



Smithsonian  
*Archives of American Art*

A Finding Aid to the Frank Stella Papers, 1941-1993,  
bulk 1978-1989, in the Archives of American Art

Catherine S. Gaines

2002

Archives of American Art  
750 9th Street, NW  
Victor Building, Suite 2200  
Washington, D.C. 20001  
<https://www.aaa.si.edu/services/questions>  
<https://www.aaa.si.edu/>

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Frank Stella papers
<b>Identifier:</b>	AAA.stelfran
<b>Date:</b>	1941-1993 (bulk 1978-1989)
<b>Extent:</b>	12.4 Linear feet
<b>Creator:</b>	Stella, Frank
<b>Language:</b>	English
<b>Summary:</b>	The Frank Stella papers measure 12.4 linear feet and date from 1941 to 1993, with the bulk of the records spanning the period 1978 to 1989. The collection documents the professional and personal life of abstract artist, Frank Stella. Among the papers are correspondence, a small cache of records from his years as an undergraduate at Princeton University, writings by and about Stella, interview transcripts, sketchbooks, registers and inventories, financial records, printed matter, and photographs.

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## Administrative Information

### Provenance

The collection was a gift of Frank and Harriet Stella in 1993.

### Processing Information

The collection was processed by Catherine S. Gaines in 2001-2002.

### Preferred Citation

Frank Stella papers, 1941-1993, bulk 1978-1989. Archives of American Art, Smithsonian Institution.

### Restrictions on Access

The collection is open for research. Use requires an appointment.

### Ownership and Literary Rights

The Frank Stella papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

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## Biographical Note

Frank Stella (b. 1936) achieved professional recognition at a young age and soon became internationally prominent and influential. Known for his amazing productivity and energy, for more than forty years this abstract artist has made paintings, prints, and sculpture in a variety of styles that have been described as ranging from minimalist to "maximalist."

While a student at Phillips Academy, Andover, Mass., Stella enrolled in an art appreciation course with a studio component held at the school's Addison Gallery of American Art. He then immersed himself in a studio program and became friendly with the instructor, abstract painter Patrick Morgan. Frank Stella, Carl Andre, and other students were often invited to Morgan's home where he and his wife Maude, also an artist, showed their collection of contemporary American art and discussed art seen at New York galleries. At Princeton University Stella decided to major in history, and continued to paint on his own. Studio art courses were not yet a part of the curriculum, but he soon learned that art history instructor and abstract painter William Seitz had started a not-for-credit painting studio that met at night in one of the architectural drawing studios. In this informal group Stella met Darby Bannard, a serious painter who was to become a close friend; he also developed a friendship with fellow student Michael Fried during their years at Princeton. Following Seitz's recommendation, Stella began visiting New York galleries. With the 1956 appointment of Stephen Greene as its first artist-in-residence, Princeton began offering studio courses which Stella took full advantage of. His work was influenced by what he had seen at the galleries on his many trips to New York - de Kooning and Frankenthaler, and later Rothko and Gottlieb - and his junior year essay about Hiberno-Saxon illuminated manuscripts, "Art in Western Christendom," made reference to Jackson Pollock.

Stella headed for New York City after his 1958 graduation from Princeton, where his family expected he would study law at Columbia or New York University. Instead, he rented a storefront studio on the Lower East Side and began his "transitional" paintings, earning a living by painting houses a few days a week. Before long he moved to a loft, and by winter had begun the Black series. Once settled in New York, Stella was introduced to critic Clement Greenberg and began meeting artists such as Jasper Johns and Robert Rauschenberg. He first exhibited professionally at the Tibor de Nagy Gallery in the spring of 1959 when one of his Black paintings, *Club Onyx*, was included in a group show. By the end of that summer the artist was represented by the Leo Castelli Gallery which soon sold a Black painting, *Clinton Plaza*, the first to be acquired by someone outside his immediate circle of friends. Stella's former teacher, William Seitz, recommended that Stella be included in an exhibition of emerging talent at the Allen Memorial Art Museum, Oberlin College; he also urged Museum of Modern Art curator Dorothy Miller to look at Stella's painting at the Tibor de Nagy Gallery, which resulted in an invitation to participate in her exhibition, *Sixteen Americans*. The Museum of Modern Art purchased *The Marriage of Reason and Squalor* from the exhibition. Opportunities to show in group and solo exhibitions continued at a steady pace, and in 1961 Stella had his first one-man show in Europe. He is one of the very few artists honored by The Museum of Modern Art with two retrospective exhibitions (1970 and 1987).

Frank Stella's work is characterized by changing styles. Abstract expressionist paintings of his student days gave way to minimalist work that soon incorporated shaped canvases and eventually stressed color and curved motifs. By the 1980s his minimalist aesthetic had been replaced by dynamic mixed media pieces. Shaped paintings developed into wall constructions with large, projecting, multiple components and lively brush stroke patterns. By the 1990s, much of Stella's work was fully three-dimensional.

The University of California at Irvine invited Stella to be its artist in residence in 1967; Barbara Rose (Stella's wife from 1961-1969), who was in the process of writing *American Art Since 1960*, was asked to lecture on contemporary art. With their young daughter and infant son, they moved to California. Upon arrival they were asked to sign a loyalty oath required of all state employees; Barbara signed, but Frank refused. While she lectured and wrote, he played lots of tennis. Soon master printer Ken Tyler persuaded Stella, who had never seriously pursued printmaking, to work with lithography. His first prints were *Star*

of Persia I and Star of Persia II (designs from the Notched V series of 1964-65 not previously executed) and the entire edition sold by the end of the year. He has continued making prints, working in series as he does with his paintings; many of his print series are based on painting series of the same name. Stella's prints often rival paintings in their scale and bold color. Since 1967 Stella has produced prints with Ken Tyler, first in Los Angeles at Gemini G.E.L., and later in Bedford, N.Y. where Tyler Graphics Ltd. was established in 1974. Their close working relationship has resulted a large number of remarkable prints employing practically every graphic technique - sometimes in startling combinations - using a wide range of materials, and prompting innovative solutions to technical challenges. By 1972, Stella was also producing prints with Petersburg Press, Ltd. of London and New York; three years later, Petersburg installed a commercial lithography press on the first floor of Stella's home in New York City.

Throughout his career, Frank Stella has been sought after as a speaker, teacher, visiting critic, and artist in residence. Most noteworthy among these activities was his appointment as the Charles Eliot Norton Professor of Poetry at Harvard for the academic year 1983-84. Stella, Accompanied by his wife Harriet and their two small boys, Stella spent much of the preceding year at the American Academy in Rome looking at Italian art, particularly Caravaggio, planning and researching the lectures he would deliver at Harvard. His six Norton Lectures, which presented a nontraditional evaluation the work of Caravaggio, Rubens, Carracci, Picasso, Pollock, and others, related abstract painting of the twentieth century to the art of the past. These well-received lectures were published in 1986 as book titled Working Space.

In recent years Stella was commissioned to produce several large works for public spaces including several outdoor sculptures, a large decorative relief frieze and the interior dome of the Princess of Wales Theater in Toronto, and his first completed architectural project, a bandshell for the City of Miami.

1936	Born May 12, Malden, Mass.
1950-1954	Student at Phillips Academy, Andover, Mass.; studies painting with Patrick Morgan; meets Carl Andre and Hollis Frampton, fellow students.
1954-1958	Student at Princeton University; paints in William Seitz's non-credit open studio; Darby Bannard is a fellow student; begins visiting New York galleries to see contemporary art studies with Stephen Greene, 1956, artist-in-residence; meets Michael Fried, also a Princeton undergraduate; writes thesis on Hiberno-Saxon illuminated manuscripts.
1958	Moves to New York City, rents a storefront on the Lower East Side to use as a studio during the summer and works part-time as a house painter; in the fall moves to a loft on West Broadway; Darby Bannard introduces him to critic Clement Greenberg.
1959	Black series painting included in a group show at the Tibor de Nagy Gallery, Stella's first professional exhibition included in "Sixteen Americans" exhibition, Museum of Modern Art; joins Castelli Gallery; The Marriage of Reason and Squalor purchased by Museum of Modern Art; Carl Andre introduces him to Barbara Rose, a Columbia University graduate student in art history; resumes friendships with Carl Andre and Hollis Frampton.
1960	Paints first shaped canvases; first solo exhibition at the Leo Castelli Gallery.
1961	Applies for Fulbright Grant to study in Japan; first trip to Europe; first solo exhibition at Galerie Lawrence, Paris; marriage to Barbara Rose.
1962	Birth of daughter Rachel.

- 1963 Artist in Residence, Dartmouth College; travels in Iran.
- 1964 Included in U.S. section, XXXII Venice Biennale.
- 1965 Travels to Brazil.
- 1966 Performs in "Open Score," a game of tennis with racquets that transmitted sound and light composed by Robert Rauschenberg; birth of son Michael.
- 1967 Appointment as Artist in Residence, University of California, Irvine but refuses to sign the required loyalty oath and does not teach; makes first prints at Gemini G.E.L.; teaches advanced summer workshop, University of Saskatchewan; designs sets and costumes for "Scramble," Merce Cunningham's performance at Connecticut College Dance Festival.
- 1969 Divorce from Barbara Rose; teaches beginning painting to undergraduates at Brandeis University, spring semester.
- 1970 Retrospective exhibition at the Museum of Modern Art.
- 1973 Travels to Brazil, Paris, London.
- 1974 Honorary degree, Minneapolis College of Art and Design.
- 1975 Birth of daughter Laura to Shirley De Lemos Wyse.
- 1976 Car painted with design Stella created for BMW races at Le Mans.
- 1977 Travels to India, London, and Germany; meets race drivers Ronnie Peterson and Peter Gregg.
- 1978 Marries Dr. Harriet McGurk
- 1979 Receives Claude Moore Fuss Award for "distinguished contribution to public service," Phillips Academy; creates design for Peter Gregg's race car.
- 1980 Survives auto crash with Peter Gregg en route to Le Mans.
- 1981 Awarded Honorary Fellowship, Bezalel Academy of Arts and Design, Jerusalem; travels in Egypt and Venice; awarded Medal for Painting, Skowhegan School of Painting and Sculpture.
- 1982 Mayor's Award of Honor for Arts and Culture; birth of son Peter; Residency in Painting, American Academy in Rome (Nov.-Dec. and Spring 1983), where he begins researching and writing the lectures he will present at Harvard during the coming academic year.
- 1983-1984 Charles Eliot Norton Professor of Poetry, Harvard University; delivers a series of six lectures titled "Working Space" (Oct.-April)
- 1984 Honorary degree, Princeton University; birth of son Patrick.
- 1985 Honorary degree, Dartmouth College; Award of American Art, Pennsylvania Academy of the Fine Arts.
- 1986 Honorary degree, Brandeis University; travels to England; publication of Working Space.
- 1987 Second retrospective exhibition at the Museum of Modern Art.
- 1988 First architectural project, a proposal for a footbridge over the Seine River, in collaboration with engineer Peter Rice.

1990	<i>The Symphony</i> commissioned by Art In Embassies Program, U. S. State Department.
1991	<i>The Leaves</i> , a work created in collaboration with Peter Rice, Alexander, Cott, Earl Childress, and Bob Kahn for the New Groninger Museum, The Netherlands.
1992	Designs decorative relief frieze and interior dome, commissioned by David Mirvish, for the Princess of Wales Theatre, Toronto.

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## Scope and Content Note

The Frank Stella papers, 12.4 linear feet, document the artist's professional and personal life. Papers date from 1941-1993, with the bulk spanning the period 1978-1989. Among the papers are correspondence, a small cache of records from his years as an undergraduate at Princeton University, writings by and about Stella, interview transcripts, sketchbooks, registers and inventories, financial records, printed matter, and photographs.

Correspondence, 1966-1989 and undated (Series 1), consists mainly of incoming letters, many annotated with brief notes indicating Stella's reply, and carbon copies of a small number of replies. Correspondence is with individuals, dealers, institutions and organizations and concerns professional and personal business matters including awards and prizes, exhibitions, art loans and sales, fan mail; requests for autographs, interviews, studio tours, donations, jury service, exhibitions, critiques, information, lectures, and for Stella's participation in programs or events; legal matters, and political fund raising activities.

Princeton University records, 1954-1958 (Series 2), contain course materials, papers examinations, notes, and Stella's thesis, "Art in Western Christendom." Correspondence regards university and personal business, including Stella's Selective Service student deferment. Also included are letters from Stella's parents and friends, pencil drawings and sketches, photographs of student work by Stella, and printed matter.

Writings, 1968-1993 and undated (Series 3), consist of articles, talks and lectures by Stella, his Norton Lectures delivered at Harvard published as *Working Space*, and miscellaneous notes. Writings about Stella are drafts of exhibition catalogs and manuscripts of articles. Interview Transcripts, 1964-1993 and undated (Series 4), include 13 published and unpublished interviews with Frank Stella conducted for publication as magazine articles or as research for exhibition catalogs, and a transcript of an interview with Philip Leider.

Sketchbooks, 1956-1968 and undated (Series 5), 10 volumes, contain sketches in pencil, ink, and colored markers. One includes notes on new paintings, color, and shape; another contains a list of artists and notes on abstract composition. Registers and Inventories, 1959-1983 and undated (Series 6), were compiled for various purposes and record paintings, works in mixed media, drawings, series, inventories prepared by dealers, and miscellaneous notes and lists compiled or collected by Stella.

Financial Records, 1972-1986 (Series 7), document both personal and professional expenses. They consist of banking records, paid bills, payroll, petty cash slips and receipts, and records of race horse expenses.

Printed Matter, 1957-1993 and undated (Series 8), includes articles by Stella and his book *Working Space*. Articles about Stella include feature stories and interviews, exhibition reviews, reviews of his book, and other articles that mention him briefly and/or include a reproduction of his work. Also included are catalogs, invitations and announcements for solo and group shows, and exhibitions juried by Stella. Other

printed matter consists of announcements of limited edition prints, printed matter from events in which Stella participated, and miscellaneous items.

Photographs, 1941-1989 and undated (Series 9), are of people, exhibitions, works of art, places, and miscellaneous subjects. Photographs of Stella include an image of him as a young child, Stella with his wife Dr. Harriet McGurk, with his infant son, and with others. Exhibition photographs are of the opening of "Frank Stella: Neue Werke" at Galerie Würthle, 1984, and installation views of his 1989 show at Knoedler & Co., "Frank Stella: New Work." Photographs of works of art include prints, 35 mm color slides, and color transparencies of works by Stella. Places pictured are views of the Gemini G.E.L. studio, and miscellaneous subjects are horses and a banner at the Metropolitan Museum of art mimicking a black painting (not created or authorized by Stella).

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## Arrangement

The collection is organized into nine series:

- Series 1: Correspondence, 1966-1989, undated (Boxes 1-4; 3.25 linear feet)
- Series 2: Princeton University, 1954-1958, undated (Box 4; 0.25 linear feet)
- Series 3: Writings, 1968-1993, undated (Boxes 4-7; 2.3 linear feet)
- Series 4: Interview Transcripts, 1964-1993, undated (Box 7; 0.25 linear feet)
- Series 5: Sketchbooks, 1956-1968, undated (Box 8; 0.25 linear feet)
- Series 6: Registers and Inventories, 1959-1983, undated (Box 8; 0.25 linear feet)
- Series 7: Financial Records, 1972-1986 (Boxes 8-11; 4.0 linear feet)
- Series 8: Printed Matter, 1957-1993, undated (Boxes 12-13 and ov fldr 14; 1.5 linear feet)
- Series 9: Photographs, 1941-1989, undated (Box 13; 0.25 linear feet)

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art -- Economic aspects  
Art, Abstract  
Painters -- New York (State) -- New York  
Printmakers -- New York (State) -- New York  
Sculptors -- New York (State) -- New York -- Interviews  
Works of art

Types of Materials:

Interviews  
Photographs  
Sketchbooks

Names:

Harvard University -- Faculty  
Leider, Philip, 1929-  
Princeton University -- Students



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## Container Listing

### Series 1: Correspondence, 1966-1989, undated

(Boxes 1-4; 3.25 linear feet)

Awards correspondence is about various prizes and honorary degrees conferred. Correspondence with dealers concerns exhibitions, loans, and sales. Fan Mail includes general letters and ones specifically regarding Stella's Norton Lecture series at Harvard University. Correspondence with organizations and institutions consists mainly of requests for Stella's participation in programs or events. Legal correspondence concerns lawsuits, real estate matters, speeding tickets, and unauthorized reproductions of Stella's work. Miscellaneous correspondence regards conservation, Nicaragua, poster designs, and a catalogue raisonné project for Stella's prints. Permissions correspondence concerns publication, reproduction, recording, filming and broadcasting of Stella's art work and writings. Political correspondence is mainly about various campaign fund raising activities supported or organized by Stella. Projects proposed but not executed consists of correspondence and related records about four major proposals. Requests Accepted consists of appeals from individuals, institutions, and organizations for autographs, donations, interviews, etc. Requests Denied-more broad ranging than Requests Accepted-includes offers of visiting artist/teaching positions, requests for lectures, art jury service, studio tours, proposals for exhibitions and collaborative projects, etc. Correspondence with schools, colleges, and universities regards exhibitions and loans to affiliated galleries, Stella's participation in programs or events, donations, service as a visiting critic or lecturer, etc.

A small amount of additional correspondence is included with Stella's papers from his undergraduate years at Princeton University (Series 2). Correspondence concerning the editorial process for *Working Space* is filed with Writings by Stella (Series 3.1.).

This series is organized into twelve subseries:

- 1.1: Awards, 1978-1989
- 1.2: Dealers, 1966-1989, undated
- 1.3: Fan Mail, 1980-1989, undated
- 1.4: Organizations and Institutions, 1973-1989, undated
- 1.5: Legal, 1972-1991
- 1.6: Miscellaneous, 1980-1991
- 1.7: Permissions, 1981-1989
- 1.8: Political, 1979-1989, undated
- 1.9: Projects Proposed but Not Executed, 1982-1984, undated
- 1.10: Requests Accepted, 1980-1989
- 1.11: Requests Denied, 1976-1989, undated
- 1.12: Schools, Colleges, and Universities, 1977-1989

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- Box 1, Folder 6 Phillips Academy, Distinguished Service Award, 1978
- Box 1, Folder 7 President's Committee on the Arts and the Humanities, 1983
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### 1.3: Fan Mail, 1980-1989, undated

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Box 3, Folder 6	Book Proposals, 1978-1989
Box 3, Folder 7	Collaboration Proposals, 1982-1989
Box 3, Folder 8	Commissions, 1982-1989
Box 3, Folder 9	Conservation, 1980-1988
Box 3, Folder 10	Consulting, 1984-1989
Box 3, Folder 11	Critique Work by Other Artists, 1978-1989, undated
Box 3, Folder 12	Exhibition Proposals, 1977-1989
Box 3, Folder 13	Film, Video, Television Proposals, 1981-1989
Box 3, Folder 14	Financial Contributions, 1980-1989
Box 3, Folder 15	Interviews, 1978-1988
Box 3, Folder 16-18	Invitations, 1978-1989, undated
Box 3, Folder 19	Juries, 1982-1989
Box 3, Folder 20-21	Lectures, 1978-1989
Box 3, Folder 22	Loans of Artwork, 1979-1988, undated
Box 3, Folder 23	Meet Frank Stella/Tour Studio, 1978-1989, undated
Box 3, Folder 24	Photographs, 1980-1988, undated
Box 3, Folder 25	Publication/Reproduction Permissions, 1978-1989
Box 3, Folder 26	Purchase Work by Stella, 1979-1989, undated
Box 3, Folder 27	Students Wanting Help, 1978-1989, undated
Box 3, Folder 28	Visiting Artist/Teaching Offers, 1978-1989
Box 3, Folder 29	Writers Seeking Information, 1978-1989, undated
Box 3, Folder 30	Writing by Stella, 1978-1989



## 1.12: Schools, Colleges and Universities, 1972-1989

Box 4, Folder 1	Barnard College, 1988-1989
Box 4, Folder 2	Brandeis University, 1985-1988
Box 4, Folder 3	Brown University, 1981, 1986
Box 4, Folder 4	Brown University, Bell Gallery, 1980
Box 4, Folder 5	Hampden-Sydney College, 1986
Box 4, Folder 6	Harvard University, 1982-1984
Box 4, Folder 7	Harvard University Press (contract for <i>Working Space</i> ; see also: Series 3.1. Writings by Stella-Book, <i>Working Space</i> , Harvard University Press, Editorial Process), 1983, 1985
Box 4, Folder 8	Merrick Educational Center, Sandi Goldman's Class, 1987-1988
Box 4, Folder 9	New York University, New York Institute for the Humanities, 1984-1986
Box 4, Folder 10	New York University, Society of Fellows, 1979-1983
Box 4, Folder 11	Phillips Academy, 1983-1989
Box 4, Folder 12	Princeton University, 1983-1989
Box 4, Folder 13	Skowhegan School of Painting and Sculpture, 1981-1989
Box 4, Folder 14	Smith College Museum of Art, 1985
Box 4, Folder 15	Swain School of Design, William Crapo Gallery, 1981
Box 4, Folder 16	University of California at San Diego, Stuart Collection, 1982
Box 4, Folder 17	University of Colorado, Boulder, Conference on World Affairs, 1982-1983
Box 4, Folder 18	University of Lowell, 1984
Box 4, Folder 19	University of Wisconsin, 1972-1973
Box 4, Folder 20	Virginia Commonwealth University, Anderson Gallery, 1981

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## Series 2: Princeton University, 1954-1958, undated

*(Box 4; 0.25 linear feet)*

Princeton University papers document Stella's undergraduate years and record both university and personal business.

Box 4, Folder 21	Course Materials, 1956-1958, undated
Box 4, Folder 22	Papers and Related Notes, circa 1954-1958
Box 4, Folder 23	Miscellaneous Notes, circa 1954-1958
Box 4, Folder 24	Examinations, 1957, undated
Box 4, Folder 25	Thesis Proposal, Notes and Draft, circa 1957-1958
Box 4, Folder 26	Thesis, "Art in Western Christendom," 1958
Box 4, Folder 27	University Business, 1954-1958, undated
Box 4, Folder 28	Personal Business, 1955-1958
Box 4, Folder 29	Selective Service System, Student Deferment, 1956
Box 4, Folder 30	Letters from Mom, Letter from Dad, 1955-1958, undated
Box 4, Folder 31	Letters from Friends, 1955, 1957, undated
Box 4, Folder 32	Pencil Drawings and Sketches (5 sheets), undated
Box 4, Folder 33	Photographs of Student Work by Frank Stella, undated
Box 4, Folder 34	Miscellaneous Printed Items, undated

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## Series 3: Writings, 1968-1993, undated

(Boxes 4 - 7; 2.3 linear feet)

This series is organized into two subseries:

- 3.1: Writings By Stella, 1968-1993, undated
- 3.2: Writings About Stella, 1978-1987, undated

### 3.1: Writings By Stella, 1968-1993, undated

Writings by Frank Stella consist of manuscripts for articles, talks and lectures. Included are manuscripts and notes for the series of six lectures delivered during his tenure as Charles Eliot Norton Professor of Poetry, Harvard University, 1983-1984. Stella's Norton Lectures were published under the title *Working Space* by Harvard University in 1986; drafts, revisions, with correspondence relating to the editorial process are included. Among his notes are a notebook containing reminders, shopping lists, engagements, a few sketches and miscellaneous doodles; also, notes about materials, color, scale, and the *Exotic Bird* series; names, addresses, and phone numbers; mailing lists, invitation and guest lists.

Box 4, Folder 35	Article on Kandinsky (originally published in French as "Commentaire du tableau Complexité simple-Ambiguïté" in the Center Georges Pompidou Kandinsky exhibition catalog, and later incorporated into his Norton Lecture on Kandinsky), 1984
Box 4, Folder 36	Article on Velázquez for the <i>New York Times</i> , 1989
Box 4, Folder 37	Article, <i>Complex Surfaces</i> , 1993
Box 4, Folder 38	Talk, "Surface and Scale," Art Institute of Chicago, 1968
Box 4, Folder 39	Talk, "Painterly Painting Today," College Art Association, 1978
Box 4	Norton Lectures, Harvard University, 1983-1984
Box 4, Folder 40	"Caravaggio," Text Delivered October 13 and Copy Marked for Projector Operator, 1983
Box 4, Folder 41-42	"Caravaggio" Drafts and Revisions, 1983
Box 4, Folder 43	"Caravaggio" Text Delivered in San Antonio, Texas, March 18, 1984
Box 4, Folder 44-49	"Madonna of the Rosary" Drafts and Revisions, 1983
Box 4, Folder 50	"Madonna of the Rosary," Text Delivered, November 9, 1983
Box 5, Folder 1-4	"Annibale Carracci" Drafts and Revisions, 1983
Box 5, Folder 5	"Annibale Carracci" Text Delivered, December 6, 1983
Box 5, Folder 6	"Picasso" Drafts and Revisions, 1984
Box 5, Folder 7	"Picasso" Text Delivered February 6 and Copy Marked for Projector Operator, 1984

- Box 5, Folder 8 "A Common Complaint" Text Delivered, March 15, 1984
- Box 5, Folder 9-10 "A Common Complaint" Drafts and Revisions, 1984
- Box 5, Folder 11 "The Dutch Savannah," Drafts and Revisions, 1984
- Box 5, Folder 12;  
Box 5, Folder 12 "The Dutch Savannah," Text Delivered, April 4, 1984
- Box 5, Folder 13-14 Miscellaneous Notes, undated
- Box 5, Folder 15 Illustration Ideas, undated  
(*color post cards and photograph*)
- Box 5 Book, *Working Space*, 1982-1985, undated
- Box 5, Folder 16-17 Draft [texts of Norton Lectures], 1983-1984
- Box 5, Folder 18 Edited Manuscript, 1985
- Box 5, Folder 19 Edited Manuscript (incomplete), 1985
- Box 5, Folder 20 Galley, 1985
- Box 5, Folder 21 Foreword (not used), undated
- Box 5, Folder 22 Illustration Lists, undated
- Box 5, Folder 23 Harvard University Press, Editorial Process, (see also: Series 1.12: Harvard University Press), 1985-1987, undated
- Box 5 Notes, 1972-1977, undated
- Box 5, Folder 24 Notebook, May 1972-circa 1974  
(mainly notes, addresses, engagements, shopping lists; contains a few sketches noting paintings seen, installation, and exhibition posters; also figure study, human and lion heads, and miscellaneous doodles)
- Box 5, Folder 25 Materials, Color, Scale, Exotic Bird Series, circa 1977
- Box 5, Folder 26 Miscellaneous Notes, undated  
(things to do, list of lectures, itinerary, poster production procedures)
- Box 5, Folder 27 "Feudal Organization of Society" and "Gregory VII," undated  
(according to Harriet Stella, these are not class notes, but something Frank wrote when helping with his son's homework)
- Box 5, Folder 28 Names, Addresses, and Phone Numbers, undated
- Box 5, Folder 29 Mailing Lists, undated
- Box 5, Folder 30 Invitation/Guest Lists, 1983-1989, undated

Box 6 (sol)                      Corrected Page Proofs, Master Set, 1986

### 3.2: Writings About Stella, 1978-1987, undated

Writings about Frank Stella include manuscripts for articles, exhibition catalogs, and a gallery talk

Box 7                              Articles

Box 7, Folder 1                "Frank Stella: Estrella Fugoz de Deslumbrante Creatividad" by Edward L. Shaw, 1986

Box 7, Folder 2                Article for The Christian Science Monitor by Christopher Bowden, undated

Box 7, Folder 3                "Post-Painterly Abstraction" by William I. Homer, undated

Box 7                              Catalogs

Box 7, Folder 4-6              *Stella Since 1970* by Philip Leider, Fort Worth Art Museum, 1978

Box 7, Folder 7                *The Prints of Frank Stella: A Catalogue Raisonné, 1967-1982* by Richard H. Axsom, Introduction Corrected by Stella, 1982

Box 7, Folder 8                *The Prints of Frank Stella: A Catalogue Raisonné, 1967-1982* by Richard H. Axsom, Draft of Catalog Entries (incomplete), 1982

Box 7, Folder 9-11            *The Prints of Frank Stella: A Catalogue Raisonné, 1967-1982* by Richard H. Axsom, Edited Text of Catalog Entries

Box 7, Folder 12              *The Prints of Frank Stella: A Catalogue Raisonné, 1967-1982* by Richard H. Axsom, Exhibition Checklist and Bibliography, 1982

Box 7, Folder 13              *Frank Stella, Paintings 1958-1965: A Catalogue Raisonné* by Lawrence Rubin, Manuscript with Corrections and Comments by Stella, 1986

Box 7, Folder 14              *Frank Stella, 1970-1987* by William S. Rubin, Museum of Modern Art, First Draft, 1986

Box 7, Folder 15              *Frank Stella, 1970-1987* by William S. Rubin, Museum of Modern Art, Edited Manuscript, 1987

Box 7, Folder 16              *Frank Stella, 1970-1987* by William S. Rubin, Museum of Modern Art, Checklist, Bibliography, Chronology, and Illustration List, 1987

Box 6 (sol)                      *Frank Stella, 1970-1987* by William S. Rubin, Museum of Modern Art, Galley Sheets, 1987

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## Series 4: Interview Transcripts, 1964-1993, undated

(Box 7; 0.25 linear feet)

Interview Transcripts represent published and unpublished interviews with Stella recorded for a variety of purposes. The interview with Philip Leider touches on many issues in contemporary art, and mentions Stella only briefly.

The transcripts are arranged chronologically.

Box 7, Folder 17	Interview with Frank Stella by Henry Geldzahler, 1964
Box 7, Folder 18	"Tape Recorded Interview with Frank Stella," by Sidney Tillim for the Archives of American Art, 1969
Box 7, Folder 19	"A Conversation with Frank Stella by Nancy E. Miller," 1976
Box 7, Folder 20	"Frank Stella-interview by Claude Gintz-October 25, 1979"
Box 7, Folder 21	"Interview with Frank Stella Regarding the New Print Series 'Polar Coordinates for Ronnie Peterson,' in Basel, with Christian Geelhaar", May 10, 1980
Box 7, Folder 22	"GEO Magazine Interview between Emile de Antonio and Frank Stella," 1981
Box 7, Folder 23	"Conversation at the Frank Stella Studio, New York City, between Frank Stella and Chris Cook with regard to his Upcoming Exhibition at the Addison Gallery, 15 September 1982"
Box 7, Folder 24	"Frank Stella in Conversation with Pat Gilmour-New York, 26 September 1984"
Box 7, Folder 25	Interview with Frank Stella by Friedhelm Mennekes, circa 1987
Box 7, Folder 26	Interview with Frank Stella by Sumi Hayashi, 1991
Box 7, Folder 27	Interview with Frank Stella by Denise Green, 1993
Box 7, Folder 28	Interview with Frank Stella by Sam Posey, undated
Box 7, Folder 29	"Interview with Frank Stella," by unidentified interviewer, undated
Box 7, Folder 30	Interview with Philip Leider, Editor of <i>Artforum</i> , by Emile de Antonio, undated (about Clement Greenberg's essay on easel painting, conceptual art, retrospective exhibitions, abstract artists and politics, Henry Geldzahler's exhibition, pop art, and criticism)

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## Series 5: Sketchbooks, 1956-1968, undated

*(Box 8; 0.25 linear feet)*

This series contains ten volumes of sketches in pencil, ink, and colored markers; two volumes contain related notes.

Box 8, Folder 1	Sketch Book, 1956-1957 <i>(spiral bound)</i>
Box 8, Folder 2	Sketch Book, circa 1965 <i>(pocket sketch book with notes on new paintings, color, shape)</i>
Box 8, Folder 3	Sketch Book, 1967? <i>(spiral bound)</i>
Box 8, Folder 4	Sketchbooks, 1968 <i>(2 vols.; spiral bound)</i>
Box 8, Folder 5	Sketch Book, undated <i>(pocket sketch book with list of artists, notes on abstract composition)</i>
Box 8, Folder 6	Sketch Book, undated <i>(spiral bound)</i>
Box 8, Folder 7	Sketch Book, undated <i>(spiral bound)</i>
Box 8, Folder 8	Sketch Book, undated <i>(disbound spiral volume)</i>
Box 8, Folder 9	Sketch Book, undated <i>(perfect bound tablet)</i>

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## Series 6: Registers and Inventories, 1959-1983, undated

(Box 8; 0.25 linear feet)

Among the Registers and Inventories are copies of records kept by dealers, as well as Stella's own records. Some of these files may have been compiled when *The Prints of Frank Stella: A Catalogue Raisonné 1967-1982* by Richard H. Axsom and William S. Rubin's catalogs for Stella's two retrospective exhibitions at The Museum of Modern Art were being researched. Texts of these catalogs are among Writings (Series 3.2.2).

Box 8, Folder 10	Register of Paintings and Works in Mixed Media (#1-#455), 1959-1980
Box 8, Folder 11	Register of Drawings (#D-1 - #D-101), 1959-1980
Box 8, Folder 12	Stella Master Check Lists [of Prints], February 20, 1982 and April 22, 1982
Box 8, Folder 13	Castillo and Mirish, Inventory, 1959-1971, undated
Box 8, Folder 14	Larry Rubin/Park Arts, Inventory, and Sales Records, 1959-1973
Box 8, Folder 15	Series Inventories (Brazilian Series, Circuits, Exotic Birds, Indian Birds, Polish Synagogues, Shards, and South African Mines), undated
Box 8, Folder 16	Miscellaneous Notes and Lists Compiled or Collected by Stella, 1969-1983, undated

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## Series 7: Financial Records, 1972-1986

*(Boxes 8 - 12 4.0 linear feet)*

Banking records consist of statements and cancelled checks. Petty cash receipts document personal and business purchases and include routine expenses such as groceries and parking, as well as art supplies, travel and entertainment. Paid bills are for personal and professional expenses including supplies, fabrication charges, studio remodeling, rental of studio in Connecticut, shipping, and travel. Most are annotated with the date of payment and check number. Records regarding expenses incurred by Stella's race horses include veterinary bills, boarding and transportation charges, stud fees, racetrack entry fees and winnings.

- 7.1: Banking, 1984-1986
- 7.2: Paid Bills, 1972-1986
- 7.3: Payroll, 1986
- 7.4: Petty Cash, 1984-1986
- 7.5: Race Horses, 1983-1985

### 7.1: Banking Records, 1984-1986

Box 8, Folder 17-19	Statements, 1984-1986
Box 8, Folder 20-21	Debit Notices, 1984-1986
Box 8, Folder 22	Credit Notices, 1984-1986
Box 8, Folder 23-25	Deposits, 1984-1986
Box 8, Folder 26-29	Check Stubs, 1984-1985
Box 9, Folder 1-2	Check Stubs, 1984-1985
Box 9, Folder 3-8	Cancelled Checks, 1983-1986
Box 9, Folder 9	Cancelled Checks (Payroll), 1986
Box 9, Folder 10	Statements, Debit Notices, Credit Notices, Deposits, Cancelled Checks, 1984-1986

### 7.2: Paid Bills, 1972-1986

Box 9, Folder 11	AA-AB, 1984-1986
Box 9, Folder 12-13	Ace Hardware, 1984-1986
Box 9, Folder 14	AD-American Airlines, 1985-1986
Box 9, Folder 15	American Express, 1984-1986
Box 9, Folder 16	American Lung Association-AR, 1985-1986
Box 9, Folder 17	AT&T, 1984-1986

Box 9, Folder 18	AU-BERL, 1984-1987
Box 9, Folder 19	Berton Plastics, Inc., 1984-1986
Box 9, Folder 20	BET-BR, 1984-1986
Box 9, Folder 21	Bugayer, 1984-1986
Box 9, Folder 22	BUX-CEN, 1984-1986
Box 9, Folder 23	Ceramics, 1983-1985
Box 9, Folder 24	CH-CitiBank, 1985-1986
Box 9, Folder 25	CitiBank Visa, 1984-1986
Box 9, Folder 26	Ken Cohen Photography, 1984-1985
Box 10, Folder 1	COL-COM, 1985
Box 10, Folder 2	Con Edison, 1984-1986
Box 10, Folder 3	CONC-D, 1981-1986
Box 10, Folder 4	E-FI, 1984-1986
Box 10, Folder 5	Flying Tiger Lines, Inc., 1972-1976
Box 10, Folder 6	FO-GOF, 1984-1986
Box 10, Folder 7	Good Rush, Inc., 1983-1986
Box 10, Folder 8	GR-GS, 1984-1986
Box 10, Folder 9	Harvard Expenses, 1983-1984
Box 10, Folder 10	Harvard Magazine-Harvard University Press, 1985-1986
Box 10, Folder 11	Hertz, 1975-1986
Box 10, Folder 12	HI-IND, 1983-1986
Box 10, Folder 13	Insurance Premiums, 1984-1986
Box 10, Folder 14	J-L, 1984-1986
Box 10, Folder 15	M, 1983-1986
Box 10, Folder 16	NA-NEW J..., 1984-1985
Box 10, Folder 17	New York Central Art Supply, Inc., 1985-1986

Box 10, Folder 18 New York City Parking Tickets, 1984-1986

Box 10, Folder 19 New York Post, 1986

Box 10, Folder 20-24 New York Telephone, 1983-1986

Box 10, Folder 25 New York Times-NI, 1984-1986

Box 10, Folder 26-28 Norman St., Bridgeport, CT, 1984-1986

Box 10, Folder 29 O, 1983-1986

Box 10, Folder 30 P, 1984-1986

Box 10, Folder 31 R-SC, 1984-1986

Box 10, Folder 32 Shipping, Packing and Storage, 1983-1986

Box 10, Folder 33 SM-STA, 1982-1986

Box 11, Folder 1 Stevdan Stationers, Inc., 1983-1986

Box 11, Folder 2 STEVE-Swan Engraving Co., 1984-1986

Box 11, Folder 3 Swan Laser Die Co., 1983-1986

Box 11, Folder 4 SY-TAB, 1984-1985

Box 11, Folder 5 Tallix, Inc., 1984-1986

Box 11, Folder 6 TAN-TN, 1984-1986

Box 11, Folder 7 Tompkins Tooling Industries, Inc. (10-A1-I), 1972-1973

Box 11, Folder 8 Tompkins Tooling Industries, Inc. (10-A1-II), 1972-1976

Box 11, Folder 9 TOR-TWE, 1985-1986

Box 11, Folder 10-11 2x Construction Co., 1984-1986

Box 11, Folder 12 U-Z, 1981-1986

### 7.3: Payroll, 1986

Box 11, Folder 13 Frank Stella Main, Frank Stella Special, Delahanty Stock Farm Inc., and Stock Blue Realty Corp. Payrolls, 1986

Box 11, Folder 14 Payroll Taxes, 1986

### 7.4: Petty Cash, 1984-1986

Box 11, Folder 15-25      Receipts, 1984-1986

### 7.5: Race Horses, 1983-1985

Box 11, Folder 26      Bonita Farms, 1985

Box 11, Folder 27      Brasil Stable, 1983-1985

Box 12, Folder 1      Breezy Hill Farm, 1983-1985

Box 12, Folder 2      Breffni Stud, 1983-1985

Box 12, Folder 3      Bridlewood Farm, 1983-1985

Box 12, Folder 4      Camac, R.W., 1985

Box 12, Folder 5      Clermont Farms Ltd., 1984

Box 12, Folder 6      Delahanty (see also: Stock Green Farm), 1985

Box 12, Folder 7      Homeplace, 1984-1985

Box 12, Folder 8      Magenta Stables, 1983-1985

Box 12, Folder 9      Miscellaneous, 1983-1985

Box 12, Folder 10      Nancy E. Dennis Racing Stables, 1985

Box 12, Folder 11      Nuench, Felix, 1985

Box 12, Folder 12      Sanchez, Juan, 1984-1985

Box 12, Folder 13      Schmitt, William F., D.V.M., 1984-1985

Box 12, Folder 14      Stock Green Farm (see also: Delahanty), 1983-1985

Box 12, Folder 15      Track Account, 1984-1985

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**Series 8: Printed Matter, 1957-1993, undated***(Boxes 12-13 and ov 14; 1.5 linear feet)*

This series is organized into seven subseries:

- 8.1: By Frank Stella, 1984-1989
- 8.2: Announcements of Limited Edition Prints, 1979-1993, undated
- 8.3: Articles, 1957-1991, undated
- 8.4: Exhibition Catalogs, Invitations and Announcements, 1960-1993, undated
- 8.5: Events with Stella Participation, 1982-1988, undated
- 8.6: Miscellaneous Items, 1958-1993, undated
- 8.7: Oversize, 1984-1992

**8.1: By Frank Stella, 1984-1989**

- |                   |   |
|-------------------|---|
| Box 12, Folder 16 | "An Artist's View of Prints" in <i>Books and Prints, Past and Future: Papers Presented at the Grolier Club Centennial Convocation, 26-28 April 1984</i> (photocopy), 1984<br><a href="#">Image(s)</a> |
| Box 12, Folder 17 | "Commentaire du tableau Complexité simple-Ambiguïté" in <i>Kandisky, Album de l'exposition</i> , Centre Georges Pompidou, 1984  |
| Box 12, Folder 18 | <i>Working Space: The Charles Eliot Norton Lectures 1983-84</i> , 1986  |
| Box 12, Folder 19 | "How Velázquez Seizes The Truth That Is Art," <i>New York Times</i> , October 1, 1989   |

**8.2: Announcements of Limited Edition Prints, 1979-1993, undated**

- |                   |                                 |
|-------------------|---------------------------------|
| Box 12, Folder 20 | Gemini G.E.L., undated          |
| Box 12, Folder 21 | Petersburg Press, 1979-1980     |
| Box 12, Folder 22 | Tyler Graphics, Ltd., 1975-1993 |
| Box 12, Folder 23 | Miscellaneous, 1991             |

**8.3: Articles, 1957-1991, undated**

- |                   |  |
|-------------------|--|
| Box 12, Folder 24 | Feature Articles about Stella and his Work (includes interviews), 1957-1991, undated           |
| Box 12, Folder 25 | Articles Briefly Mentioning Stella or Containing Reproductions of his Work, 1979-1989, undated |
| Box 12, Folder 26 | Reviews of Exhibitions, 1981-1990  |
| Box 12, Folder 27 | Reviews of Working Space; Advertisements and Notices, 1986-1988, undated                       |

**8.4: Exhibition Catalogs, Invitations and Announcements, 1960-1993, undated**

- Box 12, Folder 28-33 Solo Exhibitions, 1960-1988
- Box 13, Folder 1-2 Solo Exhibitions, 1989-1993, undated
- Box 13, Folder 3-6 Group Exhibitions, 1969-1992, undated
- Box 13, Folder 7 Miscellaneous Exhibitions with Stella on Jury or Committee, 1988-1989

#### 8.5: Events with Stella Participation, 1982-1988, undated

- Box 13, Folder 8 New Jersey Center for Visual Arts Printmaking Symposium, 1988
- Box 13, Folder 9 Miscellaneous, 1982-1983, undated

#### 8.6: Miscellaneous Items, 1958-1993, undated

- Box 13, Folder 10 Auction Notices, 1984, 1986
- Box 13, Folder 11 Awards Programs and Announcements, 1981-1993
- Box 13, Folder 12 Biographical Information (photocopies), 1958-circa 1988
- Box 13, Folder 13 Catalogs and Brochures of Public and Corporate Collections, 1979, undated
- Box 13, Folder 14 Gallery Ads, 1982-1988, undated
- Box 13, Folder 15 Invitations to Political Fund Raising Events Hosted by Stella, 1980-1987
- Box 13, Folder 16 Miscellaneous Publicity, 1976-1992, undated
- Box 13, Folder 17 Norton Lectures, Harvard University, 1983-1984
- Box 13, Folder 18 Picture Postcards of Ronnie Peterson and Hans Joachim Stuck, undated
- Box 13, Folder 19 Poem, "To Frank Stella of Flin Flon VI, 1970" in *The Surveyor's Hand* by Anne Cherner (photocopy), 1985
- Box 13, Folder 20 Reproductions (see also: Oversize), undated

#### 8.7: Oversize, 1983-1992

- Box 14 (ov) Exhibition Posters; Posters Designed by Stella for Events and Causes; Reproduction of *The Tail*, 1984-1992

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## Series 9: Photographs, 1941-1989, undated

(Box 13; 0.25 linear feet)

Photographs are of people, exhibitions, works of art by Stella, places, and miscellaneous subjects. See also the Princeton University papers (Series 2) which include two photographs of a painting executed by Stella during his student days.

This series is organized into five subseries. Within each category, photographs are organized into the subjects indicated by the folder titles listed below. Each folder is arranged chronologically.

- 9.1: People, 1941-1993, undated
- 9.2: Exhibitions, 1982-1989
- 9.3: Works of Art, undated
- 9.4: Places, circa 1974
- 9.5: Miscellaneous 1979-1986

### 9.1: People, 1941-1993, undated

Box 13, Folder 21	Frank Stella, 1941, 1988, undated
Box 13, Folder 22	Frank Stella and Harriet McGurk in India; Frank Stella and Infant Son, 1977, undated
Box 13, Folder 23	Frank and Harriet Stella with Jimmy Carter and Joan Mondale (inscribed by Carter), 1980
Box 13, Folder 24	Frank Stella with Students, Studio in a School Association, Inc., circa 1988
Box 13, Folder 25	Frank Stella with Japanese Hosts, 1991; Frank Stella in Korea, Delivering a Talk, 1993
Box 13, Folder 26	Frank Stella and Fishing Companions, undated
Box 13, Folder 27	Others (Joan Mondale at home with loan collection of contemporary paintings, circa 1980; Stella's son; Gabriella Henkel), circa 1980, undated

### 9.2: Exhibitions, 1984-1989

Box 13, Folder 28	Gallery Opening, <i>Frank Stella: Neue Werke</i> , Galerie Würthle, 1984
Box 13, Folder 29	Installation Views, <i>Frank Stella: New Work</i> , M. Knoedler & Co., 1989

### 9.3: Works of Art, undated

Box 13, Folder 30	By Stella, 1983-1989, undated
Box 13, Folder 31	By Stella (35-mm color slides and color transparency), 1985, undated

### 9.4: Places, circa 1974

Box 13, Folder 32	Tyler Graphics Ltd. Studio, circa 1974
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## 9.5: Miscellaneous, 1979-1986

Box 13, Folder 33      Horses; The Lawrence Realization, Noisy When Hot, Belmont Park, N.Y.,  
1979, 1985

Box 13, Folder 34      Metropolitan Museum of Art Banner Mimicking a Black Painting by Stella, 1986

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