Concentrated Exploration: Reconstructing the Professional Life of Lucille Paris

Noor Tamari
Pomona College

Follow this and additional works at: https://scholarship.claremont.edu/pomona_theses

Part of the Art Practice Commons

Recommended Citation
https://scholarship.claremont.edu/pomona_theses/285

This Open Access Senior Thesis is brought to you for free and open access by the Pomona Student Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in Pomona Senior Theses by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.
CONCENTRATED EXPLORATION:
RECONSTRUCTING THE PROFESSIONAL LIFE OF LUCILLE PARIS

BY
NOOR TAMARI

SUBMITTED TO POMONA COLLEGE IN PARTIAL FULFILLMENT OF THE DEGREE OF
BACHELOR OF ARTS

DIRECTOR: PROFESSOR VICTORIA SANCHO LOBIS, POMONA COLLEGE
SECOND READER: PROFESSOR JULIA LUM, SCRIPPS COLLEGE

APRIL 23, 2022
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgments</td>
<td>1</td>
</tr>
<tr>
<td>Introduction</td>
<td>3</td>
</tr>
<tr>
<td>The Role of Academia</td>
<td>12</td>
</tr>
<tr>
<td>Spark Red</td>
<td>14</td>
</tr>
<tr>
<td>Controlled Chaos: Textured Topographies</td>
<td>24</td>
</tr>
<tr>
<td>Conclusion</td>
<td>28</td>
</tr>
<tr>
<td>References</td>
<td>32</td>
</tr>
<tr>
<td>Work Cited</td>
<td>48</td>
</tr>
<tr>
<td>Finding Aid</td>
<td>50</td>
</tr>
</tbody>
</table>
Acknowledgements
This thesis would not have been completed without the generosity of the Benton Museum of Art at Pomona College staff who supported me, assisted me, and opened the door for me whenever I was locked out. Specifically, I would like to extend a deep thank you to the women who have helped make this project possible. To Rebecca McGrew, for her openness to my questions and exhaustive knowledge of feminist art, and to Julia Lum, whose support throughout this project and beyond is deeply appreciated. To Denelis Acosta who listened to me talk about the perils of obscurity and the struggles of women artists for an entire semester, and to Sarah Burch, my dear friend and library companion, thank you. I would also like to thank my mother who served as a grounding force throughout this process. Finally, I would like to extend my deepest appreciation to Victoria Sancho Lobis, who has supported and mentored me for the past three years. Thank you for your knowledge, patience, and leadership. Thank you for believing in my abilities to tackle this project, and for opening my life up to the world of Lucille Paris.
Introduction

Measuring sixty inches by eighty inches and covered in a range of reds, American abstract expressionist artist Lucille Paris’s (1928-2008) monumental artwork, Spark Red (Figure 1), best characterizes the artist’s professional and artistic trajectory. At first glance, the artwork appears as a trisected canvas, with the two outer rectangles sharing the same shade of red and the central rectangle appearing in a slightly lighter shade. A closer look, however, reveals a grid of six squares of just-slightly different shades of red. Superimposed onto this grid are light blue dots, bordered by two thin lines of a blue and yellow border. From afar, none of this is visible. It is only through a thorough inspection of the artwork that the grid, dots, and border become visible—all deliberate choices made by the artist to underscore her relationship and fascination with color theory, specifically monochrome art.

Born in Cleveland, Ohio in 1928, Lucille Paris’s academic life began in 1946 when she enrolled at the University of California, Berkeley to study art. Upon graduation, Paris worked under Stanley W. Hayter (1901-1988) at Atelier 17,¹ and then returned back to Berkeley to pursue a Master of Fine Arts in art and printmaking.² After attending Columbia University Teacher’s College in 1959, Paris eventually moved to Wayne, New Jersey, where she served as a

¹ The Museum of Modern Art, “Museum of Modern Art to Open Exhibition of Gravure Techniques,” news release, June 18 1944, https://www.moma.org/calendar/exhibitions/2777News. Atelier 17 was an experimentation-based workshop founded by English graphic artist William Stanley Hayer in 1927. The studio was a place where artists could experiment with gravure methods and receive technical support by Hayter. Between the years 1939 and 1950, the workshop moved to the United States where he introduced American artists to new means of printmaking. However, Hayter returned to Paris in 1950, and re-built the studio space. It was a place for experimentation and exploration of printmaking techniques from surrealist, abstract, and cubist artists of the time.
² Typescript letter from UC Berkeley naming Paris the Genevieve McEnerney Fellow in Art from the Dean of Graduate Division, Box E2F, item 15, Lucille Paris Collection, Benton Museum of Art Pomona College, Claremont California.
professor of art at William Paterson College for thirty years. While exhibiting continuously throughout the 1960s, 70s, and 80s, most public memory and acclaim around Lucille Paris has now been lost. Despite this, Paris has left us with an archival trace worthy of reconstruction. The argument set forth here relies primarily on an archive, created by Paris herself, and housed at the Benton Museum of Art at Pomona College, together with works in the Benton’s permanent collection. As this essay will explore, Paris deserves a place in the art-historical narrative, as her interest in color theory and deliberate manipulation of paint and perception provides a nuanced exploration of color parallel to the careers of Josef Albers (1888-1976), Ad Reinhardt (1913-1967), and Marcia Hafif (1929-2018). The text will consider key works from three phases of Paris’s career: the mid-1950s, the late 1960s, and the late 1970s. Separated by roughly 10 years, each of these moments saw a transition in Paris's inspirations and methods. This trajectory ultimately led her to create her own visual language through the deliberate manipulations of texture and paint – made evident by a manifesto from her archive, and best exemplified through Spark Red.

By looking at a series of her artworks from each time period, such as Azzurro (1955), Spark Red (1972), and Two Red (1984), this project will track Paris’s artistic trajectory and development alongside her academic career, first as a student at the University of California, Berkeley and then as a professor of art. I will look at both Paris’s artistic and academic endeavors, viewing her reliance on education as a framework to simultaneously sustain herself independently while also ensuring proximity to living artists.

This narrative, put forward for the first time, will also consider the limitations of the documentary material that survives. The work presented here relies extensively, but not exclusively, on the archives created by Paris and housed at the Benton. The project is
supplemented by interviews from Benton museum staff Rebecca McGrew and Steve Comba, as well as correspondences with New Jersey State Museum, Berkeley Art Museum and Pacific Film Archive (BAMPFA), and The Newark Museum of Art, who all hold Paris’s work in their permanent collections.

Through her three large archival boxes, Paris ensured that she would be remembered. She created and maintained her archive, accumulating the resumes, letters, and preparatory sketches that would come to ground this project. By looking at the material that Paris actively chose to keep, she leaves us with a deliberate and particular idea of herself. Furthermore, by considering the specific material that I chose to emphasize, I have provided my interpretation of Paris, her story, and her artistic trajectory. The archive does not exist as a neutral space, but rather the information that both Paris and I both choose to highlight is deliberate, and as a result, impacts the way she is remembered. As such, this project will conclude with a reflection on the limits of the archive.
Early Art: Abstract Expressionism

In 1955, Paris created the gouache on paper entitled *Azzurro*, the earliest work attributed to the artist in the Benton’s collections (Figure 2). This artwork is characterized by expanses of primary color: large gestural brushstrokes of red, blue, and green overlap and cover the entirety of the paper. Paris manipulates texture and transparency by showing the different layers of paint atop each other. Mixing long and short brushstrokes, the artist exploits the transparency of gouache in order to create the illusion of collage. The brushstrokes appear as textured strips of paper glued onto a larger paper. By playing with layers, the artist evokes a chaotic sense to the artwork, where the boundaries between one layer, one brushstroke, and the other are rendered obsolete. This dynamism is then subdued by the limited palette of a pastel range of blues, yellows, and greens, through which Paris teeters between energetic and calm. Through the gestural brushstrokes and use of an expansive color palette, *Azzurro* provides an example of Paris’s early works, marked by their similarity to more canonical abstract expressionism.

Paris created *Azzurro* during the same year that she moved from Berkeley to Indiana to teach design, silkscreen, sketching, and arts education at Ball State Teachers College. It is unclear whether Paris painted the artwork while still in the Bay Area, but her association with canonical abstraction expressionism indicates the role that her formal and academic studies under abstract expressionist painter John Haley played in informing her early works. Furthermore, in the early 1950s, coinciding with Paris’s time at Berkeley, abstract expressionism had reached its

---

3 Typescript resume, 1993, Box E3A, item 25, Lucille Paris Collection.
height in the Bay Area, as New York action figures, were taught in the classroom and heralded as pioneers of a new movement.4

The term, first coined by art critic Robert Coates in 1946 and then popularized by Clement Greenberg in his essay “Modernist Painting,” abstract expressionism emerged as an art movement free of control, characterized by spontaneity and improvisation.5 Greenberg underscored the importance of aesthetic value and the emphasis on paint and canvas over content, viewing the movement as the natural transition of art.6 Following the Second World War and amidst a time of American separationism and isolation, this movement, clustered primarily in New York, served as an expression of American individualism and artistic identity. Abstract expressionism can be further characterized by action painting and color field painting, with the latter emerging largely as a response to the former. Action painting involved large gestural brushstrokes and an emphasis on the subconscious. Artists such as Jackson Pollock abandoned the brush and easel in favor of dropping, dripping, suspending, and soaking the canvas to create drips and lines that expressed their inner psyches. Color field painting, on the other hand, involved reductive blocks of color depicted in simple compositions. Artists emphasized the meditative, in contrast to the loud and active elements of action painting.

---

4 By the 1960s, Abstract Expressionist artists in the Bay Area abandoned the movement in favor of figuration. However, this figuration was not a rejection of Abstract Expressionism, but rather an extension or response to it. Art critic Thomas Albright writes, “For [Bay Area artists], Abstract Expressionism suggested ways of expanding the range of imagery and implication, rather than constricting it through the kind of pictorial reduction that Still, Rothko, Newman, and (to a lesser degree) Pollock had come to stand for.” As a result, artists such as Richard Diebenkorn incorporated the gestural and large brushstrokes that characterized Abstract Expressionism and reinterpreted it into a more figurative lens.


In 1962, Paris created a series of *Untitled* images reminiscent of Frankenthaler's 1950 drip works and the works of Arshile Gorky. Paris creates dynamic images that evoke a sense of movement and energy. She utilized a limited palette in each of her artworks, in order to focus on the brushwork in itself, rather than on the paint. Figure 3, (P2004.8.7), an untitled artwork, appears darker in the top left half of the artwork and then fades into lighter browns in the bottom register and the right side of the image. Paris played with the amount of paint dabbed onto the artwork, utilizing more water in the instances of lighter hues. In doing so, the artist revealed her knowledge of watercolor, emphasizing the dynamism of the piece rather than specific iconography.

P2004.8.8 (Figure 4) is another example of Paris's control of the medium. In this case, the artwork is ink on paper, but it maintains the same qualities as Figure 3. The artwork consists of different intensities of black ink, manipulated by the addition or subtraction of water, as well as thin and sharp red lines. The movement of the lines, most notably in the leftmost section, highlights a restless and frantic energy in this daunting scene. Furthermore, the manipulation of ink bears similarities to much of Helen Frankenthaler’s work, where the latter artist developed a soak-stained approach that involved applying thinned-down paint to an unprimed canvas. While Paris’s archives do not offer an explanation of the artist’s exact technique, her manipulation of color and ink to create different opacities reveals an awareness of Frankenthaler’s approach, as well as her own budding interest in experimentation and manipulation.

---

7 While Gorky is often not considered an abstract expressionist artist, I maintain that his work served as an inspiration and transition between European modernism and abstract expressionism. Further, on page 3 of “The Abstract Expressionists,” Thaw writes, “the list does include Arshile Gorky, who died in 1948, well before the abstract expressionists triumphed on the world art scene. Gorky was a precursor and a transitional figure, whose brilliant last years saw a rich outpouring of drawings and paintings that bridged the tremendous gap between sophisticated European Modernism and what had remained until then insular and provincial American styles.”
Though her impressive artistic technique assisted Paris in launching her career, the 1950s Bay Area art scene also played a significant role in establishing Paris as an abstract expressionist and a woman artist. Compared to the animated boom of New York’s art scene, the 1950s in San Francisco were characterized by a lack of commercial galleries, financial support, and interest in developing Bay Area artists. American art historian Susan Landauer suggests that it was this void that enabled Bay Area artists “to express themselves how they pleased, to create art as noncommercial, experimental, audacious—and as deeply personal as they could fathom.”

Consequently, the lack of patronage resulted in more equal access and opportunities for artists, particularly allowing for the introduction of women artists into the field. As a result, Paris spent the years following her studies participating in several juried exhibitions, focusing primarily on watercolor as her choice of medium. Between the years 1950 to 1957, she participated in each of the San Francisco Museum of Art Annual Drawing and Print Exhibitions, Watercolor Annuals, S.F.W.A Annuals, as well as the Richmond Art Gallery Annuals. She received honorable mentions several times during each of these Annuals, even receiving the Charles Renwick Award in 1956 for the Richmond Art Gallery Annual. The freedom and space afforded by the Bay Area art scene allowed Paris to participate in and experiment with different annuals and exhibitions in much the same manner as her male peers.

---

9 Typescript resume, 1993, Box E3A, item 25, Lucille Paris Collection.
10 In 1956, Paris participated in Chicago’s Exhibition Momentum, an exhibition that occurred when the Art Institute of Chicago banned undergraduate artists from submitting their works to the museum’s annual, “Artists of Chicago and Vicinity” exhibition. Exhibition Momentum, instead, sought to “[retain] artists in Chicago who might ordinarily be forced to seek recognition elsewhere,” such as New York. While Paris was not based in Chicago, her presence at Exhibition Momentum suggests her belief in expanding the realm of art to incorporate a younger more diverse audience, much like herself. Emerging from the Bay Area art scene, in its fluidity and openness to experimentation, may have provided Paris with the space to explore and question the traditionally established art world. See also: Archives of American Art, “Exhibition Momentum,” Accessed April 3, 2022. https://www.aaa.si.edu/collection-features/chicago-art-and-artists/exhibition-.
For Lucille Paris, the lack of patronage and structure in the Bay Area art scene allowed her, a woman artist, to succeed and thrive. However, for women artists more generally, and within the canon of abstract expressionism, the success of female artists such as Helen Frankenthaler and Lee Krasner was largely contingent on their proximity to male artists.\textsuperscript{11} In her chapter “Tough Choices: Becoming a Woman Artist, 1900-1970,” art scholar and historian Ellen G. Landau describes the role those romantic relationships with influential male artists and figures had in perpetuating the careers of women artists. She writes,

\begin{quote}
[Joan] Mitchell and [Georgia] O'Keeffe have both pointed out that the only people who encouraged them were men. Although the husbands and lovers of these women were sometimes ambivalent toward their careers (this was true of Pollock and de Kooning), most were more strongly committed (Stieglitz, Greene, Nierendorf, Greenberg), and in virtually all cases the entrée into the art world offered by these men proved critical to the women's success.”\textsuperscript{12}
\end{quote}

Certainly, Helen Frankenthaler’s romantic relationship with Clement Greenberg and Lee Krasner’s marriage to Jackson Pollock played some role in their success. Yet, even with these associations, both artists have not completely escaped the shadows of their male companions. This does not suggest that women artists could not and have not succeeded without male counterparts, but rather shines a light on the role that masculinity, and an association with it, plays in furthering artistic success. There remains a necessary effort to widen the canon of art history, to recognize the importance and influence of women artists throughout history.

For example, in the Metropolitan Museum of Art’s exhibition catalog, \textit{The Abstract Expressionists}, art dealer Eugene Victor Thaw notes the recent increase in an effort to study


women artists such as Lee Krasner in order to understand a subaltern view of art history. In this instance, Thaw argues that it was Krasner’s own work that impacted Pollock’s artistic development, and not the generally accepted antithesis. An artist like Lucille Paris, who worked and lived independently, did not have male support to sustain her practice and studies. Instead, she wedged herself into the art world by constantly creating, learning, and then dispersing her thoughts and ponderings out onto the world. Dependent on her education, first as a student and later as a professor, Paris provided herself the platform and stability to create art while maintaining an income. Through the structure of academia, Paris ensured a continuous exchange of knowledge, central to her process of, pondering, questioning, and then creating.

---

The Role of Academia

Although dependent on income from teaching, Paris also articulated how the practice of teaching was in itself fulfilling for the development of her art. Certainly, Paris's interest in teaching art, not merely as a pastime, but also as a passion and a "necessary combination,"\textsuperscript{14} is demonstrated by her graduation from Columbia University's Teachers College and her thirty-five-year stint at William Paterson College, as well as the presence of lecture notes and lesson plans in her archive. In a letter of recommendation to Columbia’s Teachers College, UC Berkeley Professor of Art John Haley described her as "one of the most gifted artists to have worked in the Department of Art.” He maintained, “she has a lively contact with vital ideas in contemporary art, has a rapidly growing professional experience as a creative artist, has traveled and studied in Europe, has skill in conveying her ideas to others, possesses a keen intellect and intuition, and personality of great charm.”\textsuperscript{15} Furthermore, in another letter, Alice W. Nicols described her as “a top-notch painter and an excellent teacher.”\textsuperscript{16} In emphasizing her interpersonal skills, both Haley and Nicols indicate Paris’s interest in education as enriching and fulfilling for the artist herself and not merely a source of income.

Paris's commitment to her students is best articulated in a 1973 newspaper clipping from the Sunday Star-Ledger where the artist described her graduate students as “professionals” in the making.\textsuperscript{17} In another letter, Paris claimed, “over the years many of my students have come to

\textsuperscript{14} Newspaper cutout by Sunday Star-Ledger on Paris’s teaching practice, March 4, 1973, Box E2F, File 28, item 2, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.
\textsuperscript{15} Typescript letter from John Haley, Box E2F, File 1, item 2, Lucille Paris Collection, Benton Museum of Art Pomona College, Claremont California.
\textsuperscript{16} Typescript correspondence from Alice W. Nicols to Edwin Zieglen, Box E3A, Item 15, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.
\textsuperscript{17} Newspaper cutout by Sunday Star-Ledger on Paris’s teaching practice, March 4, 1973, Box E2F, File 28, item 2, Lucille Paris Collection.
excel and are in the field professionally…William Paterson College is now receiving students of my students.” It is evident from the archival record that Paris was intellectually and personally invested in teaching, to the extent in which she created and preserved a list noting her students' success. As such, Paris identified both as an artist and as an educator, revealing her dual interest in sharing her art but inspiring others to create and produce. In a letter about her, John Haley wrote that “most important of all her good qualities is a determination to sacrifice immediate gain in order to continue as an active, producing, creative artist. The vitality of this interest will be reflected directly back to any student she may have.” By receiving the students of her previous students, Paris succeeded in imbuing her vitality of interest, creating an atmosphere of support that inspired her students to pursue both art and arts education professionally. On one hand, education served as a stable source of income for Paris, especially as an independent woman artist. On the other hand, her career enabled her to educate aspiring artists, exhibit her work around the East Coast, and offer the time and space to constantly engage with new art and future artists. Through teaching, Paris was able to reflect on her role in the artistic canon, as an educator, a painter, and a woman— and therefore experiment and expand on her technique.

18 Typescript biography and mention of students' success, Box E3A, Item 117, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.
19 Typescript letter from John Haley, Box E2F, File 1, item 2, Lucille Paris Collection.
20 Present in her archive is a letter noting Some of Paris’s students who have excelled in the art field professionally as artists and educators.
Spark Red

Lucille Paris’s 1972 acrylic on canvas, *Spark Red*, mentioned earlier, exemplifies the artist’s artistic trajectory out of canonical abstract expressionism and into a more post-painterly abstraction field. Specifically, though, *Spark Red* comes to represent Paris’s personal relationship with art and her budding interest in color theory and monochromatic manipulations. While *Spark Red* appears to consist solely of three colors: two shades of red and the light blue speckles, Figure 5, a preparatory sketch of the artwork, offers an insight into the inner workings of Paris’s mind and her deliberate use of paint. According to the image, the bottom left and bottom right squares consist of the same base color—which Paris creates and coins as “Spark Red”–whereas the top right and top left squares contain “Spark Red I,” and the middle top and middle bottom squares consist of “Spark Red III” and Spark Red IV” shades respectively.

To the average eye, Paris’s “base” red and “I” shade may appear to be the same. To the artist, however, the minutiae of difference exemplify her concentrated exploration of acrylic and canvas, to eventually reach a systemized methodology. Figure 6, a sketch for *Six Reds* (Figure 7), reveals Paris’s standardization of technique and commitment to playing with color and the canvas. The artwork resembles *Spark Red* in that it offers a grid of six reds – in this case in a square, and not a rectangle – with a slight manipulation of colors. Paris’s notes underscore the artist’s elaborate technique for reaching color, with each of the different tabs of Figure 6 labeled as a different shade of red ranging from A-E. Like *Spark Red*, this artwork features white dots speckled on the surface of the artwork. Studying the similarities between *Spark Red* and *Six Reds* reveals the artist’s thorough experimentation and eventual standardization of approach.
When painting these artworks, the artist relied on Magna, a type of acrylic paint created by Leonard Bocour (Figure 8).\textsuperscript{21} Paris remained true to several shades of the Magna paint, particularly Cadmium Red Light, which she utilized, alongside other colors to create her specific color “Spark Red.”\textsuperscript{22} The artist depended on this specific color combination as her base, using it for both the top left and bottom right squares. The rest of the grid consists of other iterations of the Magna Cadmium Red Light, lightening and darkening the color in a barely visible manner. It is this specific color combination, which she titled “Spark Red,” that became the base of several of Paris's other works.\textsuperscript{23} Figure 9 shows the canvas mockup for two of Paris’s paintings, \textit{Orange I} and \textit{Orange II}, which Paris exhibited at “Representative Works 1971-84: Women Artists Series” at Douglass College\textsuperscript{24} and later donated to BAMPFA.\textsuperscript{25} The canvas study indicates that Paris employed “Spark Red” as the base of both artworks, viewing her color as a shade in itself, and not a byproduct of already established colors.

Figure 10 offers another example of Paris’s careful manipulation of color, specifically her manipulation of “Spark Red” into other shades. In this instance, not only did Lucille Paris create

\textsuperscript{21} Magna differed from typical acrylic paint in that it was a miscible acrylic oil resin made through the process of emulsion. As a result, it provided a glossier finish than modern acrylic paint. Paris used and then altered these paints to create her shades of color. Her archive consists of countless canvas mockups where the artist would mix several Magna paints together to create a second color, which she typically viewed as her “base” color. Following that, the artist would mix her base with another color to create a tertiary shade. While appearing similar at first glance, Paris's color combinations required intense mental capacity through which she created almost identical shades of color that are only distinguishable through careful consideration. Her interest, therefore, lay in the manipulation of precise color.

\textsuperscript{22} Magna acrylic price list, Box E2F, item 274, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.

\textsuperscript{23} Paris also created the color “Cherry Red.” In her notes for the artwork under the same name, Paris showed the different paints and steps required to reach this specific color; she mixes Ceralium Red Light combined with a mixture of Ceralium Red and Magna White as well as dabs of Ceralium Red Deep. After creating “Cherry Red,” Paris then altered the hue once more to create Cherry Red I and II.


her own shade of color, but also evolved the shade into different iterations such as “Spark Red III.” By creating her own paint shades, as well as different shades and versions of such colors, Paris rejected any form of traditional classification. Instead, she viewed herself as an independent artist and woman. In her artist statement for “Representative Works, 1971-1984 Women Artists Series and Focused Fragments,” Paris stated, “for the most part, as creative beings, each artist exists alone: to some a selected necessity, to some as a social pejorative; to others, a matrix for configuring uniqueness…but breaking boundaries generates configuration, a sum in creative constellations.”

Through her creation of a visual language, Paris broke the boundaries of traditional paint and configured her own uniqueness. When creating works such as Spark Red, it is also important to note that Paris was working primarily with acrylic, a fast-drying medium. As such, she was deliberate with the colors she mixed and translated onto the canvas, in comparison to other mediums such as watercolor, which may take longer to dry. These instances, therefore, reveal the artist’s growth, and outgrowth, of previous realities. As observed by Aegis Gallery, “none of her works gives the impression of having come easily, which, in a style, where one makes all one’s rules, is half the battle.”

Certainly, Paris wrote her own rules, creating a unique visual language through her handling of paint. These deliberate choices point to Paris’s interest in creating her own visual language through paint, and her interest in expanding on and conversing with theories of color theory as presented by Josef Albers. Paris’s newfound interest in color theory, beginning in the late 1960s, aligns with the historical narrative of post-painterly abstraction.

---

27 Flier for “L.M.Paris” at Aegis Gallery, Box E3A, Item 19, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.
First used as the title of the 1964 Los Angeles County Museum of Art (LACMA) exhibition that Clement Greenberg curated, “post-painterly abstraction” serves as a reaction to the standardization of abstract expressionism. Greenberg writes:

what turned this constellation of stylistic features into something bad as art was its standardization, its reduction to a set of mannerisms, as a dozen, and then a thousand, artists proceeded to maul the same viscosities of paint, in more or less the same ranges of color, and with the same ‘gestures,’ into the same kind of picture.”

Post-painterly abstraction was not a reaction against the particular school of abstract expressionism in itself, but more so a reaction against its automatization. As a result, post-painterly abstraction and its artists did not reject the canon or characteristics of abstract expressionism but were focused more so on the replicability and inauthenticity that emerged from the movement. Artists such as Gene Davis, Al Held, and Frank Stella attempted to move past the characteristics of their predecessors, one instance being their emphasis on pure color and hue instead of contrasts of light and dark. Furthermore, these color field artists rejected the gestural aspects of action painting in favor of crisp lines and fair edges, emphasizing the anonymous and flat instead of the subjective and chaotic.

While not exhibited in the “Post-Painterly Abstraction” exhibition, Ad Reinhardt is an example of an abstract artist whose work encapsulates Greenberg’s artistic claims. Through his monochromatic images, I argue that Reinhardt also served as an evident source of inspiration for Lucille Paris's work, as evident by the similarities between the artists’ works and writings. In his essay “Art as Art,” Reinhardt viewed his art as “pure” in the sense that it was “non-objective,

29 Clement Greenberg, Los Angeles County Museum of Art, Walker Art Center, and Art Gallery of Toronto, Post Painterly Abstraction: An Exhibition Organized by the Los Angeles County Museum of Art and Sponsored by the Contemporary Art Council, (Los Angeles: Printed by the F. Hensen, 1964), 11; 39; 84.
non-representational, non-figurative, non-imagist, non-expressionist, non-subjective.”\(^{30}\) He expressed this by creating artworks like *Red Painting* which depicted different shades of red presented in geometric shapes – in this instance, a cross in the center and two rectangles on their side (Figure 11).

Reinhardt writes, “the one subject of a hundred years of modern art is that awareness of the art of itself, of art preoccupied with its own process and means, with its own identity and distinction, art concerned with its own unique statement, art conscious of its own evolution and history and destiny.”\(^{31}\) In a later essay, “Art in Art is Art-As-Art (Art-as-Art Dogma, Part III),” the artist poetically claims, “the one reality of art is just the reality of art, not the reality of reality, just the life of art not the life of life, just the nature of art not the nature of nature, just the humanity of art not the humanity of humanity, just the religion of art not the religion of religion, just the universe of art not the universe of the universe.”\(^{32}\) Controversial, confusing, and beautiful, Reinhardt comments on the search for pure art that is a manifestation of nothing but the art itself. He attempts to create art that does not refer to or relate to anything other than the work in itself, thereby concerned with the reality of art as such. *Red Painting*, for example, is not created so as to further color theory, or Greenberg’s post-painterly abstraction, but serves to exist as a work, pure in all its forms, with “its own dignity, its own essence, its own reason, its own morality, and its own conscience.”\(^{33}\)

By examining her archive, it appears that Paris was influenced by both Reinhardt’s monochromatic images as well as his notions of art that look “towards [their] own freedom.” The


\(^{31}\) Ad Reinhardt, *Art-As-Art : The Selected Writings of Ad Reinhardt*, 53.

\(^{32}\) Ad Reinhardt, *Art-As-Art : The Selected Writings of Ad Reinhardt*, 57.

\(^{33}\) Ad Reinhardt, *Art-As-Art : The Selected Writings of Ad Reinhardt*, 53.
artists converge in their view of art as an entity itself divorced from other realities and contexts.

Like Reinhardt, Paris looked beyond, seeking to make her own rules and regulations for art. In an undated manifesto (Figure 12), Paris writes:

> I have arrived at a point in my work which is an outgrowth of previous realities, and which does not require substantial time for thorough exploration and realization.

> I am concerned with a complex and open-ended pictorial situation involving considerable experimentation. The single point defining the artistic problem as I am concerned with is to be found in the basic language of the medium (acrylic and canvas).

> I am developing a situation calling for complex color and textural relationships within the work. These are characterized by the manipulation of monochromatic and color. The textural qualities this established contribute importantly to the overall interaction. They require, at this point, concentrated exploration.  

Most of the documents in Paris's archive were handwritten, and often on the back of telephone book paper; this manifesto, however, was typed out, suggesting a sense of importance. In it, Paris hinted at her methodical work, the self-reflective language used serving as an indication of the extent of thought and detail she put into her artistic practice. By viewing her work as an “outgrowth of previous realities,” Paris rejected her canonization. She placed herself into her own artistic canon, not wholly abstract expressionist, post-painterly abstract, or even op art. Instead, the artist viewed herself as a lone figure with the task of developing her genre through “considerable experimentation” and “concentrated exploration.”

Veering away from traditional abstract expressionism, Paris's art focused on the specific relationship between acrylic and canvas. Certainly, at this point on, her preferred medium transitioned from dabbling with ink, gouache, and watercolor to focusing more solely on acrylic. Like Reinhardt, Paris indicated an interest in creating art that was non-representational and non-objective. The purpose of her work was to develop medium specificity in acrylic, interested

---

34 Typescript manifesto on Paris’ next direction, Box E2F, item 215, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont California.
solely in the relationship between paint and canvas through the monochrome. By studying her dated works, works such as Azzurro and the Untitled series from the 1950s and 60s respectively, and then later works such as Spark Red from 1972, I assert that this manifesto is dated sometime between the late 1960s and 1971, a few short years after Reinhardt’s 1966 manifesto. This assertion, however, comes from the limitations of my sources and the documents present in the Benton Museum of Art’s archives. Increased information and further access to her work and archives may provide an alternate date for the document.

While her transition in art reflected her awareness of the works of Ad Reinhardt, it also underscores her knowledge of Josef Albers’s color theory and more generally the color field group. As an artist and a professor at Black Mountain College, Josef Albers authored several books on the relationship between color and medium. His 1963 book, “Interaction of Color,” provides an arts-educational approach to the different ways color responds to its surrounding environments. In it, Albers argues that color is the most relative medium in art. He spends much of the book offering different examples of how color can be manipulated to serve a particular medium. Examining Paris's artworks, as well as Albers’s color studies, it becomes evident that the artist was influenced by Albers’s notion of ‘2=1’ in his chapter, “2 different colors look alike—subtraction of color.” Albers states

> It has been seen that color differences are caused by 2 factors: by hue and by light, and in most cases by both at the same time. Recognizing this, one is able to "push" light and / or hue by the use of contrasts, away from their first appearance toward the opposite qualities...This new experience can be achieved first by observing 3 small samples of 3 reds on a white ground. They will appear first of all red. Then when the 3 reds are placed on a ground of another red their differences, which are differences of hue as well as of light, will become more obvious. Third, when placed on a red ground equal to 1 of the samples, only 2 of the reds will "show," and the lost one is absorbed--subtracted.35

---

Albers argues that altering the background on which color is placed impacts the ways in which such colors are perceived based on the differences in hue and light. As such, two different colors can be made to appear the same by selecting a specific background that absorbs or drains the third color. Albers’s manipulation of likeness can be easily seen in Lucille Paris's 1972 Spark Red where the larger red background or “base” color impacts the way the rest of the artwork is perceived.

Studying artworks such as Spark Red poses the question of where, if anywhere, Paris exists in the already established canon of art history. Certainly, she was inspired by Ad Reinhardt and Josef Albers, but also by Helen Frankenthaler and other women artists. While Paris viewed artists as “creative beings [who] exist alone,” she also acknowledged her association with abstraction. In a newspaper clipping from the Sunday Star-Ledger, reporter Jane Howard claimed Paris was “absolutely an abstract or non-objective painter.” Concurring, Paris stated, “I have a great deal of concern for color and light. My work has no reference whatsoever to visual description.”

At the same time, Paris sustained interest in the development of women artists, and in exhibiting alongside women artists. While she did not explicitly peg herself solely as a woman artist, the relationship between her gender and loss of relevance cannot be overlooked. Paris was also interested in experimentation and exploration, pushing the limits of painting, as made

---

37 Paris was registered with the Women's Caucus for the Art in New Jersey, held a collection of newspaper cutouts following the opening of the Smithsonian National Museum for Women in the Arts, and participated in “Who’s Who of American Women.”
38 In 1971, Paris exhibited a one-person exhibition and served as the artist-in-residence at the Bronx Museum of Art for the 1976 Bronx Museum of Art “The Year of the Woman: Reprise” show– an invitation and opportunity solidified Paris's career. She also participated in joint shows featuring other women artists such as “Representative Works, 1971-1984 Women Artists Series and Focused Fragments,” part of Douglass College.
evident by her participation in Newark Museum’s “Beyond Easel Painting.” While considering where to exhibit, Paris was meticulous in whom she reached out to, seeking out opportunities for further experimentation and redefinition of the traditional idea of an “artist.” She aimed to celebrate the diversity and expanse of art, not only through her status as a female artist and her support of other local artists but also through experimentation with art outside of traditional easel painting. In each of these instances, Paris pushed the limits of canonization. She attached herself to the non-objective, while still maintaining that she was not wholly boxed by the limitations of one artist, movement, or style.

Like Paris, Marcia Hafif is a female artist whose work pushed the boundaries of artistic thought. A graduate of Pomona College, Marcia Hafif (née Woods) also utilized the monochromatic form to create images that appear to be entirely one color. Although Hafif exhibited widely in the 1970s, in New York and Europe, working at the same time as Paris, she has only recently entered into the more public domain, presented at Art Basel Unlimited and the Laguna Art Museum in 2015, as well as at the Pomona College Museum of Art (now, Benton Museum of Art at Pomona College) in 2018. One of her most notable artworks is her *An Extended Gray Scale* series (1972-73) in which the artist painted as many gradations as she could distinguish, resulting in one hundred and six paintings of grays (Figure 13).

Like Paris, Hafif’s artworks were concerned with assessing and exploring the relationship between color and canvas. In 1978, Hafif published an essay entitled “Beginning Again.” In it, she argued that abstraction, expression, and figuration have become meaningless. She advocated for the rediscovery of painting by looking inwards and questioning the very basis of the practice. In doing so, Hafif reached the monochrome. She argued that her paintings are not flat dull

---

surfaces, but rather, they “examine monochromatic thinking and some of its manifestations, seeing just how dissimilar two monochromes can be and how much in the way of imagery they can encompass.”  

Hafif’s concern with the minutiae of the monochrome is also reflected in Lucille Paris's work, particularly *Spark Red. An Extended Gray Scale* series can be conceptualized as a different iteration of a similar project to Paris, albeit separate rather than condensed into one canvas. In both instances, the artists were not interested in emulating or associating themselves with works of the past. Rather, they placed their energy towards identifying new modes of creation, looking at paint and hue as the central element of their works. While Paris specifically focused on creating her own language of paint, both artists can be canonized as non-objective artists who pushed and pulled at the boundaries of abstraction, color, and opticality.

---

40 Marcia Hafif, “Beginning Again,” Marcia Hafif, Accessed April 4, 2022
Controlled Chaos: Textured Topographies

In 1975, Paris's artistic trajectory evolved once more to incorporate elements of texture in her work. By combining her orderly grid with spontaneous blocks of texture, Paris achieved a sense of “controlled chaos,” giving an impression of dynamism in her otherwise regimented artworks. During this period, the artist did not completely reject monochromatic art as she did when she rejected abstract expressionism, but instead, further developed her artistic practice to create a sense of controlled chaos within her oeuvre. Her work maintained its emphasis on color theory and monochrome work, while also employing layers of textured paint.

Paris’s 1984 acrylic on canvas Two Red (Figure 14), misleading in its title, perfectly characterizes Paris's combination of order and texture. At first glance, the artwork appears to depict two rectangles of different shades of reds, and within them, two smaller textured rectangles. However, by studying Paris's notes, it becomes evident that the artwork consists of five different shades of red, with the top border and the bottom border as two slightly similar shades, and the top and the bottom large rectangles as two other different shades. The two smaller textured rectangles share the same color palette of dark red and maroon with specks of yellow. The artwork methodically melds Paris's interest in the orderly with her newfound interest in the textured. By using just noticeably different shades of red, the artist indicated her sustained interest in the relationship between monochromatic color and the canvas. She further expanded this interest, however, by questioning the ways textured layers of paint implicated this interaction.

In the same year, Paris created Blue Red (Bar) (Figure 15) and Red (Blue Bar) (Figure 16), two artworks that share the same color palette and “bar” format. In each of the artworks,
there is a large rectangle in the center divided into smaller squares and rectangles. At the center, dividing the upper and lower squares is a thin blue rectangle. The artworks are almost identical to each other, sharing the same color palette of reds and blues apart from a difference in background. In the top register of each of the artworks is a textured square, showing a perfectly contained area of stratified paint. The rest of the artwork is characterized by sharp, exact lines containing large blocks of flat paint. Figure 15 reveals a blue background with a red square in the center, underneath it a smaller lighter red rectangle, while Figure 16 maintains the same format, albeit with a red background. These artworks, in their geometric preciseness, exemplify the notion of “controlled chaos,” such that the only textured area, the top square, appears perfectly contained and the textured paint seems uniformly distributed.

Paris's archives reveal calculated and conscious decisions with her experimentations of texture, exploring and deducing the best means of achieving her desired appearance. The artist wrote of both her successes and failures with creating texture, ultimately leaving herself with a careful set of steps. They are as follows: first, apply gesso onto the canvas, mix Aliz, or clay paint directly into molding paste, place this into a “thin gel (H2O),” and then mix and spoon on.41 This, according to Paris, created a thick cream that would easily syringe onto the artwork. In one canvas mockup, Paris warned against lumpiness that may be created, and in another, suggested using masking tape for her next artwork (Figure 17). In regularly conversing with herself, Paris developed her own medium and mode of painting. She used careful experimentation to evoke expressive energy in her artworks. As a result, her artworks appeared layered and sculptural, with sediments of paint laid one atop the other, in what appeared to be a random manner, but was in fact highly strategic and deliberate. Despite being a preparatory

41 Canvas sketch experimenting with reds and holograph notes attached, January 7, 1986, Box E2F, item 72, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.
sketch, Figure 17 reveals the artist’s consideration in each decision, as Paris took the time to syringe each sediment of paint so as to create topographical texture.

Paris maintained this artistic style until 1985, the last dated artwork in the Benton’s collections. It was also in 1985 when Paris exhibited her work for the last time, albeit in corporate environments and not in the traditional museum space. In one of her last exhibitions at the Educational Testing Service at the Henry Chauncey Conference Center in Princeton, New Jersey, her work is described as bold in conception and color, the abstract work, in reds, oranges, blacks, greens, and blues, creates emotional impact in a great diversity of scale from small to large (60 x 60). In some paintings, knowledgeably modulated color creates ‘lean’ effects of ‘image’ and light; others utilize passages of complex, strong, texture-structure and color, for a dramatic iconography and facture. Improvisation and risk-taking are elements employed…Other works accentuate complex cluster-shapes or planar effects for a rich paint “topography.” Luminous, calm, complex, and yet “romantic” in feeling, the exhibition provides a series of intense attitudes in contemporary painting.

The Conference Center recognized Paris’s balance between texture and flatness, writing that some of her works imbue modulated colors, while others employ rich topographies. By surveying Paris’s artistic trajectory, and specifically her transition from modulated and lean to rich and complex, it is evident that the show featured some of Paris’s work from the 1970s – artworks similar to *Spark Red* and *Six Reds* – as well as works from her newly developed style of texture. However, the description provides little indication or emphasis on this stylistic shift, implicitly marking the end of Paris’s artistic career.

This raises a number of questions. Did Paris choose to stop exhibiting, or was this a product of her surrounding environments? Art critic Calvin Tomkins writes, “the art world of the

---

42 Lucille Paris’s last two exhibitions were “Twenty Fire Years of Abstract Art: Collection of New Jersey State Museum” at Schering-Plough and a two-person exhibition alongside Sinnaka Laine at Chubb World Headquarters Gallery– both of which are corporate spaces.

early 1980s was marked by a return to macho, male-dominated painting on a heroic scale. Neo-expressionism, as the new style was called, thrilled a whole new echelon of novice collectors—the Reagan-era tycoons who had made a ton of money very quickly in such manly pursuits as corporate takeovers and arbitrage.”

With a departure from the minimalism of the past, the 1980s art world was a world of pop, color, and bravado. For artists such as Lucille Paris, not wholly underground and not completely famous, this left them to fade into obscurity. In 1994, Paris stopped teaching at William Paterson College. In 2004, she moved to Upland, California, where her story with the Benton Museum of Art began. In the years between, little is known.

---

Conclusion

Lucille Paris's archive provides the most remarkably in-depth insight into the life of an otherwise obscure independent artist. It serves as a repository for her internality, providing access to her inner thoughts, sketches, failures, and successes. It is important to note that given the limitations of the archive, the information put forth in this project is also limited. For instance, Paris’s archive holds no information between the years 1985 and 2004, providing no insight or information on Paris's final years in New Jersey. Paris’s late California years are also sparse. The reasons why she relocated to Upland remain missing from her records, alongside any mention of personal and romantic relationships. However, a 1949 letter from Earl Thompson concerning Paris’s forthcoming trip to Claremont places the artist in proximity to Claremont and its environs as early as her undergraduate years at Berkeley.\footnote{Typescript letter from Earl Thompson about her next visit to Claremont, 1949, Bix E2F, Item 9, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.} Further research is necessary to provide a larger grasp on Paris’s personal life and relationships. For the purposes of this project, this gap is supplanted by oral history, specifically through the conversations with Benton employees Steve Comba and Rebecca McGrew who were involved in acquiring Paris’s estate.

According to them, Paris's artworks, archives, and stories belong to the Benton as a result of the artist’s consistent trips to the museum. McGrew recalls Paris's keen interest in the Benton’s exhibitions, attending the openings of “the 21st-century odyssey part II: the performances of Barbara T. Smith” and “A Sea of Possibilities: Paintings from Merion Estes 1971-2006.” Perhaps Paris saw herself in Estes, both women artists, who utilized abstraction as their preferred method. Following several visits, Paris introduced herself to former museum director Kathleen Howe and noted her interest in donating her work to the museum. In 2006,

Throughout her thirty-year academic and artistic career, Paris continuously defined and redefined her approach to art. Transitioning from a traditional abstract expressionist approach to a study in monochrome, and finally, to the consolidation of texture and color, Paris revealed her never-ending conversation with experimentation. While the artist was critiqued for recycling the same general palette, she expressed a greater interest in maintaining a general format and exploring the interaction between color and canvas. Inspired by post-painterly abstraction and color theory, specifically the works of artists such as Josef Albers and Ad Reinhardt, Paris pushed the boundaries of art and art-making to articulate her own meaning of art through the creation of specific colors. Artworks such as Spark Red emerged from this fashion.

Through this study, I hope to have provided a thorough biography of Lucille Paris, the fiery woman and, as described by Alice W. Nicols, “top-notch painter [and] excellent teacher.” By studying three different periods in the artist’s life, the mid-1950s, the late 1960s, and the late 1970s, this project attempts to construct an analysis of Paris’s artistic trajectory and the ways in which her undated manifesto fits into the artistic period of the late 1960s. By providing a comprehensive analysis of Spark Red, I assert that its formal composition and painterly ingenuity

---

46 Typescript letter from BAMFA Director, Kevin Consey, regarding bequeathment donation, December 22, 2006, Box E2F, Item 248, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.
47 15 copies of newspaper cutout entitled “Color Concepts” from The Sunday Star-Ledger about Lucille Paris artistic practice, April 8, 1984, Box E2F, Item 305, Lucille Paris Collection, Benton Museum of Art at Pomona College, Claremont, California.
48 Typescript correspondence from Alice W. Nicols to Edwin Zieglend, Box E3A, Item 15, Lucille Paris Collection.
serve as the artistic peak of Paris’s career and the moment around which Paris wrote her manifesto. Hovering above each of these artistic movements was Paris’s connection to education. First at Berkeley and later at William Paterson College, I argue that the structure of academia offered Lucille Paris financial backing to produce and engage with art. The question of whether Paris would have had more success had she pursued a full-time career in art remains unanswerable. What can be answered, however, is the role that her gender played in her career. By depending on teaching, an acceptable career for women, Paris managed to provide for herself independently while also exposing and exhibiting her work.

Above all, through this project, I hope to have taken Lucille Paris’ archive, silent on the back shelves, and returned it to the “creative constellation” of the world. For although Paris viewed herself as worthy of an archive, the stories and artworks that belong in it remain largely understudied and underacknowledged. Furthermore, Paris’s story, while ingenious, is not unique; the silence of her archive bears the same outcome of countless other women artists whose stories and memories are waiting to be probed, investigated, and explored. Simon Fowler, an archival scholar at the Center for Archive and Information Studies at the University of Dundee, asserts that the repercussions of archivists’ actions can often result in “enforced silences.” He argues that archival practices are not neutral acts and the processes of both creating and cataloging archives cause silences or gaps in the archive. Fowler writes, “the most obvious reason for silences in an archive is that records have simply not been created.”⁴⁹ In other words, the institutional setting of the archive may have not considered specific stories worth preserving. Certainly, when considering the voices of traditional archives, it comes as no surprise that the stories of the subaltern – indigenous and marginalized communities, women, and people of color

– are often absent from the institutional repository. For Paris, it was her commitment, belief, and faith in herself and the importance of her memory that inspired her to create her own archive, reject her enforced silence, and as a result, allow this project to come to fruition.

Following the words of Eric Ketelaar in his essay “Tacit Narratives: The Meaning of Archives,” the scholar maintains that archivists are not neutral custodians, but rather, the information that they choose to acknowledge and emphasize plays a role in creating and shaping memories. Indeed, through my interest in gender and education, my interactions with the archive have provided a particular image of Lucille Paris. Through my emphasis on color theory and the monochrome, I put forth a specific analysis of Lucille Paris’s work, my interactions with her sketches, artworks, and letters infusing a new sense of meaning to the works themselves. Yet, these meanings and analyses are not comprehensive. Further study into Lucille Paris’s archive may yield different arguments, focuses, and stories in the hands of the next user. As Ketelaar maintains, “every interaction, intervention, interrogation, and interpretation by creator, user, and archivist is an activation of the record. The archive is an infinite activation of the record. Each activation leaves fingerprints which are attributed to the archive's infinite meaning.”50 Through this project, I hope I have infinitely and indefinitely activated Lucille Paris’s record. I only ask that future scholars continue to unearth her story, leaving their fingerprints on her record, and finding new meaning beyond the conclusions I have reached.

Fig 1. Lucille Paris, *Spark Red*, 1972. Acrylic on canvas, 60 in. x 80 in. (152.4 cm x 203.2 cm).

Benton Museum of Art at Pomona College, Claremont.

Benton Museum of Art at Pomona College, Claremont.
Fig 3. Lucille Paris, *Untitled*, 1962. Ink on paper, 15 1/2 in. x 20 1/2 in. (39.37 cm x 52.07 cm).

Benton Museum of Art at Pomona College, Claremont.
Fig 5. Lucille Paris, Spark Red Sketch, Acrylic and pencil on lined paper, 8-1/4 x 11-3/4 in.

Benton Museum of Art at Pomona College, Claremont.
Fig 7. Lucille Paris, *Six Reds*, 1972, Acrylic on canvas. 60 in. x 60 in. (152.4 cm x 152.4 cm). Benton Museum of Art at Pomona College, Claremont.
Fig 8. Acrylic and pencil on lined paper, 8-1/4 x 11-3/4 in. Benton Museum of Art at Pomona College, Claremont.

Fig 11. Ad Reinhardt, *Red Painting*, 1952. Oil on canvas, 78 x 144 in. (198.1 x 365.8 cm).

Metropolitan Museum of Art, New York.
I have arrived at a point in my work which is an outgrowth of previous realities, and which not require substantial time for thorough exploration and realization.

I am concerned with a complex and open-ended pictorial situation involving considerable experimentation. The single point defining the artistic problems I am concerned with is to be found in the basic language of the medium (acrylic and canvas).

I am developing a situation calling for complex color and textural relationships constructed within the work. These are characterized by the manipulation of monochromatic and color. The textural qualities thus established contribute importantly to the overall interaction. They require, at this point, concentrated exploration.

Fig 14. Lucille Paris, *Two Red*, 1984. Acrylic on canvas, 40 in. x 40 in. (101.6 cm x 101.6 cm).

Benton Museum of Art at Pomona College, Claremont.
Fig 15. Lucille Paris, *Blue Red (Bar)*, 1984, Acrylic on canvas. 40 in. x 40 in. (101.6 cm x 101.6 cm). Benton Museum of Art at Pomona College, Claremont.
Fig 16. Lucille Paris, *Red (blue bar)*, 1984, Acrylic on canvas. 40 in. x 40 in. (101.6 cm x 101.6 cm). Benton Museum of Art at Pomona College, Claremont.
Fig. 17, Lucille Paris, *Untitled Canvas Mockup with Notes*, January 1, 1972, Acrylic on canvas with notes, Benton Museum of Art at Pomona College, Claremont.
Work Cited


https://www.aaa.si.edu/collection-features/chicago-art-and-artists/exhibition-


Finding Aid

**Lucille Paris Collection**

Finding aid prepared by Noor Tamari

Benton Museum of Art Pomona College

120 W Bonita Ave

Claremont 91711
Descriptive Summary

Title: Lucille Paris Archive

Dates: 1953-2005

Creator: Lucille Paris

Repository: Benton Museum of Art Pomona College, Claremont, CA 91711

Abstract: This collection holds the photographic slides and printed photographed images of Lucille Paris’ work. This collection holds letters and correspondences to Paris as well as flyers, pamphlets, and advertisement of her exhibited work.

Language of Material: English

Collection Governing Access

Collection open for research

Preferred Citation

[identification of item], Lucille Paris Collection, Benton Museum of Art Pomona College, Claremont California.

Processing Information

Processed in 2022 by undergraduate student Noor Tamari at Pomona College. The slides are in their original slide pages and include any supplemental materials. The materials are placed loose in the archival boxes and not in acid free folders.

Biographical / Historical

Lucille Paris was born in Cleveland Ohio on April 8, 1928. In 1946, she began studying art at UC Berkeley. In 1948, she was awarded the Strauss Scholarship and in 1949, bestowed Phi Beta Kappa. Paris graduated in 1950 and accepted the Taussig Traveling Fellowship. She spent her next year in Paris, living and working under Stanley W. Hayter at Atelier 17. In 1951, Paris returned to Berkeley to accept the McEnerney Graduate Fellowship. She received her M.F.A in February of 1953, graduating with honors.

Following her graduation, Paris worked as the Art Director at Piedmont Recreation Department for two years and then at Ball State Teacher’s College in Indiana where she taught design, silkscreen, sketching, and art education for another two years. Outside the classroom, Paris participated in several juried exhibitions, focusing primarily on watercolor as her choice of medium. Between the years 1950 to 1957, she participated in each of the San Francisco Museum of Art Annual Drawing and Print Exhibitions, Watercolor Annuals, S.F.W.A Annuals, as well as the Richmond Art Gallery Annuals. She received honorable mentions several times during each of these Annuals, even receiving the Charles Renwick Award in 1956 for the Richmond Art Gallery Annual.

In 1957, Lucille Paris was accepted into Columbia University’s Teachers College and received her Doctorate in Education in 1961. While at Columbia, Paris taught classes on drawing, design, watercolor, and murals. In 1959, Paris moved to Wayne, New Jersey where she worked as a professor of Art until 1994. During her four-decade period in New Jersey, Paris cultivated professional relationships with
artists, museums, and galleries in New Jersey and New York, presenting in museums ranging from her local William Patterson Museum to the Bronx Museum of Art. While doing so, Paris was also growing and evolving her personal art style, existing at the nexus of different art forms, not wholly Abstract Expressionism, Color Theory, or Post-Op. Rather, through meticulous thought and experimentation, Lucille Paris introduces a new style of art focused on the manipulation of monochromatic color and its textural relationships.

<table>
<thead>
<tr>
<th>Box ED4, File 1</th>
<th>100+ color laser jet printed reproduction of her artwork.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box ED4, File 2</td>
<td>200+ 35 mm slides of artworks</td>
</tr>
<tr>
<td>Box ED4, File 3, Item 1</td>
<td>Two-page resume</td>
</tr>
<tr>
<td>Box ED4, Item 2</td>
<td>Color laser jet printed reproductions of Panatomic Blue, Orange, Blue, and Green, Red, Black, Brown (December 5, 1982)</td>
</tr>
<tr>
<td>Box ED4, Item 3</td>
<td>Holograph paper printed on William Patterson College paper noting precise measurements of artworks (1984)</td>
</tr>
<tr>
<td>Box ED4, Item 5</td>
<td>Newspaper cutout indicating Paris placed second place Jack London Square Art Festival in August 28, 1955</td>
</tr>
<tr>
<td>Box E3A, Item 1</td>
<td>Paper cover for “American Artists: An Illustrated Survey of Leading Contemporaries by Les Krantz</td>
</tr>
<tr>
<td>Box E3A, Item 2</td>
<td>Correspondence to participate in a one-person or group exhibition at the Educational Testing Service for Princeton, New Jersey</td>
</tr>
<tr>
<td>Box E3A, Item 3</td>
<td>Email from Les Krantz to include Lucille Paris in the book “American Artists”</td>
</tr>
<tr>
<td>Box E3A, Item 4</td>
<td>Envelope from the National Museum of Women in the Arts</td>
</tr>
<tr>
<td>Box E3A, Item  5</td>
<td>Typescript letter from Awards in the Visual Arts asking for Paris’ address to update records (1985)</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Box E3A, Item  6</td>
<td>Scan of a newspaper titled, “Women’s Art Claims its Historical Place,” written by the Sunday Record (April 5, 1987)</td>
</tr>
<tr>
<td>Box E3A, Item  7</td>
<td>Memo stating Paris was rejected from Atlantic County Office of Cultural Affairs for the “1% Arts Inclusion Program”</td>
</tr>
<tr>
<td>Box E3A, Item  8</td>
<td>Booklet entitled <em>woman-prints by 16 new jersey women artists with photographs by Arthur Dreeben</em>. (Exhibition of artworks by a group of women collaborating for over ten years)</td>
</tr>
<tr>
<td>Box E3A, Item  9</td>
<td>Series of business cards for different museums</td>
</tr>
<tr>
<td>Box E3A, Item 10</td>
<td>Newspaper cutout indicating first black female curator for the MET, Lowery Stokes Sims</td>
</tr>
<tr>
<td>Box E3A, Item 11</td>
<td>Newspaper cutout about a place for woman’s art</td>
</tr>
<tr>
<td>Box E3A, Item 12</td>
<td>Information packet about the NY Feminist Art Institute with attached application (1981)</td>
</tr>
<tr>
<td>Box E3A, Item 13</td>
<td>Typescript letter from Women’s Caucus for Art asking for membership renewal (1986)</td>
</tr>
<tr>
<td>Box E3A, Item 14</td>
<td>Typescript pamphlet with Columbia Teacher’s School curriculum</td>
</tr>
<tr>
<td>Box E3A, Item 15</td>
<td>Typescript correspondence from Alice W. Nicols to Edwin Zieglend, about a job for Paris at Columbia Teacher’s College</td>
</tr>
<tr>
<td>Box E3A, Item 16</td>
<td>Invite to the gallery, Barnegat Light, New Jersey (1978)</td>
</tr>
<tr>
<td>Box E3A, Item 17</td>
<td>Spring 1989 volume of the NMWA typescript newsletter</td>
</tr>
<tr>
<td>Box E3A, Item 18</td>
<td>Women’s Caucus for Art typescript newsletter (1993)</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------------</td>
</tr>
<tr>
<td>Box E3A, Item 19</td>
<td>Flyer for “L.M.Paris” at Aegis Gallery</td>
</tr>
<tr>
<td>Box E3A, File 1</td>
<td>Several copies of her resume</td>
</tr>
<tr>
<td>Box E3A, Item 20</td>
<td>Stapled series of typescript letters from Columbia Teacher’s College concerning Paris’ admission into the school.</td>
</tr>
<tr>
<td>Box E3A, Item 21</td>
<td>Flyer showing Paris’ work at Jersey City State College Department of Art Fall Gallery (1985)</td>
</tr>
<tr>
<td>Box E3A, Item 22</td>
<td>Flyer to display her work in “Art in Architecture” New Jersey Society of Architects (1981)</td>
</tr>
<tr>
<td>Box E3A, Item 23</td>
<td>Unofficial Transcript from University of California Berkeley (September 7, 1960)</td>
</tr>
<tr>
<td>Box E3A, Item 24</td>
<td>Several postcards promoting artwork Red Bit at the Bronx Museum of Art</td>
</tr>
<tr>
<td>Box E3A, Item 25</td>
<td>Typescript resume from 1993</td>
</tr>
<tr>
<td>Box E3A, Item 26</td>
<td>Holograph paper that describes Paris budget for materials, transportation, and labor of artwork</td>
</tr>
<tr>
<td>Box E3A, Item 27</td>
<td>June 1982 bulletin from Women’s Caucus for Art</td>
</tr>
<tr>
<td>Box E3A, Item 28</td>
<td>Typescript resume from 1981</td>
</tr>
<tr>
<td>Box E3A, Item 29</td>
<td>Flyers for her exhibition at New Jersey State Museum called “Lucille M. Paris-Paintings” (March 17-April 29, 1973)</td>
</tr>
<tr>
<td>Box E3A, Item 30</td>
<td>Invitation from Judith Salk to be included in the 16th edition of “Who’s Who of American Woman”</td>
</tr>
<tr>
<td>Item</td>
<td>Description</td>
</tr>
<tr>
<td>----------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>E3A, 31</td>
<td>Invitation for “Focused Fragments,” exhibition at Douglass College sponsored by the Women’s Caucus for Art, New Jersey chapter and the National Women’s Studies Association Conference</td>
</tr>
<tr>
<td>E3A, 32</td>
<td>Invitation from Margaret Rayner to be included in “Foremost Women of the Twentieth Century,” Spring 1985 edition</td>
</tr>
<tr>
<td>E3A, 33</td>
<td>Information from the “Twenty-third Exhibit of Paintings and Sculpture” at Sidney Rothman Gallery (1980)</td>
</tr>
<tr>
<td>E3A, 34</td>
<td>Memo that Paris was selected to be in “Biography International” (1985)</td>
</tr>
<tr>
<td>E3A, 35</td>
<td>Book titled “Representative Works 1971-84: Women Artists Series” presented by Rutgers</td>
</tr>
<tr>
<td>E3A, 36</td>
<td>Book titled “Focused Fragments” presented by Rutgers.</td>
</tr>
<tr>
<td>E3A, 37</td>
<td>Book copy of Bronx Museum “Year of the Woman: Reprise”</td>
</tr>
<tr>
<td>E3A, 38</td>
<td>Book for 24th New England Exhibition (1973)</td>
</tr>
<tr>
<td>E3A, 39</td>
<td>Flyer for “American Abstraction 1954-79” at the New Jersey State Museum</td>
</tr>
<tr>
<td>E3A, 40</td>
<td>Poster for Robeson Center Gallery “North of New Brunswick and South of New York”</td>
</tr>
<tr>
<td>E3A, 41</td>
<td>Correspondence from Nancy Adams about Chubb exhibition with Sinikka Laine</td>
</tr>
<tr>
<td>E3A, 42</td>
<td>Typescript letter from Dr. Mildred Weil about Bronx exhibition</td>
</tr>
<tr>
<td>E3A, 43</td>
<td>Typescript letter from VP of Academic Affairs about Bronx exhibition</td>
</tr>
</tbody>
</table>
Box E3A, Item 44  Memo from Dean Ludwig about Bronx exhibition

Box E3A, Item 45  Agreement from Bronx Museum: Lou as the Guest Artist from April 5-23 1976

Box E3A, Item 46  Typescript letter from Les Krantz about NY Art Review Book

Box E3A, Item 47  $100 check for 1966 Monmouth College Festival of Fine Arts for a painting called South Green

Box E3A, Item 48  Response from the Archives of American Art about Lucille wanting to register with them (April 2, 1984)

Box E3A, Item 49  Letter from Sidney Rotham Gallery asking for Paris’ work for showing “Selections of Fine Arts from New Jersey State Museum”

Box E3A, Item 50  Invitation from Les Krantz to be part of NY Art Review with application included

Box E3A, Item 51  Memo from Chubb about Exhibition with Sinikka Laine

Box E3A, Item 52  Letter from Judith van Baron director of Bronx Museum of the Arts (April 5, 1976)

Box E3A, Item 53  Series of letters from SF Art Institute about exhibition entitled “Graphics ‘64” and a letter accepting one artwork.

Box E3A, Item 54  Invitation from Rutgers to be included in “Female Artists in the United States: A Research and Resource Guide”

Box E3A, Item 55  Letter describing gifting Orange Julius to Newark Museum (1972)

Box E3A, Item 56  Loan request from New Museum of Art for 9 of her artworks

Box E3A, Item 57  Letters from New Jersey State Museum
Box E3A, Item 58  Letter from state of New Jersey offering Paris Bainbridge Award (1963)

Box E3A, File 2  Letter saying that Paris was selected for “South of New York, North of New Brunswick”

Box E3A, Item 59  Letter gifting artworks to New Jersey State Museum

Box E3A, Item 60  Pamphlet of John Haley’s work

Box E3A, File 3, Item 1  Series of letters for Orange Julius being accepted in Newark Museum permanent collection

Box E3A, Item 3, Item 2  Newark Museum calendar


Box E3A, Item 62  Ruth Chandler Williamson Gallery contact information

Box E3A, Item 63  Pre-season exhibition for Contemporary Arts on 802 Lexington Avenue at 62nd street, (September 16-28, 1957)

Box E3A, Item 64  Pamphlet for 39th National Orange County Exhibition of Art (watercolor) (1954)

Box E3A, Item 65  Flyer for New Jersey State Museum, “25 years of Abstract Art” (1985)

Box E3A, Item 66  Pamphlet from Printmaking Council of New Jersey, titled “Lucille Paris Recent Paintings” (1985)

Box E3A, Item 67  Review in the Sunday Star-Ledger (April 8, 1984)
Box E3A, Item 68  Flyer for “Representative Works, 1971-1984 Women Artists Series and Focused Fragments,” part of Douglass College

Box E3A, Item 69  Pamphlet for a panel for women in art in New Jersey (March 12, 1982)

Box E3A, Item 70  Artist information about Bronx Museum artwork Redbit (1975)

Box E3A, Item 71  Memo about Paris’ work at the Educational Testing Service, Henry Chauncey Conference Center

Box E3A, Item 72  Newspaper cutout from women artist series “New Perspectives in Paint” in the educational testing service from Hopewell Valley News

Box E3A, Item 73  Checklist from “South of New York,” Paris is exhibiting Bar Blue and Double Red

Box E3A, Item 74  Prices for Paris’ works part of Vodra Hall Department of Art in Jersey City College

Box E3A, Item 75  Exhibited “Lucille M. Paris- Paintings” at Jersey City College Vodra Gallery (September 17-October 4, 1985)

Box E3A, Item 76  1973 letter from Jersey State Museum

Box E3A, Item 77  Poster for Printed Matter Aegis Gallery

Box E3A, Item 78  Application for 26th New England Exhibition of Painting and Sculpture

Box E3A, Item 79  Pace College upcoming exhibitions calendar

Box E3A, Item 80  Newsletter from Women’s Caucus for Art New Jersey

Box E3A, Item 81 Pamphlet for San Francisco Women Artists, 28th annual exhibition 1953 San Francisco Museum of Art

Box E3A, Item 82 Pamphlet for San Francisco Women Artists 29th annual exhibition, San Francisco Museum of Art, 1954

Box E3A, Item 83 Pamphlet for San Francisco Women Artists, 27th annual exhibition 1952, San Francisco Museum of Art, honorable mention for her gouache The Red Ribbon

Box E3A, Item 84 Pamphlet for San Francisco Women Artists, 31st annual exhibition 1956 San Francisco Museum of Art

Box E3A, Item 85 Pamphlet for San Francisco Women Artists, 32nd annual exhibition 1957, San Francisco Museum of Art, honorable mention for Back Fence (gouache)

Box E3A, Item 86 Pamphlet for San Francisco Women Artists, 33rd annual exhibition 1958 San Francisco Museum of Art, annual mention for Gouache No. 1

Box E3A, Item 87 Pamphlet for San Francisco Women Artists, 34th annual exhibition 1959, San Francisco Museum of Art

Box E3A, Item 88 Pamphlet for 18th annual Drawing and Print Exhibition of the San Francisco Art Association, 1954 at the San Francisco Museum of Art, Untitled (charcoal and ink)

Box E3A, Item 89 Pamphlet for Oakland Art Gallery 20th annual exhibition, 1952, Paris exhibited Fragments

Box E3A, Item 90 Oakland Art Gallery 20th annual exhibition, 1952 catalog

Box E3A, Item 91 Pamphlet for 14th annual Watercolor Exhibition of the San Francisco Art Association 1950, Yacht Harbor (watercolor)

Box E3A, Item 92 Pamphlet for 15th annual Watercolor Exhibition of the San Francisco Art Association 1951, Untitled (gouache)
Box E3A, Item 93 Pamphlet for 17th annual Watercolor Exhibition of the San Francisco Art Association 1953, *The Four Corner Country* (ink and charcoal)

Box E3A, Item 94 Pamphlet for 18th annual Watercolor Exhibition of the San Francisco Art Association 1954, *Red Ribbon II* (Watercolor)

Box E3A, Item 95 Pamphlet for 19th annual Watercolor Exhibition of the San Francisco Art Association 1955, *Untitled* (gouache)

Box E3A, Item 96 Pamphlet for 20th annual Watercolor Exhibition of the San Francisco Art Association 1956, *Primavera*, (watercolor)

Box E3A, Item 97 Pamphlet for 81st annual Painting Exhibition of the San Francisco Art Institute 1962, at San Francisco Museum of Art

Box E3A, Item 98 Pamphlet for 25th Annual Drawing, Print and Sculpture Exhibition of the San Francisco Institute 1961

Box E3A, Item 99 Memo from 1972 Monmouth College Festival of Life Arts, selling *Shandy*

Box E3A, Item 100 1967 typescript notes indicating she submitted artwork called *Blue*

Box E3A, Item 101 Paper from New Jersey State Museum Third Juried show, submitted *Black/Green*

Box E3A, Item 102 7th Triennial New Jersey Artists 1971, *Orange Julius* (acrylic on canvas, 50 x 50)

Box E3A, Item 103 Art from New Jersey 1972 Seventh Annual Juried Exhibition of Paintings, Sculpture Graphics, the New Jersey State Museum, submitted *Balestrand*, acrylic 60 x 60

Box E3A, Item 104 Exhibition pamphlet for Momentum Chicago, 1956 with juror and artist info, including Lucille Paris’ information

Box E3A, Item 105 Pamphlet for 5th Annual Art Fair, Lafayette California, *Nexus II*, and *Red Ribbon* (maybe 1952)
Box E3A, Item 106 Pamphlet for 1st annual Exhibition Watercolors, Prints, and Decorative Arts, Richmond Art Center, 1952, *Skyscrapers* (Casein)

Box E3A, Item 107 Pamphlet for 2nd Annual Exhibition Watercolors, Prints, and Decorative Arts, Richmond Art Center, 1953, *The Red Ribbon, Nexus* (Watercolor)

Box E3A, Item 108 Pamphlet for 4th annual Exhibition Watercolors, Prints, and Decorative Arts, Richmond Art Center, 1955, *Night Forms* (charcoal)

Box E3A, Item 109 Bronx Museum Year of the Woman Catalog

Box E3A, Item 110 1952 California State Fair art exhibition

Box E3A, Item 111 Pamphlet for Frank Roth (1971)

Box E3A, Item 112 Exhibition catalogue for “Hans Hofmann” at Berkeley (gifted to Paris in 1964)

Box E3A, Item 113 Poster for Alfred Jensen at Pace Paintings 1964-1972

Box E3A, Item 114 Exhibition catalogue for “Hans Hofmann” at the Museum of Modern Art

Box E3A, Item 115 Poster for Joint Exhibition Robert Natkin and Judith Dolnick at Poindexter Gallery (1968)

Box E3A, Item 116 Poster for Galleriaforma *uudici* (1975)

Box E3A, Item 116 Typescript Letter addressed to Bruce Gunther, Chief Curator at Newport Harbor Art Museum saying she wants to exhibit her work there (June 9, 1993)

Box E3A, Item 117 Typescript biography and mention of students’ success.

Box E3A, Item 118 Holograph letter in Italian addressed to Paris (1975)

Box E2F item 1 Holograph notes from January 9 and 10 1976 planning out artworks
| Box E2F File 1, Item 1 | Typescript letter from Glenn Wessels to Spencer Macy the president of California College of Arts and Crafts praising Paris |
| Box E2F, File 1, item 2 | Typescript letter by John Haley: Lucille Marie Paris certainly ranks as one of the most gifted created artists (December 6, 1952) |
| Box E2F File 1, item 3 | Levi Strauss Scholarship (June 21, 1948) |
| Box E2F File 1 item 4 | Phi Beta Kappa invitation to join (1949) |
| Box E2F File 1 item 5 | Invitation from California State Library to fill out information |
| Box E2F File 1 item 6 | Negatives |
| Box E2F File 1 item 7 | 3 Black and white photos (two of the same woman and one of a man) |
| Box E2F File 1 item 8 | Blue letter from John |
| Box E2F item 3 | Stanley W. Hayter: 1963 letter from Mr. Treutel |
| Box E2F item 4 | Typescript letter about screen-printing (1963) |
| Box E2F item 5 | Typescript letter from Le Massier of Atelier 17 about location move and funding (1963) |
| Box E2F item 6 | Typescript letter from Hayter thanking Paris for the donation and informing her of his visit to New York (1962/3) |
| Box E2F item 7 | Typescript letter from Richmond Art Center 1953: Red Robin selected for honorable review |
| Box E2F item 8 | Typescript letter of recommendation from Worth Ryder (1953) |
| Box E2F item 9 | Typescript letter from Earl Thompson about her next visit to Claremont (1949) |
Box E2F item 10 Typescript letter from Earl Thompson 1950 about her trip to Europe

Box E2F item 11 Typescript letter telling her she got the Chi Omega Scholarship (1949)

Box E2F item 12 Typescript letter from Richmond Art Center awarding her the Charles Renwick Award for Watercolor for *Nexus II* (March 25, 1954)

Box E2F item 13 Pamphlet for California State Fair and Exposition, honorable mention for her watercolor *Untitled*, (July 22, 1955)

Box E2F item 14 Official typescript letter naming her the Bertha Henicke Taussig Memorial Traveling Scholar (1950-51)

Box E2F item 15 Typescript letter from UC Berkeley naming her the Genevieve McEnerney Fellow in Art from the Dean of Graduate Division

Box E2F item 16 Typescript letter from UC Berkeley naming her the Taussig Traveling Scholar with information

Box E2F item 17 Typescript letter from San Francisco Women, Artists awarding her SFWA Memorial Prize in Graphite for *Night Forms*

Box E2F item 18 Typescript letter from Admin Assistant at San Francisco Museum of Art about interest from museums in Mid-West (1953)

Box E2F item 19 Blue paint swab (1975)

Box E2F item 20 Page with name of her artworks and details

Box E2F item 21 Light blue paint swab

Box E2F item 22 Paint swab with gold and red and purple dots (1978)

Box E2F item 23 Three swatches of red, blue, and pink (February 1978)

Box E2F item 24 Three swatches of greys, with how she achieved each one ranked A-D (December 28, 1976)
| Box E2F item 25 | Plan for *Pink and Red* (July 3, 1972) |
| Box E2F item 26 | Paper with different experimentations of color and color gradient (May 21, 1973) |
| Box E2F item 27 | Paper experimenting with Cerulean and Thalo Green |
| Box E2F item 28 | Pink paper with holes |
| Box E2F item 29 | June 26, 1973, experimenting mixing different colors (Thalo green, ultra, blue, dark yellow value 7, dark bacon red, dark white) |
| Box E2F item 30 | Paper mixing Thalo green with ultra-blue |
| Box E2F item 31 | Canvas mockup with light blue and red and gold and squiggles |
| Box E2F item 32 | Papers experimenting with different blues, slightly changing the shading |
| Box E2F item 33 | Swatches for *Green, Orange, Blue* |
| Box E2F item 34 | Mixing two shades of blue to create different blues (very specific) |
| Box E2F item 35 | *Dark Blue Study* canvas mock-up (October 3, 1982) |
| Box E2F item 36 | 4-page holograph notes on *Orange, Green, Blue* (November 1982) |
| Box E2F item 37 | Canvas of a green painting with blue speckles and orange, navy blue, and green dots |
| Box E2F item 38 | Canvas cutout, different shades of orange with red in the middle (1975) |
| Box E2F item 39 | Canvas mockup browns, pinks, and blues splattered (1979) |
| Box E2F item 40 | Folder with paint swabs for *Shandy I* and *Shandy II* |
| Box E2F item 41 | Holograph notes for *Shandy I* and *Shandy II* (1973) |
Box E2F item 42  Canvas mockup of *Orange Wind* (June 26, 1973)

Box E2F item 43  Experimentations with colors for *Orange Wind* (May 27, 1973)

Box E2F item 44  Large series of untitled color laser jet reproductions

Box E2F item 45  Paper from Monmouth College selling *Southgreen*

Box E2F File 2, item 1  Mockup of browns and reds

Box E2F File 2, item 2  Holograph notes for *Red Bit* with different sketches (December 25, 1971)

Box E2F File 2, item 3  Color swabs of Red I and Red II for *Red Bit* (June 21, 1972)

Box E2F item 46  Holograph notes indicating experimentations with red shades and dots

Box E2F item 47  Swabs of cooler colors greens, orange, yellow

Box E2F File 3 item 1  File for *Black Green Red* with explanation of her colors (June 30, 1975)

Box E2F File 3 item 2  Canvas of blues (experiment with texture)

Box E2F File 3 item 3  Paint swabs for *Spark Yellow* or *Yellow Jack*

Box E2F File 3 item 4  File for *Six Reds* with specific holograph notes about each shade of red, A-E (October 15, 1972)

Box E2F File 3 item 5  *Spark Red* details of with holograph notes

Box E2F File 3 item 6  Canvas mockup of a red painting with dots

Box E2F File 3 item 7  Mockup of browns and orange with brown rectangle in the middle (November 10, 1975)

Box E2F item 48  Canvas mockup with reds and pinks and blues (1979)
Box E2F item 49  Small square with sketch with greens and oranges

Box E2F item 50  Small sketch with red, bright red, and green

Box E2F item 51  Small, ripped papers experimenting with color, use of texture (1972)

Box E2F item 52  Sketch in pen using lines and squiggles (March 4, 1975)

Box E2F item 53  Different shades of orange with two horizontal textured lines in upper and lower registers (March 14, 1976)

Box E2F item 54  Brown-Red sketches (1976)

Box E2F item 55  22 small, ripped papers with her experimentation of color (different colors next to each other)

Box E2F item 56  Typescript letter from Harold B. Lemmerman saying that Professor Ben Jones of the Art Department recommended her as artist to have a one person show

Box E2F item 57  Documents with names measurement sand prices of her work

Box E2F item 58  Papers with specific measurements

Box E2F item 59  Medium sized green canvas with blue splatter, orange, green, pink dots

Box E2F item 60  Small canvas mockup (orange and brown background with black, red, purple textured lines)

Box E2F item 61  Long paper strip with three sketches (May 1972)

Box E2F File 4, item 1  Folder: holograph notes from April 21, 1980, about different color choices

Box E2F File 4, item 2  Paper with two canvas mockups showing textured layers of reds, orange, blue, brown (April 24, 1980)

Box E2F item 61  Two small papers with square grid sketch (1982)
Box E2F item 62  Mockup for Red, Black, Brown (1981-82)

Box E2F item 63  Two small paint strips of a blue and a grey

Box E2F item 64  Square paper with green background and square grid in the center with four different colors (1984)

Box E2F item 65  Holograph notes mixing orange and yellow ox to create a brown (1982)

Box E2F item 66  Mockup of grid painting with four colors in a square (1983)

Box E2F item 67  Holograph notes for Small Pink (February 10, 1982)

Box E2F item 68  Black tester for Blue, Red, Brown (1982)

Box E2F item 69  Tester for Red B color (August 1985)

Box E2F item 70  Study of different greens (green background with green dots in the center) (December 30, 1972)

Box E2F item 71  Dark green with two sets of three dots: green, blue, orange (December 30, 1972)

Box E2F item 72  Canvas sketch experimenting with reds and holograph notes attached (January 7, 1986)

Box E2F item 73  Back-to-back small canvas with two artworks

Box E2F item 74  Back-to-back large canvas with two artworks

Box E2F item 75  Canvas mockup with blue borders and blue textured middle

Box E2F item 76  Canvas mockup with different reds on border and in the center

Box E2F item 77  Textured canvas with dark oranges and steps attached (November 6, 1976)

Box E2F, File 5, item 1  Stapled paint swabs for orange I and orange II
<table>
<thead>
<tr>
<th>Box E2F, File 5, item 2</th>
<th>Paper mixing orange I and orange II to create orange III color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box E2F, File 5, item 3</td>
<td>Experimentations mixing old and new colors</td>
</tr>
<tr>
<td>Box E2F item 78</td>
<td>Canvas mockup for Red Brown</td>
</tr>
<tr>
<td>Box E2F item 79</td>
<td>Two different sketches of Red Brown</td>
</tr>
<tr>
<td>Box E2F item 80</td>
<td>Large canvas mockup: maroon border, brown background, and a long red rectangle with textured blacks, greens, reds (1982)</td>
</tr>
<tr>
<td>Box E2F item 81</td>
<td>Canvas mockup: square with shapes inside the border and attached holograph notes.</td>
</tr>
<tr>
<td>Box E2F item 82</td>
<td>Three pages with holograph notes on photographing artworks</td>
</tr>
<tr>
<td>Box E2F item 83</td>
<td>Nine pages of aperture and brightness of photographing artworks</td>
</tr>
<tr>
<td>Box E2F item 84</td>
<td>Holograph notes with photography measurements</td>
</tr>
<tr>
<td>Box E2F item 85</td>
<td>Holograph notes on future steps</td>
</tr>
<tr>
<td>Box E2F item 86</td>
<td>Holograph notes with photography measurements</td>
</tr>
<tr>
<td>Box E2F item 87</td>
<td>Holograph notes testing out different shutter speeds (August 4, 1981)</td>
</tr>
<tr>
<td>Box E2F item 88</td>
<td>List of artworks with measurements (December 21, 1980)</td>
</tr>
<tr>
<td>Box E2F item 89</td>
<td>List of artworks with measurements (December 29, 1980)</td>
</tr>
<tr>
<td>Box E2F item 90</td>
<td>Holograph notes with different photographic measurements (1983)</td>
</tr>
<tr>
<td>Box E2F item 91</td>
<td>Sketch of different artworks with precise measurements</td>
</tr>
<tr>
<td>Box E2F item 92</td>
<td>Artwork holograph notes experimenting with lines (9 April 1976)</td>
</tr>
<tr>
<td>Box E2F item 93</td>
<td>Three sketches from True Grit Series (1979-80)</td>
</tr>
<tr>
<td>Box E2F item 94</td>
<td>Color swabs for <em>Cherry Red</em> and <em>Dark Red</em> (March 19-25, 1981)</td>
</tr>
<tr>
<td>----------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Box E2F item 95</td>
<td>Newspaper cutout on electro stylus</td>
</tr>
<tr>
<td>Box E2F item 96</td>
<td>Two blue paint squares</td>
</tr>
<tr>
<td>Box E2F item 97</td>
<td>Holograph notes with names and dates of artworks</td>
</tr>
<tr>
<td>Box E2F item 98</td>
<td>Paper with holograph notes on inter and linear shapes (circles and triangles) from February 5, 1978, March 22, 1978, and April 4, 1978</td>
</tr>
<tr>
<td>Box E2F item 99</td>
<td>Artwork sketch (March 25, 1979)</td>
</tr>
<tr>
<td>Box E2F item 100</td>
<td>Paper with sketches of triangles in configuration (1977)</td>
</tr>
<tr>
<td>Box E2F File 6, item 1</td>
<td>Swatches of pink paint and experimentation with browns, putting the pink and browns</td>
</tr>
<tr>
<td>Box E2F File 6, item 2</td>
<td>Swatches of brown and pink in a line</td>
</tr>
<tr>
<td>Box E2F File 6, item 3</td>
<td>Canvas sketch of blue background with dots (February 23, 1975)</td>
</tr>
<tr>
<td>Box E2F File 6, item 4</td>
<td>Swatches of pinks and reds</td>
</tr>
<tr>
<td>Box E2F File 6, item 5</td>
<td>Holograph notes and paint swatches for <em>Black, Blue, Red</em> (April 7, 1977, and October 12, 1977)</td>
</tr>
<tr>
<td>Box E2F item 101</td>
<td>Holograph notes on experimenting with different reds (April 1, 5, 13 1976)</td>
</tr>
<tr>
<td>Box E2F item 102</td>
<td>Canvas sketches showing experimentations with shades of blue (July 11, 1977)</td>
</tr>
<tr>
<td>Box E2F item 103</td>
<td>Experimentations with shades of red (November 26, 1978)</td>
</tr>
<tr>
<td>Box E2F item 104</td>
<td><em>Dark Red</em> (40 x 40) mockup with notes (April 4, 1976)</td>
</tr>
<tr>
<td>Box E2F item 105</td>
<td><em>Small Red II</em> mockup (April 13, 1976)</td>
</tr>
</tbody>
</table>
Box E2F item 106  Red canvas mockup (April 13, 1976)

Box E2F item 107  Holograph notes titled “for Red” (January 13, 1977)

Box E2F item 108  Orange I notes and measurements (January 6, 1976)

Box E2F item 109  Red Orange holographic notes and measurements (November 26, 1975)

Box E2F File 7, item 1  Holographic notes and different swatches of paint for Yellow, Red, Blue and White, Blue, Black (January 1977 and February 1978)

Box E2F File 7, item 2  Holographic notes and paint swabs for Red, Yellow, Blue

Box E2F item 110  Teaching notes on color and hue

Box E2F item 111  Stapled paper notes for artwork Ochre (December 1972)

Box E2F item 112  Sketches of different yellow paint swabs

Box E2F item 113  Canvas sketch of pink and orange gradient with glued horizontal strips (March 9, 1972)

Box E2F item 114  Paper with different blue paint swabs for Balestrand I

Box E2F, File 8, item 1  Swab showing old and new shade of blue

Box E2F, File 8, item 2  Five swabs of similar but slightly different blues

Box E2F, File 8, item 3  Two swabs of old and new “3” called new E’

Box E2F, File 8, item 4  Swab that shows ‘old’ color and ‘new’ color ‘C’

Box E2F, File 8, item 5  Four swabs in a square showing old and new colors in grid

Box E2F, File 8, item 6  Two swabs showing old and new color ‘4’
<table>
<thead>
<tr>
<th>Box E2F, File 8, item 7</th>
<th>Four labeled paint swabs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box E2F, File 8, item 8</td>
<td>Paint swabs showing old and new ‘3’</td>
</tr>
<tr>
<td>Box E2F item 115</td>
<td>Holograph notes for <em>Orange Julius</em> (August 1971)</td>
</tr>
<tr>
<td>Box E2F item 116</td>
<td>Holograph motes showing mixing of different colors and page of holograph notes</td>
</tr>
<tr>
<td>Box E2F item 117</td>
<td>Canvas mockup for <em>Red Climb</em> and different shades of red (September 20, 1971)</td>
</tr>
<tr>
<td>Box E2F item 118</td>
<td>Canvas mockup for artwork with dark green background, light green rectangle, and red dots in center</td>
</tr>
<tr>
<td>Box E2F item 119</td>
<td>Square paper sketch with green background and green and red shapes</td>
</tr>
<tr>
<td>Box E2F item 120</td>
<td>Large canvas mockup with black and red background and red and black dots, with holograph notes attached (January 1, 1977)</td>
</tr>
<tr>
<td>Box E2F item 121</td>
<td>Stapled paper for <em>Dark Blue Green</em> (1982) with two-pages of holograph notes</td>
</tr>
<tr>
<td>Box E2F item 122</td>
<td>Canvas mockup for <em>Untitled</em> (using dark blue and texture) (January 1982)</td>
</tr>
<tr>
<td>Box E2F item 123</td>
<td>Paper with different colored paint swabs</td>
</tr>
<tr>
<td>Box E2F item 124</td>
<td>8 pages of triangles, straight lines, and 3D rectangles</td>
</tr>
<tr>
<td>Box E2F item 125</td>
<td>Swab of four colors: red, blue, dark purple/ black, and maroon</td>
</tr>
<tr>
<td>Box E2F item 126</td>
<td>Swabs for <em>Azzurro I</em> (January 3, 1977, and February 4, 1977)</td>
</tr>
<tr>
<td>Box E2F item 127</td>
<td>Holograph list of artworks Paris made in 1968 with dimensions</td>
</tr>
<tr>
<td>Box E2F item 128</td>
<td>Holograph list of artworks Paris made in 1970 with dimensions and sketches</td>
</tr>
</tbody>
</table>
Box E2F item 129  Holograph list of artworks Paris made in 1971 with dimensions and sketches

Box E2F item 130  Holograph list of artworks Paris made in 1972 with dimensions and sketches

Box E2F item 131  Series of “old” and “new” red swabs

Box E2F item 132  Two paint sketches experimenting with dots (February 23, 1975)

Box E2F item 133  Paper with light green paint swab

Box E2F item 134  *Cantaloupe Flats* notes and sketches (May 24, 1972)

Box E2F item 135  Mockup for *Red/Violet Pink, 2 Blues* (January 9, 1982)

Box E2F item 136  Holograph notes for *Black, Blue, Red* showing swabs of paint and specific notes with measurements (April 7, 1977)

Box E2F item 137  Blue and brown paint swabs and notes for *Yellow and Blue* (1972) swabs of blues and brown

Box E2F item 138  Sketch for *Green Blue Red* (1983)

Box E2F item 139  Blue and purple paint swabs (December 24, 1982)

Box E2F item 140  Sketch for *Orange Red Brown* with measurements, and over it written “destroyed” (February 27, 1978)

Box E2F item 141  Holograph notes experimenting with different triangle shapes (1983)

Box E2F item 142  Sketches of triangles (July 11, 1983)

Box E2F item 143  Legal pad, only first page written ne with names of artworks and measurements

Box E2F item 144  Folder for *Red, Black, Brown, Violet* 40 x 40, (January 1, 1982)
Box E2F item 145  Stapled papers including measurements and prices for Paris’ work, prices of Robin Gary Wood’s work, and a precis his “Freedom Series” (1983)

Box E2F item 146  Three pages of holographic notes stating Lucille Paris’ work will be on display at the Henry Chauncey Conference Center in Princeton

Box E2F, File 9, item 1  Four copies of precis describing Chubb two-person exhibition

Box E2F, File 9, item 2  Nine copies of art listing for Lucille Paris and Sinikka Laine’s work on display at Chubb Group of Insurance Companies”

Box E2F, File 9, item 3  14 copies of Paris’ artwork in a checklist for Chubb with prices

Box E2F, File 9, item 4  Two copies of Sinikka Laine’s artworks in a checklist with prices

Box E2F item 147  Holograph stapled pages of the artworks name and years

Box E2F item 148  Paper with phone numbers and dates


Box E2F item 149  Four copies of flyer for the Sidney Rotham–The Gallery 21st annual exhibit of paintings and sculpture 1978 where Paris exhibited

Box E2F File 11, item 1  30+ copies of a checklist of 15 artworks for sale with prices

Box E2F item 150  5 precises from Henry Chauncey Conference Center in Princeton

Box E2F item 151  Swab of red, purple, and maroon called Red Triangle

Box E2F item 152  3 copies of map of Jersey City State College

Box E2F item 153  30+ copies of the price list for Lucille Paris Recent Paintings from September 17-October 4, 1985,
Box E2F item 154  MAGNTA pamphlet: an acrylic resin oil miscible color formulated for artist use (shows some of the colors Paris used)

Box E2F item 155  Black and white photograph of a man with sunglasses and two women (Foto di Marco Caselli)

Box E2F item 156  Holograph letter written by Paris on Paterson State College paper asking about name of acrylic resin used as a white with oil.

Box E2F item 157  Paper with holographic notes about canvas sketch, experimenting with acrylic on the top and bottom, and oil in the center of the artwork (December 3, 1977)

Box E2F item 158  Holographic notes for 18 x 18 artwork

Box E2F item 159  Receipt from Aiko’s Art Materials Import

Box E2F item 160  List of 5 steps for an artwork (July 4, 1973)

Box E2F item 161  Typescript letter from Paris to Arnold Schumacher in Basel regarding artworks she wants to send to Basel. Work was reviewed by Gregory Battick and Zoltan Buki

Box E2F item 162  Sketches for artworks (September 3, 1971)

Box E2F item 163  Names of artworks, their medium, and prices

Box E2F item 164  List of the Aegis Gallery Members List (May 26, 1965)

Box E2F item 165  Paper with mailing list information and address

Box E2F item 166  Paper of the standard sizes of watercolor artworks (1966)

Box E2F item 167  List of artworks with mediums, sizes, and prices

Box E2F item 168  Sketch of three-dimensional objects

Box E2F item 169  Paper with holographic notes and measurements

Box E2F item 170  Two pages of names of paints and notes
Box E2F item 171  Holographic notes mapping out different artworks in a star shape

Box E2F item 172  Holographic notes on different colors and their relation to primary colors

Box E2F item 173  Page of holograph notes in red

Box E2F item 174  Page of holograph notes

Box E2F item 175  Email exchange between Steve Comba and Kathleen Howe on print references (August 13, 2009)

Box E2F item 176  Typescript speech from Gregory Battick on Bronx Museum of Art exhibition

Box E2F item 177  Paper with name of her artworks listed

Box E2F item 178  Holograph list of major Los Angeles museums and contact information (April 17, 2006)

Box E2F item 179  Holograph letter to May (?)

Box E2F item 180  Paper strip from UC Berkeley Art Museum and Pacific Film Archive

Box E2F item 181  Typescript list of Oakland Museum of California Museum Staff (printed on February 4, 2005)

Box E2F item 182  Paint swab of a pink (mix of three colors) with holes

Box E2F item 183  Paint swab of dark pink (mix of four colors)

Box E2F item 184  Paint swab of deep red (two colors mixed together)

Box E2F item 185  Paint swab of bright orange (mix of three colors)

Box E2F item 186  Paint swab of blue (handwritten note: new mix)

Box E2F item 187  Paint swab of blue on front side and hot pink on backside
Box E2F item 188  Paint swab for *Red Bit I* and *II* mix

Box E2F item 189  Paint swab showing two secondary colors mixed together to form third color

Box E2F item 190  Orange Paint swab

Box E2F item 191  Sketch outline of State Museum gallery space

Box E2F item 192  Email from James about Paris collection and estate (she needs to reach out to directors to tell them what she wants them to do to with her collection and estate) (2004)

Box E2F item 193  Holograph letter

Box E2F item 194  Two-page handwritten list of artworks with measurements and medium

Box E2F item 195  Canvas mockup for *Leaf* (June 15, 1979)

Box E2F item 196  Paint swab for Hansen orange (Orange and white)

Box E2F item 197  Paint swab for red (mixed of three colors) with holes cut out

Box E2F, File 12, item 1  Paper with small dabs of each paint color

Box E2F, File 12, item 2  Paint swab of bright orange (four colors mixed) with holes

Box E2F, File 12, item 3  Red paint swab with cut out holes

Box E2F, File 12, item 4  Pink paint swab (Flor. Red and white)

Box E2F, File 12, item 5  Pink paint swab (Mag Flor and white)

Box E2F, File 12, item 6  Pink paint swab (four colors mixed) (used in *Red Bit*)

Box E2F, File 12, item 7  Orange paint swab
<table>
<thead>
<tr>
<th>Box E2F, File 12, item 8</th>
<th>Salmon paint swab</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box E2F, File 12, item 9</td>
<td>Orange paint swab (dab) with holograph notes</td>
</tr>
<tr>
<td>Box E2F item 198</td>
<td>Newspaper cutout of Princeton Gallery of Fine Arts with page of holograph notes (1984)</td>
</tr>
<tr>
<td>Box E2F item 199</td>
<td>Four oil paint swabs</td>
</tr>
<tr>
<td>Box E2F item 200</td>
<td>Paint swab of Dark Red and Blue/ Grey to create new color</td>
</tr>
<tr>
<td>Box E2F item 201</td>
<td>Handwritten page of artwork names and sizes (December 29, 1996)</td>
</tr>
<tr>
<td>Box E2F item 202</td>
<td>Holograph notes with dates for artworks with sketch</td>
</tr>
<tr>
<td>Box E2F item 203</td>
<td>Canvas mockup of orange to red ombre with holograph notes</td>
</tr>
<tr>
<td>Box E2F item 204</td>
<td>Paper mixing different paints with holograph notes</td>
</tr>
<tr>
<td>Box E2F, File 13, item 1</td>
<td>Contact information for Whitney Director and MoMA</td>
</tr>
<tr>
<td>Box E2F, File 13, item 2</td>
<td>Contact information for Mr. Vitali Stadthahus in Zurich</td>
</tr>
<tr>
<td>Box E2F, File 13, item 3</td>
<td>Paper for Galerie Raeber Frankenstrasse</td>
</tr>
<tr>
<td>Box E2F, File 13, item 4</td>
<td>Contact information for Pietro Sarto and Atelier de taille-douce et de lithographie</td>
</tr>
<tr>
<td>Box E2F, File 13, item 5</td>
<td>Contact information for Jules Fehr</td>
</tr>
<tr>
<td>Box E2F, File 13, item 6</td>
<td>Contact information for Ruth Wallace</td>
</tr>
<tr>
<td>Box E2F, File 13, item 7</td>
<td>Address in Zurich</td>
</tr>
<tr>
<td>Box E2F item 205</td>
<td>Paint Swab of Red “B” for <em>Six Reds</em></td>
</tr>
<tr>
<td>Box E2F item 206</td>
<td>Red paint swab</td>
</tr>
</tbody>
</table>
Box E2F item 207  Red paint swab of different colors mixed
Box E2F item 208  Paint swab showing mixing different greens and blues
Box E2F item 209  Paint swabs of different blues and pinks
Box E2F item 210  Canvas mockup of brown border with blue rectangle and brown squares
Box E2F item 211  Pantone by Letraset Color Markers papers
Box E2F item 212  Directions to Chubb
Box E2F item 213  Holograph paper dates of artworks with notes
Box E2F item 214  Holograph paper with dates and notes of artworks (May 1, 1975)
Box E2F item 215  Typescript manifesto on Paris’ next direction (developing a situation calling for complex color and textual relationships) (1998?)
Box E2F item 216  Notes on paper towel
Box E2F item 217  Typescript letter from James about what Paris wants to leave behind at U.C Berkeley Museum (November 21, 1997)
Box E2F item 218  Typescript letter from Lisa Calden (Berkeley Collections and Exhibition Administrator) on framing Orange I (February 27, 1999)
Box E2F item 219  Typescript letter from Constance Lewallen (Berkeley Senior Curator) responding to Paris offering Small Red and Orange I (December 18, 1998)
Box E2F item 220  Receipt for gift offer of Small Red (1983) and Orange I (1972) (February 4, 1999)
Box E2F item 221  Empty envelope from Berkeley Art Museum (March 31, 1999)
Box E2F item 222  Empty envelope from Berkeley Art Museum (March 2, 1999)
Box E2F item 223  Four copies of typescript letter from Jacquelyn Baas (Director of Berkeley Art Museum) accepting *Small Red* (1983) and *Orange I* (1972) as a gift. (March 23, 1999)

Box E2F item 224  Typescript letter from Constance Lewallen about Paris bequeathment

Box E2F item 225  Typescript letter from James giving information about contracting Berkeley Art Museum

Box E2F, File 14, item 1  File: contact information with numbers

Box E2F, File 14, item 2  Holograph notes on contact information for Berkeley Art Museum

Box E2F, File 14, item 3  Holograph letter from January 27, 2005,

Box E2F, File 15, item 1  File: Typescript letter from Lucinda Barnes to Karen Simon thanking her about Paris donation of artwork and conforming funds from her trust allocated to undergraduate scholarship in art (March 15, 2005)

Box E2F, File 14, item 2  Typescript letter from Karen Simon about donation of Lucille Paris’ work and setting up a scholarship upon her death (February 10, 2005)

Box E2F item 226  Page of holograph notes

Box E2F, File 16, item 1  File: Card for Enid Pollack (Planned Giving Council) at University of California, Berkeley

Box E2F, File 16, item 2  Business card for Lucinda Barnes (Senior Curator)

Box E2F, File 16, item 3  Typescript letter from Pollack on bequeathment information (November 10, 2003–in Upland)

Box E2F, File 16, item 4  Sample bequest language letter

Box E2F, File 16, item 5  Information for sending artworks
Box E2F, File 16, item 6  Holograph note on giving BAM artworks

Box E2F, File 16, item 7  Typescript letter to Paris from 2004 about her final affairs (with copies)

Box E2F, File 16, item 8  Contact information for museums

Box E2F item 227  Contact information for U.C. Berkeley

Box E2F item 228  Typescript letter from Constance Lewallen, *Small Red* is on display in *Recent Acquisitions and Highlights from the Permanent Collection* (April 21, 1999)

Box E2F item 229  Typescript letter from Lucinda Barnes: Paris’ canvas and watercolors placed in the office of UC Berkeley Chancellor and Vice Provost (October 20, 2005)

Box E2F item 230  Sketch of artwork with measurements

Box E2F item 231  Steps for *Red* artwork (use of syringe, that maybe creates the texture and use of gel) (January 13, 1977)

Box E2F item 232  Holograph notes for *Red Orange* with measurements and steps (December 1, 1975)

Box E2F item 233  Holograph notes for *Orange I*, what she did and what she should look out for next time. (1976)

Box E2F, File 17, item 1  File: Holograph notes for *Black Blue* and how to revise (June 6, 1975)

Box E2F, File 17, item 2  Revised procedure for *Blue and Black* (June 28, 1975)

Box E2F, File 17, item 3  Holograph notes for paint measurements on a ripped Bocour paper

Box E2F item 234  Artwork measurements and sketch

Box E2F item 235  Holograph steps for artwork acrylic on linen and different sketches as possibilities (April 6, 1975)
Box E2F item 236  *Small Blue* holograph notes (April 28, 1975)

Box E2F item 237  *Green* study, with holograph steps and sketch (April 30, 1975)

Box E2F item 238  Holograph notes for *Red Orange*, telling herself to watch the density (January 31, 1975- December 1, 1976)

Box E2F item 239  Holograph notes and measurements for artwork

Box E2F item 240  Holograph names of artworks with dimensions and price

Box E2F item 241  Typescript List steps (September 3, 1981)

Box E2F item 242  Holograph steps for making an artwork on linen (August 1, 1981)

Box E2F item 243  Typescript letter

Box E2F item 244  Typescript Letter from Robin Weeks Trozpek from Pomona College Museum on Paris’ trust

Box E2F, File 18, item 1  Typescript logistical letters from Pomona College Art Museum with scanned copies

Box E2F, File 18, item 2  Exhibition checklist with copies

Box E2F, File 18, item 3  Receipt from Schenck and Schenck Photography, photography of paintings (January 6, 2005)

Box E2F, File 18, item 4  Compilation of contact information for Pomona Museum of Art

Box E2F, File 19, item 1  Contact information

Box E2F, File 19, item 2  Business card for Rebecca McGrew

Box E2F File 19, item 3  Business card for Steve Comba

Box E2F, File 19, item 4  Holograph letter from Kathleen Howe regarding private viewing (30 July 2004)
<table>
<thead>
<tr>
<th>Box E2F, File 19, item 5</th>
<th>Typescript Letter from Robin Tropek about estate plans (April 2005)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box E2F, File 19, item 6</td>
<td>Chubb contact information</td>
</tr>
<tr>
<td>Box E2F, File 19, item 7</td>
<td>Receipt for 16 paintings for exhibition and display for Chubb Group of Insurance Companies</td>
</tr>
<tr>
<td>Box E2F, File 19, item 8</td>
<td>Art Listing for Lucille Paris and Sinikka Laine at Chubb</td>
</tr>
<tr>
<td>Box E2F, File 19, item 9</td>
<td>Precis for Lucille Paris and Sinikka Laine show</td>
</tr>
<tr>
<td>Box E2F item 245</td>
<td>List of contact information for Chubb Exhibition (1985)</td>
</tr>
<tr>
<td>Box E2F item 246</td>
<td>Empty envelope for Paris from UC Berkeley Art Museum (January 3, 2007)</td>
</tr>
<tr>
<td>Box E2F item 247</td>
<td>Typescript letter from Kevin Consey regarding construction of BAMPFA (October 11, 2005)</td>
</tr>
<tr>
<td>Box E2F item 248</td>
<td>Typescript letter from Kevin Consey (BAMPFA director) thanking her about donation (December 22, 2006)</td>
</tr>
<tr>
<td>Box E2F item 249</td>
<td>Receipt from Berkeley Art Museum receiving 20 paintings (March 29, 2005)</td>
</tr>
<tr>
<td>Box E2F item 250</td>
<td>Tombstones for Paris’ 20 artworks that were donated to Berkeley</td>
</tr>
<tr>
<td>Box E2F item 251</td>
<td>Holograph notes correcting information of tombstones for Berkeley Art Museum</td>
</tr>
<tr>
<td>Box E2F, File 20, item 1</td>
<td>File: four copies of typescript letter from Lucinda Barnes approving acquisition of twenty artworks (May 10, 2005)</td>
</tr>
<tr>
<td>Box E2F, File 20, item 2</td>
<td>Two copies of written offer of transfer</td>
</tr>
<tr>
<td>Box E2F, File 20, item 3</td>
<td>Typescript letter from Robert Birgeneau thanking Paris for donation of art (August 23, 2005)</td>
</tr>
</tbody>
</table>
Box E2F, File 20, item 4  Typescript letter from Kevin Crilly, Berkeley director of Gift Planning

Box E2F, File 21, item 1  Holograph name of artworks with measurements

Box E2F, File 21, item 2  Typescript letter from Genevieve Cottraux from BAMPFA about tax deductions (July 20, 2005)

Box E2F, File 21, item 3  Typescript letter from Dana Solomon amending titles and dimensions in BAMFA records (June 15, 2005)

Box E2F, File 21, item 4  Two copies of checklist

Box E2F, File 21, item 5  Typescript offer of transfer

Box E2F item 252  Typescript letter from Kathleen Howe about meeting Paris (21 July 2004)

Box E2F item 253  Typescript letter from Steve Comba about next steps with signed deed of gift contract

Box E2F item 254  Typescript letter from Paris to Kathleen Howe

Box E2F item 255  Typescript letter from Robin Weeks Trozpek to Lucille Paris about bequeathment

Box E2F item 256  Holograph list of artworks with medium, size, and price

Box E2F item 257  Paper with contact information of NY Times

Box E2F item 258  Black and white photograph

Box E2F item 259  Typescript letter from Kenneth Prescott at New Jersey Department of Education accepted entry in Annual Art from New Jersey (1968)

Box E2F item 260  Sketch and holograph steps for working on linen (August 10, 1981)

Box E2F item 261  Sketch of artwork with green triangles
Box E2F item 262  Sketch of artworks with squiggles and two triangles with annotated holograph notes (July 8, 1970)
Box E2F item 263  Sketch of artwork with squiggly lines (July 12, 1970)
Box E2F item 264  Holograph notes for artwork (July 17, 1970)
Box E2F item 265  Artwork sketch and holograph notes (June 1970)
Box E2F item 266  Small canvas mockup for artwork (1969? 1970)
Box E2F item 267  Three sketches of artworks (1971)
Box E2F item 268  Paint swab of different blues (September 15, 1981)
Box E2F item 269  Swabs of different pinks mixed together
Box E2F item 270  Swabs of pink and blue (September 3, 1981)
Box E2F item 271  Paint swab showing several layers of paint above each other (1984)
Box E2F item 272  Canvas mockup of a square grid with four colors
Box E2F item 273  Paper showing mixing of colors
Box E2F item 274  Magna acrylic price list
Box E2F item 275  Poster for The Carborundum Company Energy Polishing Paper
Box E2F item 276  Paint swab on the back of “Janet Fish- Paintings and Pastels” exhibition (1972)
Box E2F item 277  Ripped paper on Moire application
Box E2F item 278  Paper book entitled “New Horizons in Photography” by Rockland Colloid Corp.
Box E2F, File 22, item 1  File: 5 copies of “representative works, 1971-1984 women artists series and focused fragments

Box E2F, File 22, item 2  5 copies of flyer for Focused Fragments


Box E2F, File 22, item 4  Two copies of opening sleeve of the New York art review

Box E2F, File 22, item 5  American References 1988 Catalogue of Books


Box E2F, File 22, item 7  Typescript letter from Les Krantz about black-and-white photograph included in edition (June 14, 1988)

Box E2F, File 22, item 8  Who’s Who in American Art information letter

Box E2F, File 22, item 9  International Who’s Who of Professional and Businesswomen letter with biographical information (June 11, 1987)

Box E2F item 279  Lucille Paris exhibition information

Box E2F item 280  Empty envelope for Paris from Who’s Who

Box E2F item 281  Paper with Bachelor of Arts and Master of Arts information

Box E2F item 282  Who’s Who in American Art copy of Lucille Paris’ biography

Box E2F item 283  Receipt from Biography International

Box E2F item 284  Typescript letter from The New York Art Review with copy of review

| Box E2F item 286 | Who’s Who in America request for biographical information (June 1987) |
| Box E2F item 287 | Two copies Black and white photograph of June Blum “Time-Space Light Environment Event” |
| Box E2F item 288 | Nelleke Langhout exhibition opening information (showing 18 pieces of artwork made by artist was sued on 7 different accounts in 1981) |
| Box E2F item 289 | “How to Look at Non-objective Paintings” paper by Manette van Hamel |
| Box E2F item 290 | Two copies of N N Gallery opening exhibition of June Blum, Nelleke Langhout-Nix, and Manette van Hamel |
| Box E2F item 291 | June Blum Opening Statement for exhibition |
| Box E2F item 292 | Newspaper cutout from Time Magazine about Jane Teller and Joy Sayville (Sunday, March 24, 1982) |
| Box E2F item 293 | Magazine cutout entitled “Susan Sontag on the meaning of Margaret Thatcher” |
| Box E2F item 294 | The Sunday Star-Ledger newspaper cutout showing art openings (March 14, 1982) |
| Box E2F item 295 | Magazine cutout on The Rise of Louise Bourgeois |
| Box E2F item 296 | Map of Douglass College |
| Box E2F item 297 | Typescript letter from Les Krantz with sample artist profile (May 7, 1987) |
| Box E2F item 298 | Typescript letter from Les Krantz about black and white photograph (June 11, 1987) |
| Box E2F item 299 | New York Times article on “The State of the Arts in Trenton” with Paris name mentioned (August 14, 1977) |
| Box E2F, File 23, item 1 | Flyer for North of New Brunswick and South of New York |
Box E2F, File 23, item 2  
15 copies of flyer of “Exhibition of Works by Artist Who Live in the Cities of Northern New Jersey”

Box E2F, File 23, item 3  
20 copies of names of artworks represented in the exhibition.

Box E2F, File 24, item 1  

Box E2F, File 25, item 1  
16 copies of New York Times article “The State of the Arts in Trenton” (August 14, 1977)

Box E2F, File 26, item 1  
Yarn sample

Box E2F, File 26, item 2  
La Times Inland Empire Homes (May 29, 2005)

Box E2F, File 27, item 1  
Newspaper cutout image from Sidney Rotham of The Gallery in Barnegat Light

Box E2F, File 27, item 1  
Original newspaper cutout from Long Beach Island Foundation of the Arts and Science about Sidney Rotham exhibition (Paris mention for Balestrand)

Box E2F, File 28, item 1  
Four copies of newspaper cutout from Long Beach Island Foundation of the Arts and Science about Sidney Rotham exhibition (Paris mention for Balestrand)

Box E2F item 300  
Four copies of The Bronx Museum of Art press release for “The Year of the Woman: Reprise” (February 9, 1976)

Box E2F item 301  
Three copies of typescript resume

Box E2F item 302  
Sea Frontiers Magazine of the International Oceanographic Foundation (Volume 16, No. 4 July-August 1970)

Box E2F item 303  
Aegis Gallery artist information (Summer and Helios)

Box E2F, File 28, item 1  
The San Francisco Art Institute invitation for reception for the Jurors of its 84th Annual Exhibition (April 1965)
| Box E2F, File 28, item 3 | Typescript letter from Jay Ludwig (Acting Dean of the William Patterson College of New Jersey) on Newark Exhibition and request to have one at college |
| Box E2F item 304 | Newspaper cutout from The Sunday Star-Ledger about Lucille Paris artistic practice and exhibition at The Chauncey Conference Center of the Educational Testing Service in Princeton (April 8, 1984) |
| Box E2F item 305 | 15 copies of newspaper cutout entitled “Color Concepts” from The Sunday Star-Ledger about Lucille Paris artistic practice (April 8, 1984) |
| Box E2F item 306 | Paper with glued original cutouts of newspaper headlines from The Record Previews on Lucille Paris the Chauncey Conference Center of the Educational Testing Service in Princeton exhibition (April 6, 13, 20 1984) |
| Box E2F item 307 | 12 copies of newspaper headlines of The Record Previews (April 6, 13, 20, 1984) |
| Box E2F item 308 | Two copies of Gregory Battcock speech on The Bronx Museum of Art Year of the Women exhibition |
| Box E2F item 309 | Copy of New York Times article “The State of the Arts in Trenton” (August 14, 1977) |
| Box E2F item 310 | Kodak Plus-X Pan Film camera information |
| Box E2F item 311 | Bowens Monolites information guide |
| Box E2F item 312 | Lowel Tota-System Instructions |
| Box E2F item 313 | Bogen Camera supports information guide |
| Box E2F item 314 | Newspaper cutout from The Sunday Record “Color it everything- it’s the Bahamas” (February 2, 1975) |
Box E2F item 315  Cutouts from An International Oceanographic Foundation Book Selection “Our Changing Coastlines” (1971)

Box E2F item 316  Magazine cutout “Absence and Illusion” about Esteban Vincente’s art (32-33)

Box E2F item 317  Magazine cutout from Arts Magazine (November 1972) about Robert Ryman (35-37)

Box E2F item 318  Magazine cutout from Arts Magazine (May 1972)

Box E2F item 319  Magazine cutout from Arts Magazine on The Paintings of Floyd Johnson (December-January 1973)

Box E2F item 320  Magazine cutout of Jules Olitski Radical Love 2

Box E2F item 321  Magazine cutout about question of A.I.R gallery accepting

Box E2F item 322  Magazine cutout about female artists