In the American Grain: Dove, Hartley, Marin, O’Keeffe and Stieglitz
1907-1996
Finding Aid
CURATORIAL RECORDS IN THE PHILLIPS COLLECTION ARCHIVES

INTRODUCTORY INFORMATION

Collection Title: In The American Grain: Dove, Hartley, Marin, O’Keeffe, and Stieglitz
Author/Creator: The Phillips Collection Curatorial Department. Beth Turner, Senior Curator; Leigh Weisblat, Assistant Curator
Collection No:
Size: 5 linear feet
Bulk Dates: 1993-1995
Inclusive Dates: 1907-1996
Repository: The Phillips Collection Archives, 1600 21st St NW, Washington, DC 20009

INFORMATION FOR USERS OF THE COLLECTION

Restrictions: The collection contains restricted materials. Please contact Karen Schneider, Librarian, with any questions regarding access.
Handling Requirements: None
Preferred Citation: The Phillips Collection Archives, Washington, D.C.
Publication and Reproduction Rights: See Karen Schneider, Librarian, for further information.
SPECIAL NOTE: With the exception of the Object Research folders, the Research Series materials in this collection were photocopied or acquired by The Phillips Collection with the appropriate permissions and/or payments, but are not owned by The Phillips Collection Archives, which consequently cannot grant copying, publication or reproduction rights to these materials. For these permissions, the originating repository must be contacted, which is the sole responsibility of the researcher (see ‘Related Material’ below for some contact information).

ABSTRACT

In The American Grain: Dove, Hartley, Marin, O’Keeffe, and Stieglitz exhibition records contain materials created and collected by the Curatorial Department of The Phillips Collection during the course of organizing the exhibition. Included are research, catalogue, and exhibition planning files.

HISTORICAL NOTE

In addition to his role as artist, Alfred Stieglitz also served as a catalyst in the development of American modernism. Stieglitz found in four artists-Arthur Dove, John Marin, Marsden Hartley, and Georgia O’Keeffe-qualities uniquely American and encouraged them to work as poet William Carlos Williams put it, “In the American Grain.”

SCOPE AND CONTENTS OF THE COLLECTION

The 1995 exhibition In The American Grain: Dove, Hartley, Marin, and Stieglitz, was organized by Elizabeth Hutton Turner, Senior Curator at The Phillips Collection. The exhibition brought together examples of the work of four major American modernists who were championed by Stieglitz and collected by
Duncan Phillips. According to Director Charlie Moffett the exhibition provided “a special view of a critical phase in the development of American Modernism.”

These curatorial records were collected and created in the course of research, planning, and executing the exhibition and its catalogue. Some records in the series refer to the exhibition by different names, suggesting a variety of proposed titles beginning with: Duncan Phillips and Painters of the American Scene in 1991; Duncan Phillips Collects: The Stieglitz Circle in 1992; and finally In The American Grain by 1993. In The American Grain was exhibited at The Phillips Collection from September 23, 1995 through December 31, 1995. The exhibition traveled to the Seattle Art Museum from February 8, 1996 through May 5, 1996; The Museum of Modern Art in Saitama, Japan from June 8, 1996 through July 14, 1996; The Fukushima Prefectural Museum of Art, Japan from July 20, 1996 through August 8, 1996; The Chiba Municipal Museum of Art, Japan from August 24, 1996 through September 23, 1996; and the Portland Art Museum from October 1996 through January 1997.

The primary creators of the catalogue and exhibition planning records in this collection were Beth Turner, Senior Curator and Leigh Weisblat, Assistant Curator for Research. Some records were also created by Charlie Moffett, Director of the Phillips Collection.

This collection consists of the research, catalogue and exhibition planning files of the curators interfiled. These records consist of research materials, catalogue and exhibition planning and execution documents such as financial records, lender files, schedules and checklists.

A significant portion of research for this exhibition involved examining and photocopying a large body of correspondence at Yale University’s Beinecke Library. The correspondence ranges from 1911 to 1964, the bulk of which dates from the 1920s and the 1930s. Significant and frequent correspondents include Alfred Stieglitz, Arthur Dove, John Marin, Marsden Hartley, Georgia O’Keeffe, and Duncan Phillips. Secondary source research materials include of photocopies of newspaper articles, essays, reviews, and portions of books written about artists, locations, and themes in American painting. Object research files include images of works in the exhibition and descriptions. The catalogue series contains correspondence with the publisher, internal correspondence, requests for permission to reproduce research, and the contract with Counterpoint, publisher of the exhibition catalogue. Exhibition records include preliminary exhibition proposals, venue correspondence, lender files, grant applications, budget information as well as installation records.

CUSTODIAL HISTORY AND ACQUISITION INFORMATION
This collection is owned by The Phillips Collection, and was accessioned from the curators’ offices in accordance with the museum’s records schedule.

PROCESSING AND DESCRIPTION INFORMATION

Date Processed: Collection processed from June through August of 2009.
Processed By: Collection processed by Katie Delacenserie, Library and Archives Assistant, supervised by Karen Schneider, Librarian.
**Processing Notes:** The collection contains exhibition-related records from two curators’ offices, resulting in a significant amount of duplicate documents. After an initial survey of the collection, many duplicate materials were identified and a number of documents were identified as of no future reference value for the collection, such as general housekeeping documents, drafts of materials, and duplicates. In a meeting with the librarian, associate curator and the processor, approval was given to weed these items from the final collection. It was agreed that since the final version of the catalogue is published there was no need to save the drafts of the text. This applied to preliminary versions of the checklist and versions of preliminary contracts with the publishing company. Duplicate documents were weeded and the remaining documents interfiled, the original arrangement of the secondary research materials was kept as well as the object research files. Folder headings were maintained, but were re-written in some cases for greater clarity and accuracy. Metal paperclips were removed and replaced with plastic clips. Post it notes were removed. All documents were re-housed in acid free folders. The Research Series has been arranged in three sub-series. The copied correspondence had originally been organized in individual folders for each letter and arranged chronologically, resulting in numerous folders. Correspondence is now arranged by correspondent and chronologically within each folder. Copies of primary source correspondence were interfiled with correspondence from secondary sources to preserve context and add to the dialogue between the subjects while making the series more accessible. Secondary source materials were kept in their original order according to subject and location and chronological files were created for additional materials. The Object Research subseries, containing information about works of art, are individually housed and arranged alphabetically by artist and by title of work. The Catalogue Series was kept in its original order and arranged by subject and date. Duplicates were weeded and preliminary drafts of the catalogue discarded. The Exhibition Series was kept in original order and arranged by subject and date. Duplicates were weeded and preliminary drafts of grant proposals discarded.

**Finding Aid Written By:** Katie Delacenserie, Library and Archives Assistant, supervised by Karen Schneider, Librarian.

**RELATED MATERIAL**

Beinecke Rare Book and Manuscript Library, Yale University
Mailing Address: PO Box 208240
New Haven, CT 06520-8240
Delivery Address: 121 Wall Street
New Haven, CT 06511
www.library.yale.edu/beinecke

Duncan Phillips correspondence is housed in The Phillips Collection Archives.

**ARRANGEMENT OF THE COLLECTION**

The collection is organized in three series:
- Series 1: Research
- Series 2: Catalogue
Series 3: Exhibition Planning
The Research Series is arranged alphabetically by subject and author and includes chronological secondary research files. The Catalogue Series is arranged alphabetically by subject. The Exhibition Planning series is arranged alphabetically by subject with lender files made into a subseries and arranged alphabetically by lender.

**Series Descriptions**

**Series 1**: Research
Sub-Series 1.1: Primary Source Materials 1911-1964
Photocopied correspondence arranged alphabetically by correspondent and chronologically
Sub-Series 1.2: Secondary Source Materials
Photocopied newspaper articles, reviews, essays and excerpts from book chapters, and arranged by subject, location, and chronologically.
Sub-Series 1.3: Object Research
Photocopied images and descriptions are arranged alphabetically by artist and title of work

**Series 2**: Catalogue 1994-1995
Correspondence with the publisher, internal correspondence, requests for permission to reproduce research, and the contract with Counterpoint Press are arranged alphabetically by correspondent.

**Series 3**: Exhibition
Sub-Series 3.1: Exhibition Planning 1991-1995
Preliminary Exhibition Proposals, venue correspondence, grant applications, budget information as well as installation records are arranged alphabetically by correspondent.
Subseries 3.2: Lender Files 1994-1995
Correspondence with lenders and permission forms are arranged alphabetically by lender.

**Box Inventory**

**Series 1: Research Materials**

**Sub-series 1: Primary Sources 1911-1964**

<table>
<thead>
<tr>
<th>Box 1</th>
<th>Folder 1</th>
<th>Correspondence: Elmira Bier-MacKinley Helm 1947</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Folder 2</td>
<td>Correspondence: Elmira Bier-J.N. Laurvik 1947-1949</td>
</tr>
<tr>
<td></td>
<td>Folder 3</td>
<td>Correspondence: Elmira Bier-Dorothy Norman 1946</td>
</tr>
<tr>
<td></td>
<td>Folder 4</td>
<td>Correspondence: Elmira Bier-Robert McIntyre 1949</td>
</tr>
<tr>
<td></td>
<td>Folder 5</td>
<td>Correspondence: Arthur Dove-Elmira Bier 1934-1936</td>
</tr>
<tr>
<td></td>
<td>Folder 6</td>
<td>Correspondence: Arthur Dove-John Marin 1917</td>
</tr>
<tr>
<td></td>
<td>Folder 7</td>
<td>Correspondence: Arthur Dove-Duncan Phillips 1926-1934</td>
</tr>
<tr>
<td></td>
<td>Folder 8</td>
<td>Correspondence: Arthur Dove-Duncan Phillips 1935-1946</td>
</tr>
<tr>
<td></td>
<td>Folder 9</td>
<td>Correspondence: Arthur Dove-Alfred Stieglitz 1914-1930</td>
</tr>
<tr>
<td></td>
<td>Folder 10</td>
<td>Correspondence: Arthur Dove-Alfred Stieglitz 1932-1936</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2</th>
<th>Folder 1</th>
<th>Correspondence: Arthur Dove-Alfred Stieglitz 1937-1946</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Folder 2</td>
<td>Correspondence: Helen Dove-Elmira Bier 1938</td>
</tr>
<tr>
<td>Folder 3</td>
<td>Correspondence: Deoch Fulton-Herbert Seligman 1927</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Folder 4</td>
<td>Correspondence: Marsden Hartley-Berger 1911-1943</td>
<td></td>
</tr>
<tr>
<td>Folder 5</td>
<td>Correspondence: Marsden Hartley-Wassily Kandinsky and G. Munter 1913</td>
<td></td>
</tr>
<tr>
<td>Folder 6</td>
<td>Correspondence: Marsden Hartley-Rockwell and Kathleen Kent 1912-1926</td>
<td></td>
</tr>
<tr>
<td>Folder 7</td>
<td>Correspondence: Marsden Hartley-Adelaide Kunst 1932</td>
<td></td>
</tr>
<tr>
<td>Folder 8</td>
<td>Correspondence: Marsden Hartley-Henry McBride 1931-1939</td>
<td></td>
</tr>
<tr>
<td>Folder 9</td>
<td>Correspondence: Marsden Hartley-G. Munter and F. Marz 1913</td>
<td></td>
</tr>
<tr>
<td>Folder 10</td>
<td>Correspondence: Marsden Hartley-Georgia O'Keeffe 1920</td>
<td></td>
</tr>
<tr>
<td>Folder 11</td>
<td>Correspondence: Marsden Hartley-Duncan Phillips 1942</td>
<td></td>
</tr>
<tr>
<td>Folder 12</td>
<td>Correspondence: Marsden Hartley-Florine Stettheimer 1931</td>
<td></td>
</tr>
<tr>
<td>Folder 13</td>
<td>Correspondence: Marsden Hartley-Alfred Stieglitz 1911-1926</td>
<td></td>
</tr>
<tr>
<td>Folder 14</td>
<td>Correspondence: Marsden Hartley-Alfred Stieglitz 1926-1929</td>
<td></td>
</tr>
</tbody>
</table>

**Box 3**

<table>
<thead>
<tr>
<th>Folder 1</th>
<th>Correspondence: Marsden Hartley-Alfred Stieglitz 1931-1942</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folder 2</td>
<td>Correspondence: Marsden Hartley-Emmeline Stieglitz 1912</td>
</tr>
<tr>
<td>Folder 3</td>
<td>Correspondence: Marsden Hartley- Hudson Walker 1940</td>
</tr>
<tr>
<td>Folder 4</td>
<td>Correspondence: John Marin-Egmont Arens 1928-1929</td>
</tr>
<tr>
<td>Folder 5</td>
<td>Correspondence: John Marin-McKinley Helm 1947-1950</td>
</tr>
<tr>
<td>Folder 6</td>
<td>Correspondence: John Marin-Kalonyme 1945</td>
</tr>
<tr>
<td>Folder 7</td>
<td>Correspondence: John Marin-Lustberg 1933</td>
</tr>
<tr>
<td>Folder 8</td>
<td>Correspondence: John Marin-Henry McBride 1932-1943</td>
</tr>
<tr>
<td>Folder 9</td>
<td>Correspondence: John Marin-Duncan Phillips 1930-1953</td>
</tr>
<tr>
<td>Folder 10</td>
<td>Correspondence: John Marin- Marjorie Phillips 1931</td>
</tr>
<tr>
<td>Folder 11</td>
<td>Correspondence: John Marin- Herbert Seligman 1945</td>
</tr>
<tr>
<td>Folder 12</td>
<td>Correspondence: John Marin-Alfred Stieglitz 1920-1929</td>
</tr>
<tr>
<td>Folder 13</td>
<td>Correspondence: John Marin-Alfred Stieglitz 1930-1945</td>
</tr>
<tr>
<td>Folder 14</td>
<td>Correspondence: John Marin-Paul Strand 1930</td>
</tr>
<tr>
<td>Folder 15</td>
<td>Correspondence: John Marin-Bill and Susie Thompson 1947</td>
</tr>
</tbody>
</table>

**Box 4**

<table>
<thead>
<tr>
<th>Folder 1</th>
<th>Correspondence: John Marin-C. Law Watkins 1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folder 2</td>
<td>Correspondence: Norma Marin-Marjorie Phillips 1964</td>
</tr>
<tr>
<td>Folder 3</td>
<td>Correspondence: Georgia O'Keeffe-Sherwood Anderson</td>
</tr>
<tr>
<td>Folder 4</td>
<td>Correspondence: Georgia O'Keeffe-Dorothy Brett 1932</td>
</tr>
<tr>
<td>Folder 5</td>
<td>Correspondence: Georgia O'Keeffe-Elizabeth Davidson 1920-1923</td>
</tr>
<tr>
<td>Folder 6</td>
<td>Correspondence: Georgia O'Keeffe-Waldo Frank 1926</td>
</tr>
<tr>
<td>Folder 7</td>
<td>Correspondence: Georgia O'Keeffe-Mitchell Kennerley 1922</td>
</tr>
<tr>
<td>Folder 8</td>
<td>Correspondence: Georgia O'Keeffe-Blanche Matthis 1926</td>
</tr>
<tr>
<td>Folder 9</td>
<td>Correspondence: Georgia O'Keeffe-Henry McBride 1923</td>
</tr>
<tr>
<td>Folder 10</td>
<td>Correspondence: Georgia O'Keeffe-Duncan Phillips 1946-1949</td>
</tr>
<tr>
<td>Folder 11</td>
<td>Correspondence: Georgia O'Keeffe-Alfred Stieglitz 1916-1917</td>
</tr>
<tr>
<td>Folder 12</td>
<td>Correspondence: Georgia O'Keeffe-unknown 1926</td>
</tr>
<tr>
<td>Folder 13</td>
<td>Correspondence: Marjorie Phillips-Bohler undated</td>
</tr>
<tr>
<td>Folder 14</td>
<td>Correspondence: Duncan Phillips-Elmira Bier 1938</td>
</tr>
<tr>
<td>Folder 15</td>
<td>Correspondence: Duncan Phillips-Doris Bry 1949</td>
</tr>
</tbody>
</table>
Folder 16  Correspondence: Duncan Phillips-Charles Daniel 1927
Folder 17  Correspondence: Duncan Phillips-Charlotte Deveree 1954
Folder 18  Correspondence: Duncan Phillips-Bill Dove 1939
Folder 19  Correspondence: Duncan Phillips-Katherine Dreier 1948
Folder 20  Correspondence: Duncan Phillips-William Einstein 1938
Folder 21  Correspondence: Duncan Phillips-Robert Freund 1947-1949
Folder 22  Correspondence: Duncan Phillips-Edith Halpert 1946
Folder 23  Correspondence: Duncan Phillips-Olda Kokoschka 1949
Folder 24  Correspondence: Duncan Phillips-Dorothy Norman 1946
Folder 25  Correspondence: Duncan Phillips-John Morse 1946-1947
Folder 26  Correspondence: Duncan Phillips-Jerome Mellquist 1946-1947
Folder 27  Correspondence: Duncan Phillips-Lee Simonson 1929
Folder 28  Correspondence: Duncan Phillips-Mrs. Martin Schutze 1933
Folder 29  Correspondence: Duncan Phillips-Alfred Stieglitz 1926
Folder 30  Correspondence: Duncan Phillips-Alfred Stieglitz 1927

Box 5
Folder 1  Correspondence: Duncan Phillips-Alfred Stieglitz 1928-1930
Folder 2  Correspondence: Duncan Phillips-Alfred Stieglitz 1933-1937
Folder 3  Correspondence: Duncan Phillips-Alfred Stieglitz 1938-1941
Folder 4  Correspondence: Duncan Phillips-Alfred Stieglitz 1942-1946

Box 6
Folder 1  Correspondence: Alfred Stieglitz-Ansel Adams 1933
Folder 2  Correspondence: Alfred Stieglitz-Sherwood Anderson 1927-1935
Folder 3  Correspondence: Alfred Stieglitz-R. Child Bayley 1916-1919
Folder 4  Correspondence: Alfred Stieglitz-Elmira Bier 1942-1946
Folder 5  Correspondence: Alfred Stieglitz-Marie Rapp Bousault 192-1921
Folder 6  Correspondence: Alfred Stieglitz-Dorothy Brett 1937
Folder 7  Correspondence: Alfred Stieglitz-A. Brigman 1917-1918
Folder 8  Correspondence: Alfred Stieglitz-Hart Crane 1923
Folder 9  Correspondence: Alfred Stieglitz-Elizabeth Davidson 1917-1938
Folder 10 Correspondence: Alfred Stieglitz-Sadakichi Hartmann 1919
Folder 11 Correspondence: Alfred Stieglitz-Ernst Juhl 1911
Folder 12 Correspondence: Alfred Stieglitz-J Dudley Johnston 1923
Folder 13 Correspondence: Alfred Stieglitz-Rockwell Kent 1914
Folder 14 Correspondence: Alfred Stieglitz-Gaston Lachaise 1929
Folder 15 Correspondence: Alfred Stieglitz-Beatrice Lamb 1938
Folder 16 Correspondence: Alfred Stieglitz-Blanche Matthais 1923-1926
Folder 17 Correspondence: Alfred Stieglitz-Henry McBride 1914-1939
Folder 18 Correspondence: Alfred Stieglitz-Ward Muir 1913
Folder 19 Correspondence: Alfred Stieglitz-Marjorie Phillips 1939
Folder 20 Correspondence: Alfred Stieglitz-Williamia Parrish 1917
Folder 21 Correspondence: Alfred Stieglitz-George Pratt 1913
Folder 22 Correspondence: Alfred Stieglitz-H.C. Reiner 1915
Folder 23 Correspondence: Alfred Stieglitz-Arnold Ronnebeck 1943
Folder 24 Correspondence: Alfred Stieglitz-Paul Rosenfeld 1923
Folder 25 Correspondence: Alfred Stieglitz-James Soby 1942
Folder 26  Correspondence: Alfred Stieglitz-Paul Strand 1919
Folder 27  Correspondence: Alfred Stieglitz-C. Law Watkins 1936
Folder 28  Correspondence: Alfred Stieglitz-William Carlos Williams 1922-1937
Folder 29  Correspondence: Alfred Stieglitz-Edward Weston 1938
Folder 30  Correspondence: Alfred Stieglitz-de Zayas 1914

Sub-series 2: Secondary Sources 1907-1990s

Box 7
Folder 1  Articles, Reviews, Book excerpts 1907-1919
Folder 2  Articles, Reviews, Book excerpts 1922-1928
Folder 3  Articles, Reviews, Book excerpts 1930-1939
Folder 4  Articles, Reviews, Book excerpts 1980s-1990s
Folder 5  Adirondacks
Folder 6  Dove, Arthur
Folder 7  Gloucester
Folder 8  Hartley, Marsden [Folder 1 of 2]
Folder 9  Hartley, Marsden [Folder 2 of 2]
Folder 10 Lake George

Box 8
Folder 1  Marin, John
Folder 2  O’Keeffe, Georgia
Folder 3  The Southwest
Folder 4  Staff Notes and Memos
Folder 5  Stieglitz, Alfred
Folder 6  White Mountains

Sub-series 3: Object Research

Box 9
Folder 1  Arthur Dove-Unknown Works
Folder 2  Marsden Hartley, Blue Bottle, Orange, and Lemons 1928
Folder 3  Marsden Hartley, Landscape, New Mexico, 1919-1920
Folder 4  Marsden Hartley, Landscape, New Mexico, 1923
Folder 5  Marsden Hartley, New Mexico Recollection No. 8, 1922
Folder 6  Marsden Hartley, New Mexico Recollections No. 10, 1923
Folder 7  Marsden Hartley, Sea Shells, 1929
Folder 8  Marsden Hartley, Still Life, Ca. 1922-1923
Folder 9  Marsden Hartley, Still Life with Fruit, 1924
Folder 10 Marsden Hartley, Three Blue Fish with Lemons and Limes, 1924
Folder 11 Marsden Hartley, Two Shells, 1928
Folder 12 Marsden Hartley, Winding Road, 1922-1926
Folder 13 Georgia O’Keeffe, Abstraction, 1917
Folder 14 Georgia O’Keeffe, Abstraction, 1926
Folder 15 Georgia O’Keeffe, Abstraction of Stream, 1921
Folder 16 Georgia O’Keeffe, Abstraction, Pale Sun, 1917
Folder 17  Georgia O’Keeffe, *Alligator Pears*, 1923
Folder 18  Georgia O’Keeffe, *Apple Family I*, 1921
Folder 19  Georgia O’Keeffe, *Apple Family II*, 1923
Folder 20  Georgia O’Keeffe, *Apple Family III*, 1921
Folder 21  Georgia O’Keeffe, *Apple with Mask*, 1924
Folder 22  Georgia O’Keeffe, *Black Bird with Snow Covered Red Hills*, 1946
Folder 23  Georgia O’Keeffe, *Black Lines*, 1918
Folder 24  Georgia O’Keeffe, *Blue II*, 1916
Folder 25  Georgia O’Keeffe, *Blue and Green Music*, 1919
Folder 26  Georgia O’Keeffe, *Calla*, 1923
Folder 27  Georgia O’Keeffe, *Canna Leaves*, 1925
Folder 28  Georgia O’Keeffe, *City Night*, 1926
Folder 29  Georgia O’Keeffe, *Cows Skull with Calico Roses*, 1931
Folder 30  Georgia O’Keeffe, *Drawing No. 15*, 1916
Folder 31  Georgia O’Keeffe, *East River from the Shelton No. 6*, 1926
Folder 32  Georgia O’Keeffe, *Evening Star III*, 1917
Folder 33  Georgia O’Keeffe, *The Flag*, 1918
Folder 34  Georgia O’Keeffe, *From the Window, 291*, 1915
Folder 35  Georgia O’Keeffe, *Horses Head*, 1931
Folder 36  Georgia O’Keeffe, *Leaf Motif No. I*, 1924
Folder 37  Georgia O’Keeffe, *Leaves*, 1924
Folder 38  Georgia O’Keeffe, *Lake George Blue*, 1926
Folder 39  Georgia O’Keeffe, *Lake George by Early Moonrise*, 1925
Folder 40  Georgia O’Keeffe, *Madison Avenue*, 1926
Folder 41  Georgia O’Keeffe, *Maple and Cedar*, 1923
Folder 42  Georgia O’Keeffe, *Patio with Back Door*, 1955
Folder 43  Georgia O’Keeffe, *Pattern of Leaves*, 1923
Folder 44  Georgia O’Keeffe, *Peach and Glass*, 1927
Folder 45  Georgia O’Keeffe, *Radiator Building, Night, NY*, 1927
Folder 46  Georgia O’Keeffe, *Tent Door at Night*, 1913
Folder 47  Georgia O’Keeffe, *Tulip*, 1926
Folder 48  Georgia O’Keeffe, *White Birch*, 1925
Folder 49  Alfred Stieglitz, *A Portrait, 2*, 1918
Folder 50  Alfred Stieglitz, *A Portrait, 3*, 1918
Folder 51  Alfred Stieglitz, *A Portrait, 12*, 1922
Folder 52  Alfred Stieglitz, *Chestnut Trees, Lake George*, 1927
Folder 53  Alfred Stieglitz, *Chicken House with Snow*, 1923
Folder 54  Alfred Stieglitz, *Equivalent*, 1931
Folder 55  Alfred Stieglitz, *From the Hill, Lake George*, 1931
Folder 56  Alfred Stieglitz, *From the Shelton, Looking NW*, 1932
Folder 57  Alfred Stieglitz, *Georgia O’Keeffe*, 1918
Folder 58  Alfred Stieglitz, *Georgia O’Keeffe*, 1921
Folder 59  Alfred Stieglitz, *Georgia O’Keeffe*, 1933
Folder 60  Alfred Stieglitz, *Georgia O’Keeffe: A Portrait*, 1918
Folder 61  Alfred Stieglitz, *House on the Hill, Lake George*, 1933
Folder 62  Alfred Stieglitz, *Kitchen Door, Lake George*, 1924
Folder 63  Alfred Stieglitz, *The Last Days of ‘291’,* 1917
Folder 64  Alfred Stieglitz, *Mountains and Sky, Lake George,* 1924
Folder 65  Alfred Stieglitz, *Old Tree, Lake George,* 1927
Folder 66  Alfred Stieglitz, *Poplar Trees, Lake George,* 1932
Folder 67  Alfred Stieglitz, *Porch with Grapevine, Lake George,* 1924

**Series 2: Catalogue: 1994-1997**

**Box 10**
Folder 1  Counterpoint Press Correspondence, 1995-1996
Folder 2  Director’s Correspondence, 1995-1997
Folder 3  Internal Correspondence, 1994-1995
Folder 4  Permissions, 1995
Folder 5  Publisher Contract 1995

**Series 3: Exhibition: 1991-1997**

**Sub-series 1: Exhibition Planning**

**Box 10**
Folder 6  Budget, 1993-1995
Folder 7  Checklist, 1995
Folder 8  Conservation, 1994-1995
Folder 9  External Funding, 1991-1995
Folder 10  Fact Sheet/Public Relations, 1995
Folder 11  Fukushima Prefectural Art Museum, Correspondence, 1995
Folder 12  Indianapolis Museum of Art, Correspondence, 1995
Folder 13  Installation, 1913-1995
Folder 14  Insurance, 1995
Folder 15  Japan Association of Art Museums, Correspondence, 1994-1996
Folder 16  Knight Foundation Grant, 1995
Folder 17  Luce Foundation Grant, 1992-1994
Folder 18  NEA Grant, 1994

**Box 11**
Folder 1  Merchandise 1994-1995
Folder 2  Newspaper Articles and Reviews, 1995
Folder 3  Portland Art Museum, Correspondence, 1994-1995
Folder 4  Programming, 1994-1995
Folder 5  Preliminary Exhibit Proposal, 1991-1993
Folder 6  Related Exhibits
Folder 7  Seattle Art Museum, Correspondence, 1994-1995
Folder 8  Visitor Comments, 1995
Folder 9  Venue Rejections, 1994-1995
Folder 10  Yomiuri Shinbun Correspondence, 1994-1995

**Sub-series 2: Lender Files**

**Box 11**
<table>
<thead>
<tr>
<th>Folder</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Elizabeth Blossom Heffernan</td>
</tr>
<tr>
<td>12</td>
<td>Katherine Graham</td>
</tr>
<tr>
<td>13</td>
<td>Lender List</td>
</tr>
<tr>
<td>14</td>
<td>Edward Lenkin</td>
</tr>
<tr>
<td>15</td>
<td>Fisk University</td>
</tr>
<tr>
<td>16</td>
<td>Metropolitan Museum of Art</td>
</tr>
<tr>
<td>17</td>
<td>National Gallery of Art</td>
</tr>
<tr>
<td>18</td>
<td>Exhibition Lender List</td>
</tr>
</tbody>
</table>