Finding aid for the Harry Drinkwater Photographs Documenting Los Angeles Art and Architecture, 1950-2010

Beth Ann Guynn
Descriptive Summary
Title: Harry Drinkwater photographs documenting Los Angeles art and Architecture
Date (inclusive): 1950-2010
Number: 2011.R.23
Creator/Collector: Drinkwater, Harry
Physical Description: 9 Linear Feet(5 boxes and 1 flatfile)
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
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URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: The collection of over 140 photographic prints and 1200 negatives represents a portion of photographer Harry Drinkwater's professional and personal output and documents Los Angeles' mid-century design movement as well as its wider artistic and social circles. African American architects, designers and artists and their works feature prominently in the collection.

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
Harry Drinkwater was born in Bakersfield, California on March 28, 1919 and grew up in Yountville, in one of the area's only African American families. At around age 13 he left his family and headed south to San Diego, Los Angeles and Venice, but returned to Yountville in 1938 to finish high school. He joined the service in 1942 and was stationed in Weymouth, England as part of the communication corps. At the very end of his sojourn a turn at the camera during the shooting of his company's group photograph provided his first encounter with the possibilities of photography.

After the war Drinkwater returned to Bakersfield but eventually made his way to Los Angeles, where he worked odd jobs and then joined the Civilian Conservation Corps, working at the Mexican-American border near Tecate. The G.I. Bill enabled him to study at the Fred Archer School of Photography (1947-1949), which had been founded in part to train veterans.

Archer, who worked early on in the pictorialist style, had been a movie studio photographer and an early proponent of advertising photography. His curriculum, which prepared veterans for work in commercial photography, joined formal experimentation with Hollywood film-style portraiture.

Following his graduation from Archer, Drinkwater worked for the African American community-based newspapers The Eagle (1947 to 1949) and The Sentinel (1949 to 1955), and for Elegant: The Magazine for Fashionable Living in the 1960s. He also worked for Kelsey Screens, manufacturers of shoji-type screens, in the 1950s before becoming the primary photographer (1958-1961) for modernist landscape architect Garret Eckbo, whose Kandinsky-esque garden designs were influential in the development of mid-century architectural design. Although Drinkwater's negatives, as work-for-hire, were retained by Eckbo, his photographs are featured in Eckbo's books Urban Landscape Design (1964) and The Landscape We See (1969).

From the time he first picked up a camera in the late 1940s Drinkwater never stopped photographing. His work, at times quite stylized, belongs to a mid-century scene that is linked to Los Angeles's jazz and Beatnik movements. Drinkwater's subjects ranged from art to architecture, interior and landscape design to popular culture. He documented the changing cultural landscapes of Venice and Los Angeles, recording both the city's mid-century design movement and its African American art movement as well as aspects of its wider artistic and social circles.

Drinkwater photographed the work of contemporary Los Angeles designers including that of his close friend, John Smith, who created the interiors of John Lautner's Chemosphere house, as well as that of other contemporary Los Angeles designers. For the landmark 1966 exhibition 66 Signs of Neon, the first large-scale artistic response to the 1965 Watts Riots, Drinkwater worked with artist Noah Purifoy to photograph works for its exhibition catalogue Junk Art: 66 Signs of Neon. He also documented the work of important Los Angeles artists such as DeWain Valentine and Gordon Wagner.

Drinkwater lived in Venice, California for over six decades, where he was both a fixture and chronicler of the area's vibrant arts scene. He died in 2014 at the age of 95.

Access
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Preferred Citation
http://hdl.handle.net/10020/cifa2011r23

Acquisition Information
Acquired in 2011.

Processing History
Processed by Beth Ann Guynn in 2015.

Related Archival Materials

Scope and Content of Collection
The collection of over 140 photographic prints and 1200 negatives represents a portion of Harry Drinkwater's professional and personal output and documents Los Angeles's mid-century design movement as well as its wider artistic and social circles. The Venice-based photographer's work captures the changing cultural landscapes of Venice and Los Angeles in the mid- to late twentieth century: the opening of architect Paul Williams's Golden State Mutual Insurance Company building in 1949, the first African American-owned insurance firm in the city; the performances of dancers Thelma Oliver and Ruth Saturensky; the artwork of Camille Billops, Robert Boggs and Dewain Valentine; and the revitalization of Venice Beach. African American architects, designers and artists and their works feature prominently in the collection.

The photographs in Series I are primarily of work by noted Los Angeles-area architects and designers, many of whom were African American pioneers in their fields, including Paul and John Williams, John Smith, Robert Kennard and Tommy Greene. Three negatives depict Paul Williams's Golden State Mutual Life Insurance building. A few portraits are also included here, notably one of decorator John Smith seated in John Lautner's Chemosphere House. The photographs Drinkwater took for Kelsey Screens represent some of his first architectural work for hire.

Series II comprises photographs of the works of Southern California artists, performers, filmmakers, and gallerists, views of the artists' studios and of the artists at work and portraits of the artists, with an emphasis on California-based African Americans. Many of the artists represented, including Charlie Nothing, Bill Attaway and Dewain Valentine, were part of the local Venice Beach art scene, while others such as Gordon Wagner, Don Amis, Charles Roland and Noah Purifoy worked in the greater Los Angeles area. The artists represented range from up-and-coming to established to the perennially counterculture artists. Also included are a few of Drinkwater's own artist projects as well as portraits of Drinkwater by unknown photographers.

The photographs in Series III are primarily related to Venice, Santa Monica and other southern California coastal locations, with an emphasis on Venice Beach and environs, where Drinkwater lived and worked for over six decades. A black-and-white joined panorama from the late 1970s or early 1980s records Ocean Front Walk, as it once again became as a tourist destination following the closure of Venice's amusement piers and dance halls that began in the late 1940s and continued into the 1960s. Drinkwater's photographs capture the vibrant life of the area from the late 1970s to the beginning of the twenty-first century. Subjects range from views of legendary cultural venues such as the Comeback Inn, Venice's jazz showcase, and Mark Kornfeld's Sponto Gallery, to images of Venice boardwalk street performers, the Venice Graffiti Pit and the annual Hare Krishna parade. Also found in this series are views of Santa Monica and other beach communities taken from the 1960s to the 1980s, and views of Los Angeles freeway construction in 1964.

Arrangement

Subjects - Names
Nothing, Charlie
Valentine, Dewain
Wagner, Gordon
Oliver, Thelma
Purifoy, Noah
Subjects - Corporate Bodies
Pereira & Luckman

Subjects - Topics
Art, American -- California -- Los Angeles -- 20th century
Architects -- Los Angeles -- California -- Portraits
Art galleries, Commercial -- California -- Los Angeles
Architecture -- California -- Los Angeles -- 20th century
Graffiti -- Venice (Los Angeles, Calif.)
Street art -- Venice (Los Angeles, Calif.)
Waterfronts -- California -- 20th century
Piers -- California -- 20th century
Beaches -- California -- 20th century
African American arts -- California -- Los Angeles
Artists -- California -- Portraits
Architecture, Modern -- 20th century -- California, Southern

Subjects - Places
Venice (Los Angeles, Calif.) -- Description and travel
Pacific Palisades (Los Angeles, Calif.) -- Description and travel
Pacific Ocean Park (Santa Monica, Calif.) -- Description and travel
Pacific Coast Highway -- Description and travel
Santa Monica (Calif.) -- Description and travel
Venice (Los Angeles, Calif.) -- Buildings, structures, etc. -- 20th century
Venice (Los Angeles, Calif.) -- Social life and customs
Los Angeles (Calif.) -- Buildings, structures, etc. -- 20th century

Genres and Forms of Material
Gelatin silver prints -- California -- Los Angeles -- 20th century
Black-and-white negatives -- California -- Los Angeles -- 21st century
Digital prints -- California -- Los Angeles -- 20th century
Digital prints -- California -- Los Angeles -- 21st century
Panoramas -- California -- Los Angeles -- 20th century
Contact sheets -- California -- Los Angeles -- 20th century
Inkjet prints -- California -- Los Angeles -- 20th century
Inkjet prints -- California -- Los Angeles -- 21st century
Chromogenic color prints -- California -- Los Angeles -- 21st century
Chromogenic color prints -- California -- Los Angeles -- 20th century
Black-and-white negatives -- California -- Los Angeles -- 20th century

Contributors
Drinkwater, Harry
Series I. Architecture and interior design, 1950-2010, undated

Physical Description: 1 Linear foot

Scope and Content Note
The photographs in this series are primarily of work by noted Los Angeles-area architects and designers, many of whom were African American pioneers in their fields including Paul and John Williams, John Smith, Robert Kennard and Tommy Greene. Three negatives depict the opening of Paul Williams's Golden State Mutual Life Insurance headquarters, the first African American-owned insurance company in Los Angeles.

A few portraits are also included, including a headshot of decorator John Smith.

The photographs Drinkwater took for Kelsey Screens represent some of his first architectural work for hire.

Arrangement
Arranged alphabetically by personal or firm name.

Candela, Félix, 1957
Scope and Content Note
Candela in front of his Iglesia de la Medalla Milagrosa (Our Lady of the Miraculous Medal Church), Mexico City. Drinkwater met Candela on a trip to Mexico City when Candela was working on his Pabellón de Rayos Cósmicos (Pavilion of Cosmic Rays) at the National Autonomous University of Mexico (UNAM) with Jorge González Reyna.

box 1, folder 1
Negatives
Scope and Content Note
Three 120 mm gelatin silver negatives.

box 3, folder 1
Prints
Scope and Content Note
Three gelatin silver contact prints corresponding to the negatives.

Greene, Tommy, 1959
Scope and Content Note
Ten 4x5 inch color negatives, 16 4x5 inch gelatin silver negatives and four 2 1/4 inch color negatives of Greene standing next to one of his lamps and views of outdoor fountains.

Grimes, Clyde H., probably 1961
Scope and Content Note
Two 4x5 inch gelatin silver negatives depicting exterior views of a home, possibly in the Hollywood Hills.

Kamnitzer, Peter [?], 1960-2010
Negatives, 1960s
Scope and Content Note
Nine 4x5 inch color negatives and 20 gelatin silver 4x5 inch negatives depicting interiors.

Clifton's Cafeteria, 2010 September 21
Scope and Content Note
Newspaper clipping regarding the sale of Clifton's Brookdale cafeteria to Andrew Meieran.

Kelsey Screens, 1950-1958
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Type</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 1, folder 5</td>
<td>Negatives</td>
<td>Thirty-eight 4x5 inch gelatin silver negatives of interior decorative screens and dividers and one restaurant interior with screens.</td>
</tr>
<tr>
<td>box 3, folder 3</td>
<td>Prints</td>
<td>One 8x10 inch gelatin silver print of a restaurant interior with screens.</td>
</tr>
<tr>
<td>box 1, folder 6</td>
<td>Kennard, Robert A., probably 1959</td>
<td>One 4x5 inch gelatin silver negative of a view through a sliding glass door to a deck.</td>
</tr>
<tr>
<td>box 3, folder 4</td>
<td>Leonard Schultz Associates, 1950?</td>
<td>One 8x10 inch gelatin silver print of the Park La Brea Towers. Consulting architects were Stanton &amp; Kaufmann.</td>
</tr>
<tr>
<td>box 1, folder 7</td>
<td>McKendrick, undated</td>
<td>McKendrick painted interiors of homes; these images feature a home in Bel Air associated with Virgin Records.</td>
</tr>
<tr>
<td>box 1, folder 7</td>
<td>Negatives and transparencies</td>
<td>One strip (4 frames) 35 mm color negatives; two 4x5 inch color transparencies with printing notes; and eight 4x5 inch gelatin silver negatives.</td>
</tr>
<tr>
<td>box 1, folder 7</td>
<td>Prints, Color</td>
<td>Three 8x10 inch and two 4 1/2 x 6 inch chromogenic color prints.</td>
</tr>
<tr>
<td>box 3, folder 5</td>
<td>Black-and-white</td>
<td>Two 4 1/2 x 6 inch gelatin silver prints.</td>
</tr>
<tr>
<td>box 1, folder 8</td>
<td>Pereira &amp; Luckman, probably 1963</td>
<td>Six 4x5 inch gelatin silver negatives of the LAX theme building designed by a team of architects and engineers headed by William Pereira and Charles Luckman that also included Paul Williams and Welton Becket.</td>
</tr>
<tr>
<td>box 1, folder 9</td>
<td>Smith, John, 1961-1966</td>
<td>John Smith was the first African American to be admitted into the National Society of Interior Designers (NSID; now the American Society of Interior Designers: ASID).</td>
</tr>
<tr>
<td>box 1, folder 9</td>
<td>Negatives, 1961-1966</td>
<td>Twenty-nine 4x5 inch gelatin silver negatives including a portrait (headshot) of Smith and shots of Smith's booth at a home show, most likely one of the California Design exhibitions held at the Pasadena Museum of Art, featuring Smith's tapestries and furniture designed by Noah Purifoy.</td>
</tr>
</tbody>
</table>
Series I. Architecture and interior design, 1950-2010, undated

**Prints, 1961**
Scope and Content Note
One mounted 8x10 inch gelatin silver print of a seating area with a Smith tapestry hanging on a wall.

**Williams, John, undated**
Scope and Content Note
Six 4x5 gelatin silver negatives of exterior views of a John Williams apartment complex.

**Williams, Paul R., probably 1950**
Scope and Content Note
Three 4x5 inch gelatin silver negatives of the Golden State Mutual Life Insurance headquarters, the first African American-owned insurance firm in Los Angeles.

Series II. Artists, 1960-2004, undated
Physical Description: 3 Linear Feet
Scope and Content Note
The series comprises photographs of the works of Southern California artists, performers, filmmakers, and gallerists; views of the artists' studios and of the artists at work; and portraits of the artists, with an emphasis on California-based African Americans. Many of the artists represented, including Charlie Nothing, Bill Attaway and Dewain Valentine, were part of the local Venice Beach art scene, while others such as Gordon Wagner, Don Amis, Charles Roland and Noah Purifoy worked in the greater Los Angeles area. The artists represented range from up-and-coming to established to the perennially counterculture artists. Also included are few of Drinkwater's own artist projects as well as portraits of Drinkwater by unknown photographers.

Arrangement
Arranged alphabetically by personal name.

**Amis, Don, 1982**
Scope and Content Note
Shots taken during the filming of Festival of Mask, a 1982 film documenting the Craft and Folk Art Museum's annual festival.

**Negatives**
Scope and Content Note
Eighteen three-frame strips of 35 mm gelatin silver negatives (54 images).

**Contact sheets**
Scope and Content Note
One 11x13 inch nine-frame gelatin silver contact sheet of the production team working in the editing room and 34 14 1/2 x17 enlarged nine-frame gelatin silver contact sheets from the film.

**Attaway, William (Bill), 1995-approximately 1999, undated**

**Studio, 1995, undated**

**Negatives, 1995 December**
Scope and Content Note
Columns in studio, undated  
Scope and Content Note  
Color photocopy.

Box 1, folder 13  
**Dreams Come True, approximately 1999**  
Scope and Content Note  
Seven 4x6 inch chromogenic color prints showing the finished sculpture in situ on Ocean Front Walk, Venice. Attaway began work on the sculpture, which formed part of the area’s redevelopment project, in 1995.

Box 1, folder 14  
**Billops, Camille, 1978?**  
Scope and Content Note  
Thirty-three 4x5 inch gelatin silver negatives (three pairs of negatives are stuck together) and five four-frame strips of 2 1/4 inch gelatin silver negatives of Billop’s sculptures and prints.

Box 1, folder 15  
**Boggs, Robert, 1984?**  
Scope and Content Note  
Images of his sculptures at Picasso Restaurant and Redondo Beach.

Box 1, folder 16  
**Negatives**  
Scope and Content Note  
One hundred ninety-seven 35mm gelatin silver negatives (mostly three-frame strips).

Box 3, folder 7  
**Prints**  
Scope and Content Note  
Ten 8x10 inch and one 9 1/2 x 6 1/2 inch gelatin silver prints.

Box 1, folder 16  
**Charles, Roland, between 1984 and 1998**  
Scope and Content Note  
One 8x10 inch color inkjet print and a photocopied legend listing the 25 black photographers, including Drinkwater, depicted outside Charles’s Black Gallery in the Crenshaw district.

**Drinkwater, Harry, 1970-2004**  
Scope and Content Note  
Includes art pieces by Drinkwater and photographic portraits of Drinkwater.

Box 4  
**Composite Piece, 1970**  
Scope and Content Note  
Nine-image photo montage of mounted gelatin silver prints.

Box 4  
**Cash Contents, 1973-1974**  
Scope and Content Note  
One printed sheet (two-sided) and one printed poster for Drinkwater’s performance piece at the beach in which he sold bottles of shredded cash.

Box 4  
**Post Industrial Seminar and Cultural and Educational Seminar (PISCES), 1970**  
Scope and Content Note  
Thirty-five photographers were each given four rolls of film to shoot for one day in Los Angeles.
The Promise of PISCES and Carnival
Scope and Content Note
One 11x14 inch gelatin silver print.

No War Toys
Scope and Content Note
One 11x14 inch and one 5x5 inch gelatin silver print.

Portraits, 2004
Scope and Content Note
Two 8 1/2 x 11 inch color inkjet prints of Drinkwater in his studio and Drinkwater standing against a wall.

Galloway, Kit and Sherrie Rabinowitz, Electronic Cafe, 1984
Scope and Content Note
Electronic Cafe was an official project of the 1984 Los Angeles Olympics Art Festival that remained active through the 1990s at the 18th Street Arts Complex in Santa Monica.

Negatives
Scope and Content Note
Approximately 130 frames of 35mm gelatin silver negatives.

Prints and project materials
Scope and Content Note
Includes: one 8x10 inch print; one brochure; a one-page resume; two photocopies; a two-page list of project credits (with two copies of the first page); and a 12-page project description.

Moule, Marian, 1967
Scope and Content Note
Images of Moule throwing pots in the studio.

Negatives
Scope and Content Note
Thirty-six 2 1/4 inch gelatin silver negatives.

Contact sheets
Scope and Content Note
Three twelve-frame contact sheets (2 1/4 inch).

Muños Hernández, Juan Carlos, 2004
Scope and Content Note
Images of his sculptures.

Negatives
Scope and Content Note
Twenty-five 35 mm gelatin silver negatives.

Prints
Scope and Content Note
Four 8x10 inch gelatin silver prints.
Neufeldt, Max, 1965?
Scope and Content Note
One sheet of 2 1/4 inch gelatin silver contact prints (12 frames) and one 8x10 inch gelatin silver print depicting Neufeldt's art work in his studio.

Nothing, Charlie [Charles Martin Simon], 1963-1984, undated
Scope and Content Note
Charlie Nothing and his work at the Front Porch Studio on Abbot Kinney Boulevard, Venice. Nothing, a musician, artist and writer, invented and played the dingulator, a stringed instrument made from old steel car parts, similar in appearance to a steel-bodied National-style guitar with up to as many as 21 strings.

Negatives, undated
Scope and Content Note
Five 35 mm gelatin silver negatives.

Prints
Black-and-white, 1963
Scope and Content Note
Two 8x10 inch gelatin silver prints; one signed and dated by Drinkwater: Print #6/
The indestructible dingulator / Harry Drinkwater ’63 ©.

Color, 1984
Scope and Content Note
One color photocopy of Charlie Nothing on a roof with a 1984 wire sculpture.

Oliver, Thelma, 1960
Scope and Content Note
One 11x14 inch gelatin silver print of the dancer performing. Signed on verso: Harry Drinkwater ’60.

Purifoy, Noah, 1978
Scope and Content Note
Ten 35 mm gelatin silver negatives of views of Joshua Tree.

Prints
Black-and-white
Scope and Content Note
One 5x7 inch gelatin silver portrait of Purifoy.

Color
Scope and Content Note
Twenty-seven 4 1/2 x 6 inch chromogenic color prints of Purifoy's work and compound in Joshua Tree. Also included is a print envelope with printing instructions and Purifoy's address written on it.

Saturensky, Ruth, 1968
Scope and Content Note
Eleven strips of 35 mm gelatin silver negatives (approximately 63 frames) depicting her work and her September 1968 workshop. Twelve 2 1/4 inch gelatin silver negatives of Saturensky dancing nude. Also included is one 4x5 inch gelatin silver negative of a section of brick wall.
Valentine, Dewain, 1970s
Scope and Content Note
Valentine and his work in his Pasadena and Venice studios and his 1971 exhibition at the Pasadena Museum of Art.

box 2, folder 6
Negatives
Scope and Content Note
Includes approximately 100 35 mm gelatin silver negatives and 26 2 1/4 inch negatives. Included are images of his work and of his parents in Venice.

box 2, folder 6
Transparencies
Scope and Content Note
One 4x5 color transparency.

box 3, folder 14
Prints
Scope and Content Note
Included are one 8x10 gelatin silver print of Valentine leaning in a doorway, two twelve-frame gelatin silver contact sheets, and three 9 1/2 x 7 1/2 inch mounted gelatin silver prints, one signed on the verso by Drinkwater, of Valentine’s work.

Wagner, Gordon, 1966
Scope and Content Note
Images of Wagner and his junk art creations.

box 2, folder 7
Negatives
Scope and Content Note
Three 4x5 inch gelatin silver negatives and four six-frame strips of 35 mm gelatin silver negatives.

Prints
Black-and-white
Scope and Content Note
Three 5x7 inch gelatin silver prints and one black-and-white photocopy.

box 2, folder 7
Color
Scope and Content Note
One color photocopy of a sculpture.
Series III. *Venice, Santa Monica and other coastal locations, 1963-2001, undated*

**Physical Description:** 5 Linear Feet

**Scope and Content Note**

The photographs in Series III are primarily related to Venice, Santa Monica and other southern California coastal locations, with an emphasis on Venice Beach and environs, where Drinkwater lived and worked for over six decades. A black-and-white joined panorama from the late 1970s or early 1980s records Ocean Front Walk, taken as the area was returning to its spot as a tourist destination after a long decline following the closure of Venice's amusement piers and dance halls that began in the late 1940s and continued into the 1960s. Drinkwater's photographs capture the vibrant life of the area from the late 1970s to the beginning of the twenty-first century. Subjects range from views of legendary cultural venues such as the Comeback Inn, Venice's jazz showcase, and Mark Kornfeld's Sponto Gallery, to images of Venice boardwalk street performers, the Venice Graffiti Pit and the annual Hare Krishna parade.

Also found in this series are photographs of Santa Monica and other beach communities taken from the 1960s to the 1980s, and views of Los Angeles freeway construction in 1964. Images of Santa Monica include a 1963 vista of the coast looking north from just below the intersection of Pacific Coast Highway and Chautauqua Boulevard and a series of views of the Pacific Ocean Pier taken the day after it burned in May 1970.

**Arrangement**

Arranged by geographical location.

**Venice, 1974-2001**

**Ocean Front Walk, Venice Beach, after 1977**

**Scope and Content Note**

Views of Ocean Front Walk, Venice, taken from the beach. After the bike path was constructed next to Ocean Front Walk in 1972 the area was revitalized as a vibrant outdoor scene. The Cheapskates opened on the boardwalk in 1977 and shortly thereafter Venice became known as the roller skating capital of the world.

**box 2, folder 8**

**Negatives**

**Scope and Content Note**

Ten 120 mm gelatin silver negatives.

**Prints**

**Contact sheets**

**Scope and Content Note**

Three ten-frame contact sheets.

**box 3, folder 16**

**Prints**

**Scope and Content Note**

Twelve 4x5 inch and smaller gelatin silver prints.

**flatfile 1**

**Panorama**

**Scope and Content Note**

One panorama comprised of ten 4 1/4 x 4 1/4 inch joined gelatin silver prints.

**box 2, folder 9**

**Pacific and Ocean Park, undated**

**Scope and Content Note**

One 2 1/4 inch (120 mm) gelatin silver negative of a building under demolition.

**box 2, folder 10**

**Washington Blvd. and Stayer [?] Dr., undated**

**Scope and Content Note**

Three six-frame strips of 35mm gelatin silver negatives.
John Stein home, Sunset Avenue, Venice Beach, undated
Scope and Content Note
Two 8x10 inch gelatin silver prints of the home’s interior.

Street performers, late 1970s-1980s
Negatives
Scope and Content Note
Three strips of six-frame and two strips of four-frame 35 mm gelatin silver negatives of a man performing on a skateboard and a unicycle, a zoot suiter dancing and crowds watching the acts.

Contact sheets
Scope and Content Note
Four contact sheets (three nine-frame; one six-frame) of a “Houdini” locks act.

Prints
Scope and Content Note
Four 8x10 inch gelatin silver prints of gymnasts forming a human pyramid, a zoot suiter and a boxer [at Gold’s Gym?]; one 5x7 inch gelatin silver print of a Haitian painter.

Tonto Studio, 1980s
Negatives
Scope and Content Note
Ninety-one frames of 35 mm gelatin silver negatives (mostly three-strip).

Prints
Scope and Content Note
Two 8x10 inch gelatin silver prints of Ernesto and his band and Ernesto on a wooden walkway.

Comeback Inn, between 1974 and 1976
Scope and Content Note
One 8x10 inch gelatin silver print of a band playing on the patio.

Venice Beach Graffiti Pit, 1994, undated
Scope and Content Note
Three 3 1/2 x 5 inch chromogenic color prints of McCall [?] Day at the Graffiti Pit and four 4 1/2 x 6 inch chromogenic color prints of the Graffiti Pit.

Hare Krishna parade, 2001
Scope and Content Note
Four 4 1/2 x 6 inch chromogenic color prints.

Sponto Gallery, 1980s, undated
Scope and Content Note
Mark “Sponto” Kornfeld’s Sponto Gallery, at 7 Dudley Avenue, occupied the space that had previously been the Venice West Cafe, the area’s Beat Generation gathering place. Includes two 4 1/2 x 6 inch chromogenic color prints of Kornfeld in front of the gallery and of people standing in line in outside the building, with the Venice West Cafe signs still in evidence and showing the mosaic mural, and two 8 1/2x11 inch color inkjet prints of Mark Kornfeld.
Santa Monica and other locations, 1963-1980, undated

Scope and Content Note
Mostly coastal locations.

box 4

Pacific Coast Highway, Santa Monica, 1963
Scope and Content Note
One 11x13 inch gelatin silver print of the coast looking north from just below the intersection of PCH and Chautauqua Boulevard.

box 3, folder 21

Pacific Ocean Park Pier, Santa Monica, 1970 May 28
Scope and Content Note
Seven 3 1/2 x 5 inch gelatin silver prints of the pier the day after it burned in 1970. It was finally demolished between 1974 and 1975.

box 2, folder 16

Bronze Lane, Pacific Palisades, undated
Scope and Content Note
Three six-frame strips of 35 mm gelatin silver negatives depicting a home and its grounds.

box 2, folder 17

Manhattan Beach power plant, 1980?
Scope and Content Note
Three six-frame strips of 35 mm gelatin silver negatives of the interior of the power plant.

Los Angeles freeway construction, 1964 January 24
Scope and Content Note
Images of a freeway overpass under construction.

box 2, folder 18

Negatives
Scope and Content Note
Twelve 120 mm gelatin silver negatives.

box 3, folder 22

Prints
Scope and Content Note
One contact sheet (12 frames) corresponding to the negatives.

box 2, folder 19

Riverside and the Mission Inn, undated
Scope and Content Note
Four 120mm gelatin silver negatives.

box 2, folder 20

Model Cities protest, 1973 or 1974
Scope and Content Note
Eleven six-frame strips 35 mm gelatin silver negatives (six-frames/strip except for one strip of five frames) and eight strips of 2 1/4 inch negs (four frames/strip) of protests related to Lyndon Johnson’s Model Cities program.