A Finding Aid to the Philip Pearlstein Papers, circa 1940-2008, in the Archives of American Art

Sarah Mundy and Megan McShea

2018/02/13
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Collection Overview

Repository: Archives of American Art
Title: Philip Pearlstein papers
Identifier: AAA.pearphil
Date: circa 1940-2008
Extent: 31.8 Linear feet
       16.68 Gigabytes
Creator: Pearlstein, Philip, 1924-
Language: English.
Summary: The papers of New York artist Philip Pearlstein measure 31.8 linear feet and 16.68 GB and date from circa 1940 to 2008. The collection is comprised of biographical material, correspondence, interviews and transcripts, writing projects and lectures, personal business records, printed material, three scrapbooks, photographs and moving images, documentary production material, digital records, sound and video recordings, and motion picture film that documents Pearlstein's career as a painter and educator.

Administrative Information

Acquisition Information
The papers were donated in multiple installments by Philip Pearlstein from 1975 to 2009.

Related Materials
Also found in the Archives of American Art is an oral history interview with Philip Pearlstein conducted by Paul Cumming, June 8 to August 10, 1972.

Processing Information
The collection was processed and a finding aid prepared by Sarah Mundy and Megan McShea in 2018. Motion picture film reels were inspected and re-housed in 2017 with funding provided by the Smithsonian Collections Care and Preservation Fund. Born-digital materials were processed by Kirsy Ritosalmi-Kisner in 2019 with funding provided by Smithsonian Preservation and Collection Care Fund.

Preferred Citation
Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C., Research Center. Use of archival audiovisual recordings and born-digital records with no duplicate copies requires advance notice.

Conditions Governing Use

Audio visual material "Philip Pearlstein Draws the Artists' Model": Authorization to quote or reproduce for purposes of publication requires written permission from Pearlstein or his heirs. Contact Reference Services for more information.

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Biographical / Historical

Philip Pearlstein (1924- ) is a painter and educator based in New York, N.Y.

Pearlstein was born in Pittsburgh, Pennsylvania, and he attended classes at the Carnegie Museum of Art as a child. While still in high school, his paintings were reproduced in Life magazine after winning Scholastic magazine’s high school art competition. After graduating from high school Pearlstein enrolled in the Carnegie Institute of Technology’s (CIT) art school, but left after a year to serve in the Army during World War II. He gained knowledge of printing, drafting, and sign painting while stationed in Florida and Italy. After the war he returned to CIT as a student and became art editor of the engineering school's Carnegie Technical magazine. During this time Pearlstein met his wife, Dorothy Cantor, and became close friends with Andy Warhol, both classmates at CIT. Pearlstein moved to New York City with Warhol after receiving his Bachelor of Fine Arts in 1949. In 1955, he completed his thesis on Francis Picabia and received a Master of Arts in art history from New York University's Institute of Fine Arts.

As Pearlstein's career evolved, he became known for his realistic nudes and landscapes. Many of Pearlstein's paintings were inspired by his travels to the western United States, Peru, Egypt, and to Italy as a 1958 Fulbright Grant recipient. His work has been exhibited throughout the United States and internationally, and he has worked closely with the Tanager and Alan Frumkin Galleries in New York. In addition to his painting career, Pearlstein was an instructor at Pratt Institute from 1959 to 1963 and at Brooklyn College from 1963 to 1988. He is also a member of the National Academy of Design and the American Academy of Arts and Letters, serving as president from 2003 to 2006.

Pearlstein continues to work and live in New York, N.Y.
Scope and Contents

The papers of New York artist Philip Pearlstein measure 31.8 linear feet and 16.68 GB and date from circa 1940 to 2008. The collection is comprised of biographical material, correspondence, interviews and transcripts, writing projects and lectures, personal business records, printed material, three scrapbooks, photographs and moving images, documentary production material, digital records, sound and video recordings, and motion picture film that documents Pearlstein's career as a painter and educator.

Biographical material includes appointment books, several awards, annotated calendars, a catalogue raisonné working list, identification card, membership files, resumes, and one sound recording. Correspondence is with Will Barnet, Chuck Close, Rackstraw Downes, Richard Haas, Jack Levine, Robert Storr, John Updike, Leland Wallin, Jerome Witkin, family, galleries and museums, students, colleagues, artists, arts organizations, and includes a digital recording.

Also found are sound recordings and transcripts of interviews with Pearlstein by Vivian Tsao, Michael Blaine, Sanford Sivitz Shaman, David McCarthy, and broadcast stations WRFM and WBAI. Writing projects and lectures by Pearlstein consist of student work, numerous articles and essays, sound and video recordings of lectures and speeches, letters, memorials, miscellaneous manuscripts and notes, and a U.S. and U.S.S.R. Workshop Exchange project proposal. Writings by others about Pearlstein are by W.J. Kelly, Alexander Dückers, Richard Field, John Ward, Jerome Viola, Robert Storr, and David Yezzi.

Personal business records contain agreements, consignment and loan documents, donations, financial material, exhibition files, insurance and inventories, recommendations written by Pearlstein, reproduction permissions, digital recordings, and teaching files for various institutions. Art reproductions, clippings, exhibition announcements and catalogs for exhibitions of artwork by Pearlstein and others, magazines and journals, newsletters, postcards, and publicity files that include one digital recording are in printed materials.

Two scrapbooks are of Egyptian and Roman architecture and objects accompanied by notes and a small amount of sketches, and one scrapbook is printed material regarding Pearlstein's work and exhibitions. Artwork is by Jean Hampleman, Fernando Tamburini, and unidentified artists. Photographs and moving images that include video recordings and motion picture film of Pearlstein in the studio, portraits, and candids; personal photographs of family, travel, and classmates including Andy Warhol and Dorothy Cantor; artist's models; events and exhibitions; and works of art.

Completed and unedited video and sound recordings, computer graphics footage, soundtrack material, and administrative records for the 1985 documentary video production Philip Pearlstein Draws the Artist's Model are also in this collection.

Arrangement

The collection is arranged as 10 series.

- Series 1: Biographical Material, 1964-2008 (0.8 linear feet; Boxes 1, 36, OV42)
- Series 2: Correspondence, circa 1955-2008 (8.5 linear Feet; Boxes 1-10, OVVs 42-43, 0.168 GB; ER01)
- Series 3: Interviews and Transcripts, 1957-2003 (0.5 linear Feet; Box 10)
- Series 4: Writing Projects and Lectures, circa 1945-2008 (2.5 linear Feet; Boxes 10-13, 37-38, 8.26 GB: ER02-ER13)
• Series 6: Printed Materials, 1946-2008 (3.0 linear Feet; Boxes 14-21, 36, OV 42-43)
• Series 7: Scrapbooks, circa 1953-1970s (0.4 linear Feet; Box 22)
• Series 8: Artwork, undated, 1967-2004 (0.2 linear Feet; Box 22, OV 42)
• Series 9: Photographs and Moving Images, 1940s-2008 (3.3 linear Feet; Boxes 22, 37, 39-41, 4.18 GB; ER16-ER18)
• Series 10: Philip Pearlstein Draws the Artist's Model, Documentary Production Material, 1983-1991 (8.5 linear Feet; Boxes 23-30, SAV 31-35)

Names and Subject Terms

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

Subjects:
Architecture -- Egypt
Architecture, Roman
Art -- Study and teaching
Painters -- New York (State) -- New York
Painting, Modern -- 20th century -- New York (State) -- New York

Types of Materials:
Interviews
Motion pictures (visual works)
Photographs
Scrapbooks
Sketches
Slides (photographs)
Sound recordings
Transcripts
Video recordings

Names:
Barnet, Will, 1911-2012
Blaine, Michael
Cantor, Dorothy
Close, Chuck, 1940-
Downes, Rackstraw
Dückers, Alexander, 1939-
Field, Richard
Haas, Richard, 1936-
Hampleman, Jean
Kelly, W. J.
Levine, Jack, 1915-2010
McCarthy, David, 1960-
Shaman, Sanford Sivitz
Storr, Robert
Tamburini, Fernando
Tsao, Vivian, 1950-
Updike, John
Viola, Jerome
WBAI Radio (New York, N.Y.)
WRFM (Radio station : New York, N.Y.)
Wallin, Leland
Ward, John
Warhol, Andy, 1928- -- Photographs
Witkin, Jerome
Yezzi, David

Occupations:
Art teachers -- New York (State) -- New York
Container Listing

Series 1: Biographical Material, 1964-2008

0.8 Linear feet (Boxes 1, 36, OV 42)

This series consists of appointment books; several awards including American Artist magazine award for achievement in watercolor and the Pittsburgh 250 History Makers Award from the Senator John Heinz History Center; annotated calendars; a catalogue raisonné working list; a sound recording titled "Julia's Marionette Play"; identification card; membership files containing correspondence, meeting and exhibition material, and other organizational records for the American Academy of Arts and Letters, The Fulbright Alumni Association, The Marie Walsh Sharpe Art Foundation, and various committees; and resumes for Pearlstein and Dorothy Cantor.

Box 1, Folder 1    Appointment Book, 1983

Box 1, Folder 2    Award, 45th Annual New York State Teachers Association Conference and City of Louisville, Kentucky Awards, 1993

Oversized City of Louisville, Kentucky award housed in Box 36, Folder 1.

Box 1, Folder 3    Award, Adolph and Clara Obrig Prize for Painting, 2005

Box 1, Folder 4    Award, American Artist Magazine Art Masters Award for Artist Achievement in Watercolor, 1996

Box 1, Folder 5    Award, Andrew Carnegie Prize, 1996

Box 1, Folder 6-9  Award, Senator John Heinz History Center, Pittsburgh 250 History Makers Award, 2007-2008

Includes award certificates, correspondence, speech draft, and time capsule information packet.

Box 1, Folder 10   Award, Taylor Allderdice High School Distinguished Alumni Award, 1998

Box 1, Folder 11-13 Calendars, 1988-2006

10 calendars total including 1 oversized calendar housed in Box 36 and OV 42.

Box 1, Folder 14   Catalogue Raisonné Working List, 1982

Box 40            Family, "Julia's Marionette Play", circa 1980

1 Sound cassette

Box 1, Folder 15   Identification Cards, 1964-1982

Box 1, Folder 16   Membership, American Academy of Arts and Letters, 100th Ceremony

Presidential Speech, 2006
Box 1, Folder 17  Membership, American Academy of Arts and Letters, Certificate of Election, 1982

Box 1, Folder 18  Membership, American Academy of Arts and Letters, Correspondence, 1973-2005

Box 1, Folder 19  Membership, American Academy of Arts and Letters, Eugene Speicher Exhibition, 2003-2004

Box 1, Folder 20-22  Membership, American Academy of Arts and Letters, General, 1982-2008

Box 1, Folder 23  Membership, American Academy of Arts and Letters, Meeting Materials, 2005

Box 1, Folder 24-25  Membership, American Academy of Arts and Letters, Nominations, 1985-2007

Box 1, Folder 26  Membership, The Fulbright Alumni Association, 1987

Box 1, Folder 27-29  Membership, The Marie Walsh Sharpe Art Foundation, 1989-2007
  Additional material includes video recordings housed in Box 40.

Box 1, Folder 30  Membership, Programs for Various Committees, 1979-1983

Box 1, Folder 31  Resumes for Pearlstein and Dorothy Cantor, circa 1960

Box 36, Folder 1  Oversized Award, City of Louisville, Kentucky Honorary Citizen Award from Box 1, Folder 2, 1977

Box 36, Folder 1  Oversized Calendar from Box 1, Folders 11-13, 1993

Box OV 42  Oversized Calendar from Box 1, Folders 11-13, 1973

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Series 2: Correspondence, circa 1955-2008

8.5 Linear feet (Boxes 1-10, OVs 42-43)
0.168 Gigabytes (ER01)

Correspondence is with friends and family, galleries and museums, students, colleagues, artists, and arts organizations. Notable correspondents are Will Barnet, Chuck Close, Rackstraw Downes, Jane Frielicher (Hazan), Emily Genauer, Richard Haas, Jack Levine, Eleanor Munro, Robert Storr, Edith Schloss, John Updike, Leland Wallin, and Jerome Witkin. Correspondence is both personal and professional in nature; and much of the professional correspondence deals with sales of artwork, exhibitions, residencies, speaking engagements, teaching, and charities. Outgoing drafts by Pearlstein include letters to editor, responses to critics, and letters to friends and colleagues. Illustrated letters and artwork enclosures are found from Earl Staley, Rosaire Appel, Jerilyn Jurinek, George Ortman, and Clare and John Romano. The series includes one digital recording.

Drafts of outgoing letters are filed with incoming correspondence when possible; additional outgoing drafts are filed under Pearlstein. Correspondence on letterhead is typically filed under the corporate name, and correspondence with governmental offices are filed by the name of the location.

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Box 1, Folder 37 Anderson-Aronson, circa 1956-2005
Box 1, Folder 38 Art Academy-Art Tours, 1955-2001
Box 1, Folder 39 Artists Archives of the Western Preserve-Arts Club of Chicago, circa 1972-2005
Box 1, Folder 40 Assisted Living Residence-Azaceta, circa 1970-2003
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### Series 3: Interview and Transcripts, 1957-2003

*0.5 Linear feet (Box 10)*

The series includes five sound recordings and transcripts of interviews with Pearlstein that include "The Artist's Involvement with Nature," "Humans as Still-lifes: An Interview with Philip Pearlstein" by Vivian Tsao, as well as, interviews with Pearlstein by Michael Blaine, Sanford Sivitz Shaman, David McCarthy, and stations WRFM and WBAI. In the interviews, Pearlstein discusses painting styles and techniques, art history, and personal history. A transcript of Charles Garabedian interviewed by Anne Ayers is also included.

The series is arranged chronologically.

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| Box 10, Folder 10 | "Art in the World," Radio Program, 1973  
*Includes 1 sound cassette and correspondence.* |
| Box 10, Folder 11 | Pearlstein Interviewed by Michael Blaine, Transcript, 1979 |
| Box 10, Folder 12 | Pearlstein Interviewed at Washington State University Museum of Art, Transcript, February 24, 1980 |
| Box 10, Folder 13 | Pearlstein Interviewed by Sanford Sivitz Shaman, Transcript, 1980-1981 |
| Box 10, Folder 14 | "Humans as Still-lifes: An Interview with Philip Pearlstein" by Vivian Tsao, Transcript, 1983 |
| Box 10, Folder 15 | Pearlstein Interviewed by David McCarthy, January 29, 1990  
*2 Sound cassettes* |
| Box 10, Folder 16 | Pearlstein Interviewed by WBAI, undated  
*1 Sound tape reel* |
| Box 10, Folder 17 | Charles Garabedian Interviewed by Anne Ayers, Transcript, 2003 |
Series 4: Writing Projects and Lectures, circa 1945-2008

2.5 Linear feet (Boxes 10-13, 37-38)
8.26 Gigabytes (ER02-ER13)

Writing projects and lectures by Pearlstein consist of student work, numerous articles and essays, lectures and speeches, letters, memorials, miscellaneous manuscripts and notes, and a U.S. and U.S.S.R. Workshop Exchange project proposal.

Student work includes term papers and research material on Francis Picabia along with drafts and a bound version of Pearlstein's thesis on Picabia. Published and unpublished articles and essays by Pearlstein include drafts, notes, correspondence, and frequently the published version for "The Symbolic Language of Francis Picabia," "A Conceptualization of Realism," "Critics and Artists," "When Painting Were Made in Heaven," "Censorship on Stylistic Grounds," and others. Drafts and annotated manuscripts of Pearlstein's lectures and speeches are mostly regarding his career and painting techniques, but are also on topics such as art criticism and teaching methods. The majority of the 38 sound and video recordings found in this series are of lectures and speeches. Some of the lectures are in digital format.

Writings by others about Pearlstein are by W.J. Kelly, Alexander Dückers, Richard Field, John Ward, Jerome Viola, Robert Storr, David Yezzi.

The series is arranged by type, then chronologically thereafter.

Box 10  
Student Work

Box 10, Folder 18  
"An Analysis of the Painting.... La Grande Jatte", circa 1945

Box 10, Folder 19  
"A Consideration of Piero della Francesca's Approach to Pictoral Problems," Term Paper, circa 1952

Box 10, Folder 20  
Thesis and Research Material on Francis Picabia, Bound Manuscript, circa 1955

Box 10, Folder 21  
Thesis and Research Material on Francis Picabia, Catalog of Artwork, circa 1955

Box 10, Folder 22-24  
Thesis and Research Material on Francis Picabia, Drafts, circa 1955

Box 10, Folder 25-28  
Thesis and Research Material on Francis Picabia, Notes, circa 1955

Box 11, Folder 1  
Thesis and Research Material on Francis Picabia, Notes, circa 1955

Box 11, Folder 2  
Thesis and Research Material on Francis Picabia, Scrapbook, circa 1955

Box 11  
Articles and Essays

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1 Sound cassette


Box 11, Folder 30  About Travel in Cambodia, 1997
Includes photographs of Pearlstein painting.

Box 11, Folder 31  About Milton Brown, 1998

Box 11, Folder 32  "Painting the Nude Figure, Now", 1998

Box 11, Folder 33  About Morris Dorsky and Ronald Strom, Obituaries, 2000

Box 11, Folder 34  "My Picabia/Duchamp Connection", 2000

Box 11, Folder 35  About Eadweard Muybridge, circa 2002

Box 11, Folder 36  "When the DADA Daddies Got Real, or How I Turned Picabia Inside Out", 2002

Box 11, Folder 37  "Self and Other Portraits: Painting Noses or Demons", 2003

Box 11, Folder 38  "The Drawing Group, Drawing Naked People", circa 2005

Box 11, Folder 39  "Perception, Realism, and Objects", 2008

Box 11, Folder 40  "Century Club Panel on Nude", undated

Box 11, Folder 41  "Eyes and Highs: A Couple of Problems in Post Abstract Portraiture", undated

Box 11, Folder 42  "From the Other Side of the Easel", undated

Box 11, Folder 43  "Glitz-Punk to Dead-Serious, The State of Portraiture Today", undated

Box 11, Folder 44  "Hazards to Artists", undated

Box 11, Folder 45  About Ingres, undated

Box 11, Folder 46  "Kinds of Realism", undated
Box 11, Folder 47  "One Man's Dada", undated

Box 12, Folder 1  "Painters and Egos", undated

Box 12, Folder 2  "Picabia, Duchamp, Degas: An Informal Look at the Origins of Aspects of Contemporary Paintings", undated

Box 12, Folder 3  "A Realism in an Abstract World", undated

Box 12, Folder 4  About Skowhegan School of Painting and Sculpture, undated

Box 12, Folder 5  "Watercolor", undated

Box 12, Folder 6  About Willem de Kooning, undated

Box 12, Folder 7  About William Wiley, undated

Box 12, Folder 8  Book Preface by Pearlstein, *Contemporary Ink and Wash Paintings* by Michael Xinle Ma, 1997-2000
Includes photographs of Pearlstein with Ma and the published book signed by Ma.

Box 12  Lectures and Speeches

Box 12, Folder 9  On Painting Methods at Skowhagen School of Painting and Sculpture, circa 1966
Portions for use in *Life* magazine article.

Box 12, Folder 10  On Career at Skowheagen School of Painting and Sculpture, circa 1967

5.12 Gigabytes (102 computer files)

Box 12, Folder 12  Speeches on High School Experiences Given in Pittsburgh, 1988

Box 12, Folder 13  On Teaching Artistic Styles at Senior Citizen Show, New York City Armory, circa 1988

Box 12, Folder 14  "Lessons from the Painters of Greek Vases," Metropolitan Museum of Art, June 5, 1990

Box 12, Folder 15  On Career, Various Drafts, 1990, undated

Box 12, Folder 16  Graduate and Honorary Doctorate Ceremony Speeches, 1990-2001
Box 12, Folder 17  "The Trauma of Realism," Saltaire, New York, August 1, 1992

Box 12, Folder 18  Pittsburgh Center for the Arts, Cultural Awards Dinner, 1994

Box 12, Folder 19  On Samuel Rosenberg at Jewish Community Center, Pittsburgh, 1997


Box 12, Folder 21  Pratt Institute Scholarship Fundraising Luncheon, May 1999

Box 12, Folder 22  Art and Optics Conference, New York Institute for the Humanities at NYU, 2001

Box 12, Folder 23  On Art Criticism at 92 Street Y, 2006

Box 12, Folder 24  "Perception of Imagination" at The Philoctetes Center, 2007

Box 12, Folder 25  Tribute to Dick Miller, 2007

Box 12, Folder 26  National Academy of Design Lifetime Achievement Award, 2008


3.14 Gigabytes (One computer file)

Box 12, Folder 28  On Career at North Carolina Central University Art and Design Department, April 15, 2008

Box 38  Various Lectures and Speeches, 1969-circa 1990

24 Sound cassettes
Includes recordings of Pearlstein discussing his artwork, Greek vases, and other topics in Kansas City, Milwaukee, Boston, Washington D.C., New Orleans, Oklahoma City, and other locations.

Various Lectures and Speeches, circa 1972-1990

11 Sound cassettes
2 Videocassettes (VHS-C)
1 Floppy disc
(Transfer of floppy discs not possible.)

Recordings are of Pearlstein's lectures on art history, art criticism, Greek vases, and other topics in various cities including Pittsburg, San Francisco, Boston, and New York City. One recording is on a video floppy disk labeled "Desire Studio Santa Fe."
Box 12, Folder 29  Letter to Editor at *New York Times*, circa 1961

Box 12, Folder 30  Letter to President of Brooklyn College, circa 1980

Box 12, Folder 31  Memorial, Al Held, 2005

Box 12, Folder 32  Memorial, Jerome Viola, undated

Box 12, Folder 33-35  Miscellaneous Manuscripts, circa 1970-circa 2000, undated

Box 12, Folder 36  Notes, undated


Box 12  By Others About Pearlstein

Box 12, Folder 38  "One Decade of a Realist" by W.J. Kelly, circa 1970s

Box 12, Folder 39  Essay by Alexander Duckers, 1972

Box 12, Folder 40  Article by Richard Field, circa 1978

Box 12, Folder 41  Dissertation by John Ward, 1981


Oversized photograph of book cover housed in Box 37.


Box 13, Folder 1  Various, undated

Box 13, Folder 2  By Others, "Ellen's Trip to the Children's Zoo", circa 1967

Box 13, Folder 3  By Others, Ohio Northern University Commencement Address by Jim Dicke, 2006

Box 37, Folder 1  Oversized Photograph of Book Cover by Jerome Viola from Box 12, Folders 42-43, circa 1982

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1 Linear foot (Boxes 13-14)
3.77 Gigabytes (ER14-ER15)

This series contains agreements with Harry N. Abrams, Incorporated for a book about Pearlstein by John Perrault and other projects; consignment and loan documents; donations; financial material including model payments, sales receipts, and invoices for purchases of art by Pearlstein; insurance and inventories; recommendations written by Pearlstein for Will Barnet's College Art Association Lifetime Achievement Award, Jamie Lustberg, Carol Wax, former students, and colleagues; reproduction permissions; and teaching files for various institutions. Exhibition files consist of correspondence, loan agreements, and travel arrangements for several exhibitions of Pearlstein's work including the Georgia Museum of Art's traveling exhibition, *Philip Pearlstein, American Master* (2006), *182nd Annual: An Exhibition of Contemporary American Art* (2007) at the National Academy Museum, *Philip Pearlstein, The Dispassionate Body* (2007) and other recent exhibitions. The series includes digital material in the artists' file and for an exhibition at the Art Students League of New York.


Box 13, Folder 5  Agreement with Memorial Union Gallery, circa 2005

Box 13, Folder 6  Agreements for Various Projects, 1972-2005

Box 13, Folder 7  Artists' File, 1972-2002
Includes electronic records, see ER14

Folder ER14  Artwork of Loie Glasser, Digital Photograph, 2006
0.001 Gigabytes (One computer file)

Box 13, Folder 8  Consignments and Loans, Brooklyn Museum of Art, 1983-2001

Box 13, Folder 9  Consignments and Loans, The Butler Institute of American Art, 1990

Box 13, Folder 10  Consignments and Loans, Hudson River and African Art Museums, 1994

Box 13, Folder 11  Consignments and Loans, Messiah College, 2005

Box 13, Folder 12  Consignments and Loans, Philip Douglas Fine Art, 2005

Box 13, Folder 13  Consignments and Loans, Shipping Receipts, 1982-2007

Box 13, Folder 14  Consignments and Loans, Various Museums and Galleries, 1955-2005

Box 13, Folder 15  Donation, Auction for Friends of the Tel Aviv Art Museum, 2008

Box 13, Folder 16  Donations to Benefit Exhibitions and Organizations, 1962-1992
Box 13, Folder 17  Donation, "Model with Wood Swan" to Brooklyn College, 1988

Box 13, Folder 18  Donation, Bronze Portraits of Philip and Dorothy Pearlstein by Richard Miller, 1979-1986

Box 13, Folder 19  Donation, Charity Art Exhibition-Auction for Victims of the Earthquake in the Kobe Area, Japan, 1995
Includes letter of appreciation.

Box 13, Folder 20  Donation, Milwaukee Art Museum, 1995

Box 13  Exhibitions

Box 13, Folder 21-22  Georgia Museum of Art, 1970-1971

Box 13, Folder 23  Philip Pearlstein (1998), Galerie Daniel Templon, 1998-1999

Box 13, Folder 24  Philip Pearlstein, American Master (2006), Lehigh University, 2005-2006

Box 13, Folder 25  The Century Association, Professional Painters' Exhibition, 2006

Box 13, Folder 26  Prince Street Gallery First National Juried Exhibition, Juror, 2006

Includes electronic records, see ER15

3.77 Gigabytes (One computer file)

Box 13, Folder 28  Philip Pearlstein: Paintings and Watercolors (2006), Russell Bowman Art Advisory, 2006


Box 13, Folder 30  Philip Pearlstein, Paintings (2007), Gallery Camino Real, 2007

Box 13, Folder 31  Philip Pearlstein (2007), Galerie Daniel Templon, 2006-2007

Box 13, Folder 33  

Box 13, Folder 34  

Box 13, Folder 35  
*Philip Pearlstein: Objectifications* (2008), Montclair Art Museum, 2007-2008

Box 13, Folder 36  
"Recent Drawings by New York Artists," New School Art Center, undated

Box 13, Folder 37-42  
Financial Material, 1945-1985

Box 13, Folder 43  
Insurance, 1964-1976

Box 13, Folder 44-46  
Inventories, circa 1960-1991

Box 13, Folder 47  
Legal Material, 1965-2003

Includes summons, studio lease, and an apartment lease for Dr. Alexander Dückers written in German.

Box 13, Folder 48-62  
Recommendations, 1966-2007

Box 14, Folder 1-9  
Recommendations, 1966-2007

Box 14, Folder 10-11  
Reproduction Permissions, 2006-2007

Box 14, Folder 12  
Teaching, Curriculum Proposals, 1968-1969

Box 14, Folder 13  
Teachers, Student Apprentices, 1990

Box 14, Folder 14  
Teaching, Various Institutions, 1955-1980

Box 14, Folder 15  
Teaching, Visiting Artist at Arizona State University, 2006

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3 Linear feet (Boxes 14-21, 36, OVs 42-43)

Found in printed materials are art reproductions, clippings, exhibition announcements and catalogs for exhibitions of artwork by Pearlstein and others, magazines and journals including issues of Carnegie Technical magazine on which Pearlstein was art editor, newsletters, and postcards of artwork by Pearlstein. Sets of chronological publicity files contain mainly mixed printed materials regarding Pearlstein, his artwork, reviews of his exhibitions, and includes one digital disk.

Box 14, Folder 16  Art Reproductions, circa 1980-circa 2000
Box 14, Folder 17  Art Sales Catalog, 1983
Box 14, Folder 18  Business Cards, circa 1970-circa 2000
Box 14, Folder 19-26  Clippings, 1962-circa 1980s
Oversized clippings from 1960 and Life magazine housed in Box 36.
Box 14, Folder 27  Event Programs, 1976-2007
Box 14, Folder 28-37  Exhibition Announcements and Catalogs, 1946-1959
Oversized material housed in Box 36.
Box 14, Folder 38-45  Exhibition Announcements and Catalogs, 1960-1966
Box 15, Folder 1-15  Exhibition Announcements and Catalogs/Posters, 1967-1979
Oversized posters housed in OV 43.
Box 15, Folder 16-22  Exhibition Announcements and Catalogs, 1980-1984
Box 16, Folder 1-13  Exhibition Announcements and Catalogs, 1985-1995
Includes Josep Segú exhibition catalog with introduction written by Pearlstein from 1995.
Box 16, Folder 14-27  Exhibition Announcements and Catalogs, 1996-2007
Includes Richard Haas and Laura Grosso exhibition catalogs with essays by Pearlstein from 1998 and 2004.
Box 16, Folder 28  Exhibition Announcements and Catalogs, undated
Box 16, Folder 29-30  Exhibition Announcements and Catalogs, Allan Frumkin Gallery, circa 1960-1984
Box 16, Folder 31  Informational Packet, The Pollock-Krasner Foundation, Inc., 1987
Box 16, Folder 32-33  Magazines and Journals, 1955-1970
Oversized material housed in Box 36, Folder 6.

Box 17, Folder 1  Magazines and Journals, 1987-1991


Box 17, Folder 4  Magazines and Journals, *Scrap*, 1960-1961
  Issues 1, 2, and 4

Box 17, Folder 5  Newsletters, 1976-1981

Box 17, Folder 6  Pamphlet, "The Art Critics," American Abstract Artists, 1940

Box 17, Folder 7  Postcards of Artwork by Pearlstein, circa 1970-circa 2000

Box 17, Folder 8  Postcards, circa 1974-2002

Box 17, Folder 9  Press Releases, 1979

Box 17, Folder 10-31  Publicity Files, 1942-1972
  Oversized material housed in Box 36 and OVs 42-43.

Box 18, Folder 1-17  Publicity Files, 1973-1981

Box 19, Folder 1-19  Publicity Files, 1981-1987

Box 20, Folder 1-19  Publicity Files, 1988-1998

Box 21, Folder 1-17  Publicity Files, 1998-2008
  *Includes 1 electronic disc (CD) in folder 6 titled Art Educates the World. (Transfer not possible.)*

Box 21, Folder 18  Publicity Files, undated

Box 36, Folder 2-5  Oversized Publicity Files from Boxes 17-20, 1965-1997

Box 36, Folder 6  Oversized Magazines and Journals from Box 16, Folders 32-33, 1955-1956

Box 36, Folder 7, 9  Oversized Clippings from 1960 and *Life* Magazine from Box 14, Folders 19-26, 1960, 1941

Box 36, Folder 8  Oversized Exhibition Announcements and Catalogs from Boxes 14-15, 1955, 1969
Box OV 42  Oversized Publicity Files from Boxes 17-20, 1965, 1970
Box OV 43  Oversized Publicity Files from Boxes 17-20, 1968
Box OV 43  Oversized Posters from Box 15, Folders 1-15, circa 1970s-1980s

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Series 7: Scrapbooks, circa 1953-1970s

0.4 Linear feet (Box 22)

Two scrapbooks, most likely used for reference or research, are photographs of Egyptian and Roman architecture and objects accompanied by notes and a small amount of sketches. The Egypt scrapbook also contains a syllabus and class notes on Egyptian archeology. The scrapbook for exhibitions contains clippings of reviews and articles on Pearlstein’s exhibitions and artwork, exhibition announcements, and other printed material.

Box 22, Folder 1-2  Egypt, circa 1953
Box 22, Folder 3-4  Rome, circa 1953
Box 37, Folder 2  Exhibition Clippings and Announcements, 1950s-1970s

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Series 8: Artwork, 1967-2004, undated

0.2 Linear feet (Box 22, OV 42)

Artwork is by Jean Hampleman, Fernando Tamburini, and unidentified artists are in this series.

Box 22, Folder 5  Painted Wood, "Love, Joy, Peace" by Jean Hampleman, undated
Box 22, Folder 6  Print by Tamburini, 2004
Box 22, Folder 7-8  Drawings and Prints by Others, Unidentified or Illegible, 1967, undated

Oversized material housed in OV 42.
Box OV 42  Oversized Drawings and Prints by Others from Box 22, Folders 7-8, undated

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Series 9: Photographs and Moving Images, 1940s-2008

3.3 Linear feet (Boxes 22, 37, 39-41)
4.18 Gigabytes (ER16-ER18)

This series consists of photographs, negatives, slides, video recordings, and motion picture film. Professional and candid photographs of Pearlstein in his studio, in portraits, at events, and with colleagues are by various photographers including Gottfried Junker, John de Clef Piñeiro, Frederic Cantor, Sante D’Orazio, Jack Mitchell, and others. Pearlstein is also pictured with his portrait of Brooklyn college president, Robert L. Hess, and with President Clinton at The White House. Personal images are mostly snapshots of Pearlstein’s family, friends, and travel. Photographs from art school show Andy Warhol, Dorothy Cantor, Ethel and Leonard Kessler, and other classmates at the beach and at school functions. Other photographs are of Pearlstein’s models, exhibitions, and works of art by Pearlstein, Jack Mitchell, Harvey Stein, David Levy, Eleanor Magid, and Oren Slor.

Recordings include Art in Progress: Philip Pearlstein by Jamie Lustberg, Pearlstein's former assistant, and an exhibition at Lehigh University Art Galleries. Thirteen super 8 mm amateur films contain footage of Pearlstein working, his models, and traveling to the Southwestern United States, Peru, and Egypt. Titles listed are taken from the inscriptions on the original film containers. The series also contains 26 video recordings mainly of Pearlstein's friends, travel, and exhibitions. Some recordings contain a mixture of personal and professional material.

Folder ER16
Pearlstein, Art in Progress: Philip Pearlstein, Film by Jamie Lustberg, Digital Video Recording, 2004
1.35 Gigabytes (One computer file)

Box 40
Pearlstein, "Edward Lucie Smith Film Crew", circa 2000
1 Videocassettes (MiniDV)

Box 22, Folder 10
Pearlstein In Studio and Portraits, circa 1940-1990

Box 22, Folder 11-12
Pearlstein by Various Photographers, circa 1982-2005
Includes photographs by Gottfried Junker, Frederic Cantor, Helaine Messer, Harvey Stein, Jenny Gorman, a photograph of Pearlstein with Sidney Geist by Ruth Foxtel, and a small amount of correspondence.

Oversized photographs of Pearlstein and a few of Dorothy Cantor by John de Clef Piñeiro, Sante D’Orazio, Jack Mitchell, and unidentified photographers are housed in Box 37.

Box 22, Folder 13-14
Pearlstein at Brooklyn College, circa 1989-circa 2000

Box 22, Folder 15
Pearlstein with President Clinton, 1996
Includes letter from The White House.

Box 22, Folder 16
Personal, Family, circa 1950-circa 1970

Box 22, Folder 17
Personal, Art School, 1940s
Includes photographs of Andy Warhol and other classmates.
Box 22, Folder 18-19  Personal, Friends and Travel, circa 1945-1975

Box 39  Personal, Friends and Travel, circa 1980-2008
   2 Floppy discs
   3 Videocassettes (MiniDV)
   (Transfer of floppy discs not possible.)


Box 41  Artist's Models, circa 1960-1990

Includes some photographs of artwork.

Folder ER17  Event, National Academy Museum and School of Fine Arts, Spring Gala, Digital Photographs, 2008
   0.158 Gigabytes (65 computer files)

Folder ER18  Exhibitions, Lehigh University Art Galleries, Slide Show and Instructional Video, Digital Video Recording, 2007
   2.67 Gigabytes (One computer file)

Box 22, Folder 22-29  Exhibitions, 1970-2002

Additional material housed in Box 40.

Box 40  Exhibitions, circa 1989-2014
   17 Videocassettes (MiniDV)
   2 Videocassettes (VHS-C)
   2 Floppy discs
   (Transfer of floppy discs not possible.)

Recordings are for exhibitions in Moscow, Pittsburg, Rome, Washington D.C., Paris, Boston, Chicago, and New York among others. Three mini-dvs contain exhibition material along with personal recordings labeled "Miranda Baby Shower" and "Thanksgiving 2002." Two mini-dvs also contain material related to Pearlstein's activities with the Marie Walsh Sharpe Art Foundation.

Box 22, Folder 30  Works of Art by Pearlstein, circa 1990s

Box 22, Folder 31-34  Works of Art by Others, circa 1974-circa 1980s

Includes photographs of art objects by Oren Slor and a self-portrait by Eleanor Magid.

Box 37, Folder 3-10  Oversized Photographs of Pearlstein from Box 22, Folders 11-12, 1966-1982

Amateur Films of Pearlstein Painting and Drawing

Item FC 44  Philip Pearlstein Painting , November 8, 1973
1 Film reel (2 copies; super 8 mm)
Content includes a child ballerina and Pearlstein drawing and painting.

Item FC 45
Philip Pearlstein Painting, November 8, 1973
1 Film reel (super 8 mm)
Content includes a child ballerina and Pearlstein drawing and painting.

Item FC 46
Pearlstein Drawing, 1971
1 Film reel (super 8 mm)
Content includes Pearlstein drawing in the studio, an artist’s model, and Pearlstein seated with a woman.

Item FC 47
Pearlstein, 1972
1 Film reel (super 8 mm)
Content includes Pearlstein drawing and painting, an office interior, tubs of dye, and paintings at a gallery exhibition.

Item FC 48
Gilda Portrait and Rosaire Ladder, 1975-1976
1 Film reel (super 8 mm)
Content includes various stages of two paintings, some footage of artist’s models, and an exterior view of a canyon.

Amateur Travel Films

Item FC 49
Painting and Travel, 1974-1976
1 Film reel (super 8 mm)
Content includes a woman looking at a book, drawing and painting artist’s models, shots of New York City, artwork on the street, a band, and people outside of an estate and in a canoe.

Item FC 50
Canyon de Chelly and Mesa Verde, 1974
1 Film reel (super 8 mm)
Content includes footage of canyons, ruins, and shots of a city or suburban area.

Item FC 51
Julia-Out West, 1976
1 Film reel (super 8 mm)
Content includes footage of canyons and ruins and of Pearlstein holding a camera.

Item FC 52
NYC, Canyon de Chelly, Painting, 1977-1978
1 Film reel (super 8 mm)
Content includes shots of the New York City skyline, Pearlstein painting, Canyon de Chelly, and possibly the Ned A. Hatahu Center.

Item FC 53
Fire Island, 1974
1 Film reel (super 8 mm)
Content includes shots of towers with sign reading "TIGE," a sunset, beach and boats, flowers, a woman modeling in front of a painting of herself, exterior of a beach house.

Item FC 54  Machu Picchu, 1977
1 Film reel (super 8 mm)
Content includes various shots of Machu Picchu, a cityscape, shots from an airplane, paintings in progress and in galleries, and Pearlstein at Machu Picchu.

Item FC 55  Travel, 1976-1978
1 Film reel (super 8 mm)
Content includes footage of a man and child, a woman outside of a castle, ruins, a drawing, New York City, Egyptian pyramids, and an easel and canvas.

Item FC 56  Canyon de Chelly, 1970
1 Film reel (super 8 mm)
Content includes a canyon, a hut, ruins, sunset over water, and paintings of these scenes.

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8 Linear feet (Boxes 23-30, SAV 31-35)

Series contains video and sound recordings and paper documentation related to the 1985 documentary project *Philip Pearlstein Draws the Artist's Model*. The documentary was initially conceived of as a laserdisc project, using the interactive capabilities and image quality of the then-new laser video technology to create an enhanced instructional video for viewers to experience Pearlstein's process and paintings, and to utilize his teaching to practice drawing figures from Pearlstein's models. Production material found in the collection includes paper documentation, unedited footage on original camera tapes and duplicate editing copies, voiceover original sound recordings and duplicates on video tape, offline edits, and the completed work in two versions. Content includes Pearlstein teaching at Brooklyn College, Pearlstein working with models in his studio, Pearlstein at his retrospective exhibition at the Toledo Museum, live-captured graphics of Pearlstein drawing, and voiceover narration by Philip and Julia Pearlstein. No copies of the completed work in its laser disc version are found in the collection as these were sold off to a distributor before the donation of the material to the archives.

The documentary production used a rare video format called Panasonic Recam (generic format term: M format video) as its original recording medium. The project was likely seen as a good candidate for the M format because of its art subject and the potential for superior color quality. Among the publicity materials in the paper documentation is a photocopy of a 1984 article from VideoPro magazine that provides details of the technical side of the production and the many then state-of-the-art technologies the project incorporated. In a May 9, 1986 public appearance for Artists Talk on Art, Pearlstein describes working with the system and talks about effects like blurring and enlarging and working with color, and describes the laserdisc format as “fun to play with,” noting that the “whole image is much sharper.”

Unedited footage, found on its M format/VHS tape original form and on duplicate U-matic tapes made for editing, contains substantial footage of Pearlstein working in the studio and teaching, but there is little spoken content in the footage that was not used in the completed work, copies of which are found in the collection in two versions, a long version for distribution and a shorter version made for television. Extensive unedited footage of live computer graphics, another recently developed technology at the time, record Pearlstein generating his artwork directly on the screen. Graphics were shot with Recam video, and five 1” video reels in the collection appear to be duplicates of those tapes made for editing. Two edited excerpts of graphics are found on 1” video reel and U-matic tape, which appear to have been made to accompany lectures about the project.

Offline, or rough, edits of the documentary were made from duplicate U-matic videocassettes, and final edits were produced from original camera tapes directly onto one-inch video reels. The completed work is found in two versions, a long version for distribution and a shorter version for television broadcast. A pair of 1” video reels labeled "submaster reels 1 and 2" are also found, and are likely the closest thing to a master copy of the finished work among the material in the collection.

Audio material includes ¼” reels (10.5” diameter) with voiceover recordings of Pearlstein and his daughter Julia, who was narrator in the documentary, reading from a script. A partial script is found among the related papers in the series. A series of 8 U-matic videocassettes appear to be video dubs of the audio created for editing. Two of the original ¼” reels are not duplicated.

M video used VHS video tapes but recorded a different type of video signal which cannot be played on a VHS playback machine. M video was developed as a competitor in the broadcast-quality camcorder category of video technology, and was the first video system to use a component signal, which used three-tube color to produce a color quality superior to most broadcast video at the time. M was an extremely short-lived format and is now very rare.
Box 23, Folder 1 Partial Script, circa 1985

Box 23, Folder 2 Project Proposal and Business Plan, 1983

Box 23, Folder 3 Correspondence with Producers, 1983-1990

Box 23, Folder 4 Copyright Search, 1995

Box 23, Folder 5 Equipment Repair Receipts, 1993

Box 23, Folder 6 Legal Correspondence and Agreement, 1983-1986

Box 23, Folder 7 Publicity, 1984-1991

Box 23, Folder 8 Royalty Reports, 1990-1991

Box 23 Completed Work

Box 23, Folder 9 Distribution Copy, 1985
2 Videocassettes (U-matic) (running time 86 minutes)

Box 23, Folder 10 Television Cut, 1987
1 Videocassette (U-matic) (note on label "offline master, Dub #4"; running time 30 minutes)

Box 23, Folder 11 Offline Master Cut 1, circa 1984
2 Videocassettes (U-matic)

Box 23, Folder 12 Offline Master Cut 2, circa 1984
2 Videocassettes (U-matic) (note on label "show length 1:24:00")

Box 23, Folder 13-15 Online Edit with Time Code, circa 1985
2 Videocassettes (U-matic)
2 Videocassettes (VHS)
1 Videocassette (U-matic)

Box 23, Folder 15 Submaster, circa 1985
2 Videoreels (1 inch)
Video reels housed as SAV 31 and 32

Box 24 Unedited Footage

Box 24, Folder 1-7 Pearlstein Working in Studio, 1984 February 21-22
13 Videocassettes (U-matic) (duplicate)
Box 25, Folder 1-5  
Pearlstein Working in Studio, 1984 February 21-22  
13 Videocassettes (M format ; originals)

Box 25, Folder 6-9;  
Brooklyn College, 1984 February 28  
8 Videocassettes (U-matic) (duplicates)

Box 26, Folder 1  
Brooklyn College, 1984 February 28  
9 Videocassettes (M format ; originals)

Box 26, Folder 5-7  
Toledo Museum , 1984 March 17  
5 Videocassettes (U-matic) (duplicates)

Box 26, Folder 8-9  
Toledo Museum, 1984 March 17  
6 Videocassettes (M format ; originals)  
5 of the M format tapes are duplicated on the Umatic tapes; 1 M format tape is not duplicated; label reads "Airport Hotel Cutaway"

Box 26, Folder 10  
Museum and Classroom Pickup Shots, 1985 July 15  
1 Videoreels (1 inch)  
Large video reel stored separately as SAV 33

Box 27  
Computer Graphics

Box 27, Folder 1-10  
Unedited Footage, 1984 April 12  
27 Videocassettes (M format ; originals ; tapes labeled #101-116 and 101b-116b)

Box 28  
Unedited Footage, 1984 April 12  
5 Videoreels (1 inch) (duplicates ; tapes labeled #1-5)

Box 28, Folder 1  
Unedited Footage, circa 1984  
1 Videoreels (1 inch) (tape labeled "rattan couch and others")  
Video reel stored separately as SAV 34

Box 28, Folder 2  
Edited Footage, circa 1984  
1 Videoreels (1 inch) (tape labeled "Graphics Build")  
Video reel stored separately as SAV 35

Box 28, Folder 3  
Edited Footage, circa 1984  
1 Videoreels (1 inch) (tape labeled "shown at Carnegie-Mellon")

Box 29, Folder 1  
Edited Footage, circa 1984  
1 Videocassettes (U-matic) (tape labeled "Philip Pearlstein")

Box 29  
Soundtrack Material
<table>
<thead>
<tr>
<th>Box 29, Folder 2-3</th>
<th>Voiceover Recordings, 1984 July 20</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>3 Sound tape reels (originals; labeled &quot;reels 1-3, July 20,&quot; Reel 1 also says &quot;page 1-40&quot;); 10.5 inch reels</td>
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<tr>
<td></td>
<td>3 Videocassettes (U-matic) (duplicates; sound recorded with color bars)</td>
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<tr>
<td></td>
<td>3 original sound reels stored separately in Box 30</td>
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<th>Box 29, Folder 4-5</th>
<th>Voiceover Recordings, 1984 July 23</th>
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<tbody>
<tr>
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<td>3 Videocassettes (U-matic) (tapes numbered 84-86; sound recorded with color bars)</td>
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<tr>
<th>Box 29, Folder 6</th>
<th>Voiceover Recordings, 1984 July 31</th>
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<tbody>
<tr>
<td></td>
<td>2 Sound tape reels (originals; tapes labeled &quot;Reels 7-8 Pearlstein V.O.&quot;); 10.5 inch reels</td>
</tr>
<tr>
<td></td>
<td>2 Videocassettes (U-matic) (duplicates; one tape labeled &quot;Dub 87&quot; and one labeled &quot;Reel 87 – audio reels 7,8&quot;); sound recorded with color bars</td>
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<td></td>
<td>2 original sound tape reels stored in box 30</td>
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<tr>
<th>Box 29, Folder 7</th>
<th>Voiceover Recordings, 1985 June 8</th>
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<tbody>
<tr>
<td></td>
<td>1 Sound tape reel (original; labeled tones at beginning, Pearlstein reel 1); 10.5 inch reel</td>
</tr>
<tr>
<td></td>
<td>1 original sound tape reel stored in box 30</td>
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</table>

<table>
<thead>
<tr>
<th>Box 30</th>
<th>5 large sound tape reels from Box 29, folders 2-3, 6-7</th>
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<tbody>
<tr>
<td>Box 31</td>
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<td>Box 34</td>
<td>1 large video reel from Box 28, folder 1</td>
</tr>
<tr>
<td>Box 35</td>
<td>1 large video reel from Box 28, folder 2</td>
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