
Diana L. Shenk and Rihoko Ueno

Funding for the processing of this collection was provided by the Getty Foundation. Funding for the digitization of this collection was provided by The Walton Family Foundation and Joyce F. Menschel, Vital Projects Fund, Inc.

August 2007
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Collection Overview

Repository: Archives of American Art
Title: Woman's Building records
Identifier: AAA.womabuil
Date: 1970-1992
Extent: 33.5 Linear feet
Creator: Woman's Building (Los Angeles, Calif.)
Language: English
Summary: The records of the Woman's Building feminist arts organization in Los Angeles measure 33.5 linear feet and date from 1970-1992. Originally founded by artist Judy Chicago, graphic designer Sheila Levant de Bretteville, and art historian Arlene Raven in 1973, the Woman's Building served as an education center and public gallery space for women artists in southern California. The records document both the educational and exhibition activities and consist of administrative records, financial and legal records, publications, curriculum files, exhibition files, grant funding records and artist's works of arts and prints. A significant portion of the collection documents the Women's Graphic Center, a typesetting, design, and printing service operated by The Woman's Building.

Administrative Information

Provenance
The Woman's Building records were donated to the Archives of American Art in 1991 by Sandra Golvin, President of the Board of Directors. An small addition of a set of "Cross Pollination" posters was donated in 2019 by by ONE Archives at University of Southern California Libraries via Loni Shibuyama, Archives Librarian.

Separated Material
The Archives of American Art donated 5 boxes of video tape from the collection to the Long Beach Museum of Art, Video Annex in 1994. According to documentation, this was the desire of Sandra Golvin and the Board of Directors of the Woman's Building.

Related Material
Among the other resources relating to the Woman's Building in the Archives of American Art is an oral history with Suzanne Lacy on March 16, 1990, March 24, 1990, and September 24, 1990. While not credited as a founding member, Lacy was among the first group of staff of the Woman's Building which she discusses in her interview.
The Getty Research Institute also holds a large collection on the Woman's Building which includes a wide range of material relating to its exhibitions, activities, and projects.

Available Formats
The bulk of the collection was digitized in 2019 and is available on the Archives of American Art website. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized. The printed materials series has not been digitized.

Processing Information
The collection was processed by Diana L. Shenk in 2007. The collection was prepared for digitization and the finding aid was updated by Rihoko Ueno in 2019 with funding provided by The Walton Family Foundation and Joyce F. Menschel, Vital Projects Fund, Inc.

Preferred Citation

Historical Note
In 1973, artist Judy Chicago, graphic designer Sheila Levant de Bretteville, and art historian Arlene Raven founded the Feminist Studio Workshop (FSW), one of the first independent schools for women artists. The founders established the workshop as a non-profit alternative education center committed to developing art based on women's experiences. The FSW focused not only on the development of art skills, but also on the development of women's experiences and the incorporation of those experiences into their artwork. Central to this vision was the idea that art should not be separated from other activities related to the developing women's movement. In November of 1973 the founders rented workshop space in a vacated building in downtown Los Angeles and called it The Woman's Building, taking the name from the structure created for the 1893 World's Columbian Exposition in Chicago. The FSW shared space with other organizations and enterprises including several performance groups, Womanspace Gallery, Sisterhood Bookstore, the National Organization of Women, and the Women's Liberation Union.

When the building they were renting was sold in 1975, the FSW and a few other tenants moved to a three-story brick structure, originally designed to be the administrative offices of the Standard Oil Company in the 1920s. In the 1940s, it had been converted into a warehouse and consisted of three floors of open space, conducive to publicly available extension classes and exhibitions offered by the Woman's Building staff and students. By 1977, the majority of the outside tenants had left the Woman's Building, primarily because they were unable to sustain business in the new location. The new building was more expensive to maintain and the FSW staff decided to hire an administrator and to create a board structure to assume the financial, legal, and administrative responsibility for the Building. The funds to operate came from FSW tuition, memberships, fund-raising events, and grant monies.

In 1981, the Feminist Studio Workshop closed, as the demand for alternative education diminished. The education programs of the Building were restructured to better accommodate the needs of working women. The Woman's Building also began to generate its own artistic programming with outside artists, including visual arts exhibits, performance art, readings, and video productions. That same year, the Woman's Building founded the Women's Graphic Center Typesetting and Design, a profit-making enterprises designed to strengthen its financial base. Income generated from the phototypesetting, design,
production, and printing services was used to support the educational and art making activities of the Building.

When the graphics business closed in 1988, the Woman's Building suffered a financial crisis from which it never fully recovered. The Building closed its gallery and performance space in 1991.

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Scope and Content Note

The records of the Woman's Building measure 33.5 linear feet and date from 1970 to 1992. The organization played a key role as an alternative space for women artists energized by the feminist movement in the 1970s. The records document the ways in which feminist theory shaped the Building's founding core mission and goals. During its eighteen year history, the Building served as an education center and a public gallery space for women artists in Los Angeles and southern California; the records reflect both functions of the Building's activities.

The Administrative Files series documents the daily operations of the Building, with particular emphasis on management policies, budget planning, history, cooperative relationships with outside art organizations and galleries, special building-wide programs, and relocation planning. Included in this series are the complete minutes from most Building committees from 1974 through closing, including the Board of Directors and the Advisory Council. The General Publicity and Outreach series is particularly complete, containing publicity notices from most events, exhibits, and programs held at the Woman's Building, including brochures, announcements, programs, invitations, press releases, newspaper clippings, and magazine articles.

The Woman's Building's educational programs centered on courses offered by the Feminist Studio Workshop and the Extension Program. While the Workshop provided a two-year program for women interested in fully developing their artistic talent, the Extension Program offered a broad range of classes, specifically oriented to working women interested in art and art vocations. The records fully document both programs, focusing on the course development and descriptions, teacher contracts, class evaluations, budget planning, and scholarship programs. Although the Archives does not have the entire slide library, there are files concerning the establishment and administration of the library, as well as a few folders of slides.

The Gallery Programs series houses the records of the visual, performing, literary and video arts events held at the Woman's Building. Administrative files detail the daily operation of the gallery spaces. The files in the remaining subseries are primarily arranged by event and contain proposals, announcements, publicity, and artist biographies.

The Women's Graphic Center became a profit-making arm of the Woman's Building in 1981 but the typesetting and design equipment had been used by staff and students since 1975. The records in this series focus on the work produced at the Center, including general projects and artist designs and art prints. Many of the design and printing examples were produced for Woman's Building events and programs.

The Artist's Works of Art series includes artist books, resumes, correspondence, postcards, and samples of art in the form of sketches, drawings, and prints. There is also material related to Woman's Building projects. Especially noteworthy is the "What is Feminist Art?" project where artists gave their responses in various formats and mediums from text to pieces of artwork.

The Printed Materials series contains feminist and art publications not produced by or for the Woman's Building.
Arrangement

The collection is arranged into 7 series.

- Series 1: Administrative Files, circa 1970-1991 (Box 1-9, 32; 9 linear feet)
- Series 2: Educational Programs, 1971-1991 (Box 10-14; 4.9 linear feet)
- Series 3: Gallery Programs, 1973-1991 (Box 14-20, OV 54; 5.7 linear feet)
- Series 4: Women's Graphic Center, circa 1976-1989 (Box 20-23, 32, OV 33-50; 5.6 linear feet)
- Series 5: Artists' Works of Art, circa 1972-1990 (Box 24-25, OV 51-53; 1.7 linear feet)
- Series 6: Grants, 1974-1992 (Box 25-30; 5.3 linear feet)
- Series 7: Printed Material (Not Woman's Building), 1970-1983 (Box 30-31; 1.3 linear feet)

Names and Subject Terms

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

Subjects:
- Art -- Study and teaching -- California -- Los Angeles
- Arts organizations -- California -- Los Angeles
- Feminism and art
- Women artists -- California
- Works of art

Types of Materials:
- Artists' books
- Slides

Names:
- Chicago, Judy, 1939-
- Feminist Studio Workshop
- Raven, Arlene
- Women's Graphic Center (Los Angeles, Calif.)
- de Bretteville, Sheila Levant

Functions:
- Nonprofit organizations -- California -- Los Angeles

9 Linear feet (Box 1-9, 32)

The files within this series document the daily administration of the Women's Building, including financial, fundraising, outreach, and publication functions. This series also documents the Board of Directors' relationship with the Building staff and activities. The files are arranged alphabetically within each subseries.

The Administrative Files are arranged into five subseries:

- 1.1: Alphabetical Files, circa 1970-1991
- 1.2: Board of Directors, 1973-1991
- 1.4: Publicity and Outreach, 1973-1991
- 1.5: Fundraising and Membership, 1974-1990

The bulk of this series has been digitized, except for duplicates. In some cases, publications and student dissertations have only had their covers, title pages, and relevant pages digitized.


This subseries includes calendars, correspondence, budget information, contracts, meeting minutes, by-laws, policies and procedures, and staff memos related to the administration of the Woman's Building.

The bulk of this subseries has been digitized, except for duplicates. Student dissertations (in box 3, folder 40 and box 4, folder 11) have only had their covers and abstracts digitized and some other publications have had their covers, title pages, and relevant pages digitized.

Box 1, Folder 1  Activities, 1973-1980
Image(s)

Box 1, Folder 2  Administrative Notebook, Part 1, circa 1979
Image(s)

Box 1, Folder 3  Administrative Notebook, Part 2, circa 1979
Image(s)

Box 1, Folder 4  Administrative Notebook, Part 3, circa 1979
Image(s)

Box 1, Folder 5  Advertising, circa 1987-1988
Image(s)

Box 1, Folder 6  Advocacy, Women in the Arts, 1984-1985
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Box 1, Folder 7  Affirmative Action Policy, 1980
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Box 1, Folder 9  Anniversary, Fifth - Press Kit, 1978
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Box 1, Folder 10 Anniversary, Fifteenth, 1988
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Box 1, Folder 11 Anniversary, Fifteenth - Printed Materials, 1988
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Box 1, Folder 14 Anniversary, Tenth - *The First Decade*, 1983
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Box 1, Folder 15 Anniversary, Tenth - Drafts of *The First Decade*, 1983
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Box 1, Folder 16 Ariadne: A Social Network, circa 1977-1979
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Box 1, Folder 17 Archives, Jeanne Sison Project, 1989-1990
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Box 1, Folder 18 Archives, Negotiations with Archives of American Art, 1990-1991
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Box 1, Folder 19 Armory Center for the Arts, 1990
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Box 1, Folder 20 Articles of Incorporation and Bylaws, Feminist Studio Workshop, 1974-1977
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Box 1, Folder 21 Articles of Incorporation and Bylaws, Woman's Building, 1979
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1.2: Board of Directors, 1974-1991

This series contains administrative records of the Woman's Building Board of Directors. There are meeting minutes of the board and various committees, membership files and biographies, and advisory council records.

The Board of Directors files are arranged into four subsubseries:

- 1.2.1: Minutes, 1974-1991
- 1.2.2: Membership Files, 1978-1991
- 1.2.3: Committees, 1977-1991
- 1.2.4: Advisory Council, 1979-1989

The bulk of this subseries has been digitized, except for duplicates.

1.2.1: Minutes, 1974-1991

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Box 4, Folder 21 Minutes, 1976-1977
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Box 4, Folder 33 Minutes, 1988-1991
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Box 4, Folder 34 Board Orientation Packet, circa 1981
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Box 4, Folder 35 Correspondence, 1978-1981
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Box 4, Folder 36 Correspondence, 1987, 1989-1990
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This subseries includes an assortment of Woman's Building publications in the form of newsletters, event calendars, journals, and periodicals.

The bulk of the material in this subseries has been digitized, except for duplicates. The four volumes of *Chrysalis* have only had their cover, title page, and table of contents digitized.

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The bulk of this subseries has been digitized, except for duplicates.

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1.5: Fundraising and Membership, 1974-1990

This subseries contains documents regarding the Woman's Building's fundraising efforts. There is information on donations, fundraising campaigns, foundations and donors, membership solicitations, renewal notices, reports, and the planning, nominations, and winners of the Vesta Awards.

The bulk of this subseries has been digitized, except for duplicates.

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The Woman's Building's educational programs centered on courses offered by the Feminist Studio Workshop and the Extension Program. There is also information regarding the slide library and Los Angeles Women's Video Center. The files within this series document the Woman's Building education programs, including administrative records, curriculum development files, program evaluations, student recruitment and retention, outreach and publicity files. The series also includes individual workshop, conference, and program documentation.

The Education Program files are arranged into five subseries:

- 2.4: Slide Library, 1975-1990
- 2.5: Los Angeles Women's Video Center, 1975-1981

The bulk of this series has been digitized, except for duplicates.

2.1: Administrative Files, 1975-1991

This subseries consists of the administrative records of the Woman's Building education programs. Found herein are class proposals, education committee meeting minutes, program development documents, teacher contracts, educational conference information, workshop evaluations, and other material.

The bulk of this subseries has been digitized, except for duplicates.

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AAA.womabuil

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2.2: Feminist Studio Workshop, 1971-1982

The Feminist Studio Workshop provided a two-year program for women interested in fully developing their artistic talent. This subseries contains material related to the Workshop education programs. Included herein are administrative notebooks, class schedules, course evaluations, curriculums,
scholarship program information, and documentation of the planning and organization of the Feminist Studio Workshop programs. There is also some student correspondence.

The bulk of this subseries has been digitized, except for duplicates and an unidentified manuscript.

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The bulk of this subseries has been digitized, except for duplicates.

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The bulk of this series has been digitized, except for duplicates.
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The Los Angeles Women's Video Center was founded in 1976 to feature women's artwork and performances, teach women skills for working with video, and producing videos, documentaries, and films. This subseries includes documents on the establishment and administration of the Video Center in the form of correspondence, equipment information, funding, publicity and project planning.

The bulk of this subseries has been digitized, except for duplicates. In some cases, printed material such as brochures or magazines have had their covers, title pages, and relevant pages digitized.
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This series documents the individual visual, performance, literary, and video arts events and exhibitions shown at the Woman's Building. Each event or artist file typically contains correspondence, proposal, artist biography, and publicity material related to the program. The administrative files include comprehensive program development files, financial records, gallery reviews, and surveys.

The Gallery Programs are arranged into five subseries:

- 3.2: Exhibitions, 1974-1991
- 3.3: Performance Art, 1977-1990
- 3.4: Literary Arts, 1977-1991
- 3.5: Film and Video, 1975-1991

The bulk of this series has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.


This subseries consists of administrative records for the Woman's Building gallery programs. The administrative files include comprehensive program development files, financial records, gallery reviews, and surveys.

The bulk of this series has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.

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This subseries consists of exhibition files for group and solo shows at the Woman's Building. Most of the files include correspondence, exhibition proposals, artist biographies and statements, as well as printed material such as exhibition catalogs, announcements, and brochures. Some folders may also include photographs of artwork and installations.

The bulk of this subseries has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.

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Box 17, Folder 32  Lawrence, Deborah, 1988
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Box 17, Folder 33  Larrari, Margaret, 1991
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Box 17, Folder 34  "Lesbian Fantasies" by Nancy Fried, 1977
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Box 17, Folder 35  "Letter Forms" by Gilan Hirsch, Anna Homler, and Devorah Jackson, 1988-1989
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Box 17, Folder 37  Maurer, Laura, 1984-1985
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Box 17, Folder 38  Mazer, June L., 1989-1990
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Box 17, Folder 39  Membership Exhibition for 15th Anniversary of Woman's Building, 1988
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Box 17, Folder 41  Millett, Kate, 1978
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Box 17, Folder 42  Murdock, Maureen, 1986
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Box 17, Folder 43  "Naked Ladies" by Kate Millett, 1977
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Box 17, Folder 44  Native American Show, 1974
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Box 17, Folder 45  Open Wall Prints and Drawings Show, 1974
Image(s)

Box 17, Folder 46  "The Postcard Project: Celebrating our Heroines," 1985-1989
Box 17, Folder 47  "Postcards by Women", 1983  Image(s)

Box 17, Folder 48  Prier, Carol Molly, 1984  Image(s)

Box 17, Folder 49  "Public/Private Herstory" with Portland McCormick, Cat Ashworth, Susan Kerr, and Dianne Malley, 1990  Image(s)

Box 17, Folder 50  "Quest for Balance" by Marsia Alexander, Barbara Magnus, and Echiko Ohira, 1987  Image(s)

Box 17, Folder 51  "Reading the Personal", 1989  Image(s)

Box 17, Folder 52  "Reflections on Survival", 1987  Image(s)

Box 17, Folder 53  "Reflections on Survival", 1987  Image(s)

Box 17, Folder 54  "Reflections on Survival", 1987  Image(s)

Box 18, Folder 1  Roberts, Gail, 1984  Image(s)

Box 18, Folder 2  Robinson, Aminah, 1988  Image(s)

Box 18, Folder 3  Rosenblum, Nancy, 1984  Image(s)

Box 18, Folder 4  Saar, Betye, circa 1979  Image(s)

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Box 18, Folder 10  "Spirit Guides", 1988
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Box 18, Folder 11  "Spirit Guides" - Thank yous to Artists, 1988-1989
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Box 18, Folder 12  "Sums of the Parts", 1981
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Box 18, Folder 13  Swirnoff, Lois, 1984
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Box 18, Folder 14  "Taking Liberties", 1990
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Box 18, Folder 15  "Textiles as Texts: Arts Among Hmong Women from Laos", 1986-1987
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Box 18, Folder 17  Thomas, Morgan, circa 1983
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Box 18, Folder 18  "Through Darkness to Light", 1985-1986
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Box 18, Folder 19  "Through the Looking Glass", 1990
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Box 18, Folder 20  "Toys in Babeland", 1989
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Box 18, Folder 21  "Toys in Babeland", 1989
Box 18, Folder 22  "Toys in Babeland," Artist Information, 1989
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Box 18, Folder 23  "Toys in Babeland," Artist Information, 1989
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Box 18, Folder 24  "Until That Last Breath: Women with AIDS", 1988-1989
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Box 18, Folder 25  "Until That Last Breath: Women with AIDS", 1988-1989
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Box 18, Folder 26  "Until That Last Breath: Women with AIDS", 1988-1989
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Box 18, Folder 27  "Until That Last Breath: Women with AIDS", 1988-1989
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Box 18, Folder 29  Valentine's Show, circa 1985
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Box 18, Folder 30  Van Syoc, Jere, 1984
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Box 18, Folder 31  "Visionary Landscapes," 1987
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Box 18, Folder 32  "Visionary Landscapes," Loan Agreements, 1987
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Box 18, Folder 33  "Viva la Vida: An Homage to Frida Kahlo," 1987
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Box 18, Folder 34  "Ways with Wood," 1988
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Box 18, Folder 35  "What is Feminist Art," 1976-1977
Image(s)

Box 18, Folder 36  "When Beauty is Enough" by Ann Page and Phyllis S. Muldavin, 1986
3.3: Performance Art, 1977-1990

This subseries consists of information about performance art at the Woman's Building as well as by Woman's Building artists at other venues. Some of the materials are on individual artists whereas other materials are about performances and events. The files may include correspondence, artist biographies and statements, photographs, and printed material.

The bulk of this subseries has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.

Box 19, Folder 1  Anderson, Jamie, 1990
Box 19, Folder 2  "Artists Choose Artists", 1985
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Box 19, Folder 3  "Bedroom Stories" by Anna Homler and Joyce Wexler-Ballard, 1984-1985
    Image(s)

Box 19, Folder 4  Bienvenue, Marcella, 1990-1991
    Image(s)

Box 19, Folder 5  "Bleeding Rose" by Henry Hoffman, 1977
    Image(s)

Box 19, Folder 6  "Comedy Night", 1987
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Box 19, Folder 7  "Confess to the Powers That Be" by Marla Myers, 1977
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Box 19, Folder 8  "Danceworks" by Gilberte Meunier, 1984
    Image(s)

Box 19, Folder 9  "Femina: An Intraspace Voyage", 1978
    Image(s)

Box 19, Folder 10  Forti, Simone, 1987
    Image(s)

Box 19, Folder 11  "Funk Lessons" with Adrian Piper, 1984
    Image(s)

Box 19, Folder 12  Gorman-Jacobs, Judy, 1987
    Image(s)

Box 19, Folder 13  Hassinger, Maren, 1984
    Image(s)

Box 19, Folder 14  Higby, Sha Sha, 1988-1990
    Image(s)

Box 19, Folder 15  International Women's Day, 1990
    Image(s)

Box 19, Folder 16  "Love Novellas" by Jerri Allyn, 1984
Box 19, Folder 17  Maguire, Terrill, 1977
Image(s)

Box 19, Folder 18  Manley, Beatrice, 1977
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Box 19, Folder 19  Mersky, Kres, 1977
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Box 19, Folder 21  "Natural History: Telling More About the Unknown Animals" by Liebe Gray, 1987
Image(s)

Box 19, Folder 22  Nemec, Vernita, 1984
Image(s)

Box 19, Folder 23  "No Frills", 1986
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Box 19, Folder 24  "An Oral Herstory of Lesbianism", 1979
Image(s)

Image(s)

Box 19, Folder 26  "Rime," A Poetry and Dance Company, 1986
Image(s)

Box 19, Folder 27  Ringgold, Faith, 1987
Image(s)

Box 19, Folder 28  Sun, May, 1984
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Box 19, Folder 29  "Tall Wheat" by Susan Banyas, 1984
Image(s)

Box 19, Folder 30  "Trenzas: The Braids of Frida Kahlo", 1989
Image(s)

Box 19, Folder 31  "The Waitresses", 1977-1984
3.4: Literary Arts, 1977-1991

This subseries mostly consists of literary events at the Woman's Building along with some artist files. The files may include correspondence, artist biographies and statements, photographs, and printed material.

The bulk of this subseries has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. The book of essays *Women for All Seasons* has only had its cover, title page, and table of contents digitized. The drafts and writer entries of *Women for All Seasons* have not been digitized.

- Box 19, Folder 37  
  Atwood, Margaret, 1978  
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- Box 19, Folder 38  
  Bernikow, Louise, 1977  
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- Box 19, Folder 39  
  Braverman, Kate, 1978-1979  
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- Box 19, Folder 40  
  Coleman, Wanda, 1978-1979  
  Image(s)

- Box 19, Folder 41  
  Correspondence, 1977-1979  
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- Box 19, Folder 42  
  "Dark and Bright Fires", 1976  
  Image(s)

- Box 19, Folder 43  
  *Exposures: Women and Their Art* Book Signing, 1989
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<td>Griffin, Susan, 1979</td>
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<td>Box 19, Folder 47</td>
<td>Lifson, Martha, 1978-1979</td>
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<td>Box 19, Folder 48</td>
<td>MacDonald, Barbara and Cynthia Rieh, 1986</td>
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<td>Moore, Honor, 1978-1979</td>
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<td>Box 19, Folder 50</td>
<td>&quot;Mosaic Voices: A Transcultural Series of Readings by Nationally Known and Local Writers&quot;, 1987</td>
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<td>Box 19, Folder 51</td>
<td>Parker, Pat, circa 1978-1979</td>
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<td>Box 19, Folder 52</td>
<td>Publicity, circa 1984</td>
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<td>Box 19, Folder 53</td>
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<td>Box 19, Folder 54</td>
<td>Rich, Adrienne and Mary Daly, 1979</td>
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<td>Box 19, Folder 55</td>
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<td>Box 19, Folder 56</td>
<td>&quot;Spoken Word&quot; by Linda J. Albertano, 1986</td>
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<td>Box 19, Folder 57</td>
<td>&quot;Taking Risks&quot; with Judith McDaniel, 1988</td>
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3.5: Film and Video, 1975-1991

This subseries mostly consists of film screenings at the Woman's Building. The files are on the organization, fundraising, and publicity for the film and video events and programs.

The bulk of this subseries has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.

- Box 19, Folder 68  "The Bell Jar," Event Publicity, 1979
  Image(s)
- Box 19, Folder 69  "The Bell Jar," Film Industry Publicity, 1979
  Image(s)
- Box 19, Folder 70  "The Bell Jar," Fundraising, 1979
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- Box 20, Folder 1  "The Bell Jar," Fundraising, 1979
Box 20, Folder 2  "The Bell Jar," Photographs, 1979
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Box 20, Folder 3  Cate Video Project, circa 1978
             Image(s)
Box 20, Folder 4  "Committed" with Sheila McLaughlin, 1984
             Image(s)
Box 20, Folder 5  "Divine Horsemen: The Living Gods of Haiti" by Maya Deren, 1984
             Image(s)
Box 20, Folder 6  "An Evening of Lesbian Films" with Barbara Hammer, 1984
             Image(s)
Box 20, Folder 7  "Eyes on Art," 1989
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Box 20, Folder 8  "Eyes on Art" Budget, 1989
             Image(s)
Box 20, Folder 9  "Eyes on Art" Proposals, 1989
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Box 20, Folder 10 "Friday the 13th Video Night," 1987
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Box 20, Folder 11 "The Incredible Shrinking Woman," 1981
             Image(s)
Box 20, Folder 12 "I've Heard the Mermaids Singing," 1988
             Image(s)
Box 20, Folder 13 Incest Awareness Project, 1979-1980
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Box 20, Folder 14 Incest Awareness Project, 1979-1980
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Box 20, Folder 15 Iris Films, 1975
             Image(s)
Box 20, Folder 16 LA Freewaves Event with Shu Lea Chang, Graham Dent, Melissa Chang, and Valerie Soe, 1991
Box 20, Folder 17  
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Box 20, Folder 18  
Los Angeles Women’s Video Festival, 1986

Box 20, Folder 19  
Los Angeles Women’s Video Festival, 1986

Box 20, Folder 20  
“The Mothers of Plaza de Mayo,”, 1985

Box 20, Folder 21  
“Noonlight” by Kayt Schneider, 1989

Box 20, Folder 22  
Performance Artists Make Videos, 1987

Box 20, Folder 23  
“Putting Our Hands to Other Labor: The Women's Art Movement in Southern California,”, 1986

Box 20, Folder 24  
“Quilts and Women's Lives” by Pat Ferrero, 1981

Box 20, Folder 25  
“Video Mosaic” with Alile Larkin, Su-Chen Hung, Melody Ramirez, and Valerie Soe, 1987

Box 20, Folder 26  
Video Proposals, 1985

Box 20, Folder 27  
Walsh, Alida, 1978

Series 4: Women's Graphic Center, circa 1976-1989

5.6 Linear feet (Box 20-23, 32, OV 33-50)

The Women's Graphic Center series document the business activities related to the operation of the Center, including customer contracts and bids, finances, and strategic planning. The series also includes documentation on the typesetting and graphic design classes offered by the Center staff. The artist's and general projects files contain examples of art and printing work done at the Center by staff, students or outside artists. Files are arranged alphabetically within each subseries.

The Women's Graphic Center files are arranged into 3 subseries:

- 4.1: Administrative Files, circa 1979-1988
- 4.2: Artist's Print Projects, circa 1976-1989
- 4.3: General Projects, circa 1976-1989

The bulk of this series has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In some cases, books, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.

4.1: Administrative Files, circa 1979-1988

The Women's Graphic Center was a workshop program and studio facility run by the Woman's Building. This subseries documents the day-to-day administration of the Center. The subseries includes bids and contracts, budget records, consignment agreements, reports, memos, work schedules, and workshop surveys.

The bulk of this subseries has been digitized, except for duplicates.

Box 20, Folder 28  Bids and Contracts, A-B, 1987 Image(s)
Box 20, Folder 29  Bids and Contracts, C, 1987 Image(s)
Box 20, Folder 30  Bids and Contracts, D-F, 1987 Image(s)
Box 20, Folder 31  Bids and Contracts, G-I, 1987 Image(s)
Box 20, Folder 32  Bids and Contracts, J-L, 1987 Image(s)
Box 20, Folder 33  Bids and Contracts, M-O, 1987 Image(s)
Box 20, Folder 34  Bids and Contracts, P-R, 1987 Image(s)
Box 20, Folder 35  Bids and Contracts, S-T, 1987
Box 20, Folder 36  Bids and Contracts, U, 1987

Box 20, Folder 37  Bids and Contracts, V-W, 1987

Box 20, Folder 38  Bids and Contracts, Y-Z, 1987

Box 20, Folder 39  Bids and Contracts, 1988

Box 20, Folder 40  Brochure, 1979

Box 20, Folder 41  Brochure Copy, circa 1979

Box 20, Folder 42  Budget, Analysis of Finances, 1987-1988

Box 20, Folder 43  Budget, Paid Invoices, 1987-1988

Box 20, Folder 44  Budget, Planning, 1983-1986

Box 20, Folder 45  Budget, Vendor Listing, 1987

Box 20, Folder 46  Budget, Year End Statements, 1980-1984

Box 21, Folder 1  Consignment Agreements, 1982

Box 21, Folder 2  Correspondence, 1987

Box 21, Folder 3  Director's Report, 1987

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<td>Estimating Jobs, circa 1986-1987</td>
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<td>Box 21, Folder 7</td>
<td>Forms, circa 1987</td>
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<td>Box 21, Folder 8</td>
<td>Goals and Objectives, 1979, 1985</td>
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<td>Box 21, Folder 11</td>
<td>Holiday Sale - Consignment Agreements, 1981</td>
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<td>Box 21, Folder 12</td>
<td>Holiday Sale, 1983</td>
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<td>Box 21, Folder 13</td>
<td>Jobs on Typesetting, circa 1987</td>
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<td>Box 21, Folder 15</td>
<td>Letterpress, circa 1985</td>
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<td>Box 21, Folder 16</td>
<td>&quot;Life in LA&quot;, 1983</td>
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<td>Box 21, Folder 17</td>
<td>Marketing Study, 1983</td>
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<td>Box 21, Folder 18</td>
<td>Memos, circa 1987</td>
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<td>Box 21, Folder 19</td>
<td>Museum of Modern Art, 1987</td>
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Box 21, Folder 21  National Endowment for the Arts (NEA) Artist in Residence Book Grant, 1983-1984

Box 21, Folder 22  National Endowment for the Arts (NEA) Artist in Residence Book Grant, Artist Biographies, 1983-1984

Box 21, Folder 23  National Endowment for the Arts (NEA) Artist in Residence Book Grant, Proposals, 1983-1984

Box 21, Folder 24  National Endowment for the Arts (NEA) Artist in Residence Book Grant, 1984

Box 21, Folder 25  Organizational Information, circa 1979

Box 21, Folder 26  Postcard Project, Artists Biographies, 1982

Box 21, Folder 27  Proofreading, circa 1987

Box 21, Folder 28  Publication Project Applications, 1981-1982

Box 21, Folder 29  Publication Project Applications, 1981-1982

Box 21, Folder 30  Publicity, 1979-1982

Box 21, Folder 31  Photographs, circa 1987

Box 21, Folder 32  Type Samples, circa 1987

Box 21, Folder 33  Type Samples, circa 1987
4.2: Artist's Print Projects, circa 1976-1989

The Woman's Graphic Center encouraged artists to create their own work in multiple using the Center's various facilities which included printing presses, darkrooms, silkscreening tools, and typesetting machines. This subseries includes a range of materials created by artists such as postcards, artist books, and stationary designs, using the Center's resources. Some of the material was made by artists for their own private commissions and businesses, whereas other material was produced for Woman's Building events and programs.

Oversized materials are grouped together at the end of the series.

The bulk of this subseries has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. In most cases, artist books and a few other publications have only had their covers, title pages, and relevant pages digitized.
Box 32, Folder 3  Bubar, Janet - *Color Me Healthy*, 1974

Box 21, Folder 44  Clark, Kathryn, circa 1980

Box 21, Folder 45  Chen, Carol, circa 1984-1987

Box 21, Folder 46  Costello, Debbie, 1977

Box 21, Folder 47  Gaulke, Cheri, circa 1976-1988

Box 21, Folder 48  Hassenger, Maren, 1982-1984

Box 21, Folder 49  Identified Artists, A-B, circa 1976-1990

Box 21, Folder 50  Identified Artists, C-D, circa 1976-1990

Box 21, Folder 51  Identified Artists, E-H, circa 1976-1990

Box 22, Folder 1  Identified Artists, I-L, circa 1976-1990

Box 22, Folder 2  Identified Artists, M, circa 1976-1990

Box 22, Folder 3  Identified Artists, N-S, circa 1976-1990


Box 22, Folder 5  Identified Artists - Group Projects and Miscellaneous, circa 1976-1990

Box 22, Folder 6  Karras, Maria, 1977
Box 22, Folder 7  King, Susan, circa 1977-1985
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Box 22, Folder 8  King, Susan, 1978-1983
Image(s)

Box 22, Folder 9  Lawrence, Deborah F., circa 1984
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Box 22, Folder 10  Licher, Bruce, 1979-1983
Image(s)

Box 22, Folder 11  Linn-Hughes, Mary, 1984
Image(s)

Box 22, Folder 12  LOLA, circa 1982
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Box 22, Folder 13  Lovin-Basch, CaroleAnn, 1982
Image(s)

Box 22, Folder 14  Maberry, Sue, 1981-1982
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Box 22, Folder 15  Morris, Ann, 1982
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Box 22, Folder 16  Moore, Anne Corbett, 1982
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Box 22, Folder 17  Muns, Marjorie, 1982
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Box 22, Folder 18  Nishio, Linda, 1988
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Box 22, Folder 19  Norlen, Linda, 1977
Image(s)

Box 22, Folder 20  Norman, Bonnie Thompson, 1985-1986
Image(s)

Box 22, Folder 21  Norman, Bonnie Thompson, circa 1988
Box 22, Folder 22  Norman, Bonnie Thompson, 1987-1989  Image(s)

Box 32, Folder 4  Norman, Bonnie Thompson - *Look Ahead, Los Angeles*, 1989  Image(s)

Box 22, Folder 23  Parson, Mary Alice, 1982  Image(s)

Box 22, Folder 24  Roberts, Michele, circa 1976-1987  Image(s)

Box 22, Folder 25  Rodriquez, Aleida, 1982-1984  Image(s)

Box 22, Folder 26  SMarts, 1987  Image(s)

Box 22, Folder 27  Stewart, Cynthia, 1981  Image(s)

Box 22, Folder 28  Strehl, Dan, 1988-1989  Image(s)

Box 22, Folder 29  "Target L.A.: The Art of Survival", 1982  Image(s)

Box 22, Folder 30  Thurmond, Jane, 1981-1984  Image(s)

Box 22, Folder 31  Traction Gallery, 1987  Image(s)

Box 22, Folder 32  Unidentified Artists, circa 1980  Image(s)

Box 22, Folder 33  Wheeler, Jane, 1983  Image(s)

Box 22, Folder 34  Wolken, Ann Alexander, 1982  Image(s)

Box OV 33, Folder 1  Identified Artists, A-B, circa 1976-1989  Image(s)
4.3: General Projects, circa 1976-1989

This subseries consists of general publicity projects for the Woman's Building and miscellaneous projects that the Woman's Graphic Center was commissioned to do by various individuals, universities, and businesses. The projects for others, which the Center helped design, include novels (the Center designed the covers) and assorted printed material for businesses and universities - usually in the form of brochures, event announcements, business cards, stationary, advertisements, and other material. These outside projects were not connected to Woman's Building events. The rest of the Woman's Graphic Center projects consist of event calendars, brochures, posters, and announcements exclusively for the Woman's Building.

The material in this subseries is arranged alphabetically, with all of the oversized material grouped together at the end.

This subseries has been partially digitized. The books and some other publications have only had their cover, title page, copyright pages, and relevant pages digitized. Also only a small sampling of
the stationary and a few of the "examples of printing projects" folders have been digitized to provide examples of the miscellaneous printed material they contain.

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1984: Big Brother is Watching, , 1984
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Box 22, Folder 38  
Books, Cherished Love by Evelyn Kennedy, 1988
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Box 22, Folder 39  
Books, Daughters of a Coral Dawn by Katherine V. Forrest, 1984
Image(s)

Box 22, Folder 40  
Books, Dusty's Queen of Hearts Diner by Lee Lynch, 1987
Image(s)

Box 22, Folder 41  
Books, An Emergence of Green by Katherine V. Forrest, 1986
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Box 23, Folder 1  
Books, Horizon of the Heart by Shelley Smith, 1986
Image(s)

Box 23, Folder 2  
Books, The Long Train by Penny Hayes, 1986
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Box 23, Folder 3  
Books, The Love of Good Women by Isabel Miller, 1986
Image(s)

Box 23, Folder 4  
Books, Loving Her by Ann Allen Shockley, 1987
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Box 23, Folder 5  
Books, Magdalena by Sarah Aldridge, 1987
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Box 23, Folder 6  
Books, The Other Side of Venus by Shirley Verel, 1960
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Box 23, Folder 8  
Books, Searching for Spring by Patricia A. Murphy, 1987
Box 23, Folder 9  Books, *To the Lightening* by Catherine Ennis, 1987

Box 23, Folder 10  Brochures, 1978-1988

Box 23, Folder 11  Business Cards, circa 1976-1988

Box 23, Folder 12  Business Cards, circa 1976-1988

Box 23, Folder 13  *Chrysalis* Postcards, 1978

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This series contains artist's works which were not designated as Woman's Graphic Center projects. The material in this series includes a few resumes, correspondence, books, postcards, and some samples of artwork in the form of sketches, drawings, and prints. Some of the artists worked at the Woman's Building and others worked with the Woman's Building on projects and exhibitions. Especially noteworthy are the "What is Feminist Art?" project folders which includes artwork as responses, along with essays and text.

This series has been arranged alphabetically, with oversized material grouped together at the end.

The bulk of this series has been digitized. Materials which have not been digitized include blank pages, blank versos of photographs, and duplicates. Artist books and some publications have only had their covers, title pages, and relevant pages digitized.

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This series documents both the proposed and funded grant projects undertaken by the Woman's Building. Files typically contain the grant application, related correspondence, project development, and interim and final reports.

The files are arranged alphabetically by grant agency.

The bulk of this series has been digitized, except for duplicates. In some cases, publications have had their covers and relevant pages digitized. The file on complaints of employee discrimination has not been digitized.

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This series contains printed materials about women and feminism that were not produced or related specifically to the Woman’s Building. This series includes feminist and art journals, books, exhibition catalogs, and gallery programs. The exhibition catalogs are on solo and group shows by male and female artists. These book, catalogs, and magazines might have been used for reference.

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