



Smithsonian

Archives of American Art

A Finding Aid to the James Brooks and Charlotte Park Papers, 1909-2010, bulk 1930-2010, in the Archives of American Art

Catherine S. Gaines

2015 May 14

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

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Collection Overview

| | |
|--------------------|--|
| Repository: | Archives of American Art |
| Title: | James Brooks and Charlotte Park papers |
| Date: | 1909-2010 (bulk 1930-2010) |
| Identifier: | AAA.broojame |
| Creator: | Brooks, James, 1906-1992 |
| Extent: | 20.1 Linear feet |
| Language: | The collection is in English. |
| Summary: | <p>The papers of Abstract Expressionist painters James Brooks and Charlotte Park measure 18.7 linear feet and are dated 1909-2010, bulk 1930-2010. Correspondence, subject files, personal business records, printed material, and a sound recording document his painting career, interests, professional and personal activities. Also found are biographical materials, interviews, writings, and art work. The collection also includes papers of his wife, Abstract Expressionist painter Charlotte Park, regarding her painting career, personal life, activities as executor of James Brooks' estate, and some material concerning the James Brooks and Charlotte Park Brooks Foundation. There is a 1.4 linear foot addition to this collection donated in 2017 that includes 58 "week-at-a-glance" appointment books, three journals and one address/ telephone book of Charlotte Park; a hand written chronology with significant dates and notes; postcards and exhibition announcements sent to Charlotte and James; doodles; and a sketch, possibly by Don Kingman.</p> |

Administrative Information

Acquisition Information

The majority of the collection was donated in 2013 by the James Brooks and Charlotte Brooks Foundation and an additional 1.4 linear feet donated 2017 by the Foundation. In 1979 James Brooks donated most of the material lent for microfilming in 1969.

Separated Materials

Correspondence, interview transcripts, photographs, and printed material were loaned by James Brooks for microfilming in 1969 (reel N69-132). With the exception of an address book, a scrapbook, and a few photographs, Brooks donated almost all of the loan in 1979.

Related Materials

Also among the Archives of American Art's holdings are letters from James Brooks and Sean Scully, 1980-1989 addressed to Theodora ["Teddy"] S. Greenbaum, and an oral history interview with James Brooks conducted by Dorothy Seckler, 1965 June 10 and June 12.

Available Formats

Portions of this collection are available on 35 mm microfilm reels N69-132 and 292-293 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

Portions of the collection received varying levels of processing after donation. The collection was partially microfilmed in the order in which it was received, except for the last donation from the James Brooks and Charlotte Park Brooks Foundation, which was not microfilmed. All previously filmed and unfiled portions were merged, processed to a minimal level and a finding aid prepared in 2015 by Catherine S. Gaines. A small addition received in 2017 is unprocessed.

Preferred Citation

James Brooks and Charlotte Park papers, 1909-2010, bulk 1930-2010. Archives of American Art, Smithsonian Institution.

Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact References Services for more information.

Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

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Biographical / Historical

James Brooks (1906-1992) and Charlotte Park (1919-2010) were Abstract Expressionist painters in East Hampton, N.Y. A native of St. Louis, Missouri, Brooks spent his childhood in Colorado, Oklahoma, Illinois, and Texas. He began drawing as a young boy, finding inspiration in magazine illustrations and comic strips. Before moving to New York City in 1926, he studied at Southern Methodist University (1923-1924) and at the Dallas Art Institute.

In New York, Brooks studied illustration at the Grand Central Art School. After exposure to museums led him to differentiate between illustration and fine art, Brooks enrolled at Art Students League. During this period he supported himself by doing lettering for magazine advertisements. From 1936-1942 he participated in the WPA Federal Art Project, executing murals at Woodside Library, Queens, New York (destroyed); the Post Office, Little Falls, New Jersey; and his famous *Flight* at LaGuardia Airport's Marine Air Terminal (painted over in the 1950s and restored in 1980).

During World War II Brooks served in the United States Army as an art correspondent in Cairo. When at the Office of Special Services, Washington, DC, he met Charlotte Park who worked there as a graphic artist and

later became his wife. The couple moved to New York City in 1945 and married in 1947. Brooks resumed friendships with artists he knew from the WPA including Philip Guston, Bradley Walker Tomlin, and Jackson Pollock. Brooks and Park were especially close with Pollock and Lee Krasner; after they moved to Long Island, Brooks and Park, soon followed, first to Montauk and later to the Springs, East Hampton, New York.

By the late 1940s, Brooks had turned away from figural painting in the social realist style and moved toward abstraction. In the early 1950s, he was experimenting with enamel, gouache, and diluted oil paints, staining various grounds in ways that produced interesting shapes, adding spontaneous splashes of color over which he painted more deliberately. In the 1960s he switched to acrylics, leading to wider use of color and broader strokes.

Peridot Gallery presented Brooks' first solo exhibition in 1949. He helped organize and participated in the famous *Ninth Street Show* of 1951, earning critical acclaim. This assured him a place in two of the Museum of Modern Art's most important exhibitions of the period, *Twelve Americans* (1956) and *New American Painting* (1958). He showed at the Stable Gallery, Kootz Gallery, Martha Jackson Gallery and others. During his lifetime Brooks enjoyed five traveling retrospective exhibitions.

Prizes and awards included Carnegie Institute's *Pittsburgh International Exhibition* 5th prize for painting (1952), The Art Institute of Chicago's *62nd American Exhibition* Logan Medal and Prize for Painting (1957) and *64th American Exhibition* Harris Prize (1961), The National Arts Club Medal (1985), and a citation of appreciation for *Flight* from The North Beach Club Marine Air Terminal, LaGuardia Airport (1986).

Brooks taught for nearly three decades: drawing at Columbia University (1947-1948) and lettering at Pratt Institute (1948-1955); was a visiting critic, Yale University (1955-1960), University of Pennsylvania (1971-1972), and Cooper Union (1975); and served on the Queens College faculty (1966-1969). In addition, he was an artist-in-residence at The American Academy in Rome (1963), the recipient of a Guggenheim Fellowship (1969), and a National Endowment for the Humanities Grant (1973).

Brooks developed Alzheimer's disease around 1985 and died in East Hampton, New York in 1992.

Charlotte Park graduated from the Yale School of Fine Art (1939) and during World War II, when working in Washington, D.C., she met James Brooks. They moved to New York City in 1945, where she studied with Australian artist Wallace Harrison. Park taught children's art classes at several private schools in the early 1950s and at the Museum of Modern Art, 1955-1967.

Park's approach to Abstract Expressionism featured curved or linear shapes with vibrant colors and dynamic brushstrokes. Tanager Gallery presented her first solo show in 1957 and her work was included in numerous group exhibitions from the 1950s through 2000s, mainly in New York City and Long Island. After Park's second solo exhibition, held in 1973 at Elaine Benson Gallery, Bridgehampton, New York, interest in her work revived; other one-person shows followed at Guild Hall (1979), Ingber Gallery (1980), and paired with James Brooks at Louise Himelfarb Gallery. The National Institute of Arts and Letters honored Park with its Art Award in 1974. Her work is in the permanent collections of the Parrish Art Museum, Guild Hall Museum, Telfair Museum of Art, and in many private collections.

Charlotte Park died in 2010.

Scope and Contents

The papers of Abstract Expressionist painters James Brooks and Charlotte Park measure 18.7 linear feet and are dated 1909-2010, bulk 1930-2010. Correspondence, subject files, personal business records, printed material, and a sound recording document his painting career, interests, professional and personal activities. Also found are biographical materials, interviews, writings, and art work. The collection also includes papers of his wife, Abstract Expressionist painter Charlotte Park, regarding her painting career, personal life, activities as executor of James Brooks' estate, and some material concerning the James Brooks and Charlotte Park Brooks Foundation. There is a 1.4 linear foot addition to this collection donated in 2017 that includes 58 "week-at-a-glance" appointment books, three journals and one address/ telephone

book of Charlotte Park; a hand written chronology with significant dates and notes; postcards and exhibition announcements sent to Charlotte and James; doodles; and a sketch, possibly by Don Kingman.

Biographical materials include biographical notes and documents such as copies of birth and death certificates, curricula vitae, family history. Educational records are from Southern Methodist University and documentation of flight training courses at New York University. Brooks' military service in World War II is well documented by United States Army records with related correspondence. Also found is extensive documentation of his death and funeral.

Professional and personal correspondence is addressed to Brooks, the couple, and to Charlotte Park during the later years of Brooks' life when she managed his affairs. A significant amount of correspondence is categorized as art, autograph requests, personal, and teaching; also include is general correspondence that overlaps all categories. Art correspondence with museums, galleries, collectors, artists, and friends concerns exhibitions, Brooks' work, and invitations to exhibit, speak, or serve as a juror. Of note is the correspondence with Samuel M. Kootz Gallery. The personal correspondence is mainly social, and teaching correspondence consists largely of requests that he teach in summer programs, serve as a visiting artist/critic.

Six interviews with James Brooks are in the form of published and unpublished transcripts; a seventh is a sound recording with no known transcript. Charlotte Park participates in one interview.

Writings by Brooks are statements about his work and a tribute to Ilya Bolotowsky. Among the writings by others about Brooks are a catalog essay, academic papers, and lecture; also found are a few short pieces on miscellaneous topics. Three diaries include brief entries regarding his work, exhibitions, and activities.

Subject files maintained by Brooks concerning organizations, exhibitions, mural projects, a commission and teaching document his professional activities, relationships and interests. Personal business records concern appraisals, conservation, gifts, insurance, loans, sales, shipping, and storage of artwork. Gallery records include agreements, consignments, lists, and receipts. Also, there are accounts for lettering work and personal income tax returns.

Printed material is mostly exhibition announcements, invitations, catalogs, and checklists, as well as articles and reviews. The majority are about/mention Brooks or include reproductions of his work; some concern artist friends, former students, and others.

Artwork by Brooks consists of pencil and ink drawings, two sketchbooks, and "telephone doodles." Other artists include Adolph Gottlieb (ink drawing of sculpture), Philip Guston (three pencil drawings of Brooks), and William King (two silhouettes of Brooks).

Photographic materials (photographs, digital prints, negatives, slides, and color transparencies) provide extensive documentation of Brooks' artwork and, to a lesser extent, exhibitions. There are pictures of Brooks as a very young boy, though the most views of him date from the 1930s through 1980s, and with friends. Places include Brooks' homes and studios in Montauk, New York and the Springs, East Hampton, New York; travel to Maine, Oregon and California. Views of the Middle East from World War II show Brooks with colleagues, local people engaged in daily activities, and scenery. Also of note are a copy print of "The Irascibles" by Nina Leen, and attendees at the dedication of *Flight* dining in view of Brook's LaGuardia Airport mural.

Charlotte Park papers document the professional career and personal life of the Abstract Expressionist painter, art teacher, and wife of James Brooks through correspondence, personal business records, exhibition records, printed material, and photographs. In addition, this series documents artwork in the estate of James Brooks and posthumous exhibitions. Twelve years younger than her husband, Park began handling business matters for him as he aged and developed Alzheimer's disease. She also served as his executor. In the 1990s, a curator assumed management of the artwork and loans for exhibitions. After the James Brooks and Charlotte Park Brooks Foundation was established in 2000, its director handled most business activities. Some copies of Foundation minutes and correspondence are found among Park's papers.

Arrangement

The collection is arranged in 11 series:

Missing Title:

- Series 1: Biographical Materials, 1924-1995 (Box 1, OV 19; 0.6 linear feet)
- Series 2: Correspondence, 1928-1995 (Boxes 1-3; 1.7 linear feet)
- Series 3: Interviews, 1965-1990 (Box 3; 0.2 linear feet)
- Series 4: Writings, 1952-1999 (Box 3; 0.4 linear feet)
- Series 5: Diaries, 1975-1984 (Box 3; 0.1 linear feet)
- Series 6: Subject Files, 1926-2001 (Boxes 3-5, OV 20; 2.0 linear feet)
- Series 7: Personal Business Records, 1932-1992 (Boxes 5-6; 1.0 linear feet)
- Series 8: Printed Material, 1928-1992 (Boxes 6-11, OV 21-OV 22; 4.8 linear feet)
- Series 9: Artwork, 1930s-1992 (Box 11; 0.2 linear feet)
- Series 10: Photographic Materials, 1909-2000s (Boxes 11-15; 4.1 linear feet)
- Series 11: Charlotte Park papers, 1930s-2010 (Boxes 15-18, OV 23; 3.6 linear feet)
- Series 12: Unprocessed Addition, circa 1930-2010 (Boxes 25-26; 1.4 linear feet)

Names and Subject Terms

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

Subjects:

Abstract expressionism
Painters -- New York (State) -- New York
World War, 1939-1945

Types of Materials:

Diaries
Drawings
Interviews
Photographs
Sketchbooks
Sound recordings
Transcripts

Names:

Bolotowsky, Ilya, 1907-1981
Gottlieb, Adolph, 1903-1974
Guston, Philip, 1913-1980
King, William, 1925-2015
Kootz Gallery (N.Y.)
New York University -- Students
Park, Charlotte
Southern Methodist University -- Students
United States. Army

Container Listing

Series 1: Biographical Materials, 1924-1995

0.6 Linear feet (Box 1, OV 19)

Scope and Contents: Among the awards and certificates are: Carnegie Institute's *Pittsburgh International Exhibition* 5th Prize (1952); The Art Institute of Chicago *62nd American Exhibition* Logan Medal and Prize for Painting (1957) and 64th American Exhibition Harris Prize (1961); and a citation of appreciation for *Flight* presented by The North Beach Club, Marine Air Terminal, LaGuardia Airport (1986). Biographical documents include powers of attorney, birth and death certificates, and a letter about his 1942 divorce from Mary MacDonald. World War II military records and related correspondence provide detailed information about his service in the Middle East. Condolence letters are included among the records concerning his funeral.

| | |
|---------------------|---|
| Box 1, Folder 1 | Address Books, 1940s, undated |
| Box 1, Folder 2 | Awards and Certificates, 1952-1986 Oversized materials housed in OV 19 |
| Box 1, Folder 3 | Bibliographies, circa 1980s-1990s |
| Box 1, Folder 4 | Biographical Documents, 1942-1992 |
| Box 1, Folder 5 | Biographical Notes, circa 1960s-1990s |
| Box 1, Folder 6 | Calendar, 1988 |
| Box 1, Folder 7 | Curricula Vitae, circa 1980s-1990s |
| Box 1, Folder 8 | Educational Records, Southern Methodist University, 1924 |
| Box 1, Folder 9-10 | Educational Records, New York University, Flight Training, 1942 |
| Box 1, Folder 11 | Family History, undated |
| Box 1 | Funeral and Related Records |
| Box 1, Folder 12-13 | Condolence Letters, 1992 |
| Box 1, Folder 14 | Expenses, 1992 |
| Box 1, Folder 15 | Grave Markers, 1993 |
| Box 1, Folder 16 | Graveside Service, 1992 |
| Box 1, Folder 17 | Memorial Tributes, 1992-1993 |

| | |
|---------------------|--|
| Box 1, Folder 18 | Obituaries, 1992-1993 |
| Box 1, Folder 19 | Will, Probate, Letters of Testamentary, etc., 1992 |
| Box 1, Folder 20 | Membership Certificates, 1972, undated |
| Box 1, Folder 21-22 | Military Records and related Correspondence, 1941-1946, 1995 |
| Box 1, Folder 23 | Souvenirs, U.S. Army in Egypt, 1942-1945 |
| Box OV 19 | Oversized Certificate from Box 1, Folder 2, 1986 |

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Series 2: Correspondence, 1928-1990s

1.7 Linear feet (Boxes 1-3)

Scope and Contents: Correspondence, both personal and professional in nature, is addressed to Brooks and to the couple. There is overlap between general correspondence and other categories. Art correspondence covers exhibitions, loans, commissions, projects; arrangements with museums and galleries; sales and consignments; as well as letters from friends and admirers of his work. Most personal correspondence from friends and colleagues is of a social nature. Teaching correspondence requests that Brooks consider opportunities to teach in various summer programs, participate in studio tours for students, or serve as a visiting artist/critic; also included are a few course rosters.

Arrangement: Correspondence – general and each of the categories designated by Brooks (art, autograph requests, personal, and teaching) – is arranged by year. Additional correspondence is scattered throughout the papers.

| | |
|---------------------|--|
| Box 1, Folder 24-33 | General, circa 1928-1963 |
| Box 2, Folder 1-7 | General, 1964-1991 |
| Box 2, Folder 8-24 | Art, circa 1960-1989 |
| Box 2, Folder 25 | Art, Samuel M. Kootz Gallery Inc., 1959-1966 |
| Box 2, Folder 26-29 | Autograph Requests, circa 1970s-1990s |
| Box 3, Folder 1-6 | Personal, circa 1940-1980s |
| Box 3, Folder 7 | Teaching, 1968-1983 |

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Series 3: Interviews, 1965-1990

0.2 Linear feet (Box 3)

Scope and Contents: This series consists of published and unpublished transcripts and a sound recording of interviews with Brooks conducted for a variety of purposes. Charlotte Park participates in the 1965 Vallière interview. Also found are a list of interviews and correspondence with some of the interviewers.

Arrangement: Interviews are arranged chronologically.

| | |
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| Box 3, Folder 8 | James Brooks interviewed by Gladys Kashdin, 1965 March 8 (transcript), 1965 |
| Box 3, Folder 9 | James Brooks interviewed by Dorothy Seckler, 1965 June 10 and June 12 (transcript), 1976 |
| Box 3, Folder 10 | James Brooks interviewed by James T. Vallière, 1965 November 9 (transcript), 1965 |
| Box 3, Folder 11 | James Brooks interviewed by Karl Fortess, 1970 February (transcript), circa 1977 |
| Box 3, Folder 12 | James Brooks interviewed by April Kingsley (transcript), 1975 |
| Box 3, Folder 13 | James Brooks interviewed by Louise Svendsen, 1975 1 Sound cassette |
| Box 3, Folder 14 | James Brooks interviewed by Ann Gibson (transcript), circa 1985 |
| Box 3, Folder 15 | List of James Brooks Interviews conducted 1952-late 1980s, circa 1975-1990 |
| Box 3, Folder 16 | Correspondence with Interviewers, 1972-1985 |

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Series 4: Writings, 1952-1999

0.4 Linear feet (Box 3)

Scope and Contents: Among Brooks' writings are a working list for an unidentified 1962 exhibition, statements, and a tribute to Ilya Bolotowsky. Writings about Brooks include catalog essays by Stanley Kunitz for Berry Hill and by Carter Ratcliff for Gruenbaum Gallery, a paper by Donald Judd written while studying art history with Meyer Schapiro at Columbia University, and two articles about the restoration of the LaGuardia Airport mural, *Flight*. Also found is the text of a lecture by Helen Weinberg, "The Iconology of Self in James Brooks Paintings," delivered at the Pollock-Krasner House and Study Center.

| Box 3 | By Brooks |
|------------------|---|
| Box 3, Folder 17 | Lists, circa 1962-1971 |
| Box 3, Folder 18 | Miscellaneous Pieces (written/published circa 1921-1976), undated |
| Box 3, Folder 19 | Miscellaneous Writings and Notes, circa 1950s |
| Box 3, Folder 20 | Statements and Quotations, 1950s-1980s |
| Box 3, Folder 21 | Tribute to Ilya Bolotowsky, circa 1982 |
| Box 3 | By Others |
| Box 3, Folder 22 | About Brooks – Catalog Essays and Academic Papers, 1963-1999, undated |
| Box 3, Folder 23 | About Brooks – Lecture by Helen Weinberg at Pollock-Krasner House and Study Center, undated |
| Box 3, Folder 24 | Miscellaneous Topics, 1952-circa 1984, 1954-circa 1984 |
| Box 3, Folder 25 | Quotes, undated, 1963-1980s, circa 1963-1980s |

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Series 5: Diaries, 1975-1984

0.1 Linear feet (Box 3)

Scope and Contents: Although titled quite differently, each of the three volumes consists of brief entries (often daily, sometimes sporadic) that record transactions, requests, ideas and decisions about his work, exhibitions, other business matters, and activities. Volume 2 includes very few entries.

| | |
|------------------|---|
| Box 3, Folder 26 | Volume 1: "Log", 1975 February-1979 December |
| Box 3, Folder 27 | Volume 2: "Lists of Letters Written and Dated", 1982 February-April |
| Box 3, Folder 28 | Volume 3: "Notes and Diary", 1982 September-1984 February |

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Series 6: Subject Files, 1926-2001

2 Linear feet (Boxes 3-5, OV 20)

Scope and Contents: Subject files may include a wide variety of materials - correspondence, printed material, photographs, and notes - in varying combinations. Those maintained by Brooks concerning organizations, exhibitions, projects, teaching, and a trip to Europe document his activities, professional interests, and relationships.

Arrangement: Subject files are alphabetized by title. Additional files concerning Brooks exhibitions held after his death are found in the Charlotte Park papers (Series 11).

| | |
|---------------------|---|
| Box 3, Folder 29-32 | American Academy and Institute of Arts and Letters, 1968-1991 |
| Box 4, Folder 1 | Artists Equity Association, Incorporated, 1975-1984, 1949 |
| Box 4, Folder 2 | The Century Association, 1968-1988 |
| Box 4, Folder 3 | Corporate Art Group, 1981, undated |
| Box 4, Folder 4 | Ediciones Poligrafia/SA, 1973-1976 |
| Box 4 | Exhibitions |
| Box 4, Folder 5 | Amarillo Art Center, Eight Modern Masters (1985 April 20-?), 1984-1985 |
| Box 4, Folder 6 | Benton Gallery, Contemporary Editions: Prints/Sculpture (1987 August 15-September 3), 1987 |
| Box 4, Folder 7 | Berry-Hill, James Brooks: The 1950s (1989 October 18-November 11), 1989 |
| Box 4, Folder 8 | The Century Association (1988 January 5-?), 1987-1988 |
| Box 4, Folder 9 | Dallas Museum of Fine Arts, James Brooks (1972 May 10-June 25), 1972 |
| Box 4, Folder 10 | The Dan Flavin Art Institute, The Drawings of James Brooks, 1946-1978 (1984 June 28-November 30), 1984-1985 |
| Box 4, Folder 11 | Elaine Benson Gallery, Inc., Some Major Artists of the Hamptons Then and Now: 1960s-1980s (1984 June 16-July 3), 1984 |
| Box 4, Folder 12 | Finch College, James Brooks (1975 April 29-June 8; 3 other venues 1975 June-November), 1974-1975 |
| Box 4, Folder 13 | Galleria Lorenzelli (1975 June 4-30, 1977, and 1978), 1975-1979 |
| Box 4, Folder 14 | Gruenebaum Gallery (1981 April 7-May 2), Guest Book, 1981 |
| Box 4, Folder 15 | Gruenebaum Gallery (1983 October 18-November 12), 1983 |

| | |
|---------------------|--|
| Box 4, Folder 16 | Gruenebaum Gallery (1986 June), 1986 |
| Box 4, Folder 17 | Gruenebaum Gallery (1988 April), 1988 |
| Box 4, Folder 18 | The Heckscher Museum, Curator's Choice (1986 August 23-September 28), 1986 |
| Box 4, Folder 19 | The Heckscher Museum, James Brooks: A Quarter Century of Work (1988 July 9-August 28), 1987-1988 |
| Box 4, Folder 20 | Hirshhorn Museum and Sculpture Garden, Five Distinguished Alumni – The WPA Federal Art Project: An Exhibition Honoring the Franklin Delano Roosevelt Centennial (1982 January 20-February 22; another venue 1982 March 13-April 18), 1981-1982 |
| Box 4, Folder 21 | Martha Jackson Gallery (1972 November 7-December 16), 1972 |
| Box 4, Folder 22 | The Parrish Art Museum, Curator's Choice (1985 September 28-November 10), 1985 |
| Box 4, Folder 23 | The Parrish Art Museum, Drawing on the East End, 1940-1988 (1988 September 18-November 13), 1988 |
| Box 4, Folder 24 | The Parrish Art Museum, Painting as Landscape (1985 August 3-September 22), 1985 |
| Box 4, Folder 25 | Phoenix II, First Anniversary Exhibition (1982 December 7-1983 January 15), 1982 |
| Box 4, Folder 26-28 | Portland Museum of Art (Maine), James Brooks: Paintings and Works on Paper, 1946-1982 (1983 May 8-September 20), 1981-1983 |
| Box 4, Folder 29 | Robinson Gallery, James Brooks (1976 January), 1975-1976 |
| Box 4, Folder 30 | Vereo Gallery (1988 September 3-22), 1988 |
| Box 4, Folder 31 | Fellowships, John Simon Guggenheim Memorial Foundation, 1967 |
| Box 4, Folder 32 | Fellowships, National Endowment for the Arts, 1972-1976 |
| Box 4, Folder 33 | Formulae and Mixes, circa 1959-1966 |
| Box 4, Folder 34-35 | Gruenebaum Gallery, circa 1979-1987 |
| Box 4, Folder 36 | Guston, Philip, 1966-1980s |
| Box 4, Folder 37 | Lettering, 1953, undated |
| Box 4, Folder 38 | Lettering by Brooks, 1926-1930s |

| | |
|--------------------|--|
| | Oversized material housed in OV 20 |
| Box 4, Folder 39 | Murals, circa 1935-1939 |
| Box 4, Folder 40 | National Academy of Design, 1984-1986 |
| Box 4, Folder 41 | National Arts Club Medal (1985), 1984-1985 |
| Box 4, Folder 42 | Pollock, Jackson, 1951-1992 |
| Box 4 | Projects, Mural |
| Box 4, Folder 43 | Hempstead, N.Y. Post Office, circa 1935-1936 |
| Box 5 | LaGuardia Airport, Flight |
| Box 5, Folder 1 | Explanation of Flight including Medium Used in Painting the Mural, undated |
| Box 5, Folder 2 | Landmarks Preservation Commission Report, circa 1980 |
| Box 5, Folder 3 | Notes, circa 1976-1979 |
| Box 5, Folder 4-10 | Publicity, circa 1940-2001 |
| Box 5, Folder 11 | Record Book, circa 1940-1941 Notes: Includes time, date, materials and media, dimensions, models, and inventory of materials. |
| Box 5, Folder 12 | Little Falls, N.J. Post Office, 1938-1990 |
| Box 5, Folder 13 | Little Falls, N.J. Post Office and Woodside, L.I., Library, Account Book, 1934-1938 Notes: Records costs, materials, and methods. |
| Box 5, Folder 14 | Woodside, L.I., Library, 1936-1938 |
| Box 5, Folder 15 | Projects, Painting Commission – Mobil Oil Corporation Headquarters, Fairfax, VA, circa 1978-1980 |
| Box 5, Folder 16 | References from Brooks for Other Artists, circa 1973-1985 |
| Box 5, Folder 17 | Skowhegan School of Painting and Sculpture, circa 1966-1987 |
| Box 5, Folder 18 | Teaching, Miscellaneous Locations, circa 1947-1985 |
| Box 5, Folder 19 | Teaching, Pratt Institute, circa 1959-1960 |
| Box 5, Folder 20 | Teaching, Queens College, circa 1967-1971 |

| | |
|------------------|--|
| Box 5, Folder 21 | Teaching, University of Pennsylvania, 1970-1971 |
| Box 5, Folder 22 | Transatlantic Trip on Saturnia,, 1963 |
| Box OV 20 | Oversized Lettering by Brooks from Box 4, Folder 38, 1930-1934 |

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Series 7: Personal Business Records, 1932-1992

1 Linear foot (Boxes 5-6)

Scope and Contents: This series records transactions concerning Brooks' artwork – conservation, gifts, loans, sales, and shipping. Gallery records include agreements, consignments, lists, receipts, etc. Also found are personal tax returns and an account book regarding early lettering work and income.

Arrangement: Similar documentation may be found in some subject files (Series 6). Business records dated after Brooks' death that concern his artwork are found with the Charlotte Parks papers (Series 11).

| | |
|-------------------|--|
| Box 5, Folder 23 | Accounts for Lettering, 1932-circa 1935 |
| Box 5, Folder 24 | Appraisals, 1969-1970 |
| Box 5, Folder 25 | Art Supplies (Sources, Services), circa 1977-1983 |
| Box 5, Folder 26 | Bills, Paid, 1958-1966 |
| Box 5, Folder 27 | Conservation, 1989-1990 |
| Box 5, Folder 28 | Contract Form, undated |
| Box 5 | Gallery Records |
| Box 5, Folder 29 | Alex Rosenberg Gallery, 1981-1984 |
| Box 5, Folder 30 | Berenson Gallery, 1960s-1970s |
| Box 5, Folder 31 | Berry-Hill, 1986-1992 |
| Box 5, Folder 32 | Carone Gallery, 1976-1977 |
| Box 5, Folder 33 | Lerner-Heller, 1978-1979 |
| Box 5, Folder 34 | Martha Jackson Gallery, 1960s-1970s |
| Box 5, Folder 35 | Miscellaneous, 1949-1959 |
| Box 5, Folder 36 | Gifts, 1980-1991 |
| Box 5, Folder 37 | Insurance, 1949-1957 |
| Box 6, Folder 1 | Loans to Exhibitions, 1962-1988 |
| Box 6, Folder 2-3 | Mailing Lists, 1980s |
| Box 6, Folder 4 | Names for Paintings and Lists of Used Names, undated |

| | |
|--------------------|--|
| Box 6, Folder 5 | Photo Lists, 1970s |
| Box 6, Folder 6 | Prices, circa 1970-1986 |
| Box 6, Folder 7 | Prints, undated |
| Box 6, Folder 8-11 | Sales, 1966-1991 |
| Box 6, Folder 12 | Sales, Samuel M. Kootz Gallery Inc., 1961-1967 |
| Box 6, Folder 13 | Shipping Receipts, circa 1960-1990 |
| Box 6, Folder 14 | Shipping Receipts, Samuel M. Kootz Gallery Inc., circa 1959-1965 |
| Box 6, Folder 15 | Studio Expenses, 1981 |
| Box 6, Folder 16 | Tax Returns, 1946-1958 |
| Box 6, Folder 17 | Warehouse, 1966-1979 |

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Series 8: Printed Material, 1928-1992

4.8 Linear feet (Boxes 6-11, OV 21-OV 22)

Scope and Contents: Most printed material mentions Brooks or includes reproductions of his work; a small amount concerns other artists – friends, former students, and a few others. Articles include reviews and feature stories that appeared in newspapers and periodicals. Miscellaneous printed items consist of book jackets and calendars featuring reproductions of Brooks' paintings, conference programs, announcements of shows for which Brooks served as a juror, an exhibition prospectus and entry form, political and anti-war tracts, and advertisements for Brooks exhibitions.

Arrangement: Printed material, arranged by record type, is alphabetized by folder title.

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|----------------------|--|
| Box 6, Folder 18 | Announcements of Lectures, Symposia, Miscellaneous Events, 1950s-1980s |
| Box 6, Folder 19-30 | Articles, 1928-1992 Oversized material housed in OV 21. |
| Box 7, Folder 1-6 | Articles, 1981-1992 |
| Box 7, Folder 7 | Auction Catalogs, 1961-1975 |
| Box 7, Folder 8-9 | Collection Catalogs, 1961-1985 |
| Box 7, Folder 10-16 | Exhibition Announcements and Invitations, 1951-1992 |
| Box 7, Folder 17-23 | Exhibition Catalogs and Checklists, circa 1936-1953 |
| Box 8, Folder 1-19 | Exhibition Catalogs and Checklists, 1954-1963 |
| Box 9, Folder 1-18 | Exhibition Catalogs and Checklists, 1963-1977 |
| Box 10, Folder 1-13 | Exhibition Catalogs and Checklists, 1977-1991 |
| Box 10, Folder 14 | Invitations, 1965-1985 |
| Box 10, Folder 15 | Maps, 1940s-1950s |
| Box 10, Folder 16 | Miscellaneous Printed Items, circa 1958-1965 |
| Box 10, Folder 17 | Museum Publications, 1952-1991 |
| Box 10, Folder 18 | Periodicals, 1950-1960 |
| Box 10, Folder 19-21 | Periodicals, It Is (nos. 1-6), 1958-1965 |
| Box 10, Folder 22 | Press Releases, 1957-1992 |

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|------------------|--|
| Box 11, Folder 1 | Print Catalogs and Print Portfolio Announcements, 1970-1983 |
| Box 11, Folder 2 | Print Workshops, undated |
| Box 11, Folder 3 | Reproductions, Artwork by Brooks, circa 1970s |
| Box 11, Folder 4 | Reproductions, Artwork by Others, undated Oversized material housed in OV 22. |
| Box 11, Folder 5 | Statements on Modern Art, 1950, undated |
| Box OV 21 | Oversized Articles from Box 6, Folders 19-21, circa 1943-1951 |
| Box OV 22 | Oversized Reproductions of Artwork by Others from Box 11, Folder 4, undated |

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Series 9: Artwork, 1930s-1992

0.2 Linear feet (Box 11)

Scope and Contents: Artwork by Brooks is comprised primarily of drawings in pencil and ink, loose and in two undated sketchbooks. Volume 1 is comprised of pencil sketches, mostly of figures and heads; Volume 2 consists of abstract compositions drawn in ink. Also found are "telephone doodles." Work by others consists of an ink drawing with watercolor wash by Paul Fligel inscribed to Brooks, an ink drawing of his sculpture by Adolph Gottlieb, three pencil drawings of Brooks by Philip Guston, two silhouettes of Brooks by William King, and a gouache painting on paper by an unidentified artist.

Box 11 By Brooks

| | |
|----------------------|--|
| Box 11, Folder 6 | Drawings in Pencil and Ink, undated |
| Box 11, Folder 7 | Drawings in Pencil and Ink; Bookplate (print), 1930s-1992 |
| Box 11, Folder 8 | Sketch in Tempera, Mural Project, The Acquisition of Long Island, Woodside Library, 1930s, 1930s |
| Box 11, Folder 9 | Sketchbooks, undated |
| Box 11, Folder 10-11 | Telephone Doodles, undated |
| Box 11, Folder 12 | By Other Artists, 1948, undated |

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Series 10: Photographic Materials, 1909-2000s

4.1 Linear feet (Boxes 11-15)

Scope and Contents: Photographic materials consist of photographs, digital prints, negatives, slides, and color transparencies. Subjects are artwork by Brooks, exhibition installations, people, places, and miscellaneous subjects.

Photographs of people include Brooks, Park, and others. Among the identified individuals are: Barry Adabody, L. Adams, Giogrio Cavallon, Julie and Peter Cochran, Sivon Conaty, Cile Downs, Betty and Julian Eisenstein, Ruth Judge, Judy Braude Kahn, Ibram and Ernestine Lassaw, Conrad and Anita Marcarelli, Sanford and Arloie McCoy, Tino and Ruth Nivola, John and Estelle Oppen, Barbara Park, Syd Solomon, and the Watsons. In addition, there is a copy of Nina Leen's 1950 portrait of "The Irascibles" that appeared in *Life*. Also of note is a picture of unidentified attendees at a dinner at LaGuardia Airport on the occasion of the dedication of *Flight*.

Among the places appearing are Brooks' homes and studios in Montauk, New York, and East Hampton, New York. Views of the Middle East, taken during World War II, include Brooks and army colleagues, scenery, and views of local people engaged in daily activities. Travel pictures are of Maine, Italy, California and Oregon; those taken in Oregon include some of Park's relatives. Miscellaneous subjects are cars, pets, lettering and type.

Arrangement: This series is arranged by subject; within each subject, filing is alphabetical by folder title. Most of the material has been removed from binders and placed into archival folders. All original order has been maintained.

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| Box 11 | Artwork by Brooks |
| Notes: | All files may include photographic prints, digital prints, slides, negatives, and/or transparencies. |

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| Box 11, Folder 13 | Artwork by Brooks (executed 1930s-1960s), circa 1933-2000s |
| Box 11, Folder 14 | Artwork by Brooks (executed 1970-1974; slides), 1970s |
| Box 11, Folder 15 | Artwork by Brooks (executed 1975-1987) and Exhibition Installation (1981), 1970s-1980s |
| Box 11, Folder 16-17 | Paintings and Drawings of the Middle East produced for the Army Artists' Program of the U.S. Army Historical Division (executed 1942-1945), 1997, 1940s |
| Box 11, Folder 18 | Paintings/Works on Paper, La Guardia Mural (executed 1930s-1942), 1930s-circa 1970 |
| Box 11, Folder 19 | Paintings/Works on Paper, La Guardia Mural (executed 1930s-1942), 1930s-circa 1970 |
| Box 11, Folder 20 | Paintings/Works on Paper (executed 1946-1949), 1940s-1960s |
| Box 11, Folder 21-23 | Paintings/Works on Paper (executed 1950-1954), 1950s-1960s |

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|---|---|
| Box 12, Folder 1-3 | Paintings/Works on Paper (executed 1955-1959), 1950s-1960s |
| Box 12, Folder 4-5 | Paintings/Works on Paper (executed 1960-1961), 1960s-1970s |
| Box 12, Folder 6-7 | Paintings/Works on Paper (executed 1962-1963), 1960s-1970s |
| Box 12, Folder 8-9 | Paintings/Works on Paper (executed 1964-1966), 1960s-1970s |
| Box 12, Folder 10-11 | Paintings/Works on Paper (executed 1967-1969), 1960s-1970s |
| Box 12, Folder 12-14 | Paintings/Works on Paper (executed 1970-1974), 1970s-1980s |
| Box 12, Folder 15 | Paintings/Works on Paper (executed 1974-1979), 1970s-1980s |
| Box 13, Folder 1-2 | Paintings/Works on Paper (executed 1980-1986), 1980s-1990s |
| Box 13, Folder 3 | Works on Paper (executed 1947-1980s), 1960s-1980s |
| Box 13, Folder 4-7; Box 13, Folder 4-7 | Works on Paper (executed 1951-1986), 1970s-1980s |
| Box 13, Folder 8 | WPA Mural, The Acquisition of Long Island, Woodside Library, circa 1938-1942 |
| Box 13, Folder 9 | WPA Mural, Flight, LaGuardia Airport (executed 1938-1942), 1942, undated |
| Box 13, Folder 10 | WPA Mural, Flight, LaGuardia Airport (executed 1938-1942), circa 1979-1999 |
| Box 13, Folder 11 | WPA Mural, Flight, LaGuardia Airport, Restoration and Rededication Ceremony 18), 1980 1 Photographic album |
| Box 13, Folder 12 | WPA Mural, Hempstead, N.Y. Post Office (designed 1934; not executed), circa 1930s |
| Box 13, Folder 13 | WPA Mural, Labor and Leisure, Little Falls, N.J. Post Office (executed 1938), undated |
| Box 13, Folder 14-17 | Installations; Family Portrait, 1982; Work by Other Artists, circa 1990s |
| Box 13, Folder 18 | Artwork by Brooks (executed 1950s-1970s) for Slide Lecture, undated |
| Box 13, Folder 19 | Exhibition Installations, Kootz Gallery; Martha Jackson Gallery, undated |

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| Box 14, Folder 1-2 | Exhibition Installations, 1962-1963 |
| Box 14, Folder 3-4 | Exhibition Installations, 1972-1981 |
| Box 14, Folder 5-6 | Exhibition Installations, 1985-1992 |
| Box 14, Folder 7 | Exhibition Installations, 1993-1997 |
| Box 14 | People |
| Box 14, Folder 8 | Brooks, 1909-1910, 1940s-1977 |
| Box 14, Folder 9-10 | Brooks with Colleagues in Egypt; Views of People, Daily Life and Landscapes, 1942-1945 |
| Box 14, Folder 11 | Brooks with Others, 1940s-1982 |
| Box 14, Folder 12 | Brooks and Park, 1950-1984 |
| Box 14, Folder 13 | Brooks and Park with Others, undated |
| Box 14, Folder 14 | Others, Identified, 1937-1970 |
| Box 14, Folder 15 | Others, Unidentified, 1940s-1984 |
| Box 14 | Places |
| Box 14, Folder 16 | Brooks' Homes, undated |
| Box 14, Folder 17 | Brooks' East Hampton Studio, 1994, undated |
| Box 14, Folder 18 | Huckstep and Atlantic Crossing (U.S. Army), 1942 |
| Box 14, Folder 19 | Italy, 1963 |
| Box 14, Folder 20 | Maine, 1947-1948 |
| Box 14 | The Middle East |
| Box 14, Folder 21 | Bengazi, 1942-1945 |
| Box 14, Folder 22 | Egypt, 1942-1945 |
| Box 14, Folder 23 | Palestine, 1942-1945 |
| Box 14, Folder 24-26 | Unidentified Locations, 1942-1945 |

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|--------------------|---|
| Box 15, Folder 1-4 | Unidentified Locations, 1942-1945 |
| Box 15, Folder 5 | Montauk House and Studio, 1954, undated |
| Box 15, Folder 6 | Montauk House Move to Springs (slides), 1955 |
| Box 15, Folder 7 | Oregon and California Trip; Oregon, 1968, undated |
| Box 15, Folder 8 | Spring House and Studio, circa 1968-1982 |
| Box 15, Folder 9 | Unidentified, circa 1967-1977 |
| Box 15, Folder 10 | Miscellaneous Subjects, 1969, undated |
| Box 15, Folder 11 | Miscellaneous Subjects, Lettering and Type, undated |
| Box 15, Folder 12 | Miscellaneous Subjects, 1949, undated 9 Rolls of negatives Notes: Katie and Everett at Headeck House, Charles at Fire Island (1 roll); Montauk '49, Interiors – Zackery, Beach Scenes (1 roll); Park Family (children) at Greene, New York (1 roll); Yorktown Heights, Eric and June Mose (1 roll); Untitled (5 rolls). |
| Box 15, Folder 13 | Unidentified Negatives, undated |

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Series 11: Charlotte Park papers, 1930s-2010

3.6 Linear feet (Boxes 15-18, OV 23)

Scope and Contents: This series is comprised of the professional and personal papers of Charlotte Park, Abstract Expressionist painter, art teacher, wife of James Brooks and executor of his estate.

Biographical materials include notes about Park and other family members, copies of her birth certificate, and resumé.

Correspondence consists of personal and business letters addressed to Charlotte and to the couple. In addition, there is correspondence concerning James Brooks' estate, posthumous exhibitions, and other business matters. Also found are copies of the correspondence of curator Meg Perlman and of Julie Lawrence Cochran, Director of the James Brooks and Charlotte Park Brooks Foundation.

Writings by Park include 3 notebooks. Also included are a diary kept during a trip to Japan, and miscellaneous notes. Writings by others are a catalog essay on James Brooks, a poem by Stanley Kunitz, and one by Hilda Morley written for Park's 1979 show at The Laundry.

Among the subject files is documentation of Park's participation in the Art Lending Service of the Museum of Modern Art, her teaching activities, and interest in the women's movement. Other files concern The James Brooks and Charlotte Park Brooks Foundation, The Pollock-Krasner Foundation, Inc., and a James Brooks catalogue raisonné project. Exhibition files document Park exhibitions, posthumous Brooks exhibitions, and a show that included work by both.

Personal business records include inventories, price lists, conservation records, sales, inventories, and gifts of artwork documenting Park's career, Brooks estate business and management of his artwork.

Printed material consists of articles, exhibition announcements, catalogs, and miscellaneous items relating to Charlotte Park and James Brooks. Material concerning Brooks was published after his death.

Artwork consists of two ink drawings: one by Abbott Pattison inscribed "St. Charlotte to me Abbott Pattison," and an unsigned portrait of an unidentified man.

Photographic materials are photographs, negatives, slides, and color transparencies. Subjects are artwork by Park and views of a few Park exhibition installations. There are pictures of Charlotte Park alone and with friends, students, and her parents. Also found are views of the graves of various Hawkes-Park family members. A small photograph album consists of snapshots of Charlotte Park and Jim Brooks, unidentified friends, and cats.

Box 15, Folder 14 Biographical Materials, circa 1970s-1990s

Box 15, Folder 15-23 Correspondence, circa 1930s-1999

Box 16, Folder 1-2 Correspondence, 2000-2002

Box 16, Folder 3 Writings by Park, Diary of Trip to Japan, 1993

Box 16, Folder 4 Writings by Park, Notebooks, 1959-1963, 1989

Box 16, Folder 5 Writings by Park, Notes, 1992, undated

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| Box 16, Folder 6 | Writings by Others, Catalog Essay, "James Brooks: The Strong, Silent Type" by Sara K. Rich, 2003 |
| Box 16, Folder 7 | Writings by Others, Poems, 1979, undated |
| Box 16 | Subject Files |
| Box 16, Folder 8 | Art Lending Service, Museum of Modern Art, 1957 |
| Box 16, Folder 9-10 | James Brooks: A Catalogue Raisonné, circa 1998-2008 |
| Box 16, Folder 11 | James Brooks and Charlotte Park Brooks Foundation, circa 2002-2008 |
| Box 16, Folder 12 | The Pollock-Krasner Foundation, Inc., 1989-1995 |
| Box 16, Folder 13 | Quotations about Art typed by Cile Downs, circa 1980s-1990s |
| Box 16, Folder 14 | Teaching, circa 1955-1967 |
| Box 16, Folder 15 | Type Samples, Hampton Press, 1979 |
| Box 16, Folder 16 | Women's Group, 1975-1976 |
| Box 16 | Brooks Exhibitions |
| Box 16, Folder 17 | ACA Galleries, Munich, James Brooks: Works from the 50s and 60s (1999 March 4-May 29), 1999 |
| Box 16, Folder 18 | Artemis-Greenberg Van Doren Gallery, James Brooks: Selected Paintings: 1960-1985 (2003 October 8-November 5), 2002-2003 |
| Box 16, Folder 19 | Greenberg Van Doren Gallery Exhibition (2005 Fall), 2005 |
| Box 16, Folder 20-21 | Guild Hall, James Brooks in Retrospect (2001 October 6 -2002 January 6), 2001-2002 |
| Box 16, Folder 22 | Manny Silverman Gallery Exhibition (2005), 2005 |
| Box 16, Folder 23 | The Parrish Art Museum, The Stamp of Impulse: Abstract Expressionist Prints (2002 August 4-October 13), 2002 |
| Box 16, Folder 24 | The Sage Colleges, The New York School: Another View (2005 January 24-March 30), 2004-2005 |
| Box 16, Folder 25 | Tampa Museum of Art, Modern Art in Florida: 1948-1970 (2003 April 22-July 15), 2003 |
| Box 16, Folder 26 | Brooks and Park Exhibition, Spanierman Gallery, L.L.C., Artists and Nature on Eastern Long Island: 1940-the Present (2005 July 22-September 2), 2005 |

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| Box 16 | Park Exhibitions |
| Box 16, Folder 27 | Anita Shapolsky, Women of the 50's (2002 September 25-November 23), 2002 |
| Box 16, Folder 28-29 | Elinor Poindexter Gallery, Joellen Hall, Cile Downs, Mary Lincoln Bonnel, Betty Klavun, Charlotte Park (1984 December 1-26), 1984-1985 |
| Box 16, Folder 30 | Ingberger Gallery, Ltd. Show (1979 December 1-19), 1979-1980 |
| Box 16 | Personal Business Records |
| Box 16, Folder 31 | Auction Records, Brooks, 1993-2005 |
| Box 16, Folder 32 | Bills, Paid, 1993-2005 |
| Box 16, Folder 33 | Conservation, Brooks, 1994-2008 |
| Box 16, Folder 34 | Conservation, Park, 2002-2005 |
| Box 16, Folder 35 | Conservation, Other Artists, 2003 |
| Box 16 | Gifts, Artwork by Brooks |
| Box 16, Folder 36 | The Brooklyn Museum, 1994-1997 |
| Box 16, Folder 37 | Columbia Museum of Art, 2000-2001 |
| Box 16, Folder 38 | The Farnsworth Art Museum, 1998 |
| Box 16, Folder 39 | Dan Flavin, 1992 |
| Box 16, Folder 40 | Norton Museum of Art, 2002 |
| Box 16, Folder 41 | The Portland Art Museum, 2002-2004 |
| Box 16, Folder 42 | Southern Methodist University, 1994 |
| Box 16, Folder 43 | Telfair Museum of Art, 2003-2004 |
| Box 17, Folder 1 | Gifts, Artwork by Park, 2001-2004, 1981-1982 |
| Box 17, Folder 2 | Insurance, 1997-1999 |
| Box 17, Folder 3 | Inventories, Brooks, 1992, undated |
| Box 17, Folder 4 | Inventories, Brooks Paintings at Crozier, 2004 |

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| Box 17, Folder 5 | Inventories, Brooks Works on Paper, circa 1994-2005 |
| Box 17, Folder 6 | Inventories, Park, undated |
| Box 17, Folder 7 | Lists of Paintings by Park, circa 1970s-2004 |
| Box 17, Folder 8 | Loans, Brooks and Park, 2002 |
| Box 17, Folder 9 | Loans, Park, 1970s-2004 |
| Box 17, Folder 10 | Mailing Lists, 2001-2003 |
| Box 17, Folder 11 | Prices, Brooks, circa 1993-2004 |
| Box 17, Folder 12 | Prices, Park, circa 1965-1983 |
| Box 17, Folder 13 | Publication/Reproduction Permissions, Brooks, 1998-2002 |
| Box 17, Folder 14 | Receipts, Brooks, 1992-2003 |
| Box 17, Folder 15 | Receipts, Park, 1959, 1974-2001 |
| Box 17, Folder 16 | Royalties (VAGA), Brooks, 2001 |
| Box 17, Folder 17 | Sales, Brooks, 1992-2005 |
| Box 17, Folder 18 | Sales, Park, circa 1959-1985 |
| Box 17, Folder 19 | Storage, Park, 2005 |
| Box 17, Folder 20 | Storage and Shipping, Brooks, circa 1994-2008 |
| Box 17, Folder 21 | Walsh, John (Attorney, Estate of James Brooks), 1992-1995 |
| Box 17, Folder 22 | Washburn Gallery Agreement, Brooks, 1992-1998 |
| Box 17 | Printed Material, undated |
| Box 17, Folder 23-25 | Articles about/mentioning Charlotte Park, circa 1945-2002 |
| Box 17, Folder 26 | Articles about/mentioning James Brooks, 1992-2003 |
| Box 17, Folder 27-30 | Articles, Miscellaneous, circa 1949-2005 |
| Box 17, Folder 31 | Exhibition Announcements, Brooks, 1993-2003 |

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| Box 17, Folder 32 | Exhibition Announcements, Other Artists, circa 1950-2001 |
| Box 17, Folder 33-35 | Exhibition Announcements, Park, circa 1953-2003 |
| Box 17, Folder 36 | Exhibition Catalogs, Brooks, 1994-1996 |
| Box 18, Folder 1-2 | Exhibition Catalogs, Brooks, 1997-2006 |
| Box 18, Folder 3-8 | Exhibition Catalogs, Other Artists, 1961-1995 Notes: Oversized material housed in OV 23. |
| Box 18, Folder 9-10 | Exhibition Catalogs, Park, circa 1953-1986 |
| Box 18, Folder 11 | Miscellaneous Printed Items mentioning Brooks, circa 2000-2004 |
| Box 18, Folder 12 | Miscellaneous Printed Items mentioning Park, 1974-1995 |
| Box 18, Folder 13 | Miscellaneous Printed Items, circa 1972-2004 Oversized material housed in OV 23. |
| Box 18, Folder 14-15 | Obituaries, circa 1950s-2002 |
| Box 18, Folder 16 | Artwork, undated |
| Box 18 | Photographic Materials |
| Box 18, Folder 17 | Artwork by Park, circa 1970s-1980s |
| Box 18, Folder 18 | Artwork by Park (Negatives), undated |
| Box 18, Folder 19 | Artwork by Park (Slides), circa 1970s-1987 |
| Box 18, Folder 20 | Artwork by Others, undated |
| Box 18, Folder 21 | Exhibition Installations, Mathews Gallery, Houston, 1977 |
| Box 18, Folder 22 | Exhibition Installations, The Parrish Art Museum, Three East End Artists (2003), 2003 |
| Box 18, Folder 23 | Exhibition Installations, Unidentified Venue, undated |
| Box 18, Folder 24-25 | Charlotte Park, circa 1940s-2004 Includes negatives and slides. |
| Box 18, Folder 26 | Charlotte Park at Muir Woods (1945), undated |
| Box 18, Folder 27 | Charlotte Park in Studio [with curator Meg Perlman?], 1990s |

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|----------------------|---|
| Box 18, Folder 28-29 | Charlotte Park with Others, 1962-2001, 1940s |
| Box 18, Folder 30 | Park Family, circa 1979-1982 |
| Box 18, Folder 31 | Photograph Album, undated |
| Box 18, Folder 32 | Hawkes-Park Family Graves, undated |
| Box OV 23 | Oversized Exhibition Catalogs, Other Artists, from box 18, Folder 6, 1974 |
| Box OV 23 | Oversized Miscellaneous Printed Items, General, from Box 18, Folder 13, undated |

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Series 12: Unprocessed Addition, circa 1930-2010

1.4 Linear feet (Boxes 25-26)

Scope and Contents: The unprocessed addition, received in 2017, includes 58 "week-at-a-glance" appointment books, three journals and one address/ telephone book of Charlotte Park; a hand written chronology with significant dates and notes; postcards and exhibition announcements sent to Charlotte and James; doodles; and a sketch, possibly by Don Kingman.

Box 25 Unprocessed Papers, circa 1930-2010

Box 26 Unprocessed Papers, circa 1930-2010

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