when he arrives in Chicago. I understood that the photographs were to be up till Sept. 21. Am I correct. I hope that the humidity of the city has not made them wrinkle too much under the glass. Of course there is nothing one can do about that.

Sincerely,

Georgia O'Keeffe

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cc: Mr. Monroe Wheeler

O'Keeffe

THE MUSEUM OF MODERN ART
11 W. 53rd STREET
OFFICE OF THE ASSISTANT TREASURER

August 12, 1947

Dear Miss O'Keeffe:

I have just returned from vacation, and find several items on my desk concerning the Exhibition of Alfred Stieglitz Photographs.

The bill for clerical assistance amounting to $495.00 is, of course, in order for payment. The bills for photographs, totaling $235.75, are considerably involved; and I need your help in straightening them out.

The problem is one of negatives. Our appropriations are such that the cost of negatives are separated from the cost of photographs. Therefore, any purchase of negatives must be appropriately accompanied by the actual negatives for our files. As originally planned, we would like very much to have negatives of the Stieglitz photographs included in our files. The situation is as follows:

1. Included in your bill of June 21
   23 negatives @ $3.50 — $ 80.50
2. 34 negatives made by Sunami with your permission @ $2.50 (Paid for by Museum of Modern Art) — 85.00
3. 1,800 Leica negatives by Mr. Burkhardt, exclusive of prints (Paid for by Museum of Modern Art) — 306.00
4. Also, in addition to the second and third items above, we have paid Mr. Burkhardt $204.00 (or $102.00 each) for two sets of the Leica prints — 204.00

$675.00

We understood from Mr. Sweeney, and I believe also Mr. Rockefeller, that you wished to rescind your permission for us to include these various negatives in our files; and, therefore, you "would pay for them." Without being obtrusive, we would very much like to suggest that you reconsider this decision and enable us to include in our files, if not all the negatives listed above, at least the Leica negatives with one set of the prints. While their use will, of course, be limited except for reference, we feel that without them a tremendous gap would exist in the Museum's photography library, creating an unjust impression for the student who wishes to study comparative

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photography and its development over the years. If you can see your way clear to grant us this permission and have Miss Bry send us the negatives, we will indeed be grateful to you.

I will await word from you before settling our account as I would wish only to make deduction for those items, which you cannot see your way clear to let us have.

Sincerely yours,

Assistant Treasurer &
Business Manager

Miss Georgia O'Keeffe
509 Madison Avenue
New York 22, N. Y.

IU:wm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 7, 1947

Dear Miss O'Keefe:

Just a note, with reference to your letter of July 22, to reassure you about the condition of the Stieglitz photographs. The galleries in which they are shown are airconditioned. This enables us to control the humidity and their condition appears to be absolutely perfect. Not one of the photographs seems to have warped or wrinkled, although in one or two cases the mounting paper, when it was unusually thin has warped a little bit.

The exhibition continues to attract great attention and your own paintings are particularly admired.

I hope you are having a happy and fruitful summer.
With my kind rememberances, I am

Sincerely yours,

MW:nbk

Miss Georgia O'Keefe
Abiquiu
New Mexico

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ABIQUIU - N.M
July 22 - 47

Dear Mr. Wheeler:

Yes the two exhibitions are going to Chicago. Dan Rich will be in New York the end of this month and I will ask him who he wants to ship the things to Chicago. If you do not see him when he is in the city a letter should reach you about this the first week of August. I am sorry not to have arranged this with you before. I will write him so that he will have my letter when he arrives in Chicago. I understood that the photographs were to be up till September twenty first. Am I correct. I hope that the humidity of the city has not made them wrinkle too much under the glass.

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Of course there is nothing one can do about that.

Sincerely

Georgia O'Keeffe.

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Stieglitz

O'Keeffe

C
o
P
Y

Abiquiu - New Mexico

July 22, 1947

Dear Mr. Wheeler:

Yes the two exhibitions are going to Chicago. Dan Rich will be in New York the end of this month and I will ask him who he wants to ship the things to Chicago. If you do not see him when he is in the city, a letter should reach you about this the first week of August. I am sorry not to have arranged this with you before. I will write him so that he will have my letter when he arrives in Chicago. I understood that the photographs were to be up till Sept. 21. Am I correct. I hope that the humidity of the city has not made them wrinkle too much under the glass. Of course there is nothing one can do about that.

Sincerely,

Georgia O'Keeffe

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Stieglitz
O'Keeffe

July 3, 1947

Dear Miss O'Keeffe:

Thank you very much for the beautiful flowers you sent to me on Tuesday. Everyone has been in our office admiring them. I'm very glad that my office was able to be of help to you and Jim Sweeney during the preparation of the Stieglitz Exhibition. The Exhibition is drawing large attendance and I have heard many compliments, particularly from artists.

I am sorry to report to you that the Lachaise "Mountain" was knocked off its pedestal by two museum visitors. Fortunately the sculpture was not damaged at all. The plate glass base on which it was mounted, however, was broken. The sculpture has been reinstalled on a new pedestal. We will, of course, replace the base. Would you prefer to take care of it yourself when you return, or shall I go ahead and order a new base for it now?

Thank you again for sending me the flowers. I hope you will enjoy your summer in New Mexico.

With best wishes,

Sincerely,

Miss Georgia O'Keeffe
Abiquiu, New Mexico

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O'Keeffe

THE MUSEUM OF MODERN ART

Date July 17, 1947

To: Captain Steichen cc: Miss Ulrich **Re:** Georgia O'Keeffe

From: Mr. Wheeler

Dear Steichen:

Now that you have become Director of our Department of Photography, I think that it would be highly appropriate for you to handle a matter which arose in connection with the Stieglitz exhibition.

When the Stieglitz photography exhibition was first projected, we decided to have made a complete record on Leica film of the Stieglitz photography collection. This was done at the expense of the Department of Photography. Eighteen hundred negatives were made with two contact prints of each, at a cost of $510.

The negatives and prints were delivered to Miss O'Keeffe to assist her in her work of selection and, although we asked for their return, I was told by one of the girls who worked on the exhibition, that she intended to keep them. I think you will agree with me that we should have this record for the department's archive. If, however, Miss O'Keeffe keeps them, I think that she should pay us for them. She has recently sent us a bill for $495 for clerical assistance done in her office in preparation for the exhibition, but I do not think we should pay this bill until the matter of the Leica films and prints of the photographs has been clarified.

As Director of the Photography Department, I think it would be suitable for you to ask for the return of the negatives and one set of prints, do you not?

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Sweeney

COPY TO MISS ULRICH

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December ~~17~~, 1946

1st version not sent

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

Dear Jim:

Pursuant to our meeting yesterday with Philip Goodwin and Alfred Barr I would like to confirm the terms of our agreement regarding your direction of the Stieglitz exhibition.

Time: To avoid closing two floors of the Museum at the same time it was decided that the exhibition of Stieglitz' paintings, water-colors and drawings should be completed on the third floor by May 27th. Thereafter the show of Stieglitz' photographs can be installed on the ground floor and there will be a formal opening for both exhibitions on the evening of June 10th. The third floor, however, will not remain closed to the public between May 27th and June 10th.

Publications: There will be two publications of approximately one hundred pages each, one on the paintings and drawings containing a catalog of the definitive Stieglitz Collection, a Foreword by you explaining Stieglitz' importance to the esthetic development of his era, and about seventy black and white reproductions; the second publication to be on Stieglitz' photographs, also with a preface by you, copiously illustrated with examples to show the sequence of his development as an artist. If the books are to be ready for the opening of the exhibition, final, completely corrected copy must be ready for delivery to the printer on March 10th.

Honorarium: It is agreed that the Museum will pay you a fee of ~~$2500~~ 1000 for selecting and installing ~~the~~ exhibitions and in lieu of royalty on copies of the books distributed free to members, a total of $2500

Royalty: Furthermore you will receive a royalty of ten cents on each copy of either book sold, excluding complimentary copies and those distributed free to members.

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Assistance: We shall, of course, provide you with adequate secretarial assistance and the services of the Registrar's Office to catalog properly the works that are selected for both exhibition and books.

Publicity Release: It is also understood that the Museum will submit to you the publicity release announcing your direction of this exhibition before it is sent out.

We are all delighted that you are willing to direct this extremely important exhibition and look forward to the pleasure of helping you in every way possible.

Very sincerely yours,

Monroe Wheeler
Director of Exhibitions and
Publications

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

MW:w