

Helen Frankenthaler Foundation

A Finding Aid to the Collection of Artwork Photography, 1950s–2012, in the Helen Frankenthaler Foundation Archives.

Summary

CAP

Date: 1950s–2012

Extent: 31 linear feet

Container Summary: 67 binder boxes, 2 oversized manuscript boxes, 7 manuscript boxes, 1 half manuscript box, 8 large slide boxes, 1 small slide box

Language of Description: English

Abstract

The Collection of Artwork Photography, 1950s–2012, measures 31 linear feet and contains images of Helen Frankenthaler's artwork and artworks by other artists. There are a variety of formats found throughout the collection, including color slides, transparencies, black and white photographs, color photographs, and born-digital files.

Description

Scope and Content

The Collection of Artwork Photography dates from 1950s–2012 and contains 31 linear feet of primarily photographic images of Helen Frankenthaler's artwork as well as artworks by other artists. There are a variety of formats found throughout the collection, including black and white photographs, color photographs, color slides, transparencies, and born-digital files. The images were taken by various photographers throughout Frankenthaler's career and for a variety of purposes such as documentation, exhibition planning, and publication. Also found are reproductions of artworks by other artists, which were in Frankenthaler's studio and used as reference images. There are inventories for Series 1, Series 2, and some folders in Series 3. These inventories were created by the archivist during processing to serve as research tools for the collection.

Series 1: Photographs and Transparencies, 1950s–2000s, measuring 14.5 linear feet, contains photography of Frankenthaler's paintings, works on paper, prints, ceramics, tapestries, sculpture, and sets/costumes. There are approximately 1,000 paintings (paintings with dates from 1944–2002), 400 works on paper (1949–2002), and 50 prints (1961–2000) by Frankenthaler represented in this series. The series includes transparencies, black and white photographs, and color photographs.

Series 2: Slides, 1970s–2000s, measuring 10 linear feet, contains the most comprehensive set of photography of Frankenthaler's artworks, with photography of approximately 1,500 paintings (paintings with dates from 1943–2002), 1,200 works on paper (1948–2002), and 200 prints (1961–2001) by Frankenthaler represented. Photography of Frankenthaler's ceramics, tapestries, sculpture, and sets/costumes are also included.

Series 3: Publication, Exhibition, and Gallery Material, 1960s–2010, measuring 6.1 linear feet, contains photographic material of Frankenthaler's artworks as gathered for various publications, exhibitions, or by various entities, in formats including slides, color transparencies, and black and white photographs.

Series 4: Reference Images, 1960s–2006, measuring 0.4 linear feet, contains reference images found in Helen Frankenthaler's studios as well as reference slides of works by other artists. Folders of reference images contain artwork and landscapes reproduced on postcards, magazine clippings, photographs, books, and other printed materials. Artwork reproductions are by Paul Cézanne, Gustave Courbet, Edgar Degas, Eugène Delacroix, Piero della Francesca, Henri Fantin-Latour, Édouard Manet, Claude Monet, Pablo Picasso, Nicolas Poussin, Rembrandt van Rijn, Auguste Renoir, Francisco de Zurbarán, and others.

[CLOSED] Series 5: Born-digital and Digital Files, 1990s–2012, contains digital photographs of Helen Frankenthaler's artwork.

Arrangement

The collection is arranged as five series: Series 1: Photographs and Transparencies; Series 2: Slides; Series 3: Publication, Exhibition, and Gallery Material; Series 4: Reference Images; and Series 5: Born-digital and Digital Files.

Administration

Helen Frankenthaler Foundation

Conditions Governing Access

The collection is open to research and requires an appointment.

Conditions Governing Use

The collection is subject to all copyright laws. Permission to quote, publish or reproduce requires approval from the Helen Frankenthaler Foundation Archives. To request high-res artwork images for publication, please contact press@frankenthalerfoundation.org.

Provenance

Originally maintained by the Frankenthaler office, the artwork photography records were transferred to the Estate of Helen Frankenthaler and then to the Helen Frankenthaler Foundation in 2012.

Processing Information

Physical items in Series 1 and 2 were originally housed in binders by format of material, then by type of work (paintings, works on paper, etc.); within the binder, items were filed chronologically by artwork year and then alphabetically by artwork title. Items were removed from binders and rehoused in acid-free binders in the same organizational schema. Items in Series 3 were originally housed in boxes by project. The physical items were rehoused in acid-free folders and binders and the original order was generally maintained. The accompanying inventories were created by the processing archivist during rehousing and are maintained by the archives.

Preferred Citation

Collection of Artwork Photography, 1950s–2012. Helen Frankenthaler Foundation Archives, New York.

Finding Aid Created

by Kristen Tivey, June 25 2025

Description Rules

Describing Archives: A Content Standard

Sponsor

Helen Frankenthaler Foundation Archives

Collection Inventory

Series 1: Photographs and Transparencies, 1950s–2000s

Extent: 14.5 linear feet

Container Summary: 41 binder boxes, 1 oversized manuscript box

Scope and Content

Series 1: Photographs and Transparencies, 1950s–2000s, measuring 14.5 linear feet, contains approximately 1,000 paintings (paintings with dates from 1944–2002), 400 works on paper (1949–2002), and 50 prints (1959–2000) by Frankenthaler represented in this series. Of the 41 binders in this series, 29 house photographs and transparencies of paintings, 10 house works on paper photographic material, 1 houses prints photographic material, and 1 binder contains photographic material related to ceramics, tapestries, and sculptures. It does not contain any images of Frankenthaler's stage sets. The series includes mostly color transparencies in sizes 8x10 inch, 5x7 inch, and 4x5 inch; and 8x10 inch black and white photographic prints. There are also color photographic prints, among other material.

Most black and white prints are marked on the back with handwriting and stamps, and most transparencies have printed labels affixed to them. This accompanying labeling generally includes artwork title, date, medium, dimensions, photographer information/stamp, and orientation notation, and sometimes includes collection information, ledger number, gallery label, and publication information.

Photographers include Rudy Burckhardt, Geoffrey Clements, Eric Pollitzer, Steven Sloman, and others.

Inventories created by the processing archivist are available for each subseries. Inventories include transcribed artwork title and date, corresponding binder numbers, and further identifying information when necessary.

Arrangement

The series is arranged as 4 subseries: Subseries A: Paintings; Subseries B: Works on Paper; Subseries C: Prints and Graphics; and Subseries D: Ceramics, Tapestries, Sculpture, Sets. Materials in the subseries are generally arranged chronologically by artwork date, then alphabetically by artwork title.

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Processing Information

Unfiled photographs and transparencies were refiled back into the original photograph and transparency binders. The photograph and transparency binders were then rehoused into archival binders and an inventory was created. During rehousing each sleeve label was photocopied, printed, and stored with the photographs and transparencies in their new archival binders. Photographic negatives were not separated. Ceramics, tapestries, sculptures, and sets photographs and transparencies were originally housed in one binder with slides. This binder was divided into two, one for photographs/transparencies, arranged in Series 1 and one for slides, arranged in Series 2.

Subseries A: Paintings, 1950s–2000s

Row: 01, Shelf: 1, CAP1A.01	Paintings (1948–1951)
Row: 01, Shelf: 1, CAP1A.02	Paintings (1952–1955)
Row: 01, Shelf: 1, CAP1A.03	Paintings (1956–1957 A-M)
Row: 01, Shelf: 1, CAP1A.04	Paintings (1957 N-Z –1958)
Row: 01, Shelf: 2, CAP1A.05	Paintings (1959–1960)
Row: 01, Shelf: 2, CAP1A.06	Paintings (1961 A-R)
Row: 01, Shelf: 2, CAP1A.07	Paintings (1961 S-Z)
Row: 01, Shelf: 2, CAP1A.08	Paintings (1962)
Row: 01, Shelf: 2, CAP1A.09	Paintings (1963 A-O)
Row: 01, Shelf: 2, CAP1A.10	Paintings (1963 P-Z)
Row: 01, Shelf: 2, CAP1A.11	Paintings (1964–1965 A-O)
Row: 01, Shelf: 2, CAP1A.12	Paintings (1965 P-Z –1966 A-S)
Row: 01, Shelf: 2, CAP1A.13	Paintings (1966 T-Z –1968 A-N)
Row: 01, Shelf: 2, CAP1A.14	Paintings (1968 O-Z –1969 A-S)
Row: 01, Shelf: 2, CAP1A.15	Paintings (1969 T-Z –1971 A-G)
Row: 01, Shelf: 2, CAP1A.16	Paintings (1971 H-Z)
Row: 01, Shelf: 3, CAP1A.17	Paintings (1972)
Row: 01, Shelf: 3, CAP1A.18	Paintings (1973 A-U)
Row: 01, Shelf: 3, CAP1A.19	Paintings (1973 V-Z –1974 A-K)

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Row: 01, Shelf: 3, CAP1A.20	Paintings (1974 L-Z)
Row: 01, Shelf: 3, CAP1A.21	Paintings (1975)
Row: 01, Shelf: 3, CAP1A.22	Paintings (1976 A-R)
Row: 01, Shelf: 3, CAP1A.23	Paintings (1976 S-Z –1977 A-R)
Row: 01, Shelf: 3, CAP1A.24	Paintings (1977 S-Z –1978 A-O)
Row: 01, Shelf: 3, CAP1A.25	Paintings (1978 P-Z –1979)
Row: 01, Shelf: 3, CAP1A.26	Paintings (1980–1981 A-S)
Row: 01, Shelf: 3, CAP1A.27	Paintings (1981 T-Z –1982)
Row: 01, Shelf: 3, CAP1A.28	Paintings (1983–1989)
Row: 01, Shelf: 3, CAP1A.29	Paintings (1990–2002)

Subseries B: Works on Paper, 1950s–2000s

Row: 01, Shelf: 4, CAP1B.01	Works on paper (1949–1956)
Row: 01, Shelf: 4, CAP1B.02	Works on paper (1957–1959)
Row: 01, Shelf: 4, CAP1B.03	Works on paper (1960–1965)
Row: 01, Shelf: 4, CAP1B.04	Works on paper (1966–1976)
Row: 01, Shelf: 4, CAP1B.05	Works on paper (1977–1980)
Row: 01, Shelf: 4, CAP1B.06	Works on paper (1981–1983)
Row: 01, Shelf: 4, CAP1B.07	Works on paper (1984–1989)
Row: 01, Shelf: 4, CAP1B.08	Works on paper (1990–1994)
Row: 01, Shelf: 4, CAP1B.09	Works on paper (1994–1999)
Row: 01, Shelf: 4, CAP1B.10	Works on paper (2000–2002)

Subseries C: Prints and Graphics, 1960s–2000s

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Row: 01, Shelf: 4, CAP1C.01

Prints and graphics (1961–2000)

Subseries D: Ceramics, Tapestries, Sculpture, Sets, 1950s–2000s

Row: 01, Shelf: 4, CAP1D.01

Ceramics, tapestries, sculpture, sets (1956–1975)

Series 2: Slides, 1970s–2000s

Extent: 10 linear feet

Container Summary: 18 binder boxes, 8 large slide boxes, 1 small slide box

Scope and Content

Series 2: Slides, 1970s–2000s, measuring 10 linear feet, is the most comprehensive set of photography of Frankenthaler's artwork. There are approximately 1,500 paintings (1943–2002), 1,200 works on paper (1948–2002), and 200 prints (1961–2001) by Frankenthaler represented in the slide binders. Of the 18 binders in this series, 8 house slides of paintings, 5 house works on paper slides, 4 house prints slides, and 1 binder contains slides related to ceramics, tapestries, sculptures, and stage sets. One of the binders housing prints slides contains slides of archive prints.

No more than two artwork slides are arranged in binders (these are considered the best quality slides), and any additional slides of the same work are housed in archival slide boxes, mirroring how slides were originally arranged and maintained by Frankenthaler's office. This series contains more than 15,000 slides, approximately 9,000 of which are duplicate slides.

Slides generally include information on the slide mount, such as artwork title, date, dimension, provenance, and orientation, with the exception of the archive prints slides, "HF: Print Archives", which are generally unlabeled. The majority of the slides are photographs of the entire work, but also found are details and installation views. Starting in the 1990s, there are some works that have no slides, instead the binder contains a note that refers to digital material.

Inventories created by the processing archivist are available for each subseries. Inventories include transcribed artwork title and date, slide counts, corresponding binder and box numbers, and further identifying information when necessary.

Arrangement

The series is arranged as four subseries: Subseries A: Paintings; Subseries B: Works on Paper; Subseries C: Prints and Graphics; and Subseries D: Ceramics, Tapestries, Sculpture, Sets. Subseries are generally arranged chronologically by artwork date, and alphabetically by artwork title.

Processing Information

Unfiled slides were refiled back into the original slide binders and wooden slide drawers from unprocessed boxes. The slide binders and wooden slide drawers were both then rehoused into archival binders and slide boxes. During the rehousing process, duplicate 35mm slides originally housed in wooden drawers were consulted, and added as necessary to create a more comprehensive set of slides in the slide binders.

Slides of ceramics, tapestries, sculptures, and sets were originally housed in one binder with photographs and transparencies. This binder was divided into two, one for photographs/transparencies, arranged in Series 1, and one for slides, arranged in Series 2.

Subseries A: Paintings, 1970s–2000s

Row: 02, Shelf: 2, CAP2A.01

Paintings (1943–1959)

Row: 02, Shelf: 2, CAP2A.02

Paintings (1960–1967)

Row: 02, Shelf: 2, CAP2A.03

Paintings (1968–1973)

Row: 02, Shelf: 2, CAP2A.04

Paintings (1974–1977)

Row: 02, Shelf: 2, CAP2A.05

Paintings (1978–1981)

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Row: 02, Shelf: 2, CAP2A.06	Paintings (1982–1987)
Row: 02, Shelf: 2, CAP2A.07	Paintings (1988–2002)
Row: 02, Shelf: 2, CAP2A.07	Paintings (Unidentified and undated)
Row: 02, Shelf: 2, CAP2A.08	Rolled paintings (1950s–1990s)
Row: 02, Shelf: 2, CAP2A.09	Duplicate slides: Paintings (1943–1998)
Row: 02, Shelf: 2, CAP2A.10	
Row: 02, Shelf: 2, CAP2A.11	
Row: 02, Shelf: 2, CAP2A.12	

Subseries B: Works on Paper, 1970s–2000s

Row: 02, Shelf: 3, CAP2B.01	Works on paper (1948–1960s)
Row: 02, Shelf: 3, CAP2B.02	Works on paper (1960–1975)
Row: 02, Shelf: 3, CAP2B.03	Works on paper (1976–1983)
Row: 02, Shelf: 3, CAP2B.04	Works on paper (1984–1989)
Row: 02, Shelf: 3, CAP2B.05	Works on paper (1990–2002)
Row: 02, Shelf: 3, CAP2B.06	Duplicate slides: Works on paper (1948–2002)
Row: 02, Shelf: 3, CAP2B.07	
Row: 02, Shelf: 3, CAP2B.08	

Subseries C: Prints and Graphics, 1970s–2000s

Row: 02, Shelf: 3, CAP2C.01	Prints and graphics (1961–1985)
Row: 02, Shelf: 3, CAP2C.02	Prints and graphics (1986–1992)
Row: 02, Shelf: 3, CAP2C.03	Prints and graphics (1993–2001)
Row: 02, Shelf: 3, CAP2C.04	Prints and graphics "HF: Print Archives"
Row: 02, Shelf: 4, CAP2C.05	Duplicate slides: Prints and graphics (1961–2000)
Row: 02, Shelf: 4, CAP2C.06	

Subseries D: Ceramics, Tapestries, Sculpture, Sets, 1970s–2000s

Row: 02, Shelf: 4, CAP2D.01	Ceramics, tapestries, sculpture, sets (1960s–1985)
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Series 3: Publication, Exhibition, and Gallery Material, 1960s–2010s

Extent: 6.1 linear feet

Container Summary: 8 binder boxes, 1 oversized manuscript box, 6 manuscript boxes, 1 half manuscript box

Scope and Content

Series 3: Publication, Exhibition, and Gallery Material, 1960s–2010, measuring 6.1 linear feet, contains photographic material of Frankenthaler's artworks as gathered for various publications, exhibitions or by various entities, including slides, color transparencies, and black and white photographs. Folders contain material such as covers and posters, slide of Frankenthaler's works used in lectures, works in museum collections, and 2 1/4 inch slides. Publications, exhibitions, and galleries include: Thomas Segal Gallery; *Helen Frankenthaler: A Selection of Small Scale Paintings 1949–1977* (United States Information Agency (USIA), 1978); *Frankenthaler: Works on Paper, 1949–1984* (Solomon R. Guggenheim Museum, 1985); *Helen Frankenthaler* (Abrams, 1989); *Helen Frankenthaler: Prints* (National Gallery of Art, Washington, D.C., 1993); *Frankenthaler: A Catalogue Raisonné, Prints 1961–1994* (Abrams, 1996); *Frankenthaler: The Woodcuts* (George Braziller, 2002); *Frankenthaler: Paintings on Paper 1949–2002* (Museum of Contemporary Art, North Miami, 2003); and *Ideas* book [unpublished] (George Braziller). This series has the bulk of the photographs and transparencies for works on paper and prints in the Collection of Artwork Photography.

Arrangement

The series is arranged by project chronologically, with each project having its own folder. Material within each folder is generally arranged in original order.

CAP3.01, 1

Covers and posters, 1960s–2000

Extent: 5 photographic prints

Physical Details: black and white, color

Dimensions: 8 x 10 inches, 4.25 x 9.25 inches, 4.5 x 2.75 inches, 1.5 x 6 inches, 4 x 6 inches

Extent: 1 items

Container Summary: letter

Dimensions: 8.5 x 11 inches

Extent: 43 photographic negatives

Physical Details: black and white

Dimensions: 35mm

Scope and Content

Folder includes photographs and negatives of posters and book covers that feature artwork by Helen Frankenthaler. Book covers include *The Blue Stairs* by Barbara Guest and *The Open and Closed Mind* by Milton Rokeach. Magazine covers include *Art International Vol. VII/3*, March 25, 1963; *Art International Vol. XI/7*, September 20, 1967; and *Partisan Review No. 2*, 1970. Exhibition posters include Tibor de Nagy, New York, *Helen Frankenthaler* (January 31–February 25, 1956); Tibor de Nagy, New York, *Helen Frankenthaler* (January 6–25, [1958]); André Emmerich Gallery, New York, *Helen Frankenthaler* (March 30–April 25, 1959); André Emmerich Gallery, New York, *Helen Frankenthaler* (March 28–April 23, [1960]); and André Emmerich Gallery, New York, *Helen Frankenthaler* (April 6–25, 1968). Folder also includes a photograph of a framed lithograph of *Heavenly Twins* (1959) with accompanying correspondence from William Doyle Galleries.

CAP3.01, 2

Slide lecture, 1970s–2000s

Extent: 35 photographic slides

Physical Details: color

Dimensions: 35mm

Scope and Content

Folder includes slides set aside for lectures by Helen Frankenthaler. Folder includes mostly slides of paintings ranging from 1950 to 1989, as well as slides of works on paper and

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prints. Installation views include one slide of *Helen Frankenthaler: New Paintings*, André Emmerich Gallery, New York (November 19–December 8, 1977) and one slide of *Helen Frankenthaler: Prints*, National Gallery of Art, Washington, D.C. (April 18, 1993–November 23, 1994). All the artwork slides in this folder have duplicates in CAP Series 2: Slides.

CAP3.01, 3

Works in museum collections, 1970s–2000s

Extent: 45 photographic slides

Physical Details: color

Dimensions: 35mm

Scope and Content

Folder includes slides of Helen Frankenthaler paintings known to be in museum collections. Museum collection names are generally written or printed on the slide mounts. Museum collections include National Gallery of Art, Washington, D.C.; Whitney Museum of American Art; The Museum of Modern Art, New York; Brooklyn Museum, Neuberger Museum of Art, Purchase College, State University of New York; Museum of Fine Arts, Boston; Albright-Knox Art Gallery, Buffalo, New York; Museum of Art, Rhode Island School of Design, Providence; St. Louis Art Museum; and more. Paintings include: *Mountains and Sea* (1952), *Holocaust* (1955), *Blue Territory* (1955), *Trojan Gates* (1955), *Lorelei* (1956), *Mt. Sinai* (1956), *Dawn After the Storm* (1957), *Round Trip* (1957), *Basque Beach* (1958), *Buzzard's Bay* (1959), *Madridscape* (1959), *Arden* (1961), *Blue Form in a Scene* (1961), *Over the Circle* (1961), *Approach* (1962), *Seascape with Dunes* (1962), *White Sage* (1962), *Canal* (1963), *Saturn* (1963), *Sun Dial* (1963), *Blue Fall* (1966), *Cape (Provincetown)* (1964), *Sands* (1964), *Indian Summer* (1967), *Cable* (1971), *Java* (1971), *Pistachio* (1971), *Renaissance* (1971), *Situation* (1972), *Nature Abhors a Vacuum* (1973), *Spiritualist* (1973), *Lush Spring* (1975), *Ocean Desert* (1975), *Since Then* (1975), *Natural Answer* (1976), *Viewpoint II* (1979), and *Bermuda High* (1989).

CAP3.01, 4–6

Karen Wilkin slides, 1970s–2010s

Extent: 515 photographic slides

Physical Details: color

Dimensions: 35mm

Extent: 2 items

Container Summary: photocopy sets of the slides

Physical Details: black and white

Dimensions: 8.5 x 11 inches

Scope and Content

Folder includes slides that were provided to curator and art historian Karen Wilkin by Helen Frankenthaler's studio for use in curating and writing on Frankenthaler's work. Slides include Frankenthaler's paintings, works on paper, and prints. Alongside the slides are two sets of photocopies. The slide sleeves were numbered 1–24, and both the photocopies and slide sleeves are missing page 8. All slides are duplicates of the works represented in the slide binders in CAP Series 2: Slides. The folder includes an inventory created by the processing archivist with artwork title and date information as well as slide count.

CAP3.02, 1–5

2 1/4 inch slides, 1970s–1980s

Extent: 584 photographic slides

Physical Details: color

Dimensions: 2.25 x 2.25 inches

Scope and Content

Folder contains 2 1/4 inch slides of paintings, works on paper, sculpture, and prints by Helen Frankenthaler. Slide mounts include artwork title, date, medium, and dimension information. The slide mounts also contain the USIA exhibition number if applicable, from the exhibition *Frankenthaler: A Selection of Small Scale Paintings 1949–1977*. Generally

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each work has multiple slides. The folder includes an inventory created by the processing archivist with artwork title and date information as well as slide count.

Row: 02, Shelf: 4, CAP3.03

Thomas Segal Gallery, 1976–1983

Extent: 2 items

Container Summary: exhibition histories

Dimensions: 8.5 x 11 inches

Extent: 20 photographic prints

Physical Details: black and white

Dimensions: 8 x 10 inches

Extent: 183 photographic slides

Physical Details: color

Dimensions: 35mm

Scope and Content

Folder is one binder of photographic material received from Thomas Segal Gallery, a Boston-based gallery that opened in 1976. Photographs and slides are of paintings, works on paper, and prints, all from the late seventies and early eighties. Folder includes an inventory of works as identified by the processing archivist, as the slides and photographs do not have title information. In addition to slides, there are black and white photographs of the 12 works on paper in the exhibition *Helen Frankenthaler: Recent Works on Paper, 1980–81* at Thomas Segal Gallery, Boston, September 16–October 21, 1981. These photographs were taken by Steven Sloman and include his studio's identification numbers. The binder also includes two different exhibition histories of Helen Frankenthaler.

Row: 02, Shelf: 4, CAP3.04

***Helen Frankenthaler: A Selection of Small Scale Paintings 1949–1977*(United States Information Agency (USIA), 1978), 1978**

Extent: 1 items

Container Summary: checklist

Dimensions: 8.5 x 11 inches

Extent: 1 photographic slides

Physical Details: color

Dimensions: 35mm

Extent: 50 photographic slides

Physical Details: color

Dimensions: 2.25 x 2.25 inches

Scope and Content

Folder includes a slides of Helen Frankenthaler's paintings shown in the International Communication Agency/United States Information Agency (USIA) exhibition *Helen Frankenthaler: A Selection of Small Scale Paintings 1949–1977*, as well as a checklist. The 2 1/4 inch transparencies each have a red number written on their original plastic sleeve, which correspond to the numbered checklist. Folder includes an inventory created by the processing archivist with artwork title and date information.

Row: 02, Shelf: 4, CAP3.05

***Frankenthaler: Works on Paper 1949–1984* (Solomon R. Guggenheim Museum, 1985), 1984–1985**

Extent: 302 photographic slides

Physical Details: color

Dimensions: 35mm

Scope and Content

Folder includes slides of works included in the exhibition and publication *Frankenthaler: Works on Paper 1949–1984* (George Braziller, 1984). The slide mounts include artwork title, date, medium, dimension, and identifiers. There are four sets of slides, not all of which are complete. Three of the four sets have numbers on the slide sleeve or slide mount that

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correspond to the exhibition catalogue numbers 1–76. All sets are numbered 1–76 in pencil on the back of the slide mount. Two of the four sets are labeled as "Master Slides." In place of missing slides there are generally placeholders in the form of paper notes containing artwork title, identifier, or provenance information. Folder includes an inventory created by the processing archivist with artwork title and date information.

Row: 02, Shelf: 5, CAP3.06
Row: 02, Shelf: 5, CAP3.08
Row: 02, Shelf: 5, CAP3.07
CAP3OV.01, 1

***Helen Frankenthaler* (Abrams, 1989), 1989**

Extent: 154 photographic slides

Physical Details: color transparency

Dimensions: 5 x 7 inches; 8 x 10 inches; 4 x 5 inches; 2.25 x 2.25 inches; 11 x 14 inches

Extent: 8 photographic slides

Physical Details: color

Dimensions: 35mm

Extent: 2 photographic prints

Physical Details: black and white

Dimensions: 8 x 10 inches

Extent: 1 photographic prints

Physical Details: color

Dimensions: 8 x 10 inches

Scope and Content

Folder includes photographic material of works included in the monograph *Helen Frankenthaler* by John Elderfield, published by Abrams in 1989. It does not contain an image for every reproduction that was published in the monograph, and instead serves as a record of the working process of the book. Reproductions of 88 paintings and 13 works by Frankenthaler of other mediums (works of paper, prints, stage sets, sculptures) are included. The photographic material is generally accompanied by a manila envelope, the label of which includes artwork title, date, medium, dimensions, and provenance, as well as extent of the photographic material. Folder includes an inventory created by the processing archivist with artwork title and date information.

CAP3.09, 1–11
CAP3.10, 1–7
CAP3OV.01, 2

***Helen Frankenthaler: Prints* (National Gallery of Art, Washington, D.C., 1993), 1993, 2005**

Extent: 281 photographic prints

Physical Details: black and white

Dimensions: 8 x 10 inches

Extent: 7 photographic prints

Physical Details: color

Dimensions: 8 x 10 inches

Extent: 148 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches, 4 x 5 inches

Scope and Content

Folder includes photographic material of works included in the exhibition catalogue *Helen Frankenthaler: Prints* by Ruth Fine, which accompanied Frankenthaler's 1993 prints retrospective. Transparencies and photographs have labels with artwork title, date, dimensions, medium, and provenance information, as well as the exhibition catalogue number. There are color transparencies of *May 26, Backwards: Working Proof 3* (1961) [cat. #3], *Brown Moons* (1961) [4], *Sky Frame VI* (1964) [6], *I Need Yellow* (1973) [24], *Savage Breeze* (1974) [28], *Untitled* (1978) [33], *Deep Sun: Working Proof 1* (1982) [44], *Deep Sun: Working Proof 4* (1982) [45], *Divertimento: Working Proof 6* (1983) [47], *Hand-worked Printed Stone I/II* (1984) [55], *Corot's Mark* (1983) [56], *Day One: Trial Proof 4* (1980) [57], *Tribal Sign* (1987) [62], *Study for Yellow Jack* (1987) [64], *Gateway* (1988) [68A and 68B], *Mirabelle* (1985–90) [70], *Madame de Pompadour* (1985–90) [71], and *Freefall: Trial Proof* (1992) [76].

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There are black and white photographs of *May 26, Backwards* (1961) [3], *Brown Moons* (1961) [4], *Sky Frame VI* (1964) [6], *Sky Frame Orbit: Trial Proof 1* (1973) [21], *I Need Yellow* (1973) [24], *Untitled* (1978) [33], *Bay Area Monotype: Tuesday I* (1982) [42], *Deep Sun: Working Proof I* (1982) [44], *Deep Sun: Working Proof 4* (1982) [45], *Divertimento: Working Proof 6* (1983) [47], *Untitled* (1981) [48], *Spring Veil* (1987) [51], *Hand-worked Printed Stone I/I* (1984) [55], *Corot's Mark: Working Proof 3* (1986) [56], *Day One: Trial Proof 4* (1980) [57], *Sudden Snow* (1987) [59], *Tribal Sign* (1987) [62], *Study for Yellow Jack* (1987) [64], *Parets VI* (1987–88) [67], *Gateway* (1988) [68A and 68B], *Mirabelle* (1985–90) [70], *Madame de Pompadour* (1985–90) [71] and *Freefall: Trial Proof* (1992) [76]. There are color photographs of *Deep Sun: Working Proof 1* (1982) [44].

This folder also contains transparencies and photographs sent from Ruth Fine at the National Gallery of Art, which include many of the prints listed above, but also *Earth Slice: Working Proof 10* (1978) [36], *Cameo: Working Proof 2* (1980) [40], and *Hand-worked Printed Stone I/II* (1984) [54].

CAP3.11, 1-8

***Frankenthaler: A Catalogue Raisonné: Prints 1961–1994* (Abrams, 1996), 1996**

Extent: 170 photographic slides

Physical Details: color transparency

Dimensions: 8 x 10 inches, 4 x 5 inches

Extent: 46 photographic prints

Physical Details: black and white

Dimensions: 8 x 10 inches

Extent: 5 photographic slides

Physical Details: color

Dimensions: 35mm

Scope and Content

Folders includes photographic material considered for *Frankenthaler: A Catalogue Raisonné, Prints 1961–1994*. Photographs and transparencies are generally labeled with artwork title, date, catalogue raisonné number, dimensions, and medium. Folder includes an inventory created by the processing archivist with artwork title and date information.

CAP3.12, 1–8

***Frankenthaler: The Woodcuts* (George Braziller, 2002), 2001–2006**

Extent: 213 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches; 8 x 10 inches

Extent: 79 photographic slides

Physical Details: color

Dimensions: 35mm

Extent: 3 photographic prints

Physical Details: color

Dimensions: 8.5 x 11 inches, 5 x 9 inches

Scope and Content

Folders include photographic material for the exhibition catalogue for *Frankenthaler: The Woodcuts*, by Judith Goldman. Photographic material includes various styles of labels, which include woodcut title, edition information, and date. Folder includes an inventory created by the processing archivist with woodcut title and date information.

Row: 02, Shelf: 5, CAP3.13

Row: 02, Shelf: 5, CAP3.14

***Frankenthaler: Paintings on Paper 1949–2002* (Museum of Contemporary Art North Miami, 2003), 2003**

Extent: 80 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches; 5 x 7 inches; 8 x 10 inches

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Extent: 67 photographic slides

Physical Details: color

Dimensions: 35mm

Extent: 7 photographic prints

Physical Details: black and white

Dimensions: 8 x 10 inches

Scope and Content

Folder includes photographic material of works included in the exhibition and publication *Paintings on Paper*. Most reproductions are of Helen Frankenthaler's works on paper, but Frankenthaler's paintings and works by other artists are also included, as they were printed alongside essays in the publication. The other artists include Edgar Degas, Carel Fabritius, Arshile Gorky, Willem de Kooning, Henri Matisse, Kenneth Noland, Jackson Pollock, Rembrandt van Rijn, and James A. M. Whistler. Most of the photographic material includes a white printed label (e.g. HF #1), the numbers of which correspond to the photography list used in exhibition planning. The transparencies and photographs are generally accompanied by a manila envelope, the label of which includes list number, artwork title, identifier, medium, dimensions, provenance, photographer credit, as well as photographic material extent and provenance. There is also one set of slides of the works in the exhibition. Folder includes an inventory created by the processing archivist, which includes artwork title and date information.

Related Materials

The exhibition planning list with corresponding numbers to the material in this folder can be found in Helen Frankenthaler papers, Series 6: Exhibition files.

CAP3.15, 1-8

***Ideas* book (George Braziller), 2005–2010**

Extent: 140 photographic slides

Physical Details: color transparency

Dimensions: 4 x 5 inches

Extent: 4 discs

Physical Details: CD-R

Extent: 97 photographic prints

Physical Details: color

Dimensions: 8.5 x 11 inches

Scope and Content

Folder includes reproductions of the pages and covers of *Ideas Book*, an unpublished book of original works by Helen Frankenthaler, painted in 1978–1979.

Related Materials

See also the *Ideas* book files in the Helen Frankenthaler Papers.

Series 4: Reference Images, 1960s–2006

Extent: 0.4 linear feet

Container Summary: 1 manuscript box

Scope and Content

Series 4: Reference images, 1960s–2006, measuring 0.4 linear feet, contains reference images found in Frankenthaler's New York and Connecticut studios, as well as reference slides of artworks by other artists. Folders of reference images contain artwork and landscapes reproduced on postcards, magazine clippings, photographs, books, and other printed materials. Artwork reproductions are by Paul Cézanne, Gustave Courbet, Edgar Degas, Eugène Delacroix, Piero della Francesca, Henri Fantin-Latour, Édouard Manet, Claude Monet, Pablo Picasso, Nicolas Poussin, Rembrandt van Rijn, Auguste Renoir, Francisco de Zurbarán, and others.

CAP4.01, 1

Slides of works by other artists, 1960s–before 1975

Extent: 123 photographic slides

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Physical Details: color

Dimensions: 35mm

Scope and Content

Folder includes slides from a binder labeled "Slides of works by other artists." The binder is divided into two sections, one for slides used in lectures and one for slides not used. In the first section, "OTHERS (slides used in lectures)", there are slides of works by Willem de Kooning, Richard Diebenkorn, Arshile Gorky, Jasper Johns, Franz Kline, Robert Motherwell, Barnett Newman, Jackson Pollock, Robert Rauschenberg, Mark Rothko, Philip Guston, Frank Stella, Ellsworth Kelly, Morris Louis, and Kenneth Noland. In the second section, "OTHERS (NOT used in lectures)" there are slides of works by Jules Olitski, Reuben Nakian, Dan Flavin, Les Levine, Lyman Kipp, Murray Hochman, Ronald Bladen, Robert Morris, Ad Reinhardt, Donald Judd, Sol Lewitt, Jo Baer, Carl Andre, Jan Brueghel, Francesco di Giorgio, Filippino Lippi, Lorenzo Monaco, Giovanni di Paolo, Luca Giordano, Peter Paul Rubens, Francisco Zurbarán, Antoine Watteau, Achille Deveria, Eugene Delacroix, Paul Cézanne, Georges Seurat, Henri Fantin-Latour, Maurice de Vlaminck, Juan Gris, Liubov Popova, Henri Laurens, and Barbara Hepworth. Slides are from the Whitney Museum of American Art/Sandak Incorporated New York, Portable Gallery Press Inc., and The Norton Simon Museum.

Physical Description

Slides are discolored as a result of their original binder, which was orange in color.

CAP4.01, 2

Reference slides, 1970s–2000s

Extent: 143 photographic slides

Physical Details: color

Dimensions: 35mm

Scope and Content

Folder includes slides of works by various artists, some of whom Helen Frankenthaler referenced in her own work. The artists include Jacopo Bassano, Paul Cézanne, Gustave Courbet, Edgar Degas, Eugène Delacroix, Carel Fabritius, Henri Fantin-Latour, Hiroshige, Hans Hofmann, Édouard Manet, Henri Matisse, Rembrandt van Rijn, Pierre-Auguste Renoir, Titian, Édouard Vuillard, and Francisco de Zurbarán. Also included are slides of reference images and slides of postcards found in Frankenthaler's studio. These slides were likely used for lectures. Additionally there is a set of 25 slides from the National Gallery of Art, Washington D.C., each slide showing a different work from their collection.

CAP4.01, 3–5

Reference images (studio), before 1978–1988

Extent: 39 items

Container Summary: postcards, photographs, catalogue pages, calendar, pamphlet

Physical Details: color

Dimensions: various sizes

Scope and Content

Folder contains postcards, photographs, catalogue pages, and other printed reproductions of artworks by other artists which were used as reference images in Frankenthaler's New York and Connecticut studios. Some reproductions have push-pin holes. Many of the postcards are from friends including Rosamond Bernier, Suzanne Boorsch, John Elderfield, and others. On some of the reproductions the artwork title by Frankenthaler which was influenced by the reproduction is noted, including *Helmet* (1978), *Portrait of Margaretha Trip* (1980), *For E.M.* (1981), *Mediterranean* (1981), *Parrot Jungle* (1981), *Cedar Hill* (1983), *Out of the Dark* (1983), *Spirit of Brighton* (1985), *Piero* (1985), *Birch Walk* (1988), *With Violet* (1988). There is also one image of a Frankenthaler painting, *Middle of the Journey* (1983).

CAP4.01, 6

Reference images (Canal Street studio), 1987–1990

Extent: 15 items

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Container Summary: postcards and photographs

Physical Details: color

Dimensions: various sizes

Scope and Content

Folder includes postcards and photographs used as reference images in Frankenthaler's Canal Street studio in Stamford, Connecticut. Many of the postcards are from friends including Anthony Caro, Myra [Daniels?], Ellen Iseman, Hans Namuth, Phyllis Tuchman, and others. Also found are a handful of notes with painting ideas in Frankenthaler's handwriting

CAP4.01, 7–10

Reference books, 1984–2006

Extent: 4 items

Container Summary: books

Scope and Content

Four books include *The Folding Image: Screens by Western Artists of the Nineteenth and Twentieth Centuries* (Yale University Art Gallery, 1984), a reference to Frankenthaler's *Gateway* screens; *Images of Contentment: John Frederick Kensett and the Connecticut Shore* (The Mattatuck Museum, 2001); *The Tale of Genji: Legends and Paintings* (George Braziller, 2001), a reference to Frankenthaler's woodcuts *Tale of Genji* series; and, *The Book of Clouds* (Sterling Publishing, 2006), a reference to Frankenthaler's woodcut *Book of Clouds* (2007).

[CLOSED] Series 5: Born-Digital and Digital Files, 1990s–2012