



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

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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 Reference Services for more information.

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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 Aripport 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:

- 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.

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 Gruenebaum 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.

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
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 Opper, 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.

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

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

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 (1980), 1980 1 Photograph 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
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
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	Springs 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

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
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
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

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

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
Oversize OV 23	Oversized Exhibition Catalogs, Other Artists, from box 18, Folder 6, 1974
Oversize 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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