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IN MEMORY OF MY FEELINGS

The Museum of Modern Art

To Mr. René d'Harnoncourt Mr. Wilder Green
 Mr. Richard H. Koch Miss Dorothy H. Dudley ✓
 Mr. William S. Lieberman Miss Betsy Jones

From Frances Keech

Date September 21, 1967

Re Exhibition in the Paul J. Sachs Galleries of Drawings done for the O'Hara Memorial Volume, "In Memory of My Feelings," at the time of publication. A copy of Bill Berkson's letter of September 5, 1967 to the 30 contributing artists (listed below) is attached.

| | |
|---------------------|---------------------|
| Nell Blaine | Elaine de Kooning |
| Norman Bluhm | Willem de Kooning |
| Joe Brainard | Lee Krasner |
| John Button | Alfred Leslie |
| Giorgio Cavallon | Roy Lichtenstein |
| Allan d'Arcangelo | Marisol |
| Helen Frankenthaler | Joan Mitchell |
| Jane Freilicher | Robert Motherwell |
| Michael Goldberg | Reuben Nakian |
| Philip Guston | Barnett Newman |
| Grace Hartigan | Claes Oldenburg |
| Al Held | Robert Rauschenberg |
| Jasper Johns | Larry Rivers |
| Mike Kanemitsu | Niki de Ste. Phalle |
| Alex Katz | Jane Wilson |

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Miss Nell Blaine

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated in any context not related to the piece for which it was contributed.

September 5, 1967

(2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be used as a final work of art in itself, but only as a study for the process of making a print.

Miss Nell Blaine
210 Riverside Drive
New York
New York

Dear Nell: I should emphasize that the present edition of 500 numbered copies is not to be reprinted and that only within this

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Harrison

By _____

Date _____ 1967

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Miss Nell Blaine

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

APPROVED:

Bill Berkson

By _____

Date _____ 1967

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Mr. Norman Blum

-3-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the September 5, 1967 which it was contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be treated as a final work of art in itself, but as a lithographic stone, one stage in the process of making a print.

(3) I should emphasize that the present edition of Dear Norman: 25 numbered copies is not to be reprinted and therefore it is probable that only within this edition you will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs, and the printers will all have occasion to handle these originals. It is likely This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special appeal, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Berkson

By _____

Date _____ 1967

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Mr. Norman Blum

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

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By _____

Date _____ 1967

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Mr. Joe Brainard

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated in any context not related to the press for which it was contributed.

(2) It is to be made clear in all cases of exhibition that your original is not to be considered a final work of art in itself, but, made on a lithographic stone, one stage of making a print.

(3) I should emphasize that the present edition of 500 numbered copies is not to be reprinted and therefore it is probable that only within this production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs, and the printers will all have occasion to handle these originals. It is likely this promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Bill Barkson

APPROVER:

By _____

Date _____ 1967

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Mr. Joe Brainard

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing. I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage. In effect, we contribute them outright to the Museum. Best to you; they will be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the Paul J. Sachs Galleries).

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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Mr. John Norton

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any manner not related to the book for which they were contributed.

September 5, 1967

(2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but

Mr. John Norton
28 East 2 Street
New York
New York 10003

made as a lithographic stone, and rough process of making a print.

and emphasize that the present edition of 2,000 numbered copies is not to be regarded as,

Dear John: therefore, it is probable that only within this edition will several prints of your drawings exist.

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feeling. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Bill Norton

By _____

Date _____ 1967

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Mr. Giorgio Cavallon

-3-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated as reproduced in any context not related to the poem for which it was contributed.

September 5, 1967

(2) It is to be made clear in all cases of exhibition that your original is not to be treated as a final work of art in itself, but, like the marks on a lithographic stone, one stage in the process of making a print.

Mr. Giorgio Cavallon
176 East 95 Street
New York
New York 10028

Dear Giorgio:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Barham

By _____

Date _____ 1967

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Mr. Giorgio Cavallon

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
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- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
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All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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Mr. David H. Burton
 Mr. William S. Lieberman
 Mr. Richard H. Cook
 Mr. Gray Williams
 Mr. Allan D'Archangelo
 Mr. Walter Green
 Miss Betty Jones

-2- September 5, 1967

I want to make certain things clear to you about this:
 (1) Your original drawing on the plastic material will
 without your express permission be created
 or reproduced in any context not related to the
 poem for which it was contributed.

Mr. Allan D'Archangelo
 127 Columbus Avenue
 New York
 New York 10028

Dear Allan:

You will be happy to know that we are now going into pro-
 duction with the illustrated volume of Frank O'Hara's poems
In Memory of My Feelings. In a few weeks you will receive
 your final proofs.

This promises to be an extremely beautiful volume, and I thank
 you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the
 Paul J. Sachs Galleries of the Museum at the time of the book's
 publication) which I will direct and which will hopefully in-
 clude all the original drawings done especially for the book,
 plus some few portraits of Frank and some of his past collabor-
 ations with painters. I mentioned to you before that any work
 that you did for the book would be returned to you as your own
 property. In view of the extraordinary works we have received
 for the book and all our hopes of making this venture as perfect
 a homage to Frank as possible, I would like to make a special
 plea, on behalf of the Museum, regarding these drawings: i.e.,
 it seems fitting that all the drawings (even some that may not
 be used in the book but which were done on the special plastic
 material we sent you) should enter into the Illustrated Book
 Collection of the Department of Drawings and Prints of The
 Museum of Modern Art. Therefore, I am asking you to reconsider
 my earlier statement that your work would be returned to you,
 and, in effect, to contribute that work outright to the Museum.
 Your work would be kept in the collection along with draw-
 ings done especially in homage to Frank O'Hara. (Only works
 in the collection of The Museum of Modern Art may be exhibited
 in the Paul J. Sachs Galleries).

Sincerely,
 (Signature)

Bill Jackson

By _____
 Date _____ 1967

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Mr. René d'Harnoncourt
 Mr. William S. Lieberman
 Mr. Richard H. Koch
 Mr. Gray Williams
 Mr. Allan D'Archangelo
 Mr. Wilder Green
 Miss Betsy Jones

-2-

September 5, 1967

Intraoffice memo certain things clear to you about this:

I want to make certain things clear to you about this:

Filed: In Memory of My Feelings/O'Hara

(1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you, as then outright to the Museum. Your work would be kept in the collection along with drawings, especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. APPROVED: Levine).

Bill Berkson

By _____

Date _____ 1967

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bc: Mr. René d'Harnoncourt
 Mr. Williams S. Lieberman
 Mr. Richard H. Koch
 Mr. Gray Williams
 Miss Dorothy H. Dudley
 Mr. Wilder Green
 Miss Betsy Jones

-2- September 5, 1967

Intraoffice make certain things clear to you about this:

Filed: In Memory of My Feelings/O'Hara
 September 5, 1967
 without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

Miss Helen Frankenthaler
 631 Commercial Street
 Provincetown
 Massachusetts

Dear Helen:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems, In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

RB:fk

Bill Berkson

By _____

Date _____ 1967

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Miss Helen Frankenthaler -2- September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surfaces in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Memorial Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Sincerely,

Bill Berkson

BB:fk

APPROVED:
 By _____
 Date _____ 1967

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| | MoMA Exhs. | 846.2 |

Miss Jane Freilicher

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will ^{not} be reproduced without your express permission in any context not related to the poem for which it was contributed.

(2) It is to be made clear in all cases of exhibition that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage in the process of making a print.

Dear Jane:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Jackson

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Jane Freilicher

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Michael Goldberg

-3-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will ~~not~~ ^{be} treated as your express permission to be treated in any context not related to the poem for which it was contributed.

September 5, 1967

Mr. Michael Goldberg
222 Bowery
New York
New York 10012

Dear Mike:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Bill Beckson

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Michael Goldberg

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

September 5, 1967

Mr. Philip Guston
Box 660
Woodstock
New York

Dear Philip:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Philip Guston

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By 1 _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Grace Hartigan

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will be treated as reproductions of your original drawings. They will not be reproduced in any context not related to the poem for which they were contributed.

Miss Grace Hartigan made clear in all cases of exhibition that your originals are not to be exhibited as final works of art in themselves, but, like the marks on a lithographic stone, are steps in the process of making a print.

Dear Grace:

(2) You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

(3) This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Sincerely,

APPROVED:

Bill Jackson

By _____
Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Grace Hartigan

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing. I mentioned to you before that any work that you did for the book would be returned to you as your own. I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage. Best to you, Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Al Held

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will be treated as your express permission be treated or reproduced in any context not related to the poem for which they were contributed.

Mr. Al Held, to be made clear in all cases of exhibition 182 Fifth Avenue New York, New York 10010 considered final works of art in themselves, but, the marks on a lithographic stone, one stage of the process of making a print.

Dear Al:

(2) I should emphasize that the present edition of You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

(3) In the process of printing the designs, our hope This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so. It is likely

that certain technical and necessary markings will We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book the Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Sincerely,

Bill Burden

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Al Held -2- September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil. All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing. I mentioned to you before that any work that you did for the book would be returned to you as your own. I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage. Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Jasper Johns -3- September 7, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated in any context not related to the poem for which they were contributed.

September 5, 1967

(2) It is to be made clear in all cases of exhibition that your originals are not to be final works of art in themselves, but like the marks on a lithographic stone, are stages in the process of making a print.

Dear Jasper:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Harrison

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Jasper Johns -2- September 7, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,
Sincerely,
in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Berkson

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Mike Kanemitsu

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated September 5, 1967 used in any context not related to the poem for which it was contributed.

(2) It is to be made clear in all cases of exhibition Mr. Mike Kanemitsu that your original is not to be c/o Honolulu Academy of Arts work of art in itself, but, 900 South Beretania Street a lithographic stone, one stage Honolulu of the process of making a print. Hawaii 96814

(3) I should emphasize that the present edition of Dear Mike: 500 numbered copies is not to be reprinted and therefore it is probable that only within this

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

and the printers will all have occasion to handle these originals. It is likely This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Harkness

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Mike Kanemitsu

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Alex Katz

-3-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will **September 5, 1967** about your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

Mr. Alex Katz to be made clear in all cases of exhibition Lincolnville reproduction that your original is not to be Maine considered a final work of art in itself, but, like the marks on a lithographic stone, are stage Dear Alex: of the process of making a print.

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs. All actual prints of your drawing exist.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so. will all have co- mission to handle these originals. It is likely We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Sincerely,

Bill Sackman

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Alex Katz

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Noel d'Harnoncourt
 Mr. William S. Lieberman
 Mr. Richard H. Cook
 Mrs. Elaine de Kooning -2- September 5, 1967
 Miss Dorothy H. Dudley
 Mr. Wilder Green
 Miss Nancy Jones

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will September 5, 1967 must have your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

Mrs. Elaine de Kooning is clear in all cases of exhibition 827 Broadway reproduction that your original is not to be New York considered a final work of art in itself, but, New York 10003 the marks on a lithographic stone, one stage of the process of making a print.

Dear Elaine:

(2) I should emphasize that the present edition of You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

(3) In the process of printing the designer, our promise This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Sincerely,
 Bill Sautman
 Bill Sautman

By _____

Date _____ 1967

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|---------------------------------------|-------------|----------------|
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| | MoMA Exhs. | 846.2 |

cc: Mr. René d'Harnoncourt
 Mr. Williams S. Lieberman
 Mr. Richard H. Koch
 Mr. Gray Williams
 Mrs. Elaine de Kooning -2- September 5, 1967
 Mrs. Dorothy N. Dudley
 Mr. Wilder Green
 Miss Betsy Jones

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.

- Dear Bill:
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
 - (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you, and I hope your work would be returned to you, and, in your work would be kept in the collection along with

Sincerely,
 other artists as a special portfolio of drawings done especially in homage to O'Hara.

(Only works in the collection of the Museum of Modern Art may be exhibited in the René J. Seckis Galleries).

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

cc: Mr. René d'Harnoncourt
 Mr. Williams S. Lieberman
 Mr. Richard H. Koch
 Mr. Gray Williams
 Miss Dorothy H. Dudley
 Mr. Wilder Green
 Miss Betsy Jones

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material September 5, 1967 about your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

Mr. Willem de Kooning clear in all cases of exhibition Accabonac Road that your originals are not to be Springs moved final works of art in themselves, but, East Hampton, L. I. on a lithographic stone, one stage of the process of making a print.

Dear Bill:

(2) I should emphasize that the present edition of You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems, In Memory of My Feelings. In a few weeks you will receive your final proofs.

(3) In the process of printing the designer, our pro- This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with the works by other artists as a special portfolio of drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

BB:fk

Bill Harrison

By _____
 Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Willem de Kooning -2- September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawings exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surfaces in light pencil.

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I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Memorial Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

APPROVED:

BB:fk

Bill Berkson

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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Miss Lee Krasner

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never undergo your express permission be treated
September 5, 1967
and in any context not related to the
page for which it was contributed.

(2) It is to be held clear in all cases of exhibition
Miss Lee Krasner
180 East 79 Street
New York
New York 10021
your original do not to be
a final work of art in itself, but,
a lithographic stone, the stage
process of making a print.

Dear Lee: I would appreciate your the present edition of
the book. I hope it will be successful and
You will be happy to know that we are now going into pro-
duction with the illustrated volume of Frank O'Hara's poems
In Memory of My Feelings. In a few weeks you will receive
your final proofs.

This promises to be an extremely beautiful volume, and I thank
you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the
Paul J. Sachs Galleries of the Museum at the time of the book's
publication) which I will direct and which will hopefully in-
clude all the original drawings done especially for the book,
plus some few portraits of Frank and some of his past collabora-
tions with painters. I mentioned to you before that any work
that you did for the book would be returned to you as your own
property. In view of the extraordinary works we have received
for the book and all our hopes of making this venture as perfect
a homage to Frank as possible, I would like to make a special
plea, on behalf of the Museum, regarding these drawings: i.e.,
it seems fitting that all the drawings (even some that may not
be used in the book but which were done on the special plastic
material we sent you) should enter into the Illustrated Book
Collection of the Department of Drawings and Prints of The
Museum of Modern Art. Therefore, I am asking you to reconsider
my earlier statement that your work would be returned to you,
and, in effect, to contribute that work outright to the Museum.
Your work would be kept in the collection along with draw-
ings done especially in homage to Frank O'Hara. (Only works
in the collection of The Museum of Modern Art may be exhibited
in the Paul J. Sachs Galleries).

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Mr. Roy Lichtenstein

-2-

September 3, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will ~~not~~ ^{be} ~~used~~ ^{used} without your express permission. ~~be~~ ^{be} ~~used~~ ^{used} ~~in~~ ⁱⁿ ~~any~~ ^{any} ~~way~~ ^{way} ~~that~~ ^{that} ~~may~~ ^{may} ~~be~~ ^{be} ~~related~~ ^{related} ~~to~~ ^{to} ~~the~~ ^{the} ~~press~~ ^{press} ~~for~~ ^{for} ~~what~~ ^{what} ~~they~~ ^{they} ~~were~~ ^{were} ~~contributed~~ ^{contributed}.

(2) It is to be made clear in all cases of exhibition ~~that~~ ^{that} ~~your~~ ^{your} ~~originals~~ ^{originals} ~~are~~ ^{are} ~~not~~ ^{not} ~~to~~ ^{to} ~~be~~ ^{be} ~~used~~ ^{used} ~~as~~ ^{as} ~~works~~ ^{works} ~~of~~ ^{of} ~~art~~ ^{of} ~~in~~ ⁱⁿ ~~themselves~~ ^{themselves}, ~~but~~ ^{but}, ~~as~~ ^{as} ~~the~~ ^{the} ~~basis~~ ^{basis} ~~for~~ ^{for} ~~a~~ ^a ~~lithographic~~ ^{lithographic} ~~process~~ ^{process}, ~~and~~ ^{and} ~~each~~ ^{each} ~~copy~~ ^{copy} ~~is~~ ^{is} ~~to~~ ^{to} ~~be~~ ^{be} ~~made~~ ^{made} ~~by~~ ^{by} ~~the~~ ^{the} ~~process~~ ^{process} ~~of~~ ^{of} ~~making~~ ^{making} ~~a~~ ^a ~~print~~ ^{print}.

Dear Roy:

I should emphasize that the present edition of ~~the~~ ^{the} ~~book~~ ^{book} ~~is~~ ^{is} ~~not~~ ^{not} ~~to~~ ^{to} ~~be~~ ^{be} ~~reprinted~~ ^{reprinted} ~~and~~ ^{and}, ~~but~~ ^{but} ~~that~~ ^{that} ~~we~~ ^{we} ~~are~~ ^{are} ~~now~~ ^{now} ~~going~~ ^{going} ~~into~~ ^{into} ~~production~~ ^{production} ~~with~~ ^{with} ~~the~~ ^{the} ~~illustrated~~ ^{illustrated} ~~volume~~ ^{volume} ~~of~~ ^{of} ~~Frank~~ ^{of} ~~O'Hara's~~ ^{Frank O'Hara's} ~~poems~~ ^{poems} ~~in~~ ⁱⁿ ~~memory~~ ^{memory} ~~of~~ ^{of} ~~my~~ ^{of} ~~feelings~~ ^{my feelings}. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Sweeney

By _____

Date _____

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Mr. Roy Lichtenstein

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,
Sincerely,
Sachs Galleries.

APPROVED:

Bill Berkson

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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Miss Marisol Escobar

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will, without your express permission, be treated as a final work of art in itself, but not be reproduced in any context not related to the poem for which it was contributed.

(2) It should be made clear in all cases of exhibition that your original is not to be used as a final work of art in itself, but as the marks on a lithographic stone, one stage in the process of making a print.

Dear Marisol:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Barkan

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Harisol Escobar

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Joan Mitchell
 Mr. Richard...
 Mr. Gray Williams
 Miss Dorothy M. Dudley
 -3- September 3, 1967

(1) Your original drawing on the plastic material will
 September 5, 1967
 your express permission be treated
 in my contact not related to the
 poem for which it was contributed.

Miss Joan Mitchell
 10, rue Frenicourt
 Paris 15
 France

Dear Joan:

You will be happy to know that we are now going into pro-
 duction with the illustrated volume of Frank O'Hara's poems
In Memory of My Feelings. In a few weeks you will receive
 your final proofs.

This promises to be an extremely beautiful volume, and I thank
 you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the
 Paul J. Sachs Galleries of the Museum at the time of the book's
 publication) which I will direct and which will hopefully in-
 clude all the original drawings done especially for the book,
 plus some few portraits of Frank and some of his past collabor-
 ations with painters. I mentioned to you before that any work
 that you did for the book would be returned to you as your own
 property. In view of the extraordinary works we have received
 for the book and all our hopes of making this venture as perfect
 a homage to Frank as possible, I would like to make a special
 plea, on behalf of the Museum, regarding these drawings: i.e.,
 it seems fitting that all the drawings (even some that may not
 be used in the book but which were done on the special plastic
 material we sent you) should enter into the Illustrated Book
 Collection of the Department of Drawings and Prints of The
 Museum of Modern Art. Therefore, I am asking you to reconsider
 my earlier statement that your work would be returned to you,
 and, in effect, to contribute that work outright to the Museum.
 Your work would be kept in the collection along with draw-
 ings done especially in homage to Frank O'Hara. (Only works
 in the collection of The Museum of Modern Art may be exhibited
 in the Paul J. Sachs Galleries).

...my earlier state-
 ment that your work would be returned to you and, in
 effect, to contribute that work outright to the Museum.
 Your work would be kept in the collection along with
 drawings done especially in homage to Frank O'Hara.
 Only works in the collection of The Museum of Modern Art
 may be exhibited in the Paul J. Sachs Galleries.

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Mr. René d'Harnoncourt
 Mr. William S. Lieberman
Miss Joan Mitchell
 Mr. Richard H. Koch
 Mr. Gray Williams
 Miss Dorothy H. Dudley
 Mr. Wilder Green
 Miss Betsy Jones

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

September 5, 1967

(2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.

Mr. Robert Rauschenberg
 631 Commercial Street
 Provincetown
 Massachusetts

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.

Dear Mr. Rauschenberg:

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

This promises to be an extremely beautiful volume, and

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is,

would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should re-

iterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage, which were done on the special plastic material we sent you) should enter into the

Best to you, Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. There-

Sincerely,
 I am asking you to reconsider my earlier statement that your work would be returned to you and, in effect, to contribute that work to the Museum.

Your work would be kept in the collection along with the works by other artists as a special portfolio of drawings done especially in honor of Frank O'Hara.

Only works in the collection of The Museum of Modern Art are exhibited in the Paul J. Date Gallery 1967

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bc: Mr. René d'Harnoncourt
Mr. William S. Lieberman
Mr. Richard H. Koch
Mr. Gray Williams
Miss Dorothy H. Dudley
Mr. Wilder Green
Miss Betsy Jones

September 5, 1967

Mr. Robert Motherwell
631 Commercial Street
Provincetown
Massachusetts

Dear Bob:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems, In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I wrote you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with the works by other artists as a special portfolio of drawings done especially in homage to Frank O'Hara. Only works in the collection of The Museum of Modern Art are exhibited in the Paul J. Sachs Galleries.)

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Robert Motherwell -2- September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Memorial Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

APPROVED.

Bill Berkson

By _____

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Reuben Nakian

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will **September 5, 1967** about your express permission be created or reproduced in any context not related to the poem for which it was contributed.

Mr. Reuben Nakian be made clear in all cases of exhibition 15 Cedar Heights Road that your original is not to be Stamford considered a final work of art in itself, but, Connecticut the work on a lithographic stone, one stage of the process of making a print.

Dear Reuben:

(2) I should emphasize that the present edition of You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

(3) In the process of printing the designer, our art- This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so. It is likely that certain technical and necessary markings will

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Sincerely,

Bill Harrison

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Ruben Hakian

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Barnett Newman

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawing on the plastic material will **September 5, 1967** without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.

Mr. Barnett Newman's made clear in all cases of exhibition **881 Seventh Avenue** that your original is not to be **New York** considered a final work of art in itself, but, **New York 10019** he made on a lithographic stone, and scope of the process of making a print.

Dear Barnett:

(3) I should emphasize that the present edition of You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

(4) In the process of printing the designer, our pro- This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so. It is likely that certain technical and necessary workings will We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your work would be returned to you, and, in effect, to contribute that work outright to the Museum. Your work would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

Sincerely,

Bill Jackson

APPROVED:

By _____

Date _____ 1967

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|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Barnett Newman

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

September 5, 1967

Mr. Claes Oldenburg
404 East 14 Street
New York
New York 10003

Dear Claes:

You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Claes Oldenburg

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Robert Rauschenberg

-2-

September 5, 1967

I want to make certain things clear to you about this:

September 5, 1967
 Original drawings on the plastic material will
 not without your express permission be treated
 or reproduced in any context not related to the
 poem for which they were contributed.

Mr. Robert Rauschenberg
 381 Lafayette Street
 New York
 New York 10003

Dear Bob:

You will be happy to know that we are now going into pro-
 duction with the illustrated volume of Frank O'Hara's poems
In Memory of My Feelings. In a few weeks you will receive
 your final proofs.

This promises to be an extremely beautiful volume, and I thank
 you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the
 Paul J. Sachs Galleries of the Museum at the time of the book's
 publication) which I will direct and which will hopefully in-
 clude all the original drawings done especially for the book,
 plus some few portraits of Frank and some of his past collabor-
 ations with painters. I mentioned to you before that any work
 that you did for the book would be returned to you as your own
 property. In view of the extraordinary works we have received
 for the book and all our hopes of making this venture as perfect
 a homage to Frank as possible, I would like to make a special
 plea, on behalf of the Museum, regarding these drawings: i.e.,
 it seems fitting that all the drawings (even some that may not
 be used in the book but which were done on the special plastic
 material we sent you) should enter into the Illustrated Book
 Collection of the Department of Drawings and Prints of The
 Museum of Modern Art. Therefore, I am asking you to reconsider
 my earlier statement that your works would be returned to you,
 and, in effect, to contribute them outright to the Museum.
 Your works would be kept in the collection along with draw-
 ings done especially in homage to Frank O'Hara. (Only works
 in the collection of The Museum of Modern Art may be exhibited
 in the Paul J. Sachs Galleries).

Sincerely,

Bill Barba

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Robert Rauschenberg

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.

(2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.

(3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.

(4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By 1 _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Larry Rivers

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be treated
 September 5, 1967
 drawn in any manner not related to the work for which they were contributed.

(2) It is to be made clear in all cases of exhibition Mr. Larry Rivers that your originals are not to be 92 Little Plains Road Southhampton, L. I. New York made on a lithographic stone in the process of making a print.

Dear Larry: should emphasize that the present edition of 2,500 numbered copies is not to be registered and, You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPENDIX

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Larry Rivers

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Lee Krasner

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawing on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which it was contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your original is not to be considered a final work of art in itself, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and therefore it is probable that only within this edition will actual prints of your drawing exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,
Sincerely,

APPROVED:

Bill Berkson

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Alfred Leslie -2- September 5, 1967

I want to take certain things clear to you about this:

(1) Your original drawings on the plastic material will never without your express permission be traced in any context not related to the work for which they were contributed.

(2) It is to be made clear in all cases of exhibition that your originals are not to be final works of art in themselves, but the marks on a lithographic stone, over steps process of making a print.

Dear Alfred: I emphasize that the present edition of 2,500 numbered copies is not to be reprinted. You will be happy to know that we are now going into production with the illustrated volume of Frank O'Hara's poems In Memory of My Feelings. In a few weeks you will receive your final proofs.

This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

APPROVED:

Bill Berkey

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Mr. Alfred Leslie -2- September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

APPROVED:

Bill Berkson

By 1 _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Niki de Sta. Phalle

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will
 September 5, 1967
 without your express permission be treated
 as reproduced in any context not related to the
 poem for which they were contributed.

Miss Niki de Sta. Phalle
 Soisy Ecole
 Seine & Oise
 France

It is to be made clear in all cases of exhibition
 that your originals are not to be
 treated as final works of art in themselves, but
 as marks on a lithographic stone, one stage
 of the process of making a print.

Dear Niki: I should emphasize that the present edition of
 200 numbered copies is not to be reprinted and,
 You will be happy to know that we are now going into pro-
 duction with the illustrated volume of Frank O'Hara's poems
In Memory of My Feelings. In a few weeks you will receive
 your final proofs.

This promises to be an extremely beautiful volume, and I thank
 you for all you have done to make it so.

We are planning an exhibition (possibly to be held in the
 Paul J. Sachs Galleries of the Museum at the time of the book's
 publication) which I will direct and which will hopefully in-
 clude all the original drawings done especially for the book,
 plus some few portraits of Frank and some of his past collabor-
 ations with painters. I mentioned to you before that any work
 that you did for the book would be returned to you as your own
 property. In view of the extraordinary works we have received
 for the book and all our hopes of making this venture as perfect
 a homage to Frank as possible, I would like to make a special
 plea, on behalf of the Museum, regarding these drawings: i.e.,
 it seems fitting that all the drawings (even some that may not
 be used in the book but which were done on the special plastic
 material we sent you) should enter into the Illustrated Book
 Collection of the Department of Drawings and Prints of The
 Museum of Modern Art. Therefore, I am asking you to reconsider
 my earlier statement that your works would be returned to you,
 and, in effect, to contribute them outright to the Museum.
 Your works would be kept in the collection along with draw-
 ings done especially in homage to Frank O'Hara. (Only works
 in the collection of The Museum of Modern Art may be exhibited
 in the Paul J. Sachs Galleries).

APPROVED:

Bill Sarrison

By _____

Date _____ 1967

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Jane Wilson

-2-

September 5, 1967

I want to make certain things clear to you about this:

(1) Your original drawings on the plastic material will **September 5, 1967** not your express permission be treated or reproduced in any context not related to the poem for which they were contributed.

Miss Jane Wilson be made clear in all cases of exhibition 317 East 10 Street New York New York 10009 that your originals are not to be considered final works of art in themselves, but, as marks on a lithographic stone, and stage of the process of making a print.

Dear Jane:

(2) I should emphasize that the present edition of In Memory of My Feelings. In a few weeks you will receive your final proofs.

(3) In the process of printing the Designer, our proof This promises to be an extremely beautiful volume, and I thank you for all you have done to make it so. It is likely that certain technical and necessary markings will

We are planning an exhibition (possibly to be held in the Paul J. Sachs Galleries of the Museum at the time of the book's publication) which I will direct and which will hopefully include all the original drawings done especially for the book, plus some few portraits of Frank and some of his past collaborations with painters. I mentioned to you before that any work that you did for the book would be returned to you as your own property. In view of the extraordinary works we have received for the book and all our hopes of making this venture as perfect a homage to Frank as possible, I would like to make a special plea, on behalf of the Museum, regarding these drawings: i.e., it seems fitting that all the drawings (even some that may not be used in the book but which were done on the special plastic material we sent you) should enter into the Illustrated Book Collection of the Department of Drawings and Prints of The Museum of Modern Art. Therefore, I am asking you to reconsider my earlier statement that your works would be returned to you, and, in effect, to contribute them outright to the Museum. Your works would be kept in the collection along with drawings done especially in homage to Frank O'Hara. (Only works in the collection of The Museum of Modern Art may be exhibited in the Paul J. Sachs Galleries).

ATTACHED

BY

DATE

1967

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Miss Jana Wilson

-2-

September 5, 1967

I want to make certain things clear to you about this:

- (1) Your original drawings on the plastic material will never without your express permission be treated or reproduced in any context not related to the poem for which they were contributed.
- (2) It is to be made clear in all cases of exhibition or reproduction that your originals are not to be considered final works of art in themselves, but, like the marks on a lithographic stone, one stage of the process of making a print.
- (3) I should emphasize that the present edition of 2,500 numbered copies is not to be reprinted and, therefore, it is probable that only within this edition will actual prints of your drawings exist.
- (4) In the process of printing the designer, our production staff, and the printers will all have occasion to handle these originals. It is likely that certain technical and necessary markings will be made on the surface in light pencil.

All told I think you will see that the original work really becomes more of a document in the end (and this is how the Museum will consider it in acquiring it) than an isolated finished drawing.

I very much hope this will be acceptable to you. If it is, would you make it official by signing on the line below, retaining one copy of this letter for your records, and returning the other to us. If you have any questions or problems, please contact me as soon as possible. I feel I should reiterate that there is no question of the Museum's making any profit on the book or on the drawings; all profit goes to the Frank O'Hara Fund (for grants-in-aid to young poets).

Again and again I want to thank you for your cooperation throughout. I think we will all be very moved when we see the final display of this homage.

Best to you,

Sincerely,

Bill Berkson

APPROVED:

By _____

Date _____ 1967

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| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | MoMA Exhs. | 846.2 |

Exh —

The Museum of Modern Art

To Wilder Green, Mrs. Elizabeth Shaw, Don Dean, Miss Dorothy Dudley,
Mrs. Emily Stone and Mrs. Sarah Hoge
From Peter Bunnell, Donald J. ...

Exh. 846

The Museum of Modern Art

To Dorothy Dudley

From Riva Castleman

Date Nov. 16, 1967

Re TR 2183

The Jasper Johns print "Skin with O'Hara Poem" has been lent by the artist for the O'Hara "In Memory of My Feelings" exhibit in the Sachs Galleries. He has agreed that we may exhibit the work as the Museum's copy since everything in the exhibition is from the collections. Our copy of this print is in a C/E show. The print may be examined in Andrew Olah's shop.

\$500

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| | MoMA Exhs. | 846.2 |

Exh —

The Museum of Modern Art

To Wilder Green, Mrs. Elizabeth Shaw, Don Dean, Miss Dorothy Dudley,
Mrs. Emily Stone and Mrs. Sarah Hoge

From Paton Russell

846

mc- O'HARA
CC: Miss Castleman
Mr. Dean
Mr. Green
Mr. Lieberman

The Museum of Modern Art

To Bill Farnie

From Dorothy H. Dudley

Date September 5, 1968

Re Dismantling O'Hara Exhibition in Sachs Galleries

This will confirm arrangements for two, or three, if necessary, custodians to dismantle the O'Hara Exhibition beginning at 7:30 A. M., Tuesday, September 10. All works including the photo panels should be taken to the Print Room.

Project Order No. 778 will cover your overtime.

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Exh —

The Museum of Modern Art

To Wilder Green, Mrs. Elizabeth Shaw, Don Dean, Miss Dorothy Dudley,
Mrs. Emily Stone and Mrs. Sarah Hoge
From Peter Bunnell, Bernard ...

QUGO M.C. - O'HARA

The Museum of Modern Art

To Dorothy H. Dudley
From Riva Castleman
Date September 4, 1968
Re Dismantling of O'Hara Show
CC: Bill Farnie
Donald Dean
William S. Lieberman

Would you please have the O'Hara show dismantled on September 10. All works including the photo panels should be taken to the print room.

7.30 A.M. Tues Sept 10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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|---------------------------------------|-------------|----------------|
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| | MoMA Exhs. | 846.2 |

Exh —

The Museum of Modern Art

To Wilder Green, Mrs. Elizabeth Shaw, Don Dean, Miss Dorothy Dudley,
Mrs. Emily Stone and Mrs. Sarah Hoge
From Peter Bunnell, Department of Photography

Date 12.29.67

Re Ben Schultz Memorial Collection Exhibition

The current exhibition in the Edward Steichen Center galleries
"Photographs by Ray K. Metzker" will close on Wednesday, January
31st. It will be taken down and the gallery prepared during
the remainder of that week, and the first of the week following.

On Thursday, February 8th a new exhibition of approximately 40
photographs will open entitled, "The Ben Schultz Memorial Collection."
A reception will be held in the Trustee's Room from 6:15 to 8 P.M.
for about 75 invited guests on the evening of February 8th.

} mc?

Charges for this exhibition to be made against the Steichen
Gallery budget.