

Finding aid for the Stendahl Art Galleries records, ca. 1880-2003 2017.M.382017.M.38

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Special Collections

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Table of Contents

Summary Information	3
Biographical / Historical	4
Scope and Contents	6
Arrangement	7
Administrative Information	8
Related Materials	8
Controlled Access Headings	9
Collection Inventory	9
Client and topical files,1922-2003, undated	9
Institutions,1926-2001, undated	10
Individuals,1925-2003, undated	17
Topical,1922-1994, undated	29
Photographic documentation,1880-1996, undated	31
Modern and Impressionist American and European artworks,circa 1920-1953, undated	32
Pre-Hispanic, Classical and non-European artworks and sites,1880-1996, undated	39
Client collections,undated	57
Exhibition and publication files,1925-2012, undated	59
Administrative and financial files,circa 1922-2017, undated	64
Stendahl family papers,circa 1913-2017, undated	70
Documents related to the Stendahl family,1931-1970, undated	70
Earl Stendahl papers,1926-1962, undated	71
Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> ,circa 1915-2017, undated	72

Summary Information

- Repository:** Special Collections
- Creator:** Stendahl Art Galleries
- Title:** Stendahl Art Galleries records
- ID:** 2017.M.38
- Dates:** 1880-2003
- Extent:** 41.6 Linear Feet (138 boxes, 2 film reels, 4 flatfiles)
- 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 with some Spanish and French.
- Abstract:** The Stendahl Art Galleries records document the business dealings of the Los Angeles gallery from 1913 to 2017. The gallery initially exhibited works by modern and local artists, but transitioned in 1935 to dealing mostly in pre-Hispanic art. Stendahl Art Galleries sold pre-Hispanic works to a variety of collectors, dealers, and institutions, and is considered a significant gallery in the history of that market. The records comprise subject files; photographic files; exhibition files; documents related to publications; financial records; administrative files; correspondence; and Stendahl family papers including research files for the book *Exhibitionist: Earl Stendahl Art Dealer as Impresario* by April Dammann.

Preferred Citation

Stendahl Art Galleries records, circa 1880-2003, Getty Research Institute, Los Angeles, Accession no. 2017.M.38

<http://hdl.handle.net/10020/cifa2017m38>

[^ Return to Table of Contents](#)

Biographical / Historical

Earl Stendahl, art dealer, candy maker, and proprietor of Stendahl Art Galleries, was born in 1888 to a family of bakers and confectioners in Menomonie, Wisconsin. In 1909, he and his wife Enid traveled to California and after a stint selling cars in San Diego moved permanently to Los Angeles. Soon thereafter he re-entered the family trade, drawing on both his experience at his parents' restaurant and his in-laws' financial support to open the Black Cat Café on Main Street in downtown Los Angeles. A resourceful businessman, Earl continually implemented new features to set his establishment apart from competitors. To capitalize on the art dealers and aficionados who frequented the café, he began hanging the work of local artists on its walls, marking his first professional foray into the art world.

Stendahl gained a more conventional understanding of the art market while working at the interior design firm Cannell and Chaffin from 1917 to 1918. After completing his brief military service in 1918, he opened the first iteration of Stendahl Art Galleries on the ground floor of the newly-opened Ambassador Hotel on Wilshire Boulevard (a space shared briefly with fellow dealer Dalzell Hatfield). There, he exhibited and sold works by California Impressionists and plein air painters of the early twentieth century, including Joseph Kleitsch, Edgar Alwin Payne, Guy Rose, and William Wendt. A solo exhibition of Marc Chagal in 1930-- the artist's first on the West Coast-- garnered wildly mixed reviews; the shocked response to early Modernist works only fueled Stendahl's enduring belief that there was no such thing as bad publicity.

In 1931, Stendahl auctioned a considerable portion of his collection and left the Ambassador for a new space at 3006 Wilshire Boulevard, broadening the scope of his venture to include European and Latin American artists such as Constantin Brancusi, Nicolai Fechin, Wassily Kandinsky, Paul Klee, Henri Matisse, Diego Rivera, and David Alfaro Siqueiros. As with Chagall, Stendahl offered many of his artists their first California or West Coast shows, and he frequently developed deep and long-lasting friendships with them, either through correspondence or in the salon-like atmosphere of the gallery that encouraged both artists and customers to linger. During this time, he developed a celebrity clientele that included William Randolph Hearst, Frank Lloyd Wright, Edward G. Robinson, Vincent Price, David O. Selznick, and Nelson Rockefeller. Stendahl subsidized the gallery by returning to his confectionary roots, making and selling chocolates out of its kitchen (and later out of a factory in Burbank), which were frequently packaged with jigsaw puzzles made from color reproductions of paintings from the gallery's stocks. The puzzles were originally hand-made by Earl and his son Christopher, though he later employed out-of-work scenic artists from various Hollywood studios. Both Stendahl Chocolates and Stendahl Puzzles were also sold at Bullock's Department Store, presaging Earl's collaboration with the May Company stores, an early and successful endeavor to extend the art and antiquities market to retail consumers by making artworks available within the quotidian context of a department store. In 1939, as part of his ongoing effort to bring Modern art to Southern California, Stendahl hosted one of only two non-museum exhibitions of Pablo Picasso's *Guernica* to benefit orphans of the Spanish Civil War. That his enterprise garnered less than \$250 for the cause may have illustrated the reticence of the Los Angeles art scene to embrace emerging trends, but it did not dampen his own enthusiasm for them.

In the 1920s and 1930s, the Mayan Revival works of architects like Frank Lloyd Wright, Lloyd Wright, and Robert Stacy-Judd fueled a national interest in pre-Hispanic aesthetics. Exhibitions like MoMa's *American Sources of Modern Art* (*Aztec, Mayan, Incan*) contributed to the development of this trend. In

1935, reportedly influenced by Diego Rivera's collection of antiquities, Stendahl himself began dealing in pre-Hispanic objects, which soon became the gallery's primary focus. His first clients in this area were Louise and Walter Arensberg, for whom he helped create one of the most significant collections of Mesoamerican antiquities in the United States. Between 1941 and 1962, Mildred and Robert Woods Bliss purchased over 200 objects from Stendahl which ultimately became a central part of the Pre-Columbian Collection at Dumbarton Oaks. The Arensberg and Bliss collections were just two of the many Mesoamerican collections of varying sizes that were formed in the United States and Europe during this time, and as consumer appetites grew, objects were frequently removed from archeological sites without adequate or appropriate documentation -- in essence, looted -- often with the assistance of local "dealers" who acted as intermediaries between impoverished residents and foreign collectors. Stendahl went to dramatic lengths to scout potential digs, even posing as a documentary film director and bringing a sham film crew to shoot a Maya burial site on Jaina Island in 1957. Collectors and dealers, including Stendahl, exploited lax or nonexistent laws surrounding cultural patrimony, and benefitted both from the ignorance or indifference of both local and American authorities, as well as from the prevailing attitude of the time that these objects were both plentiful and culturally insignificant. In mid-century Mexico, for example, any object over one hundred years old could be imported into the United States duty free. Ironically, Alfred (Al) Stendahl, Earl's son, was appointed to the first Cultural Property Advisory Committee by President Ronald Reagan in 1980.

Drastically rising rents forced the closure of the Wilshire Avenue gallery in 1945, and Earl, who had a few years earlier traded a number of pre-Hispanic objects for the property owned by Walter and Louise Arensberg adjacent to their Hillside Avenue estate, pivoted to selling out of his Hollywood home. Around this period, Earl's son Alfred, and son-in-law, Joseph Dammann, joined the family firm, participating in nearly every aspect of its operations. In 1954, fortified by the recent sale of Henri Matisse's *Tea (Le thé dans la jardin)* to MGM scion David L. Loew, Stendahl purchased the rest of the Arensberg estate at 7055 Hillside Avenue left vacant after the deaths of Walter and Louise, making the late couple's home, which had long served as a salon for the Los Angeles art community, the final Stendahl Gallery location.

Earl actively continued in the business until his death in 1966 while on a buying trip in Morocco. Al Stendahl and Joseph Damman continued to operate the family business out of the Hillside Avenue location. In 2017, Joseph's grandson, Ronald W. Dammann, and Ronald's wife, April Dammann, archivist at Stendahl Galleries and author of *Exhibitionist: Earl Stendahl, Art Dealer as Impresario*, closed the gallery after three generations and nearly a century of activity.

Sources consulted:

Colburn, Forrest D. "From Pre-Columbian Artifact to Pre-Columbian Art." *Record of the Art Museum, Princeton University* 64 (2005): 36–41. <http://www.jstor.org/stable/3774832>.

Dammann, April. *Exhibitionist: Earl Stendahl, Art Dealer as Impresario*. Santa Monica: Angel City Press, 2011.

Dumbarton Oaks Archives. "A California Sojourn and the Robert Woods Bliss Collection of Pre-Columbian Art." Dumbarton Oaks website. June 15, 2017. <https://www.doaks.org/research/library-archives/dumbarton-oaks-archives/historical-records/75th-anniversary/blog/a-california-sojourn-and-the-robert-woods-bliss-collection-of-pre-columbian-art>.

Nelson, Mark, William H. Sherman, and Ellen Hoobler. *Hollywood Arensberg : avant-garde collecting in midcentury L.A.*. Los Angeles: Getty Research Institute, 2020.

Stendahl Art Galleries Records, Archives of American Art, Smithsonian Institution. <https://www.aaa.si.edu/collections/stendahl-art-galleries-records-5550>

[^ Return to Table of Contents](#)

Scope and Contents

The archive documents the operations of Stendahl Art Galleries over three generations through correspondence, images, pricing records, exhibition files, and appraisal and authentication information dating from 1913 until the closure of the Stendahl Art Gallery in 2017, with particular coverage of its activities in the 1960s and 1970s. The archive focuses heavily on Earl Stendahl's pursuit of pre-Hispanic objects and showcases his efforts to place pre-Hispanic art in American museums and private collections starting as early as 1935. Stendahl's interest in modern American and European art and California Impressionism is also represented throughout the collection, though this aspect of Stendahl's career is more extensively documented in the portion of the archive donated by son and successor Alfred Stendahl to the Archives of American Art in 1976.

The Stendahl Art Galleries records illuminate moments of high-volume trade in cultural patrimony, particularly in Latin America, prior to the 1970 UNESCO Convention relating to illicit trade, while also addressing the less dynamic market for modern American and European art in California and the American West during the twentieth century. Series I. Client and topical files contains extensive correspondence with institutions, collectors, artists, and dealers, and covers a range of subjects from exhibition planning, to consignments and sales, to appraisals and authentications. Key institutions represented in the client files include the Museum of Primitive Art, Museum of the American Indian, the May Company, Stolper Galleries, and Sotheby's. Earl Stendahl's ongoing friendship with Diego Rivera is well established in this series; other artists present include Anton Blazek, Colin Campbell Cooper, Alexander Calder, Mary Crane, Armin Hansen, and Millard Sheets. Collectors and dealers of pre-Hispanic and indigenous American art predominate in this series, and include Robert Woods Bliss, Frederick Dockstader, James Gruener, William F. Kaiser, Raúl Kamffer, William Palmer, Vincent Price, Nelson Rockefeller, Theodore Schempp, and designer Douglas Snelling. Stendahl's collecting activities and interests in Latin America can be seen through exchanges with United States Customs agent Barbara Todd and the United States Department of the Treasury; as well as with local agents, archeologists, and other figures engaged in the antiquities trade including Raúl Dehesa, Guillermo Echániz, Alejandro Méndez, Samuel Kirkland Lothrop, and William J. Sheridan.

Series II. comprises extensive photographic documentation of both modern European and American art and pre-Hispanic and art from other ancient or indigeonous cultures including Amlash, Etruscan, Khmer, and Chumash. These images represent items offered or under consideration by Stendahl Art Galleries as well as images relating to consignments, appraisals, and authentications. Also documented are the holdings of some of the most significant American collectors of these items, including Axel Rasmussen, Louise and Walter Arensberg, and Robert Woods Bliss. Several eminent commercial photographers are

credited in the photographs, most notably Julius Shulman and Floyd Faxon. The influence of the pre-Hispanic aesthetic on twentieth century artists is evident in an original Man Ray photograph of actress Theresa Wright posed with a chacmool statue, and in several lithographs of Olmec designs by William Spratling, both found in this series.

Exhibitions of pre-Hispanic and American and European art at Stendahl's gallery and elsewhere are documented in Series III. through announcements, catalogs, and price lists, often annotated; press clippings and tear sheets record the public response. Series IV. Administrative and financial files provides insight into the business operations of the gallery, and includes stock books, consignment books, and inventory records; files related to appraisal and authentication, including correspondence with Max Friedländer and Hasso von Winning; and financial and legal documentation. Several files contain clippings and reports relating to ethical and legal issues in the trade of cultural objects, suggesting Stendahl and his colleagues were aware of, if not unduly concerned with, the murky area in which their business operated.

Series V. comprises family papers representing three generations of the Stendahl family, including Earl, his wife, Edith, and his son and successor Alfred, among others. Documentation of earlier family business ventures, including Stendahl Chocolates and Stendahl Puzzles, is present to a limited extent. Also in this series is material generated during the creation of April Dammann's 2011 book, *Exhibitionist: Earl Stendahl, Art Dealer as Impresario*, including manuscript drafts, research notes, and original archival material separated from the larger collection during the course of Damman's work.

Although the Stendahl Art Galleries partially maintained their records in generalized categories, much of the collection was unorganized upon arrival at the Getty Research Institute; this material has been integrated into the original order established by the Galleries when possible, though additional arrangement has been imposed by the archivist. Most folder titles have been supplied by the archivist; when original folder titles have been retained, they are provided in quotes.

[^ Return to Table of Contents](#)

Arrangement

The records are arranged in five series:

Series I. Client and topical files, circa 1922-2003, undated;

Series II. Photographic and graphic material, circa 1920-1982, undated;

Series III. Exhibition and publication files, 1925-2017, undated;

Series IV. Administrative and financial files, approximately 1929-2003, undated;

Series V. Stendahl family papers, circa 1913-2017, undated

[^ Return to Table of Contents](#)

Administrative Information

Conditions Governing Access

Open for use by qualified researchers, with the exception of materials unavailable due to preservation concerns.

Conditions Governing Use

Contact [Library Reproductions and Permissions](#).

Immediate Source of Acquisition

Gift of April and Ronald Dammann. Acquired in 2017.

Processing Information

Processed by Allison Ransom under the supervision of Kit Messick in 2019. The finding aid was revised by Kit Messick in 2021.

All titles were devised by the archivist unless otherwise noted.

Revision Description

2019 November 2021 September

Series I. and II. arrangement and description revised by Kit Messick Front matter revised by Kit Messick

[^ Return to Table of Contents](#)

Related Materials

Related Archival Materials

Stendahl Art Galleries records, 1907-1971. Archives of American Art, <https://www.aaa.si.edu/collections/stendahl-art-galleries-records-5550>.

[^ Return to Table of Contents](#)

Controlled Access Headings

Contributor(s)

- Man Ray, 1890-1976
- Spratling, William, 1900-1967
- Stendahl, Earl (Earl Leopold), 1888-1966

Subjects - People

- Archipenko, Alexander, 1887-1964
- Feshin, Nikola# Ivanovich, 1881-1955
- Rivera, Diego, 1886-1957
- Siqueiros, David Alfaro

Subjects - Topics

- Art dealers -- Archives
- Art dealers -- California -- Los Angeles
- Art galleries, Commercial -- California -- Los Angeles
- Artists -- California -- Los Angeles -- 20th century
- Aztec sculpture -- Mexico
- Cultural property--Latin America
- Mayas -- Antiquities

Subjects - Places

- Central America -- Antiquities
- Mexico -- Antiquities

Genres and Forms of Materials

- Business records
- Exhibition catalogs -- 20th century
- Gelatin silver prints -- 20th century
- Legal documents
- Photographs, Original -- Latin America -- 20th century

Collection Inventory

Series I. Client and topical files, 1922-2003, undated boxes)	11 Linear Feet (24
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Scope and Contents:

The series documents the relationships Stendahl Art Galleries developed with museums, galleries, and collectors involved in the acquisition and exhibition of Modern, Impressionist, Pre-hispanic, and non-Western art. Files pertaining to institutions and collectors predominate; a smaller number of subject files are also present. Files consist primarily of correspondence, but may include shipping documents, inventories, consignment agreements, invoices, publications, photographs, and notes. Receipts from various institutions and businesses are also present in Series IV. Administrative and financial files. Additional correspondence between Stendahl Art Galleries founders and representatives and various individuals and institutions can be found to a lesser extent in Series V. Stendahl family papers.

Most folder titles in this series have been supplied by the archivist. Original folder titles, when retained, are provided in quotation marks.

Arrangement:

Series I. is arranged topically in the following sub-series: I.A. Institutions, I.B. Individuals, and I.C. Topical.

Series I.A. Institutions, 1926-2001, undated 4.17 Linear Feet (10 boxes)

Scope and Contents:

These files document Stendahl Art Galleries's role in the sale of art and in exhibitions at various institutions including the Philadelphia Museum of Art, the Art Institute of Chicago, and the National Gallery of Victoria. Files generally comprise correspondence, but frequently contain other materials such as pricing information, shipping documents, inventories, loan agreement forms, photographic material, and various notes. Additional correspondence between Stendahl Art Galleries and institutions can be found to a lesser extent in Series V. Stendahl family papers.

Arrangement:

Arranged alphabetically with "Various" files following each letter. Various files may include letters to or from unidentified correspondents. In some cases, representatives of institutions in Series I.A. may also be present in Series I.B. Individuals; researchers are advised to search both series. Some material has been removed from its original location and housed separately in box 17 due to inactive mold, resulting in an overlap of dates in the container list.

Title/Description	Containers	
American Association of Dealers in Ancient, Oriental and Primitive Art, 1978, 1993, undated	Box 1	Folder 1
American Museum of Natural History, 1941-1988	Box 1	Folder 2
Art Gallery of Toronto, 1955-1959	Box 1	Folder 3
Art Institute of Chicago, 1947-1995, undated		
Correspondence and documents, 1947-1995, undated	Box 1	Folder 4
<i>Scope and Contents:</i> Includes receipts from 1947 to 1967, exhibition inventories, and documents related to the Arensberg collection.		
Negatives and transparencies, undated	Box 19	
Arts Club of Chicago, 1957	Box 1	Folder 5
<i>Scope and Contents:</i> Material pertaining to a traveling exhibition involving the Arts Club of Chicago, The Marion Koogler McNay Art Center, and the La Jolla Art Institute can be found in Box 4, folder 2.		

Arts des Amériques, 1989-1992	Box 1	Folder 6
Various: A, 1959, 1981-1998, undated		
Correspondence and documents, 1959, 1981-1998, undated	Box 1	Folder 7
Color photographs, undated	Box 18	Folder 15
Negatives and transparencies, undated	Box 19	
Bowers Museum, 1947-1997	Box 1	Folder 8
Brooklyn Museum, 1941-1979	Box 1	Folder 9
Bucholz Gallery, 1938-1947	Box 1	Folder 10
Various: B, 1926-1982, undated		
Correspondence and documents, 1926-1982	Box 1	Folder 11
Color photographs, undated	Box 18	Folder 15
California Palace of the Legion of Honor, 1931, 1951-1954	Box 1	Folder 12
City Art Museum of St. Louis, 1944-1967	Box 1	Folder 14
Cleveland Museum of Art, 1944-1975, 1989, undated	Box 1	Folder 10
Various: C, 1927, 1972-1994, undated		
Correspondence and documents, 1927, 1972-1994, undated	Box 1	Folder 15
Color photographs, undated	Box 18	Folder 15
Daybreak Nuclear and Medical Systems, 1979-1992	Box 2	Folder 1
<i>Scope and Contents:</i> Materials relating to radiometric dating of art objects.		
Dayton Art Institute, 1957-1975, undated		
Correspondence and documents, 1957-1975	Box 2	Folder 2-3
Color photographs, undated	Box 18	Folder 1
Dallas Museum of Fine Arts, 1948-1965	Box 2	Folder 4
Denver Art Museum, 1965-1979, 1985		
<i>Scope and Contents:</i> Box 17 contains material segregated due to the presence of inactive mold.		
Correspondence and documents, 1965-1979, 1985	Box 2	
	Box 3	
	Box 17	
Color photographs, undated	Box 18	Folder 15
Various: D, 1941, 1974-1998, undated		

Correspondence and documents, 1941, 1974-1998	Box 3	Folder 3
Color photographs, undated	Box 18	Folder 15
Various: E, 1976-1983	Box 3	Folder 4
Fine Arts Gallery of San Diego, 1931-1973	Box 3	Folder 5
"Foreign" cards and correspondence, 1941-1967, undated <i>Scope and Contents:</i> Contains correspondence, shipping documents, unidentified notes, business cards, and several negatives and transparencies.		
Correspondence and documents, 1941-1967	Box 3	Frame 6
Negatives and transparencies, undated	Box 19	
French Ministry of Culture, 1962-1964	Box 3	Folder 7
Various: F, 1942, 1978-1987, undated	Box 3	Folder 8
Correspondence and documents, 1942, 1978-1987, undated	Box 14	Folder 2
Color photographs, undated	Box 18	Folder 16
Galerie Heidi Vollmoeller, 1973-1988, 1998, undated		
Correspondence and documents, 1973-1988, 1998	Box 3	
<i>Scope and Contents:</i> Box 17 contains material segregated due to the presence of inactive mold.	Box 17	
Color photographs, undated	Box 18	Folder 2
Galerie Mermoz, 1976-1997, undated		
Correspondence and documents, 1976-1992	Box 3	Folder 10-11
<i>Scope and Contents:</i> Contains shipping documents, receipts, faxes, invoices, photographs by Hasso von Winning and others, and exhibition publications.		
Color photographs, undated	Box 18	Folder 2
Gallerie Van de Vyver, 1982, 1993-1994, undated		
Correspondence and documents, 1982, 1993-1994	Box 9	Folder 1
Color photographs, undated	Box 18	Folder 2
Various: G, 1949-1950, 1974-1994, undated		
Correspondence and documents, 1949-1950, 1974-1994, undated	Box 3	Folder 12
Color photographs, undated	Box 18	Folder 16
Haggin Memorial Gallery and Pioneer Museum, 1938-1942, 1964		
<i>Scope and Contents:</i> Predominantly correspondence with Earl Rowland.	Box 3	Folder 13

Heeramanneck Galleries, 1943-1947 <i>Scope and Contents:</i> Predominantly correspondence with Nasli M. Heeramanneck.	Box 3	Folder 14
Herrett Arts & Science Center, 1966-1967	Box 3	Folder 15
Hirsch & Adler, 1957-1959	Box 3	Folder 16
Honolulu Academy of Arts, 1951-1997	Box 3	Folder 17
House of Six Directions, 1962-1963	Box 3	Folder 18
Various: H, 1941-1995, undated		
Correspondence and documents, 1941-1995	Box 3	Folder 19
Negatives and transparencies, undated	Box 19	
Various: I, 1976, 1993	Box 3	Folder 20
Kunsthalle Lempertz, 1959, 1982	Box 4	Folder 1
La Jolla Art Institute, 1956-1959 <i>Scope and Contents:</i> Folder also includes some material from the Arts Club of Chicago and the Marion Koogler McNay Art Institute relating to a traveling exhibition.	Box 4	Folder 2
Various: L, 1944-1993, undated	Box 4	Folder 3
M. H. de Young Memorial Museum, 1942-1983, undated		
Documents, 1942-1983	Box 4	Folder 4
Negatives and transparencies, undated	Box 19	
Marlborough Gallery, 1959-1962	Box 4	Folder 5
Marion Koogler McNay Art Institute, 1955-1973 <i>Scope and Contents:</i> Material pertaining to a traveling exhibition with the Arts Club of Chicago and the La Jolla Art Institute.	Box 4	Folder 6
Matthiesen Gallery, 1960-1961 <i>Scope and Contents:</i> Correspondence pertains mainly to the Geneva office, with some letters to or from the London and Berlin offices.	Box 4	Folder 7
May Department Stores Company, 1955-1974, undated		
Correspondence and documents, 1955-1974	Box 4	Folder 8
Negatives and transparencies, undated	Box 19	
Oversize material, undated		

	Oversize box 118	
Metropolitan Museum of Art, 1949-1988, undated		
Correspondence and documents, 1949-1988	Box 4	Folder 8
Negatives and transparencies, undated	Box 19	
Minneapolis Institute of Arts, 1943-1980, undated		
Correspondence and documents, 1943-1980	Box 4	
<i>Scope and Contents:</i> Material in box 17 segregated due to the presence of inactive mold.	Box 17	
Oversize material, undated	Oversize box 118	
Montreal Museum of Fine Arts, 1950-1953	Box 5	Folder 1
Museum of Fine Arts, Houston, 1958, 1975-1999	Box 5	Folder 2
<i>Scope and Contents:</i> Correspondence mainly with Anne-Louise Schaffer.		
Museum of Modern Art, 1948-1951	Box 5	Folder 3
Museum of Primitive Art, 1955-1968	Box 5	Folder 4
<i>Scope and Contents:</i> Contains correspondence with Nelson A. Rockefeller, founder of the museum, and Robert Goldwater, director of the museum, in addition to receipts and registrarial documents.		
Museum of the American Indian, 1933-1976	Box 5	Folder 5-6
<i>Scope and Contents:</i> Correspondence primarily with George Heye and Frederick Dockstader.		
Various: M, 1945-1978, undated	Box 5	Folder 7
National Gallery of Australia, 1974-1983, undated		
Correspondence and documents, 1974-1983	Box 5	Folder 8
Color photographs, undated	Box 18	Folder 3
National Gallery of Victoria, 1981-1989, undated		
Correspondence and documents, 1981-1989	Box 5	
<i>Scope and Contents:</i> Includes authentication and iconographic analyses; correspondence with Judith Ryan, curator of pre-Hispanic art; shipping documents; receipts; and black-and-white photographs.	Box 6	
Color photographs, undated	Box 18	Folder 4

Negatives undated	Box 19	
Various: N, 1944-1945, 1981-1987, undated		
Correspondence and documents, 1944-1945, 1981-1987	Box 6	Folder 3
Color photographs, undated	Box 18	Folder 11
Various: O, 1982-1999	Box 6	Folder 4
Pasadena Art Institute, 1930-1963	Box 6	Folder 5
Philadelphia Museum of Art, 1948-1967	Box 6	Folder 6
Portland Art Museum, 1947-1974	Box 6	Folder 7
Princeton University, 1976-1985, 1995	Box 6	Folder 8
Various: P, 1985, undated		
Correspondence and documents, 1985, undated	Box 6	Folder 9
Color photographs, undated	Box 18	Folder 11
Rietberg Museum, 1943-1972	Box 6	Folder 10
Rochester Museum, 1941-1954	Box 6	Folder 11
Royal Ontario Museum, 1955-1964, undated	Box 7	Folder 1
<i>Scope and Contents:</i> Includes several invoices from the University of Toronto.		
Various: R, 1952-1989, undated		
Correspondence and documents, 1952-1989	Box 7	Folder 2
Color photographs, undated	Box 18	Folder 18
San Francisco Museum of Art, 1943-1961	Box 7	Folder 3
Santa Barbara Museum of Art, 1951-1988	Box 7	Folder 4
Seattle Art Museum, 1949-1972, undated		
Correspondence and documents, 1949-1972	Box 7	Folder 5-6
Negatives and transparencies, undated	Box 19	
Sotheby's (New York) 1980-2001, undated		
Consignments, 1989-2001	Box 7	Folder 1
<i>Scope and Contents:</i> Receipts, contracts, and other supporting documents for consignments.		
General, 1980-2001	Box 7	Folder 7
Color photographs, undated	Box 18	Folder 6
Southwest Museum, 1944-1966	Box 7	Folder 8

Stanford University, 1966, 1992-1994	Box 7	Folder 9
Stoetzer, Inc., 1985-1991, undated <i>Scope and Contents:</i> Material related to the authentication of objects.	Box 7	Folder 10
Stolper Galleries, 1967-1982, undated		
Correspondence and documents, 1967-1982	Box 8	Folder 1-2
Color photographs, undated	Box 18	Folder 7
Negatives and transparencies, undated	Box 19	
Various: S, 1941-1992, undated		
Correspondence and documents, 1941-1992, undated	Box 8	Folder 3
Color photographs, undated	Box 18	Folder 18
Negatives and transparencies, undated	Box 19	
Throckmorton Fine Art, 1977-1995		
Correspondence and documents, 1977-1995 <i>Scope and Contents:</i> Correspondence with Spencer Throckmorton.	Box 8	Folder 4
Color photographs, undated	Box 18	Folder 18
Toronto Telegram, 1957	Box 8	Folder 5
Treasure House, 1930, undated	Box 8	Folder 6
Various: T, 1939-1965, undated		
Correspondence and documents, 1939-1965	Box 8	Folder 7
Color photographs, undated	Box 18	Folder 18
United States Department of the Treasury, 1937, 1975 <i>Scope and Contents:</i> Material pertains to Stendahl's return of artifacts to Mexico in 1975 at the request of the Mexican government, and includes the original 1937 invoice and list of objects purchased from José Elías Martínez Romero.	Box 8	Folder 8
University of California, Los Angeles (UCLA), 1962-1993	Box 8	Folder 9
University of Iowa, 1949-1975	Box 8	Folder 10
University of Kansas, 1956-1976	Box 8	Folder 11
University of Kentucky, 1975-1978	Box 8	Folder 12
University of Louisville, 1961-1963 <i>Scope and Contents:</i>	Box 8	Folder 13

Correspondence with Ulfert Wilke; also includes a letter from Wilke while he was employed at Rutgers.

University of Maine, 1982-1990, undated		
Correspondence and documents, 1982-1990	Box 8	Folder 14-15
Black-and-white photographs, undated	Box 21	
Color photographs, undated	Box 18	Folder 5
Negatives and transparencies, undated	Box 19	
University of Pennsylvania, 1949-1953	Box 8	Folder 16
University of Southern California, 1955-1958	Box 8	Folder 17
Various: Universities, 1952-1956	Box 101	Folder 6
Various: U-V, 1939-1962	Box 8	Folder 19
William Rockhill Nelson Museum of Art, 1944-1966	Box 9	Folder 2
<i>Scope and Contents:</i> Also known as the Nelson-Atkins Museum of Art.		
Worcester Art Center, 1941-1963, undated	Box 9	Folder 3-4
<i>Scope and Contents:</i> Predominantly correspondence with Aldus C. Higgins.		
Various: W, 1947-1969, undated		
Correspondence and documents, 1947-1969	Box 9	Folder 5
Color photographs, undated	Box 18	Folder 12
Negatives and transparencies, undated	Box 19	
Zeitlin & Ver Brugge, 1972-1975	Box 9	Folder 6

Series I.B. Individuals, 1925-2003, undated 2.5 Linear Feet (6 boxes)

Scope and Contents:

The Individuals files document Stendahl Art Galleries's relationships with collectors and dealers, including Robert Woods Bliss and Stendahl's primary agent in Mexico, Guillermo (Bill) Echaniz, as well as with artists and other parties with an interest in Stendahl Art Galleries and its inventory. Files mainly comprise correspondence, but frequently contain other materials, such as shipping documents and customs forms, receipts, inventories, and photographic material related to the purchase, sale, loan, and exhibition of artworks. Additional correspondence between Stendahl Art Galleries and various individuals can be found to a lesser extent in Series V. Stendahl family papers.

Arrangement:

Individual files are arranged alphabetically with various files following each letter. Various files may include letters to or from unidentified correspondents, or correspondence originally filed under a given letter without an identifiable surname. Individuals in Series I.B. may also be present under the heading for their affiliated institution in Series I.A. Institutions; researchers are advised to search both series. Some material has been removed from its original location and housed separately in box 17 due to inactive mold, resulting in an overlap of dates in the container list.

Title/Description	Containers	
Address book, undated <u>Digital Object:</u> Address book, undated (digitized version)	Box 103	Folder 1
Abrams, Al, 1969, 1973	Box 9	Folder 7
Agababa, Ruth, 1991	Box 9	Folder 8
Alsdorf, James, 1967-1991	Box 9	Folder 9
Anfield, Robert, 1968-1988	Box 9	Folder 10
Various: A, 1945-1991, undated		
Correspondence and documents, 1945-1991	Box 9	Folder 11
Color photographs, undated	Box 18	Folder 9
Balser, Charles, 1944-1945	Box 9	Folder 12
Barcilon, Victor and Danielle, 1976-1978	Box 9	Folder 13
Belcher, George, 1986 1986	Box 9	Folder 14
Bentham Gross, Federico, 1990	Box 13	Folder 3
Berjonneau, Gérald, 1979-1980	Box 9	Folder 15
Berman, Eugene, 1957-1966	Box 9	Folder 16
Berman, Jules, undated	Box 9	Folder 17
Beule, R. de, 1978-1980	Box 9	Folder 18
Bianchi, Luis, 1973, 1984, undated		
Correspondence and documents, 1973, 1984	Box 9	Folder 19
Color photographs, undated	Box 18	Folder 15
Blair, Mary, 1925-1936	Box 9	Folder 20
<i>Scope and Contents:</i> Some items addressed to "Mrs. C. J. Blair."		
Blasingame, Marguerite, 1933-1934	Box 9	Folder 21
Blazek, Anton, 1934-1935, undated	Box 9	Folder 22
<i>Scope and Contents:</i> Includes a price list from Blazek's exhibition at Stendahl Art Galleries, and a signed letter from Richard Neutra relating to Blazek's work.		
Bliss, Robert Woods, 1945-1962, undated		
Correspondence and documents, 1945-1962, undated	Box 10A	

	Box 17	
Color photographs, undated	Box 18	Folder 5
Botkin, Henry, 1937	Box 10A	Folder 5
<i>Scope and Contents:</i> Unsigned typescript letter from Botkin expressing interest in exhibiting at Stendahl Art Galleries, and noting that his cousin, George Gershwin, would "make the thing a real success."		
Bourne, John, 1992-1996	Box 10A	Folder 6
Broad, Jennie, 1946-1949	Box 10A	Folder 7
Brooks, Frances, 1934	Box 10A	Folder 8
Brown, Robert M., 1975-1978	Box 10A	Folder 9
Burnand, Gaston, 1992-1993	Box 10A	Folder 10
Burton, Irving, 1969-1982	Box 10A	Folder 11
Bute, Jennifer, 1989-1992	Box 10A	Folder 12
<i>Scope and Contents:</i> Lady Bute (Jennifer Home-Rigg, Marchioness of Bute); some letters refer to her husband, Lord Bute (John Crichton-Stuart, 6th Marquess of Bute).		
Byrne, James B., 1987	Box 10A	Folder 13
Various: B, 1932-1999	Box 10A	Folder 14-15
<i>Scope and Contents:</i> Letters originally filed by Stendahl Art Galleries under "B" to addressees whose surnames are not given. This includes multiple letters addressed to "John," possibly referring to John Bourne, John Burton, or John Buxton.		
Calder, Alexander, 1964-1966, 1995, undated	Box 10B	Folder 1
<i>Scope and Contents:</i> Eight original items and one photocopy. Letters are dated 17 September 1964 (photocopy); 6 October 1964; 21 November 1964; 7 July 1965; 1966 (postcard); undated, relating to moving a mobile due to placement of an oil derrick; undated, regarding a box to be shipped; undated, measurements sent to Al Stendahl with letter from Stendahl on verso; 1995, authentication of a mobile.		
Carlebach, Julius, 1944-1946	Box 10B	Folder 2
Charlot, Jean, and Zohmah Day, 1970-1975	Box 10B	Folder 3
Cohen, Eli, 1970-1979	Box 10B	Folder 4
Cooper, Colin Campbell, 1925-1926	Box 10B	Folder 5
<i>Scope and Contents:</i> Eight items, including seven holograph letters signed.		

Crane, Mary, 1965-1980, undated		
Documents, 1965-1980	Box 10B	Folder 6-7
Color photographs, undated	Box 18	Folder 8
Negatives and transparencies, undated	Box 19	
Curtis, Karl P., 1949-1955	Box 10B	Folder 8-9
Various: C, 1926-1947, 1994-1996, undated		
Correspondence and documents, 1926-1947, 1994-1996	Box 10B	Folder 10
Negatives, undated	Box 19	
Dehesa, Raúl, 1941-1947	Box 11	Folder 1
Deletaille, Emile, 1975-1978, 1990-1991	Box 11	Folder 2
de Terra, Helmut, undated	Box 11	Folder 3
Dockstader, Frederick J., 1956-1980		
Correspondence and documents, 1969-1980	Box 11	Folder 4
<i>Scope and Contents:</i> Also contains correspondence with Peter Wray, Morton D. May, and Christopher Couch.		
Color photographs, undated	Box 18	Folder 6
Color slides, 1956-1979	Box 74	
Dubiner, Samuel, 1961-1967	Box 11	Folder 5
Various: D, 1976-1992	Box 11	Folder 6
Echániz, Guillermo M., 1940-1945	Box 11	Folder 7-9
<u>Digital Object:</u> Echániz, Guillermo M., 1940-1945 (digitized version) <i>Scope and Contents:</i> Echániz, a Mexican antiquarian, regularly acted as Earl Stendahl's agent in Mexico. Correspondence is addressed to and signed variously "G. M.," "G.M.E.," "G.M. Echániz," "Bill" and "B52." Photographs of Guillermo Echániz are located in Series II.B Pre-Hispanic, Classical and non-European artworks and sites and in Series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> . Some letters contain language considered outdated, racist, or biased. For more information on Guillermo Echániz and his correspondence with Stendahl Art Galleries, please see our Research Guide		
Edwards, Clarke, 1985-1992	Box 11	Folder 10
Various: E, 1948-1985	Box 11	Folder 11
Fortess, Leo, 1975-1977	Box 11	Folder 12

Frank, Helmut F., 1947-1948	Box 11	Folder 13
Frost, Jack, 1931-1934	Box 11	Folder 14
Various: F, 1948-1989	Box 11	Folder 15
Good, E. B., 1933, 1963 <i>Scope and Contents:</i> Segregated due to presence of inactive mold.	Box 17	Folder 3
Greuner, James, 1972-1979		
Correspondence and documents 1972-1979	Box 13	Folder 1
Color photographs 1979	Box 18	Folder 16
Gross, Sandy, 1986-1988	Box 13	Folder 2
Various: G, 1958-1989, undated <i>Scope and Contents:</i> Includes a photograph and inventory card for an item described as "standing figure with jaguar mask holding alligator" possibly sold to James Grant, as well as several letters filed under "G" for which no last name is given, including a letter addressed to "Gibby."	Box 13	Folder 4
Haas, Arthur, 1986	Box 13	Folder 5
Haas, Walter and Elise, 1949-1950	Box 13	Folder 6
Hales, Donald M., 1979	Box 13	Folder 7
Hammer, Victor, undated <i>Scope and Contents:</i> Contains an appraisal list.	Box 13	Folder 8
Hancock, Ralph, 1972	Box 13	Folder 9
Hansen, Armin, 1933-1951 <i>Scope and Contents:</i> Contains inventories and stock numbers for etchings by Hansen.	Box 13	Folder 10
Hauberg, John, 1969-1976	Box 13	Folder 11
Haupt, Ira, 1950, 1958	Box 13	Folder 12
Hauswaldt, Jorge, 1954-1959	Box 13	Folder 13
Hearst, William Randolph, 1940-1942 <i>Scope and Contents:</i> Three typescript letters and one inventory from Stendahl to Hearst.	Box 13	Folder 14
Hecht, Ricardo, 1955-1967, undated	Box 13	Folder 15

Heller, Ben, 1952-1954, 1973	Box 13	Folder 16
Hellmuth, Nicholas, 1975-1991	Box 13	Folder 17
Hennett, Norman, 1964-1965	Box 13	Folder 18
Heyer, George S., 1973-1982, undated		
Correspondence and documents, 1973-1982	Box 13	Folder 19
Color photographs, undated	Box 18	Folder 9
Negatives and transparencies, undated	Box 19	
Hicklin, Benjamin, 1963	Box 13	Folder 20
Hill, Gladys, 1968-1970	Box 13	Folder 21
<i>Scope and Contents:</i> Hill was a personal assistant to the American film director John Huston (occasionally spelled "Houston" in these documents); the materials relate to Huston's collecting activities.		
Hine, Jorge, 1951-1953	Box 13	Folder 22
Hirsch, Allan, 1964-1966	Box 13	Folder 23
Hoffman, Eleanor, undated	Box 13	Folder 24
Hoshour, Ruth (Mrs. Harvey Hoshour), 1953-1957	Box 13	Folder 25
Howell, Thomas, 1990-1992	Box 13	Folder 26
Huldschinsky, Paul, 1939-1941	Box 13	Folder 27
Hyzen, Leon, 1957-1959	Box 13	Folder 28
Various: H, 1939-1994, undated	Box 13	Folder 29-30
Various: I, 1976, undated	Box 14	Folder 1
Joralamon, David, 1975-1980	Box 14	Folder 2
Josefowitz, Samuel, 1971-1977	Box 14	Folder 3
Various: J, 1972-1996, undated		
Correspondence and documents, 1972-1996, undated	Box 14	Folder 4
Color photographs, 1996	Box 18	Folder 17
Kaiser, William F., 1982-1986, undated		
Correspondence and documents, 1982-1986, undated	Box 14	Folder 5
Color photographs undated	Box 18	Folder 19
Color photographs, undated	Box 80	Folder 2
Kamer, Helen, 1973-1977	Box 14	Folder 6
Kamffer, Raúl, 1970-1977, undated		

Correspondence and documents, 1970-1977, undated	Box 14	Folder 7
Black-and-white photographs, undated	Box 21	
Color photographs, undated	Box 18	Folder 11
Karam, Fouad, 1962-1969, undated		
Correspondence and documents, 1962-1969	Box 14	Folder 8
Color photographs, undated	Box 18	Folder 10
Kauffman, Louis and Annette, 1985-1994	Box 14	Folder 9
Kislak, Jay, 1988-1992	Box 14	Folder 10
Knobloch, Byron W., 1949	Box 14	Folder 11
Various: K, 1972-1987, undated		
<i>Scope and Contents:</i> Also included are letters originally filed by Stendahl Art Galleries under "K" to addressees whose last names are not given, such as a letter from "Keith." Also includes an inventory not clearly associated with any individual in the file.		
Correspondence and documents, 1972-1987, undated	Box 14	Folder 12
Color photographs, 1984	Box 18	Folder 17
Lackritz, Harry, 1952	Box 14	Folder 13
Land, Kurt, 1974-1984	Box 14	Folder 14
Lang, Sylvan, 1955-1959, undated	Box 14	Folder 15
Larrain, Sergio, 1980-1981	Box 14	Folder 16
Latner, Albert, 1970-1981, undated		
Correspondence and documents, 1970-1981	Box 14	Folder 17
<i>Scope and Contents:</i> Contains shipping documents; customs forms; an inventory and price lists; object descriptions with recorded market value from The Twenty-First Century Gallery, Toronto, Ontario; and black-and-white photographs.		
Color photographs, undated	Box 18	Folder 12
Laughton, Charles, 1962, undated	Box 14	Folder 18
<i>Scope and Contents:</i> Includes an inventory with stock numbers. A typescript letter is from Harold M. Williams on behalf of Laughton.		
Leff, Jay C., 1956-1976	Box 14	Folder 19
Levin, Sam, 1956-1959	Box 14	Folder 20
Levine, Jay, 1964, 1973	Box 14	Folder 21

Lewin, Albert, 1954-1959	Box 14	Folder 22
Lilienthal, Philip, Jr., 1953-1963	Box 15	Folder 1
Linden, B. S., 1971-1972	Box 15	Folder 2
Llamas, [no name given], 1949	Box 14	Folder 23
Loew, David L., 1942, 1954, 1963	Box 15	Folder 3
Lohse, Bruno, 1961-1963	Box 15	Folder 4
Loran, Erle, 1949-1952, 1960, 1978, undated	Box 15	Folder 5
Lothrop, Samuel, 1953-1962	Box 15	Folder 6
<i>Scope and Contents:</i> Correspondence relates to the Peabody-Essex Museum.		
Lowy, Julius, 1948-1949	Box 15	Folder 7
Ludington, Wright, 1962-1968	Box 15	Folder 8
Ludwick, Russell, 1957	Box 15	Folder 9
Lynton, Mark, 1980-1981	Box 15	Folder 10
Various: L, 1941-1994, undated		
Correspondence and documents, 1941-1994	Box 15	Folder 11-12
Color photographs, 1972, undated	Box 18	Folder 17
Mack, Charlotte, 1953-1957	Box 15	Folder 13
Maremont, Arnold H., 1969-1975	Box 15	Folder 14
Marin, Luis, 1961	Box 15	Folder 15
Marquez, Alberto, 1949-1954	Box 15	Folder 16
Mayer, Frederick, 1971-1995	Box 15	Folder 17
McAsher, Maurice, 1952, 1954	Box 15	Folder 18
McCormick, Stanton and Balene, 1976-1982	Box 15	Folder 19
McLane, Louis, 1972-1984	Box 15	Folder 20
McNair, C. S., 1956-1958	Box 15	Folder 21
Mendelsohn, Louise, 1965	Box 15	Folder 22
<i>Scope and Contents:</i> One signed letter from Louise Mendelsohn on behalf of her husband, architect Erich Mendelsohn.		
Méndez, Alejandro, 1944-1945	Box 15	Folder 23
<i>Scope and Contents:</i> Material relates to excavations in the Panama Canal Zone; also includes related letters from W. J. Sheridan and U. S. District Attorney Daniel E. McGrath.		

Miller, Jan, 1964-1966	Box 16	Folder 1
Moore, Lee, 1969-1976		
Correspondence and documents, 1969-1974	Box 16	Folder 2
Color photographs, 1973-1976	Box 80	Folder 5
<u>Digital Object: Color photographs, 1973-1976 (digitized version)</u>		
Color photographs and slides, 1974	Box 125	
Various: M, 1943-1998	Box 16	Folder 3
Nagata, David, 1972-1982	Box 16	Folder 4
Nierendorf, Karl, 1945-1946	Box 16	Folder 5
<i>Scope and Contents:</i> Includes list of antiquities exchanged with Nierendorf Gallery for a Paul Klee watercolor.		
Various: N, 1951-1999	Box 16	Folder 6
Olsen, Fred, 1956-1962	Box 16	Folder 7
Palmer, William, III, 1968-1984, undated		
Correspondence and documents, 1968-1984	Box 16	Folder 8
<i>Scope and Contents:</i> Contains both correspondence with Palmer and correspondence about Palmer and his estate. Mainly relates to objects in Palmer's collection, including items purchased from Proctor Stafford and to their dispersal after Palmer's death. Also includes related correspondence with John A. Mitchell as representative of Palmer's estate, the University of Maine, and with Morton D. May/The May Department Store. The May correspondence includes a 1968 inventory. Several stock index cards and photographs of objects are also present.		
Color photographs, undated	Box 18	Folder 13
Negatives and transparencies, undated	Box 19	
Papadaki, Audrey, 1946	Box 16	Folder 9
Pissarro, Schmidt, 1940-1943	Box 17	Folder 6
<i>Conditions Governing Access:</i> Segregated due to presence of inactive mold.		
Price, Vincent, 1946, 1984	Box 16	Folder 10
<i>Scope and Contents:</i> Two typescript letters: 1946 letter from George Macready at The Little Gallery regarding Price's collection, and 1984 letter from the Vincent Price Art Gallery Foundation.		
Various: P, 1946-1953, 1980-1990		

	Box 16	Folder 11
Raina, Pino, 1991	Box 16	Folder 12
Rassiga, Everett, 1981-1983	Box 16	Folder 13
Rice, F. E., 1948-1952	Box 16	Folder 14
Ries, Maurice, 1944, 1947	Box 16	Folder 15
Rivera, Diego, 1929-1940	Box 16	Folder 16
<i>Scope and Contents:</i> The file includes four letters signed by Rivera: a signed typescript letter mentions work on murals at the Federal Health Department and the National Palace of Mexico, as well as his appointment to the Academy of Fine Arts (1929); a holograph letter discusses payment received (1931); a signed typescript letter remarks on an exhibition of Thelma Johnson Streat at Stendahl Art Gallery (1940); and a signed typescript letter discusses the work of Emmy Lou Packard (1941). Also present are study photographs of Rivera's paintings <i>Boy</i> and <i>Bird Vendor</i> (1936-37), and a biography of Packard by Rivera written circa 1941. Additional Rivera material can be found in Series II. Photographic and graphic materials and in Series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i>.		
Robicsek, Francis, 1975-1978	Box 16	Folder 17
Robinson, Edward G., 1959, 1976	Box 16	Folder 18
<i>Scope and Contents:</i> One invoice from Stendahl documents pieces purchased and one letter from Mrs. Jane Robinson regarding a bowl purchased.		
Rockefeller, Nelson, 1954, 1959, undated	Box 16	Folder 19
<i>Scope and Contents:</i> Two letters from Stendahl and one letter from "Dave" discusses Rockefeller. See related material under Museum of Primitive Art in Series I.A.		
Various: R, 1945, 1959-1996, undated	Box 16	Folder 20
Sackler, Arthur, 1964	Box 99	Folder 1
Sainsbury, Sir Robert, 1979-1980	Box 99	Folder 2
<i>Scope and Contents:</i> Relating to items purchased for the University of East Anglia.		
Sansoni, G. C., 1970	Box 99	Folder 3
Schardt, Alois, 1941	Box 99	Folder 4
Schempp, Theodore, 1935-1950, 1975	Box 99	Folder 5-8
<i>Scope and Contents:</i> Letters are predominantly from Schempp, although some replies from Stendahl are also included. Material deals mainly with Schempp's activities as a dealer with occasional reference to his own artistic pursuits.		

Schoenberg, Wilfred, 1977-1978	Box 99	Folder 9
Schreter, A. Harvey, 1981-1999	Box 99	Folder 10
Scott, J. A. Neptune, 1931	Box 99	Folder 11
Seltzer, O. C., 1928, undated	Box 99	Folder 12
Selznick, Irene Mayer, 1965 <i>Scope and Contents:</i> Pertains to a Renoir painting purchased from Theodore Schempp through Stendahl in 1943.	Box 99	Folder 13
Schaffer, L., undated <i>Scope and Contents:</i> Relates to conservation assessments.	Box 99	Folder 14
Shaw, Harold W., 1965, 1989	Box 99	Folder 15
Shaw, T. A., 1929 <i>Scope and Contents:</i> Discusses Shaw's interest in works by Nicolai Fechin.	Box 99	Folder 16
Sheets, Millard, 1972, 1985, undated <i>Scope and Contents:</i> Includes ephemera for Sheets's exhibitions.	Box 99	Folder 17
Sheridan, W. J., 1943-1945 <i>Scope and Contents:</i> Letters reference customs issues in the Panama Canal Zone. Includes a valuation statement from Alezandro [sic] Méndez for gold and pre-Hispanic objects belonging to Earl Stendahl.	Box 99	Folder 18
Silverman, Melvin, 1966-1974	Box 99	Folder 19
Slater, Tom, 1984-1987	Box 99	Folder 20
Sloan, John, 1929	Box 99	Folder 21
Snelling, Douglas B., 1968-1973, undated <i>Scope and Contents:</i> The correspondence relates to strategies for negotiating customs difficulties with Southeast Asian art objects, particularly Khmer pieces.	Box 99	Folder 22
Sonnery, Jean-Louis, 1974, 1983-1984	Box 99	Folder 23
Spratling, William, 1941-1950	Box 99	Folder 24
Stern, George, 1995-1997		

Correspondence and documents, 1995-1997	Box 99	Folder 25
Negatives, 1995-1997	Box 19	
Stark, James, 1973-1976	Box 100	Folder 1
Staud, E. V., 1966, undated	Box 100	Folder 2
Stirling, T. M., 1954-1957, undated	Box 100	Folder 3
<i>Scope and Contents:</i> Material concerns the authentication and consignment of a Degas painting, with study photographs annotated on their versos by Hugo Troendle and Pierre M. Blanc.		
Various: S, 1929-2003, undated		
Correspondence and documents, 1929-2003, undated	Box 100	Folder 4-5
Color photographs, 1978-1997, undated	Box 18	Folder 18
Tandy (Cronyn), Jessica, 1948	Box 100	Folder 6
<i>Scope and Contents:</i> Signed typescript letter.		
Tanguy, Yves, 1940	Box 100	Folder 7
<i>Scope and Contents:</i> The file comprises a signed typescript letter from Tanguy and a receipt.		
Taniguchi, H., 1996-1966	Box 100	Folder 8
Tano, Phocion, 1949-1950	Box 100	Folder 9
Thierry, Jacques, 1959-1963	Box 100	Folder 10
<i>Scope and Contents:</i> Relates to purchases by Philippe de Rothschild.		
Thornquist, H. B., 1945-1946	Box 100	Folder 11
Todd, Barbara, 1955-1959	Box 100	Folder 12
<i>Scope and Contents:</i> Barbara Todd was a U. S. Customs Agent.		
Tomayo, Rufino, 1954	Box 100	Folder 13
Tozzer, Alfred, 1950-1956	Box 100	Folder 14
Traitel, David S., 1941-1945	Box 100	Folder 15
Various: T, 1938-1967, undated	Box 100	Folder 16
Vallejo y Patino, Alfonso de, 1978-1986, 1999	Box 100	Folder 17
Van Ryder, Jack, 1946	Box 100	Folder 18
<i>Scope and Contents:</i>		

One signed two-page typescript letter.

Von Hagen, Victor, 1939	Box 100	Folder 19
Various: U-V, 1940-1992	Box 100	Folder 20
Wagschal, Robert W., 1980-1984	Box 100	Folder 21
Wendt, William, 1945, 1985-1994	Box 100	Folder 22
<i>Scope and Contents:</i> One signed holograph letter; various offprints and ephemera.		
Wray, Peter, 1978-1985	Box 100	Folder 23
<i>Scope and Contents:</i> Additional correspondence with Wray can be found in box 11, folder 4, in the file for Frederick Dockstader.		
Wright, Frank Lloyd, 1949	Box 100	Folder 24
<i>Scope and Contents:</i> File comprises a signed three-page autographed letter from Wright and a typescript letter from Stendahl discussing pre-Hispanic objects sent by Stendahl to Wright for his consideration. Wright's response to the objects is critical, though in closing he acknowledges "I am no connoisseur and never will be."		
Various: W, 1943-1996	Box 100	Folder 25
Young, D. G., 1972	Box 101	Folder 1
Young, Howard, 1936, 1938	Box 101	Folder 2
Ziff, Ann, 1992-1997	Box 101	Folder 3
Various: Y-Z, 1965-1991	Box 101	Folder 4
Various: Unidentified, 1933-1975, undated	Box 101	Folder 5
<i>Scope and Contents:</i> Contains letters and other documents lacking a visible or legible sender or recipient surname. In some cases, only a first name or nickname is present. Also present is an unidentified inventory of "Items purchased from pre-Columbian Exhibition from Stendahl Galleries;" and a price list of modern paintings sent to Stendahl. One illustrated letter, dated 1933 and signed "Jack," may be the work of John Hubbard Rich.		

Series I.C. Topical, 1922-1994, undated .42 Linear Feet (1 box)

Scope and Contents:

The Topical files mainly document Stendahl Art Galleries' involvement in the exhibition and sale of Modern art as well as various non-Western art objects such as Etruscan, Indian, and Japanese works. Original folder titles are enclosed in quotation marks. Contents include correspondence, inventories, price lists, shipping documents, occasional photographs (more comprehensive photographic documentation is found in Series II), and two film reels.

Arrangement:

Topical files are arranged alphabetically.

Title/Description	Containers	
"African/Oceanic," undated <i>Scope and Contents:</i> Research material regarding the sale of African and Oceanic art.	Box 101	Folder 6
Beauvais tapestry, 1922, 1932, undated		
Correspondence and documents, 1922, 1932	Box 12	Folder 1
Black-and-white photographs, undated	Box 20	Folder 3
Oversize documents, undated	Oversize box 118	Folder 1
Cincinnati, 1946-1952 <i>Scope and Contents:</i> Documents relating to people and institutions in Cincinnati, including Nelson Knaggs.	Box 101	Folder 7
Channel Islands, 1946, 1949, 1951	Box 12	Folder 2
Codex Fernández Leal, undated <i>Scope and Contents:</i> A "suggested statement to be made by Mr. Stendahl" regarding valuation of the codex.	Box 101	Folder 8
Costa Rica Collection, 1942, 1951-1953	Box 12	Folder 3
Etruscan art, 1960-1963, undated		
Documents, 1960-1963	Box 12	Folder 4
Color photographs, undated	Box 18	Folder 14
Nicolai Fechin, approximately 1960s-1993 <i>Scope and Contents:</i> Predominantly ephemera from the Nicolai Fechin Institute, including a memorial essay. Additional material regarding Fechin can be found in Box 21, Folder 4, and in boxes 107 and 121.	Box 101	Folder 9
"Indian and Japanese art",, 1966-1974, undated <i>Scope and Contents:</i> The contents primarily pertain to Indian art, with some documentation of East Asian art including Khmer as well as Japanese.		
Documents, 1966-1969, 1974	Box 12	Folder 5-6
Black-and-white photographs, 1966-1969, 1974	Box 12	Folder 7
Color photographs, undated	Box 18	Folder 14

"Larsen - Rubens", 1932-1961 <i>Scope and Contents:</i> Correspondence with Sofus Larsen and others, in addition to publications regarding <i>The Tribute Money</i> and other paintings by Peter Paul Rubens.	Box 101	Folder 10
Los Angeles, 1940-1966, 1993-1994 <i>Scope and Contents:</i> Correspondence and documents from Los Angeles institutions, including the Los Angeles County Museum of Art (LACMA), city agencies, and other local organizations.	Box 101	Folder 11
Modern art, 1936-1944, undated <i>Scope and Contents:</i> Receipts, inventories, telegrams, and other documents regarding Paul Cézanne, Watson Gordon, John Hoppner, Paul Klee, Marie Laurencin, William R. Leigh, and Madge Tennent, and one document containing information about works by Auguste Renoir, Gustave Courbet, Amedeo Modigliani, and Henri Matisse.	Box 101	Folder 12
Peruvian and pre-Hispanic art, 1961, undated <i>Scope and Contents:</i> Includes a chart documenting archaeological regions of Peru and Bolivia; a report titled "Arts of Ancient Peru, The Eduard Gaffron Collection;" and a report titled "Notes on Chacmool."	Box 101	Folder 13
<i>Quetzalcoatl</i> / University of Southern California Department of Cinema, 1952 <u>Digital Object:</u> Quetzalcoatl / University of Southern California Department of Cinema, 1952 (digitized version available on-site only) <i>Scope and Contents:</i> 1 film reel: 7 in. Director: Ray Wisniewski. On container: " <i>Quetzalcoatl</i> (German version)"	Box 113	Item F1
<i>Stendahl Galleries: Pre-Columbian Art</i> , undated <u>Digital Object:</u> Stendahl Galleries: Pre-Columbian Art, undated (digitized version available on-site only) <i>Scope and Contents:</i> 1 film reel: 7 in.	Box 113	Item F2

[^ Return to Table of Contents](#)

Series II. Photographic documentation, 1880-1996, undated 19.79 Linear Feet (73 boxes)

Scope and Contents:

Series II. includes black-and-white and color photographs, negatives, transparencies, and slides of both Modern and Impressionist as well as Pre-Hispanic and Asian artworks. Identified photographers include Man Ray, Julius Shulman, and Floyd Faxon, though most images are unattributed. Some files include supporting documentation such as research reports, inventories, and letters regarding the sale and exhibition of art. Several original artworks are also present in this series, including an architectural rendering by Lloyd Wright and lithographs of Olmec pieces by William Spratling.

Folder titles in this series have been supplied by the archivist. Original folder titles, when retained, have been enclosed in quotation marks.

Arrangement:

Series II. is arranged topically in the following sub-series: II.A. Modern and Impressionist American and European artworks; II.B. Pre-Hispanic, Classical and non-European artworks and sites; and II.C. Client collections. Previously uncategorized photographs of artworks which the archivists were able to identify by artist, region, or culture have been integrated into the series accordingly. Access to transparencies in box 53 is currently restricted due to conservation concerns.

Additional photographic material is present throughout the collection, but particularly in Series III. Exhibition and publication files, Series IV. Administrative and financial files, and Series V. Stendahl family papers.

Series II.A. Modern and Impressionist American and European artworks, circa 1920-1953, undated 2.09 Linear Feet (5 boxes)

Scope and Contents:

Subseries II.A consists of artist files documenting the works of artists represented, exhibited, or sold by Stendahl Art Galleries, with a focus on artists from California. Also included are several images of artists who exhibited at Stendahl Art Galleries; photographs documenting a banquet for the artist Nicolai Fechin; documents regarding an exhibition of art by members of the United States Marine Corps in 1944; a drawing by Alson Skinner Clark; and an architectural drawing by Lloyd Wright. The series includes photographs of artworks by the American artists Frank Duveneck, Armin Hansen, Leon Gordon, and Alexis Matthew Podchernikoff, among others. One file at the end of the series includes receipts, inventories, and telegrams regarding artwork by the European artists such as Paul Cézanne, Auguste Renoir, Gustave Courbet, Amedeo Modigliani, and Henri Matisse. Some files contain related or supporting documents such as research reports, price lists, newspaper articles, and photomechanical reproductions of paintings.

Arrangement:

Series II.A is arranged alphabetically by artist or topic with "Various" files present at the end of each letter of the alphabet. The names of more richly documented topics or individuals present in the "Various" files are included in their respective Scope and Contents notes.

Title/Description	Containers	
Archipenko, Alexander, undated	Box 20	Folder 1
<i>Scope and Contents:</i> Includes one black-and-white photograph of Alexander Archipenko. Photographs of Archipenko are also located in Series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .		
Various: A, undated	Box 23	Folder 11
<i>Scope and Contents:</i> Includes photographs of works by Maxine Albrow, Adriano, and others.		
Barclay, McClelland, undated	Box 20	Folder 2

Botke, Cornelius, undated	Box 20	Folder 4
Bruce, Edward, undated	Box 20	Folder 5
Various: B, undated <i>Scope and Contents:</i> Includes photographs of works by Charles Bensco, John Lewis Brown, George H. Bogert, William Barr, and George Bellows, and others.		
Negatives and transparencies	Box 81	
Black-and-white photographs	Box 24	Folder 1-2
Clark, Alson Skinner, undated		
Photographs	Box 20	Folder 6
Drawing	Oversize box 111	Folder 2
<i>Scope and Contents:</i> One graphite drawing on board, 35 1/2 x 27 1/2 cm; 14 1/4 x 10 3/4 cm. attributed to Clark on the verso.		
Consignments, undated		
<i>Scope and Contents:</i> Includes photographs of paintings consigned, including works by Vera Wise, Guy C. Wiggins, and Edith Stevenson Wright.		
Cornwell, Dean, undated		
<i>Scope and Contents:</i> Additional material related to Dean Cornwell is also located in sub-series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .		
Various: C, undated		
<i>Scope and Contents:</i> Includes photographs of works by Leland Curtis and others.		
Negatives and transparencies	Box 81	
Black-and-white photographs	Box 24	Folder 3-4
Deutsch, Boris, undated	Box 21	Folder 2
Duveneck, Frank, 1939	Box 21	Folder 3
<i>Scope and Contents:</i> Includes one photograph of a portrait by Frank Duveneck as well as one letter and a written description of an artwork.		
Various: D, undated		
<i>Scope and Contents:</i> Includes photographs of paintings by Maynard Dixon and others.		

Various: E, 1922, 1945 <i>Scope and Contents:</i> Includes photographs of paintings by Leon Escosura, Stephen Etner, Harold English, Paul Engdahl, and others.	Box 25	Folder 1
Fechin Banquet, circa 1928 <i>Scope and Contents:</i> Includes one photograph of artists Power O'Malley, Leon Gordin, Alson Clark, as well as Earl and Chris Stendahl, at a banquet honoring Nicolai Fechin. Additional material pertaining to the banquet is located in Series I. C. Subject files and Series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 21	Folder 4
Various: F, undated	Box 25	Folder 2
Gordon, Leon, undated	Box 21	Folder 5
Groesbeck, Dan Sayre, undated <i>Scope and Contents:</i> Print reproductions.	Oversize box 111	Folder 1
Various: G, undated <i>Scope and Contents:</i> Includes photographs of paintings by Thomas Gainsborough, James Green, Albert Groll, A. M. Gorter, Daniel Garber, and others.	Box 25	Folder 3
Hansen, Armin, undated <i>Scope and Contents:</i> Additional photographs of paintings by Armin Hansen are located in sub-series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 112	Folder 9
Hesketh, undated <i>Scope and Contents:</i> Includes photographs of works by Hesketh at Ferargil Galleries, New York.	Box 21	Folder 6
Hooch, Pieter de, undated		
Photographs, undated	Box 21	Folder 1
Negatives and transparencies, undated	Box 83	
"Hurrell, George, Julia and W. Wendt at home in Highland Park, L.A.," 1939, undated		
Negatives and transparencies, undated	Box 121	
Photograph, 1939 <i>Scope and Contents:</i> Original photographic print signed by Hurrell.	Box 115	Folder 1

Various: H, undated <i>Scope and Contents:</i> Includes photographs of paintings by Henrietta Hoopes and E. A. Hornel, among others.	Box 25	Folder 4-6
Impressionist paintings, undated	Box 21	Folder 7
Various: I, undated <i>Scope and Contents:</i> Includes photographs of paintings by George Inness, Frank Ingels, and others by Kopec Photo Co. and Floyd Faxon.	Box 25	Folder 7
Johnson, Frank T., undated		
Photographs	Box 21	Folder 8
Negatives and transparencies	Box 81	
Various: J, undated <i>Scope and Contents:</i> Includes photographs by Floyd Faxon of paintings by [Emil?] Janel and others.	Box 25	Folder 8
Kallis, Maurice, undated	Box 21	Folder 10
Knight, Aston, undated <i>Scope and Contents:</i> Additional photographs of Aston Knight are located in Series V.C. Archival and research material used in <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 21	Folder 11
Lasky, Becky, undated	Box 21	Folder 12
Lum, Bertha, undated		
Oversize photograph	Oversize box 118	Folder 2
Black-and-white photographs	Box 22	Folder 1
Various: L, undated		
Photographs	Box 25	Folder 9
Negatives and transparencies	Box 83	
Multiple artists: L, undated <i>Scope and Contents:</i> Includes photographs of paintings by Sidney Lawrence, El Lissitzky, Fern Lovell, and others.	Box 25	Folder 10
Martin, Fletcher, undated <i>Scope and Contents:</i>	Box 22	Folder 2

Includes price list.

Moran, Thomas, undated <i>Scope and Contents:</i> Includes one report titled "American Indian Life and Ceremonies in Wyoming, 1938-41: Four Oil Paintings by Alfred J. Miller. American, D. 1874.	Box 23	Folder 5
Various: M, circa 1938 <i>Scope and Contents:</i> Includes photographs of paintings by Maximillian Morr, Thomas Moran, and others, and photographed by Colten and Siegler, Keystone Photo Service, and others.	Box 25	Folder 11-13
Modern art scrapbooks, undated <i>Scope and Contents:</i> Includes photographs of paintings by Modern and Impressionist artist such as Alson S. Clark, Edgar Payne, and Guy Rose, as well as related newspaper clippings.	Box 54 Box 55	
Nattier, Jean Marc, undated <i>Scope and Contents:</i> Also includes the artist's résumé and one newspaper clipping.	Box 22	Folder 3
Newcombe, Warren, undated <i>Scope and Contents:</i> Additional photographs of paintings by Warren Newcombe are located in Series V.C. Archival and research material used in <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 112	Folder 6
Various: N, undated	Box 25	Folder 14
O'Malley, Power, undated	Box 22	Folder 4
Owles, Alfred, circa 1938 <i>Scope and Contents:</i> Includes one magazine publication from 1938. One photograph is annotated "Wm. Owen."	Box 22	Folder 5
Various: O, undated	Box 26	Folder 1
Packard, Emmy Lou, undated	Box 112	Folder 8
"Parkway," undated <i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.	Box 53	
Edgar Payne Banquet, 1922 <i>Scope and Contents:</i> Photographs of a banquet for Edgar Payne at the Ambassador Hotel with Earl Stendahl and various artists.	Box 115	Folder 1

Podchernikoff, Alexis Matthew, undated	Box 22	Folder 6
Various: P, undated <i>Scope and Contents:</i> Includes photographs of paintings by Passini, Jean Phister, Rollo Peters, and others, in addition to photographs of a poster exhibition at "Los Angeles Museum" and a photograph of "The Doughboy," a public sculpture in Los Angeles by Humberto Pedretti.	Box 26	Folder 2
Reindel, Edna, undated	Box 22	Folder 7
Renoir, Pierre-Auguste, undated	Box 23	Folder 1
Ritschell, William, undated		
Black-and-white photographs, undated	Box 112	Folder 7
Print reproductions, undated	Oversize box 111	Folder 1
Rivera, Diego, 1929-1940, undated <i>Scope and Contents:</i> Other material related to Diego Rivera, including correspondence and annotated study photographs, is located in Series I.B. Individuals, and in Series V.C. Archival and research material used in <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Oversize box 114	Folder 4
Rose, Guy, undated <i>Scope and Contents:</i> One scrapbook.	Box 57	
Various: R, undated	Box 26	Folder 3
Schofield, Walter Elmer, undated	Box 23	Folder 2
Seyffert, Leopold, undated	Box 23	Folder 3
Symons, Gardner George, undated		
Photographs	Box 23	Folder 4
Negatives and transparencies	Box 81	
Various: S, undated		
Negatives and transparencies	Box 81 Box 83	
Oversize photograph	Oversize box 114	Folder 8
Photographs	Box 26	Folder 4
Various: T, undated	Box 26	Folder 5
United States Marine Corps., circa 1944		

<i>Scope and Contents:</i> Also includes letters from the United States Marine Corps. Additional related material is located in series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 23	Folder 6
Various: U, undated <i>Scope and Contents:</i> Includes photographs of paintings by John Uzzell Edwards and others.	Box 26	Folder 6
Various: V, undated <i>Scope and Contents:</i> Includes photographs of paintings by Kees van Dongen, Maurice de Vlaminck, and others.	Box 26	Folder 7
Warshawsky, A. G., undated	Box 23	Folder 7-8
Wendt, William, 1939, undated		
Scrapbook, undated	Box 56	
Exhibition photograph, 1939	Box 87	Folder 4
Wright, Lloyd, 1945 September 12 <i>Scope and Contents:</i> Architectural drawing: "Proposed Stendahl Gallery, 7055 Hillside Avenue, Los Angeles Calif."	Flatfile 4	
Various: W, undated	Box 26	Folder 8
Xceron, Jean, undated	Box 23	Folder 9
Various: X-Z, undated	Box 26	Folder 9
Various: multiple artists undated <i>Scope and Contents:</i> File originally labeled "Johnson, Frank T." Contains photographs of works by artists including Aston Knight, Lillian Genth, Emil Gelhaar, Jean-Baptiste Greuze, F.C. Groll, Birge Harrison, Jean-Baptiste Robie, and Alex de Andreis. All photographs are by Floyd Faxon.	Box 21	Folder 9
Photographs from disbound albums, undated <i>Scope and Contents:</i> Two albums disbound due to conservation concerns. Albums are segregated by folder.		
Album 1 <i>Scope and Contents:</i>	Box 27	Folder 1

Contains photographs of eclectic works by various artists, including William Adolphe Bouguereau, Alonso Sanchez Coello, Jacopo Marieschi, Andrea del Sarto, Pierre Roy, Sir Joshua Reynolds, Odilon Redon, and others.

Album 2	Box 27	Folder 2
<i>Scope and Contents:</i> Contains photographs of works by various artists, including Stan Poray, George Gardner Symons, Jimmy Swinnerton, Carleton Wiggins, Georges Vaillant, Aston Knight, and others. Predominantly, but not exclusively, landscape paintings. photographs in folder 2 are credited to Floyd Faxon.		
Various: unidentified artists, circa 1920, 1940, undated		
Photographs, circa 1920, 1940	Box 23	Folder 10
<i>Scope and Contents:</i> Unidentified photographs of artists, one attributed to Charles Russell. Other photographs of artworks by Charles Russell are included in Series V.C. Archival and research material used in <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> , along with photographs of Beltran Masses, Maynard Dixon, and Boris Lovet-Lorski.		
Oversized photographs, undated	Oversize box 114	Folder 2
Various: unidentified artworks, undated		
Black-and-white photographs, undated	Box 59	Folder 7
Oversized black-and-white photographs, undated	Oversize box 114	Folder 5
Color photographs, undated	Box 69	
Negatives and transparencies, undated	Box 82	

Series II.B. Pre-Hispanic, Classical and non-European artworks and sites, 1880-1996, undated 6 Linear Feet (14 boxes)

Scope and Contents:

Series II.B consists of photographs, negatives, transparencies, slides, and commercially produced postcards. Depictions of objects from the Mexican states of Colima, Jalisco, and Nayarit, and from other locations in Central and South America, including Panama and Peru are present, as are depictions of objects from pre-Hispanic cultures, including Aztec, Maya, and Olmec objects. Eighteen drawings of Olmec antiquities are also included. Present to a lesser degree are images depicting objects from a variety of early cultures including Amlash, Coptic, Etruscan, Khmer, and others. Access to deteriorating material is restricted.

Arrangement:

Series II.B is arranged alphabetically by geographic region or culture. Photographic material relating to Mesoamerican material received without cultural attribution is listed at the end of the series, and will be reincorporated into the alphabetical arrangement as it is identified. Some folders comprise photographs of artworks and objects from multiple cultures or regions. Stendahl's original folder titles and identifications have been retained when available and may not be reflective of current geographic or cultural designations. These original titles are enclosed in quotation marks.

Title/Description	Containers
American indigenous works, undated	
Channel Islands, undated <u>Digital Object:</u> Channel Islands (digitized version) <i>Scope and Contents:</i> Black-and-white photographs.	Box 28 Folder 2
Chumash, undated	
Black-and-white photographs <u>Digital Object:</u> Black-and-white photographs (digitized version)	Box 35 Folder 1
Transparencies <i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.	Box 53
"Pacific Northwest," undated	
Black-and-white photographs <u>Digital Object:</u> Black-and-white photographs (digitized version)	Box 30 Box 36 Box 37
"Group of Three Bird Rattles" <i>Scope and Contents:</i> Original container annotated "Davis nature arts." Access to box 53 is currently restricted due to conservation concerns.	Box 53
Slides <i>Conditions Governing Access:</i> Access to box 75 is currently restricted due to conservation concerns.	Box 75
Asia, undated	
"India-Khmer", undated	
Black-and-white photographs	Box 29 Folder 3-4
Color photographs	Box 41 Folder 3
Negatives and transparencies	Box 83
Slides	Box 74
Pacific Islands, undated	
Black-and-white photographs <i>Scope and Contents:</i> Includes photographs of wood objects from New Caledonia.	Box 30 Folder 10

Color transparencies	Box 136	Folder 2
<i>Conditions Governing Access:</i> Access to box 136 is restricted due to conservation concerns.	Box 52	
<i>Scope and Contents:</i> Original box [empty] is in box 52.		
Mediterranean, Near and Middle East, undated		
Amlash, undated		
Black-and-white photographs	Box 27	Folder 3
Negatives and transparencies	Box 19	
"Classical Greek, Roman and Middle Eastern," undated		
Black-and-white photographs	Box 28	Folder 3
<i>Scope and Contents:</i> Photographs of Roman, Egyptian, Coptic, Greek, Syrian, and Etruscan objects.		
Negatives and transparencies	Box 83	
Coptic, undated	Box 134	Folder 2
<i>Scope and Contents:</i> Color transparencies. Original box [empty] is in box 52.	Box 52	
<i>Conditions Governing Access:</i> Access to box 134 is restricted due to conservation concerns.		
Etruscan, undated		
Black-and-white photographs	Box 35	Folder 4
Black-and-white transparencies	Box 82	
<i>Conditions Governing Access:</i> Access to box 135 is restricted due to conservation concerns.	Box 135	Folder 2
	Box 52	
<i>Scope and Contents:</i> Original box [empty] is in box 52.		
Negatives and transparencies marked "Sold"	Box 46	Folder 3-4
"Islamic bowls," undated	Box 44	Folder 4
<i>Scope and Contents:</i> Negatives and transparencies.		
Near East, undated		

Color photographs	Box 40	Folder 14
Negatives and transparencies	Box 49	Folder 3
Mexico and Central America, 1961-1996, undated		
<i>Scope and Contents:</i> Comprises photographs from Mexican and Central American sites, cities, and states and photographs of objects from pre-Hispanic and Mesoamerican cultures, cities, and civilizations, including Aztec; Maya; Toltec; Olmec; and other cultures. Stendahl's original folder titles and identifications have been retained in quotation marks when present and may not be reflective of current geographical or cultural designations. Some folders contain photographs from multiple cultures or regions. As a result, images relating to specific civilizations and cultures may be found under multiple geographical or topical headings. In some cases, South American cities, sites, and cultures may be represented within folders containing mixed attributions. <i>Arrangement:</i> Organized alphabetically by geographical location or topic.		
"Archaic, Olmec, and Aztec," undated	Box 44	Folder 2
<i>Scope and Contents:</i> Negatives and transparencies.		
"Aztec, Maya, Toltec and Costa Rica," undated		
Black-and-white photographs	Box 27	Folder 4-5
<u>Digital Object:</u> Black-and-white photographs (digitized version)		
Color photographs	Box 40	Folder 1
<u>Digital Object:</u> Color photographs (digitized version)		
Postcards	Box 80	Folder 12
<u>Digital Object:</u> Postcards (digitized version)		
<i>Scope and Contents:</i> Postcards are from the Museo Nacional de Antropologia in Mexico City.		
"Aztec, Teotihuacan, Mixtec- Post-Classic, Sold," undated	Box 45	Folder 2
<i>Scope and Contents:</i> Negatives and transparencies.		
"Aztec, Teotihuacan, Mixtec, Pre-Columbian, Sold," undated	Box 45	Folder 1
<u>Digital Object:</u> "Aztec, Teotihuacan, Mixtec, Pre-Columbian, Sold" (digitized version)		
<i>Scope and Contents:</i> Color photographs.		
Central America, 1965, undated		
Black-and-white photographs, 1965, undated	Box 28	Folder 1

Digital Object: [Black-and-white photographs, 1965, undated \(digitized version\)](#)

Color photographs, 1965, undated	Box 40	
	Box 41	
	Box 125	
Negatives and transparencies, undated	Box 82	
Transparencies, undated	Box 53	
<i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.		
Colima, 1982, undated		
Black-and-white photographs	Box 28	Folder 4-6
Digital Object: Black-and-white photographs (digitized version)		
Color photographs	Box 40	
Digital Object: Color photographs (digitized version)	Box 41	
	Box 125	
Negatives and transparencies	Box 81	
<i>Conditions Governing Access:</i> Transparencies in box 53 are restricted due to deterioration.	Box 53	
Color transparencies	Box 135	Folder 1
<i>Conditions Governing Access:</i> Access to box 135 is restricted due to conservation concerns.	Box 52	
<i>Scope and Contents:</i> Original box [empty] is in box 52.		
"Negatives and transparencies marked sold"	Box 45	Folder 3
"Colonial Mexican", undated	Box 29	
Digital Object: "Colonial Mexican" (digitized version)	Box 35	
<i>Scope and Contents:</i> Black-and-white photographs.		
Costa Rica, undated		
Color photographs	Box 40	Folder 6
Digital Object: Color photographs (digitized version)		
"Gold"	Box 46	Folder 2
Digital Object: "Gold" (digitized version)		
<i>Scope and Contents:</i>		

Color and black-and-white photographs.

"Mixed, sold"	Box 45	Folder 4
<i>Scope and Contents:</i> Transparencies.		
"Various"	Box 46	Folder 1
<i>Scope and Contents:</i> Negatives and transparencies.		
"General Stuff: Obsidian" undated		
<i>Scope and Contents:</i> Predominantly images of obsidian implements identified as originating from Purépecha State (Stendahl and his contemporaries used the term 'Tarascan') or elsewhere in Western Mexico.		
Black-and-white photographs	Box 32	Folder 8
<i>Digital Object:</i> Black-and-white photographs (digitized version)		
<i>Scope and Contents:</i> Includes photographs of objects, one annotated "...from Western Mexico."		
Negatives and transparencies	Box 81	
"Guerrero and Michoacan," undated	Box 29	Folder 2
<i>Digital Object:</i> "Guerrero and Michoacan" (digitized version)		
<i>Scope and Contents:</i> Black-and-white photographs.		
Jaina, undated	Box 44	Folder 5
<i>Scope and Contents:</i> Negatives and transparencies.		
Jalisco, undated		
Black-and-white photographs	Box 29	Folder 6-7
<i>Digital Object:</i> Black-and-white photographs (digitized version)		
Color photographs	Box 40	
<i>Digital Object:</i> Color photographs (digitized version)		
	Box 125	
Negatives and transparencies	Box 82	
"Jalisco-Michoacan," undated	Box 41	Folder 4
<i>Digital Object:</i> "Jalisco-Michoacan" (digitized version)		
<i>Scope and Contents:</i> Color photographs.		

Kalendario Ydolatrico en 16 f / N. 23. Inv.o 6.o : No. 1. appartenant a# E. approximately 1900	Box 127	
<u>Digital Object:</u> Kalendario Ydolatrico en 16 f / N. 23. Inv.o 6.o : No. 1. appartenant a# E. (digitized version) <i>Scope and Contents:</i> A facsimile illustration of a Mayan hieroglyphic calender known as <i>Tonala#matl de Aubin</i> from either the London or Berlin edition of 1900 published by E. Eug. [Eugène] Goupil.		
Maya, undated		
<i>Scope and Contents:</i> Note that Stendahl frequently used the term "Mayan" rather than "Maya." The inaccurate designations have been retained in Stendahl's original folder titles, which are presented in quotation marks.		
"Campeche, Yucatan, and Jaina areas and cultures"	Box 29	
<u>Digital Object:</u> "Campeche, Yucatan, and Jaina areas and cultures" (digitized version)	Box 30	
"Mayan plates and pots"	Box 44	Folder 7
<u>Digital Object:</u> "Mayan plates and pots" (digitized version)		
"Mayan zone between Tabasco and Campeche"	Box 30	Folder 2
<u>Digital Object:</u> "Mayan zone between Tabasco and Campeche" (digitized version)		
<i>Scope and Contents:</i> Black-and-white photographs.		
"Palmer Maya dogs"	Box 44	Folder 8
<i>Scope and Contents:</i> Presumably from the collection of William Palmer.		
"Pots and plates"	Box 40	Folder 10
<u>Digital Object:</u> "Pots and plates" (digitized version)		
<i>Scope and Contents:</i> Color photographs.		
"Pots and stone; jades and stucco"	Box 40	Folder 11
<u>Digital Object:</u> "Pots and stone; jades and stucco" (digitized version)		
<i>Scope and Contents:</i> Color photographs.		
"Sold"	Box 47	Folder 1-2
Various Maya objects		

Transparencies	Box 53	
<i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.		
Mixed photographic material	Box 44	
<u>Digital Object:</u> Mixed photographic material (digitized version)	Box 46	
<i>Scope and Contents:</i> Predominantly transparencies, but also contains color photographs.	Box 48	
	Box 49	
	Box 81	
	Box 82	
Mexico, circa 1944-1980, undated		
Central Mexico, undated	Box 44	Folder 3
<i>Scope and Contents:</i> Negatives and transparencies.		
Miscellaneous Mexico, undated	Box 30	Folder 3
<u>Digital Object:</u> Miscellaneous Mexico (digitized version)		
<i>Scope and Contents:</i> Black-and-white photographs.		
Objects and Sites, circa 1944, undated		
Black-and-white photographs, circa 1944, undated	Box 32	Folder 4-7
<u>Digital Object:</u> Black-and-white photographs, ca. 1944, undated (digitized version)		
<i>Scope and Contents:</i> Folder 4 includes one original photograph by Man Ray of actress Teresa Wright with a Chacmool stature with Man Ray's stamp on verso. Statue is the same as in his <i>Statue en Pierre Chac Mool</i> , which dates from 1944.		
Negatives and transparencies, undated	Box 82	
Postcards, undated	Box 80	Folder 11
<u>Digital Object:</u> Postcards (digitized version)		
<i>Scope and Contents:</i> Postcards depicting Chichén Itzá, Monte Albán and other archaeological sites.		
Valley of Mexico, undated	Box 31	Folder 7
<u>Digital Object:</u> Valley of Mexico (digitized version)		
<i>Scope and Contents:</i> Black-and-white photographs.		

West Mexico 1980, undated			
Color photographs, undated	Box 43	Folder 7	
<u>Digital Object:</u> Color photographs (digitized version)			
Negatives and transparencies, undated	Box 44		
"P.C., Sold, West Mex," undated	Box 137	Folder 2	
<i>Conditions Governing Access:</i> Access to box 137 is restricted due to conservation concerns.	Box 52		
<i>Scope and Contents:</i> Color transparencies. Original box [empty] in box 52.			
"Pre-Col, Sold, West Mex," undated	Box 131	Folder 1	
<i>Scope and Contents:</i> Black-and-white negatives and color transparencies. Original box [empty] is in box 51.	Box 51		
<i>Conditions Governing Access:</i> Access to box 131 is restricted due to conservation concerns.			
"Pre Col, Sold, West Mexico," undated	Box 132	Folder 1	
<i>Scope and Contents:</i> Color transparencies. Original box [empty] is in box 51.	Box 51		
<i>Conditions Governing Access:</i> Access to box 132 is restricted due to conservation concerns.			
"Sold 77-8, West Mex," undated	Box 133	Folder 1	
<i>Scope and Contents:</i> Color transparencies. Original box [empty] is in box 51.	Box 51		
<i>Conditions Governing Access:</i> Access to box 133 is restricted due to conservation concerns.			
"Sold PC, West Mex," undated	Box 131	Folder 2	
<i>Scope and Contents:</i> Color transparencies. Original box [empty] is in box 51.	Box 51		
<i>Conditions Governing Access:</i> Access to box 131 is restricted due to conservation concerns.			
"West Mex, Sold," 1980	Box 133	Folder 2	
<i>Scope and Contents:</i> Color transparencies and prints. Original box [empty] is in box 51.	Box 51		

Conditions Governing Access:

Access to box 133 is restricted due to conservation concerns.

Mezcala, undated <u>Digital Object:</u> Mezcala (digitized version) <i>Scope and Contents:</i> Color photographs.	Box 40	Folder 12
"Mixtec, Toltec, Aztec - Postclassic," undated		
Black-and-white photographs <u>Digital Object:</u> Black-and-white photographs (digitized version)	Box 30	Folder 4
Color photographs <u>Digital Object:</u> Color photographs (digitized version)	Box 125	
Negatives and transparencies	Box 81	
Morelos, undated <u>Digital Object:</u> Morelos (digitized version) <i>Scope and Contents:</i> Black-and-white photographs.	Box 30	Folder 5
Nayarit, undated		
Black-and-white photographs <u>Digital Object:</u> Black-and-white photographic documentation from Nayarit (digitized version)	Box 30	Folder 6-7
Color photographs <u>Digital Object:</u> Color photographs (digitized version)	Box 41 Box 125	
Negatives and transparencies	Box 82	
Color transparencies <i>Conditions Governing Access:</i> Access to box 136 is restricted due to conservation concerns. <i>Scope and Contents:</i> Original box [empty] is in box 52.	Box 136 Box 52	Folder 1
Slides <i>Conditions Governing Access:</i> Access to box 75 is currently restricted due to conservation concerns.	Box 75	
Olmec, 1995-1996, undated		
Black-and-white photographs, undated	Box 30	Folder 8-9

<u>Digital Object:</u> Black-and-white photographs (digitized version)		
Color photographs, undated	Box 40	Folder 15
<u>Digital Object:</u> Color photographs (digitized version)		
"Archaic Olmec, Mescala, Tlatilco," undated	Box 134	Folder 1
<i>Scope and Contents:</i> Access to box 134 is restricted due to conservation concerns.	Box 52	
<i>Scope and Contents:</i> Color transparencies. Original box [empty] is in box 52.		
Postcards, 1995-1996, undated	Box 80	Folder 8
<u>Digital Object:</u> Postcards,, 1995-1996, undated (digitized version)		
<i>Scope and Contents:</i> Postcards depicting objects included in the exhibition <i>The Olmec World: Ritual and Rulership</i> at The Art Museum, Princeton University from December 16, 1995 to February 25, 1996, and The Museum of Fine Arts, Houston from April 14 to June 9, 1996.		
William Spratling lithographs of Olmec pieces, undated	Box 128	
<u>Digital Object:</u> William Spratling lithographs of Olmec pieces (digitized version)		
<i>Scope and Contents:</i> 18 black-and-white lithographs on 22 x 29 cm; 8 5/8 x 11 1/2 in. sheets.		
Pottery, undated	Box 33	Folder 1
<u>Digital Object:</u> Pottery (digitized version)		
<i>Scope and Contents:</i> Includes black-and-white photographs of pottery from Peru, Colombia, Guatemala, and Mexico arranged by the lot numbers written on their versos.		
Panama, undated	Box 30	Folder 12
<u>Digital Object:</u> Panama (digitized version)		
<i>Scope and Contents:</i> Black-and-white photographs of painted clay, metal, and stone objects.		
"Pre-Columbian," undated		
"Sold P.C.," undated	Box 130	Folder 1
<i>Conditions Governing Access:</i> Access to box 130 is restricted due to conservation concerns.	Box 51	
<i>Scope and Contents:</i> Color transparencies. Original box [empty] is in box 51.		

"Sold P.C., gold," undated	Box 130	Folder 2
<i>Conditions Governing Access:</i> Access to box 130 is restricted due to conservation concerns.	Box 51	
<i>Scope and Contents:</i> Color and black-and-white transparencies, and one color print.		
Original box [empty] is in box 51.		
"Spratly, gold," undated	Box 129	
<i>Conditions Governing Access:</i> Access to box 129 is restricted due to conservation concerns.	Box 51	
<i>Scope and Contents:</i> Color transparencies. Original box [empty] is in box 51.		
"Tarascan objects," undated		
Black-and-white photographs	Box 30	Folder 15
<i>Digital Object:</i> Black-and-white photographs (digitized version)		
Postcards	Box 80	Folder 7
<i>Digital Object:</i> Postcards (digitized version)		
Teotihuacan, undated		
Black-and-white photographs	Box 30	Folder 16
<i>Digital Object:</i> Black-and-white photographs (digitized version)		
Color photographs	Box 43	Folder 3
<i>Digital Object:</i> Color photographs (digitized version)		
Negatives and transparencies	Box 50	
Color transparencies	Box 137	Folder 1
<i>Conditions Governing Access:</i> Access to box 137 is restricted due to conservation concerns.	Box 52	
<i>Scope and Contents:</i> Original box [empty] is in box 52.		
Postcards	Box 80	Folder 10
<i>Digital Object:</i> Postcards (digitized version)		
"Teotihuacan, Aztec, and Mixtec," undated	Box 138	
<i>Scope and Contents:</i> Color and black-and-white transparencies. Original box [empty] is in box 52.	Box 52	

Conditions Governing Access:

Access to box 138 is restricted due to conservation concerns.

"Teotihuacan, Tlatelolco, Chupícuaro and Olmec," undated		
Black-and-white photographs	Box 31	Folder 1-2
<u>Digital Object:</u> Black-and-white photographs (digitized version)		
Color photographs	Box 125	
<u>Digital Object:</u> Color photographs (digitized version)		
Slides	Box 74	
"Teotihuacan, Tlatelolco, Chupícuaro, and Olmec, archaic," undated		
Color photographs	Box 41	Folder 8
<u>Digital Object:</u> Color photographs (digitized version)		
	Box 43	Folder 4
Negatives and transparencies	Box 81	
	Box 82	
Tlatelolco, undated	Box 31	Folder 3
<u>Digital Object:</u> Tlatelolco, undated (digitized version)		
Toltec, undated	Box 43	Folder 5
<u>Digital Object:</u> Toltec (digitized version)		
"Toltec, Mixtec, and Aztec," undated		
Photographs and documentation	Box 31	Folder 4
<u>Digital Object:</u> Photographs and documentation (digitized version)		
<i>Scope and Contents:</i> Includes research report "Aztec Stone Monument Carved in Low Relief with Calendric Symbols", in addition to City Art Museum of St. Louis loan documents and copies of letters written to Yale University.		
Negatives and transparencies	Box 81	
"Pre-Totonac," undated	Box 31	Folder 6
<u>Digital Object:</u> "Pre-Totonac" images (digitized version)		
<i>Scope and Contents:</i> Black-and-white photographs.		
Totonac, undated	Box 31	Folder 5
<u>Digital Object:</u> Totonac, undated (digitized version)		
<i>Scope and Contents:</i> Black-and-white photographs.		
"Various," undated	Box 35	Folder 3

Digital Object: ["Various," \(digitized version\)](#)

Scope and Contents:

Black-and-white photographs of pre-Hispanic objects from various civilizations, some labeled "Vera Cruz" (Veracruz) and "Maya."

Veracruz, undated			
Black-and-white photographs			
Classic Central Veracruz	Box 32	Folder 1	
Digital Object: Classic Central Veracruz (digitized version)			
Miscellaneous Veracruz	Box 31	Folder 8	
Digital Object: Miscellaneous Veracruz (digitized version)			
Color photographs			
"For sale"	Box 43	Folder 6	
Digital Object: "For sale" (digitized version)			
<i>Scope and Contents:</i> Color photographs. Container originally annotated "Nelson Knoggs Cincinnati 1022."			
Miscellaneous Veracruz	Box 41	Folder 9	
Digital Object: Miscellaneous Veracruz (digitized version)			
"Stuart, Gus"			
Black-and-white photographs	Box 32	Folder 2	
Digital Object: Black-and-white photographs (digitized version)			
Negatives and transparencies	Box 82		
Negatives and transparencies	Box 44		
<i>Scope and Contents:</i>	Box 50		
Box 50 contains negatives and transparencies labeled "sold."	Box 53		
<i>Conditions Governing Access:</i>	Box 82		
Box 53 are restricted due to conservation concerns.			
"Sold, Veracruz"	Box 132	Folder 2	
<i>Scope and Contents:</i>	Box 51		
Color and black-and-white transparencies. Original box [empty] is in box 51.			
<i>Conditions Governing Access:</i>			
Access to box 132 is currently restricted due to conservation concerns.			
Zapotec, undated			
Black-and-white photographs	Box 32	Folder 3	

<u>Digital Object:</u> Black-and-white photographs (digitized version)		
Color photographs	Box 43	Folder 8
<u>Digital Object:</u> Color photographs (digitized version)		
South America, undated		
Black-and-white photographs	Box 30	Folder 14
<u>Digital Object:</u> Black-and-white photographs (digitized version)		
Color photographs	Box 125	
<u>Digital Object:</u> Color photographs (digitized version)		
Negatives and transparencies	Box 82	
Postcards of "Stone Work, Manabi, Ecuador, South America, Field Museum of Natural History"	Box 80	Folder 13
<u>Digital Object:</u> Postcards of "Stone Work, Manabi, Ecuador, South America, Field Museum of Natural History" (digitized version)		
Peru		
Black-and-white photographs	Box 30	Folder 13
<u>Digital Object:</u> Black-and-white photographs (digitized version)		
Postcards	Box 80	Folder 9
<u>Digital Object:</u> Postcards (digitized version)		
<i>Scope and Contents:</i> Depicts various archaeological and colonial sites in Peru, including Machu Picchu and the Cuzco Basilica.		
"Peru/Inca"	Box 43	Folder 1
<u>Digital Object:</u> "Peru/Inca" (digitized version)		
<i>Scope and Contents:</i> Color photographs.		
Unidentified pre-Hispanic objects, 1959-1970, undated		
<i>Scope and Contents:</i> Contains numbered and unnumbered depictions of pre-Hispanic objects including statues, jewelry, stone objects, and vessels not identified by geographic area or culture.		
"Fake," undated	Box 46	Folder 5
<i>Scope and Contents:</i> Negatives and transparencies.		
Figures, 1959-1970, undated		
<i>Scope and Contents:</i> Photographs of anthropomorphic and zoomorphic figures and masks.		

Black-and-white photographs, undated <u>Digital Object:</u> Black-and-white photographs (digitized version)	Box 59	Folder 1-4
Color photographs, undated <u>Digital Object:</u> Color photographs (digitized version)	Box 65 Box 66 Box 67 Box 125	
Negatives and transparencies, 1959-1970, undated <i>Scope and Contents:</i> Contains negatives and transparencies and some corresponding color photographs depicting pre-Hispanic vases, stone objects, and clay figures. Access to box 53 is currently restricted due to conservation concerns.	Box 53 Box 70 Box 71 Box 73	
Black-and-white transparencies, 1970, undated	Box 72	Folder 1
Color transparencies, undated	Box 72	Folder 2
"Sold," undated <i>Scope and Contents:</i> Color transparencies.	Box 72	Folder 3
Oversize photographs, undated <u>Digital Object:</u> Oversize photographs (digitized version)	Oversize box 114	Folder 6
Slides, undated <i>Conditions Governing Access:</i> Access to box 75 is currently restricted due to conservation concerns.	Box 75	
"Hands and arms with bracelets and holding axes," undated		
Black-and-white photographs	Box 32	Folder 9
Color photographs <u>Digital Object:</u> Color photographs (digitized version)	Box 125	
Jade, undated <u>Digital Object:</u> Jade (digitized version) <i>Scope and Contents:</i> Black-and-white photographs.	Box 32	Folder 10
Jewelry, stone and metal, undated <u>Digital Object:</u> Jewelry, stone and metal (digitized version)		
Slides <i>Conditions Governing Access:</i> Access to box 75 is currently restricted due to conservation concerns.	Box 75	

Black-and-white photographs	Box 32	Folder 11
Jewelry, stone objects, and vessels, undated <u>Digital Object:</u> Jewelry, stone objects, and vessels (digitized version)	Box 59	Folder 5
Marble Vases, undated		
"Alphonse Marble Vases" <i>Scope and Contents:</i> Color negatives and transparencies.	Box 44	
Color photographs <u>Digital Object:</u> Color photographs (digitized version) <i>Scope and Contents:</i> Includes associated documents.	Box 41 Box 42	
Negatives and transparencies <i>Conditions Governing Access:</i> Access to boxes 53 and 82 is currently restricted due to conservation concerns.	Box 82 Box 53	
Mixed cultures, undated <u>Digital Object:</u> Mixed cultures (digitized version) <i>Scope and Contents:</i> Black-and-white photographs.	Box 32	Folder 12
"Objects in Situ," undated <u>Digital Object:</u> "Objects in Situ" (digitized version) <i>Scope and Contents:</i> Includes installation photographs of pre-Hispanic and Modern art objects.	Box 32	Folder 13
Objects with identifying numbers, undated <u>Digital Object:</u> Objects with identifying numbers (digitized version) <i>Scope and Contents:</i> Black-and-white photographs.	Box 59	Folder 6
"Preclassic," undated		
Color photographs <u>Digital Object:</u> Color photographs (digitized version)	Box 43	Folder 2
Negatives and transparencies <i>Scope and Contents:</i> Also includes color photographs. Negatives and transparencies in box 53 are restricted due to deterioration.	Box 49 Box 53	

Oversize photograph	Oversize box 114	Folder 3
Stone, clay and metal objects, undated		
Black-and-white photographs		
Numbered	Box 60	
<u>Digital Object:</u> Numbered (digitized version)	Box 61	
Unnumbered	Box 62	
<u>Digital Object:</u> Unnumbered (digitized version)		
Color photographs		
Numbered	Box 63	
<u>Digital Object:</u> Numbered (digitized version)		
Unnumbered	Box 41	
<u>Digital Object:</u> Unnumbered (digitized version)	Box 64	
Negatives and transparencies	Box 53	
<i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.	Box 82	
Ornamental drawing	Flatfile 1	
<i>Scope and Contents:</i> One graphite drawing on tracing paper of an unidentified stone ornamental motif.		
Oversize photographs		
<u>Digital Object:</u> Oversize photographs (digitized version)		
Black-and-white photographs	Box 116	
Color photographs	Box 80	Folder 6
<u>Digital Object:</u> Color photographs (digitized version)		
Slides	Box 74	
Textiles and vessels, undated	Box 68	
<u>Digital Object:</u> Textiles and vessels (digitized version)		
<i>Scope and Contents:</i> Color photographs.		
Vessel, undated	Box 72	Folder 4
<i>Scope and Contents:</i> Color transparency.		

"Yoke," undated			
Color photographs	Box 80	Folder 4	
<u>Digital Object:</u> Color photographs (digitized version)			
Negatives and transparencies	Box 81		

Series II.C. Client collections, undated 3 Linear Feet (7 boxes)

Scope and Contents:

Client collections consist of photographs, negatives, transparencies, and slides of artworks, primarily antiquities, owned by and sold to various private collectors. Of note are items from Axel Rasmussen's collection of objects from the Northwest Coast (including works belonging to the Tlingit, Athabascan, Inupiat, Yu'pik pieces) particularly and the pre-Hispanic collection of William P. Palmer, III. Also includes photographic documentation of institutional collections, such as those of the University of Maine and Walt Disney Company.

Arrangement:

Client collections photographs are arranged alphabetically by collector surname.

Title/Description	Containers	
Bliss, Robert, undated <i>Scope and Contents:</i> Collection of predominantly Maya works. Correspondence relating to Bliss's collecting activities can be found in Series I.B. Individuals.		
Black-and-white photographs <u>Digital Object:</u> Black-and-white photographs (digitized version)	Box 33	Folder 3
Negatives and transparencies	Box 19	
"Colonel Briggs collection", undated	Box 33	Folder 4
Castano, Giovanni, undated		
Black-and-white photographs	Box 33	Folder 5-6
Oversized photograph	Oversize box 114	Folder 7
Dieterlee family, undated		
Black-and-white photographs	Box 33	Folder 7
Color photographs	Box 80	Folder 1
Haniva and Cheneld House, undated		
Black-and-white photographs,	Box 40	Folder 7
Transparencies	Box 53	
<i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.		

Kaiser, William F., undated		
<i>Scope and Contents:</i> Additional material concerning Kaiser's collecting activities can be found in Series I.B. Individuals.		
Black-and-white photographs	Box 80	Folder 2
<u>Digital Object:</u> Black-and-white photographs (digitized version)		
Negatives and transparencies	Box 83	
Slides	Box 74	
Kamffer, Raúl, undated		
<i>Scope and Contents:</i> Additional material concerning Kamffer's collecting activities can be found in Series I.B. Individuals.		
Palmer, William, undated		
<i>Scope and Contents:</i> Additional material concerning Palmer's collecting activities can be found in Series I.B. Individuals.		
Black-and-white photographs	Box 34	Folder 1-3
Color photographs	Box 18	
<i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.	Box 53	
Rasmussen, Axel, undated		
<i>Scope and Contents:</i> Includes photographic material depicting objects in the Axel Rasmussen Collection of art from the Pacific Northwest. According to April Dammann, Stendahl purchased the collection from a museum in Skagway, Alaska, after Rasmussen's death and was involved with its placement at the Portland Museum of Art.		
Black-and-white photographs	Box 38	
<i>Scope and Contents:</i> Photographs of Rasmussen's collection of objects from indigenous peoples of the Pacific Northwest Coast. Objects are attributed mainly to the Tlingit Nation, but also to the Haida, Kwakwaka'wakw (Kwakwaka'wakw), Tsimshian, Coast Salish, and other groups.	Box 39	
Negatives and transparencies	Box 81	
University of Maine, undated		
<i>Scope and Contents:</i> Additional material relating to the collecting activities of the University of Maine can be found in Series I.A. Institutions.		
	Box 34	Folder 4

Walt Disney Company, undated			
Black-and-white photographs	Box 34	Folder 5	
Slides	Box 74		

[^ Return to Table of Contents](#)

Series III. Exhibition and publication files, 1925-2012, undated 2.3 Linear Feet (7 boxes)

Scope and Contents:

Series III. documents the exhibition and sale of American and European artworks, and material relating to the study of both Modern and pre-Hispanic art at both Stendahl Art Galleries and other institutions. Files include catalogs; correspondence; price lists; photographic material; exhibition reviews; articles and advertisements from various newspapers and magazines; and material related to books about pre-Hispanic art.

Folder titles in this series have been supplied by the archivist. Original folder titles, when retained, have been provided in quotation marks.

Arrangement:

Exhibition files are arranged chronologically.

Title/Description	Containers	
Exhibition announcements and catalogs, 1925-2011, undated		
<i>Scope and Contents:</i> Postcards, bulletins, calendars, and exhibition posters advertising both Modern and pre-Hispanic art exhibitions at Stendahl Art Galleries and other galleries.		
Stendahl Art Galleries exhibition catalogs, 1925-1945, undated	Box 84	Folder 1
<u>Digital Object:</u> Stendahl Art Galleries exhibition catalogs, 1925-1945, undated (digitized version)		
<i>Scope and Contents:</i> Includes annotated catalogs for exhibitions and auctions of works by Modern artists such as W. Elmer Schofield, Gardner Symons, William Ritschel, and Alson Clark. Also included is one catalog for an African art exhibition held at Stendahl Art Galleries.		
Stendahl Art Galleries exhibition announcements, circa 1930-1970	Box 86	Folder 1
Other galleries: exhibition catalogs, 1933-1972, 2011	Box 84	Folder 2
<i>Scope and Contents:</i> Includes a 1933 catalogue raisonn�� in French for Wassily Kandinsky.		
Other galleries: exhibition announcements, circa 1950-1972	Box 86	Folder 2
<i>Scope and Contents:</i>		

Additionally, a 1952 exhibition catalog for the Pasadena Art Institute is present in Series V.C. Research material for *Exhibitionist: Earl Stendahl, Art Dealer as Impresario*, Box 108, folder 7.

Museum bulletins and calendars, circa 1951-1959	Box 86	Folder 3
Siqueros, David Alfaro, 1932	Box 86	Folder 9
Tennent, Madge, circa 1935-1936, undated	Box 86	Folder 10
Newspaper and magazine article clippings, 1939-1988, undated		
<i>Scope and Contents:</i> Articles about exhibitions of and controversies surrounding pre-Hispanic art.		
1939-1959	Box 123	Folder 1
"Pre-Columbian Excavations and Restorations," 1947-1952	Box 119	Folder 4
<i>Scope and Contents:</i> Photocopies of two newspaper clippings regarding the exhibition and excavation of pre-Hispanic objects.		
1960-1988	Box 123	Folder 2
undated	Box 123	Folder 3-4
Oversize documents, undated	Oversize box 118	Folder 4
Photographs, 1939, undated	Box 87	Folder 3
<i>Scope and Contents:</i> Contains photographs of an exhibition of ecclesiastical art and an exhibition of Modern art at Stendahl Art Galleries.		
Pre-Hispanic art exhibition catalogs, 1939-1972, undated		
<i>Scope and Contents:</i> Includes domestic and international exhibitions of pre-Hispanic art which frequently included pieces from Stendahl's collection.		
1939-1951	Box 84	Folder 3
1940-1955	Box 119	Folder 5
<i>Scope and Contents:</i> Includes catalogs, exhibition announcements, postcards, and photocopies of newspaper clippings regarding the exhibition of pre-Hispanic art.		
1953-1958	Box 84	Folder 4
1963	Box 84	Folder 5
1963-1964	Box 84	Folder 6
1966, 1972	Box 85	Folder 1

undated	Box 85	Folder 2
International exhibitions, 1958-1960		
Haus der Kunst München, <i>Präkolumbische Kunst aus Mexiko und Mittelamerika</i> , 1958	Box 85	Folder 3
Kunsthaus Zurich, <i>Kunst der Mexikaner</i> , 1959 <i>Scope and Contents:</i> Annotated with prices.	Box 85	Folder 4
Akademie der Künste Berlin, <i>Kunst aus Mexiko und Mittelamerika</i> , 1959	Box 85	Folder 5
Palazzo delle Esposizioni Roma, <i>Arte Precolumbiana del Messico e dell'America Centrale</i> , 1960	Box 85	Folder 6
Wright, S. Macdonald, circa 1945	Box 86	Folder 11
Magazines with articles on pre-Hispanic art, circa 1947-1976 <i>Scope and Contents:</i> Magazines are arranged chronologically, followed by art magazines, bulletins, and extraneous journals not featuring articles or advertisements regarding pre-Hispanic art.		
circa 1947-1953	Box 122	Folder 1
circa 1960-1963	Box 88 Oversize box 118	
circa 1964-1973	Box 122	
<i>The Illustrated London News</i> supplement, 1949 <i>Scope and Contents:</i> Frans F. Blom, "The Brilliant Murals of Bonampak: First Findings from a Recent Discovery which has Thrown a New and Vivid Light on Maya Life, Ceremony, Dress, Culture and Mastery of Graphic Art."	Oversize box 118	Folder 2
Art magazines, bulletins, and journals, circa 1953-1976	Box 88	Folder 2
Documents related to books about pre-Hispanic and indigenous art, 1948-1949, undated <i>Scope and Contents:</i> Includes reviews and announcements regarding published books, including one file related to a book on Alaskan art published by Stanford University Press.		
"Alaskan book," 1948-1949 <i>Scope and Contents:</i> Correspondence with Portland Art Museum and Stanford University Press regarding the publication of <i>Native Arts of the Pacific Northwest, from the Rasmussen Collection of the Portland Art Museum</i> , with introductory text by Robert Tyler Davis. Box 17 has been segregated due to the presence of inactive mold.	Box 17	Folder 7

Documents regarding publications, undated <i>Scope and Contents:</i> Announcements, reviews, and other material regarding published books about pre-Hispanic art.	Box 88	Folder 5
Exhibition documentation, circa 1952-1980, undated		
Amlash sculpture exhibition, 1964, undated		
Documentation, 1964	Box 86	Folder 5
Negatives and transparencies, undated	Box 19	
Arts of New Guinea, 1965 <i>Scope and Contents:</i> One exhibition announcement and copies of newspaper articles about the <i>Arts of New Guinea</i> exhibition at the Municipal Art Gallery, Hollywood, California.	Box 119	Folder 7
Dayton Art Institute, 1957	Box 119	Folder 1
Exhibition proposals, 1956-1959 <i>Scope and Contents:</i> "Proposals for U.S.I.A. Assistance in Exhibition of Pre-Columbian Sculpture in European Museums."	Box 86	Folder 4
Maya excavation and exhibitions, circa 1952-1953	Box 86	Folder 8
Newspaper exhibition reviews and articles, 1979-1980	Box 86	Folder 12
Pacific area exhibitions, 1972, undated		
Negatives and transparencies, 1972, undated <i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.	Box 19 Box 53	
Documentation, 1972	Box 86	Folder 6
Pre-Columbian traveling exhibitions, 1964-1966 <i>Scope and Contents:</i> Includes press clippings, announcements, correspondence, price lists and other financial documentation pertaining to exhibitions at the Santa Barbara Museum of Art, Scripps College, and University of Texas College of Fine Arts.		
Documents, 1964-1966	Box 86	Folder 7
Slides, 1966	Box 74	
Pre-Hispanic art exhibition album, undated	Box 58	
Publicity: European shows, Munich, 1958-1959	Box 119	Folder 2
San Joaquin Pioneer Museum & Haggin Galleries, 1963		

<i>Scope and Contents:</i> Newspaper clippings regarding an exhibition at the Otis Institute, sent to Stendahl Art Galleries from the San Joaquin Pioneer Museum.	Box 119	Folder 3
Articles and research reports on pre-Hispanic and non-Western art, 1954-1964, undated		
Berman, Eugène, undated		
<i>Scope and Contents:</i> Articles relating to Berman's collection.		
Oversize documents	Oversize box 118	Folder 4
Articles	Box 88	Folder 6
Negahban, Ezar O., circa 1962-1964, undated		
<i>Scope and Contents:</i> Articles written by Negahban about ancient objects from Marlik, Iran. Includes black-and-white photographs.		
Oversize documents, undated	Oversize box 118	Folder 4
Articles, 1962-1964	Box 88	Folder 9
Research reports, 1954-1957	Box 119	Folder 8
<i>Scope and Contents:</i> Includes research reports by Herbert J. Spinden and Ralph C. Altman about art of the Maya and Pacific Northwest, as well as photocopies of newspaper articles about exhibitions of Pre-hispanic and non-Western art.		
<i>Artforum</i> , 1964	Box 112	Folder 4
<i>Scope and Contents:</i> Includes a typewritten article by Gerald Nordland for <i>Artforum</i> Magazine, Summer 1964, Number 12, Volume 2.		
Exhibition photographs, 1985, undated		
Bloch + Wind + Color, undated	Box 87	Folder 1
<i>Scope and Contents:</i> Exhibition of Zapotec and Costa Rican art.		
"Pre-Columbian Art," undated	Box 87	Folder 5
<i>Scope and Contents:</i> Photographs of an exhibition featuring Zapotec art.		
"Salm Gahn, Chicago," 1985	Box 87	Folder 2

Scope and Contents:

Color photographs of a pre-Hispanic art exhibition.

Transparencies, undated	Box 53	
<i>Conditions Governing Access:</i> Access to box 53 is currently restricted due to conservation concerns.		
<i>Pacific Standard Time: Art in L.A. 1945-1980, 2011-2012</i>	Box 109	Folder 7
Advertisements, undated	Box 88	Folder 3-4
<i>Scope and Contents:</i> Includes clippings from newspapers and magazines featuring advertisements for pre-Hispanic art objects.		
Oversize documents	Oversize box 118	Folder 3-4
Negatives and transparencies	Box 121	
Posters, undated	Oversize box 118	
<i>Scope and Contents:</i> Includes posters for exhibitions of pre-Hispanic art at the Haus der Kunst, Munich, Sidney Janis Gallery, New York, and other galleries.		
	Flatfile 2**	
	Flatfile 3**	

[^ Return to Table of Contents](#)

Series IV. Administrative and financial files, circa 1922-2017, undated 5.8 Linear Feet (16 boxes)

Scope and Contents:

Series IV. comprises inventory records; stock books; files related to the authentication and appraisal of artworks; invoices, receipts, and checks; legal documentation; and other material documenting the operational activities of Stendahl Art Galleries.

Folder titles in this series have been supplied by the archivist. Original folder titles, when retained, have been enclosed in quotation marks.

Arrangement:

Series IV. is arranged alphabetically by type of document.

Title/Description	Containers	
Appraisals by Earl L. Stendahl, 1946-1963	Box 104	Folder 4-5
<i>Scope and Contents:</i> Includes appraisals of works by Lyonel Feininger, Paul Klee, Henri Matisse, Yves Tanguy, Maurice de Vlaminck, and William Wendt. Included is a file labeled "Paul Klee Seizure (Trading with Enemy)," 1954, which contains inventories, price lists, and correspondence with the Department of Justice regarding the appraisal of paintings by Paul Klee.		

Authentications, 1931-1991		
<i>Scope and Contents:</i> The files comprise authentication of pre-Hispanic objects by Hasso von Winning, paintings by Max Friedländer, and authentications of Auguste Rodin sculptures.		
Bénédite, Léonce, 1931	Box 104	Folder 6
<i>Scope and Contents:</i> Copy of 1919 letter of certification relating to <i>Le bourgeois de Calais, portant les clefs</i> , <i>Le poète et la muse</i> , and <i>L'homme qui marche</i> by Auguste Rodin.		
Friedländer, Max, 1939	Box 104	Folder 7
<i>Scope and Contents:</i> Includes authentications relating to Jan van Brueghel the Elder and Gortzius Geldorp.		
Konstandt Laboratories, Inc., 1965-1966	Box 104	Folder 8
Winning, Hasso von, 1973-1991	Box 104	Folder 9
<i>Scope and Contents:</i> Authentications relate to a "Squirrel effigy tripod vase of tecali marble" (Guerrero, Mexico?, ca. A.D. 250-650); "Maya vessel painted with figures of the Moon-Sign family" (Peten, Guatemala?); "Large standing male figure representing a ritual performer (Style of Central Veracruz, Mexico); "Standing warrior holding a trophy head" (Costa Rica); "Barrel-shaped vase with ring-stand" (Guatemala); and "Bowl with flaring sides and molded relief decoration" (Guatemala).		
Negatives and transparencies, 1965-1991	Box 121	
"Stolen objects," 1971-1977	Box 104	Folder 10-11
<i>Scope and Contents:</i> Announcements, letters and clippings alerting collectors and dealers of stolen objects. For negatives and transparencies, see Box 121. For color photographs, see Box 125-126.		
Documentation relating to the importation of objects, circa 1938-1982	Box 91	Folder 1-5
<i>Scope and Contents:</i> Customs documents, receipts, waybills, bills of lading, receipts, and correspondence regarding shipments of antiquities from abroad, including Mexico, India, Thailand, Japan, Italy, Costa Rica, and West Germany.		
Inventories, 1931-2003, undated		
<i>Scope and Contents:</i> Included are inventories of the objects handled by Stendahl Art Galleries in the form of notebooks, typed sheets and ledgers, and two computer discs relating to the purchase of objects from Mexico, Central America, and other countries. For object-level descriptions of pre-Hispanic objects, also see the Inventory cards, Box 76-Box 77. For an inventory of paintings by Henri Matisse, see Series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> , Box 108, folder 7.		

Inventory, undated <u>Digital Object:</u> Inventory, undated (digitized version)	Box 91	Folder 6
Notebook: Artists, undated <u>Digital Object:</u> Notebook: Artists, undated (digitized version) <i>Scope and Contents:</i> Entries are alphabetical by artist. Additionally, the notebook lists the title, medium, dimensions and inventory numbers of artworks.	Box 92 Box 93	
Artists: Current prices, undated <u>Digital Object:</u> Artists: Current prices, undated (digitized version)	Box 94	
Notebook: A-Z, undated <u>Digital Object:</u> Notebook: A-Z, undated (digitized version) <i>Scope and Contents:</i> The entries, listed alphabetically, relate to artists, collectors, and exhibitions. Inventory numbers, dates and sale dates, and dates of return of objects to owners are noted.	Box 95	
Consignment book, 1931-1935 <u>Digital Object:</u> Consignment book, 1931-1935 (digitized version) <i>Scope and Contents:</i> Ledger of works with identifying numbers consigned by artists and other owners, including William Wendt and Alson Clark.	Box 96	
Stock book: 280-3091, undated <u>Digital Object:</u> Stock book: 280-3091, undated (digitized version)	Box 97	
Stock book: P2219-P2798, undated <u>Digital Object:</u> Stock book: P2219-P2798, undated (digitized version) <i>Scope and Contents:</i> Includes one inventory sheet titled "Irving Stone Collection."	Box 98	
"Pre-Columbian inventory," 1971-1988 <u>Digital Object:</u> "Pre-Columbian inventory," 1971-1988 (digitized version)	Box 103	Folder 5
Inventories and research reports, undated <u>Digital Object:</u> Inventories and research reports, undated (digitized version)	Box 103	Folder 6
"Prices under consideration," circa 1942 Prices and inventories, circa 1942 <i>Scope and Contents:</i> Contains prices and inventories for objects from Mexico, Guatemala, and elsewhere, as well as correspondence, index cards, one customs document, and black-and-white photographs.	Box 103 Box 110	

Photomontage, undated <i>Conditions Governing Use:</i> Assistance of reading room staff required.	Oversize box 114	Folder 1
Negatives and transparencies, undated	Box 121	
Inventory management system, 2002-2003		
Documents, 2002-2003	Box 103	Folder 2-3
"The Art Dealers FastTrack Inventory Business Management System 2002, Evaluation Disk," 2002 1 computer disc (CD-ROM) : digital ; 4 3/4 in. <i>Conditions Governing Use:</i> Not available for reformatting due to physical condition.	Box 120	Disk CM1
"The Antique Dealers FastTrack Inventory & Business Management System 2003 Gold," Evaluation Disk, 2003 1 computer disc (CD-ROM) : digital ; 4 3/4 in. <i>Conditions Governing Use:</i> Not available for reformatting due to physical condition.	Box 120	Disk CM2
Inventory cards, undated <u>Digital Object:</u> Inventory cards, undated (digitized version) <i>Scope and Contents:</i> The cards provide object-level information for items in Stendahl's collection and may provide inventory numbers. Stendahl Art Galleries arranged the cards by geographic area or culture, with one file relating to Modern art and one file of unclassified objects.		
Channel Islands	Box 76	
Chumach	Box 77	
Colima	Box 77	
Costa Rica	Box 77	
Jalisco-Valley of Mexico	Box 77	
Maya	Box 77	
Nayarit	Box 77	
Peru	Box 77	
Veracruz	Box 77	
Modern Art	Box 78	
Unidentified		
Numbered	Box 77	
Unnumbered	Box 79	

Large format	Box 80	Folder 3
<u>Digital Object:</u> Large format (digitized version)		
Legal documentation, 1922-1989		
<i>Scope and Contents:</i> Includes memos, letters, newspaper clippings, and documents relating to legislation on the trade and importation of antique and Pre-Hispanic art objects.		
Preliminary property appraisals for 7055 Hillside Avenue and 7165 Hillside Avenue SFR's, 1982	Box 105	Folder 1
Newspaper articles relating to art looting and legislation, 1972-1989	Box 105	Folder 2
"Customs laws," 1974-1977	Box 105	Folder 3
<i>Scope and Contents:</i> Comprises memos and statements relating to proposed and implemented legislation. Included are a copy of the <i>Statement of the American Association of Dealers in Ancient, Oriental and Primitive Art in opposition to H.R. 14171 before the Subcommittee on Trade, Committee on Ways and Means U.S. House of Representatives</i> (1976); a memo by Sherman E. Lee, Chairman of the Cultural Property-Legislative Committee of the Association of Art Museum Directors (1977); statements and acquisition policies relating to the UNESCO Convention on <i>The Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property</i> (1970). Also included are statements relating to U.S. vs. McClain et al (1977); U.S. vs. Simpson (1976); and the proposed bill HR 5463.		
Contracts and agreements, 1922-1935	Box 105	Folder 4-5
<i>Scope and Contents:</i> Contains legal documents such as mortgages and deeds signed by Earl Stendahl, a patent for a four-color film process for still photography and motion picture production, and other signed agreements. Folder 5 contains documents related to the sale of stock in the International Sculpture Co., Ltd., and a contract between Earl Stendahl and Ethel Rose regarding the exhibition and sale of paintings by Guy Rose.		
"Trouble," 1957-1981	Box 119	Folder 6
<i>Scope and Contents:</i> Contains documents and newspaper and magazine articles regarding legal and ethical issues surrounding the import and sale of pre-Hispanic art, mostly in the wake of the 1970 UNESCO treaty. Stendahl Art Galleries does not appear to be mentioned by name in these documents.		
Operational and accounting files, 1925-2007, undated		
<i>Scope and Contents:</i> The files include invoices, receipts, loan agreement forms, payroll, and insurance documentation.		
Invoices, 1980-2007	Box 89	

	Box 90	
Loan agreement forms, 1982-1983, 2003	Box 90	Folder 3
Payroll, undated	Box 90	Folder 4
Receipts, circa 1941-1996 <i>Scope and Contents:</i> Contains unsorted receipts from collectors and institutions, including Walter C. Arensberg (1947-1950), Wildenstein & Co., Guillermo Salazar, and the Los Angeles County Museum of Art.	Box 90	Folder 5-6
Insurance, circa 1954-1962	Box 90	Folder 7
Checks, 1925-1939	Box 90	Folder 8-9
Tax records, 1989, 1991	Box 109	Folder 8
"Trust Account Records and Lists," 1970-1974 <i>Scope and Contents:</i> Contains correspondence, invoices, price lists, and various notes. Boxes 53 and 125 contain supporting photographic materials, though access to box 53 is currently restricted due to conservation concerns.	Box 53 Box 103 Box 125	
Professional organizations, 1933-1977 <i>Scope and Contents:</i> Includes letters, proposals, and pamphlets related to the Ethnic Arts Council and other organizations, and certificates from the Thomas Gilcrease Institute and the Ministère de l'Éducation Nationale.		
Ethnic Arts Council, 1967-1977 <i>Scope and Contents:</i> Contains letters, proposals, and pamphlets regarding the acquisition and sale of cultural property.	Box 104	Folder 1-2
International Congress of Americanists (ICA), 1958 <i>Scope and Contents:</i> Contains one pamphlet for an annual symposium.	Box 104	Folder 3
Ministère de l'Éducation Nationale, 1933 <i>Scope and Contents:</i> Contains two copies of a certificate from the French National Ministry of Education given to Earl Stendahl for "services rendered for the diffusion of French language and antiques."	Box 115	Folder 3
Thomas Gilcrease Institute, 1954 <i>Scope and Contents:</i> Contains certificate of merit given to Earl Stendahl for "possessing an undisguised public spirit and a genuine interest in the cultural progress of the State of Oklahoma and the City of Tulsa."	Box 115	Folder 4

[^ Return to Table of Contents](#)

Series V. Stendahl family papers, circa 1913-2017, undated 5 Linear Feet (12 boxes)

Scope and Contents:

Series V. Stendahl family papers comprises correspondence from Earl Stendahl's wife, Enid Stendahl, passports, photographs of members of the Stendahl family, and documentation of inventions and other businesses developed by Stendahl. The series primarily consists of research material for the publication *Exhibitionist : Earl Stendahl, Art Dealer as Impresario* (Santa Monica, California: ANGEL CITY Press, 2011). This biography of Earl Stendahl written by April Dammann draws heavily on material from the archive, including correspondence and photographs.

Folder titles in this series were supplied by the archivist. Original folder titles, when retained, are enclosed in quotation marks.

Arrangement:

Series V. is arranged in three sub-series Series V.A. Documents relating to the Stendahl family; Series V.B. Earl Stendahl papers; Series V.C. Research material for *Exhibitionist: Earl Stendahl, Art Dealer as Impresario*.

Series V.A. Documents related to the Stendahl family, 1931-1970, undated

Scope and Contents:

Series V.A. comprises correspondence, family photographs, and passports belonging to members of Earl Stendahl and his immediate family including Enid (wife), Al[fred] (son), Eleanor [Damman] (daughter), and Joe [Damman] (husband of Eleanor and business partner of Al).

Arrangement:

Material is arranged alphabetically by topic.

Title/Description	Containers
Correspondence, 1947-1970 undated <u>Digital Object:</u> Correspondence, 1947-1970 undated (digitized version)	
<i>Scope and Contents:</i> Contains correspondence between Earl, Enid, Joe, Al, Eleanor, "Mother," and "Dad." Some letters contain language considered outdated, racist or biased.	
1947-1969	Box 112 Folder 3
1954-1963	Box 105 Box 106
"Enid Stendahl letters," undated	Box 106 Folder 5
<i>Scope and Contents:</i> Letters sent by Enid Stendahl, wife of Earl Stendahl, to various family members.	

"Papa-Mama," 1970 <i>Scope and Contents:</i> Includes sympathy cards regarding the death of Enid Stendahl, and photographs.	Box 106	Folder 6
Passports, 1931-1964 <i>Scope and Contents:</i> Earl Stendahl passport also included in series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 106	Folder 12
Photographs, undated <i>Scope and Contents:</i> Includes baby pictures of Enid Stendahl and photographs of other Stendahl family members.	Box 106 Box 109	

Series V.B. Earl Stendahl papers, 1926-1962, undated

Scope and Contents:

Earl Stendahl's personal papers comprise documents pertaining to his earlier businesses such as Stendahl Chocolates and Stendahl Puzzles and to patents he developed. For the deeds signed by Earl Stendahl, and a patent for a four-color film process for still photography and motion picture production, and other signed agreements, see Box 105, Folders 5-8.

Title/Description	Containers	
Documents and correspondence, 1926-1962	Box 106	Folder 2-4
"Ash Tray," 1933 <i>Scope and Contents:</i> Documents related to an ash tray invented and patented by Earl Stendahl.	Box 106	Folder 7
Stendahl Chocolates, 1930-1947 <i>Scope and Contents:</i> Stendahl made and sold his chocolates out of the kitchen of his 3006 Wilshire Boulevard gallery, sometimes packaged with puzzles of fine art prints. Other material related to Stendahl Chocolates is located in Series V.C. Archival and research material used in <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 106	Folder 8
Stendahl Art Galleries ("Party"), 1954 <i>Scope and Contents:</i> Letters and a guest list for a reception at Stendahl Galleries.	Box 106	Folder 9
Stendahl Puzzles, undated <i>Scope and Contents:</i> Photographs of Earl Stendahl's puzzle factory. Stendahl at one point packaged his chocolates with puzzles of fine art prints. Additional material related to Stendahl Puzzles is located in series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .	Box 106	Folder 10

"Earl as Artist," undated <i>Scope and Contents:</i> Photographs of paintings by Earl Stendahl.	Box 106	Folder 13
Photographs, undated <i>Scope and Contents:</i> Additional photographs of Earl Stendahl and Stendahl family members are located in Series V.B. Research material for <i>Exhibitionist: Earl Stendahl, Art Dealer as Impresario</i> .		
Negatives and transparencies, undated	Box 121	
Oversize photographs, undated <i>Scope and Contents:</i> Box 117 contains a photograph presumed to be of Earl Stendahl from World War I; access is currently restricted due to the fragility of the item. Box 118 contains photographs of Earl Stendahl with a Pre-Hispanic object; Earl Stendahl with John Gavin, actor and ambassador to Mexico; and photographs of an unidentified banquet.	Box 117 Oversize box 118	
Color photograph, undated	Box 126	
"Philosophies of Art", undated <i>Scope and Contents:</i> Typescript by Earl Stendahl describing his views on art in Southern California.	Box 112	Folder 2
St. Croix, Wisconsin newspapers, 1913-1944	Box 123	Folder 6-8

Series V.C. Research material for *Exhibitionist: Earl Stendahl, Art Dealer as Impresario*, circa 1915-2017, undated

Scope and Contents:

Exhibitionist: Earl Stendahl, Art Dealer as Impresario, a history of Earl Stendahl and Stendahl Art Galleries was published in 2011 by April Dammann, wife of Earl Stendahl's grandson, Ronald W. Dammann, the final president of Stendahl Galleries prior to its 2017 closure. April Dammann also served as the organization's archivist. The research files comprise photographs, documents, and publications which likely originated from other series in the archive, and which were separated and arranged by Dammann into files corresponding to proposed chapters. Some chapters listed in this series were ultimately not included in the book.

Arrangement:

The materials in Series V.C. are arranged numerically by chapter. Dates indicate the timeframe covered by the chapter, and in some cases relate to the archival materials pulled by April Damman during the course of her research.

Title/Description	Containers	
Chapter 1, circa 1915-1916 <i>Scope and Contents:</i>	Box 107	Folder 1

Includes photographs from Earl Stendahl's early years. Additional photographs of Earl Stendahl are also located in Series V.A. Stendahl family papers.

Chapter 2, circa 1916-1917	Box 107	Folder 2
<i>Scope and Contents:</i> Includes photographs of Stendahl family members. Additional photographs of Stendahl family members are located in Series V.A. Stendahl family papers.		
Chapter 3, circa 1925	Box 107	Folder 3
<i>Scope and Contents:</i> Includes family photographs and photographs of Albert L. Groll, Alexander Archipenko, and other artists. Additional photographs of Archipenko are located in Series II.B. Modern, Impressionist, and other Western artists and artworks.		
Chapter 4, circa 1925, undated	Box 107	
<i>Scope and Contents:</i> Box 107 contains black-and-white photographs of Stendahl Art Galleries at its Ambassador Hotel location, and black-and-white photographs of artists including Charles Russell. Box 126 contains one color photograph of a building's exterior. Additional photographs of paintings by Charles Russell are located in series II.A. Modern, Impressionist, and other Modern artists.		
Chapter 5, 1920-1939		
Early images and ephemera, approximately 1920-1939	Box 107	Folder 5
<i>Scope and Contents:</i> Images of Stendahl Galleries at the Hotel Maryland in Pasadena; photographs of and annotated exhibition catalog for Joseph Kleitsch; and two lithographs of a Native American man by Edgar Payne.		
Nicolai Fechin photographs and related documents, 1920-1939, undated		
Banquet, circa 1920	Box 107	
<i>Scope and Contents:</i> Includes photographic material depicting various guests at a banquet for Nicolai Fechin at the Ambassador Hotel such as Power O'Malley, Leon Gordin, and Earl and Chris Stendahl. Additional photographs of the banquet are located in Series II.A. Modern, Impressionist, and other Western artworks.		
Paintings by Nicolai Fechin and William Wendt, 1928-1939	Box 107	Folder 7
<i>Scope and Contents:</i> Photographs of paintings by Nicolai Fechin and William Wendt, a 1928 letter from Fechin to Stendahl and an exhibition catalog with prices listed, along with April Dammann's notes. Additional photographs of paintings by Nicolai Fechin and William Wendt are located in series II.A. Modern, Impressionist, and other Western artists and artworks.		
Oversize photographs, undated		

	Oversize box 118	Folder 5
<i>Lillian Gish as Romola</i>, by Nicolai Fechin, 2008 0.003 GB (1 file) 1 computer disc (CD-ROM) : digital ; 4 3/4 in. <u>Digital Object: Lillian Gish as Romola, by Nicolai Fechin (digital version available on-site only)</u> <i>Scope and Contents:</i> Title from label: "Gish-Fechin Photo". CM7 contains: one JPEG File Interchange Format 1.02 (.jpg) file.	Box 120	Disk CM7
Federico Beltran Másses, circa 1928 <i>Scope and Contents:</i> Contains photographs of Federico Beltran Másses and a 1928 letter to Earl Stendahl from Masses.	Box 107	Folder 8
Photographs, circa 1926 <i>Scope and Contents:</i> Photographs of Earl Stendahl and various artists such as Aston Knight. Photographs of paintings by Aston Knight are located in series II.A. Modern, Impressionist, and Western artworks. Box 118 contains oversized photographs.	Box 107 Oversize box 118	
Chapter 6, 1939-1941, 2007, undated <i>Scope and Contents:</i> Includes photographs of artists, such as Emmy Lou Packard, Diego Rivera, Bessie Lasky, and Edna Reindel, and a PDF file of a letter written by Diego Rivera to Earl Stendahl on October 29, 1939. Additional material pertaining to Rivera's activities with Stendahl Art Galleries can be found in Series I. and Series II.	Box 107	Folder 9
Chapter 7, circa 1930-1940 <i>Scope and Contents:</i> Includes black-and-white and color photographs of Stendahl Art Galleries, Stendahl Puzzles, and Stendahl Chocolates, as well as a Dean Cornwell exhibition catalog annotated with prices. Additional material related to Stendahl Puzzles and Stendahl Chocolates are located in Series V.A. Stendahl family papers, and photographs of paintings by Dean Cornwell are located in Series II.A. Modern, Impressionist, and other Western artists and artworks.	Box 107 Box 126	
Chapter 8, circa 1930-1940 <i>Scope and Contents:</i> Includes photographs of Pre-Hispanic art collections, including the Pre-Hispanic collection displayed in the Arensberg home, and secondary documents related to the Stendahl Art Galleries exhibition of Picasso's <i>Guernica</i>.	Box 107	Folder 11
Chapter 9, circa 1931-1939 <i>Scope and Contents:</i> Includes photographs of artists including Maynard Dixon, members of the Arensberg family, and catalogs of exhibitions at Stendahl Art Galleries with prices listed.	Box 107	Folder 12

Photographs of artworks by Maynard Dixon are located in Series II.A. Modern, Impressionist, and other Western artworks.

Chapter 10, circa 1935, undated	Box 108	Folder 1-2
<i>Scope and Contents:</i> Primarily comprises black-and-white photographs of antiquities dealers in Mexico, such as Guillermo Echániz in Guadalajara and Earl Stendahl in Papantla, Veracruz. Also included are photographs of the Arensberg collection, of the artist Boris Lovet-Lorski and his sculptures, and of the South Gallery of African sculptures at the San Francisco Museum of Art. Additional material related to Guillermo Echániz is located in Series I.B. Collectors and individuals.		
Chapter 11, circa 1940	Box 108	Folder 3
<i>Scope and Contents:</i> Includes photographs and documents related to the Federal Art Project and the exhibition of U.S. Marine Corps combat art. Additional photographic material pertaining to the USMC can be found in Series II.A. Modern, Impressionist and other Western artists and artworks.		
Chapter 12, circa 1940	Box 108	Folder 4
<i>Scope and Contents:</i> Includes photographs of the Arensberg house and collection in addition to photographs of Stendahl family members.		
Chapter 13, 1931, 1950, undated	Box 108	Folder 5
<i>Scope and Contents:</i> Includes photographs of paintings by artists including Armin Hansen and Warren Newcombe; a catalog for Newcombe's 1931 exhibitions; a photograph of Earl Stendahl in Panama in the 1950s; and one of a Huastec sun god statue from Veracruz owned by Vincent Price. Photographs of paintings by Armin Hansen and Warren Newcombe are also located in Series II.A. Modern, Impressionist, and other Western artists and artworks.		
Chapter 14, undated	Box 108	Folder 6
<i>Scope and Contents:</i> Includes one photograph of Nelson Rockefeller, photographs of paintings by Marian Gross and Auguste Chabaud, and of objects related to the Axel Rasmussen collection. Other photographs related to the Rasmussen collection can be found in Series II.C. Client collections.		
Chapter 15, circa 1952	Box 108	Folder 7
<i>Scope and Contents:</i> Includes photographs of Stendahl family members, an inventory page including paintings by Henri Matisse, and an exhibition catalog from the Pasadena Art Institute.		
Chapter 16, undated	Box 108	
<i>Scope and Contents:</i>	Box 126	

Includes a passport belonging to Earl Stendahl, black-and-white and color photographs, and an itinerary for a trip to Mexico. Passports are also included in Series V.A. Stendahl family papers.

Photocopies and scanned material, undated

Scope and Contents:

Photocopies and PDF files of archival materials used in the creation of *Exhibitionist: Earl Stendahl, Art Dealer as Impresario*.. Contents are largely reproductions of material found elsewhere in the collection. Born digital material is unavailable until reformatted; contact Reference for reformatting.

Chapters 1-4, undated

Box 108

Folder 9

Chapters 5-10, undated

Scope and Contents:

Contains photocopies of archival materials present in files related to chapters 5-10 of the biography. Also included is one CD titled "'Tonita' (Fechin)" containing a PDF of a photocopied document present in this file.

Photocopies

Box 108

Folder 10

Scanned material .095 GB (4 files) 2 computer disc (CD-ROM) : digital ; 4 3/4 in.

Box 120

Disc CM3, CM5

Digital Object: [Scanned research material for chapters 5-10 of Exhibitionist: Earl Stendahl, Art Dealer as Impresario \(digital version available on-site only\)](#)

Scope and Contents:

CM3 contains: One JPEG File Interchange Format 1.02 (jpg). CM5 contains: Three Raw JPEG Stream (jpg).

Chapters 11-16, undated

Scope and Contents:

Photocopies of archival materials present in files related to the proposed chapters 11-16 of the biography. Also included is one CD of a PDF file titled "Mayan Scene."

Photocopies

Box 109

Folder 1

Scanned material

Box 120

Disc CM4

Scope and Contents:

1 computer disc (CD-R) : digital ; 4 3/4 in. Not available for reformatting due to physical condition.

Other research material, 1925-2017, undated

Scope and Contents:

Includes files with additional photographs, letters, travel itineraries, and exhibition announcements in addition to printed emails and notes from the author contemporary to the book's creation.

Miscellaneous material, 1925, 2007- 2017	Box 109	Folder 2-4
<i>Scope and Contents:</i> Includes one 1925 New Year's card from Charles Fletcher Lummis; contemporary printed emails to and from April Dammann; various scanned documents and advertisements related to Stendahl Art Galleries; and photocopied documents from the archive.		
"Exhibitionist Revision 1," 2008 0.001 GB (1 file) 1 computer disc (CD-ROM) : digital ; 4 3/4 in.	Box 120	Disk CM6
<u>Digital Object:</u> Exhibitionist Revision 1 (digital version available on-site only) <i>Scope and Contents:</i> CM6 contains: one Acrobat PDF 1.6 - Portable Document Format text file.		
"3006 Wilshire + Photos," circa 1933-1964	Box 112	Folder 5
<i>Scope and Contents:</i> Includes group and interior photographs of the building; letters to Earl Stendahl from Al(fred) Stendahl addressed "Dad"; and a suggested itinerary for a 1964 trip to New York, Paris, Zurich, Beirut, Tehran, and elsewhere for Earl and Edith Stendahl. Additional Stendahl family correspondence can be found in Series V.A. and V.B.		

[^ Return to Table of Contents](#)