

Los Angeles Collections in the Getty Research Institute Special Collections

The GRI's special collections provide an expansive range of documentation—works on paper and new media—on the history of art in the Los Angeles region. These include strong holdings of artists' books from major makers such as Ed Ruscha's, John Baldessari, and Raymond Pettibon, museum and gallery posters and ephemera, small press publications, and multiples. Large archives and collections in the following list represent both acquisitions by purchase and an increasing number of donations.

Artists, Collectors, Curators, and Gallerists

David Antin (American, b. 1932 -), Papers, 1954-2006.

Performance artist, experimental poet, curator, and critic, Antin has been a key figure in the New York literary and art scene for forty years, and was a long-time professor at the University of California at San Diego. The archive includes diaries, extensive correspondence, published and unpublished manuscripts, working notes, and over 300 audiotapes and videos of lectures and performances. 2008.M.56

Betty Asher (American, 1914-1994), Papers, 1860-1999.

The correspondence, ephemera, photographs, signed art works, posters and announcements of one of the Los Angeles art world's legendary figures document her life and her activities with art as collector, curator, and gallerist. The papers, which reflect her deep engagement with art, provide a unique overview of Los Angeles from the mid-fifties, when she began collecting, until the 1990s, and contribute greatly to any consideration of art in Southern California in the postwar years. 2009.M.30

Gift of Michael Asher

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Jan Baum (American, 1930-), Gallery records, 1967-2007.

The Jan Baum Gallery, co-founded in 1977 by Jan Baum (1930-), is a Los Angeles institution that has exhibited artists of national and international repute, such as Betye, Alison, and Lezley Saar, and Chris Burden. The archive, from one of the city's more established and long-lived galleries, will be a significant addition to the Getty's holdings on "Modern Art in Los Angeles." It also will contribute archival material from Los Angeles artists—the prime instance in this case being the Saars, perhaps the city's most prominent artistic family. 2008.M.61

Gift of Jan Baum

John Cage (American, 1912-1992), Letters sent to Pauline Schindler, 1934-1964.

Twenty-four personal, intimate letters from John Cage to Pauline Schindler, wife of American architect Rudolf Schindler, dated from 1934 to 1959, mostly written while Cage lived in Los Angeles. The collection also includes three drafts of letters from Schindler to Cage, ca. 1935, and a copy of a letter from her to Rockwell Kent, dated 1964, in which she quotes Cage, who relates his work to chaos. 980027

Gloria De Herrera (American, 1929-1985), Papers, 1936-1985.

Gloria de Herrera was an American art preparator, restorer and collector active in the art worlds of Los Angeles and France. Born in Los Angeles, she moved to Paris in 1951. A close friend of Man Ray, William Nelson Copley and other notable artists, De Herrera is credited with having glued and made permanent the cut-out collages of Henri Matisse. The archive includes correspondence, De Herrera's writings and documents, photographs, and original art works. 980024

Dwan Gallery publications and ephemera, 1959-1971.

This archive of posters and ephemera documents the exhibitions held at Virginia Dwan's influential galleries in Los Angeles and New York. In the early sixties, Dwan introduced artists such as Robert Rauschenberg, Claes Oldenberg, and Yves Klein to Los Angeles, and then worked with Robert Smithson, Michael Heizer, and others upon her move to New York in 1965. Dwan's pivotal role in the development of postwar American art echoes other figures whose papers are already in the GRI Special Collection, such as Clement Greenberg, Marcia Tucker, Irving Sandler, and Betty Asher. 2011.A.67

Gift of the Virginia Dwan Gallery

Jules Engel (American, 1909-2003), Papers.

The Jules Engel archive consists of a wide variety of material, ranging from personal papers, preparatory material for artwork and films, photographs of people (including Robert Rauschenberg and Louise Nevelson), to wind-up toys and flipbooks. Casting light on the career of a significant figure in the development of experimental animation as an art, the archive documents the ways in which animation in the mid-twentieth century developed out of an increasing dialogue with modern art, as reflected in Engel's own work across all media. 2009.M.3

Gift from the Estate of Jules Engel

Experiments in Art and Technology Los Angeles records, 1969-1975.

This collection documents the organization, Experiments in Art and Technology (E.A.T.), based in Los Angeles during the late 60s and 70s. Los Angeles E.A.T. shared the goals of its larger parent organization in New York City, which was founded in 1966 by Billy Kluver, Robert Rauschenberg, Robert Whitman, and Fred Waldauer. Both sought to promote collaboration between artists and engineers and to introduce artists to new materials and technologies which would otherwise have been inaccessible. Los Angeles E.A.T. acted independently of New York E.A.T., with the exception of their joint work on the spherical mirror dome designed in California and installed in the Pepsi-Cola Pavilion of the World Exp '70, Osaka, Japan. The GRI owns the complete records of E.A.T. in New York City. The present donation from Ruth Bricker, who served as President of E.A.T. on the West Coast, contains rare documentation in the form of printed ephemera (brochures and announcements for conferences, exhibitions, films), clippings, scattered issues of Survey (a publication of E.A.T. Los Angeles) and a 16 mm film made by Eric Saarinen, son of the Finnish architect Eliel Saarinen, of the September 1969 opening of the prototype for the mirror dome (including the Ice Bag by Claes Oldenburg) at Marine Corps Air Station, Santa Ana, California. The technology for the dome was transferred to NYC and then installed in Osaka. 2003.M.12

Gift of Ruth Bricker.

Patricia Faure (1928-2008), Gallery records 1979-2005.

These papers provide a valuable glimpse into the history of one of Los Angeles's renowned galleries (1979-2005), as well as into the evolving taste and buying habits of its collectors. 2010.M.13

Gift of Samuel Freeman

Ferus Gallery fliers and photograph, 1958-1966.

Fifty-four fliers designed by Irving Blum, individually mounted on cardboard, and one photographic print, representing exhibitions that took place between 1958 and 1966 at Ferus Gallery, Los Angeles. 2009.M.37

Gift of Irving Blum

Sam Francis (1923-94), Papers 1916-2010.

The papers span the artist's entire life. There is family and personal material as well as correspondence with friends and art institutions around the world, including Joan Mitchell, Bruce Conner, Pontus Hultén, and Martha Jackson. Francis' art-related businesses, the Litho Shop and Lapis Press, are well documented. There are numerous prints, products, and art making tools. 2004.M.8

Gift of the Estate of Samuel L. Francis

Hal Glicksman (American, b. 1937-), Papers, ca. 1927-2010.

Glicksman curated many key contemporary art exhibitions in Southern California the 1960s and 1970s, and helped to establish and foster important Southern California art institutions. As a preparator at the Pasadena Art Museum under the leadership of Walter Hopps, Glicksman worked on the important Marcel Duchamp retrospective in 1963. He designed and installed the United States presentation for the Eighth São Paulo Bienal in Brazil in 1965 and served as assistant curator for the Los Angeles County Museum of Art's exhibition, Art and Technology. In 1981 he founded his own gallery, Percept, with a focus on space and light art, and served as the founding director of the Santa Monica Museum of Art in 1985. The archive comprises correspondence, photographs and audiovisual materials, original artworks, exhibition publications and ephemera that document Glicksman's career as a curator and museum administrator. 2009.M.5

Gift of Hal Glicksman

William Hemmerdinger (American, 1945-), Papers, 1871, 1941-2007.

Begun in 1965, the archive was collected over more than three decades by William Hemmerdinger, a Los Angeles artist, gallery owner, writer, and educator. The collection is comprised of approximately 25,000 individual documents including artists' files, dossiers, exhibition reviews, catalogs, correspondence, artists' slides, photographs, transparencies, video recordings and ephemera. In addition to the collection's strong representation of the postwar art scene in Southern California, a particularly noteworthy aspect is the material on the Asian art community and the artists of the Pacific Rim. 2010.M.74

Gift of William Hemmerdinger

George Herms (American, b. 1935), Papers, 1890-2009.

Southern California artist, writer, and musician George Herms was one of the founders of the West Coast assemblage movement. Influenced by the art of his close friend Wallace Berman, his work brings together discards, beach trash, urban detritus and other "found objects" to create a highly original and personal mix of collage and sculpture that defined his unique practice of assemblage. Herms' archive will make possible the writing of new histories, first, of Herms as a West Coast artist active in Los Angeles in the postwar and contemporary decades, and second, more broadly, of the place of assemblage and ephemera in modern and contemporary art. In its documentation of the Los Angeles art scene in the 60s, the archive relates closely to the Research Institute's archives on Charles Brittin, Henry Hopkins, and Edmund Teske, all of whom knew and collaborated with Herms. 2009.M.20

Gift of George Herms

High performance magazine records 1953-2005.

Based in Los Angeles, High Performance documented a budding local performance art movement and, in response to the movement's international scope and to the interest of Los Angeles artists, chronicled performance art in cities outside Los Angeles. During its quarterly run from 1978 to 1997, High Performance was the only magazine devoted exclusively to performance art. Publisher, founder, and editor Linda Frye Burnham pioneered a format in which she paired a photograph with an artist's text describing the event. Known as the Artist's Chronicle, this documentation provided some of the only available descriptive information and visual imagery of key early performances, many of which were not videotaped. The archive of High Performance consists of artists files that include submissions of photographs and drafts of texts, as well as press releases, and exhibition announcements; correspondence files (with critics and artists); business files; videotapes and audiotapes; small-run periodicals; mail art; artists' books; and zines. 2006.M.8

Gift of Art in the Public Interest and 18th Street Arts Center

Henry Hopkins (American, b.1928-2009), Papers, 1950-2005.

This is the professional archive of Hopkins, the eminent museum director, curator, teacher and author, including manuscripts of writings, research files, announcements, correspondences with artists, and audio and videotaped interviews, among other items. One of the region's most important curatorial figures of the 1950s and 1960s, Hopkins served as head curator of exhibitions and publications at the Los Angeles County Museum of Art and director of the Armand Hammer Museum. Among the files, of particular interest are Hopkins' writings and lectures, art world correspondence, artists' files on Clyfford Still, Josef Albers, Judy Chicago, Phillip Guston, on 35th Annual Venice Biennale, the complete exhibition files on "Sunshine and Noir" exhibition of Los Angeles art, including three videotaped symposiums and ten tapes of the exhibitions and audiotapes of leading Los Angeles art personalities and others such as Walter Hopps, Hilton Kramer, Robert Hughes, and Eli Broad. 2006.M.1

Gift of Henry Tyler Hopkins

Robert Irwin (American, b. 1928-) Papers, 1970-2003.

The archive of the Southern California artist who founded the light and space, and environmental art movements includes his correspondence, personal writings, clippings, and audio and visual tapes, as well as project files, photographs, drawings and models pertaining to his light and space and environmental works. The material dates from 1970, the year he sold the contents of his Venice, California studio, to 1996 and is augmented regularly by the artist. The project files, photographs, and drawings present a comprehensive view of his site-specific, primarily public, artworks, executed and unrealized, from the 1980s. 940081

Allan Kaprow (American, 1927-2006), Papers, ca. 1940-1997.

This archive offer comprehensive documentation of Kaprow's various roles, demonstrating the artist's passage from student of art and art history to practicing artist, art theorist and art educator. The collection contains drawings, term papers and notebooks from Kaprow's student days, followed by ca. 250 Project Files, comprising the complete extant documentation of Kaprow's Environments, Happenings, and Activities. Kaprow taught at Rutgers University (1953-1961) and SUNY Stony Brook (1961-1968), and at California Institute of the Arts (1969-1974) and UC San Diego (1974-1993) at the end of his career. 980063

Laemmle Gallery photographs documenting the Laemmle art business, Munich and Los Angeles.

A collection of glass negatives, photographs, and tear sheets records the art works which passed through the Laemmle shop; it ranked among the most prominent in pre-World War II Germany. When the Laemmle shop and its contents were taken over by the German government in 1938, Laemmle moved the business to Los Angeles. The collection includes a recorded interview with Walter Laemmle by GRI curator Frances Terpak. 93.P.1

R.M. Light (American, b. 1929) & Company correspondence, 1957-1983.

The Robert M. Light Archive documents 26 years of dealing in old master and modern prints in the United States and Europe. The extensive correspondence includes letters between Light and a wide range of museums including the Metropolitan Museum of Art, the Art Institute of Chicago, the Museum of Fine Arts in Boston, the Los Angeles County Museum of Art, the Huntington Library, and the Norton Simon Museum. 2008.M.4

Gift of Robert M. Light

Long Beach Museum of Art Video Archive, ca. 1970-2002.

With the transfer of this collection, consisting of over 3000 videotapes and supporting documents, the Getty Research Institute will have one of the largest institutional collections of video art in the world and the most extensive holding of works produced in Southern California. This collection of single-channel video work documents video production during the 1970s, 80s, and 90s and includes taped interviews with artists, collectors, and curators, and video documentation of exhibitions, performances and other art events in Southern California. All videos belong to the Long Beach Museum of Art. Original footage in the Long Beach collection features video work by Vito Acconci, Eleanor Antin, John Baldessari, Chris Burden, Doug Hubler, Alvin Lucier, Nam June Paik, Irene Segalove, Wolfgang Stoerchle, Bill Viola, William Wegman, and many others. The video archive from the Los Angeles-based Women's Building includes extensive holdings of historical video art from Europe, and strong examples of work from Latin America and Japan. 2006.M.7

Transferred by the Long Beach Museum of Art and the City of Long Beach

Los Angeles Municipal Art Gallery video collection, 1978-2003.

Formerly part of the Los Angeles Municipal Art Gallery's teacher resource center, this collection of videotapes falls into a few broad categories: video artworks that have been exhibited at LAMAG; documentation of performances, events, and exhibitions at LAMAG; and documentaries screened as part of LAMAG programming. Tapes in the collection are primarily from 1980s, and represent a diverse body of programming focused on multiple communities within Los Angeles. 2009.M.4

Gift of the LAMAG, Mark Greenfield, Director

Mizuno Gallery records, 1955-2005, 1967-1981.

The Mizuno Gallery was operated by Riko Mizuno from 1967-1984. The gallery occupies an important place in the history of art in postwar Los Angeles as a venue for contemporary artists such as Chris Burden, Mike Kelley and Billy Al Bengston. The Mizuno Gallery records contain correspondence, photographs, and printed ephemera, among other materials that document the operation of the gallery from its founding in 1967 until 1984. 2010.M.84

Gift of Riko Mizuno

Rolf Nelson Gallery records, 1953-1973.

The papers of one of the pioneering gallerists of Los Angeles in the 1960s. His work with the then-rising generation of California artists, such as Lynn Foulkes, George Herms, and Jess, as well as more established figures, such as Georgia O'Keeffe, Robert Indiana, Judy Chicago, and Alfred Jensen, is documented in letters, photographs, and gallery ephemera. 2010.M.38

Gift of Rolf G. Nelson

Raymond Pettibon (American, 1957-), Fliers for Black Flag concerts, 1979-1983.

Thirty-three fliers designed by Raymond Pettibon to advertise gigs of his brother's band, Black Flag, at venues mainly in the Los Angeles area, dating from 1979-1983. 2010.M.61

Gift of Raymond Pettibon

Ed Ruscha (American, b. 1937-), Photographs and papers relating to Dutch Details, 1971.

Six black and white contact sheets (12 images apiece) made by Ruscha's for his Dutch Details project, commissioned by the Groninger Museum, and related papers. 2010.M.89

Henry J. Seldis (American, 1925-1978), Interviews, 1958-1978.

A collection of open-reel audio tapes and cassette tapes documenting interviews conducted by Seldis. Most of the tapes were made during Seldis's time as art critic for the Los Angeles Times (1958-1978). The collection includes eight tapes of interviews with Henry Moore, primarily used in preparation for Seldis's 1973 book *Henry Moore in America*. Also included are interviews with artists such as Lorser Feitelson, and Frederick Hammersley, and several tapes from Seldis's "Art and Artists" program on radio station KPFK in 1959 and 1960. 2010.M.31

Gift of Mark Seldis

David Alfaro Siquieros (Mexican, 1896-1974), Papers, 1920-91..

Manuscripts, some in many drafts, others fragmentary, date from the period in the mid-1930s when Siquieros traveled to Los Angeles, New York, Buenos Aires, and Montevideo, returning occasionally to Mexico City. There is material about his Los Angeles mural "America Tropical" and the "Portrait of the Bourgeoisie," including one drawing and photographs. 960094

Lon Spiegelman (American, 1941-2002), Collection of mail art and mail art documentation, ca. 1978-1991.

A comprehensive sampling of mail art sent to Spiegelman in Los Angeles, with correspondence files, over 500 sheets of artists' postage stamps, over 1000 mail art catalogs and posters, over 1000 mail art periodicals, and over 400 artists' books. Documentation includes audio tape interviews, videos, and mail art recordings. Artists whose work is documented in this collection include well-known artists such as Ray Johnson, Dieter Roth, and Nam June Paik. 2005.M.5

Wolfgang Stoerchle (German, 1944-1976), Papers, 1952-2007.

The archive documents the works of Stoerchle who was an important figure in the development of performance and video art in southern California. He began his experiments with performance and video art in the late 1960s and early 1970s while studying at the University of California, Santa Barbara, and teaching in the Post-Studio Art Program at the California Institute of the Arts. Materials include open-reel tapes and videos of some of Stoerchle's less well known works and works by other artists: Nam June Paik, William Wegman and sound works by Daniel Lentz in honor of Stoerchle. 2009.M.16

Stephen White Gallery Records, 1943-2000 (bulk 1975-1990).

The archive of the Stephen White Gallery of Photography chronicles the photography market during its formative years from 1975 to 1991. Through the recorded contacts with other dealers, collectors, and institutions, and the gallery's own exhibitions, the archive provides a rich source of information on the development of the photography market in Los Angeles and in general. The archive traces the development of the gallery from its beginnings into one of the leaders in the field of photography when the gallery closed in 1991. The transformation came about in part because of the increasing interest in photography as a collectible during that period, and because Stephen White exhibited a passion for photography as a collector and a dealer. 2002.M.43

Gift of Stephen and Marianne White

Architecture and Design

Welton Becket (American, 1902-1969), Architectural drawings and photographs, 1933-1969.

Among Becket's other works, these architectural drawings and photographs document the design of one of Los Angeles' most iconic post-World War II buildings, the Capitol Records Building on Vine Street in Hollywood. Visible both from Hollywood Boulevard and the 101 Freeway, and designed to look like a stack of music records, this building was for a long time a symbol of Los Angeles, the capital of the entertainment industry. 2010.M.83

Partial gift of Welton M. Becket

Frank Brothers, Records, 1929-2005.

This archive includes all of the existing material from the Frank Brothers furniture company. The influential, Long Beach, California-based business was active between 1930 and 1982, and is credited with defining and promoting mid-century modern furniture design on the West Coast. Frank Brothers provided, marketed, and sold the furnishings for many of the innovative homes featured in *Arts and Architecture* magazine's Case Study House Program. The company launched many of Charles and Ray Eames' revolutionary furniture pieces. 2009.M.19

Gift of Ron Frank

Harold Grieve, Interior decoration of residences in southern California, c.1928-34.

Grieve was an art director and a costume and set designer for the film industry in Los Angeles. He designed residential interiors for figures such as director Ernst Lubitsch, with whom he had worked on silent films, and Hedda Hopper. Each of nine albums (133 gelatin silver photoprints) represents a separate design or commission, many of which were for Southern California residences. 89.R12

Thomas S. Hines (American, b. 1936) interviews regarding Richard J. Neutra, 1972-1980.

A collection of important interviews conducted by Thomas Hines in the 1970s when he was working on his book and exhibition about Richard J. Neutra (1982). There is one interview from 1999. Hines interviewed some very well-known figures in the world of Southern California architecture, including Dione Neutra, Philip Lovell, Harwell Hamilton Harris, and Raphael Soriano. 2010.M.58

Gift of Professor Thomas S. Hines

Hans Hollein drawings and sketchbook, 1988.

Drawings and sketches for the Los Angeles Disney Concert Hall competition. A sketchbook contains 60 pages of drawings for the Disney Concert Hall project as well as 22 pages of drawings for the Jewish Memorial in Frankfurt. 89O136

Frank Israel (American, 1946-96), Papers, drawings, and models, ca. 1975-1996.

Architectural drawings, models, and papers by an architect whose designs for private houses and offices for film production companies are thought to epitomize the creative processes of Hollywood. 2009.M.6

Ray Kappe (American, 1927), Papers, drawings, and models, 1953-ca. 2000.

The archive consists of architectural drawings, project files, photographs, and other papers. Kappe's major contribution to the field of architecture is the development of pre-fabricated, modular and sustainable residential architecture. He is famous as the founder of the Southern California Institute of Architecture (SCI-Arc) here in Los Angeles. 2008.M.36

Gift of Ray Kappe

Fritz Kastner, Project files relating to the Walt Disney Concert Hall project, 1988-1995.

Files from the firm of Fritz Kastner and Fred Stegeman, project managers for the design and construction of the Walt Disney Concert Hall in Los Angeles. Files cover the project from the time Frank Gehry was chosen as architect until the time the project was halted due to rising costs. 2002.M.19

Pierre Koenig (American, 1925-2004), Papers and drawings, 1925-2007.

This is the complete archive of the well-known Los Angeles architect. Consisting of about 2300 drawings, ca. 450 photos, documents, writings, and client correspondence, and 3 models, the archive provides in-depth information about Koenig's 50-year career. His most famous projects, Case Study Houses #21 and #22, are represented by 35 renderings and original ink-on-tracing-paper drawings and 32 prints of drawings. There also is a model of Case Study House #22 (probably made after the house was finished). The archive is an important resource for the study of Southern-California Modernism as well as for the study of pre-fabrication in housing in the United States. 2006.M.30

John Lautner (American, 1911-1994), Papers, drawings, and models, ca. 1939-1994.

The complete archive of Los Angeles architect, John Lautner, who became famous for such innovative structures as Chemosphere (the Malin House, 1961) and Silvertop (the Reiner House, 1956-74). The archive consists of about 10,000 drawings, 20 models, ca. 130 binders with photographs and slides, plus Lautner's office and correspondence files. An important resource for the study of Southern California modernism, the drawings detailing the structural engineering that enabled Lautner to create his sculpturally innovative houses will be of particular interest to historians of architecture and science. 2007.M.13

Gift of The John Lautner Foundation

John Parkinson (American, 1861-1935), Architectural drawings for design and construction of the Union Station, Los Angeles, 1910-1991.

Roughly 6,500 blueprints, architectural drawings, sketches, and photographs document the construction of Union Station in downtown Los Angeles between 1932 and 1939. The archive includes: conceptual drawings; landscape drawings; sketches of exterior and interior views; detail drawings of architectural elements, materials and furniture; plumbing and electrical working drawings; landscape drawings; and photographic documentation of the construction site (mostly negatives and some small black-and-white prints). 990035

Franklin M. Small, Drawings for the Bernheimer residence and gardens, 1911-24.

The archive comprises blueprints and drawings of furnishings and accessories designed by New York architect Small and Japanese craftsmen for the 1914 Hollywood Hills home, known as Yamashiro, and the 1924 Pacific Palisades Japanese garden of the Bernheimer brothers. 2009.M.44

Walt Disney Concert Hall Documentation, 1988-2003.

Documentation of the design and construction of the Walt Disney Concert Hall, Los Angeles, designed by Frank Gehry. Photographs and documents of the competition phase and the initial development phase, and photographs of the construction of the Hall. The archive includes architectural models, Gehry's sketchbook and construction photos. 970076

Lloyd Wright (American, 1890-1978), Architectural records, 1927, 1960-1969.

Design drawings by the son of Frank Lloyd Wright for Lloyd Wright's studio (architectural office) and residence built in 1927 in West Hollywood. Included are one hundred and thirteen plans, elevations, sections, details and sketches. 870143

Photographers

Charles Brittin (American, 1928-2010), Papers, 1914-2004.

Brittin's archive comprises approximately 90 linear feet of visual and printed material documenting the L.A. art scene in the 1960s and 1970s. Highlighting the work and artistic milieu of Wallace Berman and George Herms, this archive contains a wide-ranging collection of documents including, a complete set of Wallace Berman's rare art periodical *Semina*, ephemera from L.A.'s sui-generis Ferus Gallery, rare books and booklets, political posters and other graphics, personal documents, photographs by Brittin and by other artists, polemical flyers, brochures, pamphlets, news articles, numerous out-of-print periodicals, collage and assemblage art by various L.A. artists, mail art, letters and business cards, exhibition ephemera, and vintage 1950s erotica. This material chronicles the career of a twentieth-century photographer whose artistic associations bear witness to both the vitality of the underground L.A. beat scene and the dramatic struggles of the civil rights movement throughout the 1960s and 1970s. 2005.M.11

Harry Drinkwater (American, b. 1919), Photographic Archive, 1950-2004.

The photographic archive (comprising over 100 prints and 1200 negatives) of Venice photographer, Harry Drinkwater captures aspects of Los Angeles' artistic and cultural landscape during the second half of the 20th century. Besides documenting the work of artists such as Dewain Valentine and Max Neufeldt in their studios, the archive includes shots of notable LA architecture including John Lautner's Chemosphere house and several buildings by John Williams. (*In process*)

Leonard Nadel (American, 1916-1990), Miscellaneous papers, 1948-1990.

A collection of papers regarding two unpublished books ("Pueblo del Rio" and "Aliso Village U.S.A."), photographs, negatives, contact prints, slides, pamphlets and related documents produced by or collected by Leonard Nadel. Nadel was a documentary photographer for the Los Angeles Housing Authority from 1949 until 1953. 2002.M.42

Julius Shulman (American, 1910-2009), Photography Archive, 1936-1997.

This is a comprehensive archive of the architectural photographer Julius Shulman who documented the modern movement in Southern California. The collection contains more than 260,000 negatives, vintage and modern prints, transparencies, and significant items related to Shulman's subjects and career such as his commission books and card catalogues. 2004.R.10

Edmund Teske (American, 1911-1996), Papers, 1933-1996.

The Teske archive comprises many different types of documentation including business and personal letters, poetry, prose writing, sketches, essays, news articles, transcriptions of interviews, brochures, speeches, newsletters, exhibit ephemera, financial data, teaching materials, health and employment records, business transactions, calendars, concert programs, audio and video tapes, and a small number of books. The archival collection is complemented by six volumes of photocopies that Teske compiled over several years as his visual diary. While Teske's early career was marked by his professional association with Frank Lloyd Wright, his later residency in Los Angeles, which spanned the second half of the twentieth century, reflected the "California fusion" of contemporary art, cinema, and culture. 2005.M.10

Camilo Vergara, Views of Los Angeles, 1980-1994.

One hundred color prints show exterior views of Los Angeles neighborhoods such as South Central, Watts, and Skid Row. The photographs range from individual homes, to residents, local stores and institutions such as churches and schools, showing details such as graffiti and billboards. 95.R.6