Finding Aid for the Frederic Lyman papers, 1923-2001

Ann Harrison
Descriptive Summary

**Title:** Frederic Lyman papers

**Date (inclusive):** 1923-2001

**Number:** 2011.M.31

**Creator/Collector:** Lyman, Frederic P., III, 1927-2005

**Physical Description:** 110.5 Linear Feet (21 boxes, 108 flat file folders, 11 boxed rolls)

**Repository:**
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

**Abstract:** The Frederic Lyman papers document the career of this southern California architect, who although little known today, was once deemed one of the most talented architects of his generation. Composed of over 1800 drawings and two models, as well as photographs, the archive records Lyman's architectural designs and provides limited glimpses of his other passions of architectural education and social and environmental activism.

**Request Materials:** Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

**Language:** Collection material is in English.

Biographical/Historical Note

Frederic Pomeroy Lyman III was born June 9, 1927 in Kansas City, Missouri. His father, who died suddenly in August 1933, was an architect specializing in French Provincial style residential work, and Lyman remembered being fascinated as a child by the drawings on his father's drafting table. After the death of his father, the family moved to Vancouver, Canada and then to Seattle in 1940.

Lyman was educated at Yale University, receiving his BA in 1950 and a Masters in Architecture in 1953. At this time architectural education at Yale was undergoing transformation. The new chair, George Howe, who had designed the first International style skyscraper built in the United States, encouraged modernism but was not doctrinaire in his approach. He introduced a new curriculum with an integrated course structure. Eugene Nalle, who taught the Basic Design course assisted by Robert Russell, strongly influenced the young Lyman. The focus on tectonics and hands on design with wood and stone learned in Nalle's class would show through clearly in Lyman's later work. Similarly, the emphasis on color and color theory brought to Yale in this period by Josef Albers would find expression in Lyman's renderings. Yet even in school, Lyman was conflicted about an architectural design career. At one point in his studies, Lyman took a leave of absence and briefly studied engineering in New York, before eventually returning and finishing his architecture degree.

After Yale, Lyman returned to Seattle. He worked briefly for a construction company as a carpenter's apprentice and then in 1954 he was hired as a draftsman by the firm of Grant, Copeland and Chervenak, a general practice with a specialization in church design. During his year with the firm, Lyman worked on several projects including apartment buildings, a church, and office remodeling.

In 1955, Lyman moved to Los Angeles and obtained a position with the firm of Neutra and Alexander, then in the later years of their partnership. Working as a draftsman and construction supervisor, Lyman was involved in several of the firm's large institutional and civic projects including the Sydney Opera House Competition, the United States Embassy in Karachi, Los Angeles County Hall of Records and St John's College in Annapolis, Maryland.

By 1957, Lyman was ready to leave Neutra's firm. With three other young architects, Bernard Zimmerman, John Espinosa and David Ming-Li Lowe, Lyman rented space in what had been Rudolph Schindler's drafting room at his King's Road house. Not precisely a firm, the four architects practiced both independently and in sporadic collaboration for the next several years.

Much of Lyman's strongest work was created during this period. Noted collaborations included his work as an associate with Zimmerman on the Altschuler House, and his partnership with Lowe on the partially-realized Park Hill Estates tract. Lyman's first completed independent project, his own home in Malibu, however, was his masterpiece.

While still in Seattle, Lyman had decided to build a house using the principles that he learned from Nalle as a student at Yale. In 1957 he bought a lot in Malibu in Las Flores Canyon for the house he had been designing. Completed in 1960, the
minimalist and surprisingly transparent two-story house had essentially two rooms. The ground floor was an open plan living area, with French doors creating 10 foot tall glass walls on the long sides. The second story, accessed by an exterior staircase, served as a sleeping area and studio and had no exterior walls, although a tent-like canvas structure could be used to give some element of protection from the elements and privacy. The bathroom was in a separate adjacent structure.

The Lyman Las Flores House was striking for its explicit tectonics, the way in which it used wood as a medium and its Japanese influence, all outgrowths of Nalle's Basic Design class. The house was conceived as two separate structural units. The exterior framework of massive posts and beams was one independent structure. The living quarters, the "box" as Lyman referred to it, was constructed without nails using dado and mortise and tenon joints, and was then suspended in the framework, attached to the posts by mortise and tenon joints and secured by long peg-like wedges. The heavy timber framework of the house with its modular spacing finds clear aesthetic and technical precedents in Japanese structures like those at the Ise Shrine. The house's handmade joints, more like cabinetry than construction, also echo Japanese carpentry traditions. The house's simplicity, its clarity of form and the relationship of the house to its natural setting also conform to a Japanese aesthetic. For Lyman, this fascination with Japanese architecture had several sources. Lyman had been studying Japanese architecture since Nalle and Russell had introduced him to the work at Yale. He was therefore primed for the broader mid-century trend of Japanese-influenced architecture in the United States, encouraged if not begun by the popularity of the Japanese Exhibition House displayed at the Museum of Modern Art in New York in 1954 and 1955. Family history may have also played a role as his mother Amalia Partridge Lyman spent much of her childhood in Kyoto, where her father was bishop from 1900 to 1911.

Starting your career with a masterpiece is hard. Although Esther McCoy, the noted architectural critic, early on identified Lyman as one of the leading talents of his generation, little of this promise was fulfilled. By 1963, Lyman had left King's Road and opened an independent office in Sherman Oaks, operating briefly under the name Community Design Associates, and then he soon moved his architectural office out to Malibu. Lyman had a small, steady flow of clients, but very little of this design work was ever realized. Whether Lyman didn't build much because he was distracted by other interests, or he had other interests because he didn't build much is unclear, but in the 1970s design and construction were becoming secondary to Lyman. Other aspects of architecture, such as education and advocacy, and civic and environment activism now engaged Lyman.

Lyman began to consider entering architectural education as early as the 1960s, encouraged by his Yale instructor Robert Russell. By the 1970s, as other young architects were beginning to expand architectural education, as exemplified by the foundation of SCI-Arc in 1972, Lyman's interest became serious. He began searching for an appropriate location to establish a school and eventually settled on a parcel of land near Sebeka, Minnesota, where he felt the varied terrain of rolling hills, woods and lakes would be suitably inspirational. In 1978, Lyman sold the Las Flores house to pay for the property and moved to Minnesota. The Ingham Institute of Environmental Design, named for his stepfather, was meant to spread Lyman's philosophy of "building in harmony with nature." He felt that architects had a responsibility to lead people to live in coexistence with the environment. The school was not as successful as Lyman had hoped. It was an enormous undertaking to establish a school from scratch and there was little student interest. By 1980 he was back in Los Angeles for at least part of the year, and in the following years up to 1993, Lyman worked from both Los Angeles and Minnesota.

Complementing Lyman's interest in architectural education was his dedication to service and advocacy for the profession. Beginning in the early 1970s Lyman served the American Institute of Architecture (AIA) on the national, state and regional levels. He founded and served as the first editor of LA Architect. He expanded this advocacy to the community and to the environment. Lyman became involved with county planning committees, often with political and social issues, for example increasing beach access for all citizens. He was President of the Malibu Township Council and worked to create a national park in the Santa Monica mountains.

The Lyman Las Flores House burned in the Malibu fire of 1993, but it had already been altered beyond recognition by that point. By the mid 1990s Lyman left Los Angeles for New Mexico, basing himself in Taos, where he died on February 28, 2005.

Works Consulted for the Finding Aid
DeWit, Wim. Acquisition Approval Form for Frederic Lyman papers, accession no. 2011.M. 31 July 15, 2010


Access
Open for use by qualified researchers. For access to architectural models, please contact repository.

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Preferred Citation
http://hdl.handle.net/10020/cifa2011m31

Immediate Source of Acquisition

Processing Information
Ann Harrison processed the collection and wrote the finding aid in 2016-2017. Talia Olshefsky assisted with the processing.

Scope and Content of Collection
The Frederic Lyman papers document the career of this southern California architect, who although little known today, was once deemed one of the most talented architects of his generation. Composed of over 1800 drawings and two models, as well as photographs, the archive records Lyman's architectural designs and provides limited glimpses of his other passions of architectural education and social and environmental activism.

Series I comprises documentation of Lyman's projects as an architect. The forty-eight projects represented in the archive range from Lyman's earliest professional architectural designs to projects from shortly before his death. This archive is not comprehensive however, as many projects listed in Lyman's resume are not found here, and with few exceptions all the correspondence, calculations, press coverage and other such material related to the projects are absent. Lyman's drawings form the core of the series. Over 1800 drawings, both originals and reprographic prints, represent the range of the architectural design process, including preliminary drawings and sketches, working drawings and renderings. Lyman's richly shaded Prismacolor renderings are especially noteworthy and the archive holds over 100 examples of them. For half the projects, photographs in the forms of prints and slides, including work by Marvin Rand, record sites, construction and the finished structure, as well as models and drawings. In addition to these photographs of Lyman's models, the archive contains architectural models for the Lyman Las Flores House and for scheme II of Hood House.

Miscellaneous professional and personal papers constitute Series II. Included here is a small amount of Lyman family material, including prints of a drawing by Lyman's father and family photographs. The bulk of the series, however, is miscellany related to Lyman's architectural education and career. Of particular interest are Lyman's resume and project lists; examples of his student work at Yale, including material for his senior thesis project, a rough-hewn wood and stone dairy barn; and reproductions of Lyman's early work as a draftsman for the firms of Copeland, Grant, Chervenak in Seattle and Neutra and Alexander in Los Angeles.

Arrangement
The archive is arranged in two series: Series I. Architectural projects, 1956-2001; Series II. Miscellaneous professional and personal papers, circa 1923-1975, undated.

Subjects - Topics
Architect-designed houses -- California
Architects -- California -- Los Angeles
Architecture, Modern -- 20th century -- California, Southern
Architecture -- California -- Los Angeles
Architecture--United States--Japanese influences

Subjects - Places
Los Angeles (Calif.) -- Buildings, structures, etc. -- 20th century

Genres and Forms of Material

Physical Description: 106.3 Linear Feet (20 boxes, 101 flatfile folders, 11 boxed rolls)

Scope and Content Note

Documentation of Lyman's projects as an independent architect forms Series I. The forty-eight projects represented in the archive range from early work as Lyman started his own practice to projects begun shortly before his death. The archive is not comprehensive, however, as many projects listed in Lyman's resume are not found here, and with few exceptions all the correspondence, calculations, and press coverage related to the projects is absent. The projects preserved here show the character of Lyman's practice: primarily residential, with a very small number of commercial, civic and institutional projects. Also documented are Lyman's frequent collaborations in the early years of his practice, including work with Bernard Zimmerman, John G. Espinoza, David Ming-Li Lowe and Niels Stoermer.

Lyman's drawings are the core of the series. Over 1800 drawings, both originals and reprographic prints, represent the range of the architectural design process, including preliminary drawings and sketches, working drawings and renderings. Lyman's richly shaded Prismacolor renderings are especially noteworthy and the archive holds over 100 examples of them. For half the projects, photographs in the forms of prints and slides, including work by Marvin Rand, record sites, construction and the finished structure, as well as models and drawings. In addition to these photographs of Lyman's models, the archive contains models for the Lyman House and Hood House.

For each project, a project date and a location are provided in parentheses, when known. The project dates are taken primarily from Lyman's resume and project lists. The date following the parentheses represents the actual creation date of the materials in the archive, and as such may be earlier or later than the project date. Project locations are in California unless otherwise noted. For some Los Angeles area projects, a more precise neighborhood location is also given. For the architectural drawings, the term "standard" refers to drawings 36" x 48" or smaller, with larger drawings indicated as "oversize." For the photographs, the term "standard" refers to prints and negatives 8" x 10" or smaller, with larger items indicated as "oversize."

Arrangement

The projects are arranged in rough chronological order by project date with undated material at the end of the series.

Flatfile 1**
Greitzer Duplex (?) (1957, Los Angeles [Hollywood Hills]), undated

Flatfile 2**
Schindler House/ King's Road Office furniture (1958, West Hollywood), 1958, undated
Novak House (1959), undated

Scope and Content Note
Photographs of renderings only.

box 3, folder 1
Black-and-white print

box 12, folder 1
Color prints, negative

Flatfile 3**-4**
Lewinson House (1959, Los Angeles [Crestwood Hills]), 1956, undated

Scope and Content Note
One print lists John G. Espinoza as Associate.
Altshuler House (1959, Los Angeles [Sherman Oaks]), 1959-1989, undated

Scope and Content Note
Bernard Zimmerman, Architect, with Lyman as Associate.

Documentation

Drawings

Photographs

Scope and Content Note
Photographs of the model, construction and the finished structure, including photographs made by Marvin Rand.

Black-and-white prints
Standard

Oversize

Color prints, negatives
Standard

Oversize

Lyman Las Flores House (1960, Malibu), 1956-1997, undated

Drawings

Flatfile 10**

Topographic and site plans

Scope and Content Note
Includes landscaping plan by Donald M. Roberts.

Flatfile 11**-14**

Preliminary and working drawings

Flatfile 15**-16**

Working drawing sets

Flatfile 17**-19**

Sketches on tissue

Flatfile 20**

Renderings and detailed elevations

box 10*

Bound set of renderings and working drawings

Flatfile 20A**

Mounted rendering

Photographs

Scope and Content Note
Photographs of the model, construction and the finished structure, including photographs made by Grant Studios/Grant Photography, Tetsuo Shibata, Rex MacDonald(?), Carol De Marinis, Paul and Annette La Porte and Marvin Rand.

Black-and-white prints
Standard

Oversize

Color prints, Polaroids, transparencies and negatives
Standard

Oversize

Model

Finegold Ranch (1960, Fresno), 1959, undated

Scope and Content Note
Multiple structures for a summer camp, including Hickman Tower.

Drawings

Flatfile 5**-8**

Standard

Oversize

Photographs

Scope and Content Note
Photographs of the site, construction and a finished structure.

Black-and-white prints

Color prints, negatives

Mankiewicz House (1960, Los Angeles), 1960-1961, undated
Flatfile 21**-22**
Drawings
Presentation boards
Scope and Content Note
Varying schemes with original renderings, photographs of renderings and prints of drawings.

Photographs of drawings
Black-and-white prints, photostats
Color prints, Polaroids, negatives

Flatfile 23**-27**
Presentation boards

Flatfile 29**
Mindess House alterations and addition (1961), undated
Park Hill Estates (1961, Riverside), undated
Scope and Content Note
With David Ming-Li Lowe; tract also called Park View Estates on the drawings.

Box 9*
Drawings
Set with tract map, sample plans and renderings
Scope and Content Note
Spiral bound reduced-scale prints.

Flatfile 30**-33**
Mounted renderings

Flatfile 28**
Presentation board
Photographs
Scope and Content Note
Photographs of construction and completed model homes.

Box 3, folder 10
Black-and-white prints
Color prints, transparencies, negatives
Standard
Oversize

Flatfile 31**
O'Neal House alterations and additions (1962), undated
Dougherty House (1962), undated
Scope and Content Note
With David Ming-Li Lowe.

Flatfile 34**
Drawings
Structural calculations

Flatfile 35**
O'Neal House alterations and additions (1962), undated
Scope and Content Note
Lyman's firm listed as Community Design Associates on drawings; in association with Dickenson & Cain, Cleveland.

Flatfile 38**
British Motor Car Garage (1962), undated
San Gabriel Valley Tribune Printing Plant (1963, West Covina), 1965, undated
Scope and Content Note
Lyman's firm listed as Community Design Associates on drawings; in association with Dickenson & Cain, Cleveland.

Flatfile 39**-40**
Drawings
Photographs
Scope and Content Note
Photographs of the model, construction and the finished structure, including photographs made by Marvin Rand and Fred Welch.

Box 4, folder 1-3
Black-and-white prints
<table>
<thead>
<tr>
<th>Flatfile</th>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>85**</td>
<td>Color prints, negatives</td>
<td>Unidentified residential project (circa 1963) undated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lyman's firm listed as Community Design Associates on drawing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Includes 1960 plan for the lot by D. Wallace Benton and Donald Park. Also includes plan/rendering for different house/site; for same client(?)</td>
</tr>
<tr>
<td>41**</td>
<td>Drawings</td>
<td>Press-Courier Building, alterations and additions to printing plant (1964, Oxnard), 1964, undated</td>
</tr>
<tr>
<td></td>
<td>Photographs</td>
<td>Stoermer-Lyman &amp; Associates.</td>
</tr>
<tr>
<td>42**.43**</td>
<td>Drawings</td>
<td>Micheletti House (1964, Malibu), 1965, undated</td>
</tr>
<tr>
<td></td>
<td>Photographs</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lyman's firm listed as Community Design Associates on drawings.</td>
</tr>
<tr>
<td>45**</td>
<td>Renderings</td>
<td>Malibu Monorail (1964, Malibu), undated</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>One rendering used as announcement for office move to the Las Flores House.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Topographic and siting plans</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Preliminary drawings, elevations, details</td>
</tr>
<tr>
<td>49**</td>
<td>Decision making and completion charts</td>
<td>Standard</td>
</tr>
<tr>
<td>50**</td>
<td>Oversize</td>
<td>Working drawings</td>
</tr>
<tr>
<td>51**</td>
<td>Oversize</td>
<td>Standard</td>
</tr>
<tr>
<td>52**</td>
<td>Oversize</td>
<td>Tissue sketches</td>
</tr>
<tr>
<td>27**</td>
<td>Oversize</td>
<td>Renderings</td>
</tr>
<tr>
<td>28**</td>
<td>Oversize</td>
<td>Furnishing plans</td>
</tr>
</tbody>
</table>
Photographs
Scope and Content Note
Photographs of the site, models, and a visit to the Lyman house by the Hoods in 1968, including photographs made by Tom Russo.

- **box 5, folder 1-10**
- **box 14-15**
- **box 32**

**Ingham Pool (1967, Seattle, Washington), 1968, undated**

**Model: Scheme II**

- **Flatfile 44**
- **box 28**

Photographs
Scope and Content Note
Photographs of construction and the finished structure, including photographs made by Marvin Rand and Gene Harmon.

- **box 5, folder 11**
- **box 16, folder 1**
- **box 8, folder 7**

**Thompson House (1968, Malibu), 1968, undated**

- **Flatfile 53**
- **box 16, folder 2**
- **Flatfile 56**

**Gerritsen House (1968, Malibu), 1968, undated**

Scope and Content Note
Includes scheme by David Ming-Li Lowe. Some drawings marked as "plaintiff's exhibit."

- **box 5, folder 12**
- **box 5, folder 13**
- **box 16, folder 4**

**Maslon House remodel (1969, Cathedral City), 1969, undated**

- **Flatfile 57**
- **box 16, folder 3**


- **Flatfile 59**
- **box 16, folder 4**

**Lyman Speculative House (1971, Malibu), 1971, undated**

- **Flatfile 66**
- **box 16, folder 5**


Scope and Content Note
Includes schemes by Gerry J. Copeland.

- **box 5, folder 13**

**Documentation**
Scope and Content Note
Includes decision making charts and small sketches and drawings.

- **Flatfile 60**

**Findings**

- **2011.M.31**
Photographs
Scope and Content Note
Photographs of the model and drawings.

- box 5, folder 14
- box 16, folder 6
- Flatfile 67**
- Flatfile 70**
- Flatfile 68**-68A**

| Flatfile 67** | Abbot House (1972), 1972 |
| Flatfile 70** | Seattle Museum of Art, Entrance Ramp (1972, Seattle, Washington), 1972 |
| Flatfile 68**-68A** | Howard Veterinary Laboratory (1972, Brawley, California), 1972-1973, undated |

Drawings
Scope and Content Note
Includes drawings signed Stevenson/Sanders for a residential addition for James Howard.

Photographs
Scope and Content Note
Photographs of the model, site, construction and the finished structure, including photographs made by Marvin Rand.

- box 6, folder 1-4
- box 17, folder 1
- box 8, folder 8
- box 18, folder 1
- Flatfile 69**
- Flatfile 71**
- Flatfile 72**
- Flatfile 74**
- Flatfile 73**
- Flatfile 75**-76**
- Flatfile 77**
- Flatfile 78**
- Flatfile 79**-80**
- Flatfile 81**-83**
- Flatfile 84**
- Flatfile 86**-89**

| Flatfile 71** | Pratt House alterations and additions (1973), 1973, undated |
| Flatfile 74** | Physical Description: 43 drawings |
| Flatfile 73** | Cooper Trellis (1975), 1975, undated |
| Flatfile 75**-76** | Drawings |
| Flatfile 77** | Photographs of site |
| Flatfile 78** | Lyman House extension (1975, Malibu), 1959, 1975, 1977, undated |
| Flatfile 79**-80** | Guthman House alterations and additions (1975, Los Angeles [Pacific Palisades]), 1975 |
| Flatfile 81**-83** | Cooper Trellis (1975), 1975, undated |
| Flatfile 84** | Drawings |
| Flatfile 86**-89** | Photographs |

- box 6, folder 6
- box 16, folder 7
- Flatfile 75**-76**
- Flatfile 77**
- Flatfile 78**
- Flatfile 79**-80**
- Flatfile 81**-83**
- Flatfile 84**
- Flatfile 86**-89**

| Flatfile 75**-76** | Gourrich House addition (1976, Beverly Hills), 1976-1977, undated |
| Flatfile 77** | Weber House (1977), 1977 |
| Flatfile 78** | Jensen House remodel (1977), 1977, undated |
| Flatfile 79**-80** | Aronson House (1977, Malibu), 1977, undated |
| Flatfile 81**-83** | Hooker House (1977, Malibu), 1960, 1977-1978, undated |
| Flatfile 84** | Deerhill House (1981, Topanga), 1981, undated |
| Flatfile 86**-89** | Drawings |

- box 18, folder 2
- Flatfile 81**-83**
- Flatfile 84**
- Flatfile 90**
- Flatfile 91**

| Flatfile 84** | Photographs and transparency of rendering |
| Flatfile 90** | Sebeka Library (Sebeka, Minnesota), 1993-1998 |
| Flatfile 91** | Katherine S. Lyman Studio (Taos, New Mexico), 1996-2001 |
### Series I. Architectural projects, 1956-2001, undated

<table>
<thead>
<tr>
<th>Flatfile</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>94**</td>
<td>Ingham Trellis (Seattle, Washington), undated</td>
</tr>
<tr>
<td>92**</td>
<td>Billings House, undated</td>
</tr>
<tr>
<td>93**</td>
<td>Wood House, undated</td>
</tr>
<tr>
<td>95**-96**</td>
<td>Fantasy and unidentified projects, undated</td>
</tr>
<tr>
<td>box 18, folder 3</td>
<td>Drawings</td>
</tr>
<tr>
<td>box 19, folder 1</td>
<td>Photographs</td>
</tr>
<tr>
<td></td>
<td>Mixed negative rolls, undated</td>
</tr>
</tbody>
</table>

### Series II. Miscellaneous professional and personal papers, circa 1923-1975, undated

**Physical Description:** 4.2 linear feet (1 box, 8 flatfile folders)

**Scope and Content Note**

Series II comprises miscellaneous personal and professional material. Various materials, including Lyman's resume and project lists; examples of his student work from Yale, including material relating to his senior thesis, a rough-hewn wood and stone dairy barn; and reproductions of Lyman's early work as a draftsman for the firms of Copeland, Grant, Chervenak in Seattle and Neutra and Alexander, form the bulk of the series. Also included are a small number of family-related papers.

**Arrangement**

The series is arranged by type of material.

<table>
<thead>
<tr>
<th>box 7, folder 1</th>
<th>Resume and project lists, circa 1970-1975</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Student work, 1950-1953</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Includes class assignments and materials related to Lyman's thesis project.</td>
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<table>
<thead>
<tr>
<th>box 7, folder 2</th>
<th>Drawings</th>
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<tbody>
<tr>
<td></td>
<td><strong>Photographs and photostats of drawings, models and site</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Flatfile 97**</th>
<th>Work for Copeland, Grant, Chervenak, Seattle, 1954-1955</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Portfolio of prints of working drawings, most signed by Lyman, for three apartment buildings, includes title page with photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 7, folder 3</th>
<th>Work for Neutra and Alexander, Los Angeles, 1955-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Includes photographs of St. John's College campus, with photographs made by Joseph W. Molitor and Julius Shulman, and photographs of renderings for unidentified projects.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 7, folder 4</th>
<th>Papers, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Includes letterhead envelope and photograph of Kamnitzer and Cotton(?) project model.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box 8, folder 9</th>
<th>&quot;Concepts,&quot; 1982</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
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<tr>
<td></td>
<td>Article published in LA Architect.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Flatfile 104**</th>
<th>360° perspective charts, undated</th>
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<tbody>
<tr>
<td>Flatfile 103**</td>
<td>Charts of ratios of national birthrates to per capita incomes after 1970, after 1992</td>
</tr>
<tr>
<td>box 7, folder 5</td>
<td>Portraits of Lyman, 1971, undated</td>
</tr>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Photographs by Cory Buckner and Wayne Wilcox.</td>
</tr>
</tbody>
</table>

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**Finding Aid for the Frederic Lyman papers, 1923-2001**
Family documents, circa 1923-1933, undated

Prints of architectural drawing by Frederic P. Lyman II, circa 1923-1933

Family photographs, undated

Scope and Content Note
Includes negatives of house of Agnes Partridge, Lyman's maternal grandmother; negatives of young Lyman with friends at Yale (?).