



# Smithsonian

*Archives of American Art*

A Finding Aid to the Jud Fine and Barbara McCarren  
Papers, circa 1968-2009, in the Archives of American Art

Ryan Evans

2023 January 10

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Jud Fine and Barbara McCarren papers
<b>Date:</b>	circa 1968-2009
<b>Identifier:</b>	AAA.finejud
<b>Creator:</b>	Fine, Jud McCarren, Barbara
<b>Extent:</b>	16.7 Linear feet 0.345 Gigabytes
<b>Language:</b>	English .
<b>Summary:</b>	The papers of sculptors Jud Fine and Barbara McCarren measure 16.7 linear feet and 0.345 Gigabytes, and date from circa 1968-2009. The majority of the collection falls into project files, with other series including correspondence, writings, personal business, printed material, photographic material, and artwork.

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## Administrative Information

### Acquisition Information

Donated in 2022 by Jud Fine and Barbara McCarren.

### Processing Information

The collection was processed and a finding aid prepared by Ryan Evans in 2023. Ryan Evans also processed the born digital materials in 2023.

### Preferred Citation

Jud Fine and Barbara McCarren papers, circa 1968-2009. Archives of American Art, Smithsonian Institution.

### Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

### Terms of Use

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## Biographical / Historical

Jud Fine (1944- ) is a sculptor and educator in Venice, California, as well as former director of the University of Southern California Roski School of Fine Arts. Jud Fine is married to fellow artist, sculptor and installation artist Barbara McCarren (1958-), born in Washington, D.C., and they maintain a studio where they work on projects and commissions both individually and collaboratively.

Born in Los Angeles, Fine received a BA in History from the University of California, Santa Barbara. With a limited artwork portfolio he was lucky enough to be accepted into the Masters of Fine Arts program at Cornell University. Fine's reputation as an artist took hold firmly in the late 1960s and early 1970s, becoming particularly well known for sculpture and mixed media drawings, which established a recognizable style and conceptual framework. He has been represented by Ronald Feldman Gallery in New York City since 1972. He has participated in solo and group exhibitions internationally at institutions including Museum of Contemporary Art, Los Angeles, Los Angeles County Museum of Art, Chicago Art Institute, Museum of Contemporary Art, Chicago, Guggenheim Museum, New York, Yale University Art Museum, Museum Stuki, Poland, University of Sidney, Power Art Institute, Australia and the Pushkin State Museum of Fine Art, Moscow. McCarren received her bachelors of arts degree at UCLA in 1980 and would meet Fine during work towards her masters of fine arts at USC in 1986. After nearly a decade of pursuing solo career opportunities including public art commissions, they decided to join forces making collaborative project proposals as McCarren Fine.

As McCarren/Fine they have executed several works including Waterline a two square block mixed use development in Huntington Beach, CA, Split Mound for the San Francisco Zoo, Mais a 23-acre interactive park in Long beach, CA, Modestopo, the civic center plaza for the City of Modesto and Stanislaus County, CA and both the Central Library and Pershing Square in downtown Los Angeles. Beyond public art commissions, their collaboration has extended to their studio practice, with collaborative exhibitions including a 2002 show in Bangkok, Thailand, that was later expanded with new work for the 2005 show, Currency, at Ronald Feldman Gallery, New York. Together McCarren/Fine have completed around thirty public work projects, and numerous studio projects.

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## Scope and Contents

The papers of sculptors Jud Fine and Barbara McCarren measure 16.7 linear feet and 0.345 Gigabytes, and date from circa 1968-2009. The majority of the collection falls into project files, with other series including correspondence, writings, personal business, printed material, photographic material, and artwork.

Correspondence is mostly professional in nature and is largely from Jud Fine's early career in the late sixties through the 1970s. There is also come McCarren/Fine correspondence starting in the 1990s as well as some correspondence regarding Barbara McCarren's solo career.

The writings series is comprised primarily of Jud Fine's writing practice associated with his earlier career, including notes and journal entries, lectures by Fine, as well as manuscripts for catalog essays and artist publications, an interview from 1984, and writings on Fine by others.

The personal business series includes exhibition files as well as gallery files containing sale and consignment paperwork, as well as daily business of the studio, primarily pertaining to Jud Fine's earlier career, with some documents pertaining to Barbara McCarren's solo career from the 1990s on.

Project files document various public art works and commissions taken on or applied for by McCarren/Fine, as well as solo projects that date before and after their formal collaboration in 1996. These documents include correspondence, contracts, reports, meeting minutes, renderings and other plans, notes, photographic material and research material, some of which is in digital formats.

Printed material includes various promotional materials for McCarren/Fine and solo projects for Barbara McCarren and Jud Fine, as well as a graphic design magazine publication, and a monographic catalog for a Jud Fine exhibition

from 1974. Photographic material includes miscellaneous snapshots and snapshot albums, some of Fine and McCarren, in the studio and with artist friends, as well as an untitled album with study images of a strelitzia plant.

Artwork includes a single, unsigned painted work on canvas that has been cut away from the frame or support.

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## Arrangement

The collection is arranged as seven series:

- Series 1: Correspondence, circa 1970-2001 (0.5 Linear feet: Box 1)
  - Series 2: Writings, circa 1968-2003 (0.5 Linear feet: Box 1)
  - Series 3: Personal Business, circa 1969-2001 (1 Linear foot: Box 2)
  - Series 4: Project Files, circa 1988-2009 (14.4 Linear feet: Boxes 2-20; Oversize 21; 0.345 Gigabytes: ER0001-ER0005)
  - Series 5: Printed Material, circa 1974-1992 (0.2 Linear feet: Box 16)
  - Series 6: Photographic Material, circa 1970s-2000 (0.1 Linear feet: Box 16)
  - Series 7: Artwork, circa 1980s (1 Folder: Box 16)
- 

## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Public art -- United States

Types of Materials:

Interviews

Occupations:

Educators -- California -- Los Angeles

Installation artists -- California -- Los Angeles

Sculptors -- California -- Los Angeles

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## Container Listing

### Series 1: Correspondence, circa 1970-2001

#### 0.5 Linear feet (Box 1)

Scope and Contents: Correspondence is mostly professional in nature and is largely from Jud Fine's early career in the late sixties through the 1970s. There is also come McCarren/Fine correspondence starting in the 1990s as well as some correspondence regarding Barbara McCarren's solo career.

Box 1, Folder 1	Art Institute of Chicago, School of, circa 1974-1976
Box 1, Folder 2	A, circa 1974-1998
Box 1, Folder 3	B, circa 1976-1992
Box 1, Folder 4	C, circa 1976-1997
Box 1, Folder 5	Lucrezia de Domizio, circa 1975
Box 1, Folder 6	D, 1985-1996
Box 1, Folder 7	E, 1976-1985
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Box 1, Folder 9	F, circa 1972-1990
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Box 1, Folder 14	J, circa 1974-1986
Box 1, Folder 15	K, circa 1976-1979
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Box 1, Folder 19	Ohio State University, circa 1974-1975
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Box 1, Folder 26	Silpakorn University Art Center, American Thai Exchange, circa 1998-2001
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Box 1, Folder 29	Tracks Journal, circa 1975-1976
Box 1, Folder 30	T, circa 1987-2001
Box 1, Folder 31	W, circa 1973-1981
Box 1, Folder 32	Mail Art, circa 1973-1979
Box 1, Folder 33	Unidentified / First Name Only, circa 1970s-1996

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## Series 2: Writings, circa 1968-2003

### 0.5 Linear feet (Box 1)

Scope and Contents: The writings series is comprised primarily of Jud Fine's writing practice associated with his earlier career, including notes and journal entries, lectures by Fine, as well as manuscripts for catalog essays and artist publications, an interview from 1984, and writings on Fine by others.

Box 1, Folder 34	MFA Thesis and Show Description (1970), circa 1970
Box 1, Folder 35	Statement on Eclecteria, 1973
Box 1, Folder 36	Words, Amsterdam, Agia Galini (1974), circa 1974
Box 1, Folder 37	Or, an Introduction Language and Structure Reproduction, Nova Scotia College of Art and Design, circa 1975
Box 1, Folder 38	Slide Lecture, Ohio University School of Art (Apr. 8, 1975), 1975
Box 1, Folder 39-40	Confessions (1976), circa 1976
Box 1, Folder 41	Miscellaneous Artis Statements, circa 1980s-2002
Box 1, Folder 42	Miscellaneous Project Descriptions, circa 2003
Box 1, Folder 43	A Conversation Between Jud Fine, Francis Colpitt, and Michael H. Smith, circa 1984
Box 1, Folder 44	Notes on Oceanic Navigation, circa 1985
Box 1, Folder 45-49	Notes and Journals, circa 1968-1979
Box 1, Folder 50	Writings by Others, "Telling Acts: The Art of Jud Fine", circa 1980s
Box 1, Folder 51	Writings by Others, "Vision Concept and Object: The Art of Jud Fine 1971-1985" by Robert L. Pincus, circa 1985

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## Series 3: Personal Business, circa 1969-2001

### 1 Linear foot (Box 2)

Scope and Contents: The personal business series includes exhibition files as well as gallery files containing sale and consignment paperwork, as well as daily business of the studio, primarily pertaining to Jud Fine's earlier career, with some documents pertaining to Barbara McCarren's solo career from the 1990s on.

Box 2, Folder 1	Artwork, Drive (1995), circa 1995
Box 2, Folder 2	Artwork, Mary Stuart's Ravishment Descending Time, Side Street Projects (McCarren), circa 1995-1996
Box 2, Folder 3	Art Reference Listings, circa 1974-1980
Box 2, Folder 4	Australia Visit (Lecture, Exhibition), circa 1977-1979
Box 2, Folder 5	Commission, California State Arts Commission (with Peter Shelton, Mark Lere, and Lloyd Hamerol) Exposition Park, Los Angeles, circa 1982-1986
Box 2, Folder 6	Commissions (Charles Hack vis Ronald Feldman Fine Arts, Inc.), circa 1978-1987
	Exhibitions
Box 2, Folder 7	Documenta 5 (June-Oct. 1972), circa 1972-1977
Box 2, Folder 8	Southern California Attitudes (Sep.-Nov. 1972) Pasadena Art Museum, 1972
Box 2, Folder 9	Biennale de Paris (Sep.-Oct. 1973), circa 1973-1974
Box 2, Folder 10	Edinburgh Arts Festival, Richard DeMarco Gallery (1974), circa 1974-1975
Box 2, Folder 11	Sarah Lawrence College (Sep.-Oct. 1975), circa 1973-1975
Box 2, Folder 12	Jud Fine: Confessions and Related Work (Sep. 1976) California State University, Fullerton, circa 1976
Box 2, Folder 13	Jud Fine Drawings, Santa Barbara Museum of Art (May-June 1978), circa 1977-1978
Box 2, Folder 14	Jud Fine: Works From Shime / Stone (Jan.-Feb. 1982) Virginia Commonwealth University, circa 1981-1982
Box 2, Folder 15	Sculpture 82 (Mar.-Aug. 1982) Sonoma State University, circa 1981-1982
Box 2, Folder 16	Sculpture Sacramento (Sep.-Oct. 1982), circa 1982

Box 2, Folder 17	Arena for Museum of Seasonal Change Landmark Art Projects (Apr.-May. 1987), circa 1986-1987
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Box 2, Folder 20	Knowing Limits, Pratt Institute (Feb.-Mar. 2000), circa 1999
Box 2, Folder 21	Miscellaneous Exhibition Documents, circa 1981-1987
Box 2, Folder 22	Grants, General, circa 1976-1989
Galleries and Museums	
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Box 2, Folder 25	Baxter Art Gallery at Caltech, circa 1980-1981
Box 2, Folder 26	California International Arts Foundation, circa 1982-1984
Box 2, Folder 27	Dayton's Gallery 12, circa 1973-1977
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Box 2, Folder 29	Los Angeles Institute of Contemporary Art, circa 1974-1984
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Box 2, Folder 33	Ronald Feldman Fine Arts, Inc., circa 1972-1991
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Box 2, Folder 39	Printing (Douglas M. Parker Studio), circa 1983-1984
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## Series 4: Project Files, circa 1988-2009

### 14.4 Linear feet (Boxes 2-20; Oversize 21)

#### 0.345 Gigabytes (ER0001-ER0005)

Scope and Contents: Project files document various public art works and commissions taken on or applied for by McCarren/Fine, as well as solo projects that date before and after their formal collaboration in 1996. These documents include correspondence, contracts, reports, meeting minutes, renderings and other plans, notes, photographic material and research material, some of which is in digital formats.

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Box 3, Folder 4	Concept, Public Art, circa 2004
Box 3, Folder 5	Contract, 2005
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Box 3, Folder 9	Irving's Gate Text, 2007
Box 3, Folder 10	Notes, circa 2005
Box 3, Folder 11	Research Material, 2005
Box 3, Folder 12	Panel Files, circa 2005-2006 Includes born-digital records; see ER0001.
Folder ER0001	Alhambra Panel Files, Digital Documents, 2005, 2006 0.019 Gigabytes (12 computer files)
Box 3, Folder 13	Photographic Material, circa 2006
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Box 11, Folder 11	Research Material, Gebhard Style Glossary, circa 2002
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Box 11, Folder 27	Press Clippings, circa 2000
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Box 11, Folder 29	Research Material, circa 2000
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Box 11, Folder 30	Correspondence, Department of Public Works, Cultural Affairs, 1997-2003
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Box 11, Folder 29	Public Art Study Report Drafts, circa 1998
Box 11, Folder 30	Urban Design Strategy Report, 1997
Box 11, Folder 31	Art Plan, Concept, circa 1997-1998
Box 11, Folder 32	Horizon Alignment Study, circa 2002 Includes born-digital records; see ER0003.
Folder ER0003	Horizon Alignment Study, Digital Documents (Autocad), 2001, 2002 0.028 Gigabytes (Four computer files)
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Box 11, Folder 34	Streetscape Plans, circa 2004-2006
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Box 12, Folder 8	Curb Ramps (Bureau of Engineering), circa 2001
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Box 12, Folder 49	Niall Kelly, 1995

Box 12, Folder 50	Meeting Handouts, circa 1994
Box 12, Folder 51	WIL Text Draft, circa 1995
Box 12, Folder 52	Studio Plaque Text, circa 1996
Box 12, Folder 53	Notes, circa 1995
Box 12, Folder 54	Bibliography, circa 1994
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Box 12, Folder 56	Research Material , Television Technology, circa 1992-1994
Box 13, Folder 1	Southern California Rapid Transit, Art in Transit Program, circa 1984
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Box 13, Folder 2	Correspondence, circa 1991-1993
Box 13, Folder 3	Correspondence, Komar and Melamid, circa 1992
Box 13, Folder 4	Correspondence, Maguire Tomas Partners, circa 1991
Box 13, Folder 5	Correspondence, Sanders Studio, circa 1992
Box 13, Folder 6	Tower Lobby, Maguire Thomas Partners Consultants, circa 1991-1992
Box 13, Folder 7	Contract, 1992
Box 13, Folder 8	Contract, West Lawn, circa 1991
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Box 13, Folder 15	Permissions, circa 1993
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Box 13, Folder 20	Fine Artist Statement, 1993
Box 13, Folder 21	Manuscript Inserts, 1993
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Box 13, Folder 23	Grotto Fountain, circa 1992
Box 13, Folder 24-25	West Lawn, Construction Notes, circa 1991-1993
Box 13, Folder 26	Notes, Drafts, circa 1991-1993
Box 13, Folder 27	Photographic Material, circa 1993
Box 13, Folder 28	Photographic Material, Xerox Masters, circa 1993
Box 13, Folder 29	Photographic Material (Pools, Wells, Spouts), circa 1992
Box 13, Folder 30	Research Material, Typeface, circa 1992
Box 13, Folder 31-32	Research Material (Pools, Wells, Spouts), circa 1990-1991
Box 13, Folder 33	Research Material, circa 1991
The Strand, Huntington Beach	
Box 13, Folder 34	Correspondence (Construction), circa 2003-2008
Box 13, Folder 35	Contract, circa 2004
Box 13, Folder 36	Contract, Change Orders, 2004-2007
Box 13, Folder 37	Budget, Financial, circa 2004-2009
Box 13, Folder 38	General Design Concept, circa 2003-2004
Box 13, Folder 39	Project Description, circa 2007-2008
Box 14, Folder 1	Art Plan, 2004

	Includes born-digital records; see ER0004.
Folder ER0004	Art Plans, Digital Documents, 2004, 2005 0.186 Gigabytes (Four computer files)
Box 14, Folder 2	Art Plan, Draft and Budget, circa 2004-2008
Box 14, Folder 3	Art Plans (Digital, Maya), 2004, 2005
Box 14, Folder 4	Plans Not Used, circa 2008
Box 14, Folder 5	Paramount, 2008
Box 14, Folder 6	Subcontractors, circa 2004-2006
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Box 14, Folder 15	CIM Group Presentation (May 6 2004), circa 2004, 2008
Box 14, Folder 16	Huntington Beach Staff Presentation (Jul. 28 2004), circa 2004
Box 14, Folder 17	Revised 5th Street Layout, circa 2005-2006
Box 14, Folder 18	Insurance, 2004-2008
Box 14, Folder 19	Invoices, 2004-2008
Box 14, Folder 20	Paving, circa 2004 Includes born-digital records; see ER0004.
Box 14, Folder 21	Barnacle Bros., 2008

	Includes born-digital records; see ER0005.
Folder ER0005	Barnacle Bros., Digital Photographs and Videos, 2008 0.063 Gigabytes (13 computer files)
Box 14, Folder 22	Bridge Pilings, circa 2007-2008
Box 14, Folder 23	Bridge Piers and Pilings, circa 2004-2008
Box 14, Folder 24	Lighting, circa 2006-2008
Box 14, Folder 25	LED Lighting, circa 2006-2008
Box 14, Folder 26	Sun Wall and Wave Wall, circa 2006-2007
Box 14, Folder 27	Wave Sculpture and Fountain Area, circa 2006-2008
Box 14, Folder 28	Materials, Construction, circa 2008
Box 14, Folder 29	Materials, Pavers, circa 2004-2008
Box 14, Folder 30	Press Clippings, circa 2004-2008
Box 14, Folder 31-32	Notes, circa 2004, 2008
Box 14, Folder 33	Photographic Material, circa 2006-2008
Box 14, Folder 34	Research Material, circa 2004
	Venice, Art for Crossroads
Box 14, Folder 35	Contracts, circa 1996-1997
Box 14, Folder 36	Department of Cultural Affairs, circa 1993-1997
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Box 14, Folder 38	Fabrication, circa 1996-1997
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	Venice, Oceanfront Walk Refurbishment

Box 14, Folder 42	Correspondence, circa 1998-1999
Box 14, Folder 43	Contract, DJM Construction, 2000
Box 14, Folder 44	Contract, circa 1998-1999
Box 14, Folder 45	Budget, circa 1998-2000
Box 14, Folder 46	Project Description, circa 1999
Box 14, Folder 47	Oceanfront Walk Refurbishment Plan (Nov. 1995), circa 1995
Box 15, Folder 1	Plans and Updates, circa 1998-1999
Box 15, Folder 2	Art Plan, Final (Dec. 1999), 1999
Box 15, Folder 3	Bill Attaway Sculpture, circa 1999
Box 15, Folder 4	Fabrication (Flagpoles, Etc.), circa 1999
Box 15, Folder 5	Poetry Walls, circa 1999
Box 15, Folder 6	Blowhole, Water Feature, circa 1999
Box 15, Folder 7	Notes, circa 1998-1999
Box 15, Folder 8-9	Photographic Material, circa 1998-1999
Box 15, Folder 10	Research Material, circa 1998-1999
Ventura River Trail	
Box 15, Folder 11	Correspondence, circa 1995-1996
Box 15, Folder 12	General, circa 1996-1997
Box 15, Folder 13	Contract, circa 1996-1997
Box 15, Folder 14	Contract, 1997, 1998
Box 15, Folder 15	Contract, Scope of Work, circa 1996
Box 15, Folder 16	Budget, circa 1996-1999
Box 15, Folder 17	Preliminary Report (May 13, 1996), 1996
Box 15, Folder 18	Drawings, Sketches, Drafts, circa 1996-1999

Box 15, Folder 19	Scope of Services, circa 1996-1997
Box 15, Folder 20	Allen Quigley Design Development, circa 1997
Box 15, Folder 21	Tom Boyd, Boyle Engineering Corporation, circa 1996-1997
Box 15, Folder 22	Progress Meetings, circa 1996-1997
Box 15, Folder 23	Installation, circa 1999
Box 15, Folder 24	Community Artists, circa 1997
Box 15, Folder 25	Other Artists, circa 1997
Box 15, Folder 26	Field Copy, circa 1999
Box 15, Folder 27	Interpretive Material, circa 1997-1998
Box 15, Folder 28	Press Clippings, circa 1996-1997
Box 15, Folder 29	Notes, circa 1996-1997
Box 15, Folder 30	Photographic Material, circa 1996-1997
Box 15, Folder 31	Research Material, Numerology, circa 1997
Box 15, Folder 32	Research Material, Mark 33, circa 1997
Box 15, Folder 33	Research Material, circa 1996
Why Se Pac Art, Costa Mesa	
Box 15, Folder 34	Correspondence, circa 1997-1998
Box 15, Folder 35	Plans, Notes, circa 1988-1989
Box 15, Folder 36	Photographic Material, circa 1997-1998
Box 15, Folder 37-39	Public Art Applications and Proposals, circa 1997-1998
Box 16, Folder 1	Public Art Applications and Proposals, circa 1998
Box 16, Folder 2-3	Notes and Sketches, Miscellaneous Projects, circa 1984-2009

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## Series 5: Printed Material, circa 1974-1992

### *0.2 Linear feet (Box 16)*

Scope and Contents: Printed material includes various promotional materials for McCarren/Fine and solo projects for Barbara McCarren and Jud Fine, as well as a graphic design magazine publication, and a monographic catalog for a Jud Fine exhibition from 1974.

Box 16, Folder 4	Or an Introduction, by Jud Fine; Dayton's Gallery 12, 1974
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Box 16, Folder 5	Font and Function Magazine (Winter 1992), 1992
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Box 16, Folder 6	Announcements and Reviews, circa 1988-2005
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## Series 6: Photographic Material, circa 1970s-2000

### *0.1 Linear feet (Box 16)*

Scope and Contents: Photographic material includes miscellaneous snapshots and snapshot albums, some of Fine and McCarren, in the studio and with artist friends, as well as an untitled album with study images of a strelitzia plant.

Box 16, Folder 7	A Conversation Between Jud Fine, Francis Colpitt, and Michael H. Smith, Photographs by Robert Flick, circa 1984
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Box 16, Folder 8	Miscellaneous Photographs, circa 1970s-2000
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## Series 7: Artwork, circa 1980s

### *1 Folder (Box 16)*

Scope and Contents: Artwork includes a single, unsigned painted work on canvas that has been cut away from the frame or support.

Box 16, Folder 9          Untitled Painting, Acrylic and Pen on Canvas, circa 1980s

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