

Charles James papers, 1704-1978 (bulk 1960-1978)

Finding aid prepared by Celia Hartmann and Caitlin McCarthy

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The Costume Institute's Irene Lewisohn Costume Reference Library
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Summary Information

Repository	The Costume Institute's Irene Lewisohn Costume Reference Library
Title	Charles James papers, 1704-1978 (bulk 1960-1978)
Dates	1704-1978 (bulk 1960-1978)
Extent	178.0 Linear feet (130 full-size document cases, 1 half-size document case, 232 oversize boxes)
Language	English
Abstract	<p>Charles James (1906-1978) was an Anglo-American couturier who designed most prolifically from the 1920s through the 1950s. Famously called America's first couturier, he was largely self-taught, cultivating an idiosyncratic method and approaching his dressmaking with the eye of a sculptor or an engineer. The Charles James papers consist predominantly of his business and personal records from the late 1950s to his death in 1978, and focus on James's endeavors to document and promote the impact he had during his design heyday of the 1930s-1950s. They show his effort to document the importance of his influence and designs, and his attempts to place such documentation in the collections of art museums, libraries, and historical societies in the United States. Original patterns and sketches of James's designs complement the holdings of finished garments in the collection of the Costume Institute.</p>

Preferred Citation note

[Title of item], [date of item], Box [number], Folder [number], Charles James papers, The Costume Institute's Irene Lewisohn Costume Reference Library.

Biographical note

Charles James (1906-1978) was an Anglo-American couturier who designed most prolifically from the 1920s through the 1950s. Famously called America's first couturier, he was largely self-taught, cultivating an idiosyncratic method and approaching his dressmaking with the eye of a sculptor or an engineer. James is credited as one of the first to use zippers, heat-set plastic boning, and down feathers in a fashion context. He has been called the inventor of the wrap dress and the infinity scarf, and at the height of his popularity James garments were some of the most expensive haute couture in the world. He dressed the socialites Millicent Rogers and Babe Paley, the actresses Marlene Dietrich and Jennifer Jones, and the performers Gypsy Rose Lee and Lily Pons, among many others.

James was born in Surrey, England on July 18, 1906 to Colonel Ralph Ernest Haweis James, an English Army officer, and Louise Enders Brega James, a Chicago socialite. They raised Charles and his sisters Frances (b. 1904) and Margaret (b. 1907) in comfort at Agincourt House in Camberley, Surrey, England. He attended the elite boarding school Harrow in London, where he befriended classmate Cecil Beaton. Though apparently an uninspired student, James did participate in theatrical productions.

James dropped out of Harrow, or was expelled, and failed to stick with any subsequent school, after which his father installed him in the Chicago offices of the electric utility Commonwealth Edison. He did not take to the job and quit soon thereafter to pursue millinery, opening his own shop under the name Boucheron with the help of his mother's society connections. It was here that James became known for shaping hats right on his clients' bodies, a practice he would soon carry into dressmaking.

He moved from Chicago to New York briefly, and then to London by 1930, where he began designing garments under his own name. With some thanks to his childhood friend Beaton, now a successful fashion photographer, by the early 1930s James was receiving coverage in *Vogue*, *Harper's Bazaar*, and *Women's Wear Daily*. He first declared bankruptcy in 1931, a sign of what would prove to be a lifetime of poor money management. James gained notice as he continued to experiment with form and material, moving between London and Paris to show his designs and work.

By 1943 he was back in New York, where he was named Creative Director at Elizabeth Arden and put in charge of the fashion floor. His mother Louise, a source of support both emotional and financial, died in 1944, leaving him a small inheritance. He opened an atelier on Madison Avenue the next year. Around this time James became interested in exhibiting and donating his works to museums, an effort he would continue throughout his life. He forged a relationship in 1944 with the Brooklyn Museum's Industrial Design Division (later the Edward C. Blum Design Laboratory) through curator Michelle Murphy. James's first solo exhibition, "A Decade of Design for Millicent H. Rogers," opened at the Brooklyn Museum in 1949.

He was awarded two Coty American Fashion Critics' Awards: the womenswear award in 1950, and a special award for innovative cutting in 1954. That year he married Nancy Lee Gregory, who hailed from a wealthy Kansas City family; their son Charles Jr. was born in 1956 followed by their daughter Louise in 1957.

During this time James established various business entities and pursued arrangements with retailers and manufacturers. Among the most tumultuous business relationships was that with Samuel Winston, to whom James had licensed his designs. James was sued for breach of contract in 1954, and countersued for breach of contract and design piracy; he won the lawsuit, but was left with a reputation for litigiousness and diminished finances. In addition, his own business endeavors faltered and in 1958 his assets were seized by the IRS for nonpayment of taxes.

From the 1960s onward, James entered into what Jan Glier Reeder in *Charles James: Beyond Fashion* calls his “post-design period,” primarily focused on securing his reputation and legacy. In support of this goal, James spent much time and effort designing teaching curricula as well as seeking to donate both his garments and his records to art and historical institutions.

Often citing a downturn in the quality of design school curricula (mirroring his low opinions of the fashion industry), James positioned his instructional approach as the enlightened alternative. James collaborated with the Brooklyn Museum to develop a program of seminars, combining both lecture and workshop, which in the fall of 1960 he debuted at the Pratt Institute and the Rhode Island School of Design. Around this same time he began a relationship with the Art Students League, which provided him space and support to design a centerpiece of his instruction projects: a three-dimensional “flexible sculpture” dress form.

By 1961, James’s relationship with the Brooklyn Museum had soured as he accused its staff and trustees of withholding budget approvals and fundraising support for the seminar program, as well as mishandling his property. This legal and personal saga was a defining topic in the last decades of his life.

Meanwhile, James directed characteristic energy toward his museum donation efforts. Part of his objective was to convince museums and institutions that his work was art and thus worth owning and exhibiting, which he demonstrated with extensive reproduction and distribution of printed documentation. This included coverage in the fashion press, endorsements and correspondence from art and industry luminaries, as well as genealogical research tracing his family roots to elite American Revolutionary society. This documentation forms the basis for what he called his “archive,” which he promoted as a valuable acquisition that crucially complemented his clothing. James was interested not just in donating his materials but exhibiting them as well. He planned many events, only some of which came to fruition, such as a 1964 program at Wadsworth Athenaeum and his Art Students League benefit at the Electric Circus discotheque in 1969.

He and his wife Nancy had informally separated around 1958 when she and the children moved back to Kansas City. James continued to live at various New York City hotels before settling in the Chelsea Hotel in 1964, where he remained until his death. James

was very unhappy with Nancy's desire for a divorce, for which she filed in January, 1965.

James's relationship with his father had long been tumultuous, which was not improved with Ralph James's death in 1964. In 1965, James sued and then settled with Ralph's executors for withheld property and expenses incurred in contesting the will.

James kept busy with a variety of activities through the 1970s, including teaching courses under the aegis of Pratt's University Without Walls program from his rooms in the Chelsea Hotel. He also sought to donate his records to the Cooper-Hewitt Museum with the help of the Art Students League, and planned events and exhibitions. In 1975 his work was featured in two exhibitions: the multi-artist "Fashion and Fantasy" at Rizzoli International Bookstore and Gallery in New York City and "A Total Life Involvement – Charles James" at Everson Museum, Syracuse University. He also spent the decade planning and attempting to execute various autobiographical book projects, entering into contract with McGraw-Hill in 1970 (voided in 1977). In 1974, James received a grant from the John Simon Guggenheim Memorial Foundation to support the writing of a volume on the techniques of design. This, like his other book projects, remained unfinished at his death.

James died of bronchial pneumonia on September 23, 1978, in New York, and was buried in Kansas City.

Scope and Contents note

The Charles James papers consist predominantly of his business and personal records from the late 1950s to his death in 1978, and focus on James's endeavors to document and promote the impact he had during his design heyday of the 1930s-1950s. They show his effort to collect materials showing the importance of his influence and designs, and his attempts to place such documentation in the collections of art museums, libraries, and historical societies in the United States (see Series VI. Museum Donations). The collection also shows evidence of James's efforts in the 1960s and 1970s to establish his methods, practices, and career legacy in design education by teaching seminars, designing curricula and teaching tools, producing audiovisual reference resources, and collaborating with educational institutions (see Series IV. Educational Projects).

The papers contain materials dating from the 1940s that were held at the Brooklyn Museum until 2009 and were not included in James's later, retrospective reorganization of his materials. These include original paper and muslin patterns and toiles, as well as sketches of finished garments, originally from the Brooklyn Museum's Costume and Textile Collection, which were acquired by The Metropolitan Museum of Art's Costume Institute in 2009. With the Metropolitan Museum's 2013 acquisition of the Charles

James papers from James's executor, it was determined that some of these patterns, toiles, and archival materials should be included with the Charles James papers (see Series III. Designs). They document a wide range of James's creative output from the 1940s onward, for clients including the heiress Millicent Rogers, entertainer Gypsy Rose Lee, and art patron Dominique de Menil, who originally donated many of these items to the Brooklyn Museum at James's request.

A large series in the records (Series VIII. Personal Records) pertains directly to James's personal life. The series includes documentation of his ancestors; correspondence with family members; photographs of James, his family, and friends, some dating as early as the 19th century; and extensive dealings with family members and lawyers over his father's will and possessions upon Ralph James's death.

James's self-promotion and documentation efforts were varied, ambitious, and disorganized. He and his changing cast of students and workers amassed past publicity detailing his dresses, design innovations, and position as an artist, in the form of press publications and endorsements from famous people (see Series IX. Promotion and Publicity). He and those he supervised collected such evidence into scrapbooks for presentation and varied packets of information for distribution. He also corresponded with and sent materials to museums he deemed to be proper repositories for these materials, as well as other interested parties whom he believed should be supporting his efforts through financial backing or endorsement, or both. The records show that James and his workers expended significant time in finding funding, researching press coverage, photocopying documents, and creating presentation materials in a wide variety of formats. They also show that these efforts involved many, usually unsuccessful, attempts to maintain control of both the massive quantity of materials and the constantly changing processes for their storage, access, and use (see Series VII. Office Administration).

The majority of the collection is inherently backward-looking, and its documentation of James's career as a ground-breaking designer is necessarily filtered through his perception and organization of his records at the end of his life to document his past successes. It is therefore a kind of artificial collection, one amassed by the material's original creator as a retrospective initiative.

Arrangement note

The collection is arranged in eleven series according to James's business practices and his collecting of personal and family-related materials, which are organized alphabetically: Series I. Business Ventures, Series II. Correspondence, Series III. Designs, Series IV. Educational Projects, Series V. Events and Exhibitions, Series VI. Museum Donations, Series VII. Office Administration, Series VIII. Personal Records, Series IX. Promotion and Publicity, Series X. Research Materials, and Series XI. Writings.

The collection arrived in various degrees of organization that were more or less discernible to the archivists. For example, James was inconsistent in how he organized his correspondence, sometimes grouping materials (both outgoing and incoming) chronologically, other times thematically, and still others alphabetically by sender or recipient.

There is much overlap of subjects as well as material throughout the collection. James often mixed business and personal matters in his correspondence, and many documents were duplicated throughout James's decades-long effort to organize his records. Cross-references are provided in series descriptions where such overlap is substantial.

James's original order has been retained where possible, either as an example of his organizational schema, such as the Master Files subseries in Series IX. Promotion and Publicity, or because it provides useful access to the materials, such as the Divorce Papers subseries in Series VIII. Personal Records. Most order, however, was created by the processing archivists; see series-level arrangement notes for more detail.

Administrative Information

Conditions Governing Access note

The collection is open for research; materials are stored offsite and advance notice of 48 hours is required.

Photographs and oversize documents should be handled with care and may require the use of gloves.

Some patterns and other materials contain pins that may be rusty and may only be handled by the archivist.

Conditions Governing Use note

Copyright restrictions apply. Consult The Irene Lewisohn Costume Reference Library at The Costume Institute regarding permission to quote or reproduce.

Provenance

The bulk of the Charles James papers were acquired by the Costume Institute from James's executor Homer Layne in 2013.

The papers also include archival materials, sketches, and paper and muslin pattern pieces created by Charles James and originally included in the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009.

Processing Information note

We are grateful for the assistance of Museum volunteer Karol Pick and graduate interns Katie Chappell, Caroline Donadio, Safiye Senturk, and Nicole Sonett in processing these materials.

Materials rendered illegible and unsafe for use through extensive mold damage have been permanently removed.

Related Materials

Related Archival Materials note

Some materials exhibited in the 2014 exhibition "Charles James: Beyond Fashion" were photographed and sent offsite when the exhibition closed. The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Costume Institute" and "Charles James." For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.

Indexing Terms

Subjects - Corporate Bodies

- Art Students League. (New York, N.Y.).
- Brooklyn Museum.
- Pratt Institute.

Genres and Forms of Materials

- Clippings (Books, newspapers etc.)
- Color slides.
- Correspondence.
- Drawings
- Ephemera
- Inventories
- Manuscripts
- Photocopies
- Photographs

- Sketchbooks and albums
- Writings

Occupation(s)

- Fashion designers -- Press coverage
- Fashion designers -- United States -- History -- 20th century

Subjects - People

- Halston, 1932-1990
- Lopez, Antonio, 1943-1987
- Menil, Dominique de

Subjects - Topics

- Design -- Study and teaching (Higher)
- Fashion -- History -- 20th century
- Fashion -- United States -- History -- 20th century
- Fashion design -- History -- 20th century

Series I. Business Ventures

Collection Inventory

Series I. Business Ventures 1951-1971

Scope and Contents note

The series documents various business entities that James established between 1955 and 1958 to pursue design contracts and create work, as well as business relationships he had with retailers, manufacturers, and designers from 1956 to 1970. Many of these relationships were established in Chicago, where he lived following the Samuel Winston litigation and where he attempted to revive his design and collaboration plans prior to returning to New York City as his marriage ended.

Among the most tumultuous business arrangements was with Samuel Winston, to whom James had licensed his designs. Their legal wrangles are considered to have effectively ended James's design career in 1954. Many of the other arrangements documented here also resulted in disagreements and legal disputes.

James was to create copies of First Ladies' ball gowns for American parfumer Evyan, which were planned to be worn by politicians' wives at the 1960 Republican National Convention and then tour department stores nationally, as a complement to the company's "Great Lady" perfume.

In 1961, James contracted with discount retailer E.J. Korvette to create designs marking the 1962 opening of their New York City location. The records document James's characteristically complex plans, including the overly ambitious and unrealized "Korvette Institute of Fashion Engineering."

James's one-year contract to serve as "consulting fashion engineer" to Halston in 1970 followed their collaboration on the Electric Circus fundraiser (see Series V. Events and Exhibitions). Some materials included here overlap with that series, especially regarding accounting. James then accused Halston of pirating his designs, and their relationship deteriorated to the extent that James amassed his own evidence to present to the Coty Awards committee challenging Halston's 1971 receipt of the coveted fashion award. James amassed extensive press coverage of many of these endeavors: see also Series IX. Promotion and Publicity.

For a detailed chronology of James's many and varied business entities, see pp. 92-95 of Anne Elizabeth Coleman's chapter, "The Background," in *The Genius of Charles James*.

Arrangement note

The series is arranged alphabetically by name of business entity.

Materials from 1955-1958 were originally in the custody of the Brooklyn Museum and came to the Costume Institute at The Metropolitan Museum of Art in 2009.

Box	Folder	
1	1	Albrecht Borgana. 1957-1958
1	2	Alexis, Inc. Correspondence. 1956-1957
1	3	Alexis, Inc. Finances. 1956-1957
1	4	Alexis, Inc. Joint plan. 1956-1957

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1	5	Alexis, Inc. Public relations. 1956-1957
1	6	Alexis, Inc. Sales reports. 1956-1957
1	7	Alexis, Inc. Work notes. [1957]
1	8	Bruno Belts. [1950-1956]
1	9	Carlyle Dress Co. [1950s]
Box-folder		
1		Charles James Foundation. Calculations. 1950s
Box	Folder	
1	10	Charles James Foundation. Correspondence. Endorsements. [1958]
1	11	Charles James Foundation. Correspondence. General. 1958
1	12	Charles James Foundation. Documents. Legal, official. 1958
1	13	Charles James Foundation. Documents. Various. August-November 1958
1	14	Charles James Foundation. Finances. Bills. 1958
2	1	Charles James Foundation. Finances. Funds and fundraising. 1957-1958
2	2	Charles James Foundation. Finances. General. 1957-1958
2	3	Charles James Foundation. Finances. Receipts.
2	4	Charles James Foundation. Lectures. 1958
2	6	Charles James Foundation. Proposals. [1958] <i>Note:</i> Includes some Brooklyn Museum notes that postdate Charles James.
2	7	Charles James Foundation. Prospectus. 1957
2	5	Charles James Foundation. Publicity, clippings. [1958]
2	8	Charles James Manufacturers. Affidavit. 1962
2	9	Charles James Services. Background.
2	10	Charles James Services. Correspondence. 1957-1958
2	11	Charles James Services. Correspondence. Bender, Gene. [1950s]
2	12	Charles James Services. Correspondence. Internal Revenue Service. 1958
2	13	Charles James Services. Finances. 1952, 1958 <i>Note:</i> Oversized material has been removed to box-folder 1.
Box-folder		
1		Charles James Services. Finances. Oversize. [1950s] <i>Note:</i> Oversized material removed from box 2, folder 13.
Box	Folder	
2	14	Charles James Services. Legal. 1957-1958
2	15	Charles James Services. Reports. August 8-12, 1955
3	1	Coro. 1962, 1963
3	2	Dale Corporation. 1960-1961
3	3	Dansant. 1958
3	4	Dressmaker Casuals. Legal documents. 1954
3	5	Dressmaker Casuals. Supporting documents. 1954-1955 <i>Note:</i> Includes woven label.

Series I. Business Ventures

3	6	Evyan Parfums. Correspondence. [1960]
3	7	Evyan Parfums. Correspondence, contracts (1 of 2). 1960
3	8	Evyan Parfums. Correspondence, contracts (2 of 2). 1960 <i>Note:</i> Oversized material has been removed to box 132, folder 1.
132	1	Evyan Parfums. Correspondence, contracts (2 of 2). Oversize. 1960 <i>Note:</i> Oversized material removed from box 3, folder 8.
3	9	Floodlight. Contract, notes. 1957-1958 <i>Note:</i> Oversized material has been removed to BF 1.
Box-folder		
1		Floodlight. Contract, notes. Oversize. [1957-1958] <i>Note:</i> Oversized material removed from box 3, folder 9.
Box	Folder	
3	10	Floodlight. Plans. [1961-1963]
3	11	Floodlight. Proposals. 1956-1957
3	12	Florence Lustig. July 1960
3	13	Gossald.
3	14	Greenwood Furs. Claims, contract. 1957
4	1	Halston. Account statements (1 of 3). 1969-1970
4	2	Halston. Account statements (2 of 3). 1970
4	3	Halston. Account statements (3 of 3). 1969-1970
4	4	Halston. Contract. 1970
134	1	Halston. Correspondence. 1969
4	5	Halston. Correspondence. 1970-1971
4	6	Halston. Correspondence. Bonderow, Jack. 1970-1971
4	7	Halston. Correspondence, agreement, expenses. 1970 <i>Note:</i> Oversized material has been removed to box 133, folder 1.
133	1	Halston. Correspondence, agreement, expenses. Oversize. 1970 <i>Note:</i> Oversized material removed from box 4, folder 7.
4	8	Halston. Coty Award denunciation. 1971 <i>Note:</i> Oversized material has been removed to box 134, folder 2.
134	2	Halston. Coty Award denunciation. Oversize. <i>Note:</i> Oversized material removed from box 4, folder 8 .
4	9	Halston. Drawings. Inventories, accounting. 1969-1970 <i>Note:</i> Oversized material has been removed to box 133, folder 2.
133	2	Halston. Drawings. Inventories, accounting. Oversize. 1969-1970 <i>Note:</i> Oversized material removed from box 4, folder 9.
4	10	Halston. Inventories, invoices. 1970

Series I. Business Ventures

- Note:* Oversized material has been removed to box 134, folder 3.
- | | | |
|-----|----|---|
| 134 | 3 | Halston. Inventories, invoices. Oversize. 1970
<i>Note:</i> Oversized material removed from box 4, folder 10. |
| 4 | 11 | Halston. Inventories. Working sketches at studio. 1970
<i>Note:</i> Oversized material has been removed to box 132, folder 2. |
| 132 | 2 | Halston. Inventories. Working sketches at studio. Oversize. 1970
<i>Note:</i> Oversized material removed from box 4, folder 11. |
| 4 | 12 | Halston. Photographs. 1969
<i>Note:</i> One or more by Bill Cunningham. Includes [1961] photograph of James inscribed to him by Halston. |
| 4 | 13 | Halston. Work accomplished. April-August 1970 |
| 4 | 14 | Halston. Work reports. April-August 1970 |
| 4 | 15 | Harry Winston. Sculptured jewelry, proposal. 1954 |
| 4 | 16 | Hendan Shirt Co. 1957 |
| 134 | 4 | Hyacinthe Fashions. Undated |
| 4 | 17 | Jacobson, Seymour. Correspondence. [1972-1973] |
| 4 | 18 | Korvette's. Adaptations. [1962] |
| 4 | 19 | Korvette's. Budgets, correspondence. 1962-1964 |
| 4 | 20 | Korvette's. Contract. 1961 |
| 5 | 1 | Korvette's. Contracts, payments. 1961-1962 |
| 5 | 2 | Korvette's. Correspondence. 1961-1962 |
| 5 | 3 | Korvette's. Correspondence. Internal Revenue Service. 1962, 1965 |
| 5 | 4 | Korvette's. Correspondence. Levin, Arthur. 1961 Box 516 |
| 5 | 5 | Korvette's. Correspondence, planning (1 of 2). 1962 |
| 5 | 6 | Korvette's. Correspondence, planning (2 of 2). 1962 |
| 135 | 1 | Korvette's. Expenditures. 1961-1962 |
| 132 | 3 | Korvette's. Notes. 1961-1962 |
| 5 | 7 | Korvette's. Planning. Notes, budgets. 1961-1962
<i>Note:</i> Oversized material has been removed to box 134, folder 5. |
| 134 | 5 | Korvette's. Planning. Notes, budgets. Oversize. 1961-1962
<i>Note:</i> Oversized material removed from box 5, folder 7. |
| 134 | 6 | Korvette's. Portfolio. Sketches, notes and star stickers, newspaper clippings, ledgers, work notes. 1962 |
| 134 | 7 | Korvette's. Portfolio. Work notes, newspaper clippings 1955-1961 |
| 5 | 8 | Korvette's. Press. Clippings, correspondence. 1962 |
| 6 | 1 | Korvette's. Printed material. [1961-1962] |
| 6 | 2 | Korvette's. Reception [February 21, 1961]. January-February 1961
<i>Note:</i> Oversized material has been removed to box 135, folder 2. |

Series I. Business Ventures

135	2	Korvette's. Reception [February 21, 1961]. Oversize. January-February 1961 <i>Note:</i> Oversized material removed from box 6, folder 2.
135	3	Korvette's. Reception [February 21, 1961]. Guest list. January-February 1961
6	3	Korvette's. Salaries, chronology. [1962]
6	4	Korvette's. Swatches. [1961] <i>Note:</i> Oversize material has been removed to box 134, folder 8.
134	8	Korvette's. Swatches. Oversize. [1961] <i>Note:</i> Oversized material removed from box 6, folder 4.
134	9	Landmark collection. 1962
6	5	Lord and Taylor. Clippings. Belts. 1954
6	6	Lord and Taylor. Correspondence. [1958]
6	7	Lord and Taylor. Drafts. [1958]
6	8	Lord and Taylor. Photographs. [1958]
132	4	Mosler Company. Guy D'. 1968
6	9	Non-Plagia. Correspondence. Hecht, Mary Ellen. 1959
134	10	Non-Plagia. Envelopes. [1959]
6	10	Non-Plagia. Finances. 1959
6	11	Non-Plagia. Reports. 1959 Box 516
6	12	Non-Plagia. Work notes. 1959 Box 516 <i>Note:</i> See also the Clients subseries of Series III. Design. <i>Note:</i> Oversized material has been removed to box 134, folder 11.
134	11	Non-Plagia. Work notes. Oversize. 1959 <i>Note:</i> Oversized material removed from box 6, folder 12.
6	13	Ohrbach's. 1950-1958
6	14	Ranone. 1958
6	15	Reynolds Metals Company (1 of 2). 1960
6	16	Reynolds Metals Company (2 of 2). 1960
133	3	Reynolds Metal Company. Plans. [1960]
6	17	Samuel Roberts Ltd. (Louise Dupre). 1962
6	18	Samuel Winston. Correspondence. Baily, Arthur. 1954 <i>Note:</i> See also Dressmaker Casuals.
6	19	Samuel Winston. Correspondence. Various. 1954-1958
6	20	Samuel Winston. Legal documents. 1956-1957
7	1	Samuel Winston. Notes. [1954]
136		Samuel Winston. Portfolio. Sketches, captions, invoice, ledger, magazine/newspaper clippings, trial excerpts. 1952-1955
137		Samuel Winston. Portfolio. Sketches, letters, telegram, invoices, sales cards, deliveries, press releases, contract excerpts, lease, newspaper clippings. 1956
138		Samuel Winston. Portfolio. Sketches, ledgers, clippings, trial excerpts. 1952-1956

Series II. Correspondence

139		Samuel Winston. Portfolio. Sketches, ledgers, clippings, trial excerpts. 1953-1956
140		Samuel Winston. Portfolio. Sketches with detailed captions, letter, invoice, ledgers, contract excerpts, clippings, trial excerpts. 1953-1954, 1972
141		Samuel Winston. Portfolio. Sketches, invoices, ledgers, clippings, photos, trial excerpts. 1954-1955
7	2	Samuel Winston. Printed materials. [1954]
7	3	Scardapane. 1960
7	4	Singer. 1965
7	5	Various. Business records, with index (1 of 2). 1951-1954
7	6	Various. Business records, with index (2 of 2). 1951-1954
7	7	Western Felt Works. 1957-1958

Series II. Correspondence 1958-1978**Scope and Contents note**

The series consists of James's mostly outgoing, but never-mailed, letters to friends, acquaintances, enemies, clients and would-be clients, journalists and writers, business associates, lovers, and workers. Most date from the mid-1960s to the mid-1970s, but some are from the late 1950s and early 1960s following his legal entanglement with Samuel Winston (see also Series I. Business Ventures).

As such a large portion of the material is unsent, the series may also be interpreted to function as a discontinuous journal, documenting James's mental state, opinions on people and events in his past and present, planned actions, and completed activities pertaining to his business, personal, and emotional life. It exemplifies his obsessive tendency to draft, redraft, and rewrite letters, and his attempts to organize his often chaotic and repetitive thoughts through writing. In his March 8, 1974, letter to Archives of American Art Director William Wolfenden detailing the content of his archives, James explained that "More important than the letters sent to people are the enormous files of letters never sent [but] which often show the truth which in many relationships...some of them (but few) with industry, throw a different light on my career."

Much of the correspondence relates to his primary efforts at the time, including documenting his previous successes, promoting them, and attempting to place both his designs and documentation of them in the collections of art museums in the United States and London (see Series VI. Museum Donations and Series IX. Promotion and Publicity). Researchers interested in James's relationship to Rodman and Aimee de Heeren, and the de Heerens' role in financing these museum donation efforts, are encouraged also to consult the Rodman de Heeren subseries of Series VI. Museum Donations for a fuller picture of this complicated relationship.

The extensive correspondence with various Brooklyn Museum staff members included here complements material pertaining to his program of teaching and his legal wrangles with the museum documented in the Brooklyn Museum subseries of Series IV. Educational Projects. Much of his correspondence to journalists may be found in Series IX. Promotion and Publicity, along with the promotional packets he mailed to them.

Arrangement note

Subseries II.A. Alphabetical Files

The series is arranged in three parts: Subseries II.A. Alphabetical Files, Subseries II.B. Other Organizational Schemes, and Subseries II.C. Workers.

Correspondence was found widely scattered through the collection, and in varying levels of organization. This ranged from easily identifiable to indiscernible, and from random documents to entire folders, binders, and boxes organized by name, date, and/or type of correspondent.

Correspondence specific to activities documented in other series has been moved there. For example, the extensive correspondence with Rodman and Aimee de Heeren, who sponsored James's efforts to place his archival materials in various institutions, is included in the Rodman de Heeren subseries of Series VI. Museum Donation. General correspondence with Brooklyn Museum is included here; correspondence specific to his teaching there can be found in the Brooklyn Museum subseries of Series IV. Educational Projects. Correspondence to and from family members is included in the Correspondence subseries in Series VIII. Personal Records. Correspondence to and from his many creditors is included in the Finances subseries of Series VII. Office Administration, where it is grouped with bank statements, bills, and dunning letters.

Subseries II.A. Alphabetical Files 1951-1978

Scope and Contents note

Correspondents important to James in this period include various staff members at both the Brooklyn Museum and The Metropolitan Museum of Art; clients and financial supporters including artist Fritz Bultman and his wife Jeanne, sculptor Elizabeth de Cuevas, and art collectors Jean and Dominique de Menil; and colleagues/employees with whom he also had tempestuous romantic involvement, including theater designer Keith Cuerden, who was Nancy James's first husband; one-time Rodman de Heeren employee Malcolm Vallance; and David Randolph Vestey (see also the Worker Supervision subseries of Series VII. Office Administration).

James ascribed a primary importance to letters that validated his self-conception as an artist rather than a mere designer of dresses. He repeatedly photocopied these for inclusion in the packets he distributed to document his past glories as evidence of his continuing importance (see Series IX. Promotion and Publicity). Among the writers of those whom he most valued were artists Pavel Tchelichew and Salvador Dali, photographer Cecil Beaton, journalistic coverage by Virginia Pope, and the so-called Endorsement Committee that supported his efforts to place materials in museum collections (see Series VI. Museum Donations).

Arrangement note

The subseries is arranged alphabetically by correspondent's last name or by corporate name, where this information was discernible from the contents. Date ranges may be inconsistent in folders pertaining to a single correspondent or organization, reflecting the original groupings in which they were found.

Box	Folder	
142	1	A-C, I-M. 1975, undated
7	8	Ad-Am. Adler, Stella; L'Aiglon; Akston; Albrecht; Aldena; Aldridge; Alexander, William; Allison, Edward; Allstate Insurance Co.; Altmaier, Ellwood; Amey, Ronald; Ampaco Corp.; Amplast. 1959-1975
7	9	Aitken, Stuart. 1975-1976
7	10	Aldrich, Larry. 1959

Subseries II.A. Alphabetical Files

7	11	Alihan, Milla (1 of 2). [1958], 1966-1967 <i>Note:</i> Psychiatrist; re: David Vestey, other employees, Antonio Lopez.
7	12	Alihan, Milla (2 of 2). 1969-1971, 1974-1975 <i>Note:</i> Psychiatrist; re: David Vestey, other employees, Antonio Lopez.
7	13	Alsop. [1960]
7	14	Altman, H.B. 1966-1968 <i>Note:</i> Re: cleaning and storage of garments. Includes specific designs and descriptions.
7	15	<i>American Fabrics and Fashions</i> . 1972, 1973 <i>Note:</i> See also Segal, William.
7	16	An-Av. de Angelis, Neil; Anglo-Norse Society; Anson, L ("Tim"); Appleton, John (Harper and Bros.); Arme, M.; Arms, Bill; Aronson, Steven; Art Institute of Chicago; Austin, Helen; Avedisian, Edward, Susanne. 1958-1975
7	17	Archives of American Art. 1973-1975 <i>Note:</i> Includes letter detailing non-design aspects of Charles James archive, contents, and value he placed on unsent correspondence.
7	18	Arferen [?], J[ay]. January 1977
7	19	Artists' Fellowship Inc. August 1976
7	20	Aschan, Marit. 1959-1975 <i>Note:</i> Nee Guinness.
7	21	Aslan, Ben. 1968 <i>Note:</i> Law firm Fitelson and Maiers, pertaining to the Shlom and Littman litigation.
7	22	Ba. B[?], Owen; Baldrige, Letitia; Balenciaga; Balliet, Brega, Vivien (Mrs. John M.); Barnes; Baron, Beatrice; Barras, Susan; Bart; Batson, Sallie; Baum, Mrs. Robert; Baur, Bertha (Mrs. Jacob). 1958-1974
7	23	Baker, Mr. and Mrs. (Mildred). 1966, undated
7	24	Barr, Alfred. 1958, 1963, 1967
8	1	Be-Bla. Bea; Begley, Louis; Benson, John; Berard; Bergdorf Goodman; Berge, Carol; Berna and Toto; Bernstein, Richard; Besso, Victor; Beth; Better Business Bureau; Betty; Biddle, Katherine C.; Binai, Paul; Von Bismarck, Countess Mona; Blake, Miss; Blauner, Sidney. 1958-1971
8	2	Beale, Russell. 1966, undated <i>Note:</i> Beale photographed Charles James at the Art Students' League and in his Chelsea studio.
8	3	Beaton, Cecil. 1956, 1971, 1973-1974
8	4	Beeson, Florence. 1957, 1959
8	5	Bellevue Hospital. 1971 <i>Note:</i> Re: Keith Cuerden (q.v.).
8	6	Bender, Eugene. 1965-1966

Subseries II.A. Alphabetical Files

		<i>Note:</i> Attorney involved with IRS issues, de Heeren sponsorship, and Rothschild appraisals of James materials.
8	7	Bender, Eugene. 1967-1969 <i>Note:</i> Originally marked "Rodman A. Heeren file"
8	8	Bernatschke, Cathee (Mrs. Bernard). 1970, 1971 <i>Note:</i> Oversized material has been removed to box 142, folder 2.
142	2	Bernatschke, Cathee (Mrs. Bernard). Oversize. 1970, 1971 <i>Note:</i> Oversized material removed from box 8, folder 8.
8	9	Blo-Bo. Block, Mary; Blom, John; Bolender, Todd; Bonura, Ruth; Bonwit Teller (Jean Eddy); Boone, Charles A.; Borahe; Borden Company; Boussac; Boutonnet; Bowen, Katherine (Mrs. Trevor P.) 1954-1978
8	10	Blossom, Robert. Undated <i>Note:</i> Includes poems, screenplay.
8	11	Bosworth, Patricia. 1973-1974
8	12	R.R. Bowker Co. (Desmond Meany, Book Department). 1976 <i>Note:</i> Re: book by Eleanor Lambert. <i>Note:</i> Oversized material has been removed to box 142, folder 3.
142	3	R.R. Bowker Co. (Desmond Meany, Book Department). Oversize. <i>Note:</i> Oversized material removed from box 8, folder 12.
8	13	Br-By. Brand and Puritz; Brigance; Brion; British Museum; Brooklyn Museum (Publications Dept.); Brovar; Brown, James; Brown, Liberty LeGacy; Burke-Amey; Byrnes, Evelyn; Byrnes, Sean. 1957-1973
8	14	Bradfield, Ernest [Sunny]. 1957-1958
8	15	Bradfield, Sunny and Edmond. 1963-1965, 1971 <i>Note:</i> Budgets and proposals for purchases, sponsorship.
8	16	Braunstein, Lester. 1973-1974 <i>Note:</i> Attorney for Alice Topp Lee (q.v.). See also correspondence with Stella Blum (Metropolitan Museum of Art) during this period.
8	17	Brooklyn Museum. Blum, Robert. 1966-1968
8	18	Brooklyn Museum. Blum, Robert. Undated
8	19	Brooklyn Museum. Botwinick, Michael. 1975 <i>Note:</i> Includes black and white photographic prints.
9	1	Brooklyn Museum. Buechner, Thomas. 1961-1964
9	2	Brooklyn Museum. Buechner, Thomas. 1965-1967
9	3	Brooklyn Museum. Buechner, Thomas. Undated
9	4	Brooklyn Museum. Christy, Francis T. 1961-1963
9	5	Brooklyn Museum. Coleman, Elizabeth Ann. 1974-1978

Subseries II.A. Alphabetical Files

Note: Includes materials from Coleman's Brooklyn Museum files that did not originate from the Charles James materials, including a telegram announcing his death..

9	6	Brooklyn Museum. Donnelly, Tom. 1959-[1961]
9	7	Brooklyn Museum. Graves; Hart; Lafalle. 1951-1966
9	8	Brooklyn Museum. Hearst, Austine. Undated
9	9	Brooklyn Museum. James, Gladys. 1961
9	10	Brooklyn Museum. James, Gladys. September-October 1962
9	11	Brooklyn Museum. Kimball, Yeffe. 1966-1968 <i>Note:</i> Includes information on appraisals by Sigmund Rothschild and Liberty Legacy Brown, and Brooklyn legal issues, as well as materials that postdate James.
9	12	Brooklyn Museum. Lord, William. 1959-1961
9	13	Brooklyn Museum. Lord, William. 1961-1962
9	14	Brooklyn Museum. Lord, William. [1964], 1966 <i>Note:</i> Includes timeline of Brooklyn Museum and Charles James's activities.
9	15	Brooklyn Museum. Lord, William. Undated <i>Note:</i> Oversized material has been removed to box 142, folder 4.
142	4	Brooklyn Museum. Lord, William. Oversize. Undated <i>Note:</i> Oversized material removed from box 9, folder 15.
9	16	Brooklyn Museum. Maxwell, Vera. Undated
9	17	Brooklyn Museum. Murphy, Michelle. 1949
9	18	Brooklyn Museum. Riley, Robert. 1959-1961
9	19	Brooklyn Museum. Riley, Robert. [1974]-1976
9	20	Brooklyn Museum. Riley, Robert. Undated
10	1	Brooklyn Museum. Saltonstall, David. 1966
10	2	Brooklyn Museum. Saltonstall, David. Undated <i>Note:</i> Re: Sigmund Rothschild appraisals.
10	3	Brooklyn Museum. Schenck, Edgar. 1959
10	4	Brooklyn Museum. Sinclair, Donald. 1961
10	5	Brooklyn Museum. Various (1 of 2). 1959-1962 <i>Note:</i> Includes correspondents inside and outside the Museum, related to James's dealings with it.
10	6	Brooklyn Museum. Various (2 of 2). 1959-1962 <i>Note:</i> Includes correspondents inside and outside the Museum, related to James's dealings with it.
10	7	Brooklyn Museum. Various. 1959-1964 <i>Note:</i> Includes correspondents inside and outside the Museum, related to James's dealings with it, as well as contracts, clippings, and other materials.
10	8	Brooklyn Museum. Various. 1961-1967

Subseries II.A. Alphabetical Files

		<i>Note:</i> Oversized material has been removed to box 142, folder 5.
142	5	Brooklyn Museum. Various. Oversize. 1967, 1968 <i>Note:</i> Oversized material removed from box 10, folder 8.
10	9	Brooklyn Museum. "Brooklyn Museum Saga" (1 of 3). 1961 <i>Note:</i> Correspondence and other documents specifically collected, ordered, and named by Charles James re: his relationship and dealings with the Museum.
10	10	Brooklyn Museum. "Brooklyn Museum Saga" (2 of 3). 1960-1961 <i>Note:</i> Correspondence and other documents specifically collected, ordered, and named by Charles James re: his relationship and dealings with the Museum.
10	11	Brooklyn Museum. "Brooklyn Museum Saga" (3 of 3). 1960-1963 <i>Note:</i> Correspondence and other documents specifically collected, ordered, and named by Charles James re: his relationship and dealings with the Museum.
10	12	Brooklyn Museum. Unidentified. [1954-1955]
10	13	Brooklyn Museum. Unidentified. Undated
10	14	Brown, Bea (Mrs. Masten). Undated
10	15	Brown, Bobbie. 1974
10	16	Bultman, Fritz. 1966-1968
10	17	Bultman, Fritz and Jeanne. 1961-[1965]
11	1	Bultman, Fritz and Jeanne. 1970-1973
11	2	Bultman, Fritz and Jeanne. 1974-1977 <i>Note:</i> Includes signed letter from Robert Motherwell, in response to the Bultmans' request for his support of Charles James's Guggenheim fellowship application.
11	3	Bultman, Fritz and Jeanne. Undated <i>Note:</i> Oversized material has been removed to box 142, folder 6. .
142	6	Bultman, Fritz and Jeanne. Oversize. 1976 <i>Note:</i> Oversized material removed from box 11, folder 3.
11	4	Butler, Michael. 1973. 1974
11	5	C-Cat. Cable Raincoat Co.; California Institute of the Arts; Callahan, Ed; Campbell, Jean; Career Originals; Caristi, Sandy; Carter, Miss; Casino Club; Cassini, Count Igor; Castro, Enrique; Casual Aire; Cathy. 1958-1975
11	6	Callisen, Dr. 1961
11	7	Cassell and Co., Ltd. 1967
11	8	Castellano, Peter. 1976
11	9	Ce-Ch. Celi, Barbara; Chapman, Jennie Dugan; Chamberlain, Betty; Chambord, Juliette (David Susskind); Cheston, Mrs. George Frazier; Chez Ninon; Chicago Daily News; Chicago Tribune; Ching, Mei; Christmas cards (list); Churchill, Mr. and Mrs. 1959-1977
11	10	Change, Inc. 1975-1976
11	11	Churchill, Randolph; Winston Memorial Trust. 1966, 1975

Subseries II.A. Alphabetical Files

11	12	Chusid, Barry. 1974, 1976
11	13	Cl-Co. Clyne, V.; Cobey, Herbert T.; Cohn; Cole, Anita; College of Heraldry; Collier Books; Collingwood; Colura, Joseph; Cornell Women's Club of Chicago; Cosmopolitan; Coty Fashion Award; Coliri, A.N.
11	14	Clients. 1940-1969
11	15	Clients. 1957-1958
11	16	Columbia University. 1975
11	17	Cortney, Philip (Coty, Inc.). 1959
11	18	Cr-Cy. Craight, William; Cramer, Mrs. Robert; Crispin, Ray; Cushman, Mrs. Wilhela (<i>Ladies Home Journal</i>); Cytryn, Tobetha (William Morris Agency); Creative Artists Public Service Program. 1955-1978
11	19	Craig, Hazel (Mrs. Sam B.). 1966-1968 <i>Note: Includes referral from Wadsworth Athenaeum.</i>
11	20	Crawford, Mrs. Morris. 1960
11	21	Crile, Ann. July, August 1978
11	22	Cuerden, Keith. [1963-1964]
12	1	Cuerden, Keith. 1964-1966, undated
12	2	Cuerden, Keith. 1967-1969 <i>Note: Oversized material has been removed to box 133, folder 4.</i> <i>Note: Mostly from Cuerden to James.</i>
133	4	Cuerden, Keith. Oversize. 1967-1969 <i>Note: Oversized material removed from box 12, folder 2.</i>
12	3	Cuerden, Keith. [1967-1973]
12	4	Cuerden, Keith. 1970
12	5	Cuerden, Keith. 1970-1971, undated
12	6	Cuerden, Keith. April-August 1971 <i>Note: Mostly from Cuerden to James, written in Preston, Lancashire, UK. Many were originally unopened.</i>
12	7	Cuerden, Keith. 1970-1971 <i>Note: Mostly from James to Cuerden.</i>
12	8	Cuerden, Keith. July 1971-January 1972 <i>Note: From Cuerden to James: most were originally unopened.</i>
12	9	Cuerden, Keith. 1973-1974
12	10	Culleen, Oonagh. 1972, 1973 <i>Note: Friend [and caregiver?] of Keith Cuerden in Lancashire, UK.</i>
12	11	Cummins, Rose. Undated
12	12	Cunningham, Bill. 1967-1976
12	13	Cunningham, Bill. 1977-1978
12	14	Curtis, Charlotte and Lee.

Subseries II.A. Alphabetical Files

Note: Mostly personal notes, to and from *New York Times* reporter and her husband.

12	15	Da. <i>Daily Telegraph</i> ; <i>Dallas Times Herald</i> ; Darling, Candy; David; Day, Dorothy. 1962-1973
12	16	Dale, Mary (Mrs. Chester). Undated
12	17	Dali, Salvador. 1959-1966 <i>Note:</i> Includes notes from James to Dali, and to James from [studio manager] J. Peter Moore.
12	18	Danville, Beatrice. 1968, 1973
12	19	Davenport, Millie. 1967
12	20	Davis, Sumler. 1958-1960
12	21	Dawley, Mel. 1959-1968 <i>Note:</i> Vice President, and then President, of Lord and Taylor department store.
13	1	De. Debbie; Deely, Jim; de Lobo, Sharon; De Lozano, Rene; de Maio, Rose; de Mornex, Jacqueline; Denis; Deutsch, Mr.; de Vaultier; Devine, Janet. 1961-1978
13	2	De Cuevas, Elizabeth. 1964
13	3	De Cuevas, Elizabeth (1 of 2). 1970-1977 <i>Note:</i> Oversized material has been removed to box 132, folder 5.
132	5	De Cuevas, Elizabeth (1 of 2). Oversize. 1970-1977 <i>Note:</i> Oversized material removed from box 13, folder 3.
13	4	De Cuevas, Elizabeth (2 of 2). 1970-1977
13	5	De Cuevas, Elizabeth. 1970-1971, 1975 <i>Note:</i> Oversized material has been removed to box 133, folder 5.
133	5	De Cuevas, Elizabeth. Oversize. 1970-1971, 1975 <i>Note:</i> Oversized material removed from box 13, folder 5.
13	6	De Cuevas, Elizabeth. 1971-1973 <i>Note:</i> Oversized material has been removed to box 133, folder 6.
133	6	De Cuevas, Elizabeth. Oversize. 1971-1973 <i>Note:</i> Oversized material removed from box 13, folder 6 .
13	7	De Cuevas, Elizabeth. 1972-1975
13	8	De Cuevas, Elizabeth. Undated <i>Note:</i> Oversized material has been removed to box 142, folder 7.
142	7	De Cuevas, Elizabeth. Oversize. Undated <i>Note:</i> Oversized material removed from box 13, folder 8 .
13	9	Di-Du. Diana; Dickhuth, Anita; Diffen, Ray; Dobkin, John H. [Cooper Hewitt]; Doleschell, Michael; Doll, Mr. and Mrs. [foundation]; Dougherty, Delia; Drake, Madeleine; Drimal and Associates; Dumas, Dick; Dunham, Katherine; DuPasquier, Anne Mayo; Durbin, Fletcher; Dushkin, Louise Rorimer (Mrs. Samuel). 1961-1978

Subseries II.A. Alphabetical Files

13	10	Dinsha, Bachoo and Edulgi. 1962-1969
13	11	Dior. 1950, 1957-1958, 1966
13	12	Doctors. Cohn, Lawrence, M.D. 1975
13	13	Doctors. Jacobson, Max, M.D. [1964], 1973, 1975
13	14	Doctors. Various. 1957-1977
13	15	Ea-En. Eastern Airlines; Ebersberg, Horst; Eddy, Jean; Edmund; Eichman, Elizabeth; Elaine; Engel, Helen; Engel, Sal. 1960-1977
13	16	Educational institutions. 1950s-1970s
13	17	El-Ev. Elbert, Joyce; Elizabeth; Elizabeth Arden; <i>Encyclopedia of the American Indian</i> ; Enoch, Mrs. Henry; Esme; Eve. 1961-1970
13	18	Ellis, Jackson. 1967-1972
13	19	Elroy, Aurora (Mrs. Edward Thurston). 1961
13	20	Eula, Joe. 1972, undated
13	21	Fah-Fl. Fahey; Falkenberg, Jinx; Farcus, Alexander; Farina, Stuart; Ferber, George; Fiorucci, Inc.; Fletcher, Adele; Flood, Douglas. 1958-1977
13	22	Fain, Nathan (<i>The Trib</i>). March-July 1978
13	23	Fairchild, John; Publications. 1961, [1968] <i>Note: Oversized material has been removed to box 142, folder 8.</i>
		<i>Note: See also Women's Wear Daily.</i>
142	8	Fairchild, John; Publications. Oversize. <i>Note: Oversized material removed from box 13, folder 23.</i>
14	1	Farwell, John and Margaret. 1969, 1971-1972
14	2	Fellowships. Creative Artists Public Service Program (CAPS). 1975-1976
14	3	Fellowships. Various. 1976
14	4	Ferreras, Miguel. 1961-1975 <i>Note: Includes clippings, unsent letter to Oonagh Guinness: Ferreras was her third husband.</i>
14	5	Fleitas, Nelson. 1969, 1971-1973
14	6	Fol-Fos. Foley; Fontanez, Roberto; Ford Foundation; Forsyth, William J.; Foster, Richard. 1962-1975
14	7	Ford, Ruth. 1967-1968, 1974, undated
14	8	Francis, Muriel. 1965-1978
14	9	Frank. 1973, undated
14	10	Fre-Fu. Frederics, John; Friedman, Bob and Abby; Friedman; Frissell, Toni; Furo, Martha. 1962-1976, undated
14	11	Freund, Geraldine (Mrs. Dennis). 1974, 1975
14	12	Ga-Gl. Gaba, Lester; [Isabella Stewart] Gardner Museum; Garland, Judy; Garten, Jack; Gene; George, Adrain; Gibson, Dr. Buford; Gipin, Brion; Ginsburg Cora (Ginsburg and Levy); Gladstone; Gleaves, Charles. 1962-1973, undated
14	13	Galanos, James. 1964, 1976

Subseries II.A. Alphabetical Files

14	14	Garesche, Grace (Mrs. A. Rowe A.). 1974
14	15	Gerber, Andrew. 1966 <i>Note:</i> Attorney for James in dealings with Brooklyn Museum (q.v.) and Rodman de Heeren (see Series VI. Museum Donations), among others.
14	16	Gerber, Andrew. Binder contents. 1966 <i>Note:</i> Attorney for James in dealings with Brooklyn Museum (q.v.) and Rodman de Heeren (see Series VI. Museum Donations), among others. This folder contains material filed separately by James from those in box 14, folder 15 above.
14	17	Gerber, Andrew. 1966-1968 <i>Note:</i> Attorney for James in dealings with Brooklyn Museum (q.v.) and Rodman de Heeren (see Series VI. Museum Donations), among others.
14	18	Gersten, Herbert. 1971-1972, 1974
14	19	Glenjones School of Fashion. 1973
14	20	Global Village. 1975-1976 <i>Note:</i> Includes correspondence with Jacqueline de Mornex re: taping of interviews.
14	21	Go-GP. Gold, Lenny; Goldblatt, Ida and Sons/ H.B. Altman; Goldman, Judith; Goldfarb, Ken and Gayle; Goodman, Andrew; Gorchov, Ron; G.P. Putnam and Sons. 1967-1978 <i>Note:</i> Includes fabric swatches.
14	22	Gonzalez, Rita. Undated
14	23	Gordon, James. 1968, 1970 <i>Note:</i> Includes discussions of a James exhibition at the Smithsonian Institution.
14	24	Got-Gu. Gotham Book Mart; Goude, Jean Paul; Gould, Stanley; Grace (<i>New York Review of Books</i>); Graves, Phyllis; Gray, David; Greenwalt, Crawford (duPont Nemours); Guild Book Service. 1959-1978, undated
14	25	Gosselin, Thomas and Luz. [1961-1962], 1974, undated <i>Note:</i> Includes color photographic prints.
14	26	de Gramont, Dowager Duchesse (Maria Ruspoli). 1966, 1973, 1975
15	1	Grodowitz family. 1966-1967 <i>Note:</i> Oversized material has been removed to box 142, folder 9. <i>Note:</i> Re: death of Larry Grodowitz.
142	9	Grodowitz family. Oversize. <i>Note:</i> Oversized material removed from box 15, folder 1.
15	2	Guggenheim Foundation. 1974-1975 <i>Note:</i> Not related to James's Guggenheim fellowship (see Series XI. Writings).
15	3	Ha. Haceua, Sally; Halaby, Doris; Halpern and Schechter; Hamilton, Larry; Hanflig and Banash; Harcourt Brace Jovanovich; Harcourt, Brace and World; Harley, Marshal

Subseries II.A. Alphabetical Files

- Donald J.; Harrison, Howard; Hartman, Rose; Hartford, Huntington; Harvey, Mrs. Byron; Hasselriis, Norman; Haydon Guest, Anthony. 1961-1978
- 15 4 Halston. 1960, 1968
Note: See also Series I. Business Ventures, and Series V. Events and Exhibitions for correspondence to and from Halston.
- 15 5 Halston. [1968-1972], undated
Note: See also Series I. Business Ventures, and Series V. Events and Exhibitions for correspondence to and from Halston.
- 15 6 Halston. 1971-1975
Note: See also Series I. Business Ventures, and Series V. Events and Exhibitions for correspondence to and from Halston.
- 15 7 Hanks, Nancy (National Endowment for the Arts). 1973
- 15 8 *Harper's Bazaar*. Sell, Henry. 1973, 1974
- 15 9 *Harper's Bazaar*. White, Nancy. 1966, 1967
- 15 10 Hawkins, John. 1967-1968
- 15 11 Hay, R. Couri. 1970, 1971
Note: Re: payments and credits.
- 15 12 Hay, R. Couri. 1971-1978
- 15 13 He-Hol. Hearst Magazine Division; Heartsil, Graydon; Helene (*Redbook* Magazine); Henry; Heywood; Hill, Frederick (McGraw-Hill); Hodalek, Stefan; Hodes, Barbara; Hoffman, Colette (and Rick Glasgow); *Holiday* Magazine; Hollingsworth, Tom. 1964-1977
- 15 14 Hearst, Austine (Mrs. W. Randolph). 1948, 1959, 1961-1962
- 15 15 Hearst, Austine (Mrs. W. Randolph). [1954], 1960-1961
- 15 16 Hearst, Austine (Mrs. W. Randolph). 1959-1973
- 15 17 Hearst, Austine (Mrs. W. Randolph). [November 1967]
- 15 18 Helena Rubinstein Foundation. 1976
- 15 19 Henri Bendel. (Rosenberg, Jean; Stutz, Jerry). 1977
- 15 20 Hodgson, William. 1970-1971
Note: Re: work on instructional films, books, film plan.
- 15 21 Holt, Nora. 1963, undated
- 15 22 Hoo-Hy. Hoosuck Community Resources, Corp.; Houghton Mifflin; Hoving, Walter; Howland, Richard; Hoyer, Dick; Hudson Guild; Hudson, John B.; Hudson Reproductions; Hughes, Frederick; Hurdalenk, Stephen; Hurst, Fannie; Hyacinth Art Gallery. 1967-1978
- 15 23 Hoyt, Leon. Undated
- 16 1 Hunter, Nancy. 1969, undated
- 16 2 I. ILGWU; Ingersoll; International Phonetic Systems; Irish Georgian Society; Is[-]; Isaacs, Arnold [Scaasi]; Isabel; Iselin, Sally; Iva. 1954-1974
- 16 3 Ja-Je. Jackson, Charles; Jaczko, Robert J.; Jagger, Bianca; Jane; Jasco Fabrics, Inc.; Jenkins, Jo-An; Jenness; Jennings, Isa (Mrs. Oliver Burr); Jessica. 1962-1978

Subseries II.A. Alphabetical Files

Note: Oversized material has been removed to box 142, folder 10.

142	10	Ja-Je. Oversize. 1962-1978 <i>Note:</i> Oversized material removed from box 16, folder 3.
16	4	Jarman. Undated
16	5	Jo-Ju. John; Johnson, Betsey; Jones, Carolyn; Jones, David; Jones, Debby; Joseph; Judy; Judy and Dan. 1961-1978
16	6	Johnson, Helen Armistead. 1967, 1974
16	7	Jones, Jennifer (Mrs. David O. Selznick). [1961-1965], 1966, 1967
16	8	Ka. Kagan, Dick; Kahn, Mr. and Mrs. Frederick Seth; Kathleen; Katherman, J.; Katz [Tom?]. 1961-1977
16	9	Kafka, Jennie. 1974
16	10	Kaiser, Mrs. Henry. 1970, undated
16	11	Ke-Ki. Keolle [?]; Keither, Walter; Kempton, Murray; Kennedy, Jean (Talent Associates); Kent, Rosemary; Kevin; Kilhenny, Timothy; Kirkland, Sally (<i>Life</i> Magazine). 1959-1978
16	12	Kennedy, Jacqueline Bouvier (Mrs. John F.). [1962], 1965
16	13	Kennedy, Terrence ("Teddy"). 1971, 1973-1974 <i>Note:</i> Oversized material has been removed to box 142, folder 11.
142	11	Kennedy, Terrence ("Teddy"). Oversize. <i>Note:</i> Oversized material removed from box 16, folder 13.
16	14	Kimball, Yeffe. 1965-1966, undated
16	15	Kimball, Yeffe. 1965-1967
16	16	Kimball, Yeffe. 1967
16	17	Kimball, Yeffe. 1968-1969 <i>Note:</i> Oversized material has been removed to box 132, folder 6.
132	6	Kimball, Yeffe. Oversize. 1968-1969 <i>Note:</i> Oversized material removed from box 16, folder 17.
17	1	Kimball, Yeffe (1 of 3). [1965-1969]
17	2	Kimball, Yeffe (2 of 3). [1965-1969]
17	3	Kimball, Yeffe (3 of 3). [1965-1969]
17	4	Kl-Kp. Klein, Adolph; Kline, Dr. Nathan; Kob, Eileen; Kolodzie, Ronald; Korda, Michael; Kosar, Rosalie and Danny; Koslow, Christine; Kossilow [?], Joe; KPFA-FM. 1959-1975, undated
17	5	Koutoukas, Harry. 1965-1978 <i>Note:</i> Material here relates to Koutoukas's creative work as a playwright; see also Series VII. Office Administration for correspondence relating to his work for James.
17	6	Kr-Ky. Krause; Krauss; Kroll, Eloise (for Mrs. de Lobo); Kulicke Frames, Inc.; Kurz, Selma; Kyler. 1961-1976

Subseries II.A. Alphabetical Files

17	7	La. Landau; Lane Bryant; Langendorf, Diana von; Larochele, William; Lassiter, Shelley; La Tourelle; Laver, Dr.; Lawner (?), Bob; Lawson, Mrs. Jack. 1951-1978
17	8	Lambert, Eleanor. 1954-1975
17	9	Layne, Homer. 1972-1974 <i>Note:</i> Includes descriptions of pattern-making, draping, and fitting.
17	10	Le. Leeds, Alfred; Lemon, Leo; Lenny; Leonard; LePercq, Paul; Lever, Arnold; Levy, Ronald; Lewis, Mary; Lewisohn, Irene. 1943, 1961-1975 <i>Note:</i> Irene Lewisohn letter in annotated is Brooklyn Museum curator Ann Elizabeth Coleman's handwriting.
17	11	Lee, Alice Topp. 1970, 1972-1974
17	12	Lee, Alice Topp (1 of 5). 1973-1974
17	13	Lee, Alice Topp (2 of 5). 1973-1974
17	14	Lee, Alice Topp (3 of 5). 1973-1974 <i>Note:</i> Includes detailed descriptions of dresses in Antonio's drawings.
18	1	Lee, Alice Topp (4 of 5). 1973-1974 <i>Note:</i> Includes detailed descriptions of dresses in Antonio's drawings.
18	2	Lee, Alice Topp (5 of 5). 1973-1974
18	3	Lee, Gypsy Rose. 1960, 1966, 1968
18	4	Lee, Sarah [Lord and Taylor]. 1961
18	5	Lee, Sarah. 1976-1977 <i>Note:</i> Oversized material has been removed to box 142, folder 12.
142	12	Lee, Sarah. Oversize. <i>Note:</i> Oversized material removed from box 18, folder 5.
18	6	Letters to the editor (1 of 2). [1950s-1960] <i>Note:</i> Correspondence to a variety of publications including <i>The New York Times</i> , <i>Womens' Wear Daily</i> , and <i>The Daily News</i> .
18	7	Letters to the editor (2 of 2). [1950s-1960] <i>Note:</i> Correspondence to a variety of publications including <i>The New York Times</i> , <i>Womens' Wear Daily</i> , and <i>The Daily News</i> .
18	8	Levin, Phyllis. 1965
18	9	Li. Lilly, Doris; Lindsay, Hon. John V. [Mayor]; Lindsey, Christine; Lipani, Victor [WNET Channel 13]; Livingston, Eleanor. 1968-1975, undated
18	10	<i>Life Magazine</i> . 1958-1959
18	11	Lillard, Marion [Pratt Institute]. 1971, 1974 <i>Note:</i> Oversized material has been removed to box 143, folder 1.
143	1	Lillard, Marion [Pratt Institute]. Oversize. <i>Note:</i> Oversized material removed from box 18, folder 11.
18	12	Linder, Eve. 1970

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		<i>Note:</i> Includes James's description of "the great black and white ball dress" [clover dress?].
18	13	Lo-Lu. de Lobo, Sharon; Lois; Long, William Ivey; Long, William and Mary; Loon, Gerhard Wilem von; Lord; Loutzenheisen, Harold; Lutzuns, Tzaims. 1967-1975, undated
18	14	<i>The London Times</i> . 1976
18	15	<i>Look Magazine</i> . 1954, 1959, 1961
18	16	Lopez, Antonio (1 of 3). 1964-1967, undated <i>Note:</i> Oversized material has been removed to box 132, folder 7.
		<i>Note:</i> See also Ramos, Juan.
132	7	Lopez, Antonio (1 of 3). Oversize. <i>Note:</i> Oversized material removed from box 18, folder 16.
18	17	Lopez, Antonio (2 of 3). 1968-1975, undated <i>Note:</i> Oversized material has been removed to box 142, folder 13.
142	13	Lopez, Antonio (2 of 3). Oversize. <i>Note:</i> Oversized material removed from box 18, folder 17.
18	18	Lopez, Antonio (3 of 3). [1960s-1970s]
18	19	Lopez, Antonio. Japan exhibition. 1970
18	20	Lord and Taylor. 1961, 1967
18	21	Los Angeles County Museum of Art. 1975 <i>Note:</i> Includes black and white photographic print.
18	22	Mac-Man. MacDonald, Martin; Macmillan Company; <i>Mandate Magazine</i> ; Mantell, Phillip. 1976, undated
18	23	Maier, Felice (1 of 6). 1958-1965
19	1	Maier, Felice (2 of 6). 1961-1968
19	2	Maier, Felice (3 of 6). 1961-1971
19	3	Maier, Felice (4 of 6). 1965-1966
19	4	Maier, Felice (5 of 6). 1973-1978, undated
19	5	Maier, Felice (6 of 6). Undated
19	6	Mar-May. Margot; Maria; Marques, Carlos; Martelli, Lon; Martin, Dolly; Martin, Snarich; Martine; Martorelli, Carlos; Mary Ellen; Mather; Mathews, Mathew; Matter, Herbert; Max, Peter; Maynard, Billy; Maynard, Pat. 1961-1974
19	7	Marcus, Stanley. [1957], 1959
19	8	Marsh, Stanley; Estelle. 1968, undated
19	9	Mather, Dorothy. 1974, undated
19	10	Maxson, Norman. 1969
19	11	Maxwell, Vera (1 of 3). 1958-1968
19	12	Maxwell, Vera (2 of 3). 1971-1978 <i>Note:</i> Oversized material has been removed to box 143, folder 2.

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143	2	Maxwell, Vera (2 of 3). Oversize. <i>Note:</i> Oversized material removed from box 19, folder 12.
19	13	Maxwell, Vera (3 of 3). Undated
19	14	McA-McL. McAlpine, Robert; McConatry, Dale; McCoy, Jack; McCrary, Tex; McCullough; McDermott; McGee; McLellan, Dr. Susan. 1966-1976, undated
19	15	McGraw-Hill. 1977, undated
19	16	McKinnon, Russell. 1965
19	17	Me-Mit. Mehle; Mike; Mildred; Milea, Michael; Miller, Inge Morath; Miller, Marshall; Miller, Mrs. Ridings; Milligan, Joseph A.; Mills, Robert P.; Miniprint Company; Mitchell Beazley Publishers. 1961-1978
19	18	Medway College of Design [Stuart Aiken]. 1975
19	19	Mellen, Clara Hawkins. 1963, undated
211	8	Mellen, Mrs. Charles James and Mrs. Mellen at [Chelsea Hotel]. Audio recording. November 11 The original 1/4" audiotape is restricted due to its fragile condition. No digital transfer copy is currently available.
19	20	Mellen, Sarah Brisbane (Mrs. Chase). 1964-1975, undated <i>Note:</i> Oversized material has been removed to box 133, folder 7.
133	7	Mellen, Sarah Brisbane (Mrs. Chase). Oversize. Undated <i>Note:</i> Oversized material removed from box 19, folder 20.
20	1	Menil, Christophe de. Undated
20	2	Menil, Dominique de (Mrs. Jean) (1 of 9). 1957, 1960-1961
20	3	Menil, Dominique de (Mrs. Jean) (2 of 9). 1957-1967
20	4	Menil, Dominique de (Mrs. Jean) (3 of 9). 1959-1966 <i>Note:</i> Includes a Charles James ballpoint pen sketch.
20	5	Menil, Dominique de (Mrs. Jean) (4 of 9). <i>Note:</i> Oversized material has been removed to box 143, folder 3.
143	3	Menil, Dominique de (Mrs. Jean) (4 of 9). Oversize. <i>Note:</i> Oversized material removed from box 20, folder 5.
20	6	Menil, Dominique de (Mrs. Jean) (5 of 9). 1960-1963
20	7	Menil, Dominique de (Mrs. Jean) (6 of 9). 1962-1966 Box 503 <i>Note:</i> Includes a lists of designs made for her by Charles James.
20	8	Menil, Dominique de (Mrs. Jean) (7 of 9). 1963-1969 <i>Note:</i> Oversized material has been removed to box 143, folder 4.
143	4	Menil, Dominique de (Mrs. Jean) (7 of 9). Oversize. <i>Note:</i> Oversized material removed from box 20, folder 8.
20	9	Menil, Dominique de (Mrs. Jean) (8 of 9). 1969

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		<i>Note:</i> Oversized material has been removed to box 133, folder 8.
133	8	Menil, Dominique de (Mrs. Jean) (8 of 9). Oversize. <i>Note:</i> Oversized material removed from box 20, folder 9.
20	10	Menil, Dominique de (Mrs. Jean) (9 of 9). 1974, undated <i>Note:</i> Oversized material has been removed to box 132, folder 8.
132	8	Menil, Dominique de (Mrs. Jean) (9 of 9). Oversize. <i>Note:</i> Oversized material removed from box 20, folder 10.
20	11	Menil, Dominique de (Mrs. Jean); Jean (1 of 5). 1955-1964
21	1	Menil, Dominique de (Mrs. Jean); Jean (2 of 5). 1959
21	2	Menil, Dominique de (Mrs. Jean); Jean (3 of 5). 1960-1972 <i>Note:</i> Oversized material has been removed to box 133, folder 9.
133	9	Menil, Dominique de (Mrs. Jean); Jean (3 of 5). Oversize. 1968-1972 <i>Note:</i> Oversized material removed from box 21, folder 2.
21	3	Menil, Dominique de (Mrs. Jean); Jean (4 of 5). 1964-1967, undated
21	4	Menil, Dominique de (Mrs. Jean); Jean (5 of 5). 1967-1971
21	5	Menil, Dominique de (Mrs. Jean); Marie Christophe (1 of 2). 1960s, undated
21	6	Menil, Dominique de (Mrs. Jean); Marie Christophe (2 of 2). 1974, 1975 Box 525
21	7	Menil, Jean de. 1961-1971
133	10	Menil, Marie Christophe de. 1975
21	8	Metropolitan Museum of Art. Blum, Stella (1 of 2). 1973-1974
21	9	Metropolitan Museum of Art. Blum, Stella (2 of 2). 1973-1974
21	10	Metropolitan Museum of Art. Hoving, Thomas. 1967
21	11	Metropolitan Museum of Art. Redmond, Lydia. 1962-1963, 1967, undated <i>Note:</i> Wife of Museum President Roland Redmond. See also Hoving, Thomas.
21	12	Metropolitan Museum of Art. Various. Folds, Thomas; Norman; Stone, Gordon; Trustees. 1961, 1973, 1975, undated
21	13	Metropolitan Museum of Art. Vreeland, Diana (1 of 2). 1966-1972
21	14	Metropolitan Museum of Art. Vreeland, Diana (2 of 2). 1973-1975
133	11	Metropolitan Museum of Art. Vreeland, Diana; Blum, Stella. 1974
21	15	Metropolitan Museum of Art. Weissman, Polaire (1 of 2). 1967, 1968, undated <i>Note:</i> Includes detailed description of dress designed for Austine Hearst. <i>Note:</i> Oversized material has been removed to box 143, folder 5.
143	5	Metropolitan Museum of Art. Weissman, Polaire (1 of 2). Oversize. <i>Note:</i> Oversized material removed from box 21, folder 15.
22	1	Metropolitan Museum of Art. Weissman, Polaire (2 of 2). 1967, 1978, 1974
22	2	Merrill, Paul. Undated <i>Note:</i> Includes black and white photographic prints.

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22	3	Metzner, Romola. [1961, 1966]
22	4	Meylen (Toto). 1972, 1973, undated
144	-	Meylen (Toto). Oversize photoreproduction. Undated
22	5	Miller, Florence (Mrs. C. Phillip). 1958-1978 <i>Note:</i> See also Series VI. Museum Donations.
22	6	Mipaas, Cyril. Undated <i>Note:</i> Includes a felt marker sketch of author C.P. Cavafy. For further correspondence with Mipaas, see the Appraisals subseries in Series VI. Museum Donations.
22	7	Missouri Historical Society. 1974-1975
22	8	Mitchell, Charles; Donna. 1969-1973 <i>Note:</i> Oversized material has been removed to box 143, folder 6.
143	6	Mitchell, Charles; Donna. Oversize. <i>Note:</i> Oversized material removed from box 22, folder 8.
22	9	Mo-Mu. Modernage; Mondadori, Arnoldo; Morel, Ghislaine; Morris; Morris, Bernardine; Moss, Jerome; Motherwell, Robert; Moutin, Mr. and Mrs. Grover; Museum of Fine Art Houston. 1967-1977, undated
22	10	Montez, Mario. 1970, 1971 <i>Note:</i> Includes black and white photographic prints.
22	11	Moore, Ada (Mrs. William H.). 1947-1950
22	12	Moore, Jenny McKean (Mrs. Paul). 1967-1974
22	13	Moore, Paul. 1962-1978 <i>Note:</i> Oversized material has been removed to box 143, folder 7.
143	7	Moore, Paul. Oversize. <i>Note:</i> Oversized material removed from box 22, folder 13.
22	14	Moore, Peter. Undated <i>Note:</i> See also Princess Obolensky; and Salvador Dali, for whom Moore served as assistant.
22	15	Moore, William H. 1958-1973
22	16	Mosler Foundation. 1967, undated
22	17	Muck, Gordon. June 1976
22	18	Murray, Henry. 1961, undated
22	19	Murray, Mel. 1961
22	20	Museum of Modern Art (Richard Oldenburg). 1967, 1973, 1974
22	21	N. Nagle, Mrs. Dennis; National Aid to the Visually Handicapped; National Endowment; Needham; Nemec, Roland; Newman, Leroy; <i>The News</i> ; Nicky, Nicolson, Harold; <i>New York Review of Books</i> ; Norman. 1954-1977, undated
22	22	Nelson, Eve. [1960s]
22	23	New York Couture Group (Miss McClarence). 1961
22	24	<i>New York Magazine</i> (Joan Kron). 1975

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22	25	<i>New York Post</i> (Ruth Preston, Dorothy Schiff). 1961, 1964, 1968
22	26	<i>New York Times</i> . Curtis, Charlotte. 1967, undated
22	27	<i>New York Times</i> . Daniels, Clifton. 1965, 1973 <i>Note:</i> Some in response to an article on Dr. Max Jacobson.
22	28	<i>New York Times</i> . Hess, John. 1974
23	1	<i>New York Times</i> . Various. 1959-1973 <i>Note:</i> Includes correspondence to Turner Cattledge, Carrie Donovan, Joan Kron, and others.
23	2	<i>New York Woman</i> . 1972
23	3	Norell, Norman. [1967], 1973, undated
23	4	Notkins, Ruth. 1961
23	5	O. O'Brien, Glenn; O'Brien, Jack; O'Higgins, Anna; O'Horgan, Tom; Ollie; Oppersdorff, Mathias; Orr; Osten, Joyce and Art; Overseas Press Club of America; 1967-1975
23	6	Obolensky, Helene. 1963-1974, undated
23	7	O'Higgins, Patrick. 1973, undated
23	8	Narda, Onyx. 1974, undated
23	9	Pa, Pe. Paes, Raymond; Palmer, Potter [?]; Pandely; <i>Pari Passu</i> magazine; Park, Jong Ho; Parker, Gertrude; Patten, Grant Jr.; Paul; Paumgarten; Pe[-]; [Peil]; Pellon Corporation; Peratoni, M[-]; Perich, Anton; Peterson; Petrano. 1955-1978, undated
23	10	Pacific Psychotherapy Clinic. 1974
23	11	Peabody, Judy (Mrs. Samuel). 1974 <i>Note:</i> See also Pacific Psychotherapy Clinic above.
23	12	Peretti, Elsa. 1975, 1977, undated <i>Note:</i> Oversized material has been removed to box 143, folder 8.
143	8	Peretti, Elsa. Oversize. [1975, 1977, undated] <i>Note:</i> Oversized material removed from box 23, folder 12.
23	13	Ph-Po. Philbrook Art Center; Phillip; Pirchner, Kiric O.; Pirie, Ginevra and John; Pollock, Lee Krasner (Mrs. Jackson); Popper, Will. 1961-1975, undated <i>Note:</i> Oversized material re: Pirie, Ginevra and John has been removed to box 143, folder 9.
143	9	Ph-Po. Oversize. 1961-1975 <i>Note:</i> Oversized material removed from box 23, folder 13.
23	14	<i>Philadelphia Bulletin</i> 1976
23	15	Philadelphia College of Art. 1964, 1965, undated
23	16	Pirie, Mr. and Mrs. John T. 1968, undated
23	17	Pope, Virginia (1 of 2). 1961-1969
23	18	Pope, Virginia (2 of 2). 1973, 1974, undated

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23	19	Pr-Pu. Preisler, Harry; Preminger, Erik; Preston, Ruth; Priscilla (?); Proper, Ginger; Proudfoot and Sons; Purdy, Mary Lois. 1962-1976, undated
24	1	Pratt, Richardson (Pratt Institute). 1974
24	2	Production Men's Guild. 1958, 1967
24	3	Quadrangle/ New York Times Book Company. 1974
24	4	Ra-Rh. Raeford Fabrics; Ragni, Jerome; Rainey, William; Ramos, Paul; Ray, Mrs. William Francis; Reilly, Colonel; Restenbaum; Rey, Dr. Richard; Rhode Island School of Design. 1961-1978
24	5	Ramos, Juan. 1971, 1976, undated <i>Note:</i> See also Lopez, Antonio.
24	6	Randolph, Olive. August-September 1967 <i>Note:</i> Mother of David Randolph Vestey (q.v.).
24	7	Random House. 1978 <i>Note:</i> Re <i>The Fashion Makers</i> , which featured photographs of James by Barbara Walz (q.v.).
24	8	Reed, Lou. 1976
24	9	Ri-Ry. Rich, Daniel Caton; Robb, Inez; Robinson, Mrs. Burnett; Roddman, Philip; Roebling, Mary; Rory; Rosa; Rospigliosi, Laura; Rudnick, Joseph, Jeff; Rudy; Rutland, Ron; Ryerson, Mrs. Edward. 1958-1975 <i>Note:</i> Oversized material has been removed to box 143, folder 10.
143	10	Ri-Ry. Oversize. <i>Note:</i> Oversized material removed from box 24, folder 9 .
24	10	Robert, Samuel. 1960
24	11	Rockefeller Foundation. 1968, undated <i>Note:</i> Includes a recommendation to accompany Harry Koutoukas's (q.v.) application for a Foundation grant.
24	12	Rosenbaum, Leon. 1967-1973 <i>Note:</i> An officer of Sterling National Bank who appears to have funded James at some point.
24	13	Ruspoli-Rodriguez, Alexius. 1968, 1972
24	14	Rubenstein, Helena. 1964, undated
24	15	S-Sch. S[-], Edie; Sadeghi; Samuels, Marge; Santrey, Laurence; Sarf; Sarmi Boutique; Saylor, Cara Bryn; ; Schechter, Hutch[ie]; Schefter, Eugene; Schlumberger Ltd.; Schrank Corporationn 1954-1978
24	16	Saarinen, Aline (Mrs. Eero). Undated
24	17	St. John Hutchinson, Mary. 1969, undated <i>Note:</i> See also Obolensky, Helene. Includes James's description of the Chelsea Hotel.
24	18	St. Martin's School of Art and Design. 1975
24	19	Schiaparelli, Elsa. 1940, undated

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24	20	Schlumberger, Maria ("Sao"; Mrs. Pierre). 1968, 1969, undated
24	21	Scott, Adrienne (and Kate Carmel). 1977 <i>Note:</i> Re: a television taping.
24	22	Scull, Ethel. 1969 <i>Note:</i> Oversized material has been removed to box 143, folder 11.
143	11	Scull, Ethel. Oversize. Undated <i>Note:</i> Oversized material removed from box 24, folder 22.
24	23	Se-Sn. Segal, William; Selkirk, Neil; Serendipity; Shamokin Woolen Mills; Shurman, Kandy; Silver, Dr. Richard S.; Sister Rose; Sloan, Lavinia; Smith, Edwina (Mrs. Wilbur); Snarick, Martin; Snow, Carmel (<i>Harper's Bazaar</i>). 1940-1976 <i>Note:</i> Includes pencil sketches.
24	24	Sell, Henry. 1968, 1973-1974 <i>Note:</i> See also <i>Harper's Bazaar</i> .
24	25	Shapiro, [Mr.]. 1961 <i>Note:</i> Also includes letter to "Sara" on same subject.
24	26	Shearman, Jane (Mrs. John). [1964-1965]
24	27	Sheddy, Warren. 1971-1972 <i>Note:</i> Neighbor of James's at the Chelsea hotel, involved with Charles ("Chuck") Mitchell, who corresponded with James while in prison.
24	28	Sheppard, Eugenia (1 of 2). 1961-1964
24	29	Sheppard, Eugenia (2 of 2). 1968-1975, undated
24	30	Sills, Beverly (Mrs. Peter Greenough). 1977, undated
25	1	Simpson, Adele. 1969
25	2	R. Simpson and Co. 1966
25	3	Singer Company. 1965, undated
25	4	Slonim, Molly. 1964, 1968
25	5	Smith, Liz. 1971, 1977, undated
25	6	Smith, Tony and Jane. 1973, 1974
25	7	Smithsonian Institution. 1971-1976
25	8	So-Sp. Soeiro, Edith; Sommerville, I.M.; Sonnabend Galleries (Judith Richardson); Sotheby's Belgravia; Sportempo's. 1961-1978
25	9	Spencer, Eleanor. 1964, 1967, undated
25	10	St-Sy. Stavros, John; Stein and Day Publishers; Stephen; Stern, Merit; Stevens; Stevenson, Adlai; Stevenson, Harold; Stiebel, Victor; Strayer, John; Suzy; Swank, Cynthia; Sweeney; <i>Syracuse Herald Journal</i> . 1955-1978, undated
25	11	Steiner, Gladys. [1961]
25	12	Stern's. 1961
25	13	Stewart, Tonio. Undated
25	14	Stout, Myron. 1973, 1974

Subseries II.A. Alphabetical Files

25	15	Stroud, David (Rhode Island School of Design). 1961
25	16	Students. 1965-1976
25	17	Swan, Simone. 1974-1975
25	18	T-Tu. <i>TV Guide</i> (Triangle Publications, Walter Annenberg); Taub; Taylor, Robert; Teske, Dave; Thomas; Thomson, Virgil; Traub, William; Tucker, Walley. 1964-1978
25	19	Talmer, Jerry. May, June 1978
25	20	Tartaut, Hughes. Undated <i>Note:</i> In French.
25	21	Tchelichew, Pavel. 1951 <i>Note:</i> Original of much-photocopied letter.
25	22	Terrasault, Norbert. 1958-1974
25	23	Thomas, Kay. July 1968
25	24	<i>Town and Country</i> (1 of 2). 1963-1973 <i>Note:</i> Oversized material has been removed to box 132, folder 9. <i>Note:</i> Includes correspondence with Patrick O'Higgins and Frank Zachary.
132	9	<i>Town and Country</i> (1 of 2). Oversize. <i>Note:</i> Oversized material removed from box 25, folder 24.
25	25	<i>Town and Country</i> (2 of 2). 1973-1974 <i>Note:</i> Includes correspondence from Frank Zachary, Miss Gardner, and Miss Golchick.
25	26	Towne, Maria. 1974, 1976
25	27	Trebay, Guy. 1975-1976
25	28	Tynan, Elaine. 1964
26	1	U. Ullman, Virginia; Unbers, Mike.
26	2	University of Cincinnati; University of St. Thomas; University of Texas, Austin; University of Washington, Seattle. 1967-1976, undated
26	3	Utah Fine Arts Museum. 1967
26	4	V. Valentine, Mrs. P.A.; Viani, Emile; Vivas, Nelly. 1958, 1978, undated
26	5	Vallance, Malcolm (1 of 5) 1951-1964
26	6	Vallance, Malcolm (2 of 5) 1952-1964
26	7	Vallance, Malcolm (3 of 5) 1964, 1965
26	8	Vallance, Malcolm (4 of 5) 1967-1968, 1976
26	9	Vallance, Malcolm (5 of 5) 1967, undated <i>Note:</i> Oversized material has been removed to box 143, folder 12.
143	12	Vallance, Malcolm (5 of 5). Oversize. 1967, 1975, undated <i>Note:</i> Oversized material removed from box 26, folder 9.
26	10	Vanderbilt, Gloria. [1961]
26	11	Varble, Steven. 1976
26	12	Vehr, Bill. 1968

Subseries II.A. Alphabetical Files

		<i>Note:</i> Oversized material has been removed to box 143, folder 13.
143	13	Vehr, Bill. Oversize. 1965, 1966 <i>Note:</i> Oversized material removed from box 26, folder 12.
26	13	Vestey, David Randolph (1 of 7). August 1967 <i>Note:</i> See also Work Notes subseries of Series VII. Office Administration.
26	14	Vestey, David Randolph (2 of 7). September 1967
27	1	Vestey, David Randolph (3 of 7). 1967
27	2	Vestey, David Randolph (4 of 7). 1967 <i>Note:</i> Correspondence regarding Vestey rather than to or from him.
27	3	Vestey, David Randolph (5 of 7). 1967-[1968], 1969 <i>Note:</i> Oversized material has been removed to box 143, folder 14.
143	14	Vestey, David Randolph (5 of 7). Oversize. 1967-1968 <i>Note:</i> Oversized material removed from box 27, folder 3 .
27	4	Vestey, David Randolph (6 of 7). 1973, 1978
27	5	Vestey, David Randolph (7 of 7). Undated <i>Note:</i> Oversized material has been removed to box 132, folder 10.
132	10	Vestey, David Randolph (7 of 7). Oversize. Undated <i>Note:</i> Oversized material removed from box 27, folder 5.
27	6	Victoria and Albert Museum. 1973-1978 <i>Note:</i> See also Series VI. Museum Donations. VICTORIA and Albert Museum.
27	7	<i>Village Voice</i> . 1971-1975 <i>Note:</i> Includes correspondence with Carol Troy and Blair Sobol. <i>Note:</i> Oversized material has been removed to 143, folder 15.
143	15	<i>Village Voice</i> . Oversize. 1971-1975 <i>Note:</i> Oversized material removed from box 27, folder 7.
27	8	<i>Vogue</i> 1962-1974
27	9	W-We. WBAI radio; WOR radio; Wadsworth Atheneum; Waits, Stanley; Waitzkin, Stella; Wels, Richard (Moss, Wels and Marcus); Westbeth. 1962-1974
27	10	Waldman, Bernard. 1961
27	11	Walker, Pamela (Mrs. Bradford). 1974
27	12	Walz, Barbara. 1976-1978 <i>Note:</i> Includes black and white photographic contact sheet of shoot at the Chelsea Hotel, including James, Homer Layne, Stanley Bard, other friends, and Sputnik.
27	13	Warhol, Andy. 1972
27	14	Warner, Leucha and Mary. 1940-1947

Subseries II.B. Other Organizational Schemes

27	15	Wh-Wo. Whalen, Charles; White, Peter; Whitlock, Mr. and Mrs. Emmet; Wilding-White, Mrs Charles; William; Williams; Wilner, William; Wilson; Windham, Don; Wingate, John; Wisner, Elsie; Woodruff, Porter. 1961-1978, undated
27	16	Winston, Samuel. 1961-1973 <i>Note:</i> Not related to James's legal entanglements with Winston, for which see Series I. Business Ventures.
27	17	Winter-Berger, Robert. [1954], 1961
27	18	<i>Women's Wear Daily</i> . Brady, James. [1967], 1970, undated <i>Note:</i> Includes James's documentation of the wrongs he believed Eleanor Lambert perpetrated that smeared his accomplishments.
28	1	<i>Women's Wear Daily</i> . Various (1 of 2). 1960-1962 <i>Note:</i> Addressees include Patricia O'Brien and publisher John Fairchild.
28	2	<i>Women's Wear Daily</i> . Various (2 of 2). 1967-1978
28	3	Woodworth, Constance. 1972, undated
28	4	Woolens and Worsteds Bureau. 1961
28	5	World Ship Society. [1967]
28	6	Young, Helen (Mrs. R. Wallace). 1974
28	7	Z. Zambelli, Irene; Ziegfeld Ball. 1977, undated
28	8	Zwecker, Peg. 1964-1974

Subseries II.B. Other Organizational Schemes 1942-1978**Scope and Contents note**

The subseries provides examples of the many and varied ways in which James's correspondence was organized prior to processing, which has not been separated alphabetically by author.

Arrangement note

The materials as originally received contained diverse examples of James's and/or his assistants' sporadic efforts at organization of correspondence by topic or type of correspondent, such as Museums and Institutions, or Letters to the Editor; by date range; or by tasks to be accomplished, including To be Dealt with Immediately. Clusters of these have been retained in their original order, grouped alphabetically under Various, rather than being divided up and refiled by last name of recipient or organization. These give some idea of the range of organizational efforts evidenced in the collection prior to processing. The subseries ends with folders of unidentified correspondence and alienated envelopes. See also Series VII. Office Administration for further samples of James's and his assistants' many and varied organizational schemes for all of his materials over time.

Box	Folder	
28	9	Business, A-G. 1958-1959
28	10	Business, H-W. 1958-1959
28	11	By date. Numbered. 1967
28	12	Cards and letters. 1978, undated

Subseries II.B. Other Organizational Schemes

28	13	Drafts. [1970s] <i>Note:</i> Includes pen sketches.
28	14	Drafts. Notebooks. <i>Note:</i> Contains three spiral-bound notebooks.
29	1	Duplicate file. C-E. 1942, 1964-1978 <i>Note:</i> Oversized material has been removed to box 143, folder 16. <i>Note:</i> Includes 1942 and 1977 doctor letters attesting to James suffering from depression.
143	16	Duplicate file. C-E. Oversize. <i>Note:</i> Oversized material removed from box 29, folder 1 .
29	2	Museums and institutions, A-C. 1960s-1970s
29	3	Museums and institutions, D-F. 1974-1976
29	4	Museums and institutions, G-L. 1974
29	5	Museums and institutions, M. 1974-1976
29	6	Museums and institutions, N-P. 1974-1976
29	7	Museums and institutions, R-Z. 1974-1976
133	12	Pending file. 1967
29	8	Pending file. V.I.P. correspondence. [1974]
29	9	Pending outgoing mail. 1973-1974
29	10	To be dealt with immediately. 1976
29	11	To be typed. 1971
29	12	Unidentified (1 of 6). 1958-1976, undated
30	1	Unidentified (2 of 6). 1962-1965
30	2	Unidentified (3 of 6). 1962-1978
30	3	Unidentified (4 of 6). 1968-1973
30	4	Unidentified (5 of 6). 1970-1974
30	5	Unidentified (6 of 6). 1972, undated <i>Note:</i> Oversized material has been removed to box 143, folder 17.
143	17	Unidentified (6 of 6). Oversize. <i>Note:</i> Oversized material removed from box 30, folder 5.
132	11	Unidentified. Oversize. 1975-1976
30	6	Unidentified. Drafts. Undated <i>Note:</i> Oversized material has been removed to box 143, folder 18.
143	18	Unidentified. Drafts. Oversize. Undated <i>Note:</i> Oversized material removed from box 30, folder 6.
30	7	Unsent. 1974 <i>Note:</i> Oversized material has been removed to box 143, folder 19.

Subseries II.B. Other Organizational Schemes

143	19	Unsent. Oversize. 1974 <i>Note:</i> Oversized material removed from box 30, folder 7.
30	8	Unsent. May-October 1964
30	9	Unsent. For records. 1964
30	10	Unsent. Not to be sent. 1970-1971
30	11	Unsent. To be gone through. [1961-1978] <i>Note:</i> Oversized material has been removed to box 143, folder 20.
143	20	Unsent. To be gone through. Oversize. [1961-1978] <i>Note:</i> Oversized material removed from box 30, folder 11.
143	21	Unsent. Oversize. Undated
30	12	Various. 1967-1978
30	13	Various. By date (1 of 9). 1958-1959
30	14	Various. By date (2 of 9). January 1964
30	15	Various. By date (3 of 9). 1964-1965 <i>Note:</i> Oversized material has been removed to box 143, folder 22.
143	22	Various. By date (3 of 9). Oversize. <i>Note:</i> Oversized material removed from box 30, folder 15.
31	1	Various. By date (4 of 9). November 1966
31	2	Various. By date (5 of 9). September 8, 1968
31	3	Various. By date (6 of 9). November 1968
31	4	Various. By date (7 of 9). 1970-1973 <i>Note:</i> Includes a chronological list of dresses designed (not complete).
31	5	Various. By date (8 of 9). 1975
31	6	Various. By date (9 of 9). 1977-1978
143	23	Various. By date. Oversize. 1976, undated
133	13	Various. By date. Oversize (1 of 2). 1975 <i>Note:</i> Includes Cecil Beaton, Eugenia Sheppard, Jeanne Bultman, Vera [Maxwell], Cinde Kuller, and others.
133	14	Various. By date. Oversize (2 of 2). 1975 <i>Note:</i> Includes Cecil Beaton, Eugenia Sheppard, Jeanne Bultman, Vera [Maxwell], Cinde Kuller, and others.
31	7	Various. By date. Current correspondence. 1969, 1970
31	8	Various. By date. Drafts. April-May 1974
31	9	Various. By date. "The Charles James Story". March-June 1971 <i>Note:</i> Also includes work notes, instructions.
31	10	Various. By date. Museums. 1977
31	11	Various. By date. New Year's Eve telegrams. 1968
31	12	Various. By date. Provincetown. August-September 1965

Subseries II.C. Workers

31	13	Various. By date. To be filed. October-November 1976
143	24	Various. Undated Undated
32	1	Alienated envelopes. 1964-1976, undated

Subseries II.C. Workers 1961-1975**Scope and Contents note**

The subseries documents James's extensive correspondence and involvement with students and other workers he employed at the Chelsea Hotel, primarily in his many efforts to organize his records and also in an apprentice program. Those whose role and involvement was also personal, including Keith Cuerden, Malcolm Vallance, and David Vestey, are included in Subseries II.A Alphabetical files, above.

Arrangement note

The subseries is organized alphabetically by last name where given, or by first name, with separate folders for groupings of letters to the same person. Those that are unidentified and undated follow. See also the Worker Supervision subseries of Series VII. Office Administration, which includes James's more specifically task-based assignments addressed to many of the same staff members identified individually here.

Box	Folder	
32	2	A-F. Surnames. 1966-1972, undated
32	3	A-F. First names. 1961-1978 <i>Note:</i> Oversized material re: Anthony has been removed to box 143, folder 25.
143	25	A-F. First names. Oversize. 1961-1978 <i>Note:</i> Oversized material re: Anthony removed from box 32, folder 3.
32	4	Andy. 1966
32	5	Apelbaum, Cherie. 1975-1977 <i>Note:</i> Oversized material has been removed to box 143, folder 26.
143	26	Apelbaum, Cherie. Oversize. 1975-1977 <i>Note:</i> Oversized material removed from box 32, folder 5.
32	6	[Boyt], John. 1974
32	7	Bove, Thomas. 1969, undated <i>Note:</i> Oversized material has been removed to box 143, folder 7.
143	27	Bove, Thomas. Oversize. <i>Note:</i> Oversized material removed from box 32, folder 7.
32	8	Brown, Christine. 1971
32	9	Colt, China. 1964-1965, 1972
32	10	Fontanez, Roberto. 1976
32	11	Fratto, Salvatore. Undated
32	12	G-L. Surnames. 1966-1975

Subseries II.C. Workers

32	13	G-L. First names. 1961-1974, undated <i>Note:</i> Oversized material has been removed to box 143, folder 28.
143	28	G-L. First names. Oversize. <i>Note:</i> Oversized material removed from box 32, folder 13 .
32	14	Gene. 1964, 1965, undated
32	15	Goldstein, Owen. 1973 Box 547
32	16	Gomes, Miguel. 1972-1977, undated
32	17	Insalaco, Sal. [1968], 1975, undated
32	18	Koutoukas, Harry. 1965-1974, undated
32	19	Kuller, Cinde. 1965-1977, undated
32	20	Leon. 1973
32	21	M-R. Surnames. 1961-1972
33	1	M-R. First names. 1964-1973 <i>Note:</i> Oversized material has been removed to box 143, folder 29.
143	29	M-R. First names. Oversize. <i>Note:</i> Oversized material removed from box 33, folder 1.
33	2	Marro, Phillip. 1968-1971
33	3	Paneth, Anthony; Phillip. 1966
33	4	Piccirilli, Joe. 1965 <i>Note:</i> Includes signed letter from Philip Johnson.
33	5	Randall, Gerhard (Schutze). 1965 <i>Note:</i> One extremely soiled document is encapsulated; handle with care.
33	6	Richard. Undated
33	7	Rita. [1973]
33	8	Robert. 1966, undated
33	9	S-Z. Surnames. 1966-1973
33	10	S-Z. First names. 1961-1973
33	11	Santos, Miguel. 1973, 1974
33	12	Tibbets, Alice. [1972], undated
33	13	Walker, Martin MacDonald. 1974, 1975
33	14	Washington, Steven. 1973
33	15	Unidentified. 1963-1968, undated <i>Note:</i> Oversized material has been removed to box 133, folder 15.
133	15	Unidentified. Oversize. Undated <i>Note:</i> Oversized material removed from box 33, folder 15.

Series III. Designs

Series III. Designs 1933-1978 (bulk, 1940s-1970s)

Scope and Contents note

The series contains James's original designs for clothing, furniture, jewelry, and sculpture in the form of original and photoreproduced sketches and drawings, paper patterns and muslin toiles, and dress forms; as well as fabric samples and swatches, client information, and later documentation by James of many of these creative efforts.

Highlights of the series are James's original patterns (Subseries III.A.5) for items currently in the Costume Institute's collection, many originally donated to the Brooklyn Museum together with the garments by notable clients including Millicent Huttleston Rogers, Dominique (Mrs. John) de Menil, and Austine (Mrs. William Randolph, Jr.) Hearst. Where possible, links are provided via accession numbers to the finished garments' records on the Museum's website.

Arrangement note

The series is arranged in three parts: Subseries III.A. Clothing; Subseries III.B. Furniture, Jewelry, and Sculpture; and Subseries III.C. Other Works on Paper.

Subseries III.A. Clothing 1933-1978 (bulk, 1950s-1970s)

Scope and Contents note

The subseries includes information on James's designs for women's and children's apparel, including documentation of his clients and designs, dress forms, fabric pieces and swatches, paper patterns, and both canvas and muslin toiles. Highlights of the subseries include James's original patterns, in paper and other materials, for dresses currently in the Costume Institute's collection; where possible, links are provided via accession numbers to the finished garments' records on the Museum's website. Also included are James's original annotations related to designs, clients, and manufacturers.

Arrangement note

The subseries is organized into six parts that are ordered alphabetically: Subseries III.A.1. Clients, Subseries III.A.2. Documentation, Subseries III.A.3. Dress Forms, Subseries III.A.4. Fabric and Swatches, Subseries III.A.5. Patterns, and Subseries III.A.6. Sketches.

Subseries III.A.1. Clients 1947-1976

Scope and Contents note

The subseries is comprised of materials from the late 1940s to 1970s, including information from 1958-1959 that was originally housed at the Brooklyn Museum, in the form of correspondence, bills and other accounting, and background information on individual clients. Many of the clients documented here are related to the patterns organized in Subseries III.A.5. Patterns.

Box	Folder	
33	16	Bernatschke, Cathee (Mrs. Rudolf). [1960s]

Subseries III.A.2. Documentation

132	12	Bradfield, Sunny. Index of designs, 1946-1957. 1968-1969
145	1	Bradfield, Sunny. Portrait portfolio. [1950s]
33	17	de Cuevas, Elizabeth. [1970s] <i>Note:</i> Includes both black and white and color photographic prints of Mrs. de Cuevas modeling James's designs.
145	2	Doggett, Jane. 1969
33	18	Farrell, Eileen. 1958, 1979 <i>Note:</i> Includes a 1979 Brooklyn Museum note that postdates Charles James.
33	19	Farwell, Margaret (Mrs. John). Measurements. [1960s]
33	20	Francis, Muriel. 1947-1958 <i>Note:</i> Oversized material has been removed to box 145, folder 3.
145	3	Francis, Muriel. Oversize. [1947-1958] <i>Note:</i> Oversized material removed from box 33, folder 20 .
33	21	Guinness, Marit.
33	22	Hammond, Esme (Mrs. John) 1958
33	23	James, Joni.
146	1	Jennings, Isabel Rivas. Index of designs, 1932-1956. [1970s]
33	24	Krasner, Lee (Mrs. Jackson Pollock). [1962]
132	13	Krasner, Lee (Mrs. Jackson Pollock). Sculpture based on skirt designs, photographed at Art Students League by Russell Beale. Mounted black and white photographic prints. 1966 <i>Note:</i> See Series IV. Educational Projects for more information on James's teaching at The Art Students League.
33	25	Lee, Gypsy Rose. 1957-1959
34	1	Leiter, Marion Saffold Oates (Mrs. Thomas). 1947-1948
34	2	Piazza, Margherite (Mrs. William Condon). 1957
34	3	Pons, Lily. 1953 <i>Note:</i> Includes black and white photographic prints.
34	4	Rogers, Millicent. [1953] <i>Note:</i> Re: obituaries in <i>Time</i> and <i>Life</i> Magazines.
34	5	Tous, Madame Maria. February 1968
34	6	Various. Lists. [1926-1976]
34	7	Various. Projects transferred to Mrs. Bolhagen. 1962-1963
34	8	Various. Work notes. [1971]
146	2	Whitney, Mrs. Cornelius Vanderbilt. Fall collection. 1952
34	9	Zurcher, Suzette Morton. 1958

Subseries III.A.2. Documentation 1940s-1970s (bulk, 1970s)

Subseries III.A.2. Documentation

Scope and Contents note

The subseries includes a variety of records pertaining to James's designs, created contemporaneously with them and as part of his later revisiting of his design career, in the form of lists and inventories, correspondence, notes, and photographs of completed designs. See also Series VI. Museum Donations for additional information pertaining to Antonio Lopez's sketches of James's designs drawn from live models.

Box	Folder	
34	10	Correspondence. Boutonnet, Madeleine. 1959 <i>Note:</i> Re: designs executed for various clients.
34	11	Correspondence. Woronowsky, Vicky. 1973 <i>Note:</i> Includes James's detailed instructions, corrections, and notes on construction addressed to seamstress.
34	12	Correspondence. Various. 1962, undated <i>Note:</i> Includes information on Terina padded stand, Miriam Modes pattern, and Samuel Roberts correspondence.
34	13	Inventories and lists. Chart of designs. [1960-1961]
146	3	Inventories and lists. Chart of designs. [1960-1970s]
Box-folder		
2		Inventories and lists. Chart of designs. Blanks. [1970s]
Box	Folder	
148	1	Inventories and lists. Chronologies: designs, adaptations. [1970s]
34	14	Inventories and lists. Clients dressed. [1970s] <i>Note:</i> Oversized material has been removed to box 146, folder 4.
146	4	Inventories and lists. Clients dressed. Oversize. [1970s] <i>Note:</i> Oversized material removed from box 34, folder 14.
Oversize		
1		Inventories and lists. Clients dressed. Framed materials. <i>Note:</i> This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."
Box	Folder	
34	15	Inventories and lists. Clients, fabrics. [1960]
34	16	Inventories and lists. Competitors. <i>Note:</i> Includes photocopied notice of 63 East 57th Street salon opening.
145	4	Inventories and lists. Costs to Popper for sample making. [1950s]
223	3	Inventories and lists. "Designs delivered"; press coverage. Undated
34	17	Inventories and lists. Design descriptions, by dress. Numbered to correspond with Antonio sketches. [1970s] <i>Note:</i> In original colored plastic sleeves.
34	18	Inventories and lists. Designs 1930-1963 "returned to Charles James by the various people they were made for". 1963

Subseries III.A.2. Documentation

34	19	Inventories and lists. Designs incorporating Talon fasteners. [1970s]
34	20	Inventories and lists. Drawings, garments. 1975, undated <i>Note:</i> Includes garments in James's rooms at the Chelsea Hotel, as well as lists of Antonio drawings.
34	21	Inventories and lists. Drawings to be mounted or displayed. [1970s]
34	22	Inventories and lists. Garments to be drawn by Joe Eula. [1970s]
145	5	Inventories and lists. Items delivered to be made. [1970s]
34	23	Inventories and lists. Metropolitan Museum of art acquisitions. [1966]
34	24	Inventories and lists. Orders. 1960
34	25	Inventories and lists. Silhouettes created. [1970s]
34	26	Inventories and lists. Various drawings. [1970, 1971]
145	6	Measurement charts. 1970
34	27	Notes. Black ball dress, for Mrs. William Kent Legare. [1970s]
34	28	Notes. Descriptions of garments.
34	29	Notes. Designs for Vera Maxwell. [1970s]
34	30	Notes. Fur. Undated
34	31	Notes. Label copy for pattern envelopes. [1960s] <i>Note:</i> Includes lists of pattern pieces keyed to numbered designs, some with sketches of finished garment.
34	32	Notes. Notebook. [1960s-1970s]
34	33	Notes. Pattern list, Gene Ebker accounting. [1962]
34	34	Notes. Scarf. [1970s]
34	35	Notes. Various. 1956-1960 <i>Note:</i> Oversized material has been removed to box 145, folder 7.
145	7	Notes. Various. Oversize. 1956-1960 <i>Note:</i> Oversized material removed from box 34, folder 35 .
35	1	Notes. Various. [1963] <i>Note:</i> Includes billing and other details re: designs for Mrs. Bonnie Evans and Lee Krasner (Mrs. Jackson Pollock).
35	2	Notes. Various. 1970
35	3	Notes, descriptions. 1977
35	4	Notes on construction. [1970s] <i>Note:</i> Re: garments for "Elsa" [Peretti], "Muriel" [Francis], and "Bessie" [Elizabeth de Cuevas]. Includes unidentified fabric sample.
149		Photographs. Clothing design process, with typed and written captions, photo of Sputnik. Structural Study Vol. 1. 1972-1976
35	5	Photographs. Design, general. 1950s-1970s <i>Note:</i> Includes views of James's Chelsea Hotel studio.
146	5	Photographs. Glamour shot; layout for printing. [1940s-1950s]

Subseries III.A.3. Dress Forms

35	6	Photographs. Model in black cape, with Antonio. [1970s]
145	8	Photographs. Models, Electric Circus, James. [1969]
35	7	Photographs. Puffer jacket. [1970s]
201	17	Video recording. Procedures and techniques used by James. Copy 1. January 6, 1976 <i>Note:</i> The original 1/2" videotape is restricted due to its fragile condition. A digital version created in 2014 is available to researchers on site.
201	18	Video recording. Procedures and techniques used by James. Copy 2. January 6, 1976

Subseries III.A.3. Dress Forms 1950s-1970s

Scope and Contents note

The subseries includes an original form with stand, as well as notes, correspondence, and photographs of forms. See also Series IV. Educational Projects for documentation of the adaptable "flexible sculpture" dress form James designed with the intent to bring it to market and into use for schools of design.

Box	Folder	
35	8	Correspondence, inventory. 1950-1958 <i>Note:</i> Oversized material has been removed to box 145, folder 9.
145	9	Correspondence, inventory. Oversize. 1950-1958 <i>Note:</i> Oversized material removed from box 35, folder 8.
Oversize		
2		Dress form. Torso. [1970s] <i>Note:</i> This may correspond to "dress form number 2" documented in box 35, folder 11. Includes pinned muslin pattern pieces, and separate Pellon bust cup. Pins may be rusty and may only be handled by the archivist.
3		Dress form, base, stand. 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion" ". For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.
4		Mannequin torso. [1950s]
5		Mannequin stand, base. [1950s]
Box	Folder	
35	9	Notes. Stand and cover. 1968
145	10	Patterns. "Elsa's stand". Undated
145	11	Patterns. Carmichael stand. Undated <i>Note:</i> Re: Elizabeth de Cuevas [Carmichael]?

Subseries III.A.4. Fabrics and Swatches

35	10	Photographs. Dress form number 1. [1970s] <i>Note:</i> Oversized material has been removed to box 145, folder 12.
145	12	Photographs. Dress form number 1. Oversize. [1970s] <i>Note:</i> Oversized material removed from box 35, folder 10.
35	11	Photographs. Dress form number 2. [1970s]

Subseries III.A.4. Fabrics and Swatches 1950s-1970s

Scope and Contents note

The subseries includes fabric samples in the form of remnants large enough to have garment pieces cut from them, leftover scraps, and more consciously collected swatches sourced from fabric stores to inform design choices. It is unclear whether these were used for client commissions or as part of the apprentice program James ran from his Chelsea Hotel studio in the 1970s.

Box	Folder	
150	1	Remnants and scraps. Embossed vinyl. [1970s]
150	2	Remnants and scraps. Figured corduroy. [1970s]
150	3	Remnants and scraps. Haircloth, buckram, crinoline. [1970s]
151	1	Remnants and scraps. Haircloth, muslin, lining. [1970s]
151	2	Remnants and scraps. Satin, organdie. [1970s]
35	12	Remnants and scraps. Silks, broadcloth, twill, cotton, grosgrain. [1957-1958]
151	3	Remnants and scraps. Trim: elastic, velvet, crin. [1970s]
151	4	Remnants and scraps. Tulle. 1970s
35	13	Swatches. Organza, silk. [1970s] <i>Note:</i> Oversized material has been removed to box 146, folder 6.
		<i>Note:</i> Some are mounted on card with dressmakers' pins, annotated, and include details of vendor source (Poli, Gladstone's, e.g.).
146	6	Swatches. Organza, silk. Oversize. [1970s] <i>Note:</i> Oversized material removed from box 35, folder 13.
152		Swatches. Satin in various colors. [1950s]
35	14	Swatches. Satin, velvet, brocade. [1970s]
35	15	Swatches. Trim, metallic: three types. [1970s]
35	16	Swatches. Mounted. [1957-1958] <i>Note:</i> Annotated, with mentions of "Mrs. Hammond red cashmere coat", "Mrs. Bradfield's evening dress", "Mrs. Bradfield's skirt", "Miss Maier evening gown", "Mrs. Cameron tree dress", and "Joni James petal dress".
36	1	Tools. Tailor's chalk. [1970s]
36	2	Wallpaper samples. [1960]

Subseries III.A.5. Patterns 1940s-1950s

Subseries III.A.5. Patterns

Scope and Contents note

The subseries includes paper, canvas, muslin, Pellon, aluminum, and multimaterial patterns for a range of daywear and eveningwear for adults as well as children's wear. The majority originated at the Brooklyn Museum and formed part of the 2009 gift to the Costume Institute at The Metropolitan Museum of Art. Where possible, links are provided via accession numbers to the finished garments' records on the Museum's website.

Unless the material is otherwise identified, patterns are cut from either lightweight dotted paper or red folder stock. The manila envelopes in which some muslin patterns were originally stored have been removed and are housed separately. The latter show details of the pattern pieces and on some are pasted fabric swatches, as well as sketches of the finished garments perhaps rendered by James's workshop assistants.

The majority of patterns date from the 1940s and 1950s. For those with dates supplied in brackets for the 1970s, it is unclear whether James himself created these for his few clients at that time or whether they were made by students in his self-described apprenticeship program that took place at the Chelsea Hotel. If the latter, these may relate to materials in Series IV. Educational Projects.

Arrangement

The subseries is arranged alphabetically by type of designs, with garment titles (e.g., the "Swan" ball gown) noted where those are provided on the patterns.

Box-folder

3

Ball gown. 1948

Note: #151. Twenty-three pieces. Donated to the Brooklyn Museum by Millicent Rogers.

4

Ball gown. 1953

Note: [Twenty-three] pieces. Donated to the Brooklyn Museum by Baroness W. Langer von Langendorff.

Box

Folder

153

Ball gown. Muslin. 1948

Note: Twenty-three pieces; see accession numbers [2009.300.2787](#) and [2009.300.746](#). Donated to the Brooklyn Museum by Millicent Rogers.

Note: Pattern envelope has been removed to box 154, folder 1.

154

1

Ball gown. Muslin. Pattern envelope. [1940s]

Note: Pattern envelope removed from box, folder.

Note: Skirt platitude, #151. 13 pieces. Created for Millicent Rogers.

153

Ball gown. Muslin (1 of 2). 1946

Note: Thirty-six pieces; see accession number [2009.300.1311](#). Donated to the Brooklyn Museum by Millicent Rogers.

Note: Pattern envelope has been removed to box 154, folder 2.

154

2

Ball gown. Muslin (1 of 2). Pattern envelope. [1940s]

Note: #148. Eight pieces. Created for Millicent Rogers.

Subseries III.A.5. Patterns

		<i>Note:</i> Pattern envelope removed from box 153.	
Box-folder			
5			Ball gown. Muslin. (2 of 2)
Box	Folder		
155			Ball gown. Muslin. 1953
		<i>Note:</i> Pattern envelope has been removed to box 154, folder 3.	
154	3		Ball gown. Muslin. Pattern envelope. [1940s] <i>Note:</i> Red and white ball gown, #175. 23 pieces.
		<i>Note:</i> Pattern envelope removed from box 155.	
155			Ball gown. Four Leaf Clover. Muslin (1 of 2). 1953 <i>Note:</i> Fifty-nine pieces; see accession number 2009.300.779 . See also accession numbers C.I.53.73 and 2009.300.784 .
		<i>Note:</i> Pattern envelope has been removed to box 154, folder 4.	
154	4		Ball gown. Four Leaf Clover. Muslin (1 of 2). Pattern envelope. [1940s?] <i>Note:</i> #1104. 37 pieces.
		<i>Note:</i> Pattern envelope removed from box 155.	
Box-folder			
6			Ball gown. Four Leaf Clover. Muslin (2 of 2). 1953
Box	Folder		
153			Ball gown. Four Leaf Clover. Muslin (1 of 2). 1953 <i>Note:</i> Fifty-four pieces; see accession number 2009.300.786 . See also accession numbers C.I.53.73 , 2009.300.784 , and 2009.300.779 . Donated to the Brooklyn Museum by Caroline Burke.
		<i>Note:</i> Pattern envelope has been removed to box 154, folder 5.	
154	5		Ball gown. Four Leaf Clover. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153.
		<i>Note:</i> Cerise taf[f]eta and pink satin ball gown, #1103. 21 pieces.	
Box-folder			
7			Ball gown. Four Leaf Clover. Muslin (2 of 2). 1953
8			Ball gown. Swan. [1951] <i>Note:</i> Thirty-nine pieces. Donated to the Brooklyn Museum by Caroline Burke.
Box	Folder		
153			Ball gown. Swan. Muslin. 1949 <i>Note:</i> Thirty-nine pieces; see accession number 2009.300.785 . See also accession numbers 2009.300.849 , 2009.300.8545 , 2009.300.850 , C.I.58.32.1 , 1990.258.1 , and 2009.300.8523 . Donated to the Brooklyn Museum by Caroline Burke.

Subseries III.A.5. Patterns

		<i>Note:</i> Pattern envelope has been removed to box 154, folder 6.
154	6	Ball gown. Swan. Muslin. Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #187; thirty-nine pieces.
154	7	Belt. [1950s] <i>Note:</i> For dress. Includes fabric samples.
146	7	Bodice. [1950s] <i>Note:</i> Grosgrain. Labeled "Plattitude N.N. master."
Box-folder		
9		Bodice. 1956 <i>Note:</i> Seven pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
Box	Folder	
156	1	[Bodice]. July 29, 1958 <i>Note:</i> Labeled "Miss Francis, #6613-B."
156	2	Bodice. Bubble. [1970s] <i>Note:</i> Labeled "Yeffe Kimball Princess bodice and correction".
157		Bodice. Historical (1 of 2). [1950] <i>Note:</i> Twenty-nine reproduction pattern pieces from dress ca. 1820; see accession number 2009.300.782 . Donated to the Brooklyn Museum by Austine Hearst.
Box-folder		
10		Bodice. Historical (2 of 2). [1950]
Box	Folder	
157		Bodice. Historical (1 of 2). [1950] <i>Note:</i> Twenty-four reproduction pattern pieces from dress ca. 1810; see accession number 2009.300.2776 . Donated to the Brooklyn Museum by Austine Hearst.
Box-folder		
10		Bodice. Historical (2 of 2). [1950]
Box	Folder	
157		Bodice. Historical (1 of 2). [1950] <i>Note:</i> Fourteen reproduction pattern pieces from dress ca. 1855; see accession number 2009.300.6751a, b . Donated to the Brooklyn Museum by Austine Hearst.
Box-folder		
10		Bodice. Historical (2 of 2). [1950]
Box	Folder	
146	8	Bodice. Josephine. [1950s] <i>Note:</i> Labeled "Mrs. Hecht."
156	3	Bodice. Josephine. Muslin. [1950s]

Subseries III.A.5. Patterns

		<i>Note:</i> Hand-stitched and pinned. Pins may be rusty and may only be handled by the archivist.
156	4	Bodice. Josephine. Muslin. August 1958 <i>Note:</i> Labeled "E[ileen] Farrell." Includes corset and corselette; a "First draft of embroidery" marked in color on muslin; separate bodice contains multiple pins. Pins may be rusty and may only be handled by the archivist.
156	5	Bodice. Muslin. [1970] <i>Note:</i> Includes Pellon interfacing, tape, pins, and sewn grain line sampler. These may have been constructed by students of James's. Pins may be rusty and may only be handled by the archivist.
148	2	Bodice. Muslin, paper. [1970s] <i>Note:</i> Contains pins that may be rusty and may only be handled by the archivist. <i>Note:</i> Labeled "Pollock."
36	3	Bodices. Muslin. [1970s] <i>Note:</i> Also includes pinned black cotton bodice. Pins may be rusty and may only be handled by the archivist.
148	3	Bodice, skirt. [1970s] <i>Note:</i> Contains pins that may be rusty and may only be handled by the archivist. <i>Note:</i> Grey satin. For [Ebner].
Box-folder		
11		Boxer shorts. 1956 <i>Note:</i> Three pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
Box	Folder	
148	4	Bubble top. [1970s]
154	8	Cape. [1950s] <i>Note:</i> Labeled "Miss De Menil, 6614."
154	9	Cape. Pattern envelope. September 10, 1958 <i>Note:</i> Labeled "Eileen Farrell, #6618." Swatches glued onto envelope.
153		Capes. Muslin. 1944 <i>Note:</i> Eight pieces; see accession numbers 2009.300.132 and 2009.300.203 . See also 2013.274a, b and 2013.275 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 154, folder 10.
154	10	Capes. Muslin. Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #608. Nine pieces. Created for Millicent Rogers.

Subseries III.A.5. Patterns

Box-folder

12

Childrenswear. Boy's jacket. 1956

Note: Six pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

13

Childrenswear. Boy's sunsuit. 1956

Note: Eight pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

Box

Folder

157

Childrenswear. Boy's vest. Historical (1 of 2). [1950]

Note: Eight reproduction pattern pieces, from vest ca. 1800-1810; see accession numbers [2009.300.2779a, b](#) and [2009.300.2780a, b](#). Donated to the Brooklyn Museum by Austine Hearst.

158

Childrenswear. Boy's vest. Historical (2 of 2). [1950]

Box-folder

12

Childrenswear. Coat. 1956

Note: Six pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

11

Childrenswear. Dress. 1956

Note: Five pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

12

Childrenswear. Girl's romper. 1956

Note: Six pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

12

Childrenswear. Girl's sunsuit. 1956

Note: Six pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

13

Childrenswear. Girl's sunsuit. 1956

Note: Seven pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

Box

Folder

156

6

Coat. [1950s]

Note: Platitude, slope patterns before and after "squeeze." Original and versions of corselette.

Box-folder

14

Coat. 1952

Note: Thirteen pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

15

Coat. 1955

Subseries III.A.5. Patterns

Note: Thirty-five pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.

Box	Folder	
156	7	Coat. Doucette, Miss Hecht. October 29, 1959 <i>Note:</i> Includes muslin pieces.
154	11	Coat, dress. [1950s] <i>Note:</i> Pattern pieces are bundled and tied; these should be unfolded with the assistance of the archivist. <i>Note:</i> Marked as "From Providence RISD"; Mrs. Hecht. Includes envelope.
156	8	Coat, dress (silk), suit. [1950s] <i>Note:</i> Marked "Colby", probably Cobey. Includes paper and muslin pieces.
Box-folder		
16		Coat. Lyre. 1945 <i>Note:</i> Six pieces. Donated to the Brooklyn Museum by Millicent Rogers.
Box	Folder	
156	9	Coat. Yeffe Kimball. [1960s-1970s] <i>Note:</i> Contains pins that may be rusty and may only be handled by the archivist.
153		Coats. Day, evening. Muslin (1 of 2). 1943 <i>Note:</i> Eleven pieces; see accession numbers 2009.300.134 and 2009.300.3492 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 1.
158	1	Coats. Day, evening. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #606. Four pieces. Created for Millicent Rogers.
Box-folder		
17		Coats. Day, evening. Muslin (2 of 2). 1943
Box	Folder	
153		Cocktail suit. Muslin (1 of 2). [1943] <i>Note:</i> Sixteen pieces; see accession number 2009.300.3096a, b . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 2.
158	2	Cocktail suit. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> #503. Eight pieces. Created for Millicent Rogers. <i>Note:</i> Pattern envelope removed from box 153.
Box-folder		
18		Cocktail suit. Muslin (2 of 2). [1943]
19		Day coat. Cocoon. 1952

Subseries III.A.5. Patterns

Box 153	Folder	Day coat. Lyre. 1945 <i>Note:</i> Six pieces; see accession number 2009.300.133a, b . See also 2009.300.179 and 2013.374 . Donated to the Brooklyn Museum by Millicent Rogers.
148	9	Day dress. September-November 1958 <i>Note:</i> Labeled Eileen Farrell #1144; day dress inferred from A.M. notation. Includes envelope with fabric swatches pasted on.
155		Day dress. Muslin (1 of 2). 1943 <i>Note:</i> Sixteen pieces; see accession number 2009.300.135 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 3.
158	3	Day dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 155. <i>Note:</i> #211. Eight pieces. "Grey charmeuse" crossed out. Created for Millicent Rogers.
Box-folder 20		Day dress. Muslin (2 of 2). 1943
Box 155	Folder	Day dress. Muslin (1 of 2). 1945 <i>Note:</i> Twelve pieces; see accession number 2009.300.131 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 4.
158	4	Day dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 155. <i>Note:</i> #215. Six pieces. Created for Millicent Rogers.
Box-folder 20		Day dress. Muslin (2 of 2). 1945
21		Day dress. Muslin (1 of 2). 1946-1948 <i>Note:</i> Eight pieces; see accession number 2009.300.763 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 5.
Box 158	Folder 5	Day dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box-folder 21. <i>Note:</i> #218. Four pieces. Created for Millicent Rogers.
Box-folder 21		Day dress. Muslin (2 of 2). 1946-1948

Subseries III.A.5. Patterns

Box 155	Folder	Day dress. Muslin (1 of 2). 1946 <i>Note:</i> Sixteen pieces; see accession number 2009.300.130 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 6.
158	6	Day dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 155. <i>Note:</i> #221. Eight pieces. Created for Millicent Rogers.
Box-folder 18		Day dress. Muslin (2 of 2). 1946
Box 153	Folder	Day dress. Muslin (1 of 2). 1949 <i>Note:</i> Ten pieces; see accession number 2009.300.2753 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 7.
158	7	Day dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> #200. Green jersey dress. Five pieces. Created for Millicent Rogers. <i>Note:</i> Pattern envelope removed from box 153.
Box-folder 20		Day dress. Muslin (2 of 2). 1949
Box 153	Folder	Day suit. Muslin (1 of 2). 1947 <i>Note:</i> Twenty-one pieces; see accession number 2009.300.758a, b . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 158, folder 8.
158	8	Day suit. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> #507. Seven pieces. Created for Millicent Rogers. <i>Note:</i> Pattern envelope removed from box 153.
Box-folder 22		Day suit. Muslin (2 of 2). 1948
Box 153	Folder	Day suit. Fishtail. Muslin (1 of 2). 1947 <i>Note:</i> Seventeen pieces; see accession number 2009.300.2752a, b . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelopes have been removed to box 158, folders 9 and 10.
158	9	Day suit. Fishtail. Muslin (1 of 2). Pattern envelope (1 of 2). [1940s] <i>Note:</i> Pattern envelope removed from box 153.

Subseries III.A.5. Patterns

		<i>Note:</i> #504. Five pieces. Created for Millicent Rogers.
158	10	Day suit. Fishtail. Muslin (1 of 2). Pattern envelope (2 of 2). [1940s] <i>Note:</i> Pattern envelope removed from box 153.
		<i>Note:</i> #600. Six pieces. Created for Millicent Rogers.
Box-folder		
17		Day suit. Fishtail. Muslin (2 of 2). 1947
Box	Folder	
155		Dinner dress (1 of 2). 1946 <i>Note:</i> Pattern envelope has been removed to 158, folder 11.
		<i>Note:</i> Sixteen pieces; see accession number 2009.300.2371 . Donated to the Brooklyn Museum by Millicent Rogers.
158	11	Dinner dress (1 of 2). Pattern envelope. [1946] <i>Note:</i> #220. Pattern envelope removed from box 155.
Box-folder		
23		Dinner dress (2 of 2). 1946
Box	Folder	
153		Dinner dress. Spiral. Muslin. [1950] <i>Note:</i> Thirteen pieces; see accession number 2009.300.167 . See also accession numbers 2009.300.181 and 2009.300.590 .
		<i>Note:</i> Pattern envelope has been removed to box 158, folder 12.
158	12	Dinner dress. Spiral. Muslin. Pattern envelope. [1950] <i>Note:</i> Pattern envelope removed from box 153.
146	10	Dress. <i>Note:</i> Labeled Mrs. Hearst, 16A. Includes paper and muslin patterns.
145	13	Dress. [1950s] <i>Note:</i> Platitude, labeled Mrs. Bradfield 2295A. Includes muslin, swatches glued onto pattern envelope.
145	14	Dress. [1950s] <i>Note:</i> Labeled Mrs. Bradfield, 1133A.
156	10	Dress. October 30, 1956 <i>Note:</i> Black silk. Labeled Doucette. Mrs. Harris, #1402.
145	15	Dress. September 10, 1958 <i>Note:</i> Eileen Farrell, 1144. Includes paper and Pellon; swatches glued onto envelope.
156	11	Dress. November 1959 <i>Note:</i> Labeled Miss Francis.

Subseries III.A.5. Patterns

Box-folder			
		24	Dress. [1970s] <i>Note:</i> Marked "Charles James original designs. #43. Various patterns that were stored under bed in 623." Also labeled "E."
Box	Folder		
148	5		Dress. Diane. Muslin. [1970s] <i>Note:</i> This could be a student work. <i>Note:</i> Includes pins; handled only by archivist.
159			Dress. Gold lame. Rolled. [1970s]
153			Dressing gowns. Muslin (1 of 2). 1943 <i>Note:</i> Fourteen pieces; see accession numbers 2009.300.732 , 2009.300.735 , 2009.300.792 , 2009.300.797 , 2009.300.798 , 2009.300.799 , 2009.300.800 , 2009.300.801 , and 2009.300.802 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 145, folder 16.
145	16		Dressing gowns. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #300. Four pieces. Created for Millicent Rogers.
Box-folder			
		25	Dressing gowns. Muslin (2 of 2). 1943
Box	Folder		
153			Evening coat. Muslin. 1945-1947 <i>Note:</i> Six pieces for plaid coat. See also accession number 2013.383 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 160, folder 1.
160	1		Evening coat. Muslin. Pattern envelope. [1940s] <i>Note:</i> #605. Six pieces. Created for Millicent Rogers. <i>Note:</i> Pattern envelope removed from box 153.
155			Evening dress. Bustle. Muslin (1 of 2). 1947 <i>Note:</i> Thirty-five pieces; see accession number 2009.300.751 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 160, folder 2.
160	2		Evening dress. Bustle. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 155. <i>Note:</i> #145. Eight pieces. Created for Millicent Rogers.
Box-folder			
		26	Evening dress. Bustle. Muslin (2 of 2). 1947

Subseries III.A.5. Patterns

27		Evening dress. Fourreau. 1955 <i>Note:</i> Thirteen pieces. Donated to the Brooklyn Museum by Mary Ellen Hecht.
Box	Folder	
160	3	Evening dress. Josephine. February 1956 <i>Note:</i> Labeled Mrs. Hearst, #18.
160	4	Evening dress. Josephine. [1950s] <i>Note:</i> For Gypsy Rose Lee.
146	11	Evening dress. Josephine. [1950s] <i>Note:</i> Includes Jacobson pattern, envelopes from Josephine variations.
157		Evening dress. Josephine. Historical. [1950] <i>Note:</i> Thirteen paper and muslin reproduction pattern pieces from dress ca. 1815; see accession number 2009.300.6750a, b . Donated to the Brooklyn Museum by Austine Hearst.
161		Evening dress. Josephine. Muslin. Undated <i>Note:</i> Variations on Josephine patterns for Mrs. James, Gypsy Rose Lee, Lisa Kirk, plus unlabeled muslin pieces perhaps for Mrs. Robert [Jenker].
Box-folder		
28		Evening dress. Pouff. 1952 <i>Note:</i> Twenty-eight pieces; see accession number 2009.300.775 . Donated to the Brooklyn Museum by John and Dominique de Menil.
Box	Folder	
153		Evening dress. Muslin. 1944 <i>Note:</i> Twenty-one pieces, for evening dress; see accession number 2009.300.2754 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 160, folder 5.
160	5	Evening dress. Muslin. Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #101. 11 pieces. Created for Millicent Rogers.
153		Evening dress. Muslin (1 of 2). 1945 <i>Note:</i> Twenty-six paper and muslin pieces; see accession number 2009.300.3097a, b . See also accession numbers 2009.300.3091a, b , 2009.300.2743 , and 1974.81.2 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 160, folder 6.
160	6	Evening dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #112. 10 pieces. Created for Millicent Rogers.
Box-folder		

Subseries III.A.5. Patterns

16		Evening dress. Muslin (2 of 2). 1945
Box	Folder	
153		Evening dress. Muslin (1 of 2). 1946 <i>Note:</i> Thirty-five pieces, for evening dress design; see accession numbers 2009.300.3491 and 2009.300.795 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 160, folder 7.
160	7	Evening dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #132. Eight plus pieces. Created for Millicent Rogers.
Box-folder		
25		Evening dress. Muslin (2 of 2). 1946
Box	Folder	
155		Evening dress (1 of 2). Muslin. 1946 <i>Note:</i> Pattern envelope has been removed to box 160, folder 8. <i>Note:</i> #135. Seven pieces; see accession number 2009.300.3516 . See also accession number 2009.300.3905 . Donated to the Brooklyn Museum by Millicent Rogers.
160	8	Evening dress (1 of 2). Muslin. Pattern envelope. [1940s] <i>Note:</i> Two-tone evening gown, #135. Seven pieces. Created for Millicent Rogers. <i>Note:</i> Pattern envelope removed from box 155.
Box-folder		
3		Evening dress (2 of 2). Paper.
Box	Folder	
153		Evening dress. Muslin (1 of 2). 1947 <i>Note:</i> Thirty pieces, for evening dress design; see accession number 2009.300.1861 . See also accession number 2013.328 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 160, folder 9.
160	9	Evening dress. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> Pattern envelope removed from box 153. <i>Note:</i> #130. 10 plus pieces. Created for Millicent Rogers.
Box-folder		
18		Evening dress. Muslin (2 of 2). 1947
Box	Folder	
156	12	Evening gown. [1950s] <i>Note:</i> Labeled Mrs. de Menil. Yoke, bodice, underbodice, sleeve.
160	10	Evening gown. January 28, 1955

Subseries III.A.5. Patterns

		<i>Note:</i> For Mrs. Hearst, March of Dimes benefit.
160	11	Evening gown. 1956 <i>Note:</i> For Mrs. Hearst, March of Dimes benefit.
160	12	Evening gown. Muslin. January 29, 1955 <i>Note:</i> For Mrs. Hearst, March of Dimes benefit.
Box-folder		
20		Evening stole. [1944] <i>Note:</i> Eleven pieces. Donated to the Brooklyn Museum by Millicent Rogers.
Box	Folder	
153		Evening suit. Muslin (1 of 2.) [1947] <i>Note:</i> Twenty-two pieces; see accession numbers 2009.300.151 and 2009.300.790 . See also accession numbers 2013.277 and 2013.416 . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 160, folder 13.
160	13	Evening suit. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> #509. 11 pieces. Created for Millicent Rogers. <i>Note:</i> Pattern envelope removed from box 153.
Box-folder		
25		Evening suit. Muslin (2 of 2). [1947]
Box	Folder	
151	5	Fragments. [1970s] <i>Note:</i> Figured corduroy, buckram. Some items contain dressmaker's pins; handled only by the archivist.
162		Fragments. Undated <i>Note:</i> Velvet, satin, brocade. Pinned and basted fabric pieces; brocade labeled Hecht. Handled only by the archivist.
163		Fragments. Undated <i>Note:</i> Unfinished wool and cashmere pieces with interfacing.
36	4	Girdle. [1960-1962] <i>Note:</i> Adapted from a design originally made for Korvette's: see Series I. Business Ventures for more information on James's work for discount retailer E.J. Korvette.
36	5	Pants, English. Muslin. "From Carlos". [1970s]
148	6	Pants, short. [1970s]
Box-folder		
29		Pants. Muslin. [1970s] <i>Note:</i> Labeled "A." Flare developed from orange and white evening dress.
Box	Folder	

Subseries III.A.5. Patterns

160	14	Petticoat, torso. September 10, 1958 <i>Note:</i> Labels include: flair #88 used in #1144, Eileen Farrell. Pattern envelope, with swatches glued on.
156	13	Petticoat, torso. December 1958 <i>Note:</i> For Mrs. Zurcher.
36	6	Scaled drawing. [1970s]
164	1	Scarf. <i>Note:</i> Labeled Eileen Farrell, #10. Includes pattern envelope with swatches glued on. Pattern pieced together with brittle tape: unfold with care.
36	7	Scarf. Muslin. [1970s] <i>Note:</i> Labeled "for [Kate Peil]." The item's original housing mentioned a paper pattern made by Homer Layne, which was not found.
Box-folder		
11		Shirt. 1956 <i>Note:</i> Ten pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
11		Shirt. 1956 <i>Note:</i> Eight pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
13		Shorts. Frontie pantie. 1956 <i>Note:</i> Seven pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
30		Skirt. 1949 <i>Note:</i> Eleven pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
Box Folder		
146	12	Skirt. [1950s] <i>Note:</i> Includes corselet, underbodice for Mrs. Hecht, Miss Grace.
165	1	Skirt. [1950s] <i>Note:</i> Includes corrected N.N. platitude, Miss Francis; corselette: Mrs. Cobey.
Box-folder		
31		Skirt. 1970s <i>Note:</i> Possibly for Yeffe Kimball. Includes Pellon, brown paper, gummed tape, rusted dressmaker's pins; handled only by the archivist.
32		Skirt. [1970s] <i>Note:</i> #6B.
33		Skirt. [1970s]

Subseries III.A.5. Patterns

Note: Labeled "D." Figure eight developed from flare of orange and white evening dress. Includes muslin.

Box	Folder	
148	7	Skirt. [1970s] <i>Note:</i> Includes Pellon, pins. Pins may be rusty and may only be handled by the archivist.
Box-folder		
34		Skirt. [1970s] <i>Note:</i> Possibly for figure eight. 16N. Includes Pellon, grommets, cardboard, pins, wooden battens. Pins may be rusty and may only be handled by the archivist.
35		Skirt. Diamond. 1952 <i>Note:</i> Ten pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
Box	Folder	
164	2	Skirt. Dorothy. [1950s] <i>Note:</i> #496.
Box-folder		
36		Skirt. Dorothy. 1952 <i>Note:</i> Six pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
Box	Folder	
148	8	Skirt. Muslin. [1970s] <i>Note:</i> Includes pins.
Box-folder		
35		Skirt. Peg-top suit. 1951 <i>Note:</i> Two pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
30		Skirt. Side saddle. 1952 <i>Note:</i> Eleven pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
Box	Folder	
165	2	Stand cover. [1950s] <i>Note:</i> 6 pieces; card stock.
Box-folder		
17		Suit. 1946 <i>Note:</i> Twelve pieces; see accession numbers 2009.300.189 , 2009.300.187 , 2009.300.188 , and 2009.300.756a-c . See also accession number 2013.422 . Donated to the Brooklyn Museum by Millicent Rogers.
Box	Folder	

Subseries III.A.5. Patterns

165	3	Suit. [1950s] <i>Note:</i> Cyclamen. Skirt, bodice, underbodice. For Mrs. Harris; includes measurements. Also includes Mrs. Bradfield muslin (#1133-A), and Mrs. Schlubach.
Box-folder		
34		Suit. [1970s]
Box	Folder	
148	9	Suit. [1970s] <i>Note:</i> Labeled 300. Brown wool.
Box-folder		
34		[Suit] (1 of 2). [1970s] <i>Note:</i> Labeled 3, 8NL.
34		[Suit] (2 of 2). [1970s]
37		Suit. Egyptian. 1956 <i>Note:</i> Seventeen pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
Box	Folder	
148	10	Suit (lace). Includes muslin. [1970s]
153		Suit. Shawl collar. Muslin (1 of 2). 1945 <i>Note:</i> Twenty pieces; see accession numbers 2009.300.199a-d and 2009.300.759a, b . Donated to the Brooklyn Museum by Millicent Rogers. <i>Note:</i> Pattern envelope has been removed to box 164, folder 3.
164	3	Suit. Shawl collar. Muslin (1 of 2). Pattern envelope. [1940s] <i>Note:</i> #502. Ten pieces. Created for Millicent Rogers. <i>Note:</i> Pattern envelope removed from box 153.
Box-folder		
22		Suit. Shawl collar. Muslin (2 of 2). 1945
Box	Folder	
164	4	Suit jacket. [1950s] <i>Note:</i> Labeled Bird, 550. Jacket only.
164	5	Suit, jacket. [1950s] <i>Note:</i> Suit for Mrs. Doggett; jacket for Mrs. Schulbach. Includes pins; handled only by the archivist.
Box-folder		
9		Trousers. 1956 <i>Note:</i> Seven pieces. Donated to the Brooklyn Museum by John and Dominique de Menil.
29		Trousers. [1970s]

Subseries III.A.5. Patterns

		<i>Note:</i> Labeled "A." Long pants with flare developed from orange and white evening dress.
Box	Folder	
165	4	Trousers. Wool. [1970] <i>Note:</i> Partially sewn. These may have been constructed by students of James's.
166		Unidentified. Canvas toile. <i>Note:</i> Because of its fragility, this item should only be handled in consultation with a trained conservator; contains pins.
153		Unidentified. [1940s] <i>Note:</i> Created for Millicent Rogers.
165	5	Unidentified. [1950s] <i>Note:</i> For Mrs. Zurcher. Includes paper, grosgrain (some pinned), and muslin pieces; envelopes and wrappers. Pins may be rusty and may only be handled by the archivist.
165	6	Unidentified. [1950s] <i>Note:</i> For Mrs. Zurcher. Includes pins, seam tape, yellowed adhesive tape; handled only by the archivist.
Box-folder		
24		Unidentified. [1970s] <i>Note:</i> Marked "Original pattern. All except front" and includes James's hand annotations.
Box	Folder	
164	6	Unidentified. Pattern envelope. Undated
146	13	Vest. December 10, 1957 <i>Note:</i> #1005-B. Four pieces.
Box-folder		
38		Various. Undated <i>Note:</i> Balloon jacket (9 pieces); Mrs. Karlweiss sleeve pattern from coat (2 pieces); Cobey suit (5 pieces); Grey flannel suit (6 pieces); Cobey wool version (5 pieces).
39		Various. Undated <i>Note:</i> Leather jacket Doggett suit (6 pieces); Doggett suit (5 pieces); Harris hip platitude (2 pieces), skirt (2 pieces); beige coat dotted paper pattern (6 pieces).
40		Various. Undated <i>Note:</i> Red Hecht dress (10 pieces); "no name" hip platitude, sleeve patterns; Cobey bodice (5 pieces); Maier skirt front and back pieces.
41		Various. Undated

Subseries III.A.5. Patterns

		<i>Note:</i> Grace suit (6 pieces), coat (5 pieces); Maier bodice (6 pieces), suit (5 pieces); skirt orig. muslin (4 pieces).
42		Various. Undated <i>Note:</i> Doggett suit (6 pieces); Doggett suit (5 pieces); 7 unmarked pieces; 3 bodice sets; 497-D skirt (9 pieces).
43		Various. Undated <i>Note:</i> Dorothy skirt; Maier skirt (2 pieces); Mrs. Schlubach skirt (2 pieces); Beige coat yoke (6 pieces); Mrs. Cobey skirt (4 pieces); Mrs. Thurston skirt (2 pieces).
44		Various. Undated <i>Note:</i> Miss Hecht red dress and hostess dress (27 pieces); Mrs. Cobey black silk dress (5 pieces); Carlyle jacket (4 pieces).
45		Various. Undated <i>Note:</i> Eight unmarked pieces; bodice 6A (3 pieces); corselette set (7 pieces); Mrs. Welch [Welsh?] white crepe dress (4 pieces); Mrs. Schlubach under bodice.
46		Various. Undated <i>Note:</i> Bird suit #550 (jacket, skirt and corselette pieces).
47		Various. Undated <i>Note:</i> Jacket for Mr. P; unlabeled; Mrs Cobey suits; Mrs. James skirt; Mrs. James; Miss Ellis skirt; Maier corselette; Miss Doggett yellow suit (corrected); Miss Francis; Miss Francis flair skirt; Miss Hecht's suit.
48		Various. Undated <i>Note:</i> Eight pieces, labels for Miss Hecht coat, Miss Grace [Kanzjian]; Cobey coat, 6 pieces.
49		Various. Undated <i>Note:</i> Coat #6607, 23 pieces; Cobey, Frances, no. 1, 8 pieces; Alfiero coat, 3 pieces; Dolman coat, 3 pieces.
Box	Folder	
165	7	Various. [1950s] <i>Note:</i> Suit for Kazanjian; corselette, incomplete dress for Harris.
165	8	Various. [1950s] <i>Note:</i> Petticoat: Mrs. Zurcher; Corselette, skirt: Maier, Miss Doggett.
167		Various. Aluminum. 1955-1960 <i>Note:</i> Twenty-one pieces, for coat, skirt, and belt designs. Constructed from aluminum manufactured by Perfection Steel Body Company.
164	7	Various. Fragments. Muslin. [1950s]
168	1	Various. Fragments, notes. [1950s] <i>Note:</i> Notation on the pieces include "A13, A14, A15, A16 11/16/78".

Subseries III.A.6. Sketches

148	11	Various. Muslin. [1970] <i>Note:</i> Includes Pellon, taffeta, buckram. Marked "H. L.": possibly James's student Homer Layne.
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Subseries III.A.6. Sketches 1933-1978

Scope and Contents note

The subseries includes James's renderings of his clothing designs in a variety of media, ranging from casual sketches in pencil and pen on office paper and ledger pads to fully realized drawings documenting titled garments (e.g., the "Swan" ball gown). They date predominantly from the 1940s and 1950s. Where possible, links are provided via accession numbers to the finished garments' records on the Museum's website.

A set of twelve sketches in the subseries was removed from folios containing multiple sketches and framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art." These individual items are identified as removals from their respective folios. James's two-dimensional creative output not specifically related to clothing is included in Subseries III.C. Other Works on Paper.

Box	Folder	
169		Ball gown. Four Leaf Clover. 1952-1953 <i>Note:</i> Thirteen sketches; see accession number 2009.300.784 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson. <i>Note:</i> Two sketches from this set were framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art," and are housed in Oversize boxes 6 and 7.
Oversize		
6		Ball gown. Four Leaf Clover. Framed sketch (1 of 2). 1952-1953 <i>Note:</i> Framed sketch removed from box 169.
7		Ball gown. Four Leaf Clover. Framed sketch (2 of 2). 1952-1953 <i>Note:</i> Framed sketch removed from box 169.
Box	Folder	
170		Ballet costume cape. 1947 <i>Note:</i> Five sketches. See also accession number 2009.300.839 . Annotated "For Camille/For Eton." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Bodice. 1950-1957 <i>Note:</i> Three sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
Oversize		
8		Bodice. 1954 <i>Note:</i> This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."

Subseries III.A.6. Sketches

Box	Folder	
171		Bodice. 1959 <i>Note:</i> Three sketches. Annotated, "M[ary] Ellen Hecht." Related to "Great" coat, see accession number 2009.300.451 ; see also 2013.384 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Bodice, jacket. 1950-1957 <i>Note:</i> Twenty-two sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
171		Bodice, coat. 1953-1955 <i>Note:</i> One sketch. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
171		Cape. 1951-1953 <i>Note:</i> Four sketches; see also accession number 2009.300.839 . Annotations include "E Whitney/Catoir." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Childrenswear. 1950-1957 <i>Note:</i> Fourteen sketches, for girls pants design. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Childrenswear. [1955] <i>Note:</i> Twenty-four sketches, for girls dress and coat designs. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Childrenswear. 1956 <i>Note:</i> Sixty-one sketches, for infants and childrens designs; see accession numbers 2009.300.3581 , 2009.300.3576 , and 2009.300.3577 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Childrenswear. Dresses. [1955] <i>Note:</i> Twenty-one sketches. Includes version of Infanta dress; see accession number 2009.300.499a, b . One annotated "back to school." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Childrenswear. Party dresses. [1955] <i>Note:</i> Six drawings. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Childrenswear. Various. 1956 <i>Note:</i> Twenty sketches, for girl's dress and infant's sunsuit and "frontie pantie" designs. See accession number 2009.300.3575 . One annotated "Lillian." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
171		Coat. 1950-1957 <i>Note:</i> Three sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.

Subseries III.A.6. Sketches

- 171 Coat. 1956, 1959
Note: Three sketches, for a dolman sleeve coat. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Coat. 1957
Note: Seven sketches, for dolman sleeve coat design. One annotated "Josephine." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Coat. 1957
Note: Four sketches; see accession numbers [2013.377](#) and [2013.410](#). Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Coat, bodice. Sables. 1955
Note: Four sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Coat, brocade. 1947
Note: Three sketches, one annotated, "Brocade evening coat for Lily Pons." See also accession numbers [2013.366](#), [2013.379](#), and [2013.380](#). Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Coat, suit. 1955-1957
Note: Four sketches; see accession numbers [2013.367](#) and [2009.300.538a, b](#). See also [1975.246.4a, b](#); [2009.300.2883a-d](#); [2013.273a, b](#); [2013.284a, b](#); and [2013.302a, b](#). Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Coat. Cocoon. 1949-1950
Note: Three sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 169 Coats. Day, evening. 1934
Note: Nine sketches. Annotations refer to Elizabeth Arden, Hattie Carnegie, Bonwit Teller, and "S Milgrim in Paris." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 170 Corset. 1950-1957
Note: One sketch. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Day dress. 1952
Note: One sketch. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 172 1 Day dress. 1962
169 Dress. 1952-1953
Note: Four sketches, for an empire-influenced dress. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.

Subseries III.A.6. Sketches

169		Dress. 1952-1953 <i>Note:</i> Nine sketches of empire-influenced dress. Annotations refer to Samuel Winston. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
36	8	Dress, various. 1933; 1969 <i>Note:</i> One sketch plus photoreproduction of penis sketch.
Oversize		
9		Dress. Abstract. Undated <i>Note:</i> This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."
10		Dress. Abstract. Print enlargement. Undated
Box	Folder	
169		Dress. Gothic. 1952-1953
169		Dress. Gothic. 1952-1953 <i>Note:</i> Nine sketches; one annotated, "Rogers, before her death, Santa Fe." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Dress. Infanta. 1951-1957 <i>Note:</i> Thirty-four sketches; see accession numbers 2009.300.8531 and 2009.300.499a, b . See also 2009.300.775 and 2009.300.992 . Annotations include "SW/used/copied Arnold Isaacs." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Dress. Infanta. 1952-1958 <i>Note:</i> Thirty-eight sketches; see accession numbers 2009.300.499a and 2009.300.992 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Dress. Petal. 1958 <i>Note:</i> Twenty sketches. See also accession numbers C.I.65.36.2 and 2009.300.334 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
172	2	Dress. Spiral. Photoreproductions (3). [1970s]
169		Dress. Swan. 1952-1957 <i>Note:</i> Nine sketches; see accession numbers 2009.300.850 , 2009.300.849 , and 2009.300.8523 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Dress. Swan. 1953-1958 <i>Note:</i> Three sketches from this set were framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art," and are housed in Oversize boxes 173, 174, and 175.

Subseries III.A.6. Sketches

173		Dress. Swan. Framed sketch (1 of 3). 1953 <i>Note:</i> Framed sketch removed from box 169.
174		Dress. Swan. Framed sketch (2 of 3). 1958 <i>Note:</i> Framed sketch removed from box 169.
175		Dress. Swan. Framed sketch (3 of 3). 1955 <i>Note:</i> Framed sketch removed from box 169.
36	9	Dress. Tulip. [1970s] <i>Note:</i> Photoreproduction of sketches by Antonio, as modeled by Elizabeth de Cuevas Carmichael.
169		Dresses. Cocktail, bolero, bodice. 1945-1955 <i>Note:</i> Sixteen sketches; see accession number 2009.300.180 , 2013.336a, b , and 2009.300.447 . Related to Infanta design. Annotations include reference to Samuel Winston. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson. <i>Note:</i> One sketch from this set was framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art," and is housed in Oversize box 11.
Oversize		
11		Dresses. Cocktail, bolero, bodice. Framed sketch. 1949 <i>Note:</i> Framed sketch removed from box 169.
Box	Folder	
169		Dresses. Day, cocktail, evening. 1950-1958 <i>Note:</i> Seventeen sketches. Annotations include "Supermarket/Augustine," "Santa Fe/[Millicent] Rogers," "Babson," "Whitney," "S[amuel] W[inston]/non-exec[uted] jersey," and, on the back of a restaurant menu, "Persia." See accession number 2013.318 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson. <i>Note:</i> One sketch from this set was framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art," and is housed in box 176.
176		Dresses. Day, cocktail, evening. Framed sketch. 1956 <i>Note:</i> Framed sketch removed from box 169.
169		Dresses. Day, dinner. 1945-1955 <i>Note:</i> Nine sketches; see accession numbers 2009.300.195a, b ; 2009.300.214a, b ; 2009.300.402 ; 2009.300.408a, b ; and 2013.293 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Dresses. Evening, cocktail. 1946-1957

Subseries III.A.6. Sketches

		<i>Note:</i> Thirty-one sketches. Annotations include "Nancy not Piazza" and "Winston non-exec[uted]." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Dresses. Spiral, various. 1935 <i>Note:</i> Sketchbook, about 50 sketches; see accession number 2009.300.181 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
177	1	Dresses. Various [1950s]
36	10	Dresses. Various. 1968 <i>Note:</i> Photocopies; includes fashion, erotica.
165	9	Dresses, pants, skirt. [1960s-1970s]
171		Evening dress (1 of 2). 1935-1957 <i>Note:</i> Twenty-six sketches. Includes a version of the Petal dress. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson. <i>Note:</i> Three sketches from this set were framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art," and are housed in boxes 178, 179, and Oversize box 12.
Oversize		
12		Evening dress (1 of 2). Framed sketch (1 of 3). 1942 <i>Note:</i> Framed sketch removed from box 171.
Box	Folder	
178		Evening dress (1 of 2). Framed sketch (2 of 3). 1950-1957 <i>Note:</i> Framed sketch removed from box 171.
179		Evening dress (1 of 2). Framed sketch (3 of 3). 1953 <i>Note:</i> Framed sketch removed from box 171.
169		Evening dress (2 of 2). 1942, 1950-1957 <i>Note:</i> Eight sketches. Includes one for a version of the Balloon dress annotated "1952-3/Rhode Island School-Museum/Mrs. W.R. Hearst, Jr," and others annotated "G[ypsy] R[ose] Lee." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Evening dress. 1945-1955 <i>Note:</i> Twenty-three sketches; see accession number 2009.300.589 . Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson. <i>Note:</i> One sketch from this set was framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art," and is housed in box 180.
180		Evening dress. Framed sketch. 1945-1955

Subseries III.A.6. Sketches

		<i>Note:</i> Framed sketch removed from box 169.
169		Evening dress. 1950 <i>Note:</i> Six sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson. <i>Note:</i> One sketch from this set was framed for display in the 2010 exhibition "High Style: Masterworks from the Brooklyn Museum Costume Collection at The Metropolitan Museum of Art," and is housed in Oversize box 13.
Oversize		
13		Evening dress. Framed sketch. 1950 <i>Note:</i> Framed sketch removed from box 169.
Box	Folder	
169		Evening dress. 1950-1957 <i>Note:</i> Seventeen sketches. Annotations include "Christine," "Macnamie and Benjamin." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
172	3	Evening dress. 1964
169		Eveningwear. 1950-1958 <i>Note:</i> Sixteen sketches. Annotations include "[Millicent] Rogers Santa Fe," "[Samuel] Winston," "Commercial." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
177	2	Jacket, puffer. [1970s]
Oversize		
14		Jacket, puffer. Undated <i>Note:</i> This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."
Box	Folder	
165	10	Shirts. [1960s-1970s]
170		Shoes, handbag. 1953 <i>Note:</i> Eight sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Shorts ensemble. 1950-1957 <i>Note:</i> Two sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
177	3	Skirt. Notes and sketches. 1976
181	2	Sportswear. 1960s-1970s <i>Note:</i> Original sketch with tape and paper overlay.
171		Suit. 1940

Subseries III.A.6. Sketches

- Note:* Five sketches; see accession number [2013.286a, b](#). Annotated "Duchesse de Gramont." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Suits, coats. (1 of 3) 1953-1957
Note: Nine sketches; see accession numbers [2009.300.538a](#) and [2009.300.378](#). One annotated "Sagittarius Hearst." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Suits, coats. Gothic coat. (2 of 3) [1957]
Note: Four sketches; see accession numbers [2009.300.3572](#) and [2009.300.823](#). Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Suits, coats. Egyptian suit. (3 of 3) 1954
Note: One sketch; see accession numbers [2009.300.2815a](#) and [1975.301.2a](#). Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 171 Suit, suit jacket. 1940-1949
Note: Four sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 165 11 Suit, various. 1965, 1969
Note: Two sketches, plus one of female torso.
- 170 Swimwear. [1955]
Note: Fifty-four sketches, for bathing suit designs. Numbered. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 170 Swimwear. [1955]
Note: Sixty-seven sketches, one- and two-piece designs. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
- 182 1 Tops. Bubble. [1960s-1970s]
182 2 Tops. Various. C-4. [1960s-1970s]
182 3 Tops. Wrapover. [1960s-1970s]
183 Various. Undated
Note: Halston: afternoon dresses, evening; Mrs. Carmichael; coats and jackets; furs; pants.
- 184 Various. Undated
Note: Figures, clothing, jewelry, silverware. Includes some grouped into "BB", "CC", and "DD" designations.
- 185 Various. Undated
171 Various. 1950-1957

Subseries III.A.6. Sketches

		<i>Note:</i> Five sketches of coat, suit, evening dress designs. Annotated "Jane Doggett." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Various. 1952 <i>Note:</i> Seven sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
182	4	Various. [1950s] <i>Note:</i> Evening wrap, dress; fleece coat; evening coat; unidentified dresses.
182	5	Various (1 of 2). 1960s-1970s
182	6	Various (2 of 2). 1960s-1970s <i>Note:</i> A note accompanying three pen sketches: "Kimball/ Charles James/ Received from/ Sigmund Rothchild/ 1-87/ Not Utilized for Catalog" was added by Brooklyn Museum after James's death.
182	7	Various. Labeled "working drafts". 1976-1977
182	8	Various. Antonio Lopez. 1967 <i>Note:</i> Five original sketches.
186		Various. Antonio Lopez. 1970s <i>Note:</i> Three rolled photostats. Items are tightly rolled and should only be opened with the assistance of an archivist.
Oversize		
15		Various. Antonio Lopez. Mounted originals. 1971
Box	Folder	
36	11	Various. Photoreproductions. 1965 <i>Note:</i> Some photographs are by Yeffe Kimball.
168	2	Various. Photoreproductions. Undated <i>Note:</i> One signed "Clara Port".
36	12	Various. Purchased by Halston. 1969
182	9	Various. Schematic drawings. BB-4. [1960s-1970s]
169		Various. Sketchbook. [1955] <i>Note:</i> About ten sketches. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Various. Sketchpad. 1936-1938 <i>Note:</i> About 75 sketches; see accession number 2009.300.1860 . Annotations include "London/Capri/Guinness/Jones/Lady L/Rosse/Messel" and "Colcombet jerseys." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
169		Various. Sketchpad. 1935-1940

Subseries III.B. Furniture, Jewelry, and Sculpture

Note: About 85 sketches; see accession numbers [2013.302a, b](#); [2013.374](#); and [2013.406](#). Includes versions of "Lyre" coat and "Swan" dress. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.

Subseries III.B. Furniture, Jewelry, and Sculpture 1947-1978 (bulk, 1970s)

Scope and Contents note

The series includes correspondence, art supplies, and documentation of James's designs for furniture, jewelry, and sculpture.

Box	Folder	
187	1	Frame moldings. [1970s]
36	13	Jewelry. Color-aid paper. [1970s]
188		Jewelry. Documentation. Sketches, some captioned. 1963
189		Jewelry. Maquette: wax, mounted on board. 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion" ". For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.
190		Jewelry. Maquettes (21 pieces). 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion." For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.
191		Jewelry. Maquettes (13 pieces). 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion." For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.
192		Jewelry. Supplies. Carving and casting tools, files, Plastilene, calipers, tape, sample nails and pins.
193		Jewelry. Supplies. Melting pot, jewelry blanks, tape.
168	3	Pipe. Drawing from Smith sculpture. [1970s]
194		Pipe. Orange wood. 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion" ". For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute .

Subseries III.B. Furniture, Jewelry, and Sculpture

195		Pipe. Wooden. 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion." For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.
196		Sculpture. Cast plaster. Small sculptures, some painted. 1970s
181	3	Sculpture. Documentation. Human penis. Mounted photographic prints. 1960s-1970s
36	14	Sculpture. Documentation. Photographic prints, negatives. 1975
197		Sculpture. Plastilene blocks. [1970s]
198		Sculpture. Wax. 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion." For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.
Oversize		
16		[Sofa] <i>Note:</i> This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."
Box	Folder	
36	15	Sofa. Notes, fabric swatches. [1975] <i>Note:</i> See also Series V. Events and Exhibitions for information about James's sofa design displayed at the 1975 exhibition "Fashion as Fantasy".
170		Sofa. Sketches. 1947 <i>Note:</i> Three sketches, for Lip sofa and a chaise longue. Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
170		Sofa. Sketches. 1947, 1950-1956 <i>Note:</i> Twenty sketches, for "Lip" sofa, chaise longue, and chair designs, and one dress design on a verso page. Annotations include "Turnbull and Asser." Donated to the Brooklyn Museum by Mrs. Clive Runnels and Mrs. Edward L. Ryerson.
36	16	Sofa. Sketches, plans. 1975 <i>Note:</i> Oversized material has been removed to box 177, folder 4.
177	4	Sofa. Sketches, plans. Oversize. 1975 <i>Note:</i> Oversized material removed from box 36, folder 16.
36	17	Sofa, shelves. Sketches. [1970s]
187	3	Supplies. Pantone sheets, Cello-Tak. [1970s] <i>Note:</i> The project for which these may have been used is not clear from the records.
177	5	Various. Furniture, jewelry, handbags. [1970s]

Subseries III.C. Other Works on Paper

Note: Labeled DD1.

Subseries III.C. Other Works on Paper 1960s-1970s

Scope and Contents note

The subseries includes original works in pen, pencil, and marker rendered on paper and Mylar; photographic reproductions, mostly black and white with some color, of originals by both James and Antonio Lopez; and other prints and photoreproductions including photostats. The subject matter is not specific to garments or other designs of James's.

Much of James's artistic output consisted of draft and finished sketches and drawings. Those preliminary to specific garments and any major works given a title (e.g., the "Swan" ball gown) are described as such and included in Subseries III.A.6. Sketches. Those included here are unrelated to clothing designs and are manifestations of James's general creativity. See also Series V. Events and Exhibitions for sketches and drawings James included in his 1975 retrospective exhibition "A Total Life Involvement – Charles James" at Syracuse University's Everson Museum, many of which may also relate to specific garments and designs.

Box	Folder	
199		Abstract. Multiple panels, rolled. Undated
177	6	Abstract. Floral. Photographs by Anton Perich. [1970s]
187	4	Costumes. Designed for Jerome Ragni. July 1978
170		Drawings. Metamorphology #1. 1965 <i>Note:</i> One drawing, signed. See Series IV. Educational Projects for James's theory of metamorphology.
Oversize		
17		Drawing. Metamorphology 2. Artist's proof. 1969 <i>Note:</i> This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."
Box	Folder	
187	5	Mural. Sketches. [1970s]
177	7	Nudes. Matted. 1965
186		Painted original. 1970s <i>Note:</i> Items are tightly rolled and should only be opened with the assistance of an archivist.
186		Painted original. Mylar. 1970s <i>Note:</i> Items are tightly rolled and should only be opened with the assistance of an archivist.
187	6	Photoreproductions. Penis drawings, paintings, sculptures. Mounted photoboard. Undated
172	4	Print. First artist's proof. Key to an experiment in MetaMorphology. Inspired by Salvador Dali. [1969] <i>Note:</i> Signed "Charles James 1969, for Leon Rosenbaum".

Series IV. Educational Projects

172	5	Print. Indecision: The Creative Impulse. 1969 <i>Note:</i> Artist's proof 1/6 for Leon Rosenbaum. Print is dated 1963; signature is dated 1969.
Oversize		
18		Print. Metamorphology 2. Original; enlarged photoreproduction. 1969
Box	Folder	
170	-	Prints. Meta Morphology #2, #3. 1965 <i>Note:</i> Two reproductions of a screenprint, signed. See Series IV. Educational Projects for James's theory of metamorphology.
172	6	Sketch. Female figure. 1969
36	18	Sketches. Conceptual heads, silhouettes, fashion, motifs. [1970s]
148	12	Various. List, blank chart. [1960s-1970s]
148	13	Various. Pencil, pen. [1970s]

Series IV. Educational Projects 1952-1978

Scope and Contents note

This series documents James's efforts in the 1960s and 1970s to establish his methods, practices, and career legacy in design education by teaching seminars, designing curricula and teaching tools, producing audiovisual reference resources, and collaborating with educational institutions.

These efforts can be seen as a twin endeavor to his donating activities documented in Series VI. Museum Donations. James had experimented with education before, teaching lessons as early as 1947 out of a design space on Madison Avenue, but it was not until he essentially stopped making garments that he devoted the most effort to educational projects. Often citing a downturn in the quality of design school curricula (mirroring his low opinions of the fashion industry), James positioned his approaches as the enlightened alternative. He developed a theory of fashion for which he borrows the scientific term "metamorphology." As described by curator Jan Glier Reeder in *Charles James: Beyond Fashion*, it is based on, first, "variations that can occur within a given form" and second, the practice of "repurposing [a] form or technique from one entity to another."

In order to demonstrate and disseminate his theories, James collaborated with the Brooklyn Museum to develop a program of seminars, combining both lecture and workshop, which in the fall of 1960 he debuted at the Pratt Institute and the Rhode Island School of Design. He proposed and possibly presented the program to other schools including the Virginia Commonwealth University and the Philadelphia College of Art; he also apparently had plans to teach a similar kind of seminar at Hofstra University and the University of Washington as early as 1958 (see Subseries IV.E. Other Institutions). James's relationship with Brooklyn soured as he accused its staff and trustees of withholding budget approvals and fundraising support for the seminar program, as well as mishandling his property. This legal and personal saga is documented in Subseries IV.B. Brooklyn Museum. In the early 1970s James again taught seminars at Pratt, and presented to classes at Hunter College and New York University. For documentation of his work with Pratt through the years, see Subseries IV.D. Pratt Institute.

The centerpiece of James's seminar program was the three-dimensional "flexible sculpture" model form Glier Reeder describes as "a dissected Jennie dress form with a flexible rod in the center [that] can be manipulated to represent

Series IV.A. Art Students League

different postures.” He pitched its potential for study as well as long-term adaptations of silhouettes to the couture and ready-to-wear sides of the industry. James also produced a forty-minute instructional film on the subject, which is found here along with the form and its patterns in Subseries IV.A.2. Flexible Sculpture.

Around 1965 James established The Sound of Shape and Design, the business entity that received funds for and held the rights to various educational projects, including the flexible sculpture and the series of recordings James made for the Institute of Sound (see Subseries IV.C). Confusingly, he appears to have at one time given this same title, the Sound of Shape and Design, to the group of records referred to as his “archive” or self-documentation project (see also Subseries IV.A.1. Donations).

Arrangement note

The series is arranged in five parts: Subseries IV.A. Art Students League; Subseries IV. B. Brooklyn Museum; Subseries IV.C. Institute of Sound; Subseries IV.D. Pratt Institute; and Subseries IV.E. Other Institutions.

Folders are arranged chronologically. Groupings within correspondence by names and dates may overlap or be otherwise inconsistent due to the original order in which they were found. For example, James sometimes identified groups of documents by correspondent, in which case they are filed here by surname. At other times he organized them by date: these appear here in mixed correspondence files. General correspondence precedes that of specific individuals and organizations.

Series IV.A. Art Students League 1952-1978

Historical note

The Art Students League of New York (ASL) was founded in 1875, by artists and for artists, as an alternative to the conservative National Academy of Design; its mission remains to provide high quality, affordable art education. James’s relationship with the ASL stretched from the early 1960s to his death in 1978, an institutional and personal partnership rare in its success. In a letter James wrote, “[ASL Director] Stewart [Klonis] has been wonderful and I feel that the League is about the only institution in this city which has preserved any spirit of commitment to and curiosity about the arts, found where there is no angle of business exploitation to corrupt both education and self-education.” Two supporters of James, Yeffe Kimball and Elizabeth de Cuevas [Carmichael], studied there; de Cuevas also served as a member of the board of control in 1969.

Arrangement note

The subseries is arranged in two parts: Subseries IV.A.1 documents James’s efforts with the Art Students League to donate garments and related archival records to various institutions, featuring correspondence and financial documents; Subseries IV.A.2, representing the largest quantity, relates to the development of the flexible sculpture and related instruction. There is much overlap throughout due to James’s habit of sometimes grouping materials chronologically and at other times thematically.

Series IV.A.1. Donations 1966-1978

Scope and Contents note

Series IV.A.1. Donations

The Art Students League sometimes acted as an intermediary party for James and his donors when giving garments and related material to museums. For example, the ASL facilitated the donation of James's famous eiderdown jacket to the Victoria & Albert Museum; apparently the two organizations split the cost of purchase, with funds coming through the Art Students League from James sponsors, presumably providing a tax benefit for both parties.

James was determined to see not only his costumes and design sketches and drawings held by museums, but his records as well. See the main Scope and Content note at the beginning of this finding aid for more details on James's engagement with and manipulation of his records. In 1967 James wrote to Klonis that the Chicago Historical Society was interested in receiving a set of designs and albums, of which he wrote, "I do believe the albums will one day constitute a very rare record of a career which rather resembles a table with many legs." He referred most likely to the portfolios found in Series IX. Promotion and Publicity.

In 1968, Richard Howland, Special Assistant to the Secretary at the Smithsonian Institution, wrote to Klonis that his organization would like to be the recipient of "a collection of Charles James's costumes and the related documentation and records concerning his career from 1932 to 1962," considering its potential as a "social record" and its "value as teaching material." In 1971 a set of costumes was transferred from the ASL's guardianship to the Cooper-Hewitt Museum of Design, which had operated under the aegis of the Smithsonian since 1968. It is not clear whether these costumes were ever formally accessioned or whether any records joined them.

As James innovated with materials when he designed clothes, so too did he wish to be on the cutting edge of technology in his post-design activities. In addition to the film he produced demonstrating his flexible sculpture project (see Subseries IV.A.2), in 1974 James hoped to produce a video simulacrum of his self-documentation project, resulting in tapes that could be affordably disseminated to art and design schools. For a related project, see Subseries IV.D. Pratt Institute for the video version of his seminar program discussed with contacts there in 1973.

Box	Folder	
37	1	Correspondence. 1966-1969 <i>Note:</i> Includes de Heeren, Stewart Klonis, Peter Macri.
37	2	Correspondence. Klonis, Stewart. 1966, 1969, 1971 <i>Note:</i> Re: flexible sculpture; Smithsonian transfer.
37	3	Finances. 1966-1967 <i>Note:</i> Includes material re: Dayton; flexible sculpture; employee payments.
37	4	Finances. 1967, 1969 <i>Note:</i> Includes material re: Rodman de Heeren.
37	5	Finances. 1971, 1976 <i>Note:</i> Including receipts and material re: Pratt.
37	6	Finances. 1977-1978 <i>Note:</i> Includes pay stubs and material re: de Cuevas.
200	2	Finances. Budget. 1967
37	7	Finances. NEA grant application. 1976 <i>Note:</i> Re: archival video project.
37	8	Project description. Undated

Series IV.A.2. Flexible Sculpture

Note: Includes material re: Sound of Shape and Design prospectus; archival film project; institutional relationships.

177 8 Project notes. Undated

Series IV.A.2. Flexible Sculpture 1950s-1970s

Scope and Contents note

In 1964 James began developing his flexible sculpture in spaces and with student assistants provided by the Art Students League. ASL also accepted donations to fund the project from such familiar James benefactors as Rodman de Heeren (see also Series VI. Museum Donations) and Art Students League Board member Elizabeth de Cuevas (see also Series II. Correspondence). James worked with filmmaker Bill Vehr to produce an instructional film demonstrating use of the flexible sculpture, and applied or planned to apply for a Creative Arts Public Service (CAPS) grant for funds to underwrite it. The subseries includes the form and its patterns; the 16mm film reels and audio tracks; and related records such as correspondence, financial documents, film production notes and storyboards, and photographs taken by Yeffe Kimball's husband, Dr. Harvey Slatin (see also Series VI. Museum Donations).

Box	Folder	
201	4	Audio recording. Flexible Sculpture: Charles James in conversation with production designer Butchie of Butch Inc. Copy 1. Undated <i>Note:</i> The original audiocassettes are restricted due to their fragile condition. A digital version created in 2013 is available to researchers in the reading room.
201	5	Audio recording. Flexible Sculpture: Charles James in conversation with production designer Butchie of Butch Inc. Copy 2. Undated
187	7	Construction. Aluminum panels (uncut) for pattern pieces. 1970s
Box-folder		
50		Construction. Plan, photostat. Base. 1960s-1970s
Box	Folder	
202	1	Construction. Prototypes. Undated <i>Note:</i> Folders 1-4. Loose parts. Labeled "adjustment of a pattern of a new design to conform to the ideal American figure."
203		Construction. S hooks, aluminum pattern, plastic pole pieces, mannequin cover.
204		Construction. Sections, four pieces (1 of 3). 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion" ". For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute.
205		Construction. Sections, three pieces (2 of 3). 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion" ". For permission

Series IV.A.2. Flexible Sculpture

		to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute .
206		Construction. Sections, four pieces (3 of 3). 1950s-1970s <i>Note:</i> These materials were displayed in the 2014 exhibition "Charles James: Beyond Fashion." The digital images can be accessed through the Watson Library's Digital Collection, by searching on "Objects displayed in the 2014 Costume Institute exhibition "Charles James: Beyond Fashion" ". For permission to consult the originals, contact The Irene Lewisohn Costume Reference Library at The Costume Institute .
207		Construction. Styrofoam pieces. Cut, some numbered.
208		Construction. Styrofoam pieces. Uncut [perhaps unused].
	Folder	
177	9	Construction. Templates. Cardboard, plastic. 1970s
177	10	Construction. Templates. Paper. Undated
Box-folder		
51		Construction. Templates. Paper. Undated
Box	Folder	
37	9	Correspondence (1 of 2). 1966 <i>Note:</i> Oversized material has been removed to box 187, folder 8. <i>Note:</i> Includes financial documents.
187	8	Correspondence (1 of 2). Oversize. 1966 <i>Note:</i> Oversized material removed from box 37, folder 9.
37	10	Correspondence (2 of 2). 1966
37	11	Correspondence. 1966-1967
177	11	Correspondence. Film. 1968
216		Documentation. Boards and mats cut for text to describe student mechanical drawings. [1970s]
	Folder	
177	12	Documentation. Design notes. Undated <i>Note:</i> By students and/or assistants.
200	3	Documentation. Drawing, photostats. Undated <i>Note:</i> Re: theory of metamorphology.
200	4	Documentation. Notes for photographs. Undated <i>Note:</i> Re: Photographs by Harvey Slatin.
37	12	Documentation. Photographs (1 of 2). Undated <i>Note:</i> Black and white photos, some or all taken by Bill Cunningham. Includes material re: Elsa Peretti fitting.
37	13	Documentation. Photographs (2 of 2). Undated <i>Note:</i> Black and white photos. Includes notes re: Slatin photographs.

Series IV.A.2. Flexible Sculpture

38	1	Documentation. Photographs, captions.
187	10	Documentation. Photographs, mounted. 1970s
217		Documentation. Photographs. "Meta-Action" series. [1970s] <i>Note:</i> Shots of garment construction, negatives, lists of photographs, labels. Includes loose portfolio pages and accompanying materials. <i>Note:</i> Oversized material has been removed to box 181, folder 1.
181	1	Documentation. Photographs. "Meta-Action" series. Oversize. [1970s] <i>Note:</i> Oversized material removed from box 217.
38	2	Documentation. Storyboards. Undated
200	1	Documentation. Storyboards for film. Undated <i>Note:</i> Photographs.
200	5	Documentation. Templates. Undated
187	11	Drawings. Schematic body diagrams informing torso, flexible sculpture. [1960s]
201	14	Film. Part 1. Print of Flexible Sculpture, last reel, produced by Bill Verh. "Not yet edited." June 1969 <i>Note:</i> The original 16mm film is restricted due to its fragile condition. A digital version is available to researchers in the reading room.
201	15	Film. Part 2. RMF 87, Flexible Sculpture, discarded parts of master footage. Copy 1. May 28, 1972 <i>Note:</i> See the Master Files subseries in Series IX. Promotion and Publicity for more on James's indexing term "Rare Materials File" (RMF). <i>Note:</i> The original 16mm film is restricted due to its fragile condition. A digital version is available to researchers in the reading room.
201	16	Film. Part 2. RMF 87, Flexible Sculpture, discarded parts of master footage. Copy 2. May 28, 1972 F5
201	12	Film. Part 3. Flexible Sculpture, last reel. Copy 1. June 1969 <i>Note:</i> The original 16mm film is restricted due to its fragile condition. A digital version is available to researchers in the reading room.
201	13	Film. Part 3. Flexible Sculpture, last reel. Copy 2. June 1969
201	10	Film. Flexible Sculpture, "Ed print." Copy 1. Undated <i>Note:</i> The original 16mm film is restricted due to its fragile condition. A digital version is available to researchers in the reading room.
201	11	Film. Flexible Sculpture, "Ed print." Copy 2. Undated
38	3	Finances. 1966-1967 <i>Note:</i> Oversized material has been removed to box 177, folder 13.
177	13	Finances. Oversize. 1966-1967 <i>Note:</i> Oversized material removed from box 38, folder 3.
38	4	Finances. 1968

Series IV.B. Brooklyn Museum

		<i>Note:</i> Oversized material has been removed to box 177, folder 14.
177	14	Finances. Oversize. 1968 <i>Note:</i> Oversized material removed from box 38, folder 4.
38	5	Finances. CAPS grant application (1 of 3). 1974-1975 <i>Note:</i> Oversized material has been removed to box 177, folder 15.
177	15	Finances. CAPS grant application (1 of 3). Oversize. 1974-1975 <i>Note:</i> Oversized material removed from box 38, folder 5.
38	6	Finances. CAPS grant application (2 of 3). 1976-1978 <i>Note:</i> Oversized material has been removed to box 177, folder 16.
177	16	Finances. CAPS grant application (2 of 3). Oversize. 1976-1978 <i>Note:</i> Oversized material removed from box 38, folder 6.
38	7	Finances. CAPS grant application (3 of 3). 1977
38	8	Notes and planning. [1965-1966] <i>Note:</i> Includes material re: family topics.
177	17	Notes and planning. Film. [1970s]
202	2	Notes and planning. Seminars. Undated <i>Note:</i> Re: other projects such as jewelry design, museum donations.
187	9	Portfolio. Engineering of shape in apparel. [1960s]
38	9	Student notebooks. Undated
38	10	Work notes. Undated <i>Note:</i> Oversized material has been removed to box 177, folder 18.
177	18	Work notes. Oversize. Undated <i>Note:</i> Oversized material removed from box 38, folder 10. .
218	1	Work notes. General. Undated
202	3	Work notes. Organization charts. Undated
202	4	Work notes. Photographs. 1967

Series IV.B. Brooklyn Museum 1952-1976**Scope and Contents note**

In 1959 James worked with Robert Riley, research consultant at the Brooklyn Museum's Industrial Research Division (IRD), to develop a series of seminars called "Calculus of Fashion." James had apparently started this work ten years earlier with then-director of the IRD Michelle Murphy. James designed curricula as well as teaching materials, which included a library of aluminum patterns and the flexible sculpture form he created at the Art Students League (see Subseries IV.A.2. Flexible Sculpture).

James's relationship with the Brooklyn Museum was highly contentious and he accused its staff of many transgressions. He maintained that Riley and trustee William Lord, head of the committee for planning the seminar series, knowingly

Series IV.B. Brooklyn Museum

failed to authorize the program and its budget until it was too late for fundraising, leaving James saddled with the financing (one particular sticking point was the fact that Riley took a long vacation right around the time this was needed most). James also accused Riley of moving his property, namely garments in progress, other fabrics, and dress forms, from the Rhode Island School of Design and other locations without permission, in some cases leading to its loss and/or damage. He indicates that Riley attempted to pass some of this material off as a part of the Brooklyn Museum's collection. He blamed these tribulations at the time and through the rest of his life for the dissipation of his health, his family difficulties (Nancy moved to Kansas City in 1960 and filed for divorce in 1965), and his finances. James began legal actions in 1961. Records indicate a settlement was reached for one or more of the claims around this time, including payment for James's oft-used public relations associate Muriel Francis, though he continued to dispute his lost property with museum representatives as late as 1968. James was permanently aggrieved by this experience; references to the museum and Riley in particular are found throughout the collection.

The subseries includes material generated in the planning and preparation of the seminars; key figures include Riley, Lord, museum director Thomas Buechner, and museum president Robert Blum. For more on the seminar program as presented at the Pratt Institute, see Subseries IV.D. Pratt Institute; for material related to the Rhode Island School of Design and other schools, see Subseries IV.E. Other Institutions. The larger part of this subseries is material amassed once the Brooklyn Museum relationship soured, presumably for use in court, including timelines, summaries, notes, and photocopies of correspondence and related documents; some of this is presented in portfolio albums. Frequent correspondents include Museum attorneys Robert Davidson, Gordon Marsh, and William Throop, as well as James's attorney Andrew Gerber. This latter aspect of the subseries showcases an activity seen throughout the papers: James reviewing and manipulating his own records after their creation.

Arrangement note

Mixed correspondence is arranged chronologically and followed alphabetically by individual surname when identified. James did not comprehensively differentiate between pre- and post-litigation activities; the arrangement reflects the overlap that occurred as James compiled these records after the fact.

The museum is referred to interchangeably in the records by the name of its original parent organization, the Brooklyn Institute of Arts and Sciences (BIAS). The BIAS also consisted of the Brooklyn Academy of Music, the Brooklyn Botanic Garden, and the Brooklyn Children's Museum until all were made independent in the 1970s.

Box	Folder	
38	11	Accounting calculations. 1960
38	12	Annual report. 1961-1962
147	7	Audiotape. Phone call between James and Mr. Marsh. December 12, 1966 The original 1/4" audiotape is restricted due to its fragile condition. A digital version created in 2014 is available to researchers on site.
38	13	Correspondence. 1953
38	14	Correspondence. 1957-1962
38	15	Correspondence (1 of 2). 1959 <i>Note:</i> Includes material re: de Menils, Walter Hoving, Sally Kirkland, Schenck.
39	1	Correspondence (2 of 2). 1959 <i>Note:</i> Includes material re: Astor, Christy, Lord, Riley.
39	2	Correspondence. 1959, 1961, 1966

Series IV.B. Brooklyn Museum

Note: Includes index of items held at Brooklyn Museum.

200	6	Correspondence. 1959-1964
39	3	Correspondence. 1960-1961
39	4	Correspondence (1 of 2). 1960-1964 <i>Note:</i> Includes description of garments.
39	5	Correspondence (2 of 2). 1960-1964
39	6	Correspondence. 1961 <i>Note:</i> Oversized material has been removed to box 177, folder 19.
177	19	Correspondence. Oversize. 1961 <i>Note:</i> Oversized material removed from box 39, folder 6.
39	7	Correspondence. 1961-1962, 1968 <i>Note:</i> Includes Davidson, Hart, Herd.
39	8	Correspondence. 1961-1965
40	1	Correspondence. 1962-1963 <i>Note:</i> Includes material re: Coomey, Aurora Thurston, Eugenia [Shepherd].
40	2	Correspondence. 1966-1967
40	3	Correspondence. 1966-1968
40	5	Correspondence. Davidson, Robert. 1961
40	6	Correspondence. Davidson, Robert. 1961-1962 <i>Note:</i> Includes correspondence re: Buechner.
40	7	Correspondence. Davidson, Robert. 1963-1964
40	8	Correspondence. Davidson, Robert. 1966-1967
40	4	Correspondence. Davidson, Robert. Undated
40	9	Correspondence. Francis, Muriel. 1960-1961
40	10	Correspondence. Gerber, Andrew. 1966-1967
40	11	Correspondence. Gerber, Andrew. Undated
41	1	Correspondence. Gould, Bruce. 1962 <i>Note:</i> Re: former employee Marie Davin's lawsuit.
41	2	Correspondence. Riley, Robert. 1960-1961
41	3	Correspondence. Thurston, Aurora. 1961-1962 <i>Note:</i> Re: re-assignment of claim; Nancy James; attorney Grant Patten.
41	4	Deposition and settlement documentation. 1961 <i>Note:</i> Includes material re: Muriel Francis deposition.
41	5	Deposition and correspondence. 1961-1962
41	6	Documentation. 1960-1961 <i>Note:</i> Oversized material has been removed to box 218, folder 2 and box 219, folder 1.
218	2	Documentation. Oversize. 1960-1961

Series IV.B. Brooklyn Museum

		<i>Note:</i> Oversized material removed from box 41, folder 6.
219	1	Documentation. Oversize. 1960-1961 <i>Note:</i> Oversized material removed from box 41, folder 6.
41	7	Documentation (1 of 2). 1960-1966
41	8	Documentation (2 of 2). 1960-1966
41	9	Documentation (1 of 2). 1961-1976
41	10	Documentation (2 of 2). 1961-1976
42	1	Documentation. 1967 <i>Note:</i> Includes material re: Francis, Herd, Kimball.
42	2	Documentation. 1968 <i>Note:</i> Includes material re: Blum, Buechner, Marsh.
Box-folder		
52		Documentation. Activities initiated by Charles James. Draft. 1960-1961
Box	Folder	
42	3	Documentation. Drafts. 1959-1960 <i>Note:</i> Includes material re: RISD.
202	5	Documentation. Index of endorsements. Undated <i>Note:</i> Index of files (correspondence, etc.) proving support and endorsement of James's educational endeavors, re: flexible sculpture, metamorphology, seminars.
200	7	Documentation. Index of Riley incidents. Undated <i>Note:</i> Labeled "Index of 'incidents' engineered by Robert Riley to discredit Ch. James..."
Box-folder		
52		Documentation. Original Bradfield chart. 1960-1961
Box	Folder	
42	4	Documentation. Photographs. Workshop. [1960s]
42	5	Documentation. Seminars. 1959-1961
Box-folder		
52		Documentation. Seminars, budgets. 1960-1961
Box	Folder	
42	6	Documentation. Seminars. Rhode Island School of Design. 1960-1961 <i>Note:</i> Oversized material has been removed to box 219, folder 2.
219	2	Documentation. Seminars. Rhode Island School of Design. Oversize. 1960-1961 <i>Note:</i> Oversized material removed from box 42, folder 6.
42	7	Duplicate file (1 of 2). 1952-1966
42	8	Duplicate file (2 of 2). 1952-1966
42	9	Duplicate file. 1959-1961, 1966-1967, 1976
42	10	Duplicate file. 1959-1962

Series IV.B. Brooklyn Museum

		<i>Note:</i> Includes material re: Francis, Marion Lillard, Lord, Felice Maier, Riley, Throop.
42	11	Education file. [1960-1962] <i>Note:</i> Includes material re: seminar program; Pratt, RISD.
42	12	Hammond presentation. Undated <i>Note:</i> Harold Hammond was James's lawyer in his divorce.
Box-folder		
53		Incidents; projects initiated with and for Michelle Murphy. 1959-1960
53		Lesson planning. [1960s?]
Box	Folder	
43	1	Notes, correspondence. 1953-1958 <i>Note:</i> Oversized material has been removed to Box-folder 53.
Box-folder		
53		Notes, correspondence. Oversize. 1953-1958 <i>Note:</i> Oversized material removed from box 43, folder 1.
Box		
220		Portfolio. 1966-1973 <i>Note:</i> Letters, magazine/newspaper clippings, legal documents, list of international media coverage. List of Charles James Material to be picked up by Oct. 14, 1966. Capital Investment required from 1933-1957 to build and sustain the name of Charles James. The Charles James Story as Supported by the Following (list of names, museums...).
221		Portfolio. 1960-1967 <i>Note:</i> Labeled Brooklyn Museum. Letters, magazine/newspaper clippings, tabs/notes labeling contents, work notes. Carbon Duplicate of the Charges to Brooklyn Museum and Schedule of Patterns.
222		Portfolio. 1960-1967 <i>Note:</i> Labeled Brooklyn Museum. Letters, magazine/newspaper clippings, tabs/notes labeling contents, list of donations, telegrams, note about the death of Mr. Charles Wilson Brega.
	Folder	
224	6	Portfolio. <i>Note:</i> Pratt and Brooklyn Museum letters, expenses of educational program, newspaper clippings, notes in empty pages for letters to be added, "List of Things that should have been done to promote a program which donors would have been asked to sponsor..."
43	2	Settlement notes. 1961-1962
43	3	Summaries (1 of 4). Undated <i>Note:</i> Documentation gathered as evidence of property damage and loss.
43	4	Summary A. Inventory of Property (2 of 4). Undated <i>Note:</i> Documentation gathered as evidence of property damage and loss.

Series IV.C. Institute of Sound

43	5	Summary B. Index (3 of 4). Undated <i>Note:</i> Documentation gathered as evidence of property damage and loss.
43	6	Summary C. Index (4 of 4). Undated <i>Note:</i> Documentation gathered as evidence of property damage and loss.

Series IV.C. Institute of Sound 1960s

Scope and Contents note

The subseries consists of audiotapes that James recorded for the Institute of Sound in the late 1960s as well as related correspondence, planning, and financial documents. Established by Richard Striker at Carnegie Hall in 1962, the Institute of Sound was a sound archive that operated until 1974, after which its materials were given to the New York Public Library. Conceived of as reference tools to be made widely available to design students, James's recordings feature interviews with major figures in his life, including cosmetics businesswoman Elizabeth Arden, fashion photographer Bill Cunningham, artist and supporter Yeffe Kimball, fashion illustrator and collaborator Antonio Lopez, and fashion editor Virginia Pope, as well as musings on his clients and methods. The series was sometimes referred to by James as "Beyond Fashion," or as part of a grouping of records alongside garments and drawings by Antonio Lopez with that title, a name also given to his planned but never finished autobiography (see Series XI. Writings).

Arrangement note

The subseries is arranged alphabetically by contents. Reel-to-reel audiotapes are restricted due to fragile condition; digital versions are available onsite in The Irene Lewisohn Costume Reference Library at The Costume Institute.

Box	Folder	
43	7	Correspondence. 1965
43	8	Correspondence. 1965-1966 <i>Note:</i> Includes material re: contracts.
43	9	Correspondence. 1965-1967 <i>Note:</i> Includes financial documents.
43	10	Correspondence. 1966-1967 <i>Note:</i> Includes financial documents. <i>Note:</i> Oversized material has been removed to box 218, folder 3.
218	3	Correspondence. Oversize. 1966-1967 <i>Note:</i> Oversized material removed from box 43, folder 10.
43	11	Inventory. 1967
44	1	Notes and planning. [1966, 1970] <i>Note:</i> Includes material re: series participants such as Jay Buell, John Boyt, Bill Cunningham, Elizabeth Eichman, Nora Holt, Yeffe Kimball and Felice Maier.
44	2	Project description. [1966]

Series IV.C. Institute of Sound

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| 147 | 15 | <p>Tape program, 1 (part 1): Abarrientos memoirs on clients of Charles James. February 3, 1966</p> <p><i>Note:</i> The original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.</p> <p><i>Note:</i> Labelled "Sound of Shape & Design"</p> |
| 147 | 16 | <p>Tape program, 1A (part 2): Abarrientos memoirs on clients of Charles James. February 3, 1966</p> <p><i>Note:</i> Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.</p> <p><i>Note:</i> Labelled "Sound of Shape & Design"</p> |
| 147 | 17 | <p>Tape program, 2 (part 1): Nora Holt and Charles James. [1965-1972]</p> <p><i>Note:</i> Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.</p> |
| 147 | 18 | <p>Tape program, 3 (part 2): Nora Holt and Charles James, 1900-1926. [1965-1972]</p> <p><i>Note:</i> Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.</p> |
| 147 | 1 | <p>Tape program, 4: Series of interviews conducted by the Princess Obolensky in London: Lady Rosse, Lady Lambe, Mrs. St John Hutchinson, Adrian Daintrey, Robert Frazer. October 2, 1967, November 2, 1967</p> <p><i>Note:</i> Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.</p> |
| 147 | 19 | <p>Tape program, 5: Virginia Pope interview #1, Elizabeth Arden, 1929 & 1943. August 14, 1972</p> <p><i>Note:</i> Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.</p> |
| 147 | 20 | <p>Tape program, 6: Virginia Pope interview #2, Elizabeth Arden, 1929 & 1943. August 14, 1972</p> <p><i>Note:</i> Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.</p> |
| 147 | 21 | <p>Tape program, 7: Patternmaking session with James and Abarrientos. Copy 1. October 22, 1965</p> <p><i>Note:</i> The original 1/4" audiotape is restricted due to its fragile condition. A digital version created in 2014 is available to researchers in the reading room.</p> <p><i>Note:</i> Labelled "Sound of Shape & Design."</p> |
| 147 | 22 | <p>Tape program, 8: Tex McCrary on Cissy Patterson. July 21, 1966</p> <p><i>Note:</i> On label: "ref. to book by Paul Healy covering a friendship 1929 until death" and "WUR Radio"</p> |

Series IV.C. Institute of Sound

- Note:* Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.
- 147 23 Tape program, 9 (part 1): The work of Charles James from the view of Yeffe Kimball, artist. May 21, 1967
Note: On label: "Yeffe Kimball, friend since '39 / Robert Jaczko, public relations" and "Sound of Shape & Design"
- Note:* Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.
- 147 24 Tape program, 10 (part 2): The work of Charles James from the view of Yeffe Kimball, artist. May 21, 1967
Note: Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.
- Note:* On label: "Yeffe Kimball, friend since '39 / Robert Jaczko, public relations" and "Sound of Shape & Design"
- 147 25 Tape program, 11 (part 3): The work of Charles James from the view of Yeffe Kimball, artist. May 21, 1967
Note: Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.
- Note:* On label: "Yeffe Kimball, friend since '39 / Robert Jaczko, public relations" and "Sound of Shape & Design"
- 147 26 Tape program, 12: Life and work of Charles James with James, student Christine Lindsay and editor L. Martelli. [1965-1972]
Note: Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.
- 147 27 Tape program, 12A: Life and work of Charles James with James, student Christine Lindsay and editor L. Martelli. [1965-1972]
Note: Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.
- 147 28 Tape program, 13: Discussion on the work of Charles James with fashion illustrator Antonio Lopez, fashion student Christine Lindsay, and fashion writer Bill Cunningham. [1965-1972]
Note: Labelled "Sound of Shape & Design"
- Note:* Use of the original reel to reel audiotape is restricted due to fragile condition. A digital version created in 2013 is available to researchers in the reading room.
- 211 10 Tape program, unidentified. "Design for use for sales; Sound of Shape and Design, 7." [June 3, 1967]
Note: Reel to reel audiotape is restricted due to fragile condition. No digital transfer copy is currently available.

Series IV.D. Pratt Institute

Series IV.D. Pratt Institute 1961-1974 (bulk, 1970-1974)

Scope and Contents note

The seminar program that James designed in 1959 in collaboration with Brooklyn Museum (see Subseries IV.B. Brooklyn Museum) debuted in 1960 at the Pratt Institute. See Subseries IV.E. Other Institutions for more on the other schools where it was presented or was proposed to around this time.

In 1970 James revisited his educational partnership with Pratt Institute, teaching the elective course Art 490 Metamorphology. In 1972 he began teaching it in his Chelsea rooms, under the aegis of Pratt's membership in the nontraditional education program University Without Walls (UWW), which was adopted by various American universities starting in 1971. James's course continued at least through 1974. Homer Layne, donor of this collection, was among the students who attended; he later became James's assistant and executor.

In 1973 James proposed producing with UWW a filmed version of the course, with the tentative title "The Engineering of Shape in Apparel Developed by Charles James." A combination of lesson and workshop, it would be a low-cost alternative for smaller schools that could not offer the course itself. An outline of the planned 18 sessions (of 30 minutes each) shows the content of James's educational curricula: design history; the role of posture, movement, and the silhouette; practical application and adjustment of dress forms (including his flexible sculpture), patterns and draping; and a round-up of James's career highlights. The video project did not come to pass. See Subseries IV.A. Art Students League for other educational film and video projects James undertook.

This subseries includes correspondence as well as planning materials for both iterations of James's Pratt seminars, including one portfolio album.

Box	Folder	
44	3	Correspondence. 1960-1961
44	4	Correspondence. 1971
44	5	Correspondence. 1971-1972 <i>Note:</i> Includes planning notes.
44	6	Correspondence (1 of 2). 1972 <i>Note:</i> Includes planning notes.
44	7	Correspondence (2 of 2). 1972 <i>Note:</i> Includes material re: students.
44	8	Correspondence (1 of 3). 1972-1973 <i>Note:</i> Includes material re: students.
44	9	Correspondence (2 of 3). [1972-1973] <i>Note:</i> Labeled "original personal correspondence." Includes material re: students.
44	10	Correspondence (3 of 3). 1972-1973 <i>Note:</i> Oversized material has been removed to box 219, folder 3.
219	3	Correspondence (3 of 3). Oversize. 1972-1973 <i>Note:</i> Oversized material removed from box 44, folder 10.

Series IV.E. Various Institutions

44	11	Correspondence. 1972-1976
44	12	Correspondence. 1973
44	13	Correspondence. 1974 <i>Note:</i> Includes material re: students.
218	4	Finances. 1972
44	14	Finances. Chase Manhattan. [1974]
45	1	Planning. [1973-1974] <i>Note:</i> Oversized material has been removed to box 168, folder 4.
168	4	Planning. Oversize. [1973-1974] <i>Note:</i> Oversized material removed from box 45, folder 1.
200	8	Planning. Undated
45	2	Planning. De Cuevas designs. 1972-1973
218	5	Planning. Student projects. 1973
45	3	Planning. Swatches. 1972-1973
45	4	Planning. Work notes and accounts. 1971 <i>Note:</i> Contents of some empty folders may have been moved into other Pratt folders prior to processing. <i>Note:</i> Oversized material has been removed to box 219, folder 4.
219	4	Planning. Work notes and accounts. Oversize. 1971 <i>Note:</i> Oversized material removed from box 45, folder 4.
224	1	Portfolio. <i>Note:</i> Photos of various angles of a design, letter regarding interview to be taped for Pratt, notes of pages where photos are missing. Labeled "Meta Action Shots."
225		Portfolio. <i>Note:</i> Labeled "Student Work in Meta-Morphology course."
	Folder	
45	5	Project summary, presentation.
45	6	Publications. <i>Pratt Alumnus</i> . 1960-1962 523
45	7	Video project. 1973-1974
200	9	Video project. Budget. 1974

Series IV.E. Various Institutions 1958-1977**Scope and Contents note**

The subseries features correspondence with other schools and institutions at which James presented or hoped to present his seminar program. They represent less documented relationships than those he had with the Brooklyn Museum and Pratt. The Rhode Island School of Design is noteworthy as being the other school, together with Pratt, for which his original seminar program was designed.

Series IV.E. Various Institutions

Arrangement note

Correspondence is arranged alphabetically by corporate name. Contemporaneous names are used: for example, Philadelphia College of Art for what is now the University of the Arts.

Box	Folder	
45	8	Correspondence. 1958, 1965-1966 <i>Note:</i> Includes Art Institute of Chicago; Practical School of Art (Boston).
45	9	Correspondence. 1972-1973 <i>Note:</i> Includes Pratt; Rhode Island School of Design.
45	10	Correspondence. Cooper-Hewitt. 1970, [1977]
45	11	Correspondence. Fashion Institute of Technology. 1959
45	12	Correspondence. Philadelphia College of Art. 1965 <i>Note:</i> Oversized material has been removed to box 218, folder 6.
218	6	Correspondence. Philadelphia College of Art. Oversize. 1965 <i>Note:</i> Oversized material removed from box, folder.
45	13	Correspondence. Rhode Island School of Design. 1960-1961, 1967 <i>Note:</i> Includes material re: Brooklyn Museum.
45	14	Correspondence. Rolf-Vogue School, Chicago. 1958
45	15	Correspondence. University of Cincinnati. 1973
45	16	Correspondence. Virginia Commonwealth University. 1975-1977 <i>Note:</i> Includes financial documents re: 1976 seminar.
219	5	Documentation. Dayton Art Institute. 1966 <i>Note:</i> Re: photographs for "Metamorphosis" [Metamorphology] project.
45	17	Inventory of equipment. Undated
45	18	Measurement charts. Undated
45	19	Notes. Undated <i>Note:</i> Includes material re: flexible sculpture; Antonio drawings.
45	20	Notes. Background. Undated
219	6	Notes. Cooper-Hewitt. Film. [1970] <i>Note:</i> Re: budget.
46	1	Notes. On education. 1959-1961 <i>Note:</i> Includes Fashion Institute of Technology, Pratt, Rhode Island School of Design.
46	2	Notes. Philadelphia College of Art. [1965]
46	3	Notes. Planning and reports. [1959-1960] <i>Note:</i> Includes Pratt, Rhode Island School of Design.
46	4	Notes. Students, lists. 1958
219	7	Photographs. University of Cincinnati. Undated

Series V. Events and Exhibitions

Note: Photographs of models in James designs; flexible sculpture project.

46	5	Planning. Course outline. Undated
218	7	Portfolio. "The Engineering of Shape in Apparel". Curriculum, documents, photographs. [1960s]
46	6	Publications (1 of 2). 1959-1967 <i>Note:</i> Includes pamphlets from the Dayton Art Institute, the Ford Foundation and the School of Visual Art.
46	7	Publications (2 of 2). 1959-1967 <i>Note:</i> Includes pamphlets from the Dayton Art Institute, the Ford Foundation and the School of Visual Art.
46	8	Seminars and lectures, Chicago. [1958]

Series V. Events and Exhibitions 1948-1976 (bulk, 1969-1975)

Scope and Contents note

The series documents events in which James participated, organized by and at museums, galleries, and other venues, including exhibitions of his work, speaking engagements, and awards ceremonies. Also included are events that were planned but did not take place. The series includes mostly correspondence, together with slides projected at the Electric Circus in 1969, and original sketches and drawings matted and mounted for display at the Everson Museum in 1975.

Among the most extensively documented is the December 16, 1969 fashion show held at the St. Mark's Place discotheque Electric Circus as a benefit for the Art Students League. James's garments, modeled at the event by Naomi Sims and Berry Berenson among others, were then to be gifted by him to the Smithsonian Institution, while drawings displayed were destined for Chicago Historical Society and Arizona Costume Institute as part of James's complex plans for donating materials to major museums (see Series VI. Museum Donations). Produced and designed by Halston while their relationship was cordial, the installation included four-screen projections of slides showing James's designs as published in British and American magazines from the 1930s on, as well as interpreted by fashion illustrator Antonio Lopez. James and Halston also created silkscreened prints of his drawings, including erotica, which were sold as part of the benefit. Additional funds were realized from the sale of tickets. The event was preceded by a cocktail party hosted by socialite Pat Buckley and attended by sponsors whose ticket donations to students of design allowed the latter to attend for free.

The April 30, 1964 event "The Sculpture of Style" at the Wadsworth Atheneum was sponsored by the museum's Women's Committee, chaired by Mrs. Robert H. Murphy, with a catalogue/program edited by the museum's Public Relations Director Robert Jaczko. A fashion show of period costume ranging from 1810 to 1935 from the museum's collection was accompanied by a "Fashion History Commentary" by James, ending with his designs as sole exemplars of modern fashion. Much of the correspondence centers on James's efforts to fund his \$1500 obligation for the event, and includes requests to the de Heerens for money and solicitation of advertisers for the catalogue/program, together with requests to clients for dresses.

The exhibition "A Total Life Involvement – Charles James" was held June 20 to August 19, 1975, at the Everson Museum on the campus of Syracuse University; it included drawings, a few garments, and the biomorphic couch James designed for Jean and Dominique de Menil's Houston home. The series includes black and white photographic prints of

Series V. Events and Exhibitions

the exhibition in situ and of James and his staff installing the works, some taken by Juan Ramos, business and life partner of fashion illustrator Antonio Lopez. It also includes original drawings in various media, some unmounted and some mounted and matted, prepared for the exhibition, which are marked with various unexplained numbering systems.

In 1975 Roberto Polo invited fifty-three artists, fashion designers, photographers, and illustrators to create and display one to four items each in Rizzoli International Bookstore and Gallery's exhibition "Fashion as Fantasy." James contributed his white so-called puffer jacket and the biomorphic couch mentioned above. The gala preview was a benefit for the innovative psychiatric rehabilitation center Fountain House; members of the benefit committee included frequent James supporter Elizabeth de Cuevas. The event's promotional poster was designed by Andy Warhol and the exhibition was featured in the December 1975 issue of *Interview*.

The events less well-documented in this series include the May 1978 "Fashion Makers" benefit for the Fashion Institute of Technology, held at Studio 54, and Woolens and Worsteds of America's July 1962 event, "The Fashion is American Wool." James received their Golden Citation at the latter event, and the accompanying fashion show included a wool wedding dress of his design.

Among the events that were planned but did not occur was a 1965 exhibition to have taken place at the Chrysler Museum of Art, in Provincetown, MA. James had arranged for artist Yeffe Kimball to assist with the donation of works by him to the Museum, funded by Rodman de Heeren (see also Series VI. Museum Donations). James also hoped to make tape recordings of collector and museum founder Walter Chrysler as part of his project for the Institute of Sound (see also Series IV. Educational Projects), which does not appear to have taken place.

Also planned but not realized was a presentation by James of his designs at an October 14, 1971 luncheon at the New York City Women's National Republican Club, sponsored by Cathee (Mrs. Rudolf) Bernatschke. It was to have been financed through the nonprofit Art Students League, in order to reduce costs to the sponsor. His original plans included hiring models to wear clothes, making photoreproductions of designs, and creating slides of those and illustrations by Antonio Lopez. It appears that Mrs. Bernatschke's support did not provide the expected funding for James's overly ambitious plans. The event's notice mentions a postponement of James's show and comments, and a presentation instead of contemporary jewelry by Gubelin and clothes by Swee Lo.

Arrangement note

The series is arranged alphabetically by the event or location name.

Box	Folder	
46	9	American Fashion Critics Awards. 1950, 1951
46	10	Art Institute of Chicago. Lecture. Notes, correspondence. 1957-1958
46	11	"Beyond Fashion." Exhibition concept. 1964 <i>Note:</i> Typescript outlining plans for career retrospective, which was not realized during James's lifetime.
46	12	Brooklyn Museum. "A Decade of Design for Millicent Rogers." November 1948 <i>Note:</i> Oversized material has been removed to box 219, folder 8.
219	8	Brooklyn Museum. "A Decade of Design for Millicent Rogers." Oversize. November 1948 <i>Note:</i> Oversized material removed from box 46, folder 12.
46	13	Chrysler Museum of Art. Correspondence. 1965
46	14	Electric Circus. Administration. Invitations, programs, guests. 1969

Series V. Events and Exhibitions

Box-folder

54		Electric Circus. Attendance. [1969-1970]
Box	Folder	
47	1	Electric Circus. Correspondence. Altman's Cleaners. 1970 <i>Note:</i> Oversized material has been removed to box 219, folder 9. <i>Note:</i> Re: payments for cleaning and storage of clothes.
219	9	Electric Circus. Correspondence. Altman's Cleaners. Oversize. 1970 <i>Note:</i> Oversized material removed from box 47, folder 1.
47	2	Electric Circus. Correspondence. Altman's Cleaners, Halston. 1969 <i>Note:</i> Oversized material has been removed to box 219, folder 10.
219	10	Electric Circus. Correspondence. Altman's Cleaners, Halston. Oversize. 1969 <i>Note:</i> Oversized material removed from box 47, folder 2.
47	3	Electric Circus. Correspondence. Cuerden, Keith. 1969
47	4	Electric Circus. Correspondence. Films. 1969
47	5	Electric Circus. Correspondence. Form letters. 1969
47	6	Electric Circus. Correspondence. General. 1969-1970
47	7	Electric Circus. Correspondence. Lee, Alice Topp. 1969
47	8	Electric Circus. Correspondence. Lopez, Antonio. 1970
47	9	Electric Circus. Correspondence. Museums, schools, institutions. 1969
47	10	Electric Circus. Correspondence. Printing, silk screening. 1969 <i>Note:</i> Oversized material has been removed to box 219, folder 11.
219	11	Electric Circus. Correspondence. Printing, silk screening. Oversize. 1969 <i>Note:</i> Oversized material removed from box 47, folder 10.
47	11	Electric Circus. Correspondence. Thank yous. 1969
47	12	Electric Circus. Correspondence. Venue. 1969
47	13	Electric Circus. Costumes. Insurance. [1969]
47	14	Electric Circus. File contents. [1969] <i>Note:</i> A list of files relating to the Electric Circus event, documenting that the materials were consciously collated after the event. Why or by whom this was done is not evident from the records.
201	8	Electric Circus. Film recording. Copy 1. December 16, 1969 <i>Note:</i> The original 16mm film is restricted due to its fragile condition. A digital version is available to researchers in the reading room.
201	9	Electric Circus. Film recording. Copy 2. December 16, 1969
201	19	Electric Circus. Film recording. Copy 3. December 16, 1969
47	15	Electric Circus. Finances. Accounting. 1969-1970
47	16	Electric Circus. Finances. Budgets, calculations. 1969 <i>Note:</i> Oversized material has been removed to box 168, folder 5.

Series V. Events and Exhibitions

168	5	Electric Circus. Finances. Budgets, calculations. Oversize. 1969 <i>Note:</i> Oversized material removed from box 47, folder 16.
47	17	Electric Circus. Finances. Receipts. 1969
Box-folder		
54		Electric Circus. Floor plan. [1969-1970]
Box	Folder	
47	18	Electric Circus. Halston. 1969-1970 <i>Note:</i> Oversized material has been removed to box 218, folder 8.
218	8	Electric Circus. Halston. Oversize. 1969-1970 <i>Note:</i> Oversized material removed from box 47, folder 18.
47	19	Electric Circus. Inventory of storage. Ray Diffen. 1969
47	20	Electric Circus. Models. [1969]
47	21	Electric Circus. Models. Charles James designs. Photographs. 1969
47	22	Electric Circus. Notes, planning documents. 1969
47	23	Electric Circus. Patron Committee. 1969
48	1	Electric Circus. Printing. 1969 <i>Note:</i> Oversized material has been removed to box 219, folder 12. <i>Note:</i> Includes gel and paste-up for invitation, program.
219	12	Electric Circus. Printing. Oversize. 1969 <i>Note:</i> Oversized material removed from box 48, folder 1.
48	2	Electric Circus. Promotion. Clipping. December 17, 1969
144		Electric Circus. Promotion. Poster. 1969
218	9	Electric Circus. Promotion. Poster draft. 1969
48	3	Electric Circus. Promotion. Publicity. Drafts, correspondence. November 1969 <i>Note:</i> Oversized material has been removed to box 168, folder 6.
168	6	Electric Circus. Promotion. Publicity. Drafts, correspondence. Oversize. November 1969 <i>Note:</i> Oversized material removed from box 48, folder 3.
48	4	Electric Circus. Silk screen prints. Halston correspondence, planning, notes. 1969
48	5	Electric Circus. Silk screen prints. Inventory. 1970 <i>Note:</i> Oversized material has been removed to box 218, folder 10.
218	10	Electric Circus. Silk screen prints. Inventory. Oversize. 1970 <i>Note:</i> Oversized material removed from box 48, folder 5.
48	6	Electric Circus. Silk screen prints. Mailed or given by hand. [1969]
48	7	Electric Circus. Slide show. Expenses. December 1969
226		Electric Circus. Slides. 1969 <i>Note:</i> Seven sets of mounted slides (numbered 1, 3-8), removed from original carousels.
48	8	Electric Circus. Slides. Drawings, notes, planning. 1969

Series V. Events and Exhibitions

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| 48 | 9 | Electric Circus. Slides. Inventory. 1969
<i>Note:</i> Includes photocopied notes from original carousel housing. |
| 48 | 10 | Electric Circus. Sponsors. Correspondence. November 1969-April 1970 |
| 48 | 11 | Electric Circus. Tickets. Design, color separation. 1969 |
| 48 | 12 | Electric Circus. Tickets. Sales. November 1969
<i>Note:</i> Oversized material has been removed to box 218, folder 11. |
| 218 | 11 | Electric Circus. Tickets. Sales. Oversize. November 1969
<i>Note:</i> Oversized material removed from box 48, folder 12. |
| 48 | 13 | Electric Circus. Tickets, invitations. 1969 |
| 48 | 14 | Electric Circus. Worknotes, Joseph Mott. 1970 |
| 48 | 15 | Everson Museum. Catalog. Plan, copy. [1975] |
| 48 | 16 | Everson Museum. Correspondence. Dibble, Dean Charles. 1975, 1976 |
| 219 | 13 | Everson Museum. Correspondence. Blumberg, Sandra. [1975] |
| 48 | 17 | Everson Museum. Correspondence. Various. 1975
<i>Note:</i> Oversized material has been removed to box 219, folder 14. |
| 219 | 14 | Everson Museum. Correspondence. Various. Oversize. 1975
<i>Note:</i> Oversized material removed from box 48, folder 17. |
| 49 | 1 | Everson Museum. Correspondence. Various. June-July 1975, 1977 |
| 49 | 2 | Everson Museum. Inventory of drawings. [1975] |
| 49 | 3 | Everson Museum. Inventory of drawings. List for matting. [1975] |
| 49 | 4 | Everson Museum. Notes and planning. 1975
<i>Note:</i> Oversized material has been removed to box 218, folder 12. |
| 218 | 12 | Everson Museum. Notes and planning. Oversize. 1975
<i>Note:</i> Oversized material removed from box 49, folder 4. |
| 49 | 5 | Everson Museum. Notes and planning. Bulletin board contents. 1975
<i>Note:</i> Also includes invitation, press release, and clippings. |
| 49 | 6 | Everson Museum. Promotion. Clippings, press, press releases. 1975 |
| 49 | 7 | Everson Museum. Promotion. <i>Visual Artis</i> publication. 1975 |
| 49 | 8 | Everson Museum. Promotion. Photographs. 1975
<i>Note:</i> Includes black and white photographic prints and contact sheets of James, Homer Layne, and others setting up the exhibition, as well as installation shots in the gallery spaces. |
| 227 | | Everson Museum. Sketches and drawings. Matted and/or mounted (1 of 7). 1960s-1970s |
| 228 | | Everson Museum. Sketches and drawings. Matted and/or mounted (2 of 7). 1960s-1970s |
| 229 | | Everson Museum. Sketches and drawings. Matted and/or mounted (3 of 7) 1960s-1970s |
| 230 | | Everson Museum. Sketches and drawings. Matted and/or mounted (4 of 7). 1960s-1970s |
| 231 | | Everson Museum. Sketches and drawings. Matted and/or mounted (5 of 7). 1960s-1970s
<i>Note:</i> Includes one print. |

Series V. Events and Exhibitions

- 232 Everson Museum. Sketches and drawings. Matted and/or mounted (6 of 7). 1960s-1970s
- 233 Everson Museum. Sketches and drawings. Matted and/or mounted (7 of 7). 1960s-1970s
- 186 Everson Museum. Sketches and drawings. Photostats. 1970s
Note: Items are tightly rolled and should only be opened with the assistance of an archivist.
- 49 9 Fashion Institute of Technology. "Fashion Makers". 1978
- 49 10 New Directions press week. Creations by Hyacinthe Kuller. 1977
Note: James loaned dresses for runway shows held at the Playboy Club and at the St. Regis Hotel in June 1977 as part of New Directions press week.
- 49 11 Rizzoli International Bookstore and Gallery. "Fashion as Fantasy." 1-3. Calculations, brochure, record of payments. 1975-1977
- 49 12 Rizzoli International Bookstore and Gallery. "Fashion as Fantasy." 4-6. Public relations, Mrs. Polo, correspondence. 1975-1977
Note: Oversized material has been removed to box 218, folder 13.
- 218 13 Rizzoli International Bookstore and Gallery. "Fashion as Fantasy." 4-6. Public relations, Mrs. Polo, correspondence. Oversize. 1975-1977
Note: Oversized material removed from box 49, folder 12.
- 49 13 Rizzoli International Bookstore and Gallery. "Fashion as Fantasy." Receipts, plans, checks, Roberto Polo correspondence. 1975-1976
Note: Oversized material has been removed to box 219, folder 15.
- 219 15 Rizzoli International Bookstore and Gallery. "Fashion as Fantasy." Receipts, plans, checks, Roberto Polo correspondence. Oversize. 1975-1976
Note: Oversized material removed from box 49, folder 13.
- 50 1 Rizzoli International Bookstore and Gallery. "Fashion as Fantasy." Guild Furniture Company. November 1975
- 50 2 Scottish Arts Council. "Fashion 1900-39." 1976
Note: The exhibition included James's quilted jacket, which had previously been exhibited at the Victoria and Albert Museum in London.
- 218 14 Showings. New York, Paris. 1957
- 50 3 University of Cincinnati. College of Design Architecture and Art. "Metamorphology: The Structure of Fashion" lecture. February 1975
- 50 4 Wadsworth Atheneum. Accounting. [1964]
Note: Oversized material has been removed to box 219, folder 16.
- 219 16 Wadsworth Atheneum. Accounting. Oversize. [1964]
Note: Oversized material removed from box 50, folder 4.
- 50 5 Wadsworth Atheneum. Correspondence. A-F. 1963-1964
Note: Includes Eugene Ferkauf, Elizabeth Arden, Aimee de Heeren.
- 50 6 Wadsworth Atheneum. Correspondence. G-V 1963-1964
Note: Includes Helena Rubenstein.

Series V. Events and Exhibitions

- | | | |
|-----|----|---|
| 50 | 7 | Wadsworth Atheneum. Correspondence. Jaczko, Robert. 1964
<i>Note:</i> Jaczko was Director of Public Relations at the Wadsworth Atheneum.

<i>Note:</i> Fragile condition, some pages stuck together. |
| 50 | 8 | Wadsworth Atheneum. Correspondence. Wagstaff, Sam. 1964
<i>Note:</i> Correspondence is all outgoing to the director of the Wadsworth Atheneum. |
| 50 | 9 | Wadsworth Atheneum. Correspondence. Various (1 of 3). 1963-1964
<i>Note:</i> Includes Charles [Wesiner], Mrs. Duncan Somerville, Charles C. Cunningham. |
| 50 | 10 | Wadsworth Atheneum. Correspondence. Various (2 of 3). 1963-1964
<i>Note:</i> Includes Mrs. Robert Murphy, J. Herbert Callister, Mrs. Avery. |
| 50 | 11 | Wadsworth Atheneum. Correspondence. Various (3 of 3). 1964 |
| 50 | 12 | Wadsworth Atheneum. Correspondence. Congratulations. 1964 |
| 50 | 13 | Wadsworth Atheneum. Correspondence, contracts. 1964 |
| 50 | 14 | Wadsworth Atheneum. Correspondence. Dinner. 1964
<i>Note:</i> Correspondence with J. Herbert Callister, Mrs. Robert Murphy, and Robert Jaczko re: benefit dinner that accompanied the fashion show and commentary. |
| 50 | 15 | Wadsworth Atheneum. Finances (1 of 2). 1964 |
| 51 | 1 | Wadsworth Atheneum. Finances (2 of 2). 1964 |
| 51 | 2 | Wadsworth Atheneum. Follow-up, reports. 1964 |
| 51 | 3 | Wadsworth Atheneum. Master plan, catalogue. 1964 |
| 51 | 4 | Wadsworth Atheneum. Models and design. 1964 |
| 51 | 5 | Wadsworth Atheneum. Planning. 1964 |
| 51 | 6 | Wadsworth Atheneum. Planning. Ebker correspondence. 1964 |
| 51 | 7 | Wadsworth Atheneum. Planning. Master plan (1 of 2). March-April 1964 |
| 51 | 8 | Wadsworth Atheneum. Planning. Master plan (2 of 2). 1964 |
| 51 | 9 | Wadsworth Atheneum. Planning. Special guests. 1964 |
| 51 | 10 | Wadsworth Atheneum. Planning and design. 1964
<i>Note:</i> Oversized material has been removed to box 218, folder 15. |
| 218 | 15 | Wadsworth Atheneum. Planning and design. Oversize. 1964
<i>Note:</i> Includes James's draft exhibition layout.

<i>Note:</i> Oversized material removed from box 51, folder 10. |
| 51 | 11 | Wadsworth Atheneum. Publicity (1 of 2). 1964
<i>Note:</i> Includes photographs and clippings. |
| 51 | 12 | Wadsworth Atheneum. Publicity (2 of 2). 1964
<i>Note:</i> Includes press releases and drafts. |
| 52 | 1 | Women's National Republican Club. Correspondence. September-November 1971 |
| 52 | 2 | Women's National Republican Club. Correspondence. Mrs. Bernatschke. April-October 1971 |

Series VI. Museum Donations

52	3	Women's National Republican Club. Finances. 1971
52	4	Women's National Republican Club. Work done. 1971
52	5	Woolens and Worsteds of America, Inc. "The Fashion is American Wool." July 1962

Series VI. Museum Donations 1957-1974 (bulk, 1960-1968)**Scope and Contents note**

The series documents James's consuming concern in the 1960s and 1970s: securing a place for his designs and related material—and therefore his artistic legacy—in museums and institutions across the United States and in London. Part of his objective was to convince museums and institutions that his work was art and thus worth owning and exhibiting, which he demonstrated with extensive reproduction and distribution of printed documentation. This included coverage in the fashion press, endorsements and correspondence from art and industry luminaries, as well as genealogical research tracing his family roots to elite American Revolutionary society. This documentation forms the basis for what he called his “archive,” which he promoted as a valuable acquisition that crucially complemented his clothing (see Subseries VI.C. Institutions. Cooper Hewitt, and Subseries VI.D. Rodman de Heeren, below).

In addition to encouraging past and present clients to donate to museums garments that he had designed, James devised a system to ameliorate his own dire financial circumstances while benefiting potential donors. With characteristic convoluted organization and documentation, James had so-called sponsors, including most notably Rodman and Aimee de Heeren (see Subseries VI.D), purchase previously made garments from him, which they then donated to a nonprofit organization to receive a tax deduction. Having his creations appraised was therefore crucial to him, and explains some of the explosive encounters and correspondence with appraisers documented in Subseries IV.B.

The bulk of the series consists of outgoing correspondence and a smaller quantity of incoming, as well as material related to the planning of gifts such as notes, budgets, inventories, invoices, clippings, and packets to be sent. These efforts were closely tied to those documented in Series IX. Promotion and Publicity, concerning James's collection, duplication, preservation, and dissemination of coverage of himself in the fashion and general press. It is also related to his projects of teaching and instruction (see Series IV. Educational Projects).

Arrangement note

The series is arranged in four parts: Subseries VI.A. Administration; Subseries VI.B. Appraisals; Subseries VI.C. Institutions; and Subseries VI.D. Rodman de Heeren.

Folders are arranged chronologically. Groupings within correspondence by names and dates may overlap or be otherwise inconsistent due to the original order in which they were found. For example, James sometimes identified groups of documents by correspondent, in which case they are filed here by surname. At other times he organized them by date, in which case they appear here in mixed correspondence files. General correspondence precedes that of specific individuals and organizations.

Subseries VI.A. Administration 1960-1974 (bulk 1960-1968)**Scope and Contents note**

Subseries VI.A. Administration

The subseries contains material related to the planning and execution of donations to various institutions. It includes incoming and outgoing correspondence, financial documentation, and James's work notes, as well as material related to a series of illustrations of James designs by fashion illustrator Antonio Lopez, which were created to be exhibited by and donated to museums. Included are photographs, some by Bill Cunningham, of Lopez's practice of drawing live models wearing James's designs. Lopez and his partner Juan Ramos remained close collaborators with James in the 1960s-1970s. For originals and photoreproductions, see also Subseries VI.B. Appraisals, the Chicago Historical Society and Metropolitan Museum sections of Subseries VI.C. Institutions, as well as Series III. Designs.

Also notable is a run of correspondence with Yeffe Kimball, a Native American artist who began her studies in the 1940s at the Art Students League. She was a client of James's as well as his consultant and liaison for his plans to make donations of his documentation to the Chrysler Art Museum in Provincetown MA, and Dayton Museums of Art (see also Subseries VI.C. Institutions). The subseries documents her role in consulting on James's instructional flexible sculpture project, and photographs by her husband Dr. Harvey Slatin, a scientist on the Manhattan Project (see also Series IV. Educational Projects).

Arrangement note

The subseries includes general planning material for James's donating endeavors, including correspondence and inventories, as well as other notes grouped together as Various. There may be overlap with correspondence found elsewhere in the series due to James's habit of sometimes grouping his correspondence chronologically and at other times thematically. The Yeffe Kimball material was originally held by the Brooklyn Museum archives before being donated to the Metropolitan Museum in 2009.

Box	Folder	
52	6	Activity report. 1960
147	14	Audio recording. Steven Bogen reading three letters: Alfred Barr, Jr. (Nov. 22, 1967); Tchelitchew; Production Men's Guild Corp. (April 1, 1958). November 3, 1968 <i>Note:</i> The original 1/4" audiotape is restricted due to its fragile condition. A digital version created in 2013 is available to researchers on site.
52	7	Correspondence. Undated <i>Note:</i> Includes Johns, Shlom, Traub, Virginia.
52	8	Correspondence. (1 of 3) 1964 <i>Note:</i> Oversized material has been removed to box 219, folder 17.
219	17	Correspondence. (1 of 3). Oversize. 1964 <i>Note:</i> Oversized material removed from box 52, folder 8.
52	9	Correspondence. (2 of 3) 1964
52	10	Correspondence. (3 of 3) 1964
52	11	Correspondence. 1965 <i>Note:</i> Includes Eugene Ferkauf at Korvette's, Fashion Institute of Technology, Witkowsky, Koutoukas, Los Angeles County Museum of Art, Portland Art Association.
52	12	Correspondence. [1966]

Subseries VI.A. Administration

		<i>Note:</i> Includes de Heeren, Rothschild, Blum, Marsh, Yeffe Kimball, Eugene Bender, Virginia Pope, Brooklyn Museum.
52	13	Correspondence. 1973 <i>Note:</i> Labeled by James, "Original personal letters." Duplicates of correspondence, collected in 1973.
52	14	Correspondence. Bernatschke, Cathee (Mrs. Rudolph). 1971 <i>Note:</i> Includes insect frass; handle with care.
65	5	Correspondence. Kimball, Yeffe. 1965-1968 <i>Note:</i> Some pages are illegible due to water damage.
65	6	Correspondence. Kimball, Yeffe and Chrysler Museum of Art. 1964-1965 <i>Note:</i> Some pages stuck together.
65	7	Correspondence. Kimball, Yeffe and Dayton Art Museum. 1965-1967
65	8	Correspondence. Kimball, Yeffe and De Heeren, Rodman. 1965-1968 <i>Note:</i> Some pages stuck together.
52	15	Correspondence. Endorsement Committee. 1967-1968 <i>Note:</i> Re: Committee formed to advise on James's self-documentation and teaching projects. Chaired by <i>Parade Magazine</i> fashion editor Virginia Pope; members included Yeffe Kimball, Princess Helene Obolensky, Fritz Bultman, Vera Maxwell, Sarah Mellen, and Antonio Lopez.
53	1	Correspondence. Endorsement Committee. Undated
53	2	Correspondence. Shlom and Littman. (1 of 2) 1967-1968
53	3	Correspondence. Shlom and Littman. (2 of 2) 1967-1968
53	4	Inventories. 1957-1958
Box-folder		
55		Inventories. Alice Topp Lee donation. 1973
55		Inventories. Bradfield loan, accounting. 1969
Box	Folder	
53	5	Inventories. Costumes. Undated <i>Note:</i> Oversized material has been removed to box 219, folder 18. <i>Note:</i> Includes descriptions of designs.
219	18	Inventories. Costumes. Oversize. Undated <i>Note:</i> Oversized material removed from box, folder.
53	6	Inventories. Costumes. [1969] <i>Note:</i> Re: Clients including Bernatschke, Bradfield, Topp Lee.
53	7	Inventories. Costumes. 1971 <i>Note:</i> Re: Art Students League and the Smithsonian.
53	8	Inventories. Costumes. Gypsy Rose Lee. Undated

Subseries VI.A. Administration

		<i>Note:</i> Oversized material has been removed to box 219, folder 19.
219	19	Inventories. Costumes. Gypsy Rose Lee. Oversize. Undated <i>Note:</i> Oversized material removed from box 53, folder 8.
168	7	Inventories. Indexes and lists. Undated <i>Note:</i> See also the Institute of Sound subseries in Series IV. Educational Projects for more on the tape programs James created.
53	9	Inventories. Sculpture and jewelry. Undated <i>Note:</i> Oversized material has been removed to box 219, folder 20.
219	20	Inventories. Sculpture and jewelry. Oversize. Undated <i>Note:</i> Oversized material removed from box 53, folder 9.
53	10	Lopez drawings. Captions. Undated
218	16	Lopez drawings. Charts, sketches. [1972]
53	11	Lopez drawings. Inventories. <i>Note:</i> Includes descriptions of designs. <i>Note:</i> Oversized material has been removed to box-folder 55.
Box-folder		
55		Lopez drawings. Inventories. Oversize. Undated <i>Note:</i> Oversized material removed from box 53, folder 11.
Box	Folder	
218	17	Lopez drawings. Inventories, accounts. Undated
234	1	Lopez drawings. Inventories, indexes. Undated
53	12	Lopez drawings. Photographs. (1 of 2) [1969] <i>Note:</i> Black and white photographic prints taken in James's studio, as well as negatives of drawings. With inscription re: Antonio, "my life was rebuilt if only for 10 happy years." At least one of the photographs was taken by Bill Cunningham.
53	13	Lopez drawings. Photographs. (2 of 2) [1969]
235	1	Lopez drawings. Photostat reproductions. 1967-1968 <i>Note:</i> Labeled as "Brought back from Chicago by mistake." <i>Note:</i> Oversized material has been removed to box 181, folder 4.
181	4	Lopez drawings. Photostat reproductions. Oversize. 1967-1968 <i>Note:</i> Oversized material removed from box 235, folder 1.
53	14	Planned enclosures. [1960s] <i>Note:</i> To be sent to various institutions. <i>Note:</i> Oversized material has been removed to box 218, folder 18.
218	18	Planned enclosures. Oversize. [1960s] <i>Note:</i> Oversized material removed from box 53, folder 14.

Subseries VI.B. Appraisals

53	15	Receipts. 1973-1974
53	16	Self-documentation project. Undated <i>Note:</i> Includes mention of Endorsement Committee; flexible sculpture project.
53	17	Various. 1966-1968
53	18	Various. 1968-1970
53	19	Various. Undated
281	3	Various. Finances. Undated
234	3	Work notes. [1965]

Subseries VI.B. Appraisals 1965-1976**Scope and Contents note**

This subseries consists primarily of correspondence to and from the art appraisers James worked with to value his costumes and related material in preparation for their donation to museums: Liberty LeGacy Brown, Cyril Mipaas, and Sigmund Rothschild. Included are related invoices and notes. Clients mentioned include Cathalene “Cathee” Bernatschke, wife in the 1940s of Austrian-American painter Rudolf Bernatschke; Ernest “Sunny” Bradfield, who donated drawings by James to Wadsworth Athenaeum in 1964; and designer Alice Topp Lee, who worked with James and LeGacy Brown to donate garments to institutions including the Brooklyn Museum, the Los Angeles County Museum of Art, and The Metropolitan Museum of Art.

Arrangement note

The correspondence is arranged first in a mixed folder; followed by that addressed to identified individuals, which is ordered alphabetically by surname.

Box	Folder	
53	20	Correspondence. 1968-1969 <i>Note:</i> Includes Bernatschke; Bradfield; de Heeren; Mipaas; Rothschild.
53	21	Correspondence. Brown, Liberty LeGacy. 1966, 1968
53	22	Correspondence. Brown, Liberty LeGacy. 1972-1976
54	1	Correspondence. Brown, Liberty LeGacy. 1973-1974 <i>Note:</i> Re: Alice Topp Lee, Balenciaga gowns; Antonio Lopez drawings.
54	2	Correspondence. Brown, Liberty LeGacy. Undated <i>Note:</i> Re: Alice Topp Lee.
54	3	Correspondence. Lee, Alice Topp. 1968, 1973
219	21	Correspondence. Lee, Alice Topp. 1975
54	4	Correspondence. Mipaas, Cyril. (1 of 2) 1968-1969 <i>Note:</i> Includes issues of <i>Arts and Antiques</i> .
54	5	Correspondence. Mipaas, Cyril. (2 of 2) 1968-1969
54	6	Correspondence. Rothschild, Sigmund. 1965-1968

Subseries VI.C. Institutions

Note: Re: Yeffe Kimball.

219	22	Correspondence. Rothschild, Sigmund. [1976]
54	7	Inventories. Undated
		<i>Note:</i> Includes list of "Best Work 1949-1951" (patterns and designs) offered to museums.
		<i>Note:</i> Oversized material has been removed to box 219, folder 23.
219	23	Inventories. Oversize. Undated
		<i>Note:</i> Oversized material removed from box 54, folder 7.
219	24	Inventories. Chronology of designs. 1965
54	8	Inventories. Costumes. [1973]
		<i>Note:</i> Includes correspondence to Alice Topp Lee and Liberty Brown.
236	1	Inventories. Rothschild, Mipaas. 1967
54	9	Notes and planning. 1966-1968
236	2	Notes and planning. Bradfield, Sunny. Calculations. [1969]

Subseries VI.C. Institutions 1959-1977 (bulk, 1968-1974)

Scope and Contents note

The bulk of the subseries consists of James's outgoing correspondence, with a smaller quantity of incoming correspondence, financial documents, and work notes related to possible institutional recipients of his materials. Rather than waiting for museums and other institutions to solicit donations from him, James actively advocated the value of acquiring his works and related documentation: drawings, sketches, teaching materials, press clippings, and letters from major art world figures that made up his "archive." Some of the institutions represented here did acquire James works, including the Chicago Historical Society (now the Chicago History Museum), Chrysler Art Museum, and Los Angeles County Museum of Art.

Arrangement note

Correspondence with institutions with which James had an apparently substantial relationship are arranged alphabetically by corporate name. Institutions with which he had a less robust relationship are organized chronologically at the end of the subseries. Contemporaneous names are used, for example, Chicago Historical Society for what is now the Chicago History Museum. See Series IV. Educational Projects for overlap with Art Students League and the Brooklyn Museum, among other institutions.

Box	Folder	
54	10	Arizona Costume Institute. Correspondence. Ullman, Virginia. 1968-1969
54	11	Arizona Costume Institute. Correspondence. Ullman, Virginia. 1973-1974
236	3	Arizona Costume Institute. Finances. Disbursements. Undated
54	12	Arizona Costume Institute. Inventory. Costumes. Undated
		<i>Note:</i> Includes detailed descriptions of garments.
54	13	Art Students League. Correspondence. 1969

Subseries VI.C. Institutions

- Note:* Includes Bernatschke, Bradfield, Mipaas.
- | | | |
|-----|----|---|
| 54 | 14 | Art Students League. Correspondence. 1971
<i>Note:</i> Re: Mrs. Kent Legare's gift to Art Students League/Smithsonian. |
| 54 | 15 | Art Students League. Correspondence. 1976
<i>Note:</i> Re: Purchase of jacket for donation to Victoria and Albert Museum.

<i>Note:</i> Oversized material has been removed to box 218, folder 19. |
| 218 | 19 | Art Students League. Correspondence. Oversize. 1976
<i>Note:</i> Oversized material removed from box 54, folder 15. |
| 54 | 16 | Art Students League. Inventory. Costumes. Undated
<i>Note:</i> Re: Art Students League catalog. |
| 54 | 17 | Brooklyn Museum. Brooklyn Museum binder. 1968
<i>Note:</i> Includes correspondence (Blum, Slonim). |
| 54 | 18 | Brooklyn Museum. Correspondence. Blum, Robert. 1968
<i>Note:</i> Encloses copies of 1967 letters from Barr, Art Students League, Chicago Historical Society, University of Washington. |
| 55 | 1 | Brooklyn Museum. Correspondence. Schlubach, Florence. 1959
<i>Note:</i> Schlubach donated funds for three-month instructional project at Brooklyn Museum. |
| 55 | 2 | Brooklyn Museum. Notes and planning. 1959-1960 |
| 55 | 3 | Brooklyn Museum. Notes and planning. Aluminum pattern library. 1959
<i>Note:</i> Correspondence and clippings, re: Herbert T. Cobey's donation for pattern library. |
| 168 | 8 | Brooklyn Museum. Charts, correspondence to send. Undated
<i>Note:</i> Re: Miss Coleman, Mr. Botwinick. |
| 55 | 4 | Chicago Historical Society. Correspondence. 1958
<i>Note:</i> Includes genealogical info. |
| 55 | 5 | Chicago Historical Society. Correspondence. 1958-1971 |
| 55 | 6 | Chicago Historical Society. Correspondence. 1966 |
| 55 | 7 | Chicago Historical Society. Correspondence. 1969-1970 |
| 55 | 8 | Chicago Historical Society. Correspondence. 1973-1974
<i>Note:</i> Oversized material has been removed to box 236, folder 4. |
| 236 | 4 | Chicago Historical Society. Correspondence. Oversize. 1973-1974
<i>Note:</i> Oversized material removed from box 55, folder 8. |
| 55 | 9 | Chicago Historical Society. Correspondence. 1974-1975 |
| 55 | 10 | Chicago Historical Society. Correspondence. 1974-1976
<i>Note:</i> Oversized material has been removed to box 236, folder 5. |

Subseries VI.C. Institutions

236	5	Chicago Historical Society. Correspondence. Oversize. 1974-1976 <i>Note:</i> Oversized material removed from box 55, folder 10.
55	11	Chicago Historical Society. Finances. 1973
55	12	Chicago Historical Society. Inventories. 1967, 1969 <i>Note:</i> Re: Art Students League.
55	13	Chicago Historical Society. Inventories. 1969-1970 <i>Note:</i> Oversized material has been removed to box 172, folder 7.
172	7	Chicago Historical Society. Inventories. Oversize. 1969-1970 <i>Note:</i> Oversized material removed from box 55, folder 13.
55	14	Chicago Historical Society. Inventories. 1970
55	15	Chicago Historical Society. Lopez drawings. [1970] <i>Note:</i> Includes lists. See also the Administration subseries above.
55	16	Chicago Historical Society. Lopez drawings. 1974 <i>Note:</i> Includes bills. See also the Administration subseries above. <i>Note:</i> Oversized material has been removed to box 236, folder 6.
236	6	Chicago Historical Society. Lopez drawings. Oversize. 1974 <i>Note:</i> Oversized material removed from box 55, folder 16.
55	17	Chicago Historical Society. Photographs. 1974 <i>Note:</i> Includes black and white photographic prints of Lopez's drawings, a model, and James.
55	18	Chicago Historical Society. Publications. <i>Chicago History</i> . 1972, 1974
56	1	Chrysler Art Museum. Correspondence. (1 of 2) 1964-1966 <i>Note:</i> Includes Walter Chrysler, Aimee and Rodman de Heeren, and Goldman and Cavanagh.
56	2	Chrysler Art Museum. Correspondence. (2 of 2) 1964-1966 <i>Note:</i> Includes Walter Chrysler, Aimee and Rodman de Heeren, and Goldman and Cavanagh.
56	3	Chrysler Art Museum. "Chrysler file." (1 of 2) 1964 <i>Note:</i> Re: bills, finances, notes.
56	4	Chrysler Art Museum. "Chrysler file." (2 of 2) 1964
56	5	Chrysler Art Museum. Correspondence. De Heeren, Rodman. 1965
56	6	Chrysler Art Museum. Notes and planning. 1964
56	7	Chrysler Art Museum. Notes and planning. 1965 <i>Note:</i> Includes correspondence (Walter Chrysler, Yeffe Kimball, Myron Stout).
56	8	Chrysler Art Museum. Notes and planning. Undated <i>Note:</i> Re: Planned gift.

Subseries VI.C. Institutions

237	1	Cooper-Hewitt Museum. Complete kit (1 of 2). [1970s]
237	2	Cooper-Hewitt Museum. Complete kit (2 of 2). [1970s]
56	9	Cooper-Hewitt Museum. Correspondence. 1970-1971 <i>Note:</i> Includes inventories. <i>Note:</i> Oversized material has been removed to box 168, folder 9.
168	9	Cooper-Hewitt Museum. Correspondence. Oversize. 1970-1971 <i>Note:</i> Oversized material removed from box 56, folder 9.
56	10	Cooper-Hewitt Museum. Correspondence. 1974-1975
236	7	Cooper-Hewitt Museum. Documentation. 1970s
56	11	Dayton Art Museum. Correspondence. 1967 <i>Note:</i> Includes Mark Clark, Colt, Rodman de Heeren, Yeffe Kimball, Harvey Slatin.
56	12	Dayton Art Museum. Correspondence. Colt, Thomas. 1966-1967
57	1	Dayton Art Museum. Finances. Invoices. 1965-1966 <i>Note:</i> Oversized material has been removed to box 172, folder 8.
172	8	Dayton Art Museum. Finances. Invoices. Oversize. <i>Note:</i> Oversized material removed from box 57, folder 1.
Box-folder		
55		Dayton Art Museum. Gifts tally.
Box	Folder	
57	2	Dayton Art Museum. Notes and planning. 1965-1966 <i>Note:</i> Includes budgets, appraisals, indexes; re: Sigmund Rothschild, de Heeren, Kimball.
224	7	Dayton Art Museum. Portfolio. <i>Note:</i> Drawings, some with detailed captions about the design. On first page: Yeffe Kimball Drawings for Dayton Art Institute.
57	3	Denver Art Museum. Correspondence. 1975
57	4	Detroit Institute of Arts. Correspondence. 1970
57	5	Everson Museum of Art. Correspondence. 1977-1978 <i>Note:</i> Includes Ed Gold, R. Couri Hay, Irwin, John, Dominique de Menil, Miss Goodman, Diane Judge, Mrs. Weymouth (re: Vreeland), Julie Weir.
57	6	Everson Museum of Art. Correspondence. Lacy, Dan. 1973 <i>Note:</i> Re: McGraw Hill.
218	20	Everson Museum of Art. Notes and planning. [1977-1978] <i>Note:</i> Includes a Japanese print.
57	7	Everson Museum of Art. Notes and planning. Enclosures. [1978]
57	8	Everson Museum of Art. Notes and planning. Swatches. [1978]
57	9	Fashion Institute of Technology. Correspondence. 1968-1969

Subseries VI.C. Institutions

57	10	Fashion Institute of Technology. Correspondence. 1971 <i>Note:</i> Includes Goodman, Touhey.
57	11	Fashion Institute of Technology. Correspondence. [1974]
57	12	Fashion Institute of Technology. Correspondence. 1976-1977
57	13	Fashion Institute of Technology. Correspondence. (1 of 4) 1976-1977 <i>Note:</i> Oversized material has been removed to box 168, folder 10. <i>Note:</i> Includes Tom Drew, Feldman, Marjorie Miller, Touhey.
168	10	Fashion Institute of Technology. Correspondence. (1 of 4). Oversize. 1976-1977 <i>Note:</i> Oversized material removed from box 57, folder 13.
57	14	Fashion Institute of Technology. Correspondence. (2 of 4) 1976-1977 <i>Note:</i> Oversized material has been removed to box 168, folder 11. <i>Note:</i> Includes Tom Drew, Feldman, Marjorie Miller, Touhey.
168	11	Fashion Institute of Technology. Correspondence. (2 of 4). Oversize. 1976-1977 <i>Note:</i> Oversized material removed from box 57, folder 14.
57	15	Fashion Institute of Technology. Correspondence. (3 of 4) 1976-1977
57	16	Fashion Institute of Technology. Correspondence. (4 of 4) 1976-1977
57	17	Fashion Institute of Technology. Correspondence. 1977 <i>Note:</i> Includes index of "archival" materials relating to James's self-documentation project.
58	1	Fashion Institute of Technology. Correspondence. Feldman, Marvin. 1975
58	2	Fashion Institute of Technology. Correspondence. Slonim, Molly. 1965
58	3	Fashion Institute of Technology. Correspondence. Touhey, John. [1975-1976] <i>Note:</i> Oversized material has been removed to box 218, folder 21.
218	21	Fashion Institute of Technology. Correspondence. Touhey, John. Oversize. [1975-1976] <i>Note:</i> Oversized material removed from box 58, folder 3.
58	4	Fashion Institute of Technology. Correspondence. Index. [1977]
58	5	Fashion Institute of Technology. Notes and planning. [1976] <i>Note:</i> Oversized material has been removed to box 172, folder 9.
172	9	Fashion Institute of Technology. Notes and planning. Oversize. [1976] <i>Note:</i> Oversized material removed from box 58, folder 5.
58	6	Fashion Institute of Technology. Sample packet. 1977
58	7	Metropolitan Museum of Art. Correspondence. 1967-1974
58	8	Metropolitan Museum of Art. Correspondence. Antonio Lopez drawings. 1972-1974
58	9	Metropolitan Museum of Art. Notes and planning. 1973, 1975 <i>Note:</i> Includes correspondence to Stella Blum.

Subseries VI.C. Institutions

234	2	Metropolitan Museum of Art. Packet. <i>Note:</i> Includes mailing envelope, calligraphed title page, photostats of Antonio Lopez drawings.
58	10	Pratt Institute. Correspondence. 1963, 1973
58	11	University of Cincinnati. Correspondence. Heck, Betty. 1973, 1975
Box-folder		
56		University of Cincinnati. Master list. [1973]
Box	Folder	
58	12	University of Cincinnati. Notes and planning. 1967-1968 <i>Note:</i> Includes correspondence and inventories.
58	13	University of Cincinnati. Notes and planning. [1973] <i>Note:</i> Oversized material has been removed to box 218, folder 22.
218	22	University of Cincinnati. Notes and planning. Oversize. [1973] <i>Note:</i> Oversized material removed from box 58, folder 13.
58	14	University of Cincinnati. Notes and planning. [1974]
172	10	University of Cincinnati. Notes and planning. [1977-1978] <i>Note:</i> See Series I. Business Ventures for more on the Samuel Winston trial, and Series IV. Educational Projects.
168	12	University of Washington. Notes and planning. [1967]
58	15	Victoria and Albert Museum. Correspondence. 1971-1973 <i>Note:</i> Includes travel documents. Re: Cecil Beaton show; proposed James show at Osterly Park.
58	16	Victoria and Albert Museum. Correspondence. 1976-1978 <i>Note:</i> Includes description of Trapeze coat.
58	17	Victoria and Albert Museum. Correspondence. Ginsburg, Madeline. 1973-1974, 1977 <i>Note:</i> Oversized material has been removed to box 236, folder 8.
236	8	Victoria and Albert Museum. Correspondence. Ginsburg, Madeline. Oversize. 1973-1974, 1977 <i>Note:</i> Oversized material removed from box 58, folder 17.
58	18	Victoria and Albert Museum. Correspondence. Hodgson, William. [1971] <i>Note:</i> Re: Art Students League. Hodgson was acting as James's assistant.
58	19	Victoria and Albert Museum. Notes and planning. Index. 1973 <i>Note:</i> Re: slides returned.
59	1	Various. 1967-1971 <i>Note:</i> Includes the Metropolitan Museum of Art, Brooklyn Museum, the Smithsonian, Fashion Institute of Technology, University of Cincinnati, Art Institute of Chicago, Chicago Historical Society, and Herbert Fine.

Subseries VI.D. Rodman de Heeren

59	2	Various. 1972-1973 <i>Note:</i> Includes Chicago Historical Society, Pratt.
59	3	Various. [1974] <i>Note:</i> Includes Brooklyn Museum, Fashion Institute of Technology, de Heeren, and Cyril Mipaas.
59	4	Various. 1974-1977 <i>Note:</i> Includes Arizona Costume Institute/Phoenix Art Museum, de Young Museum, Kansas City Museum, Missouri Historical Society, Royal Institute of Technology (Australia).

Subseries VI.D. Rodman de Heeren 1957, 1963-1968 (bulk, 1964-1968)**Scope and Contents note**

The subseries documents the complex and substantial relationship in the mid-1960s between James and Wanamaker department store heir Rodman A. de Heeren (often referred to by James as RAH) and his wife, Brazilian socialite Aimée Soto-Maior de Sá de Heeren. The couple supported James financially in many endeavors, including his broad projects of museum donations and teaching. Aimée, frequently named to best-dressed lists in the fashion press, was also a client. James kept many file groups related to his dealings with de Heeren. Included are papers and a recorded conversation detailing the dissolution of this patron relationship occasioned by legal wranglings handled mostly by de Heeren's law firm, Shlom and Littman. As with many of James's business relationships, this one deteriorated and then ended over financial dealings, mostly caused by James's consistently irregular bookkeeping and accounting practices.

The bulk of the subseries consists of correspondence, outgoing and incoming. See also the Institutions subseries of Series VI. Museum Donations and Series IV. Educational Projects for other correspondence to and from the de Heerens. The Administration subseries of Series VI. Museum Donations, and Series II. Correspondence include correspondence documenting James's frequently dramatic dealings with Malcolm Vallance, an employee of both de Heeren and James and an apparent object of James's romantic interest.

Arrangement note

De Heeren correspondence, which was originally found widely dispersed in the collection, was organized here rather than in Series II. Correspondence.

Box	Folder	
59	5	Administration. 1965-1966
59	6	Administration. 1966 <i>Note:</i> Oversized material has been removed to box 236, folder 9.
236	9	Administration. Oversize. 1966 <i>Note:</i> Oversized material removed from box 59, folder 6.
59	7	Administration. 1968 <i>Note:</i> Oversized material has been removed to box 168, folder 13.
168	13	Administration. Oversize. 1968

Subseries VI.D. Rodman de Heeren

<i>Note: Oversized material removed from box 59, folder 7.</i>		
59	8	Administration. Binder 1. (1 of 2) 1957, 1963-1967 <i>Note: Binders assembled by James re: de Heeren patronage for donations and teaching projects.</i>
59	9	Administration. Binder 1. (2 of 2) 1957, 1963-1967
59	10	Administration. Binder 1, volume 2. 1967-1968
60	1	Administration. Binder 2. Correspondence. (1 of 2) 1968 <i>Note: Re: Shlom and Littman, Sigmund Rothschild.</i>
60	2	Administration. Binder 2. Correspondence. (2 of 2) 1968 <i>Note: Re: Shlom and Littman, Sigmund Rothschild.</i>
60	3	Administration. Binder 5. Rothschild. 1965-1968 <i>Note: Re: Sigmund Rothschild, appraiser.</i>
60	4	Administration. Binder 6. Shlom and Littman. (1 of 2) 1967-1968 <i>Note: Re: Shlom and Littman, de Heeren's law firm. Binders assembled by CJ re: de Heeren patronage for donations and teaching projects.</i> <i>Note: Oversized material has been removed to box 236, folder 10.</i>
236	10	Administration. Binder 6. Shlom and Littman. (1 of 2). Oversize. 1967-1968 <i>Note: Oversized material removed from box 60, folder 4.</i>
60	5	Administration. Binder 6. Shlom and Littman. (2 of 2). 1967-1968 <i>Note: Re: Shlom and Littman, de Heeren's law firm.</i>
60	6	Administration. Binders. Index. 1964-1968
60	7	Administration. Files. 1967 <i>Note: Assembled by James. Includes checks, invoices, notes.</i>
60	8	Administration. Files, volume 1. Finances. 1964-1967
60	9	Administration. Files, volume 2. Correspondence. 1957, 1964-1965
60	10	Administration. Gift plan. Undated <i>Note: Re: donations project funded by de Heeren.</i>
61	1	Appraisals. 1965-1966 <i>Note: Includes certificates and index.</i>
147	9	Audio recording. Meeting with James, Mr. Schlom and Mr. Litman. July 6, 1967 <i>Note: The original 1/4" audiotape is restricted due to its fragile condition. A digital version created in 2014 is available to researchers on site.</i>
211	7	Audio recording. Phone call between James and Yeffe Kimball. January 2, 1968 <i>Note: The original 1/4" audiotape is restricted due to its fragile condition.</i>
61	2	Correspondence. (1 of 3) 1964 <i>Note: Includes Eugene Bender, George Ferber, Shlom and Littman.</i>

Subseries VI.D. Rodman de Heeren

61	3	Correspondence. (2 of 3) 1964 <i>Note:</i> Includes Eugene Bender, George Ferber, Shlom and Littman.
61	4	Correspondence. (3 of 3) [1964] <i>Note:</i> From "not sent" folder.
61	5	Correspondence. (1 of 3) 1964-1966 <i>Note:</i> Re: self-documentation and book projects. Includes correspondence with Yeffe Kimball, Stewart Klonis (Art Students League), Philadelphia College of the Arts.
61	6	Correspondence. (2 of 3) 1964-1966
61	7	Correspondence. (3 of 3) 1964-1966 <i>Note:</i> One item dated 1965 (typed) but annotated 1957.
61	8	Correspondence. 1964-1969 <i>Note:</i> Includes copies of letters re: Art Students League, Arizona Costume Institute, Chicago Historical Museum.
61	9	Correspondence. (1 of 5) 1966-1967 <i>Note:</i> Re: Institute of Sound, Shlom and Littman, Sound of Shape and Design. <i>Note:</i> Oversized material has been removed to box 168, folder 14 and box 236, folder 11.
168	14	Correspondence. (1 of 5). Oversize. [1966-1967] <i>Note:</i> Oversized material removed from box 61, folder 9.
236	11	Correspondence. (1 of 5). Oversize. [1966-1968] <i>Note:</i> Oversized material removed from box 61, folder 9.
61	10	Correspondence. (2 of 5) 1966-1967
62	1	Correspondence. (3 of 5) 1966-1967
62	2	Correspondence. (4 of 5) [1966-1967]
62	3	Correspondence. (5 of 5). 1966-1967 <i>Note:</i> Includes receipts, loan information.
Box-folder		
56		Correspondence. 1967
Box	Folder	
62	4	Correspondence. (1 of 5) [1967] <i>Note:</i> Re: self-documentation project.
62	5	Correspondence. (2 of 5). [1967]
62	6	Correspondence. (3 of 5). 1967
62	7	Correspondence. (4 of 5). 1967
62	8	Correspondence. (5 of 5). [1967] <i>Note:</i> Oversized material has been removed to box 168, folder 15 and box 236, folder 12.

Subseries VI.D. Rodman de Heeren

		<i>Note:</i> Re: finances, Malcolm Vallance, Shlom and Littman.
168	15	Correspondence. (5 of 5). Oversize. [1967] <i>Note:</i> Oversized material removed from box 62, folder 8.
236	12	Correspondence. (5 of 5). Oversize. [1967] <i>Note:</i> Oversized material removed from box 62, folder 8.
62	9	Correspondence. (1 of 2). 1967-1968 <i>Note:</i> Re: dissolution of relationship. <i>Note:</i> Oversized material has been removed to box 218, folder 23.
218	23	Correspondence. (1 of 2). Oversize. 1967-1968 <i>Note:</i> Oversized material removed from box 62, folder 9.
62	10	Correspondence. (2 of 2). 1967-1968
63	1	Correspondence. (1 of 3). [1968] <i>Note:</i> Oversized material has been removed to box 168, folder 16.
168	16	Correspondence. (1 of 3). Oversize. [1968] <i>Note:</i> Oversized material removed from box 63, folder 1.
63	2	Correspondence. (2 of 3) [1968] <i>Note:</i> Oversized material has been removed to box 236, folder 13. <i>Note:</i> Includes Muriel Francis, Shlom and Littman, Malcolm Vallance.
236	13	Correspondence. (2 of 3). Oversize. [1968] <i>Note:</i> Oversized material removed from box 63, folder 2.
63	3	Correspondence. (3 of 3) [1968] <i>Note:</i> Re: Stanley Bard/Chelsea Hotel, Endorsement Committee.
63	4	Correspondence. 1975
63	5	Correspondence. Deutsch, Lawrence. 1968-1970 <i>Note:</i> Re: Shlom and Littman.
63	6	Correspondence. (1 of 2). Undated <i>Note:</i> Oversized material has been removed to box 236, folder 14. <i>Note:</i> Use gloves--powder mildew may be present.
236	14	Correspondence. (1 of 2). Oversize. Undated <i>Note:</i> Oversized material removed from box 63, folder 6.
63	7	Correspondence. (2 of 2) Undated
63	8	Correspondence. Kimball, Yeffe. 1965-1967
63	9	Correspondence. Kimball, Yeffe. Undated <i>Note:</i> Oversized material has been removed to box 236, folder 15.

Subseries VI.D. Rodman de Heeren

		<i>Note:</i> Some pages are stuck together due to water damage.
236	15	Correspondence. Kimball, Yeffe. Oversize. Undated <i>Note:</i> Oversized material removed from box 63, folder 9.
		<i>Note:</i> Some pages are stuck together due to water damage.
63	10	Correspondence. Settlement. (1 of 5) 1967-1968 <i>Note:</i> Re: Dissolution of ties between James and de Heeren.
63	11	Correspondence. Settlement. (2 of 5) 1967-1968
64	1	Correspondence. Settlement. (3 of 5) 1967-1968
64	2	Correspondence. Settlement. (4 of 5) 1967-1968
64	3	Correspondence. Settlement. (5 of 5) 1967-1968
64	4	Correspondence. Vallance, Malcolm. 1951-1955, 1964-1967 <i>Note:</i> Vallance was an employee of de Heeren and James; he later founded an art gallery.
64	5	Correspondence. Vallance, Malcolm. [1965] <i>Note:</i> Includes Keith Cuerden.
64	6	Finances. Accounting. Volume I. 1965
64	7	Finances. Accounting. Volume 2. 1965
64	8	Finances. Accounting. 1965-1967
64	9	Finances. Billing. (1 of 2) 1966
64	10	Finances. Billing. (2 of 2) 1966
65	1	Finances. Grants. [1966-1967]
65	2	Finances. Invoices. 1966 <i>Note:</i> Re: Proposed gifts to Dayton Museum and The Metropolitan Museum of Art.
65	3	Finances. Notes. 1966-1967
172	11	Finances. Planning. Undated
218	24	Finances. Statements. March 1968
Box-folder		
55		Finances. Total monies paid to Charles James.
Box	Folder	
65	4	Inventories and lists. Garments sold to Rodman de Heeren. [1967] <i>Note:</i> This may mirror and/or repeat information to be found in Series VI. Museum Donations. <i>Note:</i> Oversized material has been removed to Box-folder 56.
Box-folder		
56		Inventories and lists. Garments sold to Rodman de Heeren. Oversize. [1967] <i>Note:</i> Oversized material removed from box 65, folder 4.

Series VII. Office Administration

Series VII. Office Administration 1940s-1970s (bulk, 1960-1978)

Scope and Contents note

The series is an artificially created grouping of documents related to James's administration of his various projects, predominantly at the Chelsea Hotel from the mid-1960s to late 1970s. A smaller amount of material was created earlier, while he lived at Hotel Seventy Park Avenue, and some dates from his 1958-1959 sojourn in Chicago following the Samuel Winston lawsuit.

It provides evidence of his practice, involving both his own work and that of his many and frequently changing students and employees, focused on organizing, distributing, and placing his records in art museums, and therefore closely complements Series VI. Museum Donations and Series IX. Promotion and Publicity. It includes information on the small amount of clothing production and jewelry design he undertook in the late 1950s and early 1960s (for more on his jewelry design, see Subseries III. Design). His own work notes from 1961-1962 also mention his involvement with Korvette's department store (see Series I. Business Ventures). As with all of James's records, the personal intermixes with the business throughout.

The complexity of tasks James set for himself and his staff is evidenced in the work notes directed to them that detail their assignments and sometimes excoriate those who fail to accomplish them adequately. The collection also includes his own notes and calculations, plans for the Chelsea Hotel workspace and others, and evidence of the many organizational schemes designed and practiced in his attempts to maintain control over the vast amount of paper records being created and worked on.

It also documents his financial practices during a period of reduced circumstances: purchases on account or with unfunded checks; frequent changes of banks and consistent overdrawing of accounts; a plethora of unopened bills and concomitant failure to pay them on time; pursuit by attorneys and collections agencies for overdue bills and unpaid accounts; and legal recourse by employees for nonpayment of wages, with the accompanying summonses and court documents.

Arrangement note

The series is arranged in two parts: Subseries VII.A. Daily Operations and Subseries VII.B. Finances.

Subseries VII.A. Daily Operations 1944-1978 (bulk, 1961-1978)

Arrangement note

The subseries is organized into four parts: Subseries VII.A.1. Desk Contents; Subseries VII.A.2. Organizational Aids and Instruction; Subseries VII.A.3. Planning Documents; and Subseries VII.A.4. Worker Supervision.

Subseries VII.A.1. Desk Contents 1940s, 1960-1974

Scope and Contents note

Subseries VII.A.1. Desk Contents

The subseries includes phone numbers and other contact information originally found widely scattered in the collection, address books, and materials identified as having come from bulletin boards in James's Chelsea Hotel studio/workroom. It also includes stationery masters, blank cards, and other office supplies.

Box	Folder	
65	9	Address books. [1940s]
65	10	Address books. [1950s]
66	1	Address books. Undated
66	2	Address list. [1964-1965]
66	3	Bulletin board materials. 1972-1977 <i>Note:</i> Oversized material has been removed to box 237, folder 3. <i>Note:</i> Includes indexes of materials sent to be copied, and mailed out.
237	3	Bulletin board materials. Oversize. 1972-1977 <i>Note:</i> Oversized material removed from box 66, folders 3 and 4.
66	4	Bulletin board materials (1 of 2). 1974-1977 <i>Note:</i> Oversized material has been removed to box 237, folder 3. <i>Note:</i> Includes correspondence, business cards, postcards, invitations, receipts, clippings. See also the Everson bulletin board materials in Series V. Events and Exhibitions.
66	5	Bulletin board materials (2 of 2). 1974-1977
66	6	Bulletin board materials. 1978 <i>Note:</i> Includes material pertaining to Sam Wagstaff, and Halston.
66	7	Contact cards. Undated <i>Note:</i> File cards with names, but no addresses or telephone numbers.
238	-	Memo spike. [1960s-1970s]
66	8	Name plate. [1970s]
66	9	Phone numbers. [1964]
67	1	Phone numbers. 1960s-1970s <i>Note:</i> Oversized material has been removed to box 237, folder 4.
237	4	Phone numbers. Oversize. Undated <i>Note:</i> Oversized material removed from box 67, folders 1, 3, and 4.
67	2	Phone numbers. [1970-1972]
67	3	Phone numbers (1 of 3). Undated <i>Note:</i> Oversized material has been removed to box 237, folder 4.
67	4	Phone numbers (2 of 3). Undated <i>Note:</i> Oversized material has been removed to box 237, folder 4.
67	5	Phone numbers (3 of 3). Undated
67	6	Property. Lists, disposition. [1960-1961]

Subseries VII.A.2. Organizational Aids and Instructions

Note: Items at Hotel Seventy Park Avenue.

67	7	Property. Moves. Lists and inventories. 1957, 1961, undated <i>Note:</i> Oversized material has been removed to box 239, folder 1.
239	1	Property. Moves. Lists and inventories. Oversize. <i>Note:</i> Oversized material removed from box 67, folder 7.
67	8	Property. Items stolen, lost property. 1973, 1974, undated
67	9	Stationery. Carbon paper, Copy-Sets. Undated
67	10	Stationery. Christmas cards. Blank. Undated
67	11	Stationery. Designs. Undated
239	2	Stationery. Designs. Sound of Shape and Design. [1967]
67	12	Stationery. Originals. Undated

Subseries VII.A.2. Organizational Aids and Instructions 1961-1978 (bulk, 1960s)

Scope and Contents note

The subseries provides examples of the many organizational schemes James attempted to use in creating and managing his records and the work involved in promoting, publicizing, and attempting to donate them to museums (see also Series VI. Museum Donations and Series IX. Promotion and Publicity). It also includes plans for the organization of physical spaces: his Chelsea Hotel office/studio, a loft space that he envisioned but never purchased, and areas at Halston's studio where their 1970 collaboration was to take place. The subseries ends with a box containing examples of the variety of original folders, boxes, and other containers that were replaced during processing.

Box	Folder	
239	3	Documentation. Archival materials. [1975]
67	13	Indexes, inventories, and lists. Color-coded filing system. 1968
Box-folder		
57		Indexes, inventories, and lists. Correspondence. 1975-1978
Box	Folder	
68	1	Indexes, inventories, and lists. Correspondence indexes. 1961-1967
68	2	Indexes, inventories, and lists. Correspondence logs. 1967, undated
239	4	Indexes, inventories, and lists. Drawings, photographs. 1974, undated
68	3	Indexes, inventories, and lists. Filing system index. 1965-1966
68	4	Indexes, inventories, and lists. Index of press materials. Undated <i>Note:</i> See also the Master Files subseries in Series IX. Promotion and Publicity.
68	5	Indexes, inventories, and lists. Inventories, by room. December 1976 <i>Note:</i> Oversized material has been removed to box 168, folder 17.
168	17	Indexes, inventories, and lists. Inventories, by room. Oversize. 1969 <i>Note:</i> Oversized material removed from box 68, folder 5.
68	6	Indexes, inventories, and lists. Inventory and enclosure lists. 1969, 1970

Subseries VII.A.3. Planning Documents

Note: Oversized material has been removed to box 239, folder 5.

239	5	Indexes, inventories, and lists. Inventory and enclosure lists. Oversize. 1969 <i>Note:</i> Oversized material removed from box 68, folder 6.
68	7	Indexes, inventories, and lists. Key to photograph inventory [incomplete]. Undated
68	8	Indexes, inventories, and lists. Letters sent. 1966
68	9	Indexes, inventories, and lists. Letters sent. 1968
68	10	Indexes, inventories, and lists. List of albums. Undated
68	11	Indexes, inventories, and lists. Locator index, look-for book. [1972]
Box-folder		
57		Indexes, inventories, and lists. Materials, locations. [1970s]
Box	Folder	
68	12	Procedures. Correspondence to be copied. Undated
68	13	Procedures. Letters to be typed, retyped. Undated
68	14	Procedures. Material to be copied. 1969 <i>Note:</i> Oversized material has been removed to box 239, folder 6.
239	6	Procedures. Material to be copied. Oversize. 1969 <i>Note:</i> Oversized material removed from box 68, folder 14.
68	15	Procedures. Notes on organization. Undated
68	16	Procedures. Preparing albums. Undated
68	17	Procedures. Sample "to be filed" instructions. Undated
68	18	Procedures. "To be copied". Research, correspondence. 1973
246	-	Sample housing. 1960s-1970s

Subseries VII.A.3. Planning Documents 1961-1978

Scope and Contents note

The subseries includes James's many handwritten and typed lists, notes, and calculations pertaining to his office work and practices. These are related to similar documents and charts in Series IV. Educational Projects and Series VI. Museum Donations. Comprised of individual notes as well as composition notebooks detailing tasks to be done or delegated to others, these are similar to the worknotes found in Subseries VII.A.4. Worker Supervision below, directed to his many employees.

Arrangement note

The subseries is arranged alphabetically by type of note, and chronologically within those divisions.

Box	Folder	
69	1	Composition notebooks. 1968-1969
69	2	Composition notebooks (1 of 4). [1960s]
69	3	Composition notebooks (2 of 4). [1960s]

Subseries VII.A.3. Planning Documents

		<i>Note:</i> Oversized material has been removed to box 239, folder 7.
239	7	Composition notebooks (2 of 4). Oversize. [1960s] <i>Note:</i> Oversized material removed from box 69, folder 3; and box 71, folder 3.
69	4	Composition notebooks (3 of 4). [1960s]
69	5	Composition notebooks (4 of 4). [1960s]
70	1	Composition notebooks (1 of 2). [1970s]
70	2	Composition notebooks (2 of 2). [1970s]
70	3	Composition notebooks (1 of 6). Undated
70	4	Composition notebooks (2 of 6). Undated
70	5	Composition notebooks (3 of 6). Undated
71	1	Composition notebooks (4 of 6). Undated
71	2	Composition notebooks (5 of 6). Undated
71	3	Composition notebooks (6 of 6). Undated <i>Note:</i> Oversized material has been removed to box 239, folder 7.
71	4	Project plans. 1967
71	5	Project plans. "Shaped by Charles James". 1956
237	5	Studio. Designs for storage. Undated
71	6	Studio. Halston. Plans, 23rd street, 68th street. [1970]
71	7	Studio. Layout, furniture plans. [1970s] <i>Note:</i> Oversized material has been removed to Box-folder 57; and box 241, folder 2.
Box-folder		
57		Studio. Layout, furniture plans (Oversize) (1 of 2). [1970s] <i>Note:</i> Oversized material removed from box 71, folder 7.
Box	Folder	
241	2	Studio. Layout, furniture plans (Oversize) (2 of 2). <i>Note:</i> Oversized material removed from box 71, folder 7.
71	8	Studio. Planned loft. floorplan. Undated <i>Note:</i> Oversized material has been removed to box 239, folder 8.
239	8	Studio. Planned loft. floorplan. Oversize. Undated <i>Note:</i> Includes various small dress sketches. <i>Note:</i> Oversized material removed from box 71, folder 8.
71	9	Studio. Workspace costs, floorplans. Undated
71	10	Work notes. From three-hole binder. 1959-1960
71	11	Work notes. [1960]
71	12	Work notes. 1960-1970
72	1	Work notes. [1961]
72	2	Work notes (1 of 2). [1961-1962]

Subseries VII.A.3. Planning Documents

		<i>Note:</i> Oversized material has been removed to box 239, folder 9.
239	9	Work notes (1 of 2). Oversize <i>Note:</i> Oversized material removed from box 72, folder 2.
72	3	Work notes (2 of 2). [1961-1962]
72	4	Work notes. [1962]
72	5	Work notes. 1965
72	6	Work notes. Provincetown. [1965] <i>Note:</i> Oversized material has been removed to box 239, folder 10.
239	10	Work notes. Provincetown. Oversize. <i>Note:</i> Oversized material removed from box 72, folder 6.
72	7	Work notes. [1965]
72	8	Work notes. 1966
237	6	Work notes (1 of 2). 1966-1967
243	1	Work notes (2 of 2). 1966-1967
242	1	Work notes. 1966-1968
72	9	Work notes. [1967]
72	10	Work notes. [1967-1968] <i>Note:</i> Also includes notes to "Karen", and others.
72	11	Work notes. [1968]
72	12	Work notes. August-October 1969, 1970
243	2	Work notes. 1969 <i>Note:</i> Some related to work for Sunny Bradfield.
243	3	Work notes. 1969-1970
72	13	Work notes. [1960s]
72	14	Work notes. 1970 <i>Note:</i> Oversized materials, including a pencil sketch, have been removed to box 242, folder 2.
242	2	Work notes. Oversize. 1970 <i>Note:</i> Oversized material removed from box 72, folder 14.
72	15	Work notes. 1970-1971 <i>Note:</i> Oversized material has been removed to box 242, folder 3.
242	3	Work notes. Oversize. 1970-1971 <i>Note:</i> Oversized material removed from box 72, folder 15.
73	1	Work notes. 1970, 1973
73	2	Work notes. [1970]
73	3	Work notes. [1971]
73	4	Work notes. 1971-1973

Subseries VII.A.4. Worker Supervision

		<i>Note:</i> Oversized material has been removed to box 243, folder 4.
243	4	Work notes. Oversize. 1971-1973 <i>Note:</i> Oversized material removed from box 73, folder 4.
73	5	Work notes. 1971, 1973
73	6	Work notes. November 1972-March 1973 <i>Note:</i> Includes pencil sketch.
		<i>Note:</i> Oversized material has been removed to box 242, folder 4.
242	4	Work notes. Oversize. November 1972-March 1973 <i>Note:</i> Oversized material removed from box 73, folder 6.
73	7	Work notes. [1972-1974]
241	3	Work notes. [1973-1974]
73	8	Work notes. [1974] <i>Note:</i> Oversized material has been removed to box 241, folder 4.
241	4	Work notes. Oversize. [1974] <i>Note:</i> Oversized material removed from box 73, folder 8.
73	9	Work notes. [1974-1975]
243	5	Work notes. 1976-1978
73	10	Work notes. 1978
73	11	Work notes (1 of 5). 1970s
73	12	Work notes (2 of 5). Undated <i>Note:</i> Oversized material has been removed to box 242, folder 5.
242	5	Work notes (2 of 5). Oversize. Undated <i>Note:</i> Oversized material removed from box 73, folder 12.
73	13	Work notes (3 of 5). Undated <i>Note:</i> Includes a pencil sketch.
73	14	Work notes (4 of 5). Undated <i>Note:</i> Includes ballpoint pen sketch.
		<i>Note:</i> Oversized material has been removed to box 242, folder 6.
242	6	Work notes (4 of 5) Oversize. Undated <i>Note:</i> Oversized material removed from box 73, folder 14.
242	7	Work notes (5 of 5). 1971, 1973
73	15	Work notes. Shorthand. Undated
281	1	Work notes and notebooks. Undated

Subseries VII.A.4. Worker Supervision 1958-1978 (bulk 1965-1974)

Subseries VII.A.4. Worker Supervision

Scope and Contents note

James employed a revolving cast of students and workers in his Chelsea Hotel office/studio, some he found during his involvement teaching seminars with Pratt (see Series IV. Educational Projects) and while running a so-called apprentice program through which students paid to learn drafting and other skills from him. Staff were also tasked with everything from library research and note-taking, reproducing documents at local copy shops, organizing records for mailing and distribution, sourcing fabric and trimmings, to buying James's groceries and walking and feeding his aging beagle Sputnik. Up until the early 1960s, they assisted in the drafting of patterns for clients including artist Yeffe Kimball and art collector Dominique de Menil.

James's expectations were often painstakingly spelled out in work notes addressed to individual employees. Many of them include detailed descriptions of their failures to live up to his often unattainable expectations. The notes also document James's frequent romantic entanglements with his younger assistants, and include love poems, entreaties, and excoriations. See also the Workers subseries in Series II. Correspondence for more extensive and personal letters to many of the same employees mentioned here, especially Keith Cuerden and David Randolph Vestey, with whom he had longer-term romantic involvement.

The subseries also includes wage-related correspondence and legal documents pertaining to worker disputes over timesheets, payments, and unemployment compensation.

Arrangement note

The subseries is arranged alphabetically by correspondence type. With work notes it is arranged by workers' last names, where given, or otherwise by first name. These are followed by folders of mixed notes arranged chronologically.

Box	Folder	
243	6	Correspondence. Dedman, Jackie. Undated <i>Note:</i> Birthday card to Charles James.
242	8	Correspondence. Father Collingwood. Undated
73	16	Correspondence. Lillian, Bob, Evelyn. 1958
73	17	Correspondence. Peil, Kate. 1958-1959
73	18	Employment issues. Unemployment application, Helen Johnson. 1971
74	1	Employment issues. Unemployment application, Joan Laurent. 1974
74	2	Employment issues. Unemployment application, Susan Orzen. January 4, 1978
74	3	Employment issues. Wage claims, Beatrice Gray. 1961
74	4	Employment issues. Wage claims, Marie Daven. 1961-1962
74	5	Employment issues. Wage claims, Regina Lewi. 1962
74	6	Employment issues. Wage claims. Correspondence, Evelyn Johnson. August 1973
74	7	Employment issues. Wage claims, summons, Evelyn Solann. 1959-1975
74	8	Employment issues. Wage claims. Various. 1958, 1959, undated
74	9	Expenses. Cuerden, Keith and Charles James. 1961
74	10	Expenses. Outside contractors. 1967
74	11	Help wanted advertisements. [1960s]
74	12	Payments. Checks to David Vestey, Keith Cuerden. May-September 1967 <i>Note:</i> Oversized material has been removed to box 242, folder 9.

Subseries VII.A.4. Worker Supervision

242	9	Payments. Checks to David Vestey, Keith Cuerden. Oversize. May-September 1967 <i>Note:</i> Oversized material removed from box 74, folder 12.
74	13	Payments. Cash account, Harry Koutoukas. August 1965
74	14	Payments. Loan account, David Vestey. 1967
74	15	Recommendations. Brown, Christine. May 1971
74	16	Recommendations. Stavros, John. August 1975
74	17	Recommendations. Various. 1966, 1968, undated
74	18	Student apprentice contract. Blank master. Undated
74	19	Time cards. 1957-1958
74	20	Work notes. Abby, Rose, unidentified. 1967-1968 <i>Note:</i> Oversized material has been removed to box 242, folder 10.
242	10	Work notes. Abby, Rose, unidentified. Oversize. 1967-1968 <i>Note:</i> Oversized material removed from box 74, folder 20.
74	21	Work notes. Anne, unidentified. Undated
74	22	Work notes. Anthony. Undated
74	23	Work notes. Appelbaum, Cherie. [1977, 1978] <i>Note:</i> Oversized material has been removed to box 242, folder 11.
242	11	Work notes. Appelbaum, Cherie. Oversize. [1977, 1978] <i>Note:</i> Oversized material removed from box 74, folder 23.
74	24	Work notes. Brovar, Robert. 1966
74	25	Work notes. [Brown], Christine. 1971
74	26	Work notes. Buell, Jay. 1966
75	1	Work notes. Carlos. 1966
75	2	Work notes. Christopher. Undated
75	3	Work notes. Cole, CJ, Clara Port. 1972
75	4	Work notes. Crimp, Douglas. 1967
75	5	Work notes. Cuerden, Keith. 1967 <i>Note:</i> See also Series II. Correspondence.
75	6	Work notes. Cuerden, Keith. 1970, undated <i>Note:</i> Material framed for the 2014 exhibition "Charles James: Beyond Fashion" has been removed to Oversize box 19.
Oversize		
19		Work notes. Cuerden, Keith. Framed item. [1970] <i>Note:</i> This item, removed from box 75, folder 6, was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."
Box	Folder	
75	7	Work notes. Davis, Sumler. 1964, 1965
75	8	Work notes. Doleschell, Michael. 1966-1967

Subseries VII.A.4. Worker Supervision

75	9	Work notes. Edward. 1967
75	10	Work notes. Eldred, Karen. 1969
75	11	Work notes. Foster, Richard; Clara Port. 1972
75	12	Work notes. Gomes, Miguel. 1973, 1976
75	13	Work notes. Harwick, James [Jim]. 1973
75	14	Work notes. Harwick, James [Jim]. 1973-1974
75	15	Work notes. Harwick, James [Jim]; Barbara H. [1973-1974] <i>Note:</i> Oversized material has been removed to box 242, folder 12.
242	12	Work notes. Harwick, James [Jim]; Barbara H. Oversize. [1973-1974] <i>Note:</i> Oversized material removed from box 75, folder 15.
75	16	Work notes. Hawkins, John. 1965
76	1	Work notes. Isaacs, Arnold. 1951, 1952 <i>Note:</i> As a designer, Isaacs worked under the name Arnold Scaasi.
76	2	Work notes. Jack. [1969-1971]
76	3	Work notes. Janet. 1962
76	4	Work notes. John. Undated
242	13	Work notes. Karen. October-December 1967
76	5	Work notes. Khrisko. 1968
76	6	Work notes. Koutoukas, Harry. 1965 <i>Note:</i> See also Series II. Correspondence.
76	7	Work notes. Layne, Homer. [1973, 1975]
76	8	Work notes. Layne, Homer; James, unidentified. 1978, undated <i>Note:</i> Includes black and white photographic print portraits of Layne.
243	7	Work notes. Layne, Homer; Debbie, John [1968-1974]
76	9	Work notes. Layne, Homer; John. 1975 <i>Note:</i> Oversized material has been removed to box 246, folder 1.
246	1	Work notes. Layne, Homer; John. Oversize. 1972-1975 <i>Note:</i> Oversized material removed from box 76, folder 9.
76	10	Work notes. Lisa. 1973
76	11	Work notes. Lynch, John. 1974-1975 <i>Note:</i> Includes calculations of wages owed.
245	1	Work notes. Maier, Felice. Undated
76	12	Work notes. Mott, Joseph. 1970 <i>Note:</i> Includes documents on legal action for nonpayment of wages.
76	13	Work notes. Panetti, Anthony. Undated
76	14	Work notes. Pascale, Denis. August 1973
76	15	Work notes. Phil. 1969
76	16	Work notes. Piccirilli, Joe. 1965

Subseries VII.A.4. Worker Supervision

Note: Worked for James in Philadelphia.

76	17	Work notes. Port, Clara. 1972
76	18	Work notes. Robert [Bob]. Undated
76	19	Work notes. Rosemarie. January, February 1978
76	20	Work notes. Rosemary. [1967]
76	21	Work notes. Schulz, Gerhard. 1965
76	22	Work notes. Thomas, Cherie 1977
77	1	Work notes. Vargas, Tobi. 1977 <i>Note:</i> Includes document describing apprentice program.
77	2	Work notes. Vestey, David Randolph. February-April, 1967
77	3	Work notes. Vestey, David Randolph. April-August 1967 <i>Note:</i> Includes correspondence (see also Series II. Correspondence) and extensive notes on the lack of organization of James's records.
77	4	Work notes. Vestey, David Randolph. [1967]
77	5	Work notes. Vestey, David Randolph (1 of 2). 1967-1968
77	6	Work notes. Vestey, David Randolph (2 of 2). 1967-1968
77	7	Work notes. Vestey, David Randolph. [1968], 1970
77	8	Work notes. Vestey, David Randolph. 1973
244	1	Work notes. Vestey, David Randolph. Funds misappropriated. 1967
77	9	Work notes. Villamor y Fleitas, Nelson. [1969]
77	10	Work notes. Washington, Arthur. March 1967
77	11	Work notes. Various. Carlos, Tom. 1960-1962
77	12	Work notes. Various. Clara, Joe, Gerhard, Nelson, Jose. 1972 <i>Note:</i> Includes pencil sketches.
77	13	Work notes. Various. John, Connie, Gregory, Roberto. 1961, 1962
77	14	Work notes. Various. William, Keith. October, November 1970
78	1	Work notes. Various. 1956-1959
78	2	Work notes. Various. [1964-1965]
78	3	Work notes. Various. 1965
78	4	Work notes. Various. 1966
78	5	Work notes. Various. 1966-1968 <i>Note:</i> Oversized material has been removed to box 245, folder 2.
245	2	Work notes. Various. Oversize 1966-1968 <i>Note:</i> Oversized material removed from box 78, folder 5.
78	6	Work notes. Various. [1967-1969]
78	7	Work notes. Various. [1969-1973]
78	8	Work notes. Various. 1960s
78	9	Work notes. Various. [1960s]
78	10	Work notes. Various. [1971-1972]

Subseries VII.B. Finances

78	11	Work notes. Various. 1972-1973
79	1	Work notes. Various. 1973
79	2	Work notes. Various. 1973-1975 <i>Note:</i> Oversized material has been removed to box 245, folder 3. <i>Note:</i> Includes notes and inventory pertaining to the Brooklyn Museum.
245	3	Work notes. Various. Oversize. 1973-1975 <i>Note:</i> Oversized material removed from box 79, folder 2.
79	3	Work notes. Various. [1976-1977]
79	4	Work notes. Various. 1977
79	5	Work notes. Various. Undated <i>Note:</i> Oversized material has been removed to box 246, folder 2.
246	2	Work notes. Various. Oversize. Undated <i>Note:</i> Oversized material removed from box 79, folder 5.

Subseries VII.B. Finances 1944-1978 (bulk, 1950-1978)**Scope and Contents note**

The subseries documents the chaotic nature of James's business and personal finances through bank statements, cancelled checks, and correspondence with financial institutions usually regarding overdrawn accounts; petty cash and other receipts; unpaid bills owed to a variety of vendors, many of which were originally unopened; and correspondence with attorneys and collection agencies seeking payment and/or legal recourse for nonpayment.

Arrangement note

The subseries is organized in three parts: Subseries VII.B.1. Banking and Tax; Subseries VII.B.2. Bills and Receipts; and Subseries VII.B.3. Invoices and Earnings.

Subseries VII.B.1. Banking and Tax 1944-1978**Scope and Contents note**

Bank statements, cancelled checks, and returned checks are evidence of James's precarious financial situation during this period. Correspondence with banks most often relates to persistently overdrawn accounts, while that with Chase Manhattan and First National Bank document his failure to repay loans. Even in explaining to bankers his delays in repaying overdue loans, James copied and recopied documents attesting to the value of his records and the importance of the work he was undertaking in organizing and donating them to museums. There are also a few folders of materials related to tax forms and payments.

Arrangement note

The subseries is arranged alphabetically by type of document, and alphabetically by name of bank within those groupings.

Subseries VII.B.1. Banking and Tax

Box	Folder	
79	6	Checks and statements. Bank of New York. 1959 <i>Note:</i> Checkbook used by Norbert Terrassault.
79	7	Checks and statements. Bankers Trust Company. June 1965-March 1966
79	8	Checks and statements. Bankers Trust Company. April-October 1966
80	1	Checks and statements. Bankers Trust Company. October-November 1966
80	2	Checks and statements. Bankers Trust Company. January-May 1967
80	3	Checks and statements. Bankers Trust Company. June-December 1967
80	4	Checks and statements. Central Pennsylvania Bank. 1965-1966
81	1	Checks and statements. Chase Manhattan. 1959
81	2	Checks and statements. Chase Manhattan. 1961, August-September 1963
81	3	Checks and statements. Chase Manhattan. 1973-1974
81	4	Checks and statements. Chase Manhattan. 1974 <i>Note:</i> Also includes 1974 budget calculation.
		<i>Note:</i> Oversized material has been removed to box 246, folder 3.
246	3	Checks and statements. Chase Manhattan. Oversize. <i>Note:</i> Oversized material removed from box 81, folder 4.
81	5	Checks and statements. Chelsea National Bank. May-December 1967
81	6	Checks and statements. Chelsea National Bank. Checkbook: blank. Undated
81	7	Checks and statements. Chemical Bank; New York Trust Company. 1961, 1962
81	8	Checks and statements. Dry Dock Savings Bank. 1944-1948
81	9	Checks and statements. First National City Bank. 1960-1961
81	10	Checks and statements. First National City Bank. 1961, 1965, 1975
82	1	Checks and statements. First National City Bank (1 of 2). 1964-1965
82	2	Checks and statements. First National City Bank (2 of 2). 1964-1965
82	3	Checks and statements. First National City Bank. July-August 1965
82	4	Checks and statements. First National City Bank. September 1965
82	5	Checks and statements. Manufacturers Hanover Trust Company. 1961, 1962
82	6	Checks and statements. Northern Trust Company [Chicago]. 1968
82	7	Checks and statements. Northern Trust Company, Manufacturers Hanover Trust Company. 1957
82	8	Checks and statements. Rhode Island Hospital Trust Company. 1961
82	9	Checks and statements. Sterling National Bank. May 1968-June 1969
82	10	Checks and statements. Sterling National Bank. July, August 1968 <i>Note:</i> Checks are organized by type of expense, perhaps for tax or other itemization purpose.
82	11	Checks and statements. Sterling National Bank. July 1969-April 1970
83	1	Checks and statements. Sterling National Bank. September 1969-July 1970

Subseries VII.B.2. Bills and Receipts

		<i>Note:</i> This Benefit Account was established for earnings from the Electric Circus event (see Series V. Events and Exhibitions).
83	2	Checks and statements. Sterling National Bank. July 1970-April 1971 <i>Note:</i> This Benefit Account was established for earnings from the Electric Circus event (see Series V. Events and Exhibitions).
83	3	Checks and statements. Sterling National Bank. 1973 <i>Note:</i> Partially used checkbook for account titled "Charles James Art Students Benefit League Account" [sic]. This would appear to have been opened for James's 1969 event at the Electric Circus (see Series V. Events and Exhibits), but the earliest dated check stubs here postdate this event by more than 3 years.
83	4	Checks and statements. Sterling National Bank. 1973, 1974 <i>Note:</i> See also personal correspondence with Leon Rosenbaum in the Alphabetical Files subseries of Series II. Correspondence.
83	5	Checks and statements. Sterling National Bank. 1974-1975
83	6	Correspondence. Bankers Trust Company. 1966, 1967, 1978
83	7	Correspondence. Central Pennsylvania National Bank. 1965
83	8	Correspondence. Century Loans. August 1966
83	9	Correspondence. Chase Manhattan. 1966, 1973-1977
83	10	Correspondence. Chelsea National Bank; Dry Dock Savings Bank. 1964, 1967
83	11	Correspondence. First National City Bank. 1965 <i>Note:</i> Re: cancelled travelers' checks.
84	1	Correspondence. First National City Bank. 1965
84	2	Correspondence. First National [City] Bank. 1974
84	3	Correspondence. Security Trust Company; Security National Bank. 1973, 1974
84	4	Correspondence. Sterling National Bank. 1972-1974
84	5	Deposits. Citibank. 1978
84	6	Income tax. Charles James Services, Moore estate. 1951, 1952
84	7	Income tax. Correspondence. Various. 1957-1962
84	8	Income tax. Forms, correspondence. 1944-1949, 1967, undated
84	9	Income tax. Summary of offenses, forms. 1960-1964
84	10	Income tax. Summons, waivers. 1950-1960
244	2	Notes. Chelsea National Bank. 1967
245	4	Notes. Sterling National Bank computations. 1974
84	11	Travelers checks. Receipts. 1978, undated

Subseries VII.B.2. Bills and Receipts 1958-1978**Scope and Contents note**

As well as providing evidence of James's financial dealings and lack of organization, the bills, receipts, and petty cash records provide a late 1960s to late 1970s snapshot of his local Chelsea retail environment, where he and his assistants

Subseries VIII.B.2.a. Petty Cash

made most of their frequent purchases. The petty cash records show his daily practice of giving an assistant money, sending him or her on a local errand for both business and personal purchases, and requiring an accounting of cash and receipt on return. These bursts of attention to detail are interrelated with notes to his workers listing their tasks and failures.

Among the vendors to whom he owed money and with whom he had protracted personal dealings was his landlord from the mid-1960s to his death in 1978, the Chelsea Hotel. Building Manager Stanley Bard was well-known for extending credit to creative tenants in straitened financial circumstances. James took full advantage of this, and his epistolary relationship with Bard was extended, tumultuous, and intense. As well as explaining in exquisite detail the reasons why he is frequently unable to pay his rent, James's sent and unsent letters to Bard and other Chelsea Hotel personnel document his perception of the hotel's accelerating deterioration in the early 1970s, during a period of increased neighborhood street crime and drug use.

Other oft-frequented vendors during this period include IBM, from whom he rented his typewriter; Hudson Reprographics, where he and his assistants had photocopies and photostats made; nearby New London Pharmacy to fill his many prescriptions; as well as various liquor stores, restaurants including Max's Kansas City, and men's retailer Barney's. Many of these include correspondence regarding unpaid accounts.

Arrangement note

The subseries is organized in two parts: Subseries VII.B.2.a. Petty Cash and Subseries VII.B.2.b. Suppliers and Vendors.

Subseries VIII.B.2.a. Petty Cash 1961-1978

Arrangement note

The subseries is arranged chronologically.

Box	Folder	
84	12	Petty cash forms, receipts. 1961-1962
84	13	Petty cash forms, receipts (1 of 2). 1966-1967
84	14	Petty cash forms, receipts (2 of 2). 1966-1967
85	1	Petty cash forms, receipts. July-September 1967
85	2	Petty cash forms, receipts. September-October 1967
245	5	Petty cash forms, receipts. 1967
85	3	Petty cash forms, receipts. 1968, 1969, 1978
85	4	Petty cash forms, receipts. Spring-Summer 1969
85	5	Petty cash forms, receipts. 1969
85	6	Petty cash forms, receipts. 1970
85	7	Petty cash forms, receipts. October-December 1973
86	1	Petty cash forms, receipts. 1973
86	2	Petty cash forms, receipts. January-March 1974
86	3	Petty cash forms, receipts. March-June 1974
86	4	Petty cash forms, receipts. July-December 1974
87	1	Petty cash forms, receipts. January-May 1975

Subseries VIII.B.2.b. Suppliers and Vendors

87	2	Petty cash forms, receipts. June-December 1975
87	3	Petty cash forms, receipts. 1977
87	4	Petty cash forms, receipts. Blayre's expenses. July 1978
87	5	Petty cash forms, receipts. Vestey, David. Undated

Subseries VIII.B.2.b. Suppliers and Vendors 1958-1978**Arrangement note**

The subseries is arranged alphabetically by individual vendor or type of expense, followed by folders of mixed bills and receipts that are arranged chronologically.

Box	Folder	
87	6	Air conditioning. 1967-1969
87	7	American Airlines freight. 1974
87	8	American Express. 1967, 1972-1973
87	9	Art supplies. 1969
87	10	BankAmericard. 1970, 1971
87	11	Bill's Flower Market. 1958, 1969
87	12	Chelsea Hotel. 1960-1964
87	13	Chelsea Hotel. 1964-1965
87	14	Chelsea Hotel. 1965-1966
88	1	Chelsea Hotel. 1967
88	2	Chelsea Hotel. 1968
88	3	Chelsea Hotel. 1969-1972
88	4	Chelsea Hotel. 1973
88	5	Chelsea Hotel. 1973, 1974
88	6	Chelsea Hotel. 1975-1976 <i>Note:</i> Oversized material has been removed to box 244, folder 3.
244	3	Chelsea Hotel. Oversize. 1975-1976 <i>Note:</i> Oversized material removed from box 88, folder 6.
88	7	Chelsea Hotel. 1977, 1978 <i>Note:</i> Oversized material has been removed to box 245, folder 6.
245	6	Chelsea Hotel. Oversize. 1978 <i>Note:</i> Oversized material removed from box 88, folder 7.
88	8	Chelsea Hotel. 1978 <i>Note:</i> Re: legal action and dispossession proceedings.
88	9	Chelsea Hotel. Undated
88	10	Chelsea Stationery Company. 1966-1967
88	11	Chelsea Stationery Company. 1967-1969

Subseries VIII.B.2.b. Suppliers and Vendors

88	12	Cincinnati: hotel, car. 1974
89	1	Fabrics and notions. 1958-1960
89	2	Foyle, W.G. Ltd. 1967
89	3	Gifts. 1969
245	7	Halpin, James [outside contractor]. Undated
89	4	Hotels. Hotel Seventy Park Avenue. 1961-1962
89	5	Hotels. Hotel Seventy Park Avenue. 1961-1964
89	6	Hotels. Hotel Sutton. 1961
89	7	Hotels. Whitehall Hotel. 1974
89	8	Hotels. Various. 1961-1964
89	9	Hudson Reproductions. 1966
89	10	IBM. 1964-1966
89	11	IBM. 1965-1968, 1975
89	12	IBM. 1966-1967
90	1	IBM. 1970
90	2	IBM. 1973-1974 <i>Note:</i> Includes maintenance agreement for James's typewriter.
90	3	IBM. Unpaid. 1968 <i>Note:</i> Originally unopened.
90	4	Kulicke Frames. 1971
90	5	Legal, collection agencies. 1958, 1960-1962
90	6	Legal, collection agencies. 1968 <i>Note:</i> Most were originally unopened.
90	7	Medical. 1962-1978 <i>Note:</i> Includes doctors, dentists, and veterinary bills for Sputnik.
90	8	New London Pharmacy. 1973-1978
90	9	New York Telephone. 1970-1971
90	10	New York Telephone. 1971
90	11	New York Telephone. 1973-1974
90	12	Railway Express. 1967
90	13	RCA Global. 1974 <i>Note:</i> For telegrams and cablegrams.
90	14	Royaltone Camera Craft. 1967
90	15	Storage. Lightbody Brothers. 1964
91	1	Storage. Lincoln Warehouse; Suburban Storage. 1961-1962
91	2	Typewriter rental. 1969-1974
91	3	Various. Bills, statements, invoices. 1952-1960, undated
91	4	Various. 1961

Subseries VII.B.3. Invoices, Earnings, and Expenses

Note: Includes James's correspondence to various merchants suggesting that they seek payment for his bills from the Brooklyn Museum.

91	5	Various. Unpaid. 1961
245	8	Various. 1964
91	6	Various. Unpaid. 1964, 1965
		<i>Note:</i> Includes explanatory correspondence.
91	7	Various. Paid. July 1966
91	8	Various. 1966
91	9	Various (1 of 2). 1966, 1967
92	1	Various (2 of 2). 1966, 1967
92	2	Various. Receipts. 1967
92	3	Various. 1967-1969
		<i>Note:</i> All related to Sound of Shape project; see also Series IV. Educational Projects.
92	4	Various. April, May 1968
92	5	Various. N-R. 1968
92	6	Various. Unpaid. 1968
92	7	Various. Personal. 1968-1969
92	8	Various. 1969
92	9	Various. Paid. 1971-1972
		<i>Note:</i> The original housing noted that these were "mainly related to educational work."
92	10	Various. Unpaid. 1971-1972
92	11	Various. Paid. 1972, 1973
92	12	Various. 1973-1978
		<i>Note:</i> Many were originally unopened.
92	13	Various. 1974
93	1	Various. "Paid by check". 1974, 1975
93	2	Various. "Paid by check". 1974-1978
		<i>Note:</i> Many were originally unopened.

Subseries VII.B.3. Invoices, Earnings, and Expenses 1950-1978**Scope and Contents note**

A much smaller portion of the records document James's billing and income from a small amount of clothing production he undertook in early 1960s, as well as pay stubs from the Art Students League (see also Series IV. Educational Projects). For more information on specific billing to individual clients see also the Clients subseries in Series III. Design, as well as Series II. Correspondence for his financial dealings with Dominique de Menil, among others. The subseries also includes James's frequent, and often indiscernible, calculations of expenses and earnings.

Subseries VII.B.3. Invoices, Earnings, and Expenses

Arrangement note

The series is arranged chronologically, followed by folders of undated materials.

Box	Folder	
93	3	Balance sheets, cost reports. 1950-1952
93	4	Profit lists, correspondence. 1952-1954
93	5	Assets, expenses. 1954-1955
93	6	Calculations. 1956
93	7	Accounts, Norbert Terrassault. 1957 <i>Note:</i> Oversized material has been removed to box 246, folder 4.
246	4	Accounts, Norbert Terrassault. Oversize. 1957 <i>Note:</i> Oversized material removed from box 93, folder 7.
93	8	Capital investment required. [1957]
281	2	Budgets, calculations. 1957-1958, [1967]
93	9	Narrative of expenses, attempts to raise money. [1958]
93	10	Revenue. January 1959-September 1960; 1961
Box-folder		
57		Calculations, deposit slips. April-October 1959
Box	Folder	
93	11	Invoices. Contract work 1959-1960
93	12	Earnings, expenses. 1959-1960 <i>Note:</i> Includes list of designs, possibly related to work for E.J. Korvette; see Series I. Business Ventures.
93	13	Expenses. Ebker, Zak. 1961
93	14	Invoices. Maxwell, Vera. 1961
93	15	Expenses. 1961-1962
93	16	Expenditures, income. [1961-1962]
93	17	Invoices. Bultmans, Mrs. Jackson Pollock [Lee Krasner]. [1961-1962]
93	18	Calculations. [1962]
93	19	Expenditures, income. 1962-1963
93	20	Summary of debts. 1962-1963
93	21	Efforts and progress. 1963-1964 <i>Note:</i> Includes James's description of current conditions at the Chelsea Hotel.
93	22	Checks, calculations. 1965
94	1	Expenses, calculations. 1966, 1967, undated
246	5	Calculations. [1966-1968]
94	2	Bank balances. 1967
245	9	Calculations, expenses. 1967
244	4	Progress reports. November 1968

Series VIII. Personal Records

Note: Especially pertaining to Art Students League; see also the Institutions subseries in Series VI. Museum Donations.

94	3	Calculations. 1968
94	4	Budgets, calculations. 1969, 1970
246	6	Planning and expenses. 1960s
94	5	Invoices. Halston Studios. 1970
94	6	Income. Art Students League pay stubs. 1971, 1978
246	7	Calculations. 1971
<i>Note:</i> Includes information on work for Cathee Bernatschke.		
94	7	Expenses. Chicago trip. November 1974
246	8	Expenses. 1974
94	8	Income. University of Cincinnati 1099 statement. 1974
245	10	Expenses. 1975
94	9	Tax-deductible charges, Elizabeth de Cuevas account. [1975]
94	10	Expenses, budgets. 1978
Box-folder		
57		Calculations. [1970s]
Box Folder		
94	11	Accounts. Undated
<i>Note:</i> Oversized material has been removed to box 246, folder 9.		
246	9	Accounts. Oversize. Undated
<i>Note:</i> Oversized material removed from box 94, folder 11.		

Series VIII. Personal Records 1854-1978 (bulk, 1954-1978)**Biographical note**

See the Biographical Note at the beginning of this finding aid for a full chronology of James's life and family relationships.

Scope and Contents note

The series consists of records pertaining to James's immediate and wider family and his personal pursuits, including correspondence, legal documents, genealogical research, photographs, and a book collection. Most date from the 1960s and 1970s; noteworthy are earlier materials from the mid- to late 19th century and the 1950s. It overlaps considerably with materials in other series, since James had few boundaries between his private and business lives. Correspondence with his family members is included here rather than in Series II. Correspondence. The series organization reflects some records that were originally grouped around or obviously pertain to a specific personal subject: Charles and Nancy James's divorce, the death of Charles's father and subsequent dealings with his father's estate, and genealogical and family-historical material. Subseries VIII.F consists of a small amount of records created by or for Nancy James.

Subseries VIII.A. Correspondence

Arrangement note

The series is arranged in eight parts: Subseries VIII.A. Correspondence; Subseries VIII.B. Divorce Papers; Subseries VIII.C. Father's Estate Papers; Subseries VIII.D. Genealogical Research; Subseries VIII.E. Library; Subseries VIII.F. Nancy James Records; Subseries VIII.G. Photographs and Scrapbooks; and Subseries VIII.H. Third-Party Documents.

Subseries VIII.A. Correspondence 1854-1978 (bulk, 1960-1978)

Scope and Contents note

The subseries predominantly includes letters between James and his close family members, most notably his wife Nancy Gregory James, her mother Nancy Brown, his children Charles Jr. and Louise, his sisters Margaret James Smith and Frances James Klin, and his father Ralph. There is also a recorded conversation with Margaret and her husband Charles Smith. Included is material created earlier than most in this collection: correspondence between James and his great aunt Margaret Enders in the 1940s; between James and his father in the 1940s and 1950s; between James's mother and father as early as 1904; and documents belonging to Enders-Brega family members dating from 1886 to 1902. Also included are correspondence with other relatives and family friends, holiday greeting cards, and material relating to James's 70th birthday party. Topics covered in this subseries overlap with those documented in Subseries VIII.B. Divorce Papers and Subseries VIII.C. Father's Estate Papers, as well as Series II. Correspondence. Photographs of James and his family and friends can be found in Subseries VIII.G. Photographs and Scrapbooks.

Arrangement note

Folders are arranged alphabetically by subject or person, followed by folders of mixed correspondence arranged chronologically.

Box	Folder	
201	6	Birthday party. Audio recording. Interviews. Copy 1. July 18, 1967 <i>Note:</i> Audio quality is poor; gaps in recording. <i>Note:</i> The original audiocassette is restricted due to its fragile condition. A digital version created in 2013 is available to researchers on site.
201	7	Birthday party. Audio recording. Interviews. Copy 2. July 18, 1967 C3
94	12	Birthday party. Planning. 1966-1967 <i>Note:</i> Oversized material has been removed to box 245, folder 11.
245	11	Birthday party. Planning. Oversize. 1966-1967 <i>Note:</i> Oversized material removed from box 94, folder 12.
94	13	Birthday party. Various. (1 of 2) 1967 <i>Note:</i> Includes invitations, guest lists for James's 60th birthday party. <i>Note:</i> Oversized material has been removed to box 245, folder 12.
245	12	Birthday party. Various. (1 of 2). Oversize. 1967 <i>Note:</i> Oversized material removed from box 94, folder 13.
94	14	Birthday party. Various. (2 of 2) 1967

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Note: Includes invitations, guest lists, cards for James's 60th birthday party.

94	15	Brown, Nancy; Mrs. Dominick; Margaret Enders. 1946, 1958
94	16	Brown, Nancy. Undated
94	17	Brown, Nancy. 1959
94	18	Brown, Nancy. [1964]
95	1	Carney, Father. 1966 <i>Note:</i> Re: Nancy James, divorce. Some pages are stuck together.
95	2	Christmas cards. 1950s
95	3	Christmas cards. 1969-1971 <i>Note:</i> Includes color photographs of Charles Jr. and Louise.
95	4	Christmas cards. 1976
95	5	Christmas cards. 1977
95	6	Collingwood, Father. Undated <i>Note:</i> Re: Nancy James, divorce.
95	7	Dominick, Mrs. [1965-1966] <i>Note:</i> Mrs. Dominick was Nancy Brown's aunt. Re: Nancy James and Nancy Brown.
95	8	Enders, Margaret. [1945] <i>Note:</i> Letters from James to Enders whom he called "Tante."
95	9	Enders, Margaret. [1947-51], 1973 <i>Note:</i> Bulk are letters from Enders to James. Includes genealogical research; inquiry by James as heir to Enders's estate into a cemetery plot owned in Florence.
95	10	Enders-Brega family. 1854, 1886-1902, 1952-53 <i>Note:</i> Oversized material has been removed to box 245, folder 13. <i>Note:</i> Includes correspondence with Margaret Enders and family friend Eleanor; appointment of Solomon Brega as returning officer for the County of Peel, Canada; letters of credit and accounting of stocks, bonds, and property of Charles W., Fanny, and Louise Brega.
245	13	Enders-Brega family. Oversize. 1854, 1886-1902, 1952-53 <i>Note:</i> Oversized material removed from box 95, folder 10.
95	11	Greeting cards. 1974-1976 <i>Note:</i> Includes cards from Bill Cunningham, Guy Trebay.
96	1	Greeting cards, blank. Undated
96	2	Greeting cards, postcards. Undated
96	3	James, Charles Jr., and Louise. 1966-1967
96	4	James, Charles Jr., and Louise. [1971]
96	5	James, Charles Jr., and Louise. 1977
96	6	James, Charles Jr., Louise and Nancy. 1973-1975

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96	7	James, Charles Jr., Louise and Nancy. 1975
96	8	James, Charles Jr., Louise and Nancy. (1 of 3). Undated <i>Note:</i> Oversized material has been removed to box 245, folder 14.
245	14	James, Charles Jr., Louise and Nancy. (1 of 3). Oversize. Undated <i>Note:</i> Oversized material removed from box 96, folder 8.
96	9	James, Charles Jr., Louise and Nancy. (2 of 3) Undated
96	10	James, Charles Jr., Louise and Nancy. (3 of 3). Undated
96	11	James, Louise. [1970], 1977-1978
245	15	James, Louise. [1972]
96	12	James, Louise and Nancy. 1968-1969
96	13	James, Louise Brega. 1944
96	14	James, Louise Brega to Ralph James. 1904, 1925 <i>Note:</i> Letters written to Ralph James by his wife Louise Brega James, bulk circa 1925. Includes a photo of Louise. <i>Note:</i> Oversized material has been removed to box 245, folder 16.
245	16	James, Louise Brega to Ralph James. Oversize. 1904, 1925 <i>Note:</i> Oversized material removed from box 96, folder 14.
96	15	James, Nancy. 1957
96	16	James, Nancy. 1961-1963, 1965
97	1	James, Nancy. [1964]
97	2	James, Nancy. (1 of 3) 1964-1966 <i>Note:</i> Oversized material has been removed to box 245, folder 17. <i>Note:</i> Includes correspondence with Charles Jr. and Louise; Nancy Brown; Fathers Carney and Collingwood.
245	17	James, Nancy. (1 of 3). Oversize. 1964-1966 <i>Note:</i> Oversized material removed from box 97, folder 2.
97	3	James, Nancy. (2 of 3) 1964-1966 <i>Note:</i> Includes correspondence with Charles Jr. and Louise; Nancy Brown; Fathers Carney and Collingwood.
97	4	James, Nancy. (3 of 3) 1964-1966 <i>Note:</i> Includes correspondence with Charles Jr. and Louise; Nancy Brown; Fathers Carney and Collingwood.
97	5	James, Nancy. [1965-1966] <i>Note:</i> Includes unsent drafts to Charles Jr.
97	6	James, Nancy. [1966] <i>Note:</i> Includes correspondence with Nancy Brown and Keith Cuerden's father Roland.
97	7	James, Nancy. (1 of 3) 1966-1968

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97	8	James, Nancy. (2 of 3) 1966-1968
98	1	James, Nancy. (3 of 3) 1966-1968 <i>Note:</i> Includes correspondence with Keith Cuerden.
98	2	James, Nancy. 1970, [1972]
98	3	James, Nancy. 1975
98	4	James, Nancy. (1 of 2) Undated <i>Note:</i> Oversized material has been removed to box 246, folder 10.
246	10	James, Nancy. (1 of 2). Oversize. Undated <i>Note:</i> Oversized material removed from box 98, folder 4.
98	5	James, Nancy. (2 of 2) Undated
98	6	James, Ralph. 1942-1954
98	7	James, Ralph. 1944-1946, 1958
98	8	James, Ralph. 1944-1960
98	9	James, Ralph. 1945-1962
98	10	James, Ralph. 1950, 1959
98	11	James, Ralph. 1957-1962
245	18	James, Ralph. 1962-1964
98	12	James, Ralph. (1 of 2) [1964]
99	1	James, Ralph. (2 of 2) 1964
99	2	Klin, Frances. Undated
99	3	Klin, Frances and Margaret Smith. 1964-1965 <i>Note:</i> Oversized material has been removed to box 245, folder 18.
245	19	Klin, Frances and Margaret Smith. Oversize. 1964-1965 <i>Note:</i> Oversized material removed from box 99, folder 3.
99	4	Maxwell, Dr. [1965] <i>Note:</i> Re: Nancy James's medical history.
99	5	Moore, Ada. 1973 <i>Note:</i> Ada Moore was a close friend of James's great aunt Margaret Enders.
99	6	Postcards. 1977
99	7	Smith, Margaret. 1964-1966 <i>Note:</i> Oversized material has been removed to box 247, folder 1.
247	1	Smith, Margaret. Oversize. 1964-1966 <i>Note:</i> Oversized material removed from box 99, folder 7.
99	8	Smith, Margaret. 1969-1970
99	9	Smith, Margaret. Undated
147	3	Smith, Margaret and Charles. Audio recording. October 19, 1965 <i>Note:</i> Labelled "Phone calls to Scotland." Audio quality is poor.

Subseries VIII.B. Divorce Papers

		<i>Note:</i> The original 1/4" audiotape is restricted due to its fragile condition. A digital version created in 2014 is available to researchers on site.
99	10	Various. 1940-1950 <i>Note:</i> Includes Ralph James and Margaret Enders.
99	11	Various. (1 of 4) 1960-1962 <i>Note:</i> Oversized material has been removed to box 247, folder 2. <i>Note:</i> Includes Charles Jr., Louise, Nancy and Ralph James.
247	2	Various. (1 of 4). Oversize. 1960-1962 <i>Note:</i> Oversized material removed from box 99, folder 11. <i>Note:</i> Includes Charles Jr., Louise, Nancy and Ralph James.
99	12	Various. (2 of 4) 1960-1962 <i>Note:</i> Includes Nancy Brown and Nancy James.
99	13	Various. (3 of 4) 1960-1962
99	14	Various. (4 of 4) 1960-1962
100	1	Various. Undated <i>Note:</i> Includes Charles Jr., Louise, Nancy and Ralph James. <i>Note:</i> Oversized material has been removed to box 247, folder 3.
247	3	Various. Oversize. Undated <i>Note:</i> Oversized material removed from box 100, folder 1. <i>Note:</i> Includes Charles Jr., Louise, Nancy and Ralph James.

Subseries VIII.B. Divorce Papers 1961-1966**Scope and Contents note**

The subseries consists of documentation that James organized relating to separation from his wife Nancy. It is probable that James kept these records with the goal of proving wrongs done against him, either in the context of this legal battle or the others that occurred in the early to mid-1960s (see Subseries VIII.C. Father's Estate Papers, and Series VI. Museum Donations for his troubles with Brooklyn Museum). They had married in 1954; Charles Jr. was born in 1956 and Louise a year later. They informally separated around 1960, when Nancy and the children moved from New York back to Kansas City, Missouri. They maintained a regular correspondence, mostly related to their children (see Subseries VIII.A. Correspondence). James was very unhappy with Nancy's desire for a divorce, for which she filed in January, 1965. According to James, she filed or came close to filing a restraining order against him in 1966, before the divorce was finalized in August of that year, perhaps related to the fact that he was based in Kansas City during this time. He had a contentious relationship with her mother Nancy Brown, whom he blamed for turning Nancy against him (see Subseries VIII.A. Correspondence). There is overlap with Subseries VIII.C. Father's Estate Papers regarding inheritances left for Nancy and the children. Some folders in this series contain photocopies of letters and documents found elsewhere in the collection.

Box	Folder
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Subseries VIII.C. Father's Estate Papers

100	2	Documentation (1 of 5). 1965-1966 <i>Note:</i> Includes correspondence and legal papers gathered for James's divorce proceedings.
100	3	Documentation (2 of 5). 1965-1966
100	4	Documentation (3 of 5). 1963-1966
100	5	Documentation (4 of 5). 1961-1966
100	6	Documentation (5 of 5). 1965-1966
100	7	Notebook. Undated

Subseries VIII.C. Father's Estate Papers 1963-1966**Scope and Contents note**

James's father Ralph died in 1964. The two had a contentious relationship and James felt that he was not treated fairly in his father's final will. He launched many complaints against both his father and his father's executors, including charges of intentional deception, property theft, and psychological damage. In 1965 James sued and settled with the executors for withheld property and expenses he had incurred in exercising his rights as an heir. See also Subseries VIII.B. Divorce Papers and the Finances subseries in Series VII.B. Office Administration for additional documents on this topic.

Arrangement note

The subseries is arranged in two parts: Subseries VIII.C.1. Correspondence, and Subseries VIII.C.2. Documentation. Much of this material is grouped as it was found, in rough chronological order. As with other series, there is considerable overlap and duplication.

Subseries VIII.C.1. Correspondence 1963-1966**Scope and Contents note**

The subseries consists of correspondence relating to James's dealings with his father's estate. Correspondents include: executors from the law firm Duane, Morris, and Heckscher, including William White, George Robinette, and Claude Smith; James's attorney Frederick Blumberg; James's sisters Margaret James Smith and Frances James Klin; and family friends the Frazier Chestons. Folders are arranged alphabetically by name of correspondent, followed by a larger run of mixed correspondence.

Box	Folder	
100	8	Blumberg, Frederick. 1966 <i>Note:</i> Includes letters from Blumberg to: Frances Klin and Margaret Smith; Nancy James.
100	9	Cheston, Bridget. [1964-1965]
100	10	Cheston, Bridget. Undated
101	1	Klin, Frances and Margaret Smith. [1964-1965] <i>Note:</i> Oversized material has been removed to box 247, folder 4.

Subseries VIII.C.2. Documentation

		<i>Note:</i> Includes correspondence with Margaret Enders from 1948; and a handwritten inventory of correspondence.
247	4	Klin, Frances and Margaret Smith. Oversize. [1964-1966] <i>Note:</i> Oversized material removed from box 101, folder 1.
101	2	Robinette, George. 1965
101	3	White, William. [1964-1965]
101	4	Various. (1 of 2) 1963-1966 <i>Note:</i> Includes Bridget Cheston; Frances Klin and Margaret Smith; Nancy James; Robinette, Smith, White.
101	5	Various. (2 of 2) 1963-1966
101	6	Various. (1 of 2) [1964] <i>Note:</i> Includes Margaret Enders; Frances Klin. Includes copies of 1951-52 letters.
101	7	Various. (2 of 2) [1964] <i>Note:</i> Includes Bridget Cheston; Robinette, Smith, White.
101	8	Various. 1964-1965 <i>Note:</i> Includes Frazier Cheston; Robinette, Smith, White.
102	1	Various. (1 of 6) [1965] <i>Note:</i> Includes Blumberg; Frances and Margaret; Robinette, Smith, White.
102	2	Various. (2 of 6) [1965]
102	3	Various. (3 of 6) [1965]
102	4	Various. (4 of 6) [1965]
102	5	Various. (5 of 6) [1965]
102	6	Various. (6 of 6) [1965]
102	7	Various. (1 of 4) 1965-1966
102	8	Various. (2 of 4) 1965-1966
102	9	Various. (3 of 4) 1965-1966
103	1	Various. (4 of 4) 1965-1966
103	2	Various. 1966 <i>Note:</i> Includes Ralph James; Bridget Cheston; Judge Taxis.
103	3	Various. Undated <i>Note:</i> Oversized material has been removed to box 247, folder 5. <i>Note:</i> Includes Blumberg; Bridget Cheston; Robinette and Smith; Roland; Margaret Smith.
247	5	Various. Oversize. Undated <i>Note:</i> Oversized material removed from box 103, folder 3.

Subseries VIII.C.2. Documentation 1964-1966

Subseries VIII.D. Genealogical Research

Scope and Contents note

The subseries consists of documents compiled by James from 1964 to 1966, presumably with the purpose of challenging (legally and otherwise) his father's will and proving wrongdoing in the actions of his father's executors. These include inventories of items from his father's estate, lists, financial reports, correspondence, and legal documents. Many items are labeled and numbered, but have no discernible original order. The subseries shows James's frequent practice, seen elsewhere in the collection, of rearranging, preserving, and referring at later dates to records he had created earlier.

Box	Folder	
103	4	Evidence files. 1965 <i>Note:</i> Labeled "selected letters as evidence for claims, r.e. my father's estate, vol. I." Includes correspondence with executors and with Cinde Kuller, James's public relations assistant.
103	5	Index, 1-13. (1 of 2) [1965] <i>Note:</i> Numbered folders, some empty.
103	6	Index, 14-33. (2 of 2) [1965]
103	7	Inventory. Correspondence. Undated
103	8	Inventory. Correspondence. [1965]
103	9	Lists. Undated
104	1	Ralph James's will. 1964
104	2	Summary of losses. Undated
104	3	Various. (1 of 6) 1965
104	4	Various. (2 of 6) 1965
104	5	Various. (3 of 6) 1965
104	6	Various. (4 of 6) 1965
104	7	Various. (5 of 6) 1965
104	8	Various. (6 of 6) 1965
105	1	Various. 1965-1966

Subseries VIII.D. Genealogical Research 1941-1977 (bulk, 1964-1977)**Scope and Contents note**

Documenting and emphasizing the notable history and high social status of his family was a preoccupation of James's, a factor in his quest to prove his bona fides and secure his reputation, evidence of which can be seen throughout the collection (see Series VI. Museum Donations and Series IX. Promotion and Publicity, for example). This subseries includes his efforts in the mid-1960s and late 1970s in genealogical research, in the form of research notes and correspondence with historical repositories and individuals on the subject, including with Winston Churchill's son about correspondence between their fathers.

Arrangement note

The subseries is arranged alphabetically by subject.

Box	Folder
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Subseries VIII.E. Library

105	2	Book chapter re: Brega house. [1941] <i>Note:</i> Appears to be from John Drury's <i>Old Chicago Houses</i> (1941).
105	3	Correspondence. Churchill, Randolph. 1965-1966 <i>Note:</i> Randolph Churchill, son of Winston, asked permission of Ralph James's estate to publish letters between the latter's father Walter Haweis James and Winston's father, Lord Randolph.
105	4	Research. Ward McAllister's <i>The Four Hundred</i> . Undated <i>Note:</i> McAllister coined the phrase "The Four Hundred" to denote 19th century New York's elite families.
105	5	Research notes. [1958]
105	6	Research notes. [1977] <i>Note:</i> Notes, photocopies, receipts from research done at New York Public Library, New-York Historical Society, etc. <i>Note:</i> Oversized material has been removed to box 246, folder 11.
246	11	Research notes. Oversize. [1977] <i>Note:</i> Oversized material removed from box 105, folder 6.
105	7	Research notes, correspondence. 1964-1967
105	8	Research notes, catalogue. [1976] <i>Note:</i> Includes Metropolitan Museum of Art catalogue "Ancient Near Eastern Seals: A Selection of Stamp and Cylinder Seals from the Collection of Mrs. William H. Moore." Ada Moore was a close friend of James's great aunt Margaret Enders.

Subseries VIII.E. Library 1704-1978 (bulk, 1887-1978)

Scope and Contents note

James's library book collection represented here includes volumes directly pertaining to his activities as documented elsewhere in the papers, with obvious association value, and those either inscribed to or annotated by him, which are detailed in Subseries VIII.E.1. Other published materials, including magazines, catalogs, and ephemera, are in Series X. Research Materials.

Mass market copies, general interest fiction, and general reference volumes, or those that do not relate to James's activities or show evidence of his involvement, are listed in Subseries VIII.E.2 and have been returned to the donor.

Arrangement note

The series is arranged in two subseries: Subseries VIII.E.1. Books, and Subseries VIII.E.2. Materials Returned.

Within both subseries, books are arranged alphabetically by author's last name.

Subseries VIII.E.1. Books 1704-1978 (bulk, 1887-1978)

Subseries VIII.E.1. Books

Scope and Contents note

The subseries includes 190 books owned by James. The majority are works from and about the late 19th to early 20th century, with a particular focus on philosophy, poetry, and literature. Some are in French and German. Many of these works were written by authors in the same literary peer group, such as Henry James, Edith Wharton, and Ford Madox Ford. Other trends worth noting are books by and about Henry James and Herman Melville; several biographies on the life of Mary Baker Eddy, the founder of Christian Science; and nonfiction books that consider issues of identity and sexuality. Other printed materials such as magazines and periodicals have been removed to Series X. Research Materials.

Many of the books in this series are underlined, earmarked, and otherwise annotated. Library stamps and handwritten price labels indicate that many were acquired secondhand, although most of the notes in the books retained for the collection are written in James's hand. Of these works, a number have been signed while others feature inscriptions by James to another. These latter were likely intended as gifts, but since they remain in the collection, one can assume they were either never given or were returned. Other interesting annotations include personal notes about his relationship with his father in *Normal Psychology of the Aging Process* and a Chiswick Press 1887 edition of Thomas Gray's *Poems* given to James's father when a student at Eton College.

Books that were found in James's apartment but do not meet the criteria represented by the examples above were returned to the donor and are listed in Subseries VIII.E.2. Materials Returned.

Box	Folder
254	<p>Alighieri, Dante. <i>Ad astra: being selections from the divine comedy of Dante</i>. New York: R. H. Russell, 1902</p> <p><i>Note:</i> Illustrations in black and white by Margaret & Helen Maitland Armstrong. There is a copy of this book in the Metropolitan Museum of Art's library [2012.128.8]. This book is in poor condition, with detached boards.</p>
248	<p>Arvin, Newton. <i>Herman Melville</i>. The Viking Press. 1957</p> <p><i>Note:</i> There is a personal inscription to James's son on a flyleaf, dated 1975. Text has been underlined and highlighted in certain sections.</p>
248	<p>Austen, Jane. <i>Pride and prejudice</i>. New York: E. P. Dutton & Company, Inc., 1950</p> <p><i>Note:</i> There is a University of Wisconsin Library stamp inside front cover with classification number on spine. Text is underlined throughout with a few annotations.</p>
248	<p>Bacon, Francis. <i>The essays or counsels, civil and moral, of Francis Ld. Veralum</i>. Mount Vernon, [1940s?]</p> <p><i>Note:</i> On the first flyleaf verso is an inscription which reads, "To Aimee who may - may not read these essays but wont appreciate them / --- Charles Christmas 66." This is an example of a book James likely intended to gift, but never gave. Aimee de Heeren was the wife of James's patron Rodman de Heeren (see Series IV. Educational Projects).</p>
248	<p>Balzac, Honore de. <i>Le pere Goriot</i>. Charles Scribner's Sons, 1956</p> <p><i>Note:</i> In French.</p>
248	<p>Barilli, Renato. <i>Art Nouveau</i>. Paul Hamlyn, 1969</p>

Subseries VIII.E.1. Books

- Note:* Inscription reads, "From dear Thomas / unexpectedly / Christmas 1968 at the Chelsea Hotel New York."
- 248 Barrington, E. *Glorious Apollo*. New York: Dodd, Mead & Company, 1925
Note: Inscription reads, "Merry Xmas for Charles, from [Larry?]."
- 248 Barth, George Francis. *Nova yoga: the yoga of the imagination*. Mason & Lipscomb, 1974
Note: "John Lynch, 277 Washington Dr., Brooklyn NY, apt 6-c 11205, tel: 6220979" is written in pen on the inside of the front cover. Possibly purchased from a used book store.
- 248 Battersby, Martin. *The decorative twenties*. New York: Walker and Company, 1969
Note: Inscription on first page reads, "Michael L. V. Butter."
- 255 Baudelaire, Charles. *Les plus belles pages de Charles Baudelaire: poesie et prose*. Paris: Messein, 1950
Note: Included are eight aquatint illustrations by Mario Avati.
- 248 Beck, Lily Adams. *The story of oriental philosophy*. Philadelphia: The Blakiston Company, 1928
Note: First flyleaf is inscribed with James's name and "personally read in 1928 in Chicago." In the bottom left corner of the first flyleaf is a stamp which reads, "the Personal Book Shop Boston," and in the top right corner the number 15 is circled in blue ink.
- 248 Benson, E. F. *Lucia in London*. New York: New American Library, 1971
Note: James has inscribed his name and address inside the front cover, "Charles James, 222 West 23rd St., New York, N.Y., 10011." The number 6 is circled in blue ink in the top right corner of the first flyleaf. This is the third book in Benson's Lucia series.
- 254 Benson, E. F. *Mapp and Lucia*. Doubleday, Doran & Company, Inc., 1931
Note: "1st Am Ed. 6.50" is written in pencil inside the front cover with the number 4 circled in blue ink in the top right corner of the adjacent page. This is the fourth book in Benson's Mapp and Lucia series. This book is in poor condition with a detached binding.
- 254 Benson, E. F. *Miss Mapp*. George H. Doran Company, 1923
Note: The number 7 is circled in blue ink in the top right corner of the first page along with the inscription "Mrs. Allan J. Chase From Ada" written below in pen. This book is in poor condition with a detached binding. This is the second book in Benson's Mapp and Lucia series.
- 248 Benson, E. F. *The worshipful Lucia*. New American Library, 1971
Note: The number 5 is circled in blue ink in the top right corner of the first flyleaf. This is the fifth book in Benson's Mapp and Lucia series.
- 248 Benson, E. F. *Trouble for Lucia*. Doubleday, Doran & Company, Inc., 1939

Subseries VIII.E.1. Books

- Note:* The number 3 is circled in blue ink in the top right corner on the first flyleaf. This is the sixth book in Benson's Mapp and Lucia series.
- 254 Benson, E. F. *Trouble for Lucia*. Doubleday, Doran & Company, Inc., 1939
Note: The number 2 is circled in blue ink in the top right corner of the first flyleaf. "Adele Rittenhouse, September, 1939" is also inscribed on the first flyleaf. This is the sixth book in Benson's Mapp and Lucia series. In poor condition with a detached binding.
- 248 Bentley, Nicolas. *A choice of ornaments*. London: Andre Deutsch, 1959
Note: Inscription reads, "For Nancy, with certain passages for Charles Jr. / i.e. Sir Edmund [Fosse?] and his son."
- 248 Berne, Eric. *Games people play: the psychology of human relationships*. New York: Grove Press Inc., 1967
Note: Inside the front cover is a typed note which reads, "3-31-68, To Charles: If too much fun is involved I find myself asking, 'What Game is Involved,' and out of what ego state. Intimacy is better...and fun." Signed, "Love Muriel."
- 248 Bishop, Morris Gilbert. *Ronsard: prince of poets*. Ann Arbor: University of Michigan Press, 1959
Note: Written upside down on the title page is a note which reads, "12 Beekman Place / Hotel Hildebrecht, Trenton."
- 248 Bleuel, Hans Peter. *Sex and society in Nazi Germany*. Philadelphia: J.B. Lippincott Company, 1973
- 248 Braudel, Fernand. *Capitalism and material life, 1400-1800*. New York: Harper & Row, 1973
- 248 Brogden, Joanne. *Fashion designs*. New York: Van Nostrand Reinhold Co., 1971
- 248 Burchell, S. C. *Upstart empire: Paris during the brilliant years of Louis Napoleon*. London: Macdonald, 1971
Note: Some of the publishing information has been blacked out with marker, on title page verso.
- 248 Burns, Edward. *Gertrude Stein on Picasso*. New York: The Museum of Modern Art, 1970
Note: Inscription reads, "Merry Christmas to Charles, from Mat + Seth 1970."
- 248 Bynner, Witter. *New poems*. New York: Alfred A. Knopf, 1960
Note: Inscription reads, "Charles James 1973" on the first flyleaf.
- 248 Cabanne, Pierre. *Van Gogh*. London: Thames and Hudson, 1974
Note: Inscribed by James with a note regarding his son giving him this book for his birthday in 1975.
- 248 Calkins, Carrol C. *The Story of America*. Pleasantville: Reader's Digest, 1975
Note: Inscription reads, "From Homer Christmas 1975."

Subseries VIII.E.1. Books

- 248 Campbell, Anthony. *TM and the nature of enlightenment: creative intelligence and the teachings of Maharishi Mahesh Yogi*. Harper & Row, Publishers, 1976
Note: The number 13 is circled in blue ink in the top right corner of the first flyleaf.
- 248 Campbell, Sandy. *Twenty-nine letters from Coconut Grove*. Verona, 1974
Note: Actor Sandy Campell from the theatrical play "A Streetcar Named Desire," published letters he wrote about his friendship to his costar Tallulah Bankhead. This is a fine press edition. Includes some gossip about Tennessee Williams.
- 248 Camus, Albert. *The rebel: an essay on man in revolt*. New York: Vintage Books, 1956
Note: Inscription reads, "John Gates 37 W 10th st., NYC" on front page. John Gates was one of the top Communist officials in America and chief editor of the communist newspaper *The Daily Worker*.
- 248 Carlyle, Thomas. *Essays on Burns*. Boston: Allyn and Bacon, 1922
Note: Heavily annotated and underlined. A small drawing and short poem are on the inside front cover.
- 248 Castellano, Mimmo. *Moods*. Bari: Leonardo da Vinci Editrice, 1960
- 248 Cathcart Borer, Mary Irene. *Mayfair: the years of grandeur*. W. H. Allen, 1975
Note: The number 18 is circled in blue ink in the top right corner of the first flyleaf.
- 248 Cather, Willa. *Lucy Gayheart*. New York: Alfred A. Knopf, 1972
Note: The number 17 is circled in blue ink in the top right corner of the first flyleaf. Personal inscription on first fly leaf reads, "July 31, 1977, Dear Charles-- I hope this year is a very Happy Birthday for you. My love + devotion, Cheri Apfelbaum."
- 248 Cather, Willa. *Youth and the bright Medusa*. New York: Vintage Books, 1975
Note: Inscription reads, "For the iridescent Beverly Sills, Ch. 1977 / a small token of great appreciation."
- 248 Cavafy, Constantine. *The complete poems of Cavafy*. New York: Harcourt Brace Jovanovich, 1976
Note: Inscription reads, "Charles James his favorite book. 1976."
- 249 Charles-Roux, Edmonde. *Chanel: her life, her world, and the woman behind the legend she herself created*. New York: Alfred A. Knopf, 1975
- 249 Churchill, Allen. *The splendor seekers: an informal glimpse of America's multimillionaire spenders-members of the \$50,000,000 club*. New York: Grosset & Dunlap, 1974
Note: Inscription reads, "For Malcom from Charlie 1976." This book was likely meant as a gift, but never gifted.
- 255 [Church of Ireland]. *Liturgy that is to say [...] of prayer [...] of administering the sacraments and other ceremonies & costumes of the Church according to the*

Subseries VIII.E.1. Books

- custom of the Church of Ireland with the Psalter or Psalms of David punctuates as they should be, or sing or read in churches*. Dublin: Andre Crook, 1704
Note: In french. "Charlotte" is written on the top left corner of the front page. Missing front board.
- 249 Cleugh, James. *The first masochist: a biography of Leopold von Sacher-Masoch*. London: Anthony Blond, 1967
- 249 Colette; Phelps, Robert. *Earthly paradise: Colette's autobiography drawn from the writings of her lifetime*. Farrar, Straus & Giroux, 1966
Note: Several places are bookmarked using paper towel.
- 249 Collins, Wilkie. *Tales of suspense*. London: Folio Society, 1954
Note: Lithographs by Anne Scott.
- 249 Conrad, Joseph. *Lord Jim*. Garden City: Doubleday, Page & Company, 1919
Note: Inscription reads, "Annette Silford 1920."
- 249 Corson, Richard. *Fashions in make-up: from ancient to modern times*. New York: Universe Books, 1972
Note: Inscription on title page reads, "To Charles James from [...] Feb.76."
- 249 Crane, Stephen. *The red badge of courage, and selected prose and poetry*. New York: Holt, Rinehart and Winston, 1962
Note: This copy features heavy marginalia and annotations; however, the handwriting does not appear to be James's.
- 249 Dakin, Edwin Franden. *Mrs. Eddy, the biography of a virginal mind*. New York: Grosset & Dunlap, 1929
Note: Found between pp. 398-399 is an article from *The Christian Science Journal* published in 1972. This book is in extremely poor condition.
- 249 Dakin, Edwin Franden. *Mrs. Eddy, the biography of a virginal mind*. Charles Scribner's Sons, 1929
Note: "Charles James whose interest in Mary Baker Eddy transcends his interest in Christian Science" is written in red pen on the first page with "for Homer" written in pencil below. A bookplate of Irving B. Whitman is inside the front cover. The number 28 is circled in blue pen in top right corner of first flyleaf. This book is in poor condition with a detached binding.
- 249 Darroch, Sandra Jobson. *Ottoline: the life of Lady Ottoline Morrell*. New York: Coward, McCann & Geoghegan, Inc., 1975
Note: This book includes numerous black and white photographs of Lady Ottoline with her family published alongside the text.
- 249 Daudet, Alphonse. *Lettres de mon Moulin*. Editions Rencontre Lausanne, [1965-1968]
Note: The number 10 is circled in blue ink in the top right corner of the first flyleaf.
- 249 De Ropp, Robert S. *Drugs and the mind*. New York: St. Martin's Press, 1957

Subseries VIII.E.1. Books

- Note:* Considering James's known drug use, this book may be of particular interest. In very poor condition.
- 249 DiMona, Joseph; Corio, Ann. *This was burlesque*. New York: Grosset & Dunlap, 1968
- 249 Donne, John. *John Donne: a selection of his poetry*. Penguin Books, 1967
Note: Scrap paper in the back of the book is inscribed with the numbers and names of the Chelsea Hotel, Jim Harwick, and Howard Bradmei written alongside random scribbles. Some pages are earmarked.
- 249 Donne, John; Simpson, Evelyn M. *John Donne's sermons on the Psalms and Gospels: with a selection of prayers and meditations*. Berkeley: University of California Press, 1967
Note: The number 24 is circled in blue ink in the top right corner of the first flyleaf. The final prayer on p. 243 has been highlighted in pencil.
- Folder
- 105 9 Dustcover, broken board. Undated
Note: Dustcover is from James's copy of Gray's *Poems*; board is unidentified.
- 249 Edel, Leon. *Henry James: the middle years, 1882-1895*. Philadelphia: J. B. Lippincott, 1962
Note: Inscription reads, "Charles James 63" on the first flyleaf. Book is in poor condition with a semi-detached binding.
- 249 Edel, Leon. *Henry James: the treacherous years, 1895-1901*. Philadelphia: J. B. Lippincott, 1969
Note: Book has been earmarked and has pencil lines highlighting a passage on p. 245.
- 249 Edel, Leon. *Henry James: the master, 1901-1916*. Philadelphia: J. B. Lippincott, 1972
Note: Passages have been highlighted and heavily annotated (ex. p. 223). Tattered book jacket tucked into p. 294. This book is in poor condition with a semi-detached binding.
- 249 Eliot, Elizabeth. *Heiresses and coronets: the story of lovely ladies and noble men*. New York: McDowell, Obolensky, 1959
Note: New York Public Library copy. A few of the names in the book are underlined.
- 250 Felleman, Hazel. *Poems that live forever*. Doubleday & Company, Inc., 1965
Note: Inscription reads, "Charles James 73, for Charles II care Homer. 1975." Text has been heavily underlined and annotated.
- 250 Ferlinghetti, Lawrence. *City Lights Journal*, 1963
Note: *City Lights Journal* is an annual publication that features poetry by Alan Ginsburg, William Carlos Williams, Jack Kerouac, etc.
- 250 Ferlinghetti, Lawrence. *Open Eye, Open Heart*. New York: New Directions, 1973

Subseries VIII.E.1. Books

Note: A bookmark from Kansas City bookshop Bibliomania is between pp. 93-94.

- 250 Fido, Martin. *Charles Dickens: an authentic account of his life & times*. Feltham Press, Ltd., 1970
Note: A gift from his children and ex-wife. Inscription on the verso of the first flyleaf reads, "Happy Birthday from Charles, Louise, and Nancy 1970."
- 250 Fitts, Dudley. *Poems from the Greek anthology*. New York: New Directions, 1956
Note: Text has been underlined on p. 55 and p. 62.
- 250 Flecker, James Elroy. *Hassan: the story of Hassan of Bagdad and how he came to make the golden journey to Samarkand*. London: William Heinemann Ltd., 1923
Note: Book is inscribed and belonged to Anne T. Eaton, a librarian and book critic for *The New York Times* in the 1930s.
- 250 Ford, Ford Madox. *Your mirror to my times; the selected autobiographies and impressions of Ford Madox Ford*. Holt, Rinehart and Winston, 1971
Note: Inscribed to Charles James by Steven Aronson; passages throughout book have been underlined with pencil, (i.e. p. xvi, p. 71, p. 73). Ford Madox Ford was a neighbor of Henry James.
- 250 Ford, Ford Madox. *Some do not... & no more parades*. New American Library, 1964
Note: Passages of text have been underlined in pencil.
- 250 Freud, Sigmund. *Sexuality and the psychology of love*. Collier Books, 1963
Note: Heavily underlined in chapter titled "Certain Neurotic Mechanisms in Jealousy, Paranoia and Homosexuality" (pp. 160-170).
- 250 Gardner, Helen. *John Donne, a collection of critical essays*. Prentice-Hall, Inc., 1962
Note: Book has been earmarked and the number 9 is circled in blue ink in the top right corner on first flyleaf.
- 250 Genet, Jean. *Funeral rites*. Castle Books, 1969
Note: "Charles James read in Paris 1950 when first published in a limited edition in French" is written in pencil on the first page. Text has been underlined throughout, with notations in the margins.
- 250 Glazier, Willard W. *The capture, the prison pen, and the escape; giving a complete history of prison life in the South....* Hartford: H.E. Goodwin, 1869
Note: Civil war memoirs of a Union spy operating in South Carolina and Georgia. "Hutchison" is written in pencil on one of the first flyleaves.
- 250 Gosse, Edmund. *Father and son; a study of two temperaments*. Penguin Books, [1963]
- 254 Gray, Thomas. *Poems*. London: Chiswick Press, 1887
Note: Given to James's father Ralph when he was a student at Eton College.

Subseries VIII.E.1. Books

- 250 Greiff, Constance M. *Lost America: from the Mississippi to the Pacific*. Princeton: Pyne Press, 1974
Note: Inscribed by Homer for James's birthday in 1976.
- 250 Grenside, Dorothy. *The meaning of dreams*. G. Bell and Sons, 1923
Note: There are sketches of a hat on the flyleaf.
- 250 Griffin, Gwyn. *An operational necessity*. G.P. Putnam's Sons, 1967
Note: "Charles James 1970" is written in pencil inside the front cover.
- 250 Grousset, Rene. *The rise and splendour of the Chinese empire*. Berkeley: University of California Press, 1965
Note: A blank sticker, possibly used as a bookmark, is tucked between pp. 34-35.
- 250 Hamsun, Knut. *Rosa*. Alfred A. Knopf, 1926
Note: "From Madge, Feb. 1926" is written in ink on the first page. Between pp. 128-129 there is an envelope with "Department of Art, Hunter College..." as the return address. "Mr. Ron Garchor" is written in ink on the envelope. "Autopoint Co. (Maroon)" is written in pencil on the last page with a book shop sticker from "Livingston's The Book Corner Englewood N.J." inside the back cover. This book is in semi poor condition with the front cover loose from binding.
- 250 Hardy, Thomas. *Far from the madding crowd*. Macmillan and Co., Ltd., 1921
- 250 Hardy, Thomas. *The return of the native*. High School Book League, [1970s]
Note: Inscription reads, "If you make that move your Queen is in check, With all, Thomas."
- 250 Hess, John L. *Vanishing France*. New York: Quadrangle/New York Times Book Co., 1975
Note: Inscribed by Homer for James's birthday in 1977.
- 250 Hillier, Bevis. *Art deco of the 20s and 30s*. Studio Vista, 1968
- 252 Hillway, Tyrus. *Herman Melville*. College and University Press, 1963
- 250 Holmes, Oliver Wendell. *Over the teacups*. Houghton Mifflin and Company, 1891
Note: The number 1 is circled in blue ink in the top right corner of the first flyleaf. "J. N. Chester" is written in pencil below. A bookplate reading "Ex Libris John Needles Chester" is found on the inside of the front cover.
- 250 Howard, Leon. *Herman Melville*. Minneapolis: University of Minnesota Press, 1961
Note: The 13th in a series of pamphlets on American writers published by the University of Minnesota Press.
- 250 Howard, Richard. *Untitled subjects: poems*. Athenaeum, 1969
Note: "For Charles James, whose designs I first saw, when I came to New York in 1947, who is entitled, in every sense to these objects, with admiration and delight, Richard Howard, 1/73" is inscribed on the first page.

Subseries VIII.E.1. Books

- 250 Howard, Richard. *Two-part inventions: poems*. New York: Athenaeum, 1974
- 250 Howe, Irving. *Edith Wharton, a collection of critical essays*. Prentice-Hall, Inc., 1962
Note: The book has been earmarked and text has been underlined. The number 8 is circled in blue ink on the top right corner of the first flyleaf.
- 254 Hubbard, Elbert. *Little journeys to the homes of English authors*. East Aurora: The Roycrofters, 1900
Note: "[Mr.] A. McKeown" is written in pen inside the front cover.
- 250 James, Alice; Edel, Leon. *The diary of Alice James*. Dodd, Mead & Company, 1964
- 250 James, Henry. *The ivory tower*. Charles Scriber's Sons, 1917
- 250 James, Henry. *The awkward age*. W. W. Norton & Company, Inc., 1969
Note: The number 21 is circled in blue ink in the top right corner of the first page. "David Lawrence, 8683 Melrose Ave, Los Ang 90069" is written in pencil on the last page verso.
- 250 James, Henry. *The wings of the dove*. New American Library, 1964
- 250 James, Henry. *The complete tales of Henry James: volume seven, 1888-1891*. J.B. Lippincott Company, 1963
- 250 James, M. R. *Ghost stories of an antiquary*. Penguin Books, 1971
Note: James collected works by authors who were in the same circle as Henry James, including M.R. James.
- 250 James, William. *The principles of psychology*. New York: Dover Publications, Inc., 1950
Note: This book has been bookmarked with scrap paper and underlined with annotations on pp. 402-408.
- 251 Jullian, Philippe. *Edward and the Edwardians*. London: Sidgwick & Jackson, 1967
Note: Inscribed, "Charles James 1975" with reference to Baron de Meyer and his wife Olga, who was a goddaughter of Edward VII.
- 255 Kames, Henry Home. *Introduction to the art of thinking*, 1775
Note: This is a 3rd edition copy.
- 251 Koch, Robert. *Louis C. Tiffany, rebel in glass*. New York: Crown Publishers, 1964
Note: Inscribed to James for his birthday from Nancy and their children Charles Jr. and Louise.
- 251 Kohler, Carl. *The history of costume*. Dover Publications, Inc., 1963
- 251 Leacock, Stephen. *My discovery of England*. London, John Lane/The Bodley Head, 1922
Note: Inscribed "Ch. James" on flyleaf.

Subseries VIII.E.1. Books

- 251 Leckie, Janet. *A talent for living: the story of Henry Sell, an American original*. Hawthorne Books, Inc., 1970
Note: Inscription on the first flyleaf reads, "For Charles James, with affection and respect, Henry B. Sell, October, 1973," with some writing in pencil scrawled above.
- 251 Lewisohn, Ludwig, ed. *A modern book of criticism*. New York, Boni and Liveright/The Modern Library. 1919
Note: Annotated, possibly by James or previous owner. Scrap note on pp. 6-7 regarding James picking up books.
- 251 Loti, Pierre. *The Immortals. Madame Chrysantheme*. Maison Mazarin, 1905
Note: Inscription reads, "To Fannie from her husband on the 20th anniversary of her marriage July 15, 1908." Fannie (or Fanny) was James's maternal grandmother. Another book in this series appears below under "Musset, Alfred de." In poor condition with a detached spine.
- 251 Lydig, Rita de Acosta. *Tragic mansions*. Boni and Liveright, 1927
Note: "1st ed. 2.50" is written in pencil on the first fly leaf.
- 251 Machiavelli, Niccolo. *Lust and liberty: the poems of Machiavelli*. New York: Ivan Obolensky, Inc., 1963
- 251 Manley, Seon; Belcher, Susan. *O, those extraordinary women! Or the joys of literary lib*. Philadelphia: Chilton Book Company, 1972
Note: On the first page, inscription reads, "For Leo, with affection always, Charles James 1976."
- 251 Marek, George R. *The eagles die: Franz Joseph, Elisabeth, and their Austria*. Harper & Row, 1974
Note: Inscription reads, "Charles James, 1975 NY." A homemade dust jacket reading "specially about EMPRESS Elizabeth" has been photocopied and slipped in.
- 251 Mauclair, Camille. *Claude Monet*. Editions Rieder, 1924
Note: Inscribed "Charles James" on cover.
- 251 Meares, Ainslie. *Relief without drugs; the self management of tension, anxiety, and pain*. Doubleday & Company, Inc., 1967
- 251 Melville, Herman. *The battle-pieces of Herman Melville*. New York: T. Yoseloff, 1964
Note: "As is 1.00 / Pages 175-184 torn" is written in pencil on the front page. A "State College Chico California" library stamp is on title page verso.
- 251 Melville, Herman. *Omoo: a narrative of adventures in the South Seas*. Grove Press, Inc.,
- 251 Melville, Herman. *Selected poems of Herman Melville*. Anchor Books, 1964
Note: Book has been earmarked in numerous locations. Front cover features a woodblock print by Antonio Fascine.

Subseries VIII.E.1. Books

- 251 Meredith, George. *The egoist*. New American Library, 1963
Note: The number 26 is circled in blue ink in the top right corner of the first page.
- 251 Mills, Carley. *A nearness of evil, a novel*. Coward McCann, 1961
Note: A sheet of lined yellow paper with an address written on it is tucked into the inside front cover.
- 251 Montaigne, Michel de. *Montaigne*. McGraw Hill, 1964
Note: A passage on male friendship has been highlighted in pencil on p. 47.
- 251 Moore, Doris Langley. *The woman in fashion*. B. T. Batsford, Ltd., 1949
Note: This book includes illustrations of a few of James's clients and friends, such as Lady Balcom and Miss Mary Bruce.
- 249 Musset, Alfred de. *The Immortals. Confessions of a child of the century (Confession d'un enfant de siècle)*. Paris: Maison Mazarin, 1905
Note: Inscription reads, "To Fannie from her husband on the 20th anniversary of her marriage July 15, 1908." Fannie (also Fanny) was James's maternal grandmother. In poor condition with a detached spine.
- 251 Newhall, Beaumont. *The history of photography, from 1839 to the present day*. New York: The Museum of Modern Art, 1949
- 251 Nicolson, Harold; Nicolson, Nigel, ed. *The war years, 1939-1945*. Athenaeum, 1967
Note: This is the second volume of diaries and letters of Harold Nicolson, edited by his son Nigel Nicolson. Annotated, "Did Harold not understand that Roosevelt and Congress provoked the Japanese attack?" on p. 194. Underlining also found on p. 198, p. 206, and p. 225.
- 251 Papenhuijzen. G. *Damescoupe "nationaal": leerboek van de Nederlandsche School voor Coupeurs en Coupeusen "De Kleeder-Industrie" N.V. Doetichem. C.* Misset, 1944
Note: In Dutch. This book provides a guide with diagrams related to apparel cutting and construction.
- 252 Pascin, Jules. *Drawings by Pascin*. Paris: Editions du Colombier, 1967
Note: Inscribed as a "self-gift" by James in 1975, his inscription discusses his friendship with and love for Pascin. This edition was part of a run of 2000 copies.
- 252 Pater, Walter. *Essays from 'The Guardian'*. London: Macmillan and Co., Ltd., 1914
- 252 Pater, Walter. *Gaston de Latour: an unfinished romance*. Macmillan and Co., Ltd., 1910
Note: The number 19 is circled in blue ink in the top right corner of the first flyleaf. Inscribed "Charles Brega James, June 1978" on the first flyleaf in pencil.
- 252 Pater, Walter. *Imaginary portraits*. London: Macmillan and Co., Ltd., 1914

Subseries VIII.E.1. Books

- Note:* Inscription on the first page reads, "Rowland Wilson, Charles James, 1973." Bookmarks found on p. 47 and p. 81. Scraps of lined yellow paper with numbers scrawled in pencil written on front. Blank cashier's voucher found on p. 145.
- 252 Plato. *Euthyphro apology and crito*. New York: The Liberal Arts Press, 1956
Note: In the top right corner of the first page the number 12 is circled in blue ink. Annotations and underlining can be found pp. 1-13.
- 252 Powell, Lyman P. *Mary Baker Eddy, a life size portrait*. The Macmillan Company, 1930
Note: A torn section of the book jacket has been used for a bookmark. The book has been inscribed "Great Love to Mother from Cameron." The book has the number 16 circled in blue ink in the top right corner on the first flyleaf.
- 252 Richardson, Lyon N. *Henry James: representative selections, with introduction, biography, and notes*. Urbana: University of Illinois Press, 1966
Note: The number 22 is circled in blue ink on the top right corner of the first page. There are underlined passages on pp. 338-344, p. 387, and pp. 440-449.
- 252 Rolfe, Frederick. *Nicholas Crabbe; or, the one and the many, a romance*. New Directions, 1958
Note: "Carlos de la Vega 1965" is written on title page verso. Sentences have been underlined in pencil throughout, especially on p. 243.
- 252 Roxanne. *The secret of couture sewing*. McGraw-Hill Book Company, 1972
- 252 Rubin, Herman H.; Newman, Benjamin W. *Active sex after 60*. Arco Publishing Company, Inc., 1969
Note: There is a highlighted passage on p. 83.
- 252 Sassoon, Siegfried. *Sherston's progress*. Garden City: Doubleday, Doran & Company, Inc., 1936
Note: "Homer R. Jones, 21 Catlin Ave, Wilkes Barre, PA 6/3/42" is written on the first page.
- 252 Sedgwick, Michael. *Cars in colour*. London: B. T. Batsford, Ltd., 1968
Note: An inscription from James's ex-wife Nancy and their children reads, "Happy Birthday from Louise, Charles and Nancy 1970."
- 252 Shelley, Percy Bysshe. *The poetical works of Percy Bysshe Shelley*. London: Macmillan, 1920
Note: Notes and drawings cover half-title, flyleaves, and back endpapers. Inscribed "Charles James 1923," when he would have been 17 years old.
- 252 Sherry, Norman. *Charlotte and Emily Bronte*. New York: Arco Publishing Company, Inc., [1970]
Note: Passages have been highlighted on p. 67 and pp. 104-112.
- 252 Shikibu, Murasaki. *Blue trousers*. London: Allen & Unwin, Ltd., 1928

Subseries VIII.E.1. Books

- Note:* "Think sometimes of me! Henry, 89 61 40" is written in pencil on first page. Christian Literature Society book sticker found inside front cover.
- 252 Shikibu, Murasaki. *The lady of the boat*. Houghton Mifflin Company, 1932
- 252 Shikibu, Murasaki. *The sacred tree*. Houghton Mifflin Company, 1926
- 252 Shikibu, Murasaki. *The tale of Genji*. Boston and New York: Houghton Mifflin Company, 1925
Note: Handwriting on the first page reads, "Peter Bouditch (?) N.Y. City 1926, Dim memories of a fragrant past and tender as the dried petals of the cherry blossoms in Kyoto."
- 252 Silver, Nathan. *Lost New York*. Weathervane Books, 1975
Note: Inscribed by Homer for James's birthday in 1975. A birthday card is tucked between pp.124-125.
- 252 Smith, Liz. *The mother book*. Doubleday & Company, Inc., 1978
Note: Liz Smith personally inscribed a note on the first flyleaf which reads, "August 1978, For Charles James, With admiration, love, and respect to a great talent! L. Smith, P.S. Or should I say 'genius'! Yes." Note found on p. 190 on 'My Mother Thanks you and I Thank you' stationery reads, "Charles dear, Sorry to be so long, I was out of town, Liz." The number 25 is circled in ink in the top right corner on the first flyleaf.
- 252 Smithers, Leonard C., ed. *The thousand and one quarters of an hour*. London: The Athenaeum Publishing Company, 1897
Note: "Printed for subscribers only" / "Alaeddin edition," no. 129 of 250. A page of notes is tucked between pp. 114-115.
- 255 Southey, Robert. *Poems*. Longman, 1806
Note: Volume 2, 3rd edition. In poor condition.
- 255 Southey, Robert. *Thalaba the destroyer*. Longman, 1809
Note: Volumes 1-2, 2nd edition. These books are in poor condition.
- 252 Spears, George James. *The satire of Saki: a study of the satiric art of Hector H. Munro*. Exposition Press, 1963
Note: The number 27 is circled in blue ink in the top right corner of the first flyleaf.
- 252 Stanislavsky, Konstantin. *Stanislavski's legacy: a collection of comments on a variety of aspects of an actor's art and life*. New York: Theatre Arts Books, 1968
Note: "Patricia Madden, 105 MacDougal St. (apt 36)" is inscribed on the inside front cover.
- 253 Stanley, Arthur. *The new bedside book; peace at the close, an anthology*. London: Victor Gollancz, 1955
Note: Heavily underlined and annotated.
- 253 Steffen, Albert; Aldan, Daisy. *Selected poems*. New York: Folder Editions, 1968

Subseries VIII.E.1. Books

- Note:* Inscription reads, "For Lisa--a poet, Love Daisy Aldan." Two school late passes and a printed poem signed Lisa Persky are in the back of the book. Printed in English and in German.
- 253 Stendhal. *On love*. Grosset & Dunlap, 1947
Note: Heavily underlined in certain sections.
- 255 Sterne, Laurence. *The life and opinions of Tristram Shandy*. London: J. Dodsley, 1775
Note: Volumes 1-6, 10th edition.
- 253 Stevenson, Elizabeth. *The crooked corridor: a study of Henry James*. New York: The Macmillan Company, 1961
Note: In the top right corner of the first flyleaf the number 23 is circled in blue ink. Illegible writing with numbers "6.1833" written in red ink are on the back cover. A personal note is tucked in p. 83 which reads, "this is an excellent book on why and how James wrote as he did. Much -- to Edel's which rather 'apologizes' for James which seems pretentious on his part."
- 253 Stevenson, Robert Louis. *Letters and miscellanies of Robert Louis Stevenson*. Charles Scribner's Sons, 1896
Note: There is a bookplate inside the front cover with the name "James N. Dickey" inscribed. Section of spine has been cut out.
- 253 Strong, Roy; Oman, Julia Trevelyan. *Elizabeth R*. London: Secker & Warburg, 1972
Note: Note on Fashion Institute of Technology paper found inside front cover and first page reads, "To Charles From Marjorie, What a delightful book. Thanks for the tip." "For a good friend of the V & A--in appreciation, Roy Strong [...] May 8th 1975," is inscribed on title page.
- 255 Sturm, Christopher. *Reflections on the Works of God; Winter*. London: John Sharpe, 1824
- 253 Sutherland, Alistair, ed.; Anderson, Patrick, ed. *Eros: An Anthology of Male Friendship*. New York: Citadel Press, 1963
Note: Inscribed "Charles James." Annotated and dogeared throughout.
- 254 Symons, Arthur. *Spiritual adventures*. Archibald Constable and Company, Ltd., 1908
Note: Inscription reads, "Lucy Wiener February 1915."
- 253 Thackeray, William Makepeace. *The memoirs of Mr. C. J. Yellow-Plush: the Fitzboodle papers: the wolves and the lamb: stories and sketches*. Boston and New York: Houghton Mifflin and Company, *Note:* 1889
Note: Bookplate inscribed "James N. Dickey."
- 253 Verlaine, Paul. *Poemes choisis de Paul Verlaine*. La Bonne Compagnie, 1947
Note: Illustrations by Ray Bret Koch. Appears to be an edition binding with some pages uncut. In poor condition.

Subseries VIII.E.2. Materials Returned

- 253 Veronesi, Giulia. *Styles and design, 1909-1929*. George Braziller, 1968
- 255 Wake, William. *The principles of the Christian religion explained: in a brief commentary upon the church catechism*. Dublin: John Murphy, 1765
Note: Volumes 1-2. This is the eighth edition, published in Dublin. Inscribed "[Jamisine Stenney?]" on the title page. Both copies in poor condition, one with front board and pages missing.
- 253 Wakeford, John. *The cloistered elite: a sociological analysis of the English public boarding school*. Frederick A. Prager, Publishers, 1969
- 253 Wharton, Edith. *Madame de Treymes, and others: four novelettes*. Charles Scibners' Sons, 1970
Note: Text has been underlined on pp. 79-82.
- 253 Wharton, Grace, and Philip. *The Queens of Society*. London: George Rutledge and Sons, 1870
Note: Inscribed in Spanish to Miguel from Eugenio in New York in 1965. Taped spine.
- 255 Wilde, Oscar. *The poems of Oscar Wilde*. New York: Cosmopolitan Book Corp., 1916
Note: This book is part of a 5 volume set.
- 253 Wilde, Oscar. *The prose of Oscar Wilde*. New York: Cosmopolitan Book Corp., 1916
Note: This book is part of a 5 volume set.
- 253 Wilson, Samuel Paynter. *Chicago and its cess-pools of infamy*. Chicago, 1915
Note: "G. A. Harris, New Hampton, Iowa" is inscribed in pen on the first page. This book is in poor condition, with a detached spine.
- 253 Woolf, Virginia. *Orlando: a biography*. New York: Harcourt Brace Jovanovich, 1956
Note: Text is underlined on p. 189.
- 253 Woollcott, Alexander. *While Rome burns*. New York: The Viking Press, 1935
- 253 Yourcenar, Marguerite. *Memoirs of Hadrian*. New York: Farrar, Straus & Company, 1963
Note: There are underlined passages throughout, with extensive notes on p. 201.
- 253 Zinberg, Norman E.; Kaufman, Irving. *Normal psychology of the aging process*. New York: International Universities Press, Inc., 1963
Note: Heavily annotated and underlined, with notations that directly refer to James's father on p. 22.

Subseries VIII.E.2. Materials Returned

Scope and Contents note

Subseries VIII.E.2. Materials Returned

The following materials were returned to the donor:

Brewer, Douglas J., and Renée F. Friedman. *Fish and fishing in ancient Egypt. The natural history of Egypt 2*. Warminster: Aris and Phillips, 1989.

Ackerman, Phyllis. *Guide to the exhibition of Persian art*. The Iranian Institute, 1940

Adam, Antoine. *The art of Paul Verlaine*. New York University Press, 1963

Albaret, Celeste. *Monsieur Proust*. Robert Laffont, 1973.

Alcott, Louisa May. *Hospital sketches*. Sagamore Press, Inc., 1957.

Assa, Janine. *The great Roman ladies*. Grove Press, Inc., 1960.

Association of Licensed Automobile Manufacturers. *Handbook of gasoline automobiles, 1904-1906*. Dover, 1969.

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Subseries VIII.F. Nancy James Records

Subseries VIII.F. Nancy James Records 1954-1958**Scope and Contents note**

The subseries consists of material created by or for Nancy James in the 1950s, including correspondence, household information, photograph albums, and scrapbooks documenting her and Charles's children Charles Jr. and Louise.

Arrangement note

Materials are arranged alphabetically by type.

Box	Folder	
105	10	Correspondence. Cuerden, Keith. 1958
105	11	Correspondence. Keith, Fanny. Undated
105	12	Correspondence. Maier, Felice to Nancy James. Undated
105	13	Daybooks (2). 1957, 1958
106	1	Notes. Housekeeping, baby presents received. 1957-1958
256		Scrapbook. Wedding, children's births. Clippings, correspondence, gift inventories, photographs. Captions by Nancy. 1954-1957

Subseries VIII.G. Photographs and Scrapbooks 1860s-1978**Scope and Contents note**

The subseries contains photographs, including albums, prints, and negatives, in James's possession, as well as six scrapbooks created by his great aunt Margaret Enders from 1915 to 1951.

Many of the photographs were inherited by James and date from the mid- to late 19th century, including an album originally given to his great-grandmother Louise Enders by her daughter Fanny Enders Brega and then re-gifted by Margaret Enders to James's sister Margaret. There are also eight daguerreotypes and ambrotypes from the 1860s, depicting members of the Enders-Brega family.

Included are photographs of James as a child as well as many created by or with him as an adult. The latter feature many of James's frequent associates, including Chelsea Hotel manager Stanley Bard, client and patron Elizabeth de Cuevas, designer Miguel Ferreras, fashion illustrator Antonio Lopez, and James's dog Sputnik. Some appear to be have a casual and recreational purpose; others may have been taken for promotional purposes (see also Series IX. Promotion and Publicity). Photographers represented include Bill Cunningham and Barbra Walz.

Arrangement note

The subseries is arranged alphabetically by material type: albums, photographs, and scrapbooks. A run of photocopies from the scrapbooks show James's active use of them as an information source, the purpose of which is not clear from the records. The photographs are arranged alphabetically by name of subject followed by folders containing mixed photographs. The latter are grouped as they were found, which creates overlap with the folders organized by individuals but may provide context for James's organizing habits as well as the photographs themselves.

Box	Folder
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Subseries VIII.G. Photographs and Scrapbooks

- 259 Photograph album, black. [1905]-[1909]
Note: James and his sisters as children, with immediate family. House exteriors and interiors.
- 260 Photograph album, green. 1960-1961
Note: Charles Jr., and Louise.
- 257 Photograph album. "L.A.E. 1885." [1865]-[1928]
Note: Album is in fragile condition. Currently held in Photo Conservation for treatment.

Note: L.A.E. is James's great-grandmother Louisa Ann Enders (nee Gill). Inscribed: "Merry Christmas to Mamma, from Fanny F. Brega," and then to Margaret Elizabeth James (later Smith) from "Tante" (Margaret Enders), 1928. Photo captions written to Margaret by Enders. One loose page of James's notes in envelope.
- 258 Photograph album, red. [1905-1939]
Note: James's parents and family, mainly Enders-Bregas. Blank pages.
- 106 2 Photograph album, red. Loose material. Undated
Note: Loose clippings, letters, photos belonging to Margaret Enders, plus one page of notes by James.
- 106 3 Photographs. Beaton, Cecil. Undated
Note: Portrait of Beaton in drag. Inscribed to Michael.
- 106 4 Photographs. Dog. [1970s]
Note: Oversized material has been removed to box 247, folder 6.
- 247 6 Photographs. Dog. Oversize. [1970s]
Note: Oversized material removed from box 106, folder 4.
- 106 5 Photographs. Enders, Margaret. [1870s-1910s]
261 Photographs. Enders family. Cased. [1860s]
Note: Currently held in Photo Conservation for treatment.

Note: Two cased daguerreotypes, one featuring James's grandmother Fanny Enders or his great-aunt Margaret Enders, and one likely featuring his great-uncle George Enders. By [Thomas Martin] Easterly in St. Louis and O'Brien's in Chicago.
- 262 Photographs. Enders family. Framed. [1860s]
Note: Six images, daguerreotypes and [tintypes], arranged in a frame showing James's great-grandparents William Enders and Louisa Gill Enders and James's grandmother and great-uncle Fanny and George Enders, possibly also his great-aunt Margaret Enders, from whom he most likely received this object.

Note: Currently held in Photo Conservation for treatment.
- 106 6 Photographs. James, Charles. 1915-[1970s]
Note: Includes B/W and color photos of James by Cecil Beaton; Koehne; Barbara Walz; Patrick O'Higgins; Juan [likely Juan Ramos].

Subseries VIII.G. Photographs and Scrapbooks

Note: Oversized material has been removed to box 247, folder 7.

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|-----|----|--|
| 247 | 7 | Photographs. James, Charles. Oversize. 1915-[1970s]
<i>Note:</i> Oversized material removed from box 106, folder 6. |
| 106 | 7 | Photographs. James, Charles. 1975
<i>Note:</i> Photograph taken by Cecil Beaton in [1929]. Inscribed to Marie-Christophe de Menil. |
| 247 | 8 | Photographs. James, Charles. Undated
<i>Note:</i> Includes photograph by Paul Radkai. |
| 106 | 8 | Photographs. James, Charles Jr. and Louise. [1950s-1970s]
<i>Note:</i> Includes black and white and color photographs of James's children. |
| 106 | 9 | Photographs. James, Louise Brega. [1890s-1930s]
<i>Note:</i> Black and white photographs of James's mother, plus [Ada Moore and Margaret Enders] and a postcard from Margaret Enders. |
| 263 | | Photographs. James, Louise Brega. Framed portrait. [1890s-1930s] |
| 106 | 10 | Photographs. James, Ralph. [1900], undated |
| 106 | 11 | Photographs. James family. [1950s]
<i>Note:</i> Black and white and color photos of James, Nancy, Charles Jr., and Louise. Plus Eugenia Sheppard.

<i>Note:</i> Oversized material has been removed to box 244, folder 5. |
| 244 | 5 | Photographs. James family. Oversize. [1950s]
<i>Note:</i> Oversized material removed from box 106, folder 11. |
| 106 | 12 | Photographs. Klin, Francis and Margaret Smith. [1940s]
<i>Note:</i> Photographs by "Anthony" and a Chicago studio. |
| 106 | 13 | Photographs. Unidentified. Undated |
| 246 | 12 | Photographs. Various. Artwork by others. [1970s]
<i>Note:</i> Includes photo and sketches by Stuart Farina; unidentified. |
| 106 | 14 | Photographs. Various. Birthday party. July 18, 1967
<i>Note:</i> Black and white photographs at James's 60th birthday party taken by Neil de Angelis. |
| 106 | 15 | Photographs. Various. Family. (1 of 4) [1902], 1949
<i>Note:</i> Includes black and white and color photographs of the Brega family; James's children; unknown children Lindsey, [Gerry], Vyvyan. |
| 106 | 16 | Photographs. Various. Family. (2 of 4) Undated |
| 107 | 1 | Photographs. Various. Family. (3 of 4) Undated |
| 107 | 2 | Photographs. Various. Family. (4 of 4) Undated |
| 107 | 3 | Photographs. Various. Friends. (1 of 2) 1946-1949 |

Subseries VIII.H. Third-Party Documents

		<i>Note:</i> B/W photos of Miguel Ferreras with Ada Moore; Miguel Ferreras and James with sculptures, [photos by Fritz Bultman]; Antonio Lopez; unidentified young man.
107	4	Photographs. Various. Friends. (2 of 2) 1946, 1961, undated <i>Note:</i> Includes B/W, color photos of Marion Saffold Oates Leiter, Millicent Rogers, G.P. Raymond, Ruth St. Denis (signed), Mrs. Underwood, Elizabeth de Cuevas. <i>Note:</i> Oversized material has been removed to box 247, folder 9.
247	9	Photographs. Various. Friends. (2 of 2). Oversize. 1946-1949, 1961 <i>Note:</i> Oversized material removed from box 107, folder 4.
107	5	Photographs. Various. Louise Brega James's relatives. [1870s-1920s] <i>Note:</i> B/W photos labeled "cousins." One inscription from Maggie E. Gill to her sister, possibly James's great-grandmother Louisa. This and place of other photographs indicate these are likely members of the Gill (St. Louis), Enders (Chicago), and Brega (Canada) families.
264		Scrapbooks (6). Margaret Enders. Pages bookmarked and annotated by James. Clippings, quotations, poems, hymns, letters, travel ephemera. Some loose material in envelopes. 1915-1951
107	6	Scrapbooks. Margaret Enders. Excerpts. [1976] <i>Note:</i> Photocopies made by James or for James from Enders's scrapbooks, re: Elizabeth Underhill, Florence Lowden, and others. Included is a page of notes re: James's will.

Subseries VIII.H. Third-Party Documents 1908-1977 (bulk, 1954-1977)

Scope and Contents note

The subseries consists of assorted personal documents in James's possession, most dating from the late 1950s through the 1970s, but some as early as 1908, including travel and immigration permits, licenses and veterinary bills for his pet beagle Sputnik, copies of his parents' and grandparents' wills, and hotel and medical bills. See the Finances subseries in Series VII. Office Administration for documents relating to James's business expenses.

Arrangement note

The subseries is arranged alphabetically by subject or type of document.

Box	Folder	
107	7	Birth certificate, copy. Charles James, Jr. [1967?]
107	8	Birth certificate request. 1973
107	9	Court documents. Hotels. 1957-1959
107	10	Dog. Correspondence. 1966, [1972-73]
107	11	Dog. Licenses. 1955-1956, 1967
107	12	Dog. Veterinary papers. 1972, 1976
107	13	Finances. Account book. Unidentified. Undated <i>Note:</i> Fragile condition.

Series IX. Promotion and Publicity

Note: Accounting done in dollars with occasional pounds. Some French. Possibly belonged to James in his youth or to one of his relatives.

107	14	Finances. Bank statements. 1957-1959
107	15	Finances. Bills. Attorneys, collection agencies. 1957-1959
107	16	Finances. Bills. Hotel. Lake Shore Club, Lake Shore Drive Hotel. 1958
108	1	Finances. Bills. Hotel. Gladstone. 1959
108	2	Finances. Bills. Hotel, restaurant, messenger. 1958-1959
108	3	Finances. Bills. Hotel. Plaza, Barbizon-Plaza. 1959
108	4	Finances. Bills. Medical. 1958-1959
108	5	Finances. Bills. Various, including storage. 1958-1959
108	6	Finances. Credit application. Chelsea National Bank. Undated
108	7	Finances. Doctor's bills, correspondence. 1977 <i>Note:</i> Includes correspondence with Cherie Apelbaum re: "blackbirds," most likely "black beauties," nicknames for amphetamines.
108	8	Finances. Parking tickets. 1965
108	9	Graphology cards. Undated <i>Note:</i> Blank. Most likely meant to be used for the study of an individual's handwriting to derive character traits.
108	10	Horoscope. [1974]
108	11	Scarsdale house. Agreement. 1961
108	12	Scarsdale house. Inventories, property. 1961-1962
108	13	Selective service registrations. 1943-1945
108	14	Supplemental Security Income application papers. 1977 <i>Note:</i> Includes copies of naturalization papers, social security applications, birth certificate.
108	15	Travel and immigration. Driving licenses. Undated, 1939, 1956
108	16	Travel and immigration. Entry visa, US. 1954
108	17	Travel and immigration. Green card photograph. Undated
108	18	Travel and immigration. Naturalization certificate. 1947
108	19	Travel and immigration. Passport application, UK. 1967
108	20	Travel and immigration. Passports, birth certificate, alien registration, will. 1908-1976
108	21	Wills, parents and grandparents. 1909-1959

Series IX. Promotion and Publicity 1930-1978 (bulk, 1960-1978)

Scope and Contents note

The series consists of James's documentation of his work and reputation, in the form of materials he collected and those he and his office assistants created. These include press clippings; correspondence with and promotional kits sent

Series IX.A. Master Files

to journalists, editors, museums, and other institutions; photographs; storyboards, portfolios, and other promotional presentations; as well as what James referred to as Rare Materials Files (RMF) and VIP Files containing master copies of documents frequently duplicated and distributed. Also included are James's notes and planning documents.

The series illustrates how James gathered, used, and reused documentary materials about his own career. Also evident is his intense and frequent interaction with this documentary record, in the form of lists of items on hand and to be sought, notes recording his thoughts about them, as well as timelines, chronologies, and compilations created at various times after the creation or publication of the original materials.

Arrangement note

The series is arranged in four parts: Subseries IX.A. Master Files; Subseries IX.B. Photographs; Subseries IX.C. Presentation Materials; and Subseries IX.D. Press.

Series IX.A. Master Files 1933-1970s (bulk, 1970s)

Scope and Contents note

As shown in the worknotes documented in the Worker Supervision subseries of Series VII. Office Administration, James and his assistants expended considerable time, effort, and stationery supplies while amassing and attempting to organize the many documents he considered to be crucial evidence of his importance. The Rare Materials Files (RMF) and VIP files are his efforts to collocate master versions of a variety of documents for reproduction and distribution. These include, but are not limited to, his own correspondence, letters and documents received, and published records. Many are numbered, often inconsistently and with overlapping and repetitious alphabetical and/or numerical systems. Most are individual documents, clippings, or publications. Some, such as RMF 106, include their own metadata: this item is a compilation of documents, numbered in yet another unique system, with its own index.

Arrangement note

The records begin with the Rare Materials (RMF) and VIP files organized numerically, followed by folders arranged alphabetically by type of file. The numeric groupings reflect how the materials were originally found in the collection. Their inconsistencies and repetitions reflect James's and his workers' frequent copying and reorganization of individual documents, and the challenges they faced in managing these effectively over time.

Box	Folder	
109	1	RMF. 2, 22, 24. 1970s
109	2	RMF. 5-11, 14, 21, 22, 24, 28 1970s
109	3	RMF. 8A, 20, 32, 40, 59, 86, 97, 109, 127. 1970s <i>Note:</i> Original documents that may have been removed from the James papers and collected together prior to processing.
244	6	RMF. 12. 1970s
109	4	RMF. 14, 15. 1970s
109	5	RMF. 16, 17, 19-24. 1970s
109	6	RMF. 23. 1970s <i>Note:</i> Solely regarding the Dayton Art Institute.

Series IX.A. Master Files

109	7	RMF. 25, 29-31. 1970s
109	8	RMF. 27, 35, 39, 42, 43, 45, 46. 1970s
247	10	RMF. 28B, 41. 1958-1978 <i>Note:</i> Includes windowpane fabric shorts, and an award plaque from American Woolen and Worsteds.
247	11	RMF. 32. 1970s
109	9	RMF. 33-35. 1933-1957
109	10	RMF. 36-38, 40 1970s
109	11	RMF. 47, 48. 1970s
109	12	RMF. 50-53. 1970s
109	13	RMF. 54. 1970s <i>Note:</i> All original personal letters from correspondents including Elizabeth Arden, Bill Cunningham, and Christian Dior.
109	14	RMF. 55-57, 59, 61. 1970s
110	1	RMF. 58, 62, 63, 65, 86. 1970s
247	12	RMF. 64. 1970s
110	2	RMF. 65-68. 1970s
265	1	RMF. 67, 82, [unnumbered], 96. 1958-1978
110	3	RMF. 69-74. 1970s
110	4	RMF. 75, 76, 78-80. 1970s <i>Note:</i> Includes a sketchbook.
265	2	RMF. 81. 1970s
110	5	RMF. 83-85. 1970s
110	6	RMF. 86-88, 91. 1970s <i>Note:</i> Includes original Antonio Lopez sketches of Balenciaga and Dior designs, with attached fabric swatches.
110	7	RMF. 92. 1970s <i>Note:</i> James's work notes.
110	8	RMF. 93-95. 1970s
110	9	RMF. 97-99. 1970s <i>Note:</i> Oversized material has been removed to box 265, folder 3.
265	3	RMF. 97-99. Oversize. 1970s <i>Note:</i> Oversized material removed from box 110, folder 9.
111	1	RMF. 100, 103-105. 1970s <i>Note:</i> Oversized material has been removed to box 265, folder 4.
265	4	RMF. 100, 103-105. Oversize. 1970s <i>Note:</i> Oversized material removed from box 111, folder 1.

Series IX.A. Master Files

209	7	RMF. 103. Audio recording. Letters to hear with film, To John Hankins [Hawkins?] to reproduce. October 20, 1968 <i>Note:</i> The original 1/4" audiotape is restricted due to its fragile condition. No digital transfer copy is currently available.
111	2	RMF. 106. Accreditation binder, volume 1. 1970s
111	3	RMF. 106. Accreditation binder, volume 2. 1970s
111	4	RMF. 106. Accreditation binder, volume 3. 1970s <i>Note:</i> Includes chronological correspondence files and materials related to James's 1975 exhibition at Syracuse University's Everson Museum (see Series V. Events and Exhibitions).
111	5	RMF. 110. 1970s <i>Note:</i> Inventory of models sold.
111	6	RMF. 132, 138. 1970s
111	7	RMF. 142-144. 1970s
265	5	RMF. 145, 146. 1970s
111	8	RMF. 148-153. 1970s
112	1	RMF. 154-159. 1970s
112	2	RMF. 160-170. 1970s <i>Note:</i> RMF 161 is missing; RMF 166 and 167 are oversize and have been removed to box 244, folder 7.
244	7	RMF. 166, 167. 1970s <i>Note:</i> Oversized material removed from box 112, folder 2.
112	3	RMF. 171. 1970s
112	4	RMF. 172-180. 1970s <i>Note:</i> Includes original letter from Antonio Lopez. <i>Note:</i> Oversized material has been removed to box 246, folder 13.
246	13	RMF. 172-180. Oversize. 1970s <i>Note:</i> Oversized material removed from box 112, folder 4.
112	5	RMF. 181-191. 1970s
223	2	RMF. 188. Undated
112	6	RMF. Duplicate file. A-B. 1959-1977
112	7	RMF. Duplicate file. F-G. 1958-1978
113	1	RMF. Duplicate file. H-M. 1958-1978
113	2	RMF. Duplicate file. N-R. 1954-1978
113	3	RMF. Duplicate file. S-Y. 1954-1978
113	4	RMF. Duplicates. A-J. 1970s <i>Note:</i> This grouping does not appear to be related to the complete alphabetical run of duplicate RMF files in the preceding folders.

Series IX.B. Photographs

113	5	VIP. 12-24. 1970s <i>Note:</i> Oversized material has been removed to box 265, folder 6.
265	6	VIP. 12-24. Oversize. 1970s <i>Note:</i> Oversized material removed from box 113, folder 5.
113	6	VIP. 25-35. 1970s
113	7	VIP. 36-46. 1970s
113	8	VIP. 47-59. 1970s <i>Note:</i> Includes numbered list of designs created for Sunny Bradfield.
113	9	VIP. 60-79. 1970s <i>Note:</i> Oversized material has been removed to box 265, folder 7.
265	7	VIP. 60-79. Oversize. 1970s <i>Note:</i> Oversized material removed from box 113, folder 9.
113	10	VIP. Accreditation letters from museums and institutions. 1970s
114	1	Clipping masters. 1970s
114	2	Indexes. RMF, duplicates. 1970
114	3	Indexes. RMF, VIP. 1970
114	4	Indexes. RMF, VIP. 1973
114	5	Letters to VIPs. 1956-1963
114	6	Portfolio. Numbered items. 1970s <i>Note:</i> Oversized material has been removed to box 246, folder 14. <i>Note:</i> There is no indication of whom this portfolio was created for, or why.
246	14	Portfolio. Numbered items. Oversize. 1970s <i>Note:</i> Oversized material removed from box 114, folder 6.
114	7	Supporting documents. 1960s <i>Note:</i> Some have RMF numbers; labeled as "taken to and brought back from Chicago".

Series IX.B. Photographs 1946-1978 (bulk, 1963-1978)**Scope and Contents note**

The subseries includes images of James, his designs, and clients, which were used for promotional purposes and circulated both as individual images and in portfolios of collected material. Some of the latter may have been used for his promotion of educational programming to schools and institutions (see Series IV. Educational Projects). James's personal and family photographs and albums can be found in the Photographs and Scrapbooks subseries of Series VIII. Personal Records. The Alphabetical Files subseries of Series I. Correspondence includes images of James by photographer Barbra Walz.

Arrangement note

Series IX.C. Presentation Materials

The subseries is ordered alphabetically by material type. The indexing terms used for the portfolios are those assigned by James to describe these items. They are dated based on their contents; many were probably put together during the 1960s and 1970s.

Box	Folder	
114	8	Captions: Russell Beale photographs, Otto Fenn transparencies. [1970s]
114	9	List of photographs to be reproduced by Mario Nava. 1964
279	1	Portfolio. Personalities. Lily Pons; captions, contents note. 1947, 1951, undated
280	1	Portfolio. Personalities. Mona von Bismarck (Mrs. Harrison Williams); captions. 1946
279	3	Portfolio. Shots of sectional file mobile. No photographs inside; caption. 1967
280	2	Portfolio. Shots taken at Art Student's League. Flexible sculpture; caption. 1966
279	2	Portfolio. Working background: Living quarters. James' room in Chelsea Hotel, flexible sculpture; caption. [1970s]
279	4	Portfolio. Working background: Office. Office of Sound of Shape and Design; caption. 1963 <i>Note:</i> Also includes unrelated clippings of Pierce-Arrow motor car, and small artworks signed "Brion Gysin, Paris 1963".
280	3	Portfolio. Working background: Studio. Charles James's room on cover, no photographs inside; captions. 1967
114	10	Print. Beaton, Cecil; explanatory letter to editor [?]. 1970
114	11	Prints. Design sketches, erotic sculpture, sketches of flexible sculpture. 1968
114	12	Prints. Fitting and adjustment of a design. [1970s] <i>Note:</i> Includes contact sheets, list of photographs.
114	13	Prints. Fitting mannequin, Elizabeth de Cuevas, Stanley Bard. [1970s] <i>Note:</i> Some photographs by Antonio Lopez; includes contact sheets, negatives.
266	1	Various. James portraits. [1950s-1970s]

Series IX.C. Presentation Materials 1960-1978

Scope and Contents note

The subseries includes storyboards of mounted photographic images, clippings, correspondence, and other materials James created for promotional purposes. Many of them incorporate items that would have been organized in and sourced from the VIP and Rare Materials Files (see Subseries IX.A. Master Files).

Arrangement note

The subseries is arranged alphabetically by material type, and by date within those groupings.

Box	Folder	
235	2	Presentations. Henri Bendel. 1960s-1970s
265	8	Presentations. <i>Women's Wear Daily</i> . 1972
Oversize		
20		Storyboard. (1 of 2) [1960s-1970s]

Series IX.D. Press

Note: This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."

21 Storyboard. (2 of 2) [1960s-1970s]

Note: This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."

Box

272

Storyboards. 1970s

Note: Includes original Antonio drawings.

Oversize

22

Storyboards. 1970s

Box

273

Storyboards. 1970s

Box-folder

58

Storyboards.

Box

Folder

114

14

Storyboards. Polaroid print. [1970s]

Note: Undated image of a storyboard; includes contact information for Aino de Bodisco in pen on reverse.

Series IX.D. Press**Scope and Contents note**

The subseries includes original and photocopied press coverage of James and his design career in the form of clippings and tearsheets, as well as correspondence with journalists and reporters, lists of his press coverage both on hand and to be found, kits assembled for distribution to journalists and institutions, and general notes and planning related to all of these promotional activities.

Arrangement note

The subseries is arranged in six parts, starting with a series of correspondence and followed by five other subseries ordered alphabetically: Subseries IX.D.1. Correspondence, Subseries IX.D.2. Clippings, Subseries IX.D.3. Indexes and Inventories, Subseries IX.D.4. Mailings and Packets, Subseries IX.D.5. Notes and Planning, and Subseries IX.D.6. Press Releases.

Series IX.D.1. Correspondence 1948-1978 (bulk, 1958-1978)**Scope and Contents note**

The subseries includes James's correspondence with journalists and reporters with regard to specific news articles, including "Portrait of a Genius by a Genius," published in *Nova* (London) in 1973. It also includes promotional outreach to publications and individuals, as well as correspondence related to packets and kits mailed to journalists (see Subseries IX.D.4. Mailing and Packets for examples of these) that drew from the Rare Materials Files and VIP files (see

Series IX.D.1. Correspondence

Subseries IX.A. Master Files). The series is organized alphabetically by author or institution, followed by mixed files arranged chronologically. Many of the correspondents here are also represented in Series II. Correspondence, where the correspondence is of a more general and/or personal nature.

Box	Folder	
114	15	Bryant, Gay. <i>New Dawn, Working Woman</i> . 1970s
114	16	Clark, Ozzie. August 1969
114	17	<i>Cosmopolitan</i> . Brown, Helen Gurley. 1973
114	18	Cytryn, Tobetha. <i>Oui Magazine</i> . 1976
114	19	de Mornex, Jacqueline. [1970s] <i>Note</i> : Re: a planned videotape project.
		<i>Note</i> : Oversized material has been removed to box 244, folder 8.
244	8	de Mornex, Jacqueline. Oversize. [1970s] <i>Note</i> : Oversized material removed from box 114, folder 19.
114	20	Fitzgerald, Ed and Pegeen 1967-1968, 1972
114	21	<i>Harper's Bazaar</i> . 1968
114	22	Healy, Mary. [1975]
114	23	Holt, Rinehart. 1971 <i>Note</i> : "Selection material submitted to Steve Aronson editor Holt Rinehart for him to use in promoting his superior's interest in the publication of a biography to be written about Charles James."
114	24	<i>Interview Magazine</i> . 1972, 1973 <i>Note</i> : Oversized material has been removed to box 265, folder 9. <i>Note</i> : See also Series IX.D.5, below.
265	9	<i>Interview Magazine</i> . Oversize. 1973 <i>Note</i> : Oversized material removed from box 114, folder 24.
238		<i>Interview Magazine</i> . Card index. [1972, 1973]
114	25	Macmillan. Benedict, Kitty. 1978
114	26	Metzner, Romola. Graham Gallery. 1970
114	27	<i>Nova Magazine</i> . 1973, 1974
115	1	<i>Nova Magazine</i> . 1974
115	2	<i>Nova Magazine</i> . Expenses. [1973] <i>Note</i> : Oversized material has been removed to box 265, folder 10.
265	10	<i>Nova Magazine</i> . Expenses. Oversize. [1973] <i>Note</i> : Oversized material removed from box 115, folder 2.
266	8	<i>Nova Magazine</i> . Ideas, drafts, photo lists. [1973-1974]
115	3	<i>Nova Magazine</i> . Quotations. [1973, 1974]
115	4	<i>Nova Magazine</i> . Visual materials sent, captions. 1973
115	5	Penthouse International. December 1970

Series IX.D.1. Correspondence

115	6	Pope, Virginia. Dali release. 1966
115	7	Quadrangle/ New York Times Books. 1974
115	8	Realites. [], Gareth. 1973 <i>Note:</i> Oversized material has been removed to box 266, folder 9.
266	9	Realities. [], Gareth. Oversize. 1973 <i>Note:</i> Oversized material removed from box 115, folder 8.
115	9	Sabol, Blair. 1968-1969 <i>Note:</i> Includes index of RMF materials (see Subseries IX.A.).
115	10	Shepard, Eugenia. Undated
115	11	Talley, Andre Leon. Undated
115	12	Teachers and students. 1948-1969 <i>Note:</i> A numbered dossier; it is unclear for whom it was prepared.
115	13	<i>Town and Country</i> Magazine. [1973] <i>Note:</i> Includes notes for R. Couri Hay, and a sketch by James.
265	11	<i>Town and Country</i> Magazine. O'Higgins, Patrick. [1973]
115	14	Various. 1957-1959
115	15	Various. August 1958
115	16	Various. D-H. 1958-1959
115	17	Various. J-W. 1958-1959
115	18	Various. 1958-1977
116	1	Various. 1960
116	2	Various. 1961-1964
116	3	Various. 1962-1963 <i>Note:</i> Includes letters to Eugenia Shepard and <i>Women's Wear Daily</i> in which James defends himself after the Samuel Winston lawsuit.
116	4	Various. [1962]
116	5	Various. 1967 <i>Note:</i> Includes a list of press mentions of James.
116	6	Various. [1970s]
116	7	Various. Biographical information. [1970s]
116	8	Various. 1971 <i>Note:</i> Includes packets to be sent.
116	9	Various (1 of 2). 1973 <i>Note:</i> Includes lists of outlets to receive article published in <i>American Fabrics and Fashions</i> , fall 1973.
116	10	Various (2 of 2). 1973 <i>Note:</i> Includes lists of those sent letter from Museum of Modern Art director Richard Oldenburg.

Series IX.D.2. Clippings

116 11 Various. 1974-1976

Series IX.D.2. Clippings 1930-1978

Scope and Contents note

The subseries includes documentation of James's work and reputation in the form of clippings, tearsheets, and entire publications. It also includes lists of his press coverage, especially in *Women's Wear Daily*, specifying which clippings were missing and to be sought in the collections of New York Public Library. Originals would have presumably been added to the Rare Materials Files (see Subseries IX.A., above), where duplicates of some may be found.

Most of the clippings and tearsheets were originally loose in the collection, or in files received from the 2009 Brooklyn Museum donation to the Costume Institute at the Metropolitan Museum. Some are also collected in portfolios created by James and his workers for presentation and distribution to support his promotional efforts. Other examples of portfolios used as collecting and presentation methods are found in Subseries IX.B. above, as well as in Series IV. Educational Projects and Series VI. Museum Donations.

Arrangement note

The subseries is arranged alphabetically by source of clippings or format, and chronologically within those groupings.

Box	Folder	
265	12	<i>Chelsea/Clinton News</i> . May 1971
244	9	Halston. 1969-1971
266	2	<i>Harper's Bazaar</i> (photocopies). 1937, undated <i>Note</i> : Also includes photographs and portfolio pages.
116	12	List of locations. November 1970
116	13	<i>Metropolis</i> . Two copies. 1975
116	14	Mixed. 1930-1949
116	15	Mixed. 1930s-1960s <i>Note</i> : Photocopied duplicates from <i>Women's Wear Daily</i>
116	16	Mixed. 1948, undated <i>Note</i> : Includes a numbered list of clippings.
265	13	Mixed. 1940s-1960s
116	17	Mixed. 1950-1954
116	18	Mixed. 1952-1977 <i>Note</i> : Includes photocopied correspondence and sketches.
116	19	Mixed. 1954-1966 <i>Note</i> : These appear to have been amassed in 1972-1973.
117	1	Mixed. 1955-1959
117	2	Mixed. 1955-1966
265	14	Mixed (1 of 2). 1950s-1960s

Series IX.D.2. Clippings

		<i>Note:</i> Annotated and numbered; originally housed in numbered envelopes.
265	15	Mixed (2 of 2). 1950s-1960s <i>Note:</i> Annotated and numbered; originally housed in numbered envelopes
267	1	Mixed. 1950s-1960s
117	3	Mixed. 1960-1969
223	1	Mixed. 1961
117	4	Mixed. 1966-1968, undated
267	2	Mixed. 1969, 1978
117	5	Mixed. 1960s <i>Note:</i> Oversized material has been removed to box 266, folder 3 and box 267, folder 3.
266	3	Mixed. Oversize (1 of 2). 1960s <i>Note:</i> Oversized material removed from box 117, folder 5.
267	3	Mixed. Oversize (2 of 2). <i>Note:</i> Oversized material removed from box 117, folder 5.
267	4	Mixed. 1976
117	6	Mixed. 1970-1978 117
268	1	Portfolio. Includes tabs/notes labeling contents, photos of store window displays, notes in place of materials moved to Vol.6 for McGraw Hill. 1933-1953
269	1	Portfolio. Includes tabs/notes labeling contents, letters, photos, exhibition sign/catalogue, invitation to press preview. 1936-1961
188	2	Portfolio. Includes letters, Korvette's luncheon invitation, photos from luncheon and teaching, loose envelopes ("Cards for Album #3"; "a letter that Judy picked up this album and others and will return them"). 1939-1962, 1973
269	2	Portfolio. Includes tabs/notes labeling contents, letters, Fashion Critics Award program. 1944-1957 <i>Note:</i> Some pages are marked "Exhibit 117..." as in the portfolios created to provide evidence in James's lawsuits involving Samuel Winston (see Series I. Business Ventures), but the contents are not part of the evidence. The same plastic sleeves may have been reused for this portfolio.
270		Portfolio. International Press. Includes local publications, telegram, photos. 1947-1978 <i>Note:</i> Includes original cover.
271		Portfolio. Includes tabs/notes labeling contents, letters, photos, notes regarding Winston case (see Series I. Business Ventures), Winnie Award release, Fashion Critics Award program, unidentified rectangle of fabric. 1949-1961
274		Portfolio. Includes tabs/notes labeling contents, Winnie Award program and release, blue folder of extra clippings, manila folder for duplicate album materials. 1950-1953
224	2	Portfolio. Includes letters, photos. 1954-1961

Series IX.D.3. Indexes and Inventories

268	2	Portfolio. Includes letters, newspaper clippings, notes labeling contents. 1957-1963
117	7	Portfolio. Includes notes labeling contents, photo, program for Floodlight on Fashion, University of Chicago luncheon. 1958-1959
224	3	Portfolio. Mrs Jean de Menil. Includes letters, lists of expenditures, Capital Investment required from 1933-1957 to build and sustain the name of Charles James. 1958-1960
224	4	Portfolio. Includes tabs/notes labeling contents, letters, telegram, photographs. 1958-1963
275		Portfolio. Structural Study Vol. 2. Includes letters from museums, universities, Production Men's Guild, list of museums with James' work, biography information, Salvador Dali's Statement About Charles James. 1958-1976
224	5	Portfolio. Korvette's. 1961-1962
266	4	Reproductions (1 of 4). 1970s
266	5	Reproductions (2 of 4). 1970s
266	6	Reproductions (3 of 4). 1970s
266	7	Reproductions (4 of 4). 1970s
276		Scrapbook. Includes correspondence and some loose items. 1948
267	5	Tear sheets. <i>New York Woman's Weekly</i> . Volume I, numbers 1, 2. March 1972
267	6	Tear sheets. <i>New York Woman's Weekly</i> . Volume I, numbers 3, 4. March 1972
267	7	<i>Vogue</i> Magazine. DeMenil house. April 1966

Series IX.D.3. Indexes and Inventories 1960-1978**Scope and Contents note**

The subseries includes many iterations of lists of materials amassed for distribution, which were found widely distributed in the collection. They document James's and his workers' continuing efforts to maintain intellectual access to the wide variety of materials in the form of indexes and lists, as well as to provide physical access through notations of their locations in James's various studio spaces over time. As well as organizational schema, the subseries includes to-do lists, lists specifying materials destined for individual recipients, and some photocopied correspondence. The materials attest to the amount of time and work James and his staff expended on these efforts, and the challenges they faced in managing them effectively.

Arrangement note

The subseries is arranged chronologically, followed by folders of undated materials that are arranged alphabetically by description.

Box	Folder	
117	8	Inventories. Press listings. 1950s
117	9	Credit lines. [1961-1962]
117	10	Indexes, numbering systems. 1967
117	11	Inventories, chronologies. 1960s-1970s
117	12	Materials loaned to Florence Turner. February 3, 1970

Series IX.D.3. Indexes and Inventories

118	1	Guggenheim fellowship documentation. 1973-1975 <i>Note:</i> Identified as "Index D", and containing lists of supporting material, as well as some materials themselves, amassed for James's successful Guggenheim fellowship application (see also the Guggenheim Foundation subseries of Series XI. Writings).
118	2	Material given to Lee Wohlferf. 1974
118	3	Slides, images. 1974
118	4	Recipients of Medway College of Design letter. 1975 <i>Note:</i> James considered a researcher's letter of interest important to distribute as documentation of his value and fame.
118	5	Education. [1970s]
Box-folder		
59		Index to authors. [1970s]
Box	Folder	
118	6	Lists, indexes. [1970s] <i>Note:</i> Oversized material has been removed to box 267, folder 8.
267	8	Lists, indexes. Oversize. [1970s] <i>Note:</i> Oversized material removed from box 118, folder 6.
118	7	Accreditational binder. Copies. Undated <i>Note:</i> Oversized material has been removed to box 267, folder 9. <i>Note:</i> A set of RMF documents (see Subseries IX.A., above), collected into a single volume.
267	9	Accreditational binder. Copies. Oversize. Undated <i>Note:</i> Oversized material removed from box 118, folder 7.
118	8	Design documentation. Undated <i>Note:</i> Includes lists of Antonio Lopez drawings for press mailings.
118	9	Indexes. Undated <i>Note:</i> Oversized material has been removed to box 244, folder 10. <i>Note:</i> Includes lists of slides sent to <i>Nova Magazine</i> (see Subseries IX.D.1, above).
244	10	Indexes. Oversize. <i>Note:</i> Oversized material removed from box 118, folder 9.
118	10	Library research. Undated <i>Note:</i> To have been completed by someone other than James; includes a glove pattern and cutting instructions, perhaps belonging to a student/worker.
118	11	Master Index A. Entries 1-17. Undated
119	1	Master Index A. Entries 8-68. Undated
119	2	Master Index B. <i>Women's Wear Daily</i> articles on Charles James. Undated

Series IX.D.4. Mailings and Kits

119	3	Notes, enclosures. Undated <i>Note:</i> Oversized material has been removed to box 266, folder 10.
266	10	Notes, enclosures. Oversize. Undated <i>Note:</i> Oversized material has been removed to box 119 folder 3.
266	11	Portfolio numbering. Undated
267	10	Press coverage. Undated
119	4	Sources to be researched. Undated

Series IX.D.4. Mailings and Kits 1960-1978**Scope and Contents note**

The subseries includes packets of promotional materials amassed for specific audiences and some for which the intended recipients are not identified. The materials collected for mailing to the University of Cincinnati are excellent examples of the full extent of James's use of promotional materials targeted for distribution to a specific institutional recipient. Similarly collected materials are also found in Series VI. Museum Donations.

Arrangement note

The materials are organized alphabetically by name of intended recipient or organization, if evident from the records, or by material type. These are followed by folders of materials destined for multiple or unidentified recipients.

Box	Folder	
119	5	Brooklyn Museum. Coleman, Elizabeth Ann. [1970s]
119	6	Campbell, Lady Jean. [1970s]
119	7	Committee of supporters. May 28, 1966
120	1	de Lobo, Sharon. 1976
120	2	Fashion Institute of Technology. 1976 <i>Note:</i> Oversized material has been removed to box 267, folder 11. <i>Note:</i> Includes some detailed descriptions of designs.
267	11	Fashion Institute of Technology. Oversize. 1976 <i>Note:</i> Oversized material removed from box 120, folder 2.
267	12	Ford, Charlotte; and/or Mrs. Sarah Lee. [1970s]
267	13	Gould, Lawrence. November 20, 1970
120	3	Holt, Rinehart and Winston. [1970s]
120	4	Hoosuck Community Resources Corporation. [1976] <i>Note:</i> "Material sent to James McWilliams, graphic artist..."
120	5	Legge, Leonard. <i>Note:</i> For an unnamed Australian university. Legge was head designer for Melbourne fashion house Raoul Couture.
120	6	Mailers. 1974-1975

Series IX.D.4. Mailings and Kits

277	1	Material for story board. [1970s]
120	7	Materials for kits. C, 2-4 (1 of 4). Undated <i>Note:</i> Oversized material has been removed to box 277, folder 2.
277	2	Materials for kits. C, 2-4 (1 of 4). Oversize. Undated <i>Note:</i> Oversized material removed from box 120, folder 7.
120	8	Materials for kits. C, 5-10 (2 of 4). Undated <i>Note:</i> Oversized material has been removed to box 277, folder 3.
277	3	Materials for kits. C, 5-10 (2 of 4). Oversize. Undated <i>Note:</i> Oversized material removed from box 120, folder 8.
120	9	Materials for kits. C, 11-15 (3 of 4). Undated
120	10	Materials for kits. C, 16, 17 (4 of 4). Undated <i>Note:</i> Oversized material has been removed to box 277, folder 4.
277	4	Materials for kits. C, 16, 17 (4 of 4). Oversize. Undated <i>Note:</i> Oversized material removed from box 120, folder 10.
244	11	Medway College. [1970s]
120	11	Packets to be mailed. Undated
121	1	Rauschenberg, Robert. Undated
121	2	Scott, Adrienne. <i>Note:</i> For a planned videotape project by the editor of <i>Blueboy</i> Magazine.
277	5	University gifts. [1970s]
121	3	University of Cincinnati. Planning. 1967
121	4	University of Cincinnati. Section A. 1967 <i>Note:</i> Oversized material has been removed to box 277, folder 6.
277	6	University of Cincinnati. Section A. Oversize. 1967 <i>Note:</i> Oversized material removed from box 121, folder 4.
121	5	University of Cincinnati. Section B. 1967
121	6	University of Cincinnati. Section C. 1967
121	7	University of Cincinnati. Section D. 1967
121	8	University of Cincinnati. Section A. Duplicate. 1967
121	9	University of Cincinnati. Section B. Duplicate 1967
121	10	University of Cincinnati. Section C. Duplicate 1967
121	11	University of Cincinnati. Section D. Duplicate. 1967 <i>Note:</i> Oversized material has been removed to box 266, folder 12.
266	12	University of Cincinnati. Section D. Duplicate. Oversize. <i>Note:</i> Oversized material removed from box 121, folder 11.
121	12	University of Washington. [1960s]
121	13	<i>Vanidades</i>

Series IX.D.5. Notes and Planning

Note: For planned article on James.

121	14	Victoria and Albert Museum. 1976
121	15	Various (1 of 2). [1976] <i>Note:</i> Includes cover letters, materials, addressed envelopes prepared for mailing.
121	16	Various (2 of 2). [1976]
122	1	Various. June 1978
277	7	Various. For albums. [1976]
122	2	Unidentified. [1971], 1973 <i>Note:</i> Oversized material has been removed to box 277, folder 8.
277	8	Unidentified. Oversize. [1971] <i>Note:</i> Oversized material removed from box 122, folder 2.
122	3	Unidentified. [1970s]

Series IX.D.5. Notes and Planning 1960-1978

Scope and Contents note

The subseries includes a variety of planning materials, distinct from the more formal indexes and inventories in Subseries IX.D.3, and is arranged chronologically.

Box	Folder	
122	4	Plans to "confine" Charles James name. [1960]
122	5	Background for "Landmark Collection". 1961
122	6	Current projects. [1967] <i>Note:</i> Work involving assistant David Vestey. See also the Alphabetical Files subseries of Series II. Correspondence, and the Worker Supervision subseries of Series VII. Office Administration for materials pertaining to David Vestey.
122	7	Notes and drafts. 1968
122	8	Biographical notes. 1969
122	9	Writings, correspondence. 1969
122	10	<i>Interview.</i> 1-4. Suggested illustrations; list of women dressed by James; Personalities I've dressed; list of stars dressed. [1973]
122	11	<i>Interview.</i> 6,7. Typed transcript; uncorrected draft. [1973]
122	12	<i>Interview.</i> 8-11. Inserts; Charles to rewrite; captions submitted; cut material. [1973]
122	13	<i>Interview.</i> 12,13. Index to persons named; articles on personalities. [1973]
122	14	<i>Interview.</i> Various. [1973]
122	15	Work notes. [1976-1977] <i>Note:</i> Oversized material has been removed to box 277, folder 9.
277	9	Work notes. Oversize. [1976-1977]

Series IX.D.6. Press Releases

Note: Oversized material removed from box 122, folder 15.

122	16	Various, including a list of "important events". 1977
122	17	Advertising concept. Diamond. Undated
266	13	Various. Undated
122	18	<i>Women's Wear Daily</i> . Draft. List of designers trained by James. Undated

Series IX.D.6. Press Releases 1950-1969**Scope and Contents note**

The subseries consists of drafts and supporting materials for possible press releases and other background material, arranged chronologically.

Box	Folder	
123	1	Drafts. 1957-1961
123	2	Studio opening, Sherry Netherland (photocopy). [1950s]
123	3	Background information. 1950s-1960s <i>Note:</i> Includes correspondence, ephemera, and biographical information.
123	4	American Wool and Worsted Bureau. Draft. [1950s-1960s]
123	5	Interview with Charles James, on the "homosexual conspiracy". Typescript. 1965

Series X. Research Materials 1933-1978 (bulk, 1965-1978)**Scope and Contents note**

The series includes printed materials in a variety of formats, including announcements and invitations, retail and commercial catalogues, clippings, magazines, maps and guides, programs and publications, as well as visual materials such as photographic reproductions, posters, and ephemera.

Items in these formats can be found throughout the collection, including clippings pertaining to James's life and career in the Clippings subseries of Series IX. Promotion and Publicity, photographic reproductions of Antonio Lopez's drawings in Series VI. Museum Donations, and of James's own sketches and drawing in Series III. Design. Those included here seem to be unrelated to specific topics detailed in the collection's other series.

Published books from James's personal library are included in the Library subseries of Series VIII. Personal Records.

Arrangement note

The series is arranged alphabetically by type of materials.

Box	Folder	
123	6	Announcements and invitations. Art, theater, performance. 1962, 1967-1978
123	7	Announcements and invitations. Brooklyn Museum. Millicent Rogers exhibition. Promotion, clippings. 1948

Series X. Research Materials

123	8	Announcements and invitations. Various. 1975
123	9	Brochures. Commercial. Working with Plexiglas (two copies). 1947, undated
123	10	Brochures. Demophil Center, Boston, MA. 1965
123	11	Catalogues. Auctions. 1978
123	12	Catalogues. Commercial. Various. 1970s
124	1	Catalogues. Museums, art galleries. 1963-1978
124	2	Catalogues. New York State Council on the Arts. 1975
124	3	Catalogues. Pornography. 1958, 1970s
124	4	Catalogues. Universities and colleges. 1959-1968
277	10	Clippings. Celebrities. Undated
124	5	Clippings. Fashion piracy. 1958
124	6	Clippings. Flower molds. 1963
124	7	Clippings. Halston. 1970
124	8	Clippings. Moore, Bishop Paul. 1972
277	11	Clippings. Various. 1967, 1969
124	9	Clippings. Various. 1960s-1970s
277	12	Clippings. Various (1 of 2). 1972-1978
277	13	Clippings. Various (2 of 2). 1972-1978
277	14	Clippings. Various. 1973-1975
277	15	Clippings. Various. 1977
277	16	Clippings. Various. <i>New York Daily News</i> . 1977
278	1	Clippings. Various. <i>New York Post</i> . 1976-1977
124	10	Clippings. Various. <i>New York Times</i> . 1970
278	2	Clippings. Various. <i>New York Times</i> . 1976-1977
278	3	Clippings. Various. <i>New York Times</i> . 1976-1978
124	11	Clippings. Vionnet, Madeleine and Sonia Delaunay. March 1973
124	12	Ephemera. Color card, textile swatches. C.M. Gourdon. Undated
124	13	Magazines. Airlines. <i>American Way</i> , <i>Pan Am Clipper</i> . August 1974
125	1	Magazines. <i>After Dark</i> , <i>Art News</i> . 1976, 1978
278	4	Magazines. <i>American Fabrics and Fashions</i> . Fall 1976
125	2	Magazines. <i>Camera</i> , <i>Camera 35</i> , <i>Cue</i> , <i>Domus</i> , <i>Elle</i> . 1967-1972
125	3	Magazines. <i>Encounter</i> , <i>Esquire</i> . 1968, 1971, 1976
125	4	Magazines. <i>Evergreen</i> , <i>Gentry</i> , <i>Harper's Bazaar</i> , <i>Newsweek</i> , <i>Oui</i> , <i>People</i> . 1965-1977
126	1	Magazines. <i>Journal of the Archives of American Art</i> , <i>Kaleidoscope of American Fashion</i> . 1948, 1967
126	2	Magazines. <i>Photo</i> . 1978 <i>Note:</i> Issue includes photographs by Art Kane; folder includes additional Kane-related documents.
126	3	Magazines. <i>Realites</i> (seven issues). 1972
126	4	Magazines. <i>Realites</i> (five issues). 1973

Series XI. Writings

126	1	Magazines. <i>Town and Country</i> . 1972
127	2	Magazines. <i>Vanidades</i> , <i>Viva</i> . 1977, 1978
127	3	Maps and guidebooks. 1966-1970
273		Photoreproductions. Publicity photograph. Jennifer Jones. <i>Note:</i> Wife of film producer David O. Sellznick, Jones had been a client of James's.
127	4	Photoreproductions. Publicity photographs. Various. 1950s <i>Note:</i> Includes print portraits of actresses Gypsy Rose Lee and Deborah Kerr, and Queen Elizabeth II.
127	5	Photoreproductions. Various. Undated <i>Note:</i> Includes images of Maria, Duchesse de Gramont.
144		Posters. Michael Volbracht illustration, Sunflower. Undated
127	6	Postcards. Blank. [1960s-1970s]
127	7	Publications. Museums. 1933-1977 <i>Note:</i> Oversized material has been removed to box 278, folder 5.
278	5	Publications. Museums. Oversize. 1973 <i>Note:</i> Oversized material removed from box 127, folder 7.

Series XI. Writings 1937-1978 (bulk, 1962-1978)**Scope and Contents note**

The series includes mostly autobiographical writing by James for various planned but never realized book projects, as well as short profiles and musings; other writings in note and draft form; and fragments of poetry. It documents the Guggenheim Foundation grant he received in 1974 to support the writing of a volume on the techniques of design including his draft and completed application, supporting documents, recommendations, and correspondence with the Guggenheim Foundation. His 1970-1977 correspondence with McGraw-Hill Publishers documents an earlier contract for a never-completed book.

Arrangement note

The series is organized into three subseries: Subseries XI.A. Book Projects; Subseries XI.B. Notes and Drafts; and Subseries XI.C. Poetry.

Subseries XI.A. Book Projects 1962-1978**Scope and Contents note**

The subseries documents James's various efforts to research, write, and publish an autobiography and a volume on the techniques of design, including correspondence with possible publishers, his 1974 Guggenheim Foundation grant to support such work, and various notes and planning documents. His efforts to memorialize himself and his place in art and

Subseries XI.A.1. Publishers

fashion through writing are interrelated with other self-promotion efforts documented in this collection, such as Series VII. Museum Donations and Series IX. Promotion and Publicity. Undertaken for the most part towards the end of his life, these projects required a sustained and organized effort that he and his workers were unable to achieve. None came to fruition during his lifetime.

Arrangement note

The subseries is organized into three parts: Subseries XI.A.1. Publishers; Subseries XI.A.2. Guggenheim Foundation; and Subseries XI.A.3. Book Ideas.

Subseries XI.A.1. Publishers 1970-1978

Scope and Contents note

The subseries documents James's interactions with New York City trade publishers including McGraw-Hill, MacMillan, and Houghton Mifflin as part of his plans to write and publish his autobiography. It includes correspondence as well as draft and completed contracts.

His 1970 contract with McGraw-Hill granted him monthly payments as advances against future royalties. After various editors worked on and then left the project, James was unable to meet his contractual obligations to provide a manuscript; McGraw-Hill voided the contract in 1977 and terminated the payments due to nondelivery.

Arrangement note

The subseries is arranged alphabetically by publisher.

Box	Folder	
127	8	Aspen. Correspondence. 1971
127	9	Holt Rinehart. Aronson, Steven. Undated
127	10	Houghton Mifflin Co. Correspondence. 1970s <i>Note:</i> Draft of "The Charles James Story" from addressed envelope.
127	11	Macmillan. Correspondence. 1978
127	12	McGraw-Hill. Contract, royalty statements. 1970-1974
127	13	McGraw-Hill. Correspondence. 1970-1977
128	1	McGraw-Hill. Correspondence. 1972-1974 <i>Note:</i> Oversized material has been removed to box 244, folder 12.
244	12	McGraw-Hill. Correspondence. Oversize. 1972-1974 <i>Note:</i> Oversized material removed from box 128, folder 1.
128	2	McGraw-Hill. Drawings by Antonio: list. October 1970
128	3	McGraw-Hill. Notes, supporting materials. 1970s
128	4	McGraw-Hill. Promotional materials sent and returned. [1974]
128	5	McGraw-Hill. Correspondence with others. 1971

Subseries XI.A.2. Guggenheim Foundation 1973-1977

Subseries XI.A.3. Book Ideas

Scope and Contents note

In 1974, James received a grant from the John Simon Guggenheim Memorial Foundation to support the writing of a volume on the techniques of design. At this time, James's finances were precarious and he saw the grant as a lifeline to support himself and employ assistants in gathering and organizing the records to support the telling of his life story.

The subseries includes application materials, supporting documents, recommendations, directories of previous grant recipients, and correspondence. It also includes unsuccessful applications James submitted to the Foundation seeking grants for his students James Harwick and Homer Layne to support their work as so-called archival assistants in organizing his materials for the planned publication.

Arrangement note

The subseries is arranged alphabetically by type of document.

Box	Folder	
128	6	Application. Charles James. Notes, lists, supporting materials. 1974
128	7	Application. Homer Layne. 1974-1976 <i>Note:</i> Includes supporting documentation.
128	8	Application. James Harwick. 1973 <i>Note:</i> Includes supporting documentation.
128	9	Budgets. 1974
128	10	Correspondence (1 of 2). 1974
128	11	Correspondence (2 of 2). 1974 <i>Note:</i> Oversized material has been removed to box 278, folder 6.
278	6	Correspondence (2 of 2). Oversize. 1974 <i>Note:</i> Oversized material removed from box 128, folder 11.
128	12	Fellowship directories. 1974-1977
129	1	Guggenheim reports, directory. 1974, 1976
129	2	Outlines, notes. 1973-1974
129	3	Recommendations, references, sponsors. 1973
223	4	Supporting material for application. [1973-1974]

Subseries XI.A.3. Book Ideas 1962-1978

Scope and Contents note

At various times in the last decade of James's life, he attempted to synthesize and organize his thoughts and experience in the form of autobiographical notes for a planned book. Many reflect his contention that he deserved greater recognition and acclaim, based on his illustrious career, the notable women he had dressed, and his elite family connections.

Materials in this subseries include notes for unrealized autobiographies titled variously "The Charles James Story" and "Beyond Fashion," as well as those untitled. They appear to be unrelated to drafts submitted to publishers or included in the Guggenheim grant-funded project (see Subseries XI.A.1 and XI.A.2).

Subseries XI.B. Notes and Drafts

Box	Folder	
129	4	"Beyond Fashion". Draft (1 of 3). 1970s
129	5	"Beyond Fashion". Draft (2 of 3). 1970s
266	14	"Beyond Fashion". Draft (3 of 3). 1970s
129	6	Biographical notes. 1965-1966
129	7	Biographical notes. "Remembrances". 1967, undated
129	8	Biographical notes. Memoir draft. "Dictated to and edited by Cheri". October 1976
278	7	Charles James Publications Corporation. Undated
129	9	"The Charles James Story". Background information. 1973 <i>Note:</i> Predominantly photocopied genealogical materials.
129	10	"The Charles James Story". Notes and planning. [1968] <i>Note:</i> Includes complicated plans to finance book's writing. <i>Note:</i> Oversized material has been removed to box 266, folder 15.
266	15	"The Charles James Story". Notes and planning. Oversize. [1968] <i>Note:</i> Oversized material removed from box 129, folder 10.
278	8	Correspondence. Bradfield, Sunny. 1962, undated <i>Note:</i> Re: Bobbs-Merrill publishers.
238		Mock up of book by Keith [Cuerden]. Undated
130	1	National Endowment for the Arts. Literature, application information, notes. 1973
130	2	Photographs (1 of 3). 1970s
130	3	Photographs (2 of 3). 1970s
130	4	Photographs (3 of 3). 1970s
244	13	Proposals. <i>New York Woman's Weekly</i> ; "Charles James at Large." [1970s]

Subseries XI.B. Notes and Drafts 1937-1978 (bulk, 1970s)

Scope and Contents note

The subseries includes James's notes and drafts apparently unrelated to specific book projects. Some constitute planning, others are fragments as well as completed tributes to and diatribes against people including Millicent Rogers and Eleanor Lambert, and his thoughts on fashion, design, and himself, among other subjects.

Box	Folder	
130	5	Biographical sketch. 1950-1958 <i>Note:</i> Pieces collected in materials from Brooklyn Museum.
130	6	Biographical sketch. 1978, undated
Oversize		
23		Fine artist influences. [1970s]

Sunseries XI.C. Poetry

Note: This item was framed for display in the 2014 exhibition "Charles James: Beyond Fashion."

Box	Folder	
278	9	Fragment. de Leche, Alain. Undated
130	7	Fragment. Eleanor Lambert, Halston. Undated
130	8	Fragment. Fashion history. Undated
130	9	Fragments. On design. 1967, 1973, undated
130	10	Fragment. Sunday dinner policy. Undated
130	11	<i>Metropolis</i> . Background material for R. Couri Hay article. 1975 <i>Note:</i> Oversized material has been removed to box 278, folder 10.
278	10	<i>Metropolis</i> . Background material for R. Couri Hay article. Oversize. 1975 <i>Note:</i> Oversized material removed from box, folder.
130	12	Notes, illustrations. [1971]
130	13	Questionnaire. [1974]
130	14	Singer dress forms. Proposed brochure. Drafts, correspondence. 1965
130	15	Tributes. Aimee de Heeren, Eugene Ebker, Clara Hawkins Mellen, Virginia Pope, Millicent Rogers. 1964-1965, undated
130	16	Tributes. Balenciaga, Chanel. Undated <i>Note:</i> These were found in materials acquired from The Brooklyn Museum and may duplicate content in James's Rare Materials Files (see the Master Files subseries of Series IX. Promotion and Publicity).
130	17	Various. 1937-1957 <i>Note:</i> Includes anti-Semitic remarks.
131	1	Various. [1950s-1970s]
131	2	Various. [1970s] <i>Note:</i> Oversized material has been removed to box 266, folder 16 and box 278, folder 11.
266	16	Various. Oversize (1 of 2). [1970s] <i>Note:</i> Oversized material removed from box 131, folder 2.
278	11	Various. Oversize (2 of 2). [1970s] <i>Note:</i> Oversized material removed from box 131, folder 2.
131	3	Various. [1971]

Sunseries XI.C. Poetry 1958-1978**Scope and Contents note**

The subseries includes fragments of poetry assumed to be written by James, some of which are erotic in content.

Box	Folder
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Sunseries XI.C. Poetry

131	4	Erotica. [1970s]
131	5	Various. 1965
131	6	Various. [1958-1978] <i>Note:</i> Oversized material has been removed to box 278, folder 12.
278	12	Various. Oversize. [1958-1978] <i>Note:</i> Oversized material removed from box 131, folder 6.