A Finding Aid to the Erle Loran Papers, 1912-1999, in the Archives of American Art

Michael Yates
Funding for the processing of this collection was provided by Getty Foundation.
January 7, 2008
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**Collection Overview**

| Repository: | Archives of American Art |
| Title: | Erle Loran papers |
| Identifier: | AAA.loraerle |
| Date: | 1912-1999 |
| Extent: | 12.6 Linear feet |
| Creator: | Loran, Erle, 1905-1999 |
| Language: | English |
| Summary: | The papers of California painter, writer, and teacher Erle Loran measure 12.6 linear feet and date from 1912 to 1991. Found are biographical materials; two linear feet of personal and professional correspondence; personal business records; writings which include extensive drafts and notes for Loran's book *Cezanne's Composition*; over 400 items of artwork that include watercolors, drawings, charcoal, and pastel studies; printed materials; photographs of Loran, family, and friends, and artwork; and one audio recording of a lecture by Loran on Cezanne. |

**Administrative Information**

**Provenance**

Erle Loran lent the Archives of American Art materials for microfilming and donated papers in 1975. In 1999 Mrs. Ruth Schora-Loran, Loran's widow, donated additional material, including artworks.

**Separated Material**

The Archives of American Art also holds material lent for microfilming (reel 906) including photographs of artwork by Erle Loran and two clippings of reproductions of Loran's artwork. Lent materials were returned to the lender and are not described in the collection container inventory.

**Related Material**

Found in the Archives of American Art is an oral history interview with Erle Loran conducted by Herschel Chipp, June 18, 1981, and a 1981 interview with Erle and Clyta Loran in the Fine Arts Museums of San Francisco Interviews With Artists collection. Also found is a letter from Loran to Richard Wattenmaker, 1975.

**Available Formats**

Material lent for microfilming is available on 35mm microfilm reel 906 at the Archives of American Art offices and through interlibrary loan.
Processing Information
The earliest accessions were microfilmed on reels 1716-1717, 1818, and 2814; no longer in circulation. All previously filmed accessions were merged with later additions and processed by Michael Yates in 2007-2008 with funding provided by the Getty Foundation.

Preferred Citation

Restrictions on Access
Use of original papers requires an appointment.

Terms of Use
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Biographical Note
California painter, writer, and teacher Erle Loran was born on October 2, 1905 in Minneapolis, Minnesota. He attended the Minneapolis School of Art and graduated in 1926. That same year, Loran won the Paris Prize from the Chaloner Foundation which enabled him to study in France for the next three years. Here, he immersed himself into the world of Paul Cezanne. He lived for two years in Cézanne's studio, meeting many who knew Cezanne, including painter Emile Bernard, and art dealer Ambroise Vollard. This experience was critical to the development of Loran's artistic vision and his later writings and lectures about Cézanne.

In 1929, Loran returned to the United States, and published the article "Cézanne's Country" in The Arts in 1930. He then spent the early 1930s in Minnesota, after returning to Minneapolis to be treated for tuberculosis. There, Loran began to paint in a regionalist style, producing landscapes and scenes of life in rural Minnesota. In 1931, Loran was given his first one-man show at the Kraushaar Gallery in New York. During the depression, Loran began teaching art and was given painting commissions as part of the federal arts programs of the WPA.

Loran moved to California in 1937 and accepted a position as professor in the art department at the University of California, Berkeley. There he taught until retiring in 1973, serving as the department's chair in the 1950s. He established a program to invite east coast artists to teach at the university, and participants included Conrad Marca-Relli and Milton Resnick. Loran's students included Jay DeFeo, Richard Diebenkorn, and Sam Francis. In 1941 Loran began to write the synthesis of his research and interpretations about Cézanne's work, culminating in his pioneering book Cézanne's Composition published in 1943 by the University of California Press.

During this period Loran associated himself with modernist Hans Hofmann. Loran's early paintings were lyrical abstractions in primary colors; however, his style constantly changed with the times. Watercolor was Loran's medium of choice because it lent itself to his often-remote plein air locations, such as the ghost towns of California and Nevada. With John Haley and Worth Ryder he formed the "Berkeley Group,"
whose paintings consisted of scenes of the California and southwestern landscape painted in flat, open areas of color. During the war, painting in the open became increasingly difficult and Loran transitioned from plein-air painting to studio work. Shortly thereafter he began to focus his painting on abstraction.

Loran's artwork during the 1950s consisted primarily of abstractions based on natural forms like crystal and driftwood. In 1955, he spent six weeks studying with Hans Hofmann, whom he later called, along with Cézanne, a second "great father figure." In 1960, he was instrumental in securing a gift of forty-five paintings by Hans Hofmann for Berkeley's University Art Center. In the late 1960s, his work became a fusing of Op, Pop, and Hard Edge. From this he moved to figurative painting and later to geometric designs and symbols.

Loran continued to paint throughout the rest of his life in a variety of styles, including nudes, abstractions, and landscapes. Besides being an artist and a teacher, Loran was also a lifelong collector of ethnic art who specialized in African, Asian, Native American, and pre-Columbian tribal art. Many works from his collection are presently housed at the de Young Museum in San Francisco. Loran died in 1999 in Berkeley, at the age of 93.

Scope and Content Note

The papers of California painter and teacher Erle Loran measure 12.6 linear feet and date from 1912 to 1991. Found are biographical materials; two linear feet of personal and professional correspondence; personal business records; writings which include extensive drafts and notes for Loran's book Cézanne's Composition; over 400 items of artwork that include watercolors, drawings, charcoal, and pastel studies; printed materials; photographs of Loran, family, and friends, and artwork; and one audio recording of a lecture by Loran on Cézanne.

Biographical materials include biographical sketches, curriculum vita, a will, notes and a notebook, and an appointment book for 1987. Also found is an anniversary invitation, a certificate from the University of California, and the Pepsi-Cola award for 1948.

Two linear feet of correspondence is with artists, critics, galleries, and universities. Correspondents include Romare Bearden, Andrew Dasburg, Clement Greenberg, John Haley, Dalzell Hatfield, Hans Hofmann, Harry Levinson (president of Permanent Pigments), Sam Sabean, Bertha Schaefer, Clyfford Still, and Ulfert Wilke. There is also correspondence with the University of California.

Personal business records include exhibition files, price and consignment lists, teaching materials, University of California Press records, and records relating to the publication of his book on Cézanne. Some of these records also document Loran's involvement with the Fine Arts Museum, Friends of Ethnic Arts, and the San Francisco Art Institute. In addition, there are records related to Loran's role in a donation of forty-five paintings by Hans Hofmann to the University Art Center. Also found are materials related to Loran's activities as an art collector including sales receipts, auction catalogs, and photographs of artwork owned by Loran.

Writings by Loran include a complete manuscript version of Cézanne's Composition along with additional notes and drafts, and numerous other short essays on Cézanne's life and art. Loran's other writings include essays about Hans Hofmann, Marsden Hartley, symbology in abstract art, and contemporary art.

Loran's career as an artist is extensively documented by four linear feet of original artwork, mostly preliminary sketches. The work demonstrates a variety of techniques including watercolor, pastel, pencil, pen, gouache, and oil sketches. Content includes landscapes, portraits, fantasy scenes, urban scenes, and rural scenes.
Printed materials include extensive newsclippings from seven decades, exhibition announcements, and exhibition catalogs. Photographs are of Loran, his second wife Clyta, the Loran family, friends and colleagues, artwork, and source materials. Also found within the papers is an audio recording on cassette of a lecture by Loran on Cézanne.

Arrangement

The collection is arranged into 8 series:

- Series 1: Biographical Materials, 1930s-1990s (Box 1; 0.25 linear feet)
- Series 2: Correspondence, 1912-1992 (Boxes 1-3; 2.0 linear feet)
- Series 3: Personal Business Records, 1930s-1992 (Box 3; 0.25 linear feet)
- Series 4: Writings, 1921-1999 (Boxes 3-4; 1.25 linear feet)
- Series 5: Artwork, 1920s-1980s (Boxes 4-8, 13-14; 4.3 linear feet)
- Series 6: Printed Material, 1925-1999 (Boxes 8-10, 14; 2.3 linear feet)
- Series 7: Photographs, 1910s-1990s (Boxes 10-12, 14; 2.5 linear feet)
- Series 8: Audio Recording, 1982 (Box 12; 1 folder)

Names and Subject Terms

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

Subjects:
- Art -- Collectors and collecting -- California -- San Francisco Bay Area
- Art, Abstract
- Art, Modern -- 20th century
- Painting, Modern -- 20th century -- California -- Berkeley

Types of Materials:
- Photographs
- Sketches
- Watercolors
- Writings

Names:
- Bearden, Romare, 1911-1988
- Cézanne, Paul, 1839-1906
- Dasburg, Andrew, 1887-1979
- Fine Arts Museums of San Francisco
- Friends of Ethnic Art
- Greenberg, Clement, 1909-1994
- Haley, John, 1905-1991
- Hartley, Marsden, 1877-1943
- Hatfield, Dalzell, 1893-1963
- Hofmann, Hans, 1880-1966
- Levinson, Harry
- Sabean, Samuel
- San Francisco Art Institute
- Schaefer, Bertha, 1895-1971
Still, Clyfford, 1904-
University of California, Berkeley -- Faculty
Wilke, Ulfert, 1907-1987

Occupations:
Art teachers -- California -- Berkeley
Painters -- California -- Berkeley
Container Listing

Series 1: Biographical Materials, 1930s-1990s

(Box 1; 0.25 linear feet)

Biographical material includes biographical sketches, a biographical questionnaire, curriculum vita, a notebook, medical records, a handwritten copy of Loran's will, and Loran's 1948 Pepsi-Cola Achievement Award. His personal and professional activities for 1987 are recorded in great detail in an appointment book. Also found is a floor plan for the Lorans’ home. Material related to the Loran family includes a certificate commemorating Clyta Loran's work for the University of California, and an invitation to a family event.

Box 1, Folder 1  Addresses, 1940s-1970s
Box 1, Folder 2  Anniversary Invitation, 1939
Box 1, Folder 3  Appointment Book, 1987
Box 1, Folder 4  Biographical Questionnaire, 1970s
Box 1, Folder 5  Biographical Sketches, 1930s-1973
Box 1, Folder 6  Business Card, circa 1940s
Box 1, Folder 7  Certificate, circa 1970s
Box 1, Folder 8  Curriculum Vitae, 1952-1960s
Box 1, Folder 9  Deed of Gift, 1975
Box 1, Folder 10  Entry Cards, 1956
Box 1, Folder 11  Floor Plans, circa 1940s-1960s
Box 1, Folder 12  Maps, circa 1930s-1970s
Box 1, Folder 13  Medical Materials, circa 1940s-1950s
Box 1, Folder 14  Notebook, circa 1950s-1974
Box 1, Folder 15  Notes, circa 1950s-1990s
Box 1, Folder 16  Pepsi-Cola Award, 1948
Series 2: Correspondence, 1912-1992

(Boxes 1-3; 2.0 linear feet)

Voluminous correspondence is related to Loran's activities as an artist and educator, as well as personal and family affairs. Correspondence is with family, friends, artists, educators, writers, gallery owners, and others. Correspondents include Donald Bear, Romare Bearden, Andrew Dasburg, Stuart Davis, Jay DeFeo, Walter De Maria, Richard Diebenkorn, Alfred Frankenstein, Clement Greenberg, Louis Guglielmi, John Haley, Dalzell Hatfield, Thomas Hess, Hans Hofmann, Carl Holty, Jules Langsner, Harry Levinson (president of Permanent Pigments), George McNeil, John Rewald, Daniel Canton Rich, Samuel Sabean, Bertha Schaefer, Hassel Smith, Clyfford Still, Francis Henry Taylor, and Ulfert Wilke, among many others. Also found are eight folders of sympathy cards received upon Clyta Loran's death in 1982.

<p>| Box 1, Folder 18 | A-An, 1948-1980 |
| Box 1, Folder 19 | An-Ay, 1916-1991 |
| Box 1, Folder 20 | Alcopley, 1983 |
| Box 1, Folder 21 | Appreciation Card, 1957 |
| Box 1, Folder 22 | Archives of American Art, 1966-1981 |
| Box 1, Folder 23 | Artforum, 1962-1979 |
| Box 1, Folder 24 | B-Be, 1941-1989 |
| Box 1, Folder 25 | Be-By, 1944-1982 |
| Box 1, Folder 26 | Donald Bear, 1947-1952 |
| Box 1, Folder 27 | Romare Bearden, 1972-1973 |
| Box 1, Folder 28 | C-Ch, 1944-1991 |
| Box 1, Folder 29 | Cl-Cr, 1945-1980 |
| Box 1, Folder 30 | Lee Carlson, 1968-1991 |
| Box 1, Folder 31 | Herman Cherry, 1960-1991 |
| Box 1, Folder 32 | Fred Clayton, 1925-1946 |
| Box 1, Folder 33 | Bruce Conner, 1974 |
| Box 1, Folder 34 | Bruce Cunningham, 1971-1974 |
| Box 1, Folder 35 | Bruce Cunningham, 1975-1977 |
| Box 1, Folder 36 | Bruce Cunningham, 1977-1980 |
| Box 1, Folder 37 | Bruce Cunningham, 1980-1984 |
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| Box 1, Folder 40 | Alfred Dasburg, 1978 |
| Box 1, Folder 41 | Andrew Dasburg, 1953-1971 |
| Box 1, Folder 42 | Stuart Davis, 1944-1949 |
| Box 1, Folder 43 | Jay DeFeo, 1974 |
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| Box 1, Folder 45 | Richard Diebenkorn, 1952-1977 |
| Box 1, Folder 46 | C.V. Donovan, 1960-1982 |
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| Box 1, Folder 49 | Fi-Fu, 1943-1981 |
| Box 1, Folder 50 | Claire Falkenstein, 1959 |
| Box 1, Folder 51 | Dory Flodin, 1947-1992 |
| Box 1, Folder 52 | Alfred Frankenstein, 1970-1975 |
| Box 1, Folder 53 | Helen Frankenthaler, 1960s |
| Box 1, Folder 54 | G-GI, 1926-1982 |
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Box 3, Folder 3  Emerson Woelffer, 1958
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(Box 3; 0.25 linear feet)

Found here are scattered records related to the financial and administrative aspects of Loran's work as an artist and writer. Materials related to Loran's artwork includes consignment forms, exhibition checklists, exhibition schedules, records of gifts, price lists, and exhibition labels. Business records concerning Loran's writings include receipts of royalties, forms and correspondence from the University of California Press, and permission forms. Also found are records documenting Loran's involvement with membership in art organizations, such as the Fine Arts Museum of San Francisco, Friends of Ethnic Art, and the San Francisco Art Institute. Teaching activities are represented by classroom handouts, recommendation forms, and materials related to Hans Hofmann's gift to the University Art Center. Other materials document Loran's personal finances and grant applications.

- Box 3, Folder 7: Art Supplies, circa 1930s-1960s
- Box 3, Folder 8: Bay Area Ethnic Arts Organization, 1974
- Box 3, Folder 9: Book Information, 1982
- Box 3, Folder 10: Business Cards, 1960s-1970s
- Box 3, Folder 11: Consignment Forms, 1951-1984
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- Box 3, Folder 14: Exhibition Checklists, 1979-1981
- Box 3, Folder 15: Exhibition Invitations, 1950s-1979
- Box 3, Folder 16: Exhibition Schedules, 1967
- Box 3, Folder 17: Financial Materials, 1970s
- Box 3, Folder 20: Floor Plans, circa 1940s-1960s
- Box 3, Folder 21: Friends of Ethnic Arts, 1990
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Series 4: Writings, 1921-1999

(Boxes 3-4; 1.25 linear feet)

Found here are writings by Erle Loran and others, many about the life and work of Paul Cézanne, including Loran's notes, drafts, and manuscript version of *Cézanne's Composition*. Additional writings include Loran's essays on Roy Lichtenstein's appropriation of a diagram from *Cézanne's Composition*; nine folders of writings on the art and pedagogical ideas of Hans Hofmann; and essays about artists Marsden Hartley, Kyle Morris, Harold Paris, Clyfford Still, and Mark Tobey. Also found are Loran's writings on contemporary art, abstract art, and symbolology, as well as artist statements and writings from school.

Writing by others includes pieces on Cézanne, statements by Hans Hofmann and Clyfford Still, and remembrances of Loran upon his death.

Loran's writings are arranged alphabetically by title or supplied title in brackets, followed by writings by others.

Box 3, Folder 43 Approaches to Art, circa 1970s-1980s

Box 3, Folder 44 [Art on Campus], 1947

Box 3, Folder 45 Artist Statements, 1980s

Box 3, Folder 46 Arts Club Chronicle, 1966

Box 3, Folder 47 Cézanne, circa 1940s-1960s

Box 3, Folder 48 Cézanne(Seminar Notes), circa 1940s

Box 3, Folder 49 Cézanne- the Henry and Rose Pearlman Collection, circa 1950s-1960s

Box 3, Folder 50-57 *Cézanne's Composition*, circa 1943

(8 folders)

Box 3, Folder 58-74 *Cézanne's Composition* (Notes and Drafts), circa 1943

(17 folders)

Box 3, Folder 75 Cézanne's Composition (Acknowledgments), circa 1943

Box 3, Folder 76 Cézanne's Composition (Preface to the Second Edition), circa 1946

Box 3, Folder 77 Cézanne's Composition (Preface to the Third Edition), circa 1963

Box 3, Folder 78 Cézanne's Procedure in Painting, circa 1950s-1970s

Box 3, Folder 79 Cézanne's Technique, circa 1950s-1970s
Box 3, Folder 80  Chronicle For Herschel Chipp's *Guernica*, circa 1988
Box 3, Folder 81  Collector Purchases *Portrait of Mme. Cézanne* by Roy Lichtenstein, circa 1963
Box 3, Folder 82  Constructive Criticism, 1920s
Box 3, Folder 83  Destructive Criticism, circa 1920s
Box 3, Folder 84  The Discovery of Cézanne's Motif, circa 1960s-1970s
Box 3, Folder 85  Elements of Composition in Drawing and Paintings, circa 1950s-1960s
Box 3, Folder 86  [Fine Art and Illustration], circa 1930s-1940s
Box 3, Folder 87  Form and Content in the History of Art, circa 1940s-1960s
Box 3, Folder 88-90  [Fragments], circa 1950s-1980s

(3 folders)

Box 3, Folder 91  The Gulf Stream and England, 1922
Box 3, Folder 92  Hans Hofmann, circa 1960s
Box 3, Folder 93  Hans Hofmann, circa 1960s
Box 3, Folder 94  Hans Hofmann, circa 1960s
Box 3, Folder 95  Hans Hofmann, circa 1965
Box 3, Folder 96  Hans Hofmann, circa 1965
Box 3, Folder 97  Hans Hofmann, 1974
Box 3, Folder 98  Harold Persico Paris, circa 1979
Box 3, Folder 99  [High School Writings], 1920s
Box 3, Folder 100  Hofmann Symposium, circa 1965
Box 3, Folder 101  Hostility, circa 1940s-1960s
Box 3, Folder 102  How Can We Improve Our High School?, circa 1920s
Box 3, Folder 103  How to Solve the Budget Crisis at the Berkeley Art Museum, 1973
Box 3, Folder 104  Influences on Cézanne, circa 1950s-1970s
Box 3, Folder 105  John Smith, circa 1920s
Box 3, Folder 106  Kyle Morris, circa 1979
Box 3, Folder 107  Landscape - Cézanne, circa 1940s-1960s
Box 4, Folder 1-2  The Last Fifteen Years in Painting, circa 1960s-1970s
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Box 4, Folder 3  [Letter to the Guggenheim], circa 1930s-1940s
Box 4, Folder 4  [Letter to New York Times], circa 1960
Box 4, Folder 5  [Letter to New York Times], 1961
Box 4, Folder 6  Letters of Recommendation, 1957-1984
Box 4, Folder 7  Mark Tobey, circa 1940s-1950s
Box 4, Folder 8  A Memorandum to President Sproul and the Regents of the University, circa 1960s
Box 4, Folder 9  Modern Ideas in Education, circa 1920s
Box 4, Folder 10  Modernism in Northern California, circa 1940s-1960s
Box 4, Folder 11  [Non-objective Art], circa 1970s-1980s
Box 4, Folder 12  [Notes], circa 1950s-1960s
Box 4, Folder 13  [Notes on African Art], circa 1950s-1960s
Box 4, Folder 14  The Notes of an Antique [Vessel?], 1922
Box 4, Folder 15  Notes on Cézanne, circa 1950s
Box 4, Folder 16  [Notes on Cézanne], circa 1930s-1950s
Box 4, Folder 17  [Notes on Hans Hofmann], circa 1950s-1960s
Box 4, Folder 18  [On Abstraction], circa 1960s-1980s
Box 4, Folder 19  [On African Sculpture], circa 1950s-1960s
Box 4, Folder 20  [On Art and Meaning], 1940s-1960s
Box 4, Folder 21  [On California Art Schools], circa 1950s-1970s
Box 4, Folder 22  [On Cameron Booth], circa 1940s-1960s
Box 4, Folder 23  [On Cézanne], circa 1960s-1970s
Box 4, Folder 24  [On Clyfford Still], circa 1970s-1980s
Box 4, Folder 25  [On Contemporary Art], circa 1960s-1970s
Box 4, Folder 26  [On Disputed Cézanne Painting], circa 1960s-1970s
Box 4, Folder 27  [On Form and Composition], circa 1950s-1970s
Box 4, Folder 28  [On Form and Invention], circa 1960s-1970s
Box 4, Folder 29  [On Hans Hofmann], circa 1965
Box 4, Folder 30  [On Hippies], circa 1960s-1970s
Box 4, Folder 31  [On Learning With Hans Hofmann], 1954
Box 4, Folder 32  [On Marsden Hartley], circa 1950s-1970s
Box 4, Folder 33  [On Painting], circa 1950s-1970s
Box 4, Folder 34  [On Psychology and Gender In Art], circa 1950s-1980s
Box 4, Folder 35  [On the Body], circa 1960s-1970s
Box 4, Folder 36  [On Writing About Art], circa 1950s-1980s
Box 4, Folder 37  Painting, circa 1960s-1970s
Box 4, Folder 38  Pathway to Pavillon Cézanne, circa 1960s-1970s
Box 4, Folder 39  Paul Cézanne, circa 1952
Box 4, Folder 40  Paul Cézanne1839-1906, circa 1950s-1960s
Box 4, Folder 41  Paul Cézanne1839-1906, circa 1960s-1970s
Box 4, Folder 42  Paul CézanneAccording to Ambroise Vollard, circa 1960s-1980s
Box 4, Folder 43  The Plastic Means, 1961
Box 4, Folder 44  Pleasures and Perils of Collecting, 1977
Box 4, Folder 45  Pop Art, circa 1960s-1970s
Box 4, Folder 46  Problems of the Modern Artist, circa 1940s-1950s
Box 4, Folder 47  Qualities of an Actor, circa 1920s
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Box 4, Folder 49  Statement on African Art, circa 1960s-1970s
Box 4, Folder 50  Symbology, circa 1960s
Box 4, Folder 51  Symbology in Abstract Art, circa 1960s
Box 4, Folder 52  Symbology in Non-Objective Painting, circa 1960s
Box 4, Folder 53  Titian, circa 1930s-1940s
Box 4, Folder 54  [To Hans Hofmann on Cézanne], circa 1940s-1960s
Box 4, Folder 55  Two Kinds of Form, circa 1940s-1960s
Box 4, Folder 56  Two Still Lives By Cézanne, circa 1970s-1980s
Box 4, Folder 57  The Value of Costumes and Scenery, circa 1920s
Box 4, Folder 58  The Well in the Forest of the Chateau Noir, circa 1940s-1960s
Box 4, Folder 59  What a Newspaper Means to a Boy, circa 1920s
Box 4, Folder  Writings by Others
Box 4, Folder 60  [Review of *Cézanne Composition*] by Donald Bear, 1944
Box 4, Folder 61  [Quotation From William Blake], circa 1970s-1980s
Box 4, Folder 62  [Cézanne as a Classic Master], circa 1950s-1970s
Box 4, Folder 63  Cézanne’s Life and Work, circa 1960s-1980s
Box 4, Folder 64  Cézanne’s Work, circa 1960s-1980s
Box 4, Folder 65  The Inspired Pretenders by Herman Cherry, 1965
Box 4, Folder 66  Kyle Morris by Herman Cherry, 1983
Box 4, Folder 67  What He Said to Me: the Motive, 1921
Box 4, Folder 69  On Hearing a Lecture on Cézanne by E.H., late 1970s
Box 4, Folder 70  [Address] by Hans Hofmann, 1941
Box 4, Folder 71  Statements and Criticisms by Hans Hofmann, circa 1940s-1960s
Box 4, Folder 72  Hofmann/Loran, circa 1963
Box 4, Folder 73  [Recommendation For Erle Loran] by Walter Horn, 1959
Box 4, Folder 74  Art Education by Karl Kasten, 1993
Box 4, Folder 75  But Don’t Call it Intuition by Karl Kasten, 1986
Box 4, Folder 76  In Memoriam - Erle Loran by Karl Kasten, 1999
Box 4, Folder 77  [Tribute to Erle Loran] by [Karl Kasten?], circa 1980s
Box 4, Folder 78  Le Dimanche Avec Paul Cézanne by Leo Larquier, circa 1930s-1940s
Box 4, Folder 79  [Literary Quotations], circa 1930s-1940s
Box 4, Folder 80  Remembrances of Joseph B. Wheelwright by Clyta Loran, late 1970s
Box 4, Folder 81  [Quotations on French History and Culture] by E.J. Lowell, circa 1970s-1980s
Box 4, Folder 82  [Quotations on Erle Loran], circa 1960s
Box 4, Folder 83  Monument to an Unknown Artist by James Rosen, 1991
Box 4, Folder 84  Proposal For an Interdisciplinary Doctoral Program by Antonio Ruvolo, 1975
Box 4, Folder 85  [Quotation From Othello], circa 1960s-1970s
Box 4, Folder 86  Six Artists, circa 1970s-1980s
Box 4, Folder 87  Statement by Clyfford Still, circa 1960s-1970s

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Series 5: Artwork, 1920s-1980s
(Boxes 4-8, 13-14; 4.3 linear feet)

Over four linear feet of artwork by Loran consists primarily of preliminary drawings and sketches in watercolor, pastels, charcoal, pencil, gouache, and oil. The artwork is mostly landscape and urbanscape, abstract, and fantasy imagery. Of special interest are self portraits, and portraits of Loran’s second wife, Clyta.

Series also includes a small amount of artwork by others, including Stanley William Hayter and Alcopley.

Found in a disorganized state, these materials have been arranged under broad categories that do not represent Loran's own organization. Due to the fragility of these materials, items have been extensively interleaved. Photographs that were found filed with a piece of art and are clearly the basis for that artwork have been kept together.

Box 4, Folder 88-110  Aerial Views, circa 1970s-1980s
                       (23 folders; see also Box 13)

Box 4, Folder 111    After Cézanne, circa 1930s-1940s
                   Image(s)

Box 4, Folder 112    After Cézanne, circa 1930s-1940s

Box 4, Folder 113    Animals, circa 1920s-1930s
                    (see also Box 13)

Box 4, Folder 114    Animals, circa 1930s-1960s
                    (see also Box 13)

Box 4, Folder 115    Automobiles, circa 1920s-1940s

Box 4, Folder 116    Buddha, circa 1930s-1950s

Box 4, Folder 117    CézanneDiagrams, circa 1940s
                     (23 folders)

Box 4, Folder 118-144 Charcoal Sketches, circa 1930s-1960s
                     (27 folders; see also Box 13)

Box 4, Folder 145-165 Charcoal Sketches, circa 1930s-1970s
                     (21 folders; see also Box 13)

Box 5, Folder 1-5    Clyta Loran, circa 1930s-1940s
                     (5 folders)

Box 5, Folder 6     Collage, 1960s
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<td>Box 5, Folder 89-94</td>
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(2 folders; see also Box 13) |
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(2 folders; see also Box 13) |
| Box 6, Folder 1-8 | Mixed Media, circa 1940s-1960s  
(8 folders; see also Box 13) |
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(see also Box 13) |
| Box 6, Folder 22-30 | Mixed Media, circa 1950s-1960s  
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| Box 6, Folder 40 | Nudes, circa 1930s-1940s  
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| Box 6, Folder 41-42 | Nudes, circa 1930s-1950s  
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| Box 6, Folder 43-44 | Nudes, circa 1930s-1960s  
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| Box 6, Folder 47-48 | Oil Sketches, circa 1930s-1960s |
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Box 6, Folder 64-67  Pastel Sketches, circa 1940s-1970s  
(4 folders; see also Box 13)

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Box 6, Folder 69-73  Pastel Sketches, circa 1950s-1970s  
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Box 6, Folder 74-82  Pastel Sketches, circa 1960s-1970s  
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Box 6, Folder 83  Pen Sketches, circa 1930s-1940s

Box 6, Folder 84-93  Pen Sketches, circa 1930s-1950s  
(10 folders)

Box 6, Folder 94-104  Pen Sketches, circa 1930s-1960s  
(11 folders)

Box 6, Folder 105  Pen Sketches, circa 1930s-1980s

Box 6, Folder 106  Pen Sketches, circa 1950s-1960s

Box 6, Folder 107-112  Pen Sketches, circa 1960s-1980s  
(6 folders)

Box 6, Folder 113  Pencil Sketches, circa 1920s-1950s

Box 6, Folder 114  Pencil Sketches, circa 1920s-1960s

Box 7, Folder 1-5  Pencil Sketches, circa 1930s-1950s  
(5 folders)

Box 7, Folder 6-10  Pencil Sketches, circa 1930s-1960s  
(5 folders)

Box 7, Folder 11-12  Pencil Sketches, circa 1930s-1980s  
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Box 7, Folder 24-77  Rural Scenes, circa 1930s-1950s
(54 folders; see also Box 13)

Box 7, Folder 78-81  Rural Scenes, circa 1930s-1960s
(4 folders; see also Box 13)

Box 7, Folder 82-83  Self-Portraits, circa 1930s
(2 folders)

Box 7, Folder 84  Self-Portraits, circa 1930s-1940s

Box 7, Folder 85  Ships, circa 1930s-1940s

Box 7, Folder 86  Silhouettes, circa 1930s-1960s

Box 7, Folder 87  Sketchbooks, circa 1920s-1940s
(see also Box 13)

Box 7, Folder 88-93  Sketchbooks, circa 1930s-1950s
(6 folders; see also Box 13)

Box 7, Folder 94  Sketchbooks, circa 1930s-1960s
(see also Box 13)

Box 7, Folder 95-96  Sketchbooks, circa 1940s-1950s
(2 folders; see also Box 13)

Box 7, Folder 97-98  Sketchbooks, circa 1940s-1960s
(2 folders; see also Box 13)

Box 7, Folder 99  Sketches of Artwork, circa 1930s-1970s

Box 7, Folder 100  Still Lifes, circa 1930s-1960s

Box 7, Folder 101  Stencils, circa 1930s-1960s

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| Box 7, Folder 118 | Watercolors, circa 1930s-1960s  
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(2 folders; see also Box 13) |
| Box 7, Folder 122-125 | Watercolors, circa 1940s-1970s  
(4 folders; see also Box 13) |
| Box 8, Folder 1-8 | Watercolors, circa 1940s-1980s  
(8 folders; see also Box 13) |
| Box 8, Folder 9-12 | Watercolors, circa 1950s-1980s  
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| Box 8, Folder 13-24 | Watercolors, circa 1950s-1960s  
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| Box 8, Folder 25 | Waterfront, circa 1930s-1960s |
| Box 8, Folder 26-27 | Working, circa 1930s-1950s |
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(Stanley William Hayter) |
| Box 8, Folder 29 | Artwork By Others, 1978-1980 |
| Box 8, Folder 30 | Artwork By Relatives[?], circa 1960s-1980s |
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| Box 13, Folder 2 | Animals, circa 1930s-1950s  
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| Box 13, Folder 3-6 | Charcoal Sketches, circa 1930s-1950s |
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Box 13, Folder 18  Mixed Media, circa 1930s-1960s  
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(6 folders; see also Box 7)

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Box 13, Folder 30-31  Urban Scenes, circa 1930s-1950s
(2 folders; see also Box 7)

Box 13, Folder 32-33  
Watercolors, circa 1930s-1950s  
(2 folders; see also Box 7)

Box 13, Folder 34  
Watercolors, circa 1950s-1980s  
(see also Box 8)

Box 14, Folder 1  
Artwork By Others, circa 1950s-1970s  
(Pottery Shard)

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Series 6: Printed Materials, 1925-1999

(Box 8-10, 14; 2.3 linear feet)

Found here are clippings, exhibition announcements, and exhibition catalogs on a wide variety of topics relating to Loran's interests, artwork, and writings. Also found are scattered invitations, lecture announcements, postcards, programs, and an advertisement and book jacket for Cézanne's Composition. Exhibition catalogs, exhibition announcements and posters related to other artists can be found, including Cézanne, Hans Hofmann, and Roy Lichtenstein.

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Box 8, Folder 34  Artists' Pigments, 1976
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(Boxes 10-12, 14; 2.5 linear feet)

Photographs of Loran include formal portraits, informal pictures with friends and colleagues, photographs of him at events, and in his studio. Loran's family and spouses are found in family photographs, formal portraits, and informal pictures. Also found are childhood and adolescent photographs of Loran's second wife, Clyta, as well as photographs of her family. There are photographs of Loran's travels in the south of France and the American southwest and Mexico.

The bulk of the photographs are of Loran's artwork, including exhibitions. Included are photographs of source material and the artwork of others, including Paul Cézanne and Hans Hofmann, and of Loran's own collection of artwork. There are also photographs of Hans Hofmann's visit to Berkeley in 1964.

This series also includes transparencies, negatives, and slides. Of interest are slides used for a lecture on Cézanne, and one on contemporary art.

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Box 10, Folder 43  
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Box 12, Folder  Native American Art, circa 1950s-1970s
Box 12, Folder  Navajo Country, 1953
Box 12, Folder  Russian Art, circa 1930s-1950s
Box 14, Folder 10 Artwork, 1932-1948
(see also Box 10)
Box 14, Folder 11 Artwork, 1940s-1950s
(see also Box 10)
Box 14, Folder 12 Artwork By Others: Paul Cézanne, circa 1930s-1940s
(see also Box 11)
Box 14, Folder 13 African Art, circa 1950s
(see also Box 11)
Box 14, Folder 14 Cézanne, circa 1920s-1930s
(see also Box 11)
Box 14, Folder 15 Loran Family, 1930s-1940s
(see also Box 11)
Series 8: Audio Recording, 1982

(Box 12; 1 folder)

Found is an audio cassette recording of a lecture by Loran on Cézanne from June 15, 1982.

Box 12, Folder 73
Recording of Lecture by Loran about Cézanne, 1982, June 15
1 Sound cassette