
Diana L. Shenk and Rihoko Ueno

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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**


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**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 publically 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
Feminism and art
Women artists -- California
Works of art

Types of Materials:
Artists' books
Slides

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

Functions:
Arts organizations -- California
Nonprofit organizations -- California

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.

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- 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
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Box 1, Folder 5
- Advertising, circa 1987-1988
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- Advocacy, Women in the Arts, 1984-1985
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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.

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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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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.

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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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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.

Box 11, Folder 32  Administrative Notebook, 1975-1976
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Box 11, Folder 33  Administrative Notebook, 1976-1977
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Box 12, Folder 41  Writings about the Workshop, circa 1979-1980
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2.3: Extension Program, 1975-1981

The Extension Program offered a broad range of classes, specifically oriented to working women interested in art and art vocations. This subseries mostly consists of course descriptions and proposals, along with limited correspondence, surveys, and printed material such as flyers, brochures, and press releases.

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

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Box 13, Folder 25  Press Releases, 1978
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Box 13, Folder 28  Statistics, 1976-1977
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Box 13, Folder 29  Survey, circa 1977
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Box 13, Folder 30  Survey, circa 1977
2.4: Slide Library, 1975-1990

This subseries documents the establishment and administration of the slide library, which tracked in part information about the artists connected to the Woman's Building. Included herein are artist resumes, statements, slides of art, registries of artists and slides, printed material, and correspondence.

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

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Box 13, Folder 33  Artist Resumes, 1987-1988
Box 13, Folder 34  Artist Resumes, 1987-1988
Box 13, Folder 35  Artist Resumes, 1987-1988
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Box 13, Folder 38  Artist Resumes, 1987-1988
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<td>Slide Submissions, 1988-1990</td>
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<td>Box 14, Folder 2</td>
<td>Slide Submissions, 1988-1990</td>
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</tbody>
</table>
2.5: Los Angeles Women's Video Center, 1975-1981

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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Box 14, Folder 16  Comprehensive Employment and Training Act (CETA) Funding, 1978

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Box 14, Folder 18  Correspondence, 1980-1981

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Image(s)

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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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Box 15, Folder 45  Women's Art Exhibit in City Hall Rotunda, 1987
3.2: Exhibitions, 1974-1991

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.

Box 16, Folder 1  "Ageless" with Suzanne Lacy, Jerry Allyn, Mihoko Yamagata, Janice DeLoof, Phora Gerdes, Louise Rothman, and Tressa Prisbey, 1989-1990


Box 16, Folder 3  "Ageless" with Suzanne Lacy, Jerry Allyn, Mihoko Yamagata, Janice DeLoof, Phora Gerdes, Louise Rothman, and Tressa Prisbey, 1989-1990

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Box 18, Folder 35  "What is Feminist Art," , 1976-1977
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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.

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Box 19, Folder 28  Sun, May, 1984
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Box 19, Folder 29  "Tall Wheat" by Susan Banyas, 1984
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Box 19, Folder 30  "Trenzas: The Braids of Frida Kahlo", 1989
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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.

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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.

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

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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.

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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.
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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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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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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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