



The Journal of
January 1944
New York

Dearest Gerty and Ruth

This of course is the

letter you should have received on the
25th of last month - looks-a-day. I'm
desolate that Ruth will not be
here this year at all. I was planning
some pretty parties around her. Ruth's
darling, I've been so
ill and haven't
seen or given

any parties at all. Since
Thanksgiving I have been
in bed a better part of the
time. I had peritonitis
and it is very slow to
mend.

The monkey is
no more - this is
how he was - quite
pathetic. I couldn't
bear it.



I should write to you every
day or not at all - There is too much
to tell. The great news I suppose
is that Maude bought my house
for me and I plunged into an
orgy of redecorating on the strength
of our portrait commission - not
really very much; but it's all quite
expedient - here I am rightfully
poor but moving a house. well I
suppose it

was to be
told by

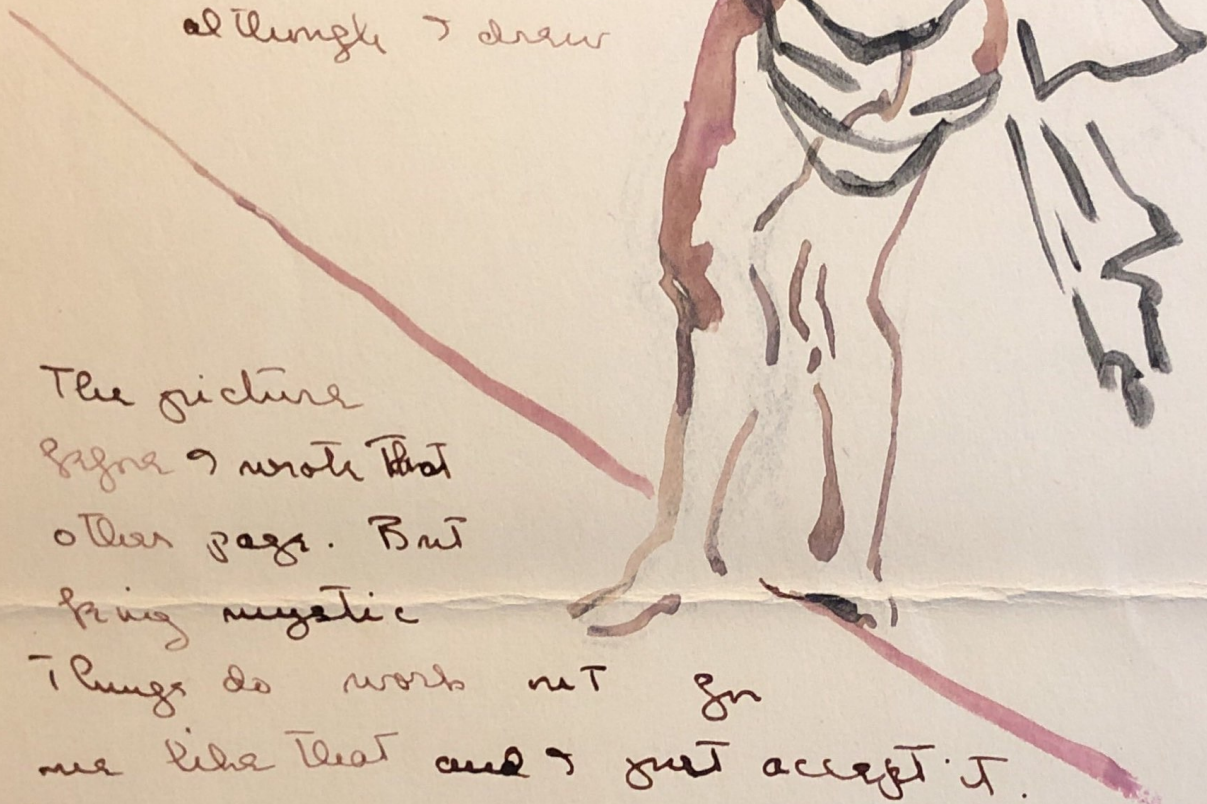
amused
poor - else
rich.





and This is my

precarious financial
status, obviously
although I drew



The picture
before I wrote that
other page. But
being mystic
Things do work out for
me like that and I just accept it.
The most dreadful people are finding it chic
to be mystic. I've developed a horror of chic
and of the whole Taste world. I'm found
just one wonderful person outside it; but
that's not a very good average.



Doggie as Lucetta

I can give to be a
leading man Gorty.
I think we'll all be
very famous and
very rich and
we're all here
always happy
even when we
should have killed

our selves. I think that that is our mental
point of departure — The knowledge that it
is graceful and elegant to be always happy
and ugly and boring to be sad. This is to
tell you that at the moment I'm quite madly
happy and working like an angel.

Chic, The host has not sent my pictures
I keep fighting with the idea of giving the portrait
of Ruth to you, Gorty, for being such a charming host.
but I need it to show. I'm having a show at
Corcoran Crossings in Washington in March.

Your brother hates "The Turn of the Screw"
and can't finish reading it so I think it
unlikely that he'll dramatize it. I spoke of
it to an English friend of mine and he may

do it and recommend you, Ruth for the
giveness and me for the sets and costumes.

I'm off on a new tangent, as
you might well imagine. I've discovered
a philosopher (although he doesn't like
the epithet) who's going to revolutionize
the structure of our thinking.
I can only say that the subject which
my mind is very clear - but it's recording
nothing - got him from the library - "Science
and Sanity" - Alfred Korzybsky. He says
most of our theories on nervous system
are being misused in utilizing the primitive
philosophical system of Aristotle and the
language conceived by savages or comparable
by uncivilized man to her today.
I shall close with my
most composition Eden
and Narcissus. It's very sad.



235 EAST 58 STREET

AIR MAIL



Mrs and Mrs G. Van E ngle

2012 La Brea Terrace

Hollywood.

Calif.

My angels -

Never have I been able to spell angels or angles without reconsidering it. My life is made quite desparate by things like that.

I'm terribly excited about coming out to stay with you. I wish you wouldn't go away, Ruthie. Not that I don't adore Gorty; but I'm a very greedy girl and I always want everything. Gorty you and I will turn the house into a bachelor's hall and hold our parties. I sit that what the bachelors do when their mates are away.

And oh yes I'd better warn you
Ruth about my pets. I have to
take my Siamese kitten (she's
not very destructive) and my
monkey, who hasn't broken any
thing in a week and little Boo
who's so subject to rabies
that I must get him out of New
York during the heat. He's quite
good with children if they don't
get him excited.

~~I have a wonderful new~~
painting technique The splatter
system. It's naturally rather
abstract as I never know quite
where the paint will land.

Well enough of my
beauty banded humor, my
darlings. I shall be intruded
to see you though it will
probably not be until the
1st of July. I have not had

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every week with my house as
yet and I must rent it.

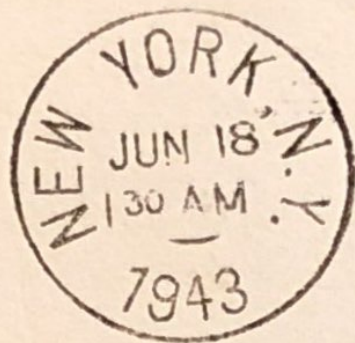
I spent last week end with
the Sabiers - sent their house
unmolested. we had dinner
at Tony's on Sunday and
I was introduced with his
children. I shall have to
paint your child when I
come out. I'm never painted
anyone under seven and
am full of amazement to
find, from historical evidence,
that it can be done.

I'm painting like a
dream now and life seems
happy and gay. Thanks in
great part to your generous
invitation.

I adore you both. Are there
any other stockings you want,
Butch. I have a sulphur colored
pair I bought for myself which
I cant wear as my legs are
not so slender as yours. I
will bring them they are the
same size as yours. I find
them very effective with the
flannels and look wonderful
with eccentric shoes a pleated
shirt, a vest and shirt.

I m

Buffy



Mr & Mrs Gerty Van Eyke
2012 La Brea Terrace
Hollywood
Calif.



Angels -

I can't tell you

how happiness rocks me
gently and fills all my
limbs at the thought of
my lovely summer with
you and in the proxim-
ity of my wonderful
husband.

I haven't rented my
house yet and the idea that
I may not is to shudder.
No! No! I will rent it.

go through the entire family
painting everyone. I seldom
have a dinner full of such beau-
tiful models.

Everyone talks of Gordy
wonderful acting in "The Mom"
I thought he was quite perfect
and I'm gracefully critical
really.

There isn't any sort of
news - Charlie and Paulie
haven't decided about Mexico
yet. I hope Ruthie stays
home or waits until fall to
go - surely it will be very
full of people during the
summer.

I'm being quite gay
These days there are lots

of parties

I love you both to
death. I expect to leave
here about the first of July
and if I don't rent the house
I shall be gloomily gone

But there I may get
a portrait commission as
soon as I arrive - you
must work everyone up
to a high state of expec-
tancy.

X X X X

— to offer

I had a wonderful
costume & - masked ball last
week and during the
evening in swags of shocking
crepe paper and pomps. My
favorite verse was —

"^{MOUTH}
Nor mouth had, nor mind expressed
What heart heard of, ghost guessed."

It was written by a great
poet - that very few people know,
Gerard Manly Hopkins.

I am painting some beau-
tiful pictures lately. I must
paint Shelly. I've never paint-
ed anyone so young. To try
to work up sufficient vanity
in her to keep her quiet
while her likeness is
preserved. I shall probably



Mr and Mrs Peter Van Eyke
2012 La Brea Terrace
Hollywood
Calif.

Bullfinch Solen

235 East 58th

N.Y.C.

Darlings -

Do you wonder what
happened to me - do you
watch the fire flies going
from your patio and say
to each other, "There was a
girl named Suggie . . ."

Or don't they have fire-
flies in Hollywood.

The story runs some-
thing like this - I haven't
rented the house yet every
thing depended on it. I

child pacifier, to do the deed.
After that I shall buy my
ticket and leave. That should be
in ten days to two weeks time.
I will keep you posted. I'm
bringing you each a present of
a no. 18. shoe coupon. If you
can't wait until I arrive tell
me and I'll send it ahead. I
am brutalizing my adoring
little apprentices out of me
for you.

Everyone talks of Ruth
and Gorty constantly. A strange
young man came up to me
at Bachelor Dinshaw and
asked if I knew Ruth Ford. I
was excessively complimented.

There followed hours of talk of
Ruth and of Gorty, everyone
loves you and misses you.

It's unbelievably hot all
the time. I'm been working
like a dream and going to lots
of parties in an attempt to forget
the heat. It's like trying to
forget an unfortunate love affair
by furious activity - it opp-
resses me from every side under
the trees.

Have you heard from my man?
He seems bored and tired; so I've
sent him Dr. Max's magic pills.
They make me laugh and play.

I love you both
— Eulgie

nearly routed I and nearly
wired you of my approaching
arrival but alas they decided
otherwise. Then I got a portrait
commission so I don't
really matter so terribly about
the house. Tony Williams has
commissioned me to paint
Peter, whom I saw at the
Saliers and Thuid is a dream
child. I'm never painted any-
one of these before and am
wondering vaguely how I can
be done - but this weekend
I march out militant with
canvas and brushes and my
little ~~apron~~ apron in
the role of chaperone and

Trar this up - I don't like anyone else to read my
love letters.

O. your rare love darling - do
you hear me saying in your
dreams - "she's the most wonder-
ful girl in the world". It is
a dream. I think you are and
I say it over and over. I know
everyone loves you but they
don't know half the wonderful
part of you. You have to be lived
with to be appreciated. I think
of you and long to see you. Come
quickly - write of the play.

Isn't it nice you have two lady
friends who compliment each other - one
writes you brisk and sensible letters
and the other writes love notes.

Misses

Suffie

Dear Gerty The
enclosed he will like it
as much as I - It comes
out of one of Dumas' sermons

Lynn
Whitney 9354

Mrs. John Latham - 235 E. 58th Street - New York, N. Y.

Waring - Please send your stocking
size I want to get you some dinner
cotton & cotton mesh stockings. Let me
know by return mail they're going so fast.
Also list in order of preference your favorites.
There are white cottons with black spots,
white cotton with clocks of ivy leaf, black cotton
with clocks of roses. Cotton mesh in stocking
(very pale or big) lime, emerald purple. They
are so like you you must have them. Saw Clara
and Paulie last night. P. in very good form. Love

Private Mailing Card

AIR MAIL



Miss Ruth Ford

2012 La Brea Trude

Hollywood
Calif.

NO SUCH NUMBER SOUTH

3011P



Mr and Mrs Peter Van Eyck
2012 No. La Brea Terrace
Hollywood,
Calif.

Buffie Nathan

235 East 58 St

N.Y.C.

Dearest Ruth and Gerty -

I have never properly thanked you for all your kindnesses to me and to John throughout the summer. I am really deeply grateful. That sounds very formal but actually there is no substitute for the simple expression of simple and deep emotion. And you were both more than kind. I hope that you will feel obligated to call upon me if there is ever anything I can do to return your favor. John asked me to thank you deeply for him as well. Poor angel, he has not a minute to write and his family are ~~now~~ now complaining bitterly that they don't have even a post card from him. I hope I can hear from him. He has a terrific night and day job. I really had a wonderful summer and it would have been absolutely

Don't forget to tell me when the picture comes out in the Saturday magazine!

miserable had it not been for you both. I don't think I could have swallowed so many disappointments about seeing John. He won't leave a furlough until Christmas time at least. Perhaps Ruth and John could travel together - though I think he'll try to collect enough money to fly to New York.

Chic tells me that Blanche Lynde or someone is putting on an all-girl Hamlet at that little theatre in the strip. It seems to me that is something we must not miss.

Do let Chic describe our picnic before my train left. His sister-in-law and her husband put up a delicious dinner - we located The Alhambra station (they were going on to "O Thelo" at Pasadena) and there we couldn't find any place to sit down - miles of cottages and rubble fields and cottages. So we found a rather picturesque dump - literally - and had one of the most amusing moments full of incidents and criticisms.

Now I have taken everything (Chic's sending my frames) but The Hopkins poems and those belongings of John in the little chest and a pair of his mother's shoes in Mr Ford's closet. Love to everyone and my thanks to you both

Devotedly
Buffy

AIR MAIL



Miss Ruth Ford
2012 La Brea Terrace
Hollywood
Calif.

Bullie Salmen

285 E. 58 St

N. Y. C.

By 16418

6-5-358

Sweetie -

Did the sight of
another letter from me tickle
your conscience a little?

No? Well I'm resigned

to not hearing from the
Van Eycks. I think of you
often and talk of you
much.

Lots of things have
happened - my mama bought
my little house for me and
I'm filled with the fleeting
joy of ownership. I'm doing

I must say I feel more of
an affinity with her work
than any American artist
of what was expression

As for news Charlie is apparently
 busy with the Christmas
 issue - Carross Crosby was to place
 of reproduction of one of my paint-
 ings in that issue as an add for
 my show. Did I tell you I was
 showing with her in January in
 her new Washington Gallery?

Maggie Durham and Teddy LaT.
are working at Brentanos, Touché
writes often from his hearty life
in the Sea Bree. George changes
so little it is really boring.

They is in a state and stage
in the country most of the
time. I haven't heard in some

weeks of his trials. Kay's in Florida
for two weeks and I just got out
of a country work and with George
and some other lady as I think
I wouldn't be gone without Kay.
Everyone seems so angelic, kind
and sweet. I'm studying magic
and perhaps it results from
that.

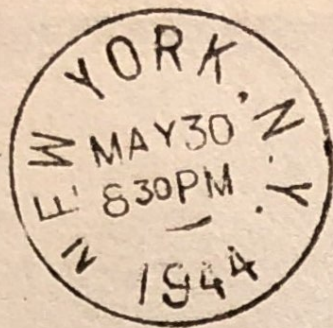
live and ask him
landscape
I work very hard and there's
only one horror in my life and
that's just today. It has dawned
on me that I may have truck
month because my month hurts
I know that that is hell to cure
and I'm very sad. But perhaps
it is not so.

Give my love to Shelley Gorty
your mama and Oggie. I was so
pleased to hear you'd gotten Wilson's
daughter! Hurrah! What of Trun's
play

a portrait of Miles White which
is very beautiful so far, and
so exactly like him, & in
painting like a dream and I'm
happy as a lark. & haven't been
repeatedly social (I can't
spell today! Today. Indeed!
& hear you say)

I have the feeling I've
~~sold~~ a dozen pictures but
haven't. I still can't decide
whether to sign the contract
with Dayrell Hatfield or not.

I have read all of F. Undera
Worthy's stories and her novel
on your recommendation and
I am terribly excited about
them. So few things are
perfect and they are. Also



GRAND CENTRAL
ANNEX



Miss Ruthe Ford

2012 No. La Brea Terrace

Hollywood

Calif.

235 EAST 58TH STREET

235 EAST 58TH STREET

Ruth is, little chicken -

I hear through Edward
Toussaint that Gorty has gone
into the army and I am
worried about how you
are going to maintain
your large house and
small child.

I do hope you are
considering New York this
winter. It suddenly occurred
to me that you might
rent the apartment I'm
having made over from
my store but it will be
unfurnished so unless

you can get your furniture it
would be impractical. I shall
have no trouble renting so don't
feel obligated. IT should be
ready OCT 1ST. Send me a post
card if the idea appeals as I
shall probably rent to a friend
before it's finished. A second
thought makes it impractical as
I must have year lease. I'm borrow-
ing to make it over so much be
assured of monthly income. IT
will have garden, bedroom in garden
40 foot studio, and sitting room -
dinning room with fireplace and
I want \$125 (that's the lowest will take
\$150) I'll get floor plan if you should
be coming to New York permanently. I
can always put you up for a few
nights with Shelley. IT would be
convenient but perhaps less difficult than
a hotel.

The Washington show was great
success. Frank Hornumfield's became very
interested in me my paintings kept ahead
but I have no money still, again and
yet. Every sale pays back bills and I
shall have to stay in town to earn a few
dollars. Love B.

Box 494
East Hampton
New York

Dec 30 1950

Dearest Ruth

Her name is Tanny Sykes.
And she's the most self-possessed little
creature. She rarely cries and is very
tiny and winsome!

Despite her very small size she's
very strong. She has an extraordinary
horoscope and the surgeon, Bill Grayson
said she began to breathe at once and
gave a most spirited birth-cry. He
said she'd be hard to handle or rather
would take some handling.

Fortunately we had a fine
woman we brought over from London
to handle her for the present. She's
serene, competent and intelligent
and we actually find her a happy
addition to our household.

Gerald says it's the happiest
week of his life and I have certainly
never felt so peaceful and fulfilled.

"The Casa of Berneda Alba"
is my favorite horse play. How wonder-
ful that you are doing it. Who is

producing it?

Can you even come out for a week-
end? How lovely it would be to see you.

Jan 2, 1951

I was furious to see your
photograph in Sunday's paper without
your name below it. Gerald's novel is
due for publication March 2 with one of
my abstract paintings as a cover. The
Title is "The Nice American". Christopher
Islemwood has compared it to "A Passage To
India" and is arranging for publication
in England. He has a contract for three
more books so our life will be devoted
to quiet work for sometime.

I always miss you and love you
Buffy

P.S. A big hug for Shelley. Tell her about my
little baby.

P.P.S.

I had a very difficult time was
invalided for six months. Had a major
operation in September which was useless
and don't let anyone tell you Caesarian
births are easy. But it's worth it a
hundred times.

Box 494

East Hampton

Tel. E. H. 494

Dec 13, 1950

Dearest Ruth

I go to the Southampton
hospital tomorrow for the premature
Caesarian birth of my baby. I
feel very close to you in this
matter; and wanted to let you
know and give you my dearest
love and warmest holiday greetings.

I had a major operation
in September but they found it
impossible to remove the tumor,
(without endangering the baby) and
so now everything will be done
together. They tell me I will be
home for Christmas.

We have a wonderful
house here with a delightful view

of the sea. I can see it from
my bed, where I have spent
most of the past months.

How is Shelley? What are
your plans? Tennessee is living
in my apartment which has also
grown too small.

I wish you had met my
wonderful husband. His novel "The
Nice American" appears March 2nd
with a cover by me, and his essay
"The Writer and the Psychologist" will
appear any week now on the ^{front page} ~~cover~~ of
The Times Book Review Section, so
watch for it. It's awfully good.

Always love, Darling
Buffy

Dec 15

Baby is a girl. Buffy
Both she & Buffy
are doing excellently.
Kraed

Buffie Johnson
East Hampton, N.Y.



Miss Ruth Ford
The Dakota
1 West 72 St.
New York, N.Y.

Tel: 516 EA. 4-1437

15 January 1964

Windhover
Georgia Pond
East Hampton
N.Y.

Dearest one

We had Tickets for Monday
after your play opened To see you
I wanted to surprise you. You
are such a wonderful wonderful
person and I cannot bear it that
your enormous talent does not have
outlet and that delicate, exquisite
sensitivity is so seldom brought
forth in public. I cannot under-
stand except in the light of the
stars.

I wish that I could see you,
my beautiful, one. I am having an
exhibition at the Grandville Gallery
March 3rd. You know you are both
welcome for a weekend whenever
you are at leisure (but before May as

shall rent the house and go abroad,
after April or May).

How is Shelley. Jenny has at
last outgrown your rairsheep little
white dress. She wore it quite thread-
bare. I am going to have a very
select portrait show and thought I'd
borough Shelley's portrait for it. Is
that alright? It wouldnt be until
next year.

I hope the play you deserve is
soon ready for you and a discerning
entrepreneur or a "Mercury Theatre"
is preparing something worthy
of your talent. Gerald by the way
is writing a book on the Group Theatre,
of which he was an associate something
on the staff anyway.

Love, Darling To both

Suffie



Hydra Greece

ΗΡΑΚΛΕΙΟΝ (Μουσείον). - Η μικροτέρα Θεὰ
τῶν ὄφεων. Ἀνάκτορον Κνωσοῦ

ΕΛΛΑΣ

19. 5. 70

GREECE - GRIECHENLAND - GRÈCE

HERAKLEION (Musée). La plus petite Déesse des
serpents. Palais de Cnossos.

HERACLION (Museum). The smaller Goddess of
the serpents. Palace of Cnossos.

HERAKLION (Museum). Die Kleinere Göttin der
Schlangen. Palast des Knossos.

ERACLIO (Museo). La più piccola Dea dei ser-
penti. Palazzo di Cnosso.

Darling - Philip Van P. was
here and we talked of you. He
loves you as much as I do. We
must see you! Philip has
returned to New York. G and I
are writing and painting on Hydra
where Philip's just bought a house.
You would love it here. I am
painting beautiful plants
and portraits. Can't we
see each other. Come for
dinner with your friends as
soon as we get back Sept. 28
Love kisses Suffie

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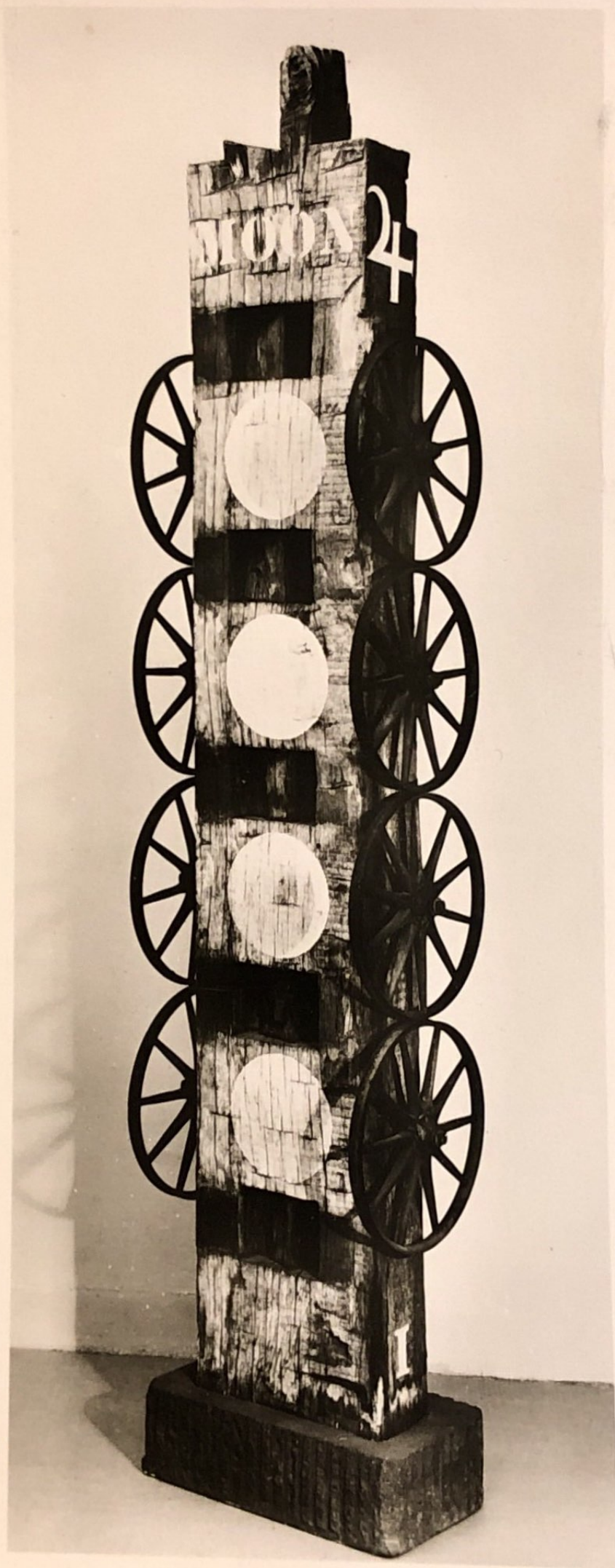


Miss Ruthe Ford

1 West 72 St

New York N.Y.

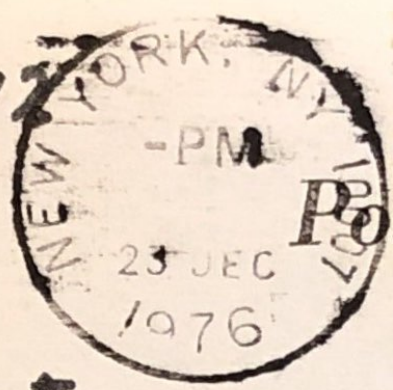
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102 Greene St. N.Y. 10012

THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N.Y.



DAY 966-3323 NITE 685-0068

Printed in Western Germany

My Darling This
brings you tons of Christ.
mas warmth and joy
and heaps of every
day love. You don't know
how much I love you.
I hear your show has
closed. I don't know if
that is a relief or a
sorrow. I told you how
good I thought it. Can
we get Together now?
Much love & Happy New Year

Miss Ruth Ford

1 West 72 St

New York, N.Y.

Buffy

Robert INDIANA: Moon. 1960. Assemblage: wood beam with iron and wood wheels and white paint, 78" high. The Museum of Modern Art, Philip C. Johnson Fund.



A partial view of the spacious Dance Floor at

ROSELAND DANCE CITY

WORLD'S MOST BEAUTIFUL BALLROOM-RESTAURANT-BAR

New York's Historic Shrine of the Dance since 1919

52ND STREET WEST OF BROADWAY • NEW YORK CITY

Darling - what are you
doing dancing at Rose-
land? I spied you second
row, 4TH from right. I
had been thinking of
you. Would you like to
have one of the two portraits
I have of you? You may
choose which one. Call
me as I will paint on
one if it is going out. I've
not been quite well.

Love Bessie



SERVING
AMERICA

UNITED STATES POSTAL



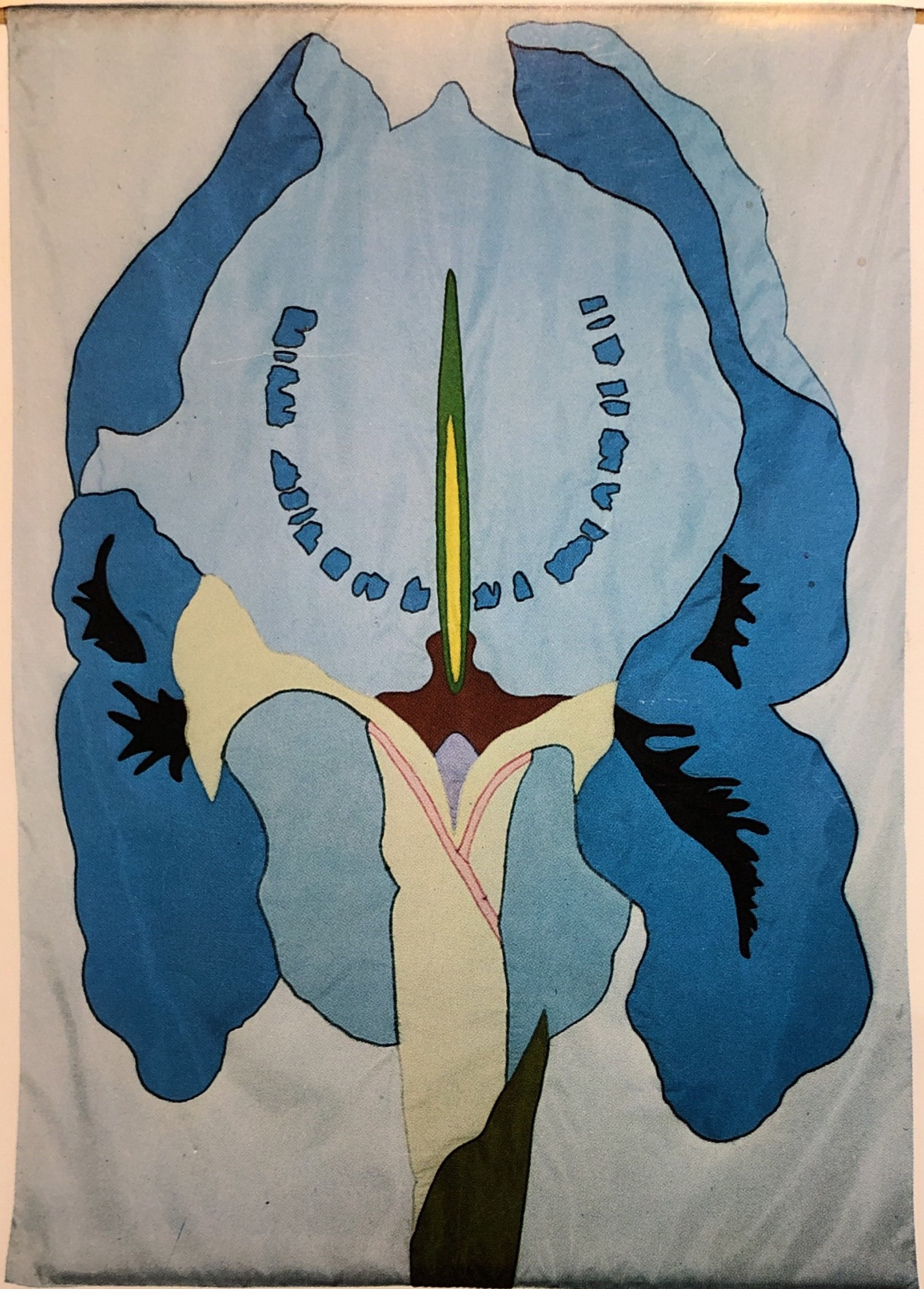
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Ms Ruth Ford

1 West 72 St

New York, N.Y.

966-3323

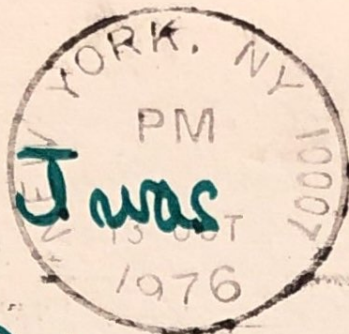


Buffie Johnson

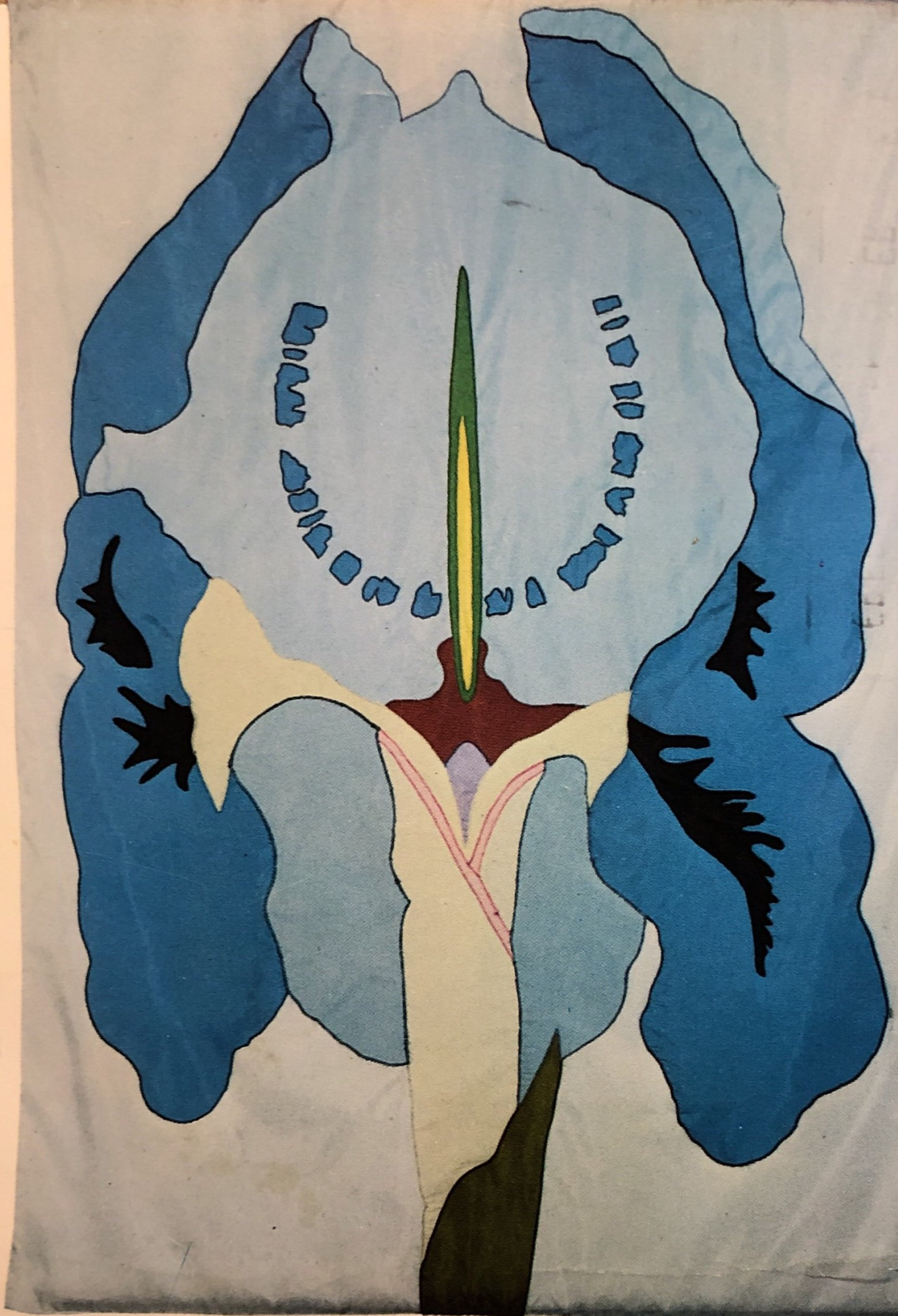
Blue Iris

BICENTENNIAL BANNERS
Buffie Johnson
Blue Iris

Dearest Ruth. Again I was
so wonderful seeing you
hearing your voice that
is so known and loved
was the happiest thing
about my opening. I
know how difficult it
is for you when you are
in rehearsal. As soon as
you open. I hope we can
get together for lunch.
Much love
Buffie



Miss Ruth Ford
The Dakota
1 West 72 St
New York, N.Y.
10023

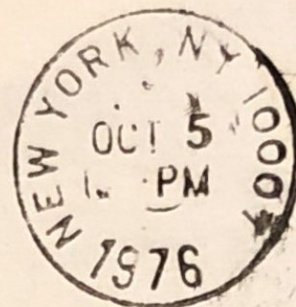


Buffie Johnson

Blue Iris

BICENTENNIAL BANNERS
Buffie Johnson
Blue Iris

102 Greene St
N.Y.C. 10012
DAY 966,3323
NITE 685,0068



Dearest Ruth

I was so happy to
see you. It absolutely
made my opening for
me. I loved the people
you brought. Harold's
an old friend rediscovered
Pat I like very much
But we must see each
other. Can you lunch at
The SOHO characterie soon
or come for dinner? Love Buffie

Miss Ruth Ford
1 West 72 St
New York, N.Y.

10023

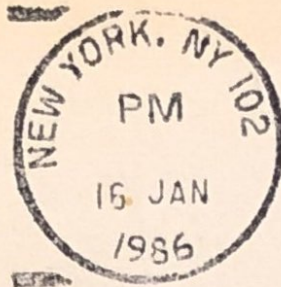


BUFFIE JOHNSON

Triple Goddess, oil on linen,
50" x 60", 1975

LANDMARK GALLERY

photo by Tracy Boyd



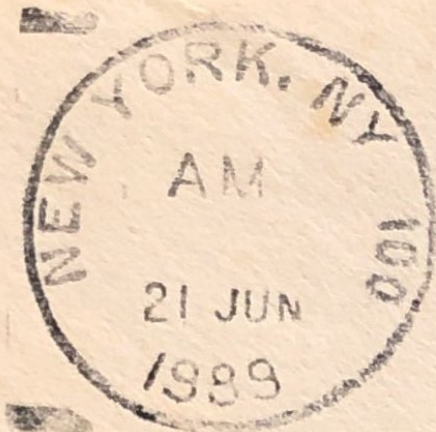
Dearest Ruth: I often think of you but I'm usually too busy even to pick up the phone. My book has been taken by a San Francisco firm called The Lapid Press and Thames and Hudson in England. And I am terribly emersed in trying to finish it. Would you be a dear and ring me up with the name of the gallery in the village on Broadway where Charles Henri showed his work? I have a friend to whom I would like to recommend that gallery. I'm leaving for the Coast in two weeks.

Much Love,

Buffy

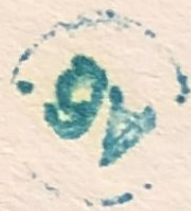
Ruth Ford
1 West 72nd St.
NYC, NY 10023

102 Greene Street,
New York, N.Y. 10012
966-3323



Ms Ruth Ford
The Dakota
1 west 72 St.
New York, N.Y.
10023

Bessie Johnson
102 Greene St.
New York N.Y.
10012



June 21
1989

Dear Ruth

I've often tried to call you with-
out success. I wish we saw each other more
often. I'm sorry to hear Charles Hewie is not
well. Is he better. Give him my warmest
greetings.

I have a friend, Edith Maller, who
is writing a big book, profusely illustrated,
on sur-realism. She has just returned from a
visit to Tolla Hwy (Bryer) in Santa Barbara
and I met her house guest Julie Mau-Ray

Can you meet my friend Judith?

There recently. She's very well connected. They have all given her a great deal of help so I think it will be well documented. Toela, with whom I stayed in Santa Barbara, entertained her and gave her a great deal of help. I believe it will be an important book. It would be a shame if she could not interview you on Charles Henri and on Paulie. She asked me for photo of you. I went to my store room and found they had been stolen - a box full of photos for my own book. Have you seen my book "Lady of The Beasts" out since Nov., Harper and Row?

Judith has great patience and The ingredients it needs. I believe it will be a big important book. Toela was able to set her straight on a lot of things.

I have an apartment in Tanger just below Paul Bowles there last six years. I hope to go in August. See you

Love
Buffy

East Hampton
N.Y.

BUFFIE JOHNSON

14 December

Dearest Ruth and Zashery

I've been meaning to write you ever since you went abroad you've been many times in my mind. How wonderful that you have had such a success and are bringing it to Broadway.

This is just a Christmas note to tell you our news as I am afraid you'll be too busy with rehearsals to come out for a week-end although we do come in every other week-end.

We are leaving the end of January for Europe as Gerald is going to lecture in Salzburg at the Salzburg Seminar in the castle of Leopoldskron where we went before. It looks at the moment as if the play would go into production in March. However nothing is settled and there is even talk of doing it in London first; in which case we would not

have to return immediately.

I have been working on the book for which I had a Bollingen grant - it is being to shape up and painting better, I think, than I have ever done - any way it is simply flowing out like a fountain, which is a pleasant change. Since my return from Europe 10 American museums have acquired paintings.

I wish that we would be here for your opening when is it planned? I hope that it will be a most extraordinary success that you and it deserve. Bravo for your courage in taking such a great step and actually putting 'I on'.

Warm Christmas greetings from us both

Love

Suffie

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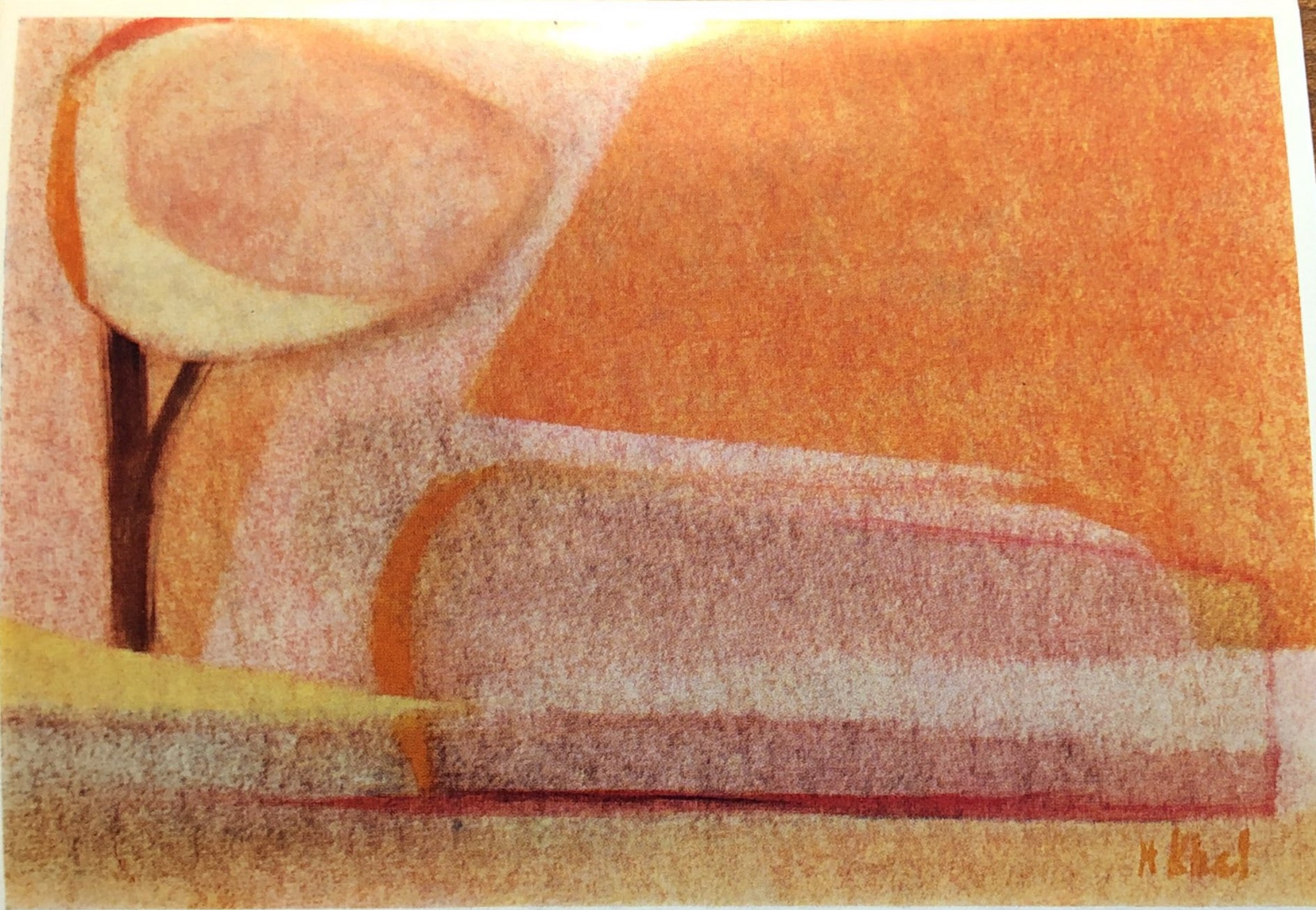
Dearest Ruth

Why don't you call me
so we can see each other. I

think of you so often. Let us
have lunch or something to-
gether. Enclosed is a proof, darling
that I'm always writing you and
not mailing it. My house is
progressing very slowly but
surely. AT this point I can't
believe that one day it will be
beautiful.

Love and a hug

Suffie



H. Khol

Dearest Ruth

We'd so love to see you for
a drink, Friday, December 29th from
6th-9th. I miss you very much.
You are always close to my
heart. Let us try to see each
other quietly one day. Every time
I try I fail won't you try now.

Love
Suffie

IN AID OF THOSE IN OCCUPIED JORDAN

« TREE OF HOPE » BY HELEN KHAL

PRINTING : LE REVEIL ; CLICHÉ : LEOGRAVURE. BEIRUT, LEBANON



Dearest girl

I think of you
often and want to see
you very much. I saw
Charlie at a party a few
days ago, he looked
wonderful and told me
about his film. I hope
you're in it.

Christmas Greetings

and best wishes for

A Happy New Year

★

Love, darling
Buffy

STAG

crewel work on linen

English Artist, early 18th Century

Gift of Mrs. Charles Netcher

The Art Institute of Chicago

Fx 5/52

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Henri Julien Rousseau

P.P.S. I'm enclosing ~~some~~ a picture
of some of my friends in Wales.

Happy Birthday

To my so dear and beautiful friend
Ruth on her birthday. It is such a joy
To see you and To know you're nearby.

Love and kisses

Effie

P.S

Instead of taking the house at Newport
offered me. I'm taking a ~~weekend~~ place at
~~Montauk~~ where I can walk everywhere be
Orient
alone and work. Would you like to stay
there midweek? I'll lend it to you.

L. K. B.

Henri Rousseau 1844–1910
Landscape with Cattle – Landschaft mit Kühen –
Paysage avec vaches 1895–1900
Philadelphia Museum of Art,
The Louise and Walter Arensberg Collection

© Copyright by Rabe Verlag Zürich
Printed in Switzerland
rabe karte 47.5

Courtesy of the Philadelphia Museum of Art

Darling

I've been trying for days to
get a letter off; but I have become
a correspondent like you and no
matter how full of heart and
love and tenderness I feel I
just go on feeling it and it
never gets put down on paper. I
am so extremely sorry you never
met Gerald. He is everything I
could have hoped for and much
that I didn't even have the sense
to know existed. But perhaps Gina
told you about him as she admires
him immensely.

It was so stupid not seeing
you when you were so close, but I
wasn't told to come to Gina's
until nearly time to be there and

we had an appointment with a stranger
at a place we want to buy in East
Hampton - There was no way of planning,
postponing or cancelling.

I am coming to town next Tuesday
the 29th and staying with the John
Rogers at Carlton House for two days try
to call me.

I adore the present you left
it was so like you and you know
how much I love shells. I have told
me you brought it all the way from
Denmark. I had a dream about you,
playing Ophelia.

Do get the September issue
of "Tomorrow". There's an article by
Gerald on fashion which has been
given top place and is very good in-
deed - also a review of Lionel
Trilling's book. His novel, "The Nice
American" comes out early in 1951.

We are going to have a baby. Did
you know? And live out here this
winter. I love you as always - Bessie

My Lovers -

I am in a state of
deliriously joy. I am pack-
ing and going to parties.
Everyone giving me a good-
bye party. Everyone in
town it's very strange. I
could kiss you both to
death for making it poss-
ible for me to be out.
I envision of the summer
as an idyll of la vie sur le

just like small children waiting
for auntie to bring in her trunk
and pull out that stiletto from Algeria
and the old gold embroidery from
Egypt that unfortunately tarnished
so quickly (it must have been the
sea air. But I'm going to bring
you something really wonderful.
But that isn't from me some
gawdies from Paulie and a large
gawdie portrait of Charlie in a
shocking pink hat and lavender
eyes.

I'm leaving Friday. I'll put
down my arrival at the end of this
letter I don't know yet. I'm coming
out on a night train which was
all I could get unless I waited
two weeks more. I shall save a lot of
money and I prefer to be really
uncomfortable rather than semi-

uncomfortable so I can complain
loudly. You'll both have to -

hater. I'll wire you
when to expect me.

Love Love Love

Kuffi

Touche arrived Today!

côte d'azur. Let's pretend we
are in the midi and the
four of us will sit about
the table after dinner talking
all night and drinking wine
(but at home) as soon as we
go out I'm afraid you know
where we were. I'm not
really sentimental I simply
get preconceived ideas of what
something will be like. I think
this summer will be like me in
the midi for me all. And I'm
strong enough you know to in-
pose my impressions on life.

I've spent two weeks trying
to think of a wonderful present
to bring you but I can't so I've
bought lots of little things you
must both sit and watch me as

235 EAST 58 STREET

Ruthie, my sweet -

I'm en route New York
after a week and with the
Chick Austins in Hartford
IT was very gay, Chick's put
up on "Tis Pity She's a Whore".
IT will open early in May
and I must come up for it.

We talked about you and
They adore you! But of course
everyone does. I've never
found anyone more universal-
ly adored.

I am desperately missing
my husband. I suppose he
reported on his New York days.
He captured the town on the

first night and there was a
party for us every day, some-
times more than one.

Your husband's film has
opened, The papers say it's a
great success and raised his
part. I haven't heard personal
reactions yet. Give him my
love and congratulations.

Charlie tells me you've
met a producer who's going to
do great things. Bravo! Charlie
and I are going dancing Friday.
The town is still gay but I am
not so very.

I'm longing to come
out and see him this summer
but it's so difficult and I can't
stay in that hot & wet town.

I see The Saliers often
Thank you for them.

Devotedly — Suffie

Darrel -

I'm so pleased to hear you're playing w/ Denise's daughter, especially since I'm now worrying about your financial status. This is a private letter discussing your affairs, destroy it after careful reading. New York is madly expensive this year. Maids are impossible to find. I have not gotten anyone to come in yet at the new $\frac{1}{3}$ increase in wages. What you require is very unusual and difficult. I feel with Olga that desperate persuasion would prove effective. Promise to have a girl in once a week to do the heavy cleaning. Promise anything but get Olga. Also try to work out some plan for living - apartments are unbelievably difficult to find. If it is possible to have Paulie and Charles do so - I am wondering if you

should not plan to set up housekeeping again with your own things - at least leave Hollywood with that in mind and prepare your story for New York. One of them could be that you and Gerty need a pied-a-terre in New York since you will now be flying back and forth like true movie stars and that arrangement is far better when one has a child. I begin to long for a child - Shelley and your relationship to her has changed me in many ways.

Now about myself. I am very happy - everything goes so well for me. I have made none of the efforts about dealers or clients that you coached me upon. But I paint well. Carolee Crosby's giving me a show in January at her new gallery in Washington and people like Tim Salyer think I'd do well to sign with Hatfield. There are disadvantages one of the greatest being the expense of sending my pictures west which would rest entirely on me.

Something happened in my

life, about which I will tell you.
You are the only person with whom
I feel intimate enough to talk to
about the things closest to me. I
love you dearly, Ruth and miss
you exceedingly.

Something else very nice. I
feel that this is absolutely my
wonderful period with the store.
My mother bought this little house
for me, and if I could rent the store
I'd have an income. I have absolutely
no money. I cannot even save
my friends a drink, but the rent
keeps on and on, and obviously
I cannot ask my mama for any
under the circumstances.

I paint well, I feel well and
I have lost alot of weight during.
Also I have found a place where French
women give their old Paris clothes for
French relief and I got for \$50. - a
beautiful coat I think Schiap. a lovely
Dachis dress, a short cocktail dress
and a navy wool - all apparently
designed to my taste and body. It
is a matter of luck of course but

I will take you there and it will
be a secret. They were absolutely
like new and very beautifully made
and very fine of material.

Love To everybody
Buggie

There's no news of anyone
because I haven't really seen
anyone. I talk to Charlie on the
phone. I saw Paulie ~~and~~ at the
Solis's.

Ruthie darling -

I am becoming almost as bad as you about writing. I have two letters half written you and To find them seems more than I can face.

I am been pretty involved in putting on a show however. I finally decided on Howard Putzle gallery and I'm so happy that I waited and got just the right place. I went out To East Hampton last summer and stayed with the Philip Barry's. They own a couple of my pictures and I met there the head of Knickerbocker, who offered me a show in their modern gallery. I was thrilled and nearly took it but by the grace of God I realized after considering both offers that I'd still be making an appeal through them to the sub-world that I wanted so much to abandon. Well I am having it alright. I am seldom seen at parties I do not entertain myself at all anymore (one or two intimate friends for tea or dinner) and I am so happy this way. IT has had a most fortunate effect on my painting

and I know I can never go back to my former way of life.

I long to go and live in the country. can you believe it? I think I'd like to go to the desert (New Mexico) and paint with Anniela Delano this summer. I want to have a baby. Can you imagine? My entire viewpoint has changed and it started the summer I spent with you. Remember we kept wishing for a new set of friends? I think we won't find them in a set like our old set. The secure person doesn't need a group. Mark Rothko has become one of my closest friends for instance. I wouldn't have valued him so much in the old days I'm sure. When I had him, they had me and The Schies, Tony, The Payne, Grace Stone and such people were here they never paid any attention to him. But I'm growing away from artificial society built on ~~surface~~ surface values. Tony for instance is sweet and charming but he represents pretty much everything I have ceased to value, lots of beauty and pleasure elegance and the material things of life. I have discovered inner beauty. And you my little duck have it! I'm so glad you're discovering Gerty Lee's full of outer beauty charm and grace but truly darling you should have more inside. Come to New York in the fall I miss you.

P.S.

Love in Feb. 15 Vogue for my self portrait in spotlight

Most devotedly
Suffie



LUV

IT was lovely to see
you stretched out on
your horns. I've been
looking for chairs like
that for 18 years. You
looked so red white
and blue at Charlie's
vermissage - I loved it.
Can't we ever meet
do you never come to
the so chic Hamptons?
Do before Aug. 1st when we
are off to

45
Maine. I do love my
heart for the dear
giver. IT's texture
reminds me of my
snakes - remember them?
Have grown so nostalgic
in painting entirely
them. Surely none
wants them I will consider
them another ex-
tricity. They are really
my "timmy home" style.
Kisses to both - Suffie





asked Jay Haggelin & Fran. if they
 to stay here if they scratch - please
 you !! Can you and Zerkow
 come to a costume ball
 Saturday Oct 30, 9:30
 Voluntary Night Theme, Can
 you stay at 1770 Home and
 take your meals with us for the
 week-end picnic style. Do you
 mean not going to Europe for a year?
 General has appointments lectures at
 the Salzburg Seminars (will stay in

Imprimé en Suisse - Printed in Switzerland



stay here
 Reinhardt's castle for a month
 and at Oxford. Will live
 mainly in Paris, Trummy
 goes too of course. I miss
 you both! Can I stay
 with you sometime
 when I come into N.Y.C.
 I long to see you.

Shelley was ravishing
 and gentle and dear
 She has a strong char-
 acter. Trummy goes with
 us of course. Very good

Things are happening to
 me career-wise - How
 anon. John Bullie

Merry Christmas

Ruthie Darling

All my favorite wishes for you
and all the beautiful things in the world
Buffy



BUFFIE JOHNSON



With loving thoughts
Love — Buffie

Reception for the artist

Tuesday February 3 1981

7:00 to 10:00 pm

Cocktails

Ankrum Gallery

657 North La Cienega

Los Angeles

Exhibition continues thru February 28

Cover . . . Meenakshi oil on linen 52 x 78 in.

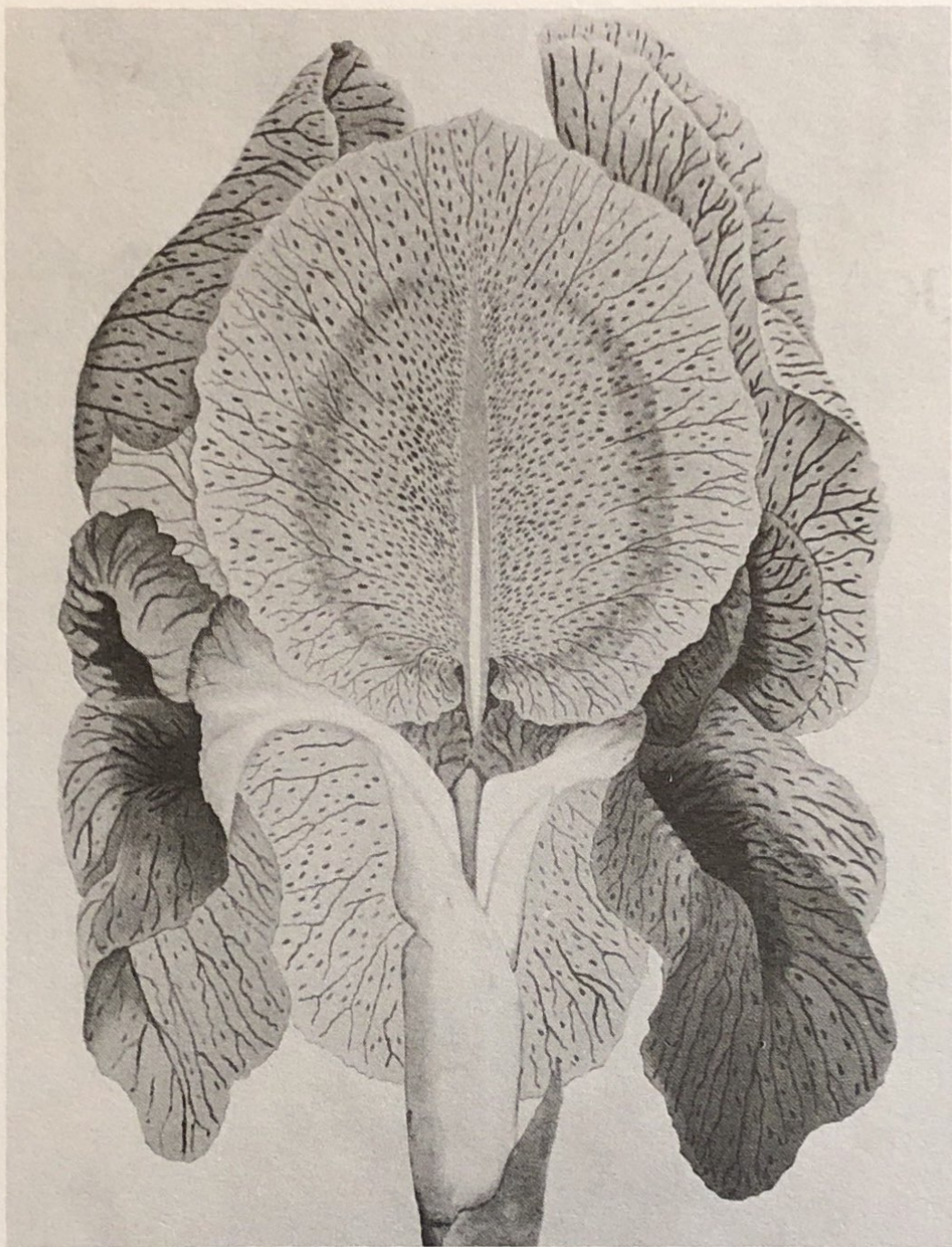
Back . . . Diwia oil on linen 34 x 36 in.

For thirty years, Buffie Johnson's paintings have appeared in distinguished international exhibitions. Her work can be found in many museums and corporate collections. A partial list includes: The National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Boston Museum of Fine Arts; Yale University Art Gallery; Cornell University Museum; Newark Museum, New Jersey; Whitney Museum of American Art; Israel Museum; International Nickel Company; City Investment Corporation, N.Y.; Ciba-Geigy Corporation, N.Y.; The Brooklyn Museum of Art; The Guggenheim Museum of Art, N.Y.; Santa Barbara Museum of Art.

Forthcoming: Article on work of Buffie Johnson by April Kingsley, Art International Feb./Mar. 1981

Article by Carter Ratcliff, Arts Magazine, Feb. 1981

A JAZZ BENEFIT
FOR
ELIZABETH SEEGER SCHOOL



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*Love
Buffie*

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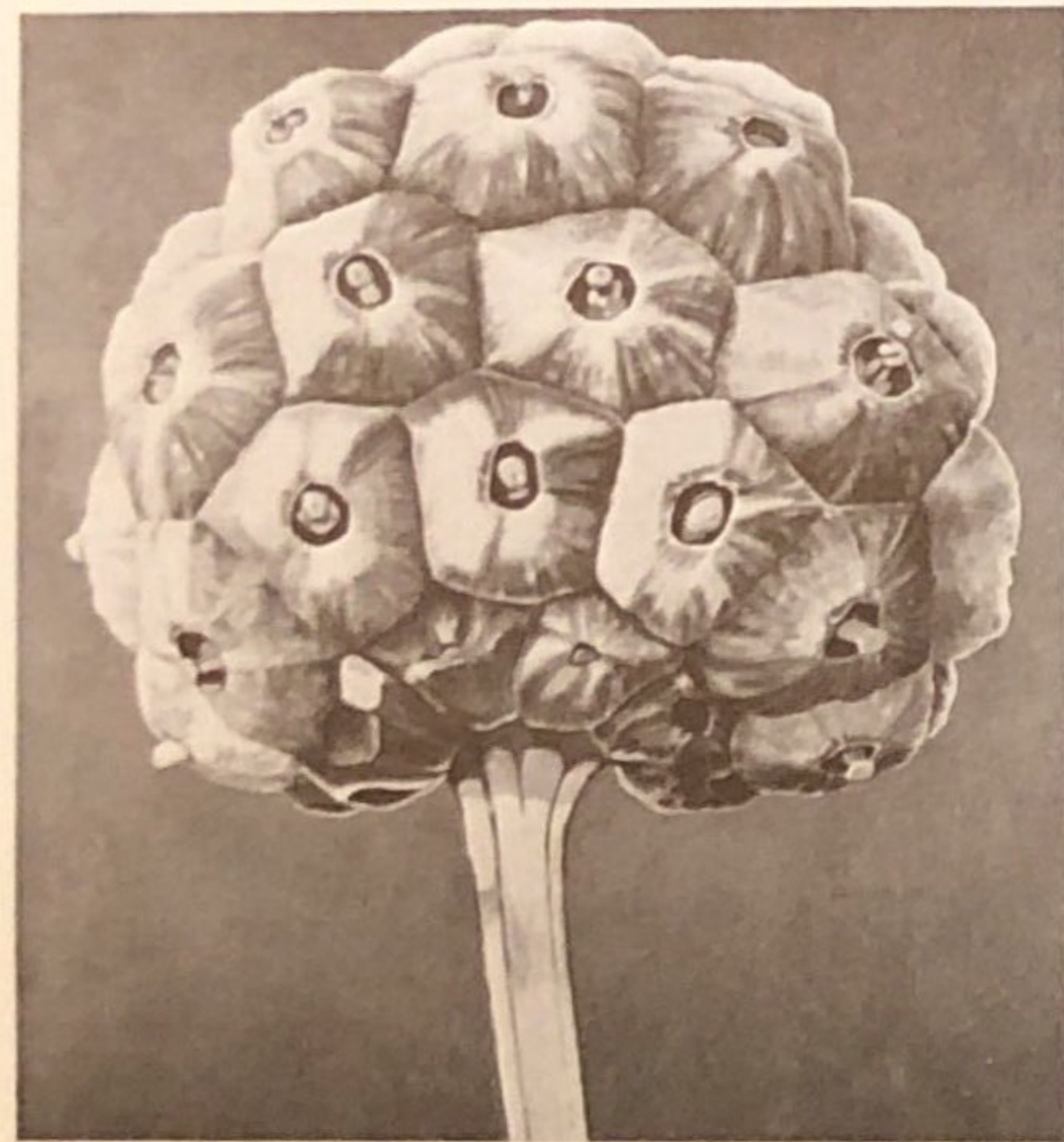
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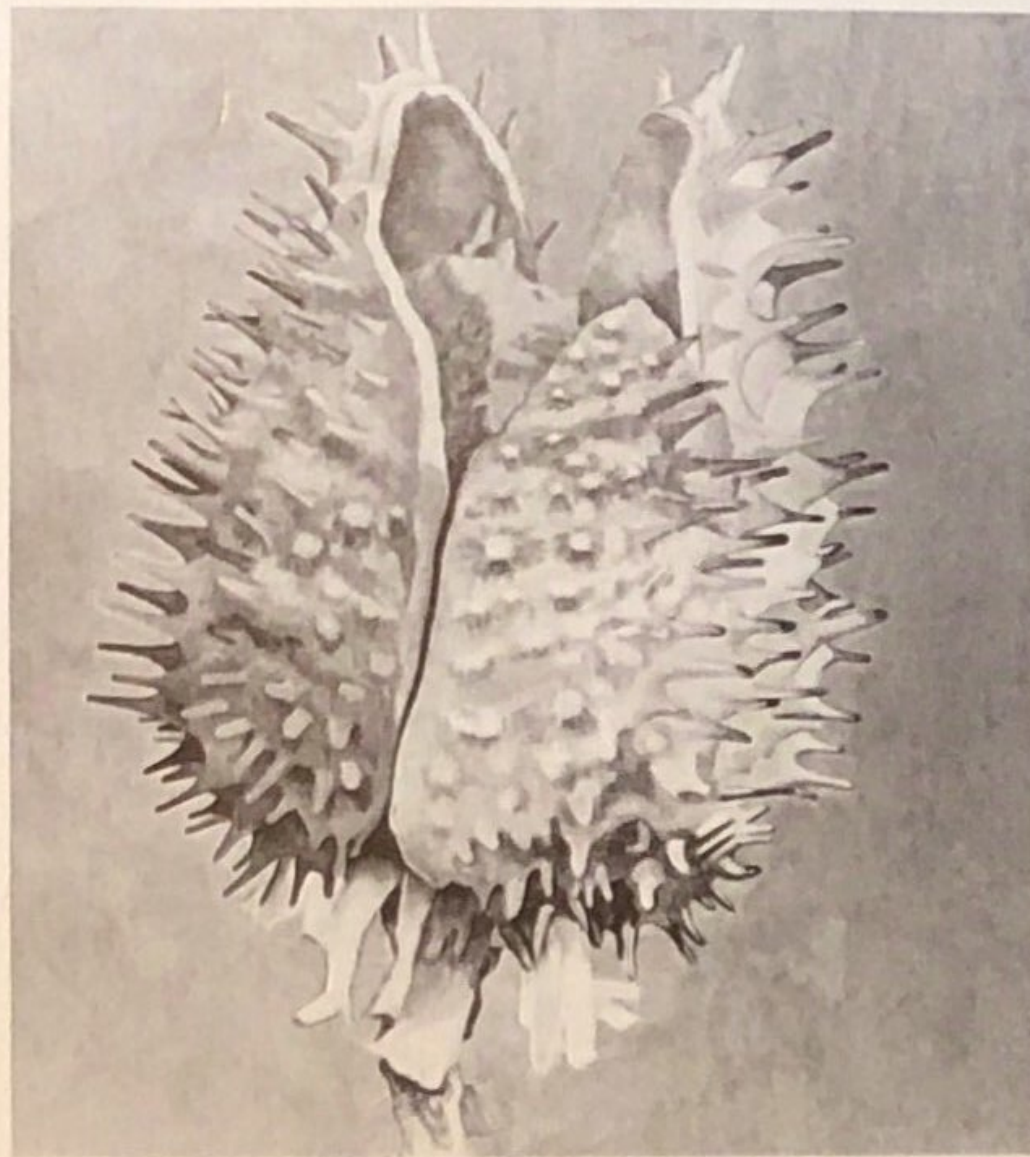
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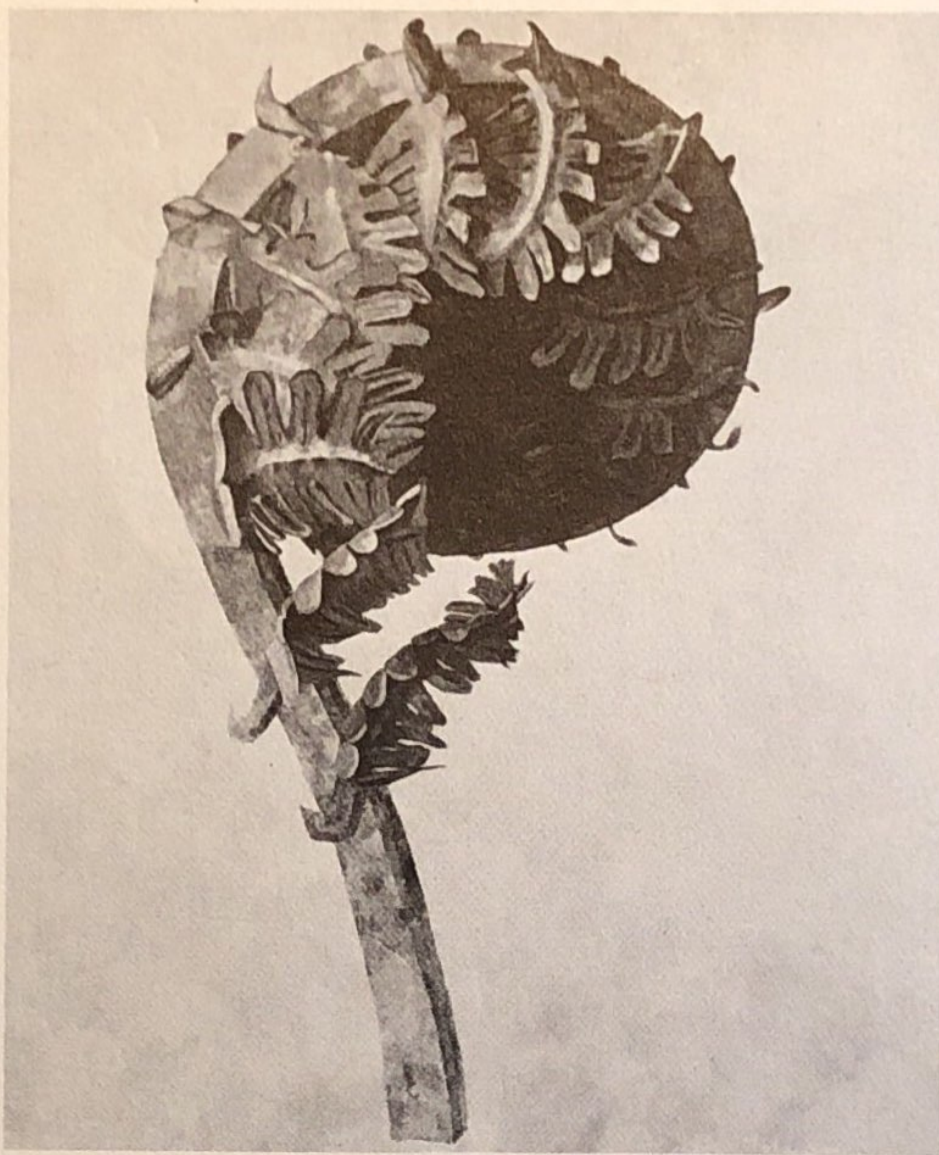


"CIRCE" - OIL ON LINEN, 42" x 36"

PHOTOGRAPHS BY TRACY BOYD



"PASIPHAE" - OIL ON LINEN, 68" x 85"



"FIDDLEHEAD" - OIL ON LINEN, 82" x 68"

Dearest Ruth - I'm giving a party in my new loft - 102 Greene St
(Soho) Friday OCT 1st at 9^{pm}. I'm longing to see you! Love B.

YOU ARE CORDIALLY INVITED TO A COCKTAIL PARTY
AND EXHIBITION OF RECENT PAINTINGS
BY **BUFFIE JOHNSON**

WEDNESDAY, SEPTEMBER 29, 1976 7 TO 9 PM

ANDRE ZARRE GALLERY

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Do come - ~~to~~ Buffie

To my dearest friend
Ruth, The wonderful
actress whom I love
so dearly

Suffie

PALM BEACH GALLERIES
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PALM BEACH, FLORIDA 33480



Ms Ruth Ford
1 West 72 St
New York, N.Y.

Darling - 1 year to see you. Coming
home day after Tomorrow call me

home: after 10 A.M. 685-0068

studio: after 1 P.M. 966-0914

This is the most beautiful show
I have had - wish you could have seen it.



ARTIST BUFFIE JOHNSON, right, greets designer
Arnold Scaasi at Palm Beach Galleries, the scene
of her recent two week exhibition of paintings.

A
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EXHIBITION

by

31

WOMEN

30 W. 57

*Give The 31st woman.
Please come
Buffy*

Jan. 5-31



Darlings
Everyone asks about
all your news
The show of
Paulie is
stupendous
and will bring him
the great name he
should have
won. *Beattie*

BUFFIE JOHNSON

In Buffie Johnson's abstractions, vibrating skeins of paint became metaphors for energy. The suggestion was always of unfurling, entwining, tendril-like forms—plant forms. In her representational paintings, metaphor of this kind had been dispensed with. Specific plants are clearly visible. There is one precisely, factually rendered individual of a recognizable species to each canvas. In shedding metaphor, Johnson seems, as well, to have arrived at an imperturbable calm. Her recent paintings are often large—the largest all have at least one dimension in the neighborhood of six feet—and tend toward symmetry. A single pine cone, seed pod, ear of grain, or blossom floats against a monochrome field. Where possible, the vertical axis of the image is lined up with the vertical axis of the surface. In addition, the extended petals of orchids and irises tend to nestle in the painting's four corners or to mark its outer edges. Where this sort of fit isn't possible—see *Fiddlehead* or *Circe*—Johnson plays off the form's asymmetry against the midline of the surface in a way that resolves tensions. Actually symmetrical or not, all of Johnson's paintings of plants have a frontal, non-relational quality that frees them from the push-pull, the formal give and take of traditional composition. Her images are *there*, straight-on and unambiguously. Johnson achieves these presences by abandoning the kind of metaphor traditional to New York abstraction. Yet there is still metaphor in her paintings, for all their directness. And, for all their calm, they bear the charge of strong feeling.

Titles are important here.

When Johnson paints a fiddlehead fern and then calls the painting *Fiddlehead*, her use of language is just as direct as her style of painting. Yet that title has at least two metaphors buried in it, metaphors which point out that the fern looks like the head of a fiddle, and that both the plant and the musical instrument get their names because they recall the human head. I say *Fiddlehead* has metaphors buried in it, but of course they are right on the surface—if one looks for them. The directness of Johnson's style works in much the same way. The referent of her image is always obvious and the image gains power from this obviousness. It also gains power from the subtlety with which it can present metaphors without having to insist upon them. They are right there, on the surface, yet the viewer has to make a sympathetic effort in order to see them.

My Lady's Slipper, the name of an orchid, works much as the title *Fiddlehead* does. A metaphor already present in the name of a plant is directly borrowed. There is a difference, however. As Johnson depicts this plant, one sees the "slipper" and perhaps even the foot it implies. Yet, more than is the case with *Fiddlehead*, a part of the body becomes a metaphor for the entire body. The petals of the orchid spread, filling the field of this canvas, to suggest the fully articulated presence of another individual, not merely to represent the appearance of a flower. Any symmetry is poised to suggest the symmetry of the body. It needs only a slight push to do so. Johnson gives the needed push to the symmetry of this image by insisting on the or-

chid's familiar name. Another push, another indication of metaphor's intent, is given by the way the flower occupies the canvas—as if it were gesturing within its own space to reveal itself.

Another kind of metaphor is introduced by the title *Pasiphae*. Daughter of the sun, wife of Minos, Pasiphae fell in love with a bull sent to her husband by Poseidon. With the help of a disguise devised by Daedalus, she made love to the bull, and then gave birth to the Minotaur, which was hidden away at the center of Daedalus' labyrinth. The connection between this story (which, in all its elaborations, is itself labyrinthine) and the orchid-painting Johnson has named *Pasiphae* is provided by the dark patches on the orchid's petals. They have the look of the pattern on a bull's hide, as if the fragile "body" of this flower had sustained a transfer of attributes from a very different sort of body. Perhaps, the implication is, Pasiphae herself underwent something similar. By using this name for a title, the artist causes an episode of myth to resonate in the vicinity of her image. Attention is focused on the facts of the image, while those facts take on a meaning beyond fact.

Pasiphae, Circe, My Lady's Slipper... Johnson's literary references as well as her treatment of her subjects insist on the presence of the body in her art, and the body is always female here. Whatever the artist's stance toward feminism, her paintings are certainly celebrations of the feminine—or of femaleness. And this leads to the emotional charge beneath the calm accuracy of her style. Perhaps metaphor is at work here, too.

Buffie Johnson, *Circe*, 1975. Oil on linen, 42 x 36". Photo Tracy Boyd. Courtesy Andre Zarre Gallery.



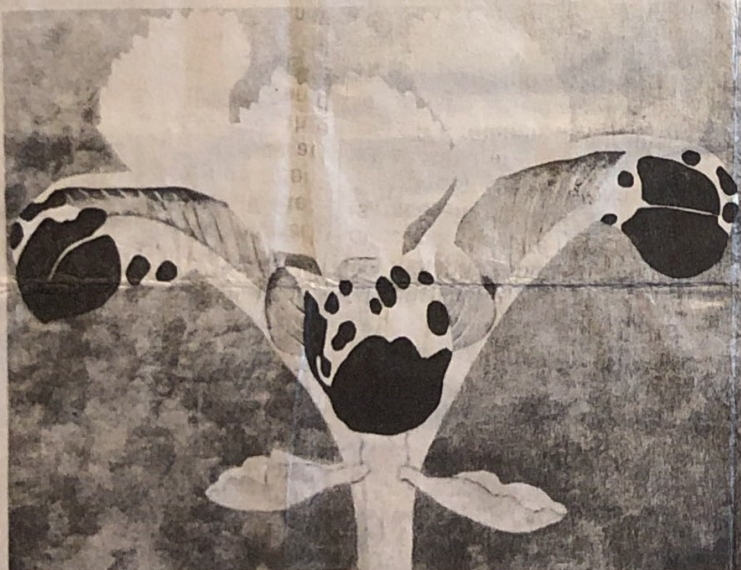
Below: Buffie Johnson, *Pasiphae*, 1976. Oil on linen, 68 x 85". Photo Tracy Boyd. Courtesy Andre Zarre Gallery.

Johnson has written that "A passionate painter expresses devotion to the object by painting it." The factuality of her representations is powered by intense devotion, which reveals itself obliquely. Beyond the reach of precision, of literalness, the artist's calm is transformed into passion.

Johnson's paintings all have a low-keyed palette. Even a color one knows is bright in one of her subjects—the blue of an iris, say—is seen in a gentle, somber light. However, once the eye adjusts to this light, intense relationships, some almost clashing, appear within Johnson's muted palette. In addition, the muting itself—the admixture of grays and beiges—begins to read as self-generated luminosity, as an image's response to a painting's quietly pervasive light. This intensifies each of Johnson's isolated presences, all the more so because each appears in a light of its own, and makes its own response. Seen this way, the artist's monochrome fields are less neutral backdrops than grounds where the particular light, palette, and emotional tonality of a particular image originate.

Just as, within the recognizable look of all Johnson's work, there is a palette specific to each one, so, too, her brushstroke changes from painting to painting. It is always hers, yet the form and texture of each plant always generates a definite variant, a touch which not only "expresses devotion to the object" but expresses a particular devotion to *that* object in all its complexity—actual and virtual, of fact and of metaphor. (Andre Zarre, October 1-30)

Carter Ratcliff



arts magazine

That Old-Time Religion



At left, golden statue of Dea Syria, the Syrian fertility goddess, encircled by a serpent; Rome, third century A.D. Above, a manuscript illustration showing Adam and Eve with tree and serpent; Spain, A.D. 976.



Above, divinity decorated with swastika and birds; Crete, about 900 B.C. Below, Lady of the Beasts with goats; Mycenaean ivory, about 1400 B.C.



LADY OF THE BEASTS

Ancient Images of the Goddess and Her Sacred Animals.

By **Buffie Johnson**.

Illustrated. 386 pp. San Francisco: Harper & Row. \$34.95.

By Kathryn Allen Rabuzzi

PREHISTORIC humans putatively found the entire world suffused with sacred powers, the supreme symbol for which was what some scholars call "the Goddess," others, more cautiously, "goddesses." Contemporary archeologists such as Marija Gimbutas and James Mellaart argue persuasively that the ultimate religious symbol — "God" in patriarchal cultures — was originally feminine.

It is to this numinous, Goddess-centered world that the artist Buffie Johnson leads her readers, using magnificent photos, many in color, of stunning art works created by our paleolithic, neolithic and Bronze Age ancestors: cave paintings, vessels, figurines and assorted objets d'art. Her intent is to trace "the continuity of the ancient graphic artists' splendid search for meaning" by focusing on the numerous animal images allied with the Goddess at different stages in time: birds, lions, dogs, snakes, butterflies, sheep, spiders, deer, fish, pigs, cattle, scorpions and bears. Thus accompanied, the Goddess be-

comes, variously, the Lady or Mistress of the Beasts/Animals/Wild Things. This nearly universal image, known as early as the upper paleolithic period (40,000-10,000 B.C.), evolves into such later incarnations as the Phrygian goddess Cybele, with her lions; the Inuit goddess Sedna, with seals; and the dethroned "goddess" Eve, with snake.

Each chapter focuses on the meanings attached historically to a specific animal. The reader interested in the symbolic significance of pigs, for example, learns of their neolithic association with the Goddess because of women's connections to agriculture, pigs' almost universal role as sacrificial animals and their connection to fecundity.

As might be expected, this is often chronologically confusing, always difficult material; it therefore requires scrupulous attention to detail. Unfortunately, this book periodically lapses in this regard. In fairness, I should say that the author is an artist, not a storyteller or a scholar.

What Ms. Johnson serves the reader verbally often disappoints because, despite its appropriate scholarly apparatus, the book frequently displays questionable scholarship. Typical are persistent unsupported, sweeping generalizations such as: "On an archaic level, all pottery was created by women." Most anthropologists and archeologists credit women with inventing pottery, but few would venture such a bold statement, especially without detailed support. One wants to ask: "How do you know? Show me." Equally problematic are assertions such as: "[Women's] prestige in these ancient cultures was an indication of the reverence with which the goddess was held." The anthropologist James Preston, for one, argues persua-

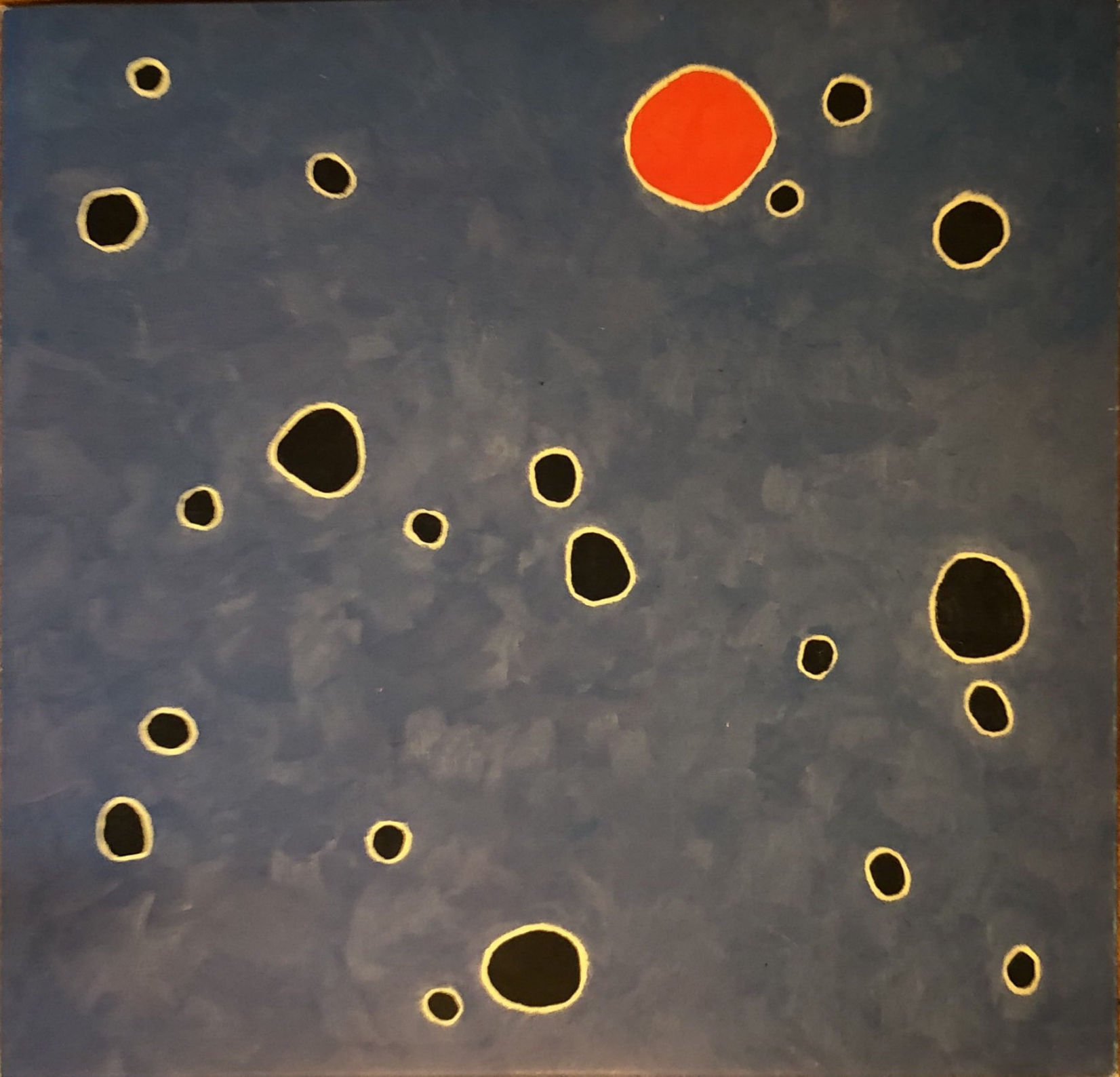
sively that women's status has varied inversely with Goddess worship: cultures that worshiped goddesses did not necessarily venerate women. Also disturbing is a chronology so misleading at times that Rome's Vestal Virgins, for example, appear to pre-date 10,000 B.C.

PARTICULARLY puzzling, in a book with contents innately appealing to feminists, is Ms. Johnson's occasional disregard for the sexual values of certain symbols. She repeats, for example, an earlier mistake of Jung, the guiding spirit of this book, in unblinkingly equating "acceptance of the doctrine of the Assumption of Mary in the 1940s" with rebirth of the Goddess; thus she ignores accepted scholarly distinctions between the almost universally "masculine" sky (to which Mary was assumed) and the "feminine" earth, with which the Goddess so intimately connects that the two often fuse.

Most serious of all, incoherence makes some paragraphs incomprehensible: "Bird-masked people appear and reappear in the caverns of the Paleolithic age, culminating in a great flowering of the bird cult of the Mother Goddess in the Neolithic era. In the Ice Age art of France alone there are more than one hundred painted symbols of the vulva, whereas only four male symbols have been discovered." The leap from birds to vulvas mystifies!

These considerable reservations aside, readers sufficiently conversant with Goddess imagery to peruse critically will be rewarded with a visual impact so outstanding that the book can not only be praised but welcomed despite its drawbacks. □

Kathryn Allen Rabuzzi, who teaches English at Syracuse University, is the author of "Motherself: A Mythic Analysis of Motherhood."



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Buffie Johnson

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April Kingsley, "The Primal Plants of Buffie Johnson" in *Art International*, Nov.-Dec. 1980.

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BUFFIE JOHNSON

Triple Goddess, oil on linen,
50" x 60", 1975

LANDMARK GALLERY

photo by Tracy Boyd

Buffie Johnson



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Self Portrait
(detail)
oil on canvas
1936

of Ruth Ford

She painted a portrait - which I have.

BUFFIE JOHNSON: Portraits from the 1930's - 40's

(clockwise from door to main gallery)

1. "Tod Bolender" 1947 - Provincetown, oil on board, $47\frac{1}{2}$ x 32 in.
2. "Self-Portrait" 1944, oil on canvas, 24 x 18 in.
3. "Fanny" 1939, oil on canvas, 12 x $8\frac{3}{4}$ in.
4. "Ambur" 1940, oil on canvas, 12 x 10 in.
5. "Alice" 1938, oil on board, 28 x 23 in.
6. "Self-Portrait with Veil" 1936, oil on board, 10 x 12 in.
7. "Viola Rubber" 1942, oil on canvas, 13 x 10 in.
8. "Zenobia" 1940 - Haiti, oil on canvas, 24 x 20 in.
9. "Erica" 1942, oil on canvas, 12 x 8 in.
10. "Adam" 1943, oil on canvas, 32 x 26 in.
11. "Pierre de Lanux" 1944, oil on canvas, 20 x 16 in.
12. "Frank Crowninshield" 1946, oil on canvas, 26 x 20 in.
13. "Tennessee Williams" 1947, oil on board, 16 x 21 in.
14. "Hugh-Dominick Fremantle at Seven Years" 1949 - Easthampton, oil on board, 33 x 25 in.
15. "Jenny Sykes" n.d. - Easthampton, oil on canvas, 25 x 22 in.
16. (in office) "Leo Lerman" 1947, oil on board, $37\frac{1}{4}$ x $45\frac{1}{2}$

Buffie Johnson

BUFFIE JOHNSON

18 ALS, 16 cards, show announcements, clippings
(artist)

Dated 1942-1989

(artist)

Envelope: BUFFIE JOHNSON