June Wayne papers, 1909-2000

Finding aid prepared by UCLA Library Special Collections staff, Elizabeth Spatz, Lilace Hatayama, Amy Shung-Gee Wong, Jasmine Jones, Mike D’Errico, and Yasmin Dessim; machine-readable finding aid created by Caroline Cubé.

Portions of the processing of this collection was generously supported by Arcadia funds.

UCLA Library Special Collections
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Online finding aid last updated 22 June 2017.
Title: June Wayne papers
Collection number: 562
Contributing Institution: UCLA Library Special Collections
Language of Material: English
Physical Description: 114.0 linear feet (228 document boxes, 10 oversize boxes, and 25 boxes of audiovisual materials)
Date (inclusive): 1909-2012
Abstract: June Claire Wayne was born on March 7, 1918 in Chicago, Illinois, where at the age of 15 she dropped out of high school to pursue her career as an artist. In addition to her work in lithography, which revitalized the art of printmaking in America, Wayne is well-known for her tapestries and visual explorations of optics and scientific themes. The collection consists of correspondence, manuscripts, ephemera, and photographs related to the creation and exhibition of Wayne's work, including the production of The Dorothy Series lithographs and film about the artist, Matsumi (Mike) Kanemitsu, Four Stones for Kanemitsu.

Location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact the UCLA Library Special Collections Reference Desk for paging information.

Conditions Governing Access
COLLECTION STORED OFF-SITE AT SRLF: Open for research, with portions of the collection (boxes 49-103) CLOSED to users until 31 December 2015. All requests to access special collections materials must be made in advance through our electronic paging system using the request button located on this page.

Conditions Governing Access
Property rights to the physical object belong to UCLA Library Special Collections. Literary rights, including copyright, are retained by the creators and their heirs. It is the responsibility of the researcher to determine who holds the copyright and pursue the copyright owner or his or her heir for permission to publish where The UC Regents do not hold the copyright.

Preferred Citation
[Identification of item], June Wayne Papers (Collection 562). UCLA Library Special Collections, Charles E. Young Research Library, UCLA.

UCLA Catalog Record ID
UCLA Catalog Record ID: 4663119

Provenance/Source of Acquisition

Processing Note
Collection was initially processed by Marisol Ramos-Lum and Christine M. Figueroa, 2002. With the additions in 2005, the entire collection was reprocessed by Elizabeth Spatz. This reprocessing of the June Wayne papers was funded by a grant from the Getty Research Institute. A 2011 addition of the collection was processed by Heather Lowe. Another addition was processed in July 2012 by Jasmine Jones and Mike D’Errico in the Center for Primary Research and Training with assistance by Jillian Cuellar.

Portions of the processing of this collection was generously supported by Arcadia funds.

Biography
Visual artist June Claire Wayne was born on March 7, 1918 in Chicago, Illinois, where she was raised by her divorced mother, Dorothy Alice Kline. At age 15, Wayne dropped out of high school to pursue a career as an artist. She had her first solo exhibition under the name of June Claire in Chicago only two years later, followed in 1936 by a second exhibition at the Palacio de Bellas Artes in Mexico City. By 1938 she was already on the WPA Easel Project in Chicago and had achieved prominence among world-famous writers, actors, artists, and scientists in an international milieu in which Wayne is still active.

Around 1939, Wayne moved to New York, where she worked as a costume jewelry designer while continuing to paint at night and on weekends. In the 1940s, she began to work under the name of June Claire Wayne. After Pearl Harbor, she moved to Los Angeles and became certified in production illustration, intending to work in the aircraft industry. However, when she was offered a job in radio writing at WGN in Chicago, Wayne seized this opportunity instead, scripting several programs a day and honing a literary talent that would later produce influential essays on art criticism, artists' rights, and feminism.

When WWII ended, Wayne left Chicago to settle in Los Angeles, where she became an integral part of the California art scene. Inspired by her training in production illustration, Wayne began to produce seminal works of optical art, including The Tunnel and the Kafka series, in the mid 1940s. She continued to expand her artistic horizons, taking up lithography at
Lynton Kistler's facility in 1947. Ten years later, she began collaborating with master printer Marcel Durassier in Paris. In their groundbreaking work on the John Donne suite, Wayne invented many of lithography's current techniques, vastly expanding the aesthetic potential of the medium. In order to restore the art of lithography in the United States, she founded the Tamarind Lithography Workshop with the support of the Ford Foundation in 1960. Now known as the Tamarind Institute of the University of New Mexico, this organization continues to thrive and help artists become free enterprise workers in the print world.

Wayne began designing large-scale tapestries in France in 1970, once again embracing a new mode of artistic expression. In this and many other media, Wayne explored avant-garde connections between science, art, and contemporary issues. Motifs as varied as optics, the genetic code, stellar winds, magnetic fields, tsunamis, and temblors figure in her work as complex metaphors for the human condition.

Wayne's art is represented in many museum collections in the USA and abroad, and she has received dozens of awards as well as honorary doctorates in recognition of her innovative and prolific contributions to her artistic fields.

**Scope and Content**

The collection consists of June Wayne's personal and professional correspondence and documents pertaining to her career as a painter, lithographer, weaver, writer and political and civil activist. Different aspects of her career are highlighted, e.g. her relationship with the Ford Foundation and the Tamarind Lithography Workshop; the process of working on the Dorothy series and the John Donne's book lithographs; events such as exhibits and trips; the filming of the movie, *Four Stones For Kanemitsu*, that later resulted in litigation; participation in radio and TV broadcasts, such as *You and Modern Art*; and her involvement in the feminist art movement, e.g. the creation of the *Joan of Art* seminar series, as well as politics and art when lobbying for better legislation for artists.

**Organization and Arrangement**

The collection is arranged in the following series:

1. Correspondence
2. Court Cases (Restricted)
3. Dorothy's Possessions
4. Employment Reports
5. *Four Stones for Kanemitsu*
6. June Wayne's Events
7. Press and Publications
8. Tamarind Lithography Workshop
9. Photographs
10. Audiovisual Materials
11. Slides
12. Artwork Photographs
13. Writings and Public Speaking

Arrangement follows original order of collection.

**Physical Characteristics and Technical Requirements**

COLLECTION CONTAINS DIGITAL MATERIALS: Special equipment or further processing may be required for viewing. To access digital materials you must notify the reference desk in advance of your visit.

**Items Removed from the Collection**

*Rand McNally Guide to Chicago and Environs* (Chicago: Rand McNally, 1924), catalogued and added to general library collection.

**Related Material**


*The Dorothy Series: an Audiovisual Biography*. DVD.

**Subjects and Indexing Terms**

Tamarind Lithography Workshop.

Wayne, June, 1918- --Archives.

Wayne, June, 1918-
Audiovisual materials.
Lithographers--California--Los Angeles--Archives.
Photographs.
Women artists--California--Los Angeles--Archives.

Series 1: Correspondence. 1942-1997.

Scope and Content Note
This series includes Wayne's correspondence with friends, family members, politicians, and colleagues in the field of print making. Topics include Wayne's philosophies on artists' rights, women's rights, and Wayne's creative work. This series is organized into thirteen subseries.


Scope and Content Note
This subseries includes Wayne's correspondence regarding various exhibitions of her work in the United States, Australia and Japan, the establishment of the Tamarind Lithography Workshop, the "June Wayne" television series broadcast on KCET, and her activities in the Women In Business and Women's Caucus for Art organizations. Also included are documents regarding Wayne's biographical entries in the Who's Who publications, Wayne's Honorary Doctor of Fine Arts degree from the Rhode Island School of Design, and correspondence regarding Wayne's concerns for the National Endowment for the Arts and artists' rights.

Organization and Arrangement
After "Shedletsky, Stuart," additional folders have been arranged alphabetically

Processing Information
Includes materials from the July 2012 addition.

Box 5, Folder 1

Scope and Content Note
Correspondents include: W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: establishment of Tamarind Lithography Workshop; Adja Junkers re Wayne's exhibition at Los Angeles County Museum of Art (LACMA); Clinton Adams (head of the Department of Art, University of Florida, Gainesville) re LACMA catalogue; Wayne's written proposal, "Tamarind Lithography Workshop, Inc.: Project prepared for the Program in Humanities and the Arts of the Ford Foundation"; list of names to whom Lowry submitted Wayne's proposal for review and their responses, which include Josef Albers, Garo Z. Antreasian, Will Barnet, Vernon L. Bobbitt, Adelyn D. Breeskin, Lamar Dodd, Ebrin Feinblatt, Ernest Freed, Gustave von Groschwitz, Theodore J.H. Gusten, Bartlett Hayes, Arthur W. Heintzelman, Harold Joachim, Una E. Johnson, Jules Langsner, A. Hyatt Mayor, Andrew C. Ritchie, Lessing Rosenwald, Henry J. Seldis, Ben Shahn, Benton Spruance, Frederick S. Wight, and Carl Zigrosser.

Box 5, Folder 11

Scope and Content Note
Price Hicks (producer, KCET) re taping arrangements for Wayne's "Speculation: A Conversation with June Wayne"; Wayne's request to Hicks re purchasing copies of the "June Wayne" series; "June Wayne" television series summary; guest lists; introductions; Dorothy Kemps (director, KCET Volunteer Center) re Wayne's Achievement Award speech at YWCA Leadership Luncheon (1983.)
Box 5, Folder 12  **Kubasik, Ben (Public Relations). 1968-1974.**

**Scope and Content Note**
Wayne's views re role of the National Citizens Committee for Public Television; press release re committee receiving grant from Benton Foundation; Wayne utilizes Ben Kubasik and his newly established communications/public relations firm; invitation to party and preview of Wayne's television series, "June Wayne"; tape of Wayne's talk at College Art Association meeting; Kubasik to Otis Chandler re Wayne's exhibition at the Los Angeles Municipal Art Gallery.

Box 5, Folder 13  **Whitney Museum of American Art. 1990.**

**Scope and Content Note**

Box 5, Folder 15  **Maison Odoul & Co. 1976-1978.**

**Scope and Content Note**

Box 6, Folder 2  **Publisher Group West; Pucciani, Oreste. 1985, 1990.**

**Scope and Content Note**
Kathleen Kennedy (advertising, Publishers Group West Inc.) re including Wayne's work in Fall 1990 catalogue; Publishers Group West Spring 1990 Audio catalogue; Oreste F. Pucciani re Scholarship Fund evening and Special Tribute Award to Rudi Gernreich by the Council of Fashion Designers of American (New York, 1986 January 19); Wayne's paper at conference, The Avant-garde in Literature, Hofstra University (Long Island, 1985 November.)


**Scope and Content Note**
Benjamin B. and Dorothy Smith re valuations of Wayne's prints and gifting their Tamarind Lithography Collection to the National Gallery of Art, Washington, D.C.; 1976 valuation of Wayne's painting, "Sanctified"; J. Carter Brown (Director, National Gallery of Art), Andrew Robinson (Curator of Graphic Arts, National Gallery of Art) and U.S. Senator Alan Cranston re gift of Tamarind prints.

Box 7, Folder 2  **Rancho Santiago College. 1986.**

**Scope and Content Note**
Gene Isaacson (Gallery Director, Rancho Santiago College Art Gallery, Santa Ana, CA) and Tobey C. Moss Gallery re including Wayne's work in exhibition, "New California Painting: Dealer's Choice" (1986 February 24-March 20); exhibition reviews by Suvan Greer (Orange County Register) and John Hamilton (staff writer, Rancho Santiago College student newspaper.)

Box 7, Folder 3  **International College. 1974-1975, 1978, 1984.**

**Scope and Content Note**
Independent Study Program materials, International College (Los Angeles, CA); Barbara Kibbe re use of Wayne's mailing list and invitation for Wayne to act as tutor.

Scope and Content Note
Last Will and Testament of Rita J. Morrison (1989 March 17); correspondents include: Michael J. Fasman and City National Bank (co-executors), Peggy Ornelas (Vice President and Senior Trust Officer, City National Bank), and Burt Levitch, Rosenfeld, Meyer & Susman (attorneys) re distribution of Rita J. Morrison estate; proceeds from the sale of Wayne's painting, "The Advocate."


Scope and Content Note
Correspondents include: Harriet Williams (chair, Public Corporation for the Arts, Long Beach, CA) re Wayne's lecture, "The Artists' World--Inside and Outside the Studio" presented (1991 April 30) as part of their 1991 Lecture Series.

Inlander, Gail. 1982.

Scope and Content Note
Gal Achtenberg Inlander (Flood Gallery, San Francisco) re acting as agent for Wayne's prints and tapestries.


Scope and Content Note
Pierre Daquin (artist) re contract problems with Arras Gallery (New York); Wayne offers legal assistance of Joseph Rothman through the Artist's Equity union of New York; "Free Unicorn..." exhibition catalogue of Daquin tapestry show at Arras (New York, 1971.)

Miscellaneous Correspondence (Art Express). 1981.

Scope and Content Note
Art Express (Kenneth S. Friedman, editor) re advisory board, law suit filed by publisher, Bruce Helander, and Wayne's request to remove her name from the magazine's masthead.


Scope and Content Note
Letter re request for inactive status in AFTRA.


Scope and Content Note
AEA (Bill Lasarow, Vice President) re fundraising activities and protocols; letter of recommendation for CCA from Lani Lattin Duke (Executive Director, California Confederation of the Arts)


Scope and Content Note
Correspondents include: Barbara Coller (guest curator for exhibition), Christopher B. Crosman (Director) re Wayne lending to exhibition, "The Artist's Mother: Portraits and Homages", (1987 November 14-1988 January 3, and The National Portrait Gallery, 1988 April 1-June 5); also includes loan agreement forms.


Scope and Content Note
Correspondents include: Gloria Lane (founder, President, Women's International Center, San Diego, CA) re Living Legacy Award; fundraising for Designated SAFE Fund.
Box 9, Folder 5

**Women's International Center. 1987-1989.**

**Scope and Content Note**
Living Legacy Awards Program (Hotel del Coronado, 1987 March 7); Correspondents include: Antoinette Fouque re Wayne's friend, Nancy Reeves; Gloria Lane (founder, President, Women's International Center, San Diego, CA) re Living Legacy Award; Communiqué newsletter of the Women's International Center (1988 January)

Box 9, Folder 8

**Rockwell International. 1985, 1988, undated.**

**Scope and Content Note**
Correspondents include: Ed Longarini re Wayne submitting slides of her work for possible acquisition by Rockwell; discussion of Rockwell pursuing corporate art collection focusing on space subjects; map and directions to Rockwell's Seal Beach location; layout of the Strategic Defense Center building.

Box 9, Folder 9

**Rockwell International Re: Bid Raw Materials. 1988.**

**Scope and Content Note**
Business card of E.C. "Ed" Longarini (manager, Facilities Services, Rockwell International Corporation, El Segundo, CA); price quotes, layout illustrations, and installation instructions for a selection of Wayne's lithographs and paintings.

Box 9, Folder 12

**Women For:. 1980, 1983, 1985.**

**Scope and Content Note**
Correspondents include: Georgia Mercer and Marilyn Kizziah (coordinators) re Wayne's proposal of auctioning a visit to her studio for the National Women's Campaign Fund fund-raising event; invitations to Women For: Women of Achievement Awards Luncheons (1980 August 26, and 1985 September 11); also includes Wayne's certificate, "In Celebration of Women's Equality Day" (1980 August 26.)

Box 9, Folder 13

**RO Miscellaneous. 1975, 1976, 1981.**

**Scope and Content Note**
Correspondents include: Joseph Rothman (former special Assistant Attorney General, New York) to Dr. Andrew Robison (Curator of Graphic Arts, National Gallery of Art, Washington D.C.) and Anne Stele Marsh (President, Society of American Graphic Artists, i.e. SAGA) re SAGAS's and the Print Council of America's definition of "original print" and legislation on limited editions; Marsha Melnick and Susan E. Meyer re establishment of Roundtable Press Inc., New York (1981 April 6.)

Box 10, Folder 1

**Rockwell International. 1988.**

**Scope and Content Note**
Correspondents include: Ed Longarini (manager, Facilities Services, Rockwell International Corporation, El Segundo, CA) re price quotes No. 1 through 6, layout illustrations, and installation instructions for a selection of Wayne's lithographs, paintings and tapestries; also includes 35mm Kodachrome slides of Wayne's "Lemmings Day " tapestry, wall color sample paint chips, exhibition catalogue "June Wayne: Tapisseries Lithographies 1978-1980", 35mm color negatives of various works, photocopies of articles about Wayne and her work.
Box 10, Folder 2  
**Rockwell International. 1988.**

**Scope and Content Note**
Correspondents include: Ed Longarini (manager, Facilities Services, Rockwell International Corporation, El Segundo, CA) re price quotes No. 1 through 8, layout illustrations, and installation instructions for a selection of Wayne's lithographs, paintings and tapestries; also includes exhibition announcement for Wayne's "My Palomar" lithograph series (1985 April 18-June 15, Galerie des Femmes, Paris) with reviews by Merle Schipper and others; photocopy of Louise Lewis' PrintNews article, "June Wayne's Investigations of Time"; photocopies of articles about Wayne and her work.

Box 10, Folder 11  
**Rockwell International. 1987-1988.**

**Scope and Content Note**
Correspondents include: Patti F. Mancini (Vice President, External Affairs & Communications, North American Space Operations, Rockwell International Corporation, Downey, CA) re biographies on Rockwell vice presidents, George Jeffs and George Merrick; E.C. Longarini (manager, Support Services, Rockwell International) re Wayne's proposals and quotes; business card for Marinus Welman, Fine Art (Fullerton, CA.)

Box 11, Folder 1  
**Women in Business. 1982-1984 -1987.**

**Scope and Content Note**
Includes Women in Business (WIB) rosters (1985-1986; 1987); WIB announcement of Convention '86 with brief description of Wayne's current activities; correspondents include: Ceciley Bachnik; Laura Shields; Julie Bornstein (president, WIB) re Wayne's award and request for biographical information and photograph; Rebekah Verdon (honoree chair) and Ann Luke (president, WIB) re 10th Anniversary Dinner (1984 December 1) and Wayne's award as "Woman of the Decade"; Sandy Grant re photos of Wayne; Marilyn Miller (program chair, WIB) re Wayne's speech for anniversary party; Sunny Bernstein (public relations) re Wayne's WIB presentation (1986 June 16); Catherine Wagner; Phyllis E. Manger (Vice President, Shearson Lehman, Hutton, Beverly Hills, CA.)

Box 11, Folder 2  
**Women In Business. 1982-1989.**

**Scope and Content Note**
WIB membership, dinner and conference materials; "Contact" WIB newsletter (1983 June, July; 1984 May, June.)

Box 11, Folder 4  
**Isolde, Ann. 1995.**

**Scope and Content Note**
Correspondence re Southern California Women's Caucus for Art Equity Committee's Survey of Southern California Museums and Community Galleries; Ann Isolde (Co-chair, Equity in the Arts Committee) re request for Wayne's Sex Differential in Art Exhibition Reviews"; includes draft of "Museum Policies: Equity for Women and People of Color" (M. Adams, 4/94.)

Box 11, Folder 5  

**Scope and Content Note**
Correspondents include: Carolyn Clark DeCato (registrar, Walker Art Center, Minneapolis, MN) re questionnaire for conservation program; Mary Mancuso re "The Art of June Wayne"; Elizabeth Armstrong (assistant curator) re Grunwald and Tyler Graphics catalogues, Judith Goldman essay on Tyler Graphics, including copy with Wayne's edits; Diana Gaston (curatorial intern) re slides of Tamarind Lithography Workshop for print exhibition, "First Impressions"; FAX to Walker Art Center registrar re edition of Wayne's "Adam Tempted and Eve Waiting."

Scope and Content Note
Correspondents include: Conrad Schwable (master printer) and Steve Andrews (director) re: Wayne visiting Ocean Works studio; acquiring lithography stones; opening of Wayne’s "Dorothy Series" at UCLA (1982 April 4); Alexandra Yakutis (publications) re request for brief appointment; also includes two 8 x 10 inch black and white photographs of Conrad and Steve in Ocean Works studio.


Scope and Content Note
 Correspondence re Odoroff’s qualifications and charges for appraising 50 prints and one painting being donated by Wayne to the National Museum of American Art, Washington, D.C.


Scope and Content Note
Correspondents include: Gordon W. Gilkey (curator, prints and drawings) re: Wayne’s "Djuna Set" catalog; letter sent to congressmen requesting support for the National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH.)


Scope and Content Note
Correspondents include: Selma Smith (editor) re inclusion and corrections for Wayne’s lithograph entries in Printworld Directory, 6th and 7th editions.

Printworld. 1986.

Scope and Content Note


Scope and Content Note
Correspondents include: Selma Smith (editor) re inclusion and corrections for Wayne’s lithograph entries in Printworld Directory, 6th and 7th editions.


Scope and Content Note
Correspondents include: Carol H. Neiman (President) re membership roster and officer election proxy, and visit to Wayne’s studio during 1985 annual conference; Ilee Kaplan (Fundraising Committee Chair) re 13th Annual National Conference in conjunction with the College Art Association (CAA), (February, 1985, Los Angeles); also includes WCA membership directory 1984-1985.


Scope and Content Note
Correspondents include: Eleanor Dickinson re identifying Wayne's prints; Ofelia Garcia (President) re Wayne’s selection as recipient of WCA’s Honor Award for Professional Achievement in the Visual Arts, 1985; also includes membership roster, 1983 and issue of WCA’s newsmagazine, "Hue Points", vol. XII, no. 1 and 2, spring/summer 1983.
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>Correspondents include: Burt Pines (City Attorney, Los Angeles) re taxation and women's civil rights issues; Carol H. Neiman (Liaison from SC/WCA to Arts Coalition for Equality, aka &quot;ACE&quot;) and Rita Starpattern (Vice President for Programs and Goals, CWAO) re Coalition of Women's Art Organizations (CWAO) 1983 Philadelphia conference panel discussion; Ellouise Schoettler Artists Equity and attending WCA conference; Ofelia Garcia (Director, The Print Club) re submitting Wayne's print for WCA conference exhibition; Linda Cunningham (Department of Art, Franklin and Marshall College, Lancaster, PA) re conference panel; Gayle Vernon re meeting at conference; WCA National Advisory Board meeting agenda (1983 February 5); WCA Fundraising Committee member roster and meeting announcement; also included is WCA National Conference program (1983 February 15-18, Philadelphia, PA.)</td>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>Correspondents include: Janet Miller (project archivist) re: processing WCA records at Philadelphia Office in preparation for transfer to Rutgers University Special Collections and Archives; request from officers and committee members for materials for WCA archives; also includes WCA 1986 membership directory and Southern California WCA 1987 membership roster.</td>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>Women in Film member rosters, meeting notices, &quot;memos from members&quot; announcements, amendments to by- laws, newsletters, statements from nominees for board of directors, 1982.</td>
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<tr>
<th>Box 13, Folder 1</th>
<th>Women's Caucus for Art. 1981.</th>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>Correspondents include: Georgia Ross and Miriam Hirsch (coordinators, Juried Exhibition for the New Orleans WCA) re Wayne's participation as juror for exhibition; curriculum vitae of Lee Anne Miller (Chair, Department of Art and Art History, Wayne State university, Detroit, MI, and program coordinator for WCA conference sessions held there, 1978 October 25-27.)</td>
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<tr>
<td>Correspondents include: Melville Shavelson (President) re management offer and WGA strike bulletin; Leonard Chassman (Executive Director) re network television prime time minimums; Frank Pierson (President) re proposed constitutional amendments; Naomi Gurian (Executive Director) re candidate's statements for board election; William Ludwig (Secretary-treasurer) and Corinne Tippin (Membership Administrator) re Wayne's membership; also includes list of credit arbiters.</td>
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<td>Correspondents include: Donna Ellman (Chairperson), Winifred R. Hessinger (Executive Director), Laura S. Wiltz (President), and Maura Walsh (Director of Financial Development) re YWCA Leadership Luncheons.</td>
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</table>
Box 13, Folder 7  
**Writer's Guild of America, West, Inc. 1979, 1980.**

**Scope and Content Note**
Correspondents include: Film Society Committee re film screenings and WGA Film Society rules; Leonard Chassman (Executive Director) re strike and unfair lists, list of TV credit arbiters, and candidates statements for board elections; also includes WGA West newsletters (1979 March, April, May.)

Box 13, Folder 10  
**Women's Caucus for Art. 1987, 1988.**

**Scope and Content Note**
Correspondents include: Annie Shaver-Crandell (President, WCA) re national update (winter 1987) and Ruth Weisberg mid-career achievement award presentation; Diane Burko re meeting at WCA dinner in Houston; Wayne's presentation speech on Ruth Weisberg; WCA National Conference program (1988 February 8-12, Houston, TX); Christine Havice (President, WCA.)

Box 13, Folder 11  

**Scope and Content Note**
Correspondents include: Maurine Renville (Executive Director) re advisory board members and meeting; Cheri Gaulke (Manager) re Vesta Awards (1982 September 12); Terry Wolverton (Membership Coordinator) re newly elected board of directors (1982-83), program activities, request for Wayne to participate in video on women's art movement in Southern California, and Wayne's participation in Vesta awards; list of magazines donated by Wayne to Woman's Building; brochure, "Women Reconstructing the World: A Month of Writers Events Sept. 14 - Oct. 7 [1984]; Eliose Klein Healy (Chair, 1991 Vesta Committee) re 10th Annual Vesta Awards and form with Wayne's nomination of Judith Hoffberg; Linda Higgins re Wayne's membership renewal.

Box 13, Folder 13  
**Women's Art Registry of Minnesota. 1986, 1987.**

**Scope and Content Note**
Correspondents include: Pamela Zwehl Burke (Assistant Professor, School of Fine Arts, University of Wisconsin-Milwaukee) re research project questionnaire and borrowing copy of "Dorothy Series" video tape; Susan McDonald re Wayne's participation in WARM's 10th Anniversary Conference (1986 October 16-19, Minneapolis, MN); also includes issue of Artpaper (1986 October, vol. 6, no. 2, Visual Arts Information Service, Minneapolis, MN)

Box 13, Folder 14  
**Women's Art Registry of Minnesota. 1984-1986.**

**Scope and Content Note**
Correspondents include: Susan McDonald re Wayne's participation in WARM's 10th Anniversary Conference, "The Contemporary Woman in the Visual Arts" (1986 October 16-19, Minneapolis, MN); copy of WARM's "A Landmark Exhibition" catalogue, 1984; also includes color poster for WARM 10th Anniversary Conference.

Box 13, Folder 15  
**Women's Art Registry of Minnesota. 1983, 1985.**

**Scope and Content Note**
Includes three WARM Journals: Spring 1983, vol. 4, no. 2; Autumn 1983, vol. 4, no. 3; Summer 1985, vol. 6, no. 2.

Scope and Content Note
Correspondents include: Bertha Nepove; Therese Weisberg re her contribution in Wayne's name to Women's American Organization for Rehabilitation through Training; Jodie Krajewski and Marcia Medavoy (Women's Campaign Fund, Los Angeles) re Wayne's participation in "Dinner of Your Choice" (1984 May 23); Bettyanne Lambert-Bussoff (Women's Pavilion, 1984 World's Fair in New Orleans) re Wayne's honor as woman of accomplishment in the field of art and request for biographical information and photograph; Pauline Barrie (Women Artists Slide Library, London) re Wayne's contribution of documentation, slides and subscription to Women's Art magazine; Gloria Lane (Women's International Center) re 11th Annual Living Legacy Awards presentation.


Scope and Content Note
Biographical data form for 23rd edition; Wayne's suggestions to their style manual and edits to her bio; copies of Wayne's basic file data.


Scope and Content Note
Correspondents include: Ernest Kay (Hon. General Editor), Melody Bradley (Head of Research and Records) and Sheila Ellwood (research assistant) re questionnaire and Wayne's biographical information for entry in 4th and 5th editions.


Scope and Content Note
Correspondents include: Amy Furman (Senior Editor) re corrections to Wayne's biographical information; also includes brochures and forms from Jaques Cattell Press and R.R. Bowker Company.


Scope and Content Note


Scope and Content Note


Scope and Content Note
Correspondents include: David Roberti (California State Senator) re abortion issues; Donald Roberts (College of Fine Arts, Ohio University, Athens, OH) re article on Wayne's work in "Modern Maturity" magazine and copy of "The Trisolini Print Project" exhibition catalogue; Esther Robles (appraiser); Sarah Robinson (Richmond Art Center, Richmond, CA) re slides of Wayne's work; Stephen F. Rohde (attorney) re censorship and NEA controversy.
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<th>Box 14, Folder 5</th>
<th><strong>Rhode Island School of Design (Frank Robbins Dir.). 1982, 1988, 1993.</strong></th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Lee Hall (President, RISD) re Athena Award ceremony and Lee's resignation; Franklin W. Robinson (Director, RISD) re Wayne's &quot;The Djuna Set&quot; exhibition catalogue; Roger Mandle (President, RISD) re Wayne accepting Honorary Doctor of Fine Arts degree from RISD.</td>
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<tr>
<th>Box 14, Folder 6</th>
<th><strong>Rhode Island School of Design. 1993, 1994.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Roger Mandle (President, RISD), Cindy Moravec (Executive Secretary to Mr. Mandle), and Nancy Friese (Head, Department of Printmaking, RISD) re Wayne accepting Honorary Doctor of Fine Arts degree from RISD, exhibition catalogue &quot;Generation of Mentors.&quot;</td>
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<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Christiane Picard re Wayne visiting Paris; Irene Picard re Wayne's exhibition at Galerie/Librarie des Femmes, Paris (1985 April 15-June 15); Otto Piene and his wife, Elizabeth Goldring, re Wayne's participation in Otto Piene's &quot;Skywork&quot; project; Joy Picus (Public Policy Advocate, Woodland Hills, CA) re her work on the Los Angeles City Council; also includes catalogue for &quot;Sky Art Conference '83&quot; held at the Center for Advanced Visual Studies, Massachusetts Institute of Technology (1983 September 24-27); includes Manila folder with notes and doodle by Wayne in black ink.</td>
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<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Yvonne and Burt Prelutsky re invitation to Wayne's exhibition; The Print Club of Albany, Inc (Charles Semowich, President) re Wayne's interest in creating print for Print Club; The Print Exchange (Connie Harris, Beverly Hills, CA) re available prints for sale; Printmaker's Journal (California Society of Printmakers, Sausalito, CA) re questionnaire; Projection Systems International (Bill Bosga, New York) re equipment rental for Wayne's exhibition at the Jewish Museum; Dorothy Provis (Legislative Liaison, Wisconsin Women in the Arts) re &quot;Artist Consignment Bill Progress Report&quot; (1978 December); Donna Pruitt (Gallery of Western Art, Taos, NM) re list of Wayne's lithographs and book, &quot;Art of June Wayne&quot;;</td>
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<td><strong>Scope and Content Note</strong></td>
<td>Re: Pink's Fine Arts opening reception (1984); catalogue of Wayne's work; memorial service for Ebria Feinblatt (curator of Prints and Drawings at Los Angeles County Museum of Art); Wayne lecture on printmaking (14 January 1996).</td>
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<tr>
<th>Box 14, Folder 11</th>
<th><strong>Pasadena Museum of Modern Art. 1974, 1975.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Alfred M. Esberg (Chairman of the Board of Trustees) re agreement with the Norton Simon Foundation and Norton Simon Museum of Art to combine art collections (1974 May 13); George T. Peters (Executive Director) re reopening of the museum and first exhibition.</td>
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**June Wayne papers, 1909-2000** 562 13
Box 14, Folder 12  

**Scope and Content Note**

Correspondents include: Peter Plone and Stephen M. Dobbs (Director, Center for Experimental and Interdisciplinary Arts, aka "CEIA", San Francisco State University) re selection of prints for Goldstein & Phillips law firm and biographies of Tamarind printmakers; David C. Phillips (attorney) re appraising and selling their collection of Wayne prints.

Box 14, Folder 13  
**Phillips Collection (Correspondence and Detail). 1979, 1980.**

**Scope and Content Note**

Correspondents include: Peter Plone and Stephen M. Dobbs (Director, Center for Experimental and Interdisciplinary Arts, aka "CEIA", San Francisco State University) re selection of prints for Goldstein & Phillips law firm and biographies of Tamarind printmakers.

Box 14, Folder 15  
**Moore College of Art & Design. 1991.**

**Scope and Content Note**

Correspondents include: Janet Kaplan re Wayne’s honorary degree and commencement speech; John R. Van Ness (Acting President, Moore College) re commencement schedule and reimbursement for expenses; Frederick S. Osborne (Dean and Director of the Schools, Pennsylvania Academy of the Fine Arts) re also speaking at their commencement.

Box 14, Folder 18  
**Graphic Arts Council. 1983, 1985, 1986.**

**Scope and Content Note**

Correspondents include: Pam Berg (Chairperson, GAC, Los Angeles County Museum of Art); Julius L. Zelman (Chairman, Graphic Arts Council) and Isabel Anderson (instructor, Pasadena City College) re the GAC artist-membership category; also included is the 1985-1986 GAC board of directors list and membership roster.

Box 14, Folder 19  
**Kerslake, Ken. 1994, 1995.**

**Scope and Content Note**

Correspondence re: Wayne honored with Printmaker Emeritus Award; Wayne contributing article for SGC Newsletter; death of Bernie Solomon and illness of Boyd Saunders; SGC Newsletter delay; also includes issues of SGC Newsletter (fall 1994 and spring 1995.)

Box 14, Folder 20  

**Scope and Content Note**

Correspondents include: Jackson Martindell (publisher) re corrections to Wayne’s biographical information.

Box 15, Folder 1  

**Scope and Content Note**

Correspondents include: Marilyn E. Wilhelm (founder, The Wilhelm Scholè, Houston, TX) re rescheduling of exhibit, "Diary of a Painter, Picasso and His Friends" at the California Museum of Science and Industry, Los Angeles and scheduling a student group to visit Wayne’s studio; Ulfert Wilke re Wayne’s exhibition of "The Dorothy Series;" Elfie Wilkins-Nacht postcard of her mother, Berti Wilkins, from "The Postcard Project: Celebrating Our Heroines," directed by Cheri Gaulke, The Woman’s Building.
Box 15, Folder 2  

Box 15, Folder 3  
Williams Waterproofing Co. 1984-1986, 1988.<br>Scope and Content Note<br>Correspondents include: Harlan W. Lawson, James E. Booth (President), and David N. Jaffe (Vice President) re Tamarind studio's roof inspection and repair, repairs to cement patio and wall leaks; documents include proposals, lien releases, and photocopies of studio layout drawings from spiral notebook.

Box 15, Folder 4  
K people. 1973, 1983, 1986, 1987, 1990.<br>Scope and Content Note<br>Correspondents include: Marjorie Kelly (Editor, Business Ethics) re use of Wayne's lithograph in publication; William Kelly (artist) re visiting Wayne in Los Angeles, three 4 x 6 inch color photographs and catalogue of his exhibition, "William Kelly: Cologne Cathedral Series and Works in Collaboration" (1990 March 23-May 11, Wilson Gallery, Lehigh University, Bethlehem, PA), and brochure from "Real Drawing: Intimate Images Over Thirty Years" (1996 November 14-December 7, Stephen McLaughlan Gallery, Melbourne, Australia); Mary Jean Kenton re Wayne's response to question, "How do you recognize a work of art when you see one?"; Helene J. Kosher (Curator of Slides and Photographs, University of California, Riverside) re information packet for "Conference on Photographic Collections Administration: Using a Personal Computer to Manage Your Images" (1986).

Box 15, Folder 5  
Macquarie Galleries 1991. 1991.<br>Scope and Content Note<br>Correspondents include: Eileen Chanin (director) and Stella Downer (gallery manager) re commission, expired contract, and the return of Wayne's consigned lithographs; damage to lithographs and frames during shipment.

Box 15, Folder 6  
Macquarie Galleries 1990. 1990.<br>Scope and Content Note<br>Correspondents include: Anne Kirker (Curator of Prints, Drawings and Photography, Queensland Art Gallery, Brisbane, Australia) re purchasing Wayne's print, "At Last a Thousand III" for the museum; Eileen Chanin (Director) re return of Wayne's art work, price lists, and accounting issues; Stella Downer (Gallery Manager) re accounting issues, price increases for Wayne's art work, tour of "The Dorothy Series," and the acquisition of Wayne's entire series of prints (1948-1990) by the Bibliothèque nationale de France, Paris.

Box 15, Folder 7  
Macquarie Galleries 1990. 1989.<br>Scope and Content Note<br>Correspondents include: Eileen Chanin (director) re Wayne's trip to Australia and Japan; accounting issues; Stella Downer (gallery manager) re exhibition of Wayne's prints at Brisbane City Art Gallery and McKay Art Gallery; Geoffrey Cousins (Regional Director and Chairman, Backer Spielvogel Bates Worldwide Inc.) re dinner at the Art Gallery, Sydney; Ed Hamilton re sending prints to Australia;
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<tr>
<td>Correspondents include: Eilene Chanin (director) re &quot;The Dorothy Series&quot;; arrangements for exhibition of Wayne's work; Wayne's representation agreement/contract draft with Macquarie Galleries; layout of gallery space; shipping lists.</td>
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<tr>
<td>Correspondents include: Linda Hubbard (senior editor, Modern Maturity) re article on Wayne's &quot;Dorothy Series&quot;; Joan Adams Mondale (wife of Walter Mondale) re meeting Wayne; Thomas Logan and Rick Deragon (assistant Curator/Registrar, Monterey Peninsula Museum of Art) re slides of Wayne's work; Diana Morris.</td>
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<tr>
<th>Box 15, Folder 11</th>
<th>Mount St. Mary's College. 1989.</th>
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<td>Scope and Content Note</td>
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<td>Correspondents include: Olga Seem (Exhibitions Curator) re retrospective exhibition of Wayne's work (proposed for 1990 November 5-December 14, Jose Drudis-Biada Art Gallery, Chalon Campus, Los Angeles.).</td>
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<td>Correspondents include: Bob Kitzmiller (Coordinator, First Visit and Beyond, Education Department, Museum of Contemporary Art (MOCA), Los Angeles) re Wayne's participation in the museum's outreach education program; Amelia G. Jones (assistant to Elizabeth Smith, Assistant Curator) re meeting with Wayne to discuss &quot;Blueprints for Modern Living: History and Legacy of the Case Study Houses&quot; exhibition; Julie Brown (curator) re slides of Wayne's work; Richard Koshalek (director) re visiting Wayne.</td>
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<td>Correspondents include: Joan Reynolds Boyett (Director, Music Center Education Division) re Wayne's participation in Summer Arts Institute; Eva G. Fremont re invitations to luncheon and panel discussion, &quot;The Art of Criticism&quot; (Dorothy Chandler Pavilion, 1996 April 26); Bella Kallick (Bravo Award Chairperson, Music Center Education Division) re Wayne's participation as judge for Bravo competition; Michael Newton (President, Performing Arts Council of the Music Center) re possible tapestry commission for Wayne; Claire Segal re Women In Business dinner, agreement for Wayne's lithograph commission for the Music Center, description of &quot;Curtain Time&quot; lithograph; Esther Wachtell re Wayne's participation in &quot;Live from Trumps&quot; KUSC radio broadcast on &quot;Marketing the Arts&quot; topic, letter to Friends of the Music Center about the National Endowment for the Arts (NEA), and the Distinguished Artist Award; also included are a 8 x 10 inch, black and white aerial photograph of the Music Center from Aerial Maps Industries, and a 1987 Music Center Unified Fund annual report.</td>
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<td>Correspondents include: Joan Beall (President, NHAM) re visiting Wayne's studio; Ellen Breitman (Director of Education) re Wayne's loan of film, &quot;Four Stones for Kanemitsu&quot;; Bruce Guenther (Chief Curator) re visiting Wayne's studio, catalogue raisonné of Wayne's prints published in Print Quarterly; also includes NHAM Calendar, 1992 September/October.</td>
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Scope and Content Note
Correspondents include: P. Barker Burt (Executive Director) re Wayne's biographical entry; C. Maxwell Stewart (Executive Secretary) re biographical material on Wayne, and lack of women on executive Advisory Council of the Register; also includes Wayne's membership card and certificates.

Box 16, Folder 1  Nodal, Al. 1989, 1990.

Scope and Content Note
Correspondents include: Tom Bradley (Mayor of Los Angeles) re inviting Wayne to become member of the Arts Advisory Committee; Adolfo V. Nodal (General Manager, Cultural Affairs Department) re notes on Los Angeles cultural policy; Karen Hill-Scott, Alice Walker Duff and Marc Pally (Morris McNeill, Los Angeles consulting firm) re upcoming committee and subcommittee meetings; also includes Arts Advisory Committee meeting minutes (1990 March 21); Art Table/West, Inc. Program Committee meeting minutes (1988 November 29) and announcement re lecture by Al Nodal; application package for City of Los Angeles Cultural Grant Program.

Box 16, Folder 2  Nodal, Al. 1990.

Scope and Content Note
Folder entitled, "Los Angeles Endowment for the Arts: Cultural Masterplan and Nexus Studies - Arts Advisory Committee Meeting February 20, 1990" prepared by Morris McNeill consulting firm; contains Advisory Committee activities timeline, meeting agenda and notes, member roster, copy of Los Angeles Ordinance No. 164,244, establishing an "Arts and Cultural Facilities and Services Trust Fund" and describing city allocation for public works of art, description of subcommittee work and Cultural Masterplan Study.


Scope and Content Note
Correspondents include: Jane Alexander (NEA Chairman, 1993-1997) re Wayne's remarks on W. McNeil Lowry at Lincoln Center; John E. Frohnmayer (NEA Chairman, 1989-1992) re Artists Space exhibition grant and Wayne's 1990 College Art Association (CAA) convocation speech; Theresa Markiw; Joan Shantz La Rocca (Director, Public Information Office, NEA); also includes Wayne's 1991 National Medal of Arts Nomination form, NEA Artifacts newsletters (1992 May, June, July/August, September, November, and 1993 February.)


Scope and Content Note
Study report, "Supporting the Arts: An International Comparative Study" by Dr. J. Mark Davidson Schuster, Department of Urban Studies and Planning, Massachusetts Institute of Technology, March 1985.
Box 16, Folder 5


Scope and Content Note
Correspondents include: Michael Giza (Visual Arts Program) re slides of Wayne's "Stellar Winds"; Malcolm Ryder re Wayne's NEA Fellowship Acceptance Agreement (1980 September-1981 June); Jim Melchert re grant money; Joan Shantz La Rocca (Director, Public Information Office, NEA) re Wayne's exhibition opening of "The Dorothy Series" in New York (1982); Kathleen Bannon (International Program Officer) re Wayne's application for US/Japan Exchange Fellowship (1982-1983); Andera Neiman (assistant to Wayne) to Joan Schantz re biographical information on Wayne; also includes 1982 Visual Arts Grant Application Guidelines, NEA press release (1984 December 12) re Richard Andrews chosen as Director of Visual Arts Program, and Wayne's application for fellowship in painting (1985.)

Box 16, Folder 6


Scope and Content Note

Box 16, Folder 7


Scope and Content Note
Correspondents include: Carol Phillips (Norman MacKenzie Art Gallery, Regina, Canada) re exhibition; Collette North; Harry A. Broad (Professor Emeritus of Art History, Northeastern Illinois University) re tear sheets from Arts and Activities Magazine; Robert L. Even (Chairman, Department of Art, Northern Illinois University) re catalogue and Wayne's participation in exhibition, "The Printmaker and Life on This Planet"; John Dasburg (President and CEO, Northwest Airlines), Hector Adler (Vice President), and Cynthia M. Thompson (Executive Staff Assistant) re Wayne's complaints about in-flight meal quality; Jeffrey Norton Publishers re publishing agreement (1976); Peter Norton re invitation; Gloria Williams (Curator, Norton Simon Museum, Pasadena) re Wayne's gift of books, catalogues and articles; Gérard Sourd (Editor in Chief, Nouvelles de l'estampe) re Wayne's suggestions for contributors to article on American printing; Sandra H. Elstein (Project Director, Norwalk Community College) re information for plaque for Wayne's "Visa/Monday" lithograph.

Box 16, Folder 8


Scope and Content Note
Correspondents include: Jean H. Johnson (Art Director, Southeast Bank, Coral Gables, FL); Una E. Johnson (New York) re returning photographs of Wayne's work and gratitude for catalogue of Wayne's "Djuna Set"; Ynez Johnston; Amelia Jones (Research Assistant to Elizabeth Smith, Museum of Contemporary Art, Los Angeles) re materials for Case Study House exhibition program and Dorothy Series; Douglas M. Jones (appraiser, Jones Gallery, La Jolla, CA) re appraisal value for Wayne's lithograph, "The Travelers"; Jerry Anderson (Chair, Studio Art Program, University of California, Irvine) re John Paul Jones; John Paul Jones re Wayne's gift of his print to Fresno Museum and exhibition of his work at Municipal Art Gallery, Barnsdall Park, Los Angeles; Journal of the Print World re issue with article on Wayne.

Box 16, Folder 12


Scope and Content Note
Correspondents include: Jeane K. Bendorf (Director, Southwest Region) re signature campaign; Bella S. Abzug and Carmen Delgado Votaw (co-chairs) re "Spirit of Houston" report; Tony Carabillo re Jean Neidetch (founder of Weight Watchers) as public speaker for N.O.W.
Scope and Content Note
Correspondents include: Senator Pete Wilson, Rep. Dick Durbin, Sen. Claiborn Pell, Sen. Bob Backwood, Rep. Les AuCoin, Rep. Pat Schroeder, Rep. Tom Coleman, Congressman Henry Waxman, Rep. Fred Grandy, Senator Alan Cranston, Congressman Edward R. Roybal, Senator James McClure, and Senator Daniel Patrick Moynihan re Wayne's College Art Association (CAA) convocation speech (New York, 1990); Shirley M. Green (Special Assistant to the President for Presidential Messages and Correspondence) re Wayne's concerns about the National Endowment for the Arts (NEA); Democratic Party of North Carolina re check for Gant campaign against Senator Jesse Helms; also includes lists of congressmen and women to whom Wayne sent copies of her CAA speech; article on NEA plans to cut nearly 50% of staff (Los Angeles Times, 1995 October 19.)

Scope and Content Note
Correspondents include: Norman H. Neblett (Piano Service, Redondo Beach, CA) re repairing Wayne's piano; Darlene Neiman re dinner at Wayne's; Neiman-Marcus (Cheryl D. Ayers, Public Relations Director) re Christmas ornament for Children's Home Society of California charity benefit; Dr. David Nellis re derogatory comments made on flyer for Wayne's "Solar Flares"; Leonard Neubauer (screenwriter) re implementing Wayne's script for "The Dorothy Series"; New York Art Review (Les Krantz, President and Publisher) re Wayne's updated career information; Cynthia Newby Luce-Sitio Tibet (Petrópolis, Brazil) re Newby's autobiographical manuscript and current state of feminist art movement in Brazil.

Scope and Content Note
Correspondents include: The New Museum of Contemporary Art, New York (Brian Wallis, Editor) re compiling source materials for anthology of artists' writings; Peter Plone to New Orleans Museum of Art (E. John Bullard, Director) re traveling exhibition of Wayne's paintings, tapestries, and lithographs; New World Records (Karl Hereim and Fred Lonberg-Holm) re slides of Wayne's work; New York Public Library (Carolyn Lane, Administrative Assistant and Robert Rainwater, Curator of Prints) re showing Wayne's "Stellar Winds" lithograph series in the library's "Suites & Series" exhibition (1982 March 12-June 2); New York State Commission on Cultural Resources (Janet I. Harris, Associate Director) re Wayne's participation on panel discussion, "The Arts: Planning for Alternative Life Styles I" for 1973 American Society of Planning Officials (ASPO) National Planning Conference (1973 April 7-12, Biltmore Hotel, Los Angeles, CA); Edward Newman re meeting Wayne in Paris; Harry Newman (American Institute of Architects (AIA) re award for John Entenza, and includes two signed limited edition geometric prints on vellum by Newman; Louis Newman (Louise Newman Galleries, Beverly Hills, CA) re Wayne's appearance at Tamarind exhibition reception at UCLA; Newport Harbor Art Museum (Paul Schimmel, Curator) re slides of Wayne's paintings; Adrian Newstead (Coo-ee Aboriginal Art Gallery, Sydney, Australia) re exhibition of Australian Aboriginal prints at Massachusetts College of Art, Boston, MA; Lillion Newton (Del Rio, TX) re visiting Wayne's studio.

Scope and Content Note
Correspondents include: Chester Kerr (Director) re Josef Alber lecture at the University of Southern California (USC) and inviting Wayne to pre-lecture dinner at the California Club (1963 October 17); Richard S. Field (Curator of Prints and Photographs) re symposium at Tamarind Institute, Albuquerque, and Wayne visiting New York for opening of "The Dorothy Series" at the Jewish Museum.
Box 17, Folder 4  **Goodwin & Goodwin. 1990, 1991.**

Scope and Content Note
Correspondents include: Diana Gaston (Curator of Prints and Photographs) to James Goodwin re sending biographical material on Wayne; status of package sent; invoice for expenses due.

Box 17, Folder 6  **American Heart Association. 1988-1990.**

Scope and Content Note
Correspondents include: Susan Burry (Office of Public Affairs) re data for Wayne's College Art Association speech given in New York; also includes copy of the Surgeon General's 1989 Executive Summary report, "Reducing the Health Consequences of Smoking: 25 Years of Progress", final report from "Tobacco Use in America Conference" (January 27-28, 1989, Anderson Cancer Center, Houston, TX), and the American Heart Association's "Washington Report" (vol. 8, no 2, Fall 1989.)

Box 17, Folder 9  **AR Miscellaneous. 1984, 1985, 1992.**

Scope and Content Note
Re Art & Auction articles on artist royalties and Wayne's work; exhibitions for Arts Club of Chicago; includes correspondents Alexandra Armstrong; Art in America; Arts Club of Chicago (Gerald and Jan Aronson, Patricia Schneider, Steven Vincent); Art Gallery of Nova Scotia (Bernard Riordon); Art Institute of Chicago (Suzanne Folds McCullagh); Art Week; and Art & Auction.

Box 17, Folder 10  **Associated American Artists Documentation Sheets. 1984-1985.**

Scope and Content Note
Correspondents include: Robert Conway (Director) re Wayne's looking for representation in New York for her prints; exhibition catalogue for "Fifty Years of Fine Prints: An Anniversary Celebration of Associated American Artists (1984 November 7-December 29); Conway visiting Los Angeles; four Polaroid color photographs of AAA smaller exhibition area; exhibition of Wayne's "Palomar" series.

Box 17, Folder 11  **Associated American Artists. 1986-1992.**

Scope and Content Note
Correspondents include: Robert Conway (Director) re Margo Dolan (print dealer); loaning Wayne's paintings for exhibition at National Museum of Women Artists; Robert Barrett (Director, Fresno Arts Center and Museum) and purchase of Wayne's "Silent Wind"; Wayne's litigation; price lists; shipping lists; "Palomar" series; slides of Wayne's work; Barbaralee Dimonstein-Spielfogel; Ruth Weisberg award in Houston; inventory of Wayne's work at AAA; Alene Bujese; birth of Tyrell Collins and Conway's son Alexander; Eileen Chanin (Director, MacQuarie Gallery, Sydney, Australia) and exhibiting Wayne's work; Judy Brodsky (Rutgers Center for Innovative Print and Paper) and doctorate for Wayne; submitting information on Wayne's work to Print Collector's Newspaper; acquisition of Wayne's archives by the Bibliothèque nationale de France, Paris; Toby Michel; Wayne's commencement speech for UCLA College of Fine Art; Wayne's speech at College Art Association (CAA) conference in New York, article in Women's Art Journal; Tamarind Symposium, Ruth Weisberg's "The Scroll" exhibition at Hebrew Union College-Jewish Institute of Religion, New York; Wayne's trips to Paris; gift of Wayne's "Stellar Winds" to National Gallery of Art, Washington D.C.; Conway's resignation from AAA; death of Joyce Treiman.
Scope and Content Note
Correspondents include: Lillian Berkman (Chairman) and Roberta Lehman (Registrar) re shipping lists, price lists of Wayne's work on consignment at AAA, and Wayne's exhibition in Tokyo; Susan Teller (Gallery Director) re exhibition of Wayne's work, copies of "The Print Collector" (vol. 5, no. 2, Fall 1985), Werner Drewes exhibition catalogue (1985 September 7-October 5), Wayne's "The Dorothy Series"; sponsoring Teller for membership in the Art Table; updating Wayne's biographical information in Print World Directory; Women's Caucus; shipping lists.

Scope and Content Note
Various AAA exhibition catalogues: "Barbizon Prints and Drawings" (1985 February 13-March 16); "Armin Landeck: A Memorial Exhibition" (1985 March 20-April 20); "Jacques Hnizdovsky: A Memorial Exhibition" (1986 February 5-March 1); "Prints by Women" (1986 February 5-March 1); "Karl Schrag: A Retrospective Exhibition of Prints 1939-1986" (1986 April 29-May 30); "The Discerning Eye: An Exhibition about Print Collecting" (1986 September 30-October 31); "American Master Prints 1900-1950" (1986 November 1-26); "Abstract Expressionist Prints" (1986 November 28-December 31); "Fritz Eichenberg: A Retrospective of Prints 1922 to 1986" (1987 January 6-31); "Woodstock: Fifty Years of Printmaking" (1987 February 3-28); "Rockwell Kent: Prints and Drawings 1904-1962" (1987 March 3-28); "New Abstract Prints" (1987 April 7-May 2); also includes announcements for "Robert Motherwell: A Selection of Prints 1965-1985" (1985 June 4-28), "Isabel Bishop: A Retrospective of Prints and Drawings" and "Janet Stayton: Recent Works on Paper" (both 1985 November 7-26) and AAA holiday card and invitation (1986) with list of current staff members.

Scope and Content Note
Various AAA exhibition catalogues: "Miklos Pgoany: Collage Monotypes 1980-1989" (1989 December 5-30); "The Development of Sculptural Form" (1989 December 5-30); "Sam Francis: Prints and Drawings 1957-1989" (1990 January 6 -February 3); "Stanley Boxer: A Retrospective of Prints" (1990 March 14-April 7); "The People Work" (1990 June 6-29); "Ed Baynard: New Watercolors" (1990 October 3-27); "The Prints of Louis Lozowick" (1990 October 3-27); "Richard Diebenkorn: Monochrome/Almost Monochrome" (1991 March 6-April 6); "Federal Art Project NYC WPA: Prints from the Federal Art Project, 1935-1943" (1991 June 11- July 3); also includes invitation to "Angeles Press: 10th Anniversary Exhibition" (1990 March 14-April 7), a flyer "Recent Experiments in Printmaking" (1985 June 4-28), and two copies of the AAA newsletter, "Hot Off the Press" (Spring 1986, and June 1986.)
Box 18, Folder 3


Scope and Content Note

Box 18, Folder 4


Scope and Content Note
Correspondents include: Virginia Dajan (Executive Director), Larry Landon (Coordinator, Art Programs and Exhibitions) and Margaret M. Mills (Executive Director) re slides sent of Wayne's paintings for purchase consideration, biography, applications, and catalogue raisonné.

Box 18, Folder 6

**American Academy in Rome. 1990.**

Scope and Content Note
Correspondents include: Jane Friedman (Fellowships Coordinator) re invitation to apply for Rome Prize Fellowship, American Academy in Rome; also includes information on fellowships offered and application form.

Box 18, Folder 7

**American Color Print Society. 1981.**

Scope and Content Note
Correspondents include: Richard Hood (President) re submission of Wayne's print, "Merry Widow" for 39th National Exhibition; dues, and invitation to attend reception of Philadelphia Art Alliance.

Box 18, Folder 8

**American Gallery. 1990.**

Scope and Content Note
Correspondents include: Katie Crow and Marc Kreisel re Wayne's participation in exhibition; loan agreements for Wayne's lithographs, "Ankidor" and "Sea Change."

Box 18, Folder 9


Scope and Content Note
Correspondents include: Susan Alberth (Exhibitions Assistant, Western Association of Art Museums, e.g. "WAAM") re "Dorothy Series" exhibition; Terri Cohn Savitsky (Associate Curator) re shipping expenses for "Dorothy Series" exhibition at the Jewish Museum, New York, damage to shipping crates, and possible show of Wayne's "Stellar Winds"; Mariane Eber (Grunwald Center for the Graphic Arts, UCLA) re "Dorothy Series" exhibition, shipping bills; Rebecca Danvers (Historical Collection, North Texas State University) re "Dorothy Series" PBS television program; Tina Garfinkel (Registrar) re conclusion of "Dorothy Series" tour; also includes Wayne bibliography, (1950-1982 July) and WAAM/The Art Museum Association "Catalogue of Exhibitions 1982."

Box 18, Folder 10


Scope and Content Note
Correspondents include: Terri Cohn Savitsky (Associate Curator) re WAAM Annual Conference in San Antonio, Texas (1981 October 25-29); exhibition of Wayne's "Dorothy Series" at the Jewish Museum, New York; also includes WAAM/The Art Museum Association "Catalogue of Exhibitions 1981."
Box 18, Folder 11  
**American Centers/Arts America. 1992, 1993.**

**Scope and Content Note**

Correspondents include: Robin Berrington (Cultural Attaché, American Embassy, Tokyo, Japan) re catalogues and Wayne's exhibition at the Bunkamura, Wayne's proposal for an exhibition to travel the American Centers in Japan, Wayne giving slide lecture to the United States Information Service (USIS); Kyoko "Michi" Michishita re correspondence with Robin Berrington; Judith Bryan (Program Development Office, United States Information Agency) and Alexander Almasov (American Center, USIS) re Wayne canceling Bunkamura exhibition; Evangeline J. Montgomery (Program Officer, Arts America, US Information Agency, Washington D.C.) re developing an exhibition with Arts America; Lucinda H. Gedeon (Director, Neuberger Museum of Art, State University of New York, Purchase, NY) re proposals for Wayne exhibition.

Box 18, Folder 12  

**Scope and Content Note**

Catalogues and brochures, including, "Options for Workshops in Relief Print Making" (no date); "The Collagraph: A New Print Medium" exhibition by Pratt Graphics Center Gallery (1975 December 15-1976 January 21); "Condensed Space" exhibition by the Nassau County Museum of Fine Arts (1977 September 18-November 20); "Prints: New Points of View" exhibition circulated by the Western Association of Art Museums (1979); "The Art Museum Association: Exhibitions Program (1983-1984); also includes condition report sheets, notes on WAAM specifications for construction crates, and inventory of prints in Wayne's "Dorothy Series."

Box 18, Folder 13  

**Scope and Content Note**

Correspondents include: Gigi Dobbs (Exhibitions Program Director, Western Association of Art Museums (WAAM)) re exhibition of Wayne's "The Dorothy Series"; Terri Cohn Savitsky (Registrar) re condition report booklet and WAAM sales policy; Michael P. Crane (Art Galleries, San Jose State University, CA) re "The Dorothy Series" exhibition and slide show; Christine Robbins (Associate Curator) re article for Print News on "The Dorothy Series"; also includes Western Association of Art Museums (WAAM) condition report sheets for Wayne's "The Dorothy Series," WAAM Visiting Specialist Program (1977), and catalogue, "Traveling Exhibitions" (1978.).

Box 18, Folder 14  

**Scope and Content Note**

Re Wayne selected to be honored at ArtTable 10th Anniversary Gala Awards dinner; copy of Wayne's keynote address, "Walking Backward into the 21st Century" given at the Conference of the International Association of Art Critics (1991 October 10, Barnsdall Park Theater, Los Angeles, CA); Wayne terminates her ArtTable membership; rosters of ArtTable members (1986, 1991); ArtWire issues; correspondents include Kinshasha Conwill, Patricia Cruz, Nancy Escher, Caroline Goldsmith, Karen McCready, Serena Rattazzi.

Box 18, Folder 15  

**Scope and Content Note**

Includes California/International Arts Foundation (Lyn Kienholz, founder), Craft & Folk Art Museum, Los Angeles (Joan M. Benedetti) re ArtTable Inc. meetings, membership letters, Elizabeth Robbins presidency, 1990 Strategic Plan, and bylaws; also includes MoMA, New York (Luisa Kreisberg); Caroline Lerner Goldsmith, James Goodwin, Maria Luisa de Herrera, Tressa R. Miller, and Carol Morgan.

Box 18, Folder 16  
**ARTISTS/USA Inc. 1970.**

**Scope and Content Note**

Re Wayne corrections, proofs, and payment for inclusion in ARTISTS/USA listing.
Box 19, Folder 1  
**Jewish Museum. 1979-1982.**

Scope and Content Note
Correspondents include: Susan T. Goodman (Chief Curator), Carolyn Cohen (Research Associate), Margo Bloom (Coordinator of Public Programs), and Rita Feigenbaum (Registrar) re the exhibition of Wayne's "The Dorothy Series" at the Jewish Museum.

Box 19, Folder 2  
**Abakanowicz, Magda. 1985, 1986, 1988.**

Scope and Content Note
Re Abakanowicz's exhibitions at the Palace of Exhibitions, Budapest, Hungary (1988); announcement for exhibit at Hamburger Kunsthalle, Germany; "About Men" sculpture exhibit at Xavier Fourcade, New York (1985); and Galerie Alice Pauli, Lausanne, Switzerland. Letter from Wayne re her speech given at Hofstra Museum, Hofstra University Conference on The Avant-garde in Literature and Art (1985 November), Long Island.

Box 19, Folder 3  

Scope and Content Note
Includes Harry N. Abrams, Inc. (Frank Gruler, Myrna Smoot, and Jennifer Strauss) re Wayne's inclusion in "The Power of Feminist Art" (Abrams, 1994) and royalty check for art sales; Interior Design magazine re request for written piece (Stanley Abercrombie.)

Box 19, Folder 4  
**AC Miscellaneous. 1981.**

Scope and Content Note
Correspondents include Martin S. Ackerman (attorney) re: Joan Firestone and visit to Los Angeles; Internal Revenue Service (IRS) disallowing gifts to museums; Wayne's frequency of contributions.

Box 19, Folder 5  

Scope and Content Note
Re copyright on "The Dorothy Series"; proof of receipt for "Floating by Ten"; update on bill for bookkeeper; copyright for five prints of "Solar Flares Suite."

Box 19, Folder 6  
**AE Miscellaneous. 1987.**

Scope and Content Note
Includes Aesthetic Creations Inc. (Roy) re Wayne showing work to clients.

Box 19, Folder 7  
**Al Miscellaneous. 1986.**

Scope and Content Note
Correspondents include Joyce Aiken re Wayne's visit to New York and exhibiting Wayne's "Palomar Series" at the Fresno Arts Center; request for photos for book.

Box 19, Folder 8  
**AK Miscellaneous. 1986, 1995.**

Scope and Content Note
Correspondents include: Kinji Akagawa (sculptor, Minnesota) re Tamarind experience; Karen Atkinson (Director, Side Street Projects, Santa Monica, CA) re Wayne's acceptance of First Annual Artist Nominated Award.

Box 19, Folder 15  

Scope and Content Note
Correspondents include: John Franklin Koenig (artist); Pierre Koenig (architect); Françoise Kourilsky (Artistic Director, UBU Repertory Theater, New York.)

Scope and Content Note
Correspondents include: Marilyn Ferguson (Leading Edge: A Bulletin of Social Transformation); Bill Leaf (Art Department, University of Nevada, Las Vegas); Norman Lear re his remarks to the National Education Association, National Convention, Kansas City, Missouri; Carrie Lederer; Jenny Lederer; Helen Lee; George Lefcoe (The Law Center, University of Southern California); Leonard Lehrer (Department of Art and Art Professions, New York University); Michael Leopold (Louisiana Delectables Bakery, Los Angeles, CA); Lori LeRoy; Marie Leroy-Crevecoeur (Secrétaire Général, Centre International de l'Estampe Contemporaine, aka “CIEC”); Ruth Lewitzky.


Scope and Content Note
Correspondents include: Renata V. Shaw (Acting Chief) re consideration of acquiring Wayne’s works, “Solar Flares” and “A Day Off”; Stephen Ostrow (Chief, Prints and Photographs Division) re acquisition of Wayne’s “My Palomar” suite; Carol Pulin (Curator of Fine Prints) re meeting Wayne, attending College Art Association (CAA) conference in Los Angeles, delivery of new state of Wayne’s print, “Meridian”; also includes Print Workshop questionnaire (in English and French), organizational description of The Print Alliance, and the Library of Congress “Fine Print Acquisitions” lists, 1984-1986 and 1987-1990.


Scope and Content Note
Correspondents include: Virginia Allen (Department of Drawings and Prints) re production questions about Tamarind; Riva Castleman (Director) re acquisition of Wayne’s “Stellar Winds” via Joan Palevsky and reproducing Wayne’s “The Travellers” print in Castleman’s book “American Impressions: Prints Since Pollack”; Starr Figura (Curatorial Assistant) re edition number of Wayne’s “Songs and Sonets” suite; Agnes Gund (President) re Trustees’ receptions; William S. Lieberman (Department of Drawings) re joining the Board of Directors of Tamarind Lithography Workshop, “Tamarind: Homage to Lithography” exhibition at MoMA (1969), and acquiring lithography stones; Howardena Pindell (Curator) re inclusion of Wayne’s work in MoMA’s California Printmakers exhibition; Deborah Wye (Chief Curator of Prints and Illustrated Books) re her promotion.


Scope and Content Note
Correspondents include: Virginia Allen (Department of Drawings and Prints) re arrangements for MoMA cocktail/dinner/preview event of April 28, 1969, catalogue production and orders; Martha Beck (Registration Assistant); Kleiner, Bell & Co. re MoMA’s interest in complete edition of Tamarind Collection of lithographs; Marna Thoma (Sales Manager) re price of Tamarind catalogue; Elizabeth Shaw re Tamarind exhibition; Donna M. Stein (reference consultant) re Wayne’s Conner Everts drawing.


Scope and Content Note
Correspondents include: David Wallace (David Wallace & Co. Public Relations) and Michael Gifford (Gifford/Wallace Inc.) re performing public relations work for Wayne.


Scope and Content Note
Correspondents include Mary Rouse (Associate Editor, University of Iowa News Service) re Wayne’s lecture and Wayne’s gift of prints to the university.
Scope and Content Note
Include Artists Registry Log Sheet form, LAICA Journal rate card, meeting minutes from LAICA Journal Editorial Board (1974 July 16), and LAICA Newsletters (1975-1978.)

Scope and Content Note
Re Wayne's trip to Europe for her exhibition, framing services of Stephen Buccola, list of 15 prints selected by Wayne from her collection for Hall, Hunt, Brown Baerwitz offices.

Scope and Content Note
Correspondents include: Laure Beaumont-Maillet re exhibition, "La Gravure française à la Renaissance" (Bibliothèque nationale de France, 1995 April 20-July 10), Carole Bernstein (and Andree Vilar) re Wayne's visits to Paris; Joan M. Benedetti (Museum Librarian, Craft & Folk Museum, Los Angeles) re Wayne's gift of books, "The Art of June Wayne" and "June Wayne: The Djuna Set"; Julian Berliansky postcard from Hawaii; Judith Bettelheim re publications; Marilyn Bergman re party for Murph and Mildred Goldberger; Carl Belz (Director, Rose Art Museum, Waltham, MA) re Wayne's work; Ruth Bernstein re artist royalty legislation; Travis Beck re Wayne's work; Joan Beall (President, Newport Harbor Museum of Art, Newport, CA) re invitation to visit Wayne's studio.

Scope and Content Note
Correspondents include: Jacqueline Stanley (Black Church Print Studio, Dublin, Ireland) re Wayne's writings; also includes Black Church Print Studio exhibition catalogue, "European Large Format Printmaking"; Andrea Blake (Turkana Primitive Fine Arts, Los Angeles, CA) re visit to Wayne's studio; Lucy Blake-Elahi re grant resources; Rachel Blackburn (Fort Worth Art Museum, TX) re information on Wayne's "Songs and Sonets"; Ruth Blumberg re Wayne's work; Harvey Tucker (Black Sun Books) re error in flyer listing "Songs and Sonets"; George Y. Blaire re visit to Wayne's studio; Bill Bloom re adding codicil to Wayne's will re leaving her papers to the Archives of American Art.

Scope and Content Note
Correspondents include: Arlene Bujese (Benton Gallery, Southampton, NY) and Robert Conway (Associated American Artists, aka "AAA") re exhibiting Wayne's work.

Scope and Content Note
Correspondents include: Frank McKemy (Director) and Suzanne Brown re benefit exhibition, "Woman and Art" (1981 January 21-February 14, Susanne Brown Gallery, Scottsdale, AZ); also includes press clippings and information on the Crisis Nursery.

Scope and Content Note
Re use of Wayne's quote from her UCLA oral history transcript in Brundage's graduate seminar paper, "The Reasons Why Artists Choose to Make Prints"; also includes copy of Brundage's paper.
Box 20, Folder 11  
**Buck, Pauline. 1991.**  
Scope and Content Note  
Notes re conversation with Natalie Goodman re speaking engagement in Corvallis, Oregon to audience of scientists, and with Pauline Buck re speaking engagement for an Orange County cultural organization.

Box 20, Folder 12  
**Budek Films & Harvest Labs (Elizabeth Allen). 1981-1983.**  
Scope and Content Note  
Correspondents include: Elizabeth Allen (Budek Films and Slides, Newport, RI) re Wayne's slide show and cassette presentation for "The Dorothy Series"; Harry Broadd compiling list of artists for slide series.

Box 20, Folder 13  
Scope and Content Note  
Correspondents include: Diane Burko (artist) re exhibiting Wayne's "The Dorothy Series", College Art Association (CAA), and meeting in Washington D.C., copy of Burko catalogue of paintings exhibited at Marian Locks Gallery (Philadelphia, PA); Jean Burg re award luncheon for Lynton Kistler; Annick Bureaud (via Janet Saad-Cook) re including information on Wayne's work in the "Guide international des arts electroniques" (IDEA); Lee Burns re party for d'Arcy Sanger Hayman; JoAnne Buccola re the death of her son, Stephen Allen Buccola (Wayne's framer); Helen Buckley re Internal Revenue Service (IRS) taxation legislation; Sally and Bob Burdett re Wayne's pre-publication announcement; Marjorie Kelly (editor, Business Ethics) re using Wayne's "Goe and Catch a Falling Starre" as cover art, including two issues of Business Ethics, vol. 1, no. 2 (1987 July) and vol. 1, no. 4 (1987 October); Jan Butterfield (Lapis Press, San Francisco) re Wayne's work and upcoming trips to Australia and Japan; Bill Bushnell (Artistic Director, Los Angeles Theater Center) re Wayne's participation as panelist in symposium, "Art in Chaos: The Political Struggle" (1990 March 3); Marge Bulmer re speech by Luchezar Boyadjiev, "The Situation 'Beyond' as a Situation 'Behind'"; Bulmer's poetry, and visiting Wayne's studio.

Box 20, Folder 16  
**California College of Arts & Crafts. 1988.**  
Scope and Content Note  
Correspondents include: Suzanne Lacy (Dean, School of Fine Arts) re Wayne's participation in panel for College Association Conference (Feb. 1989, San Francisco, CA); Neil Hoffman (President) re Wayne's Honorary Doctorate award and attending commencement ceremony.

Box 21, Folder 2  
**Ca. State Univ. May 16 Dominguez Hills. 1995.**  
Scope and Content Note  
Correspondents include: Kathy Zimmerer (Director, University Art Gallery) re Wayne's speech, "Real or Virtual Reality in 1995", given at California State University Dominguez Hills Art Department (1995 May 16.)
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<td>Correspondents include: California</td>
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<td>Confederation of the Arts (June Gutfleisch, Executive Director) re asking Wayne to participate in panel discussion at sixth annual Congress (1982 October 15, Casa del Prado, Balboa Park, San Diego); California State College, San Bernardino (Joe Moran, Printmaker &amp; Exhibition Curator, Department of Art) re Wayne's participation in exhibition, &quot;National Print Invitational&quot; (1983 April 20-May 27 at the Art Gallery); Carole Calo re interviewing Wayne for Woman's Art Journal article on Anni and Josef Albers; Claire Cantor (Cantor Lemberg Gallery, Birmingham, MI) re exhibiting and selling Wayne's work; Lee Evan Caplin (Assistant to the Chairman, National Endowment for the Arts) re meeting with Wayne, and Clinton Adams' chapter for his book, &quot;American Lithographers, 1900-1960&quot;; Caprice magazine (James Mecham) re Wayne's article on Louise Nevelson; Carnegie Mellon University (Akram Midani, Dean, College of Fine Arts) re Wayne as potential candidate for Head of the Art Department; Jack Carter re installation of Wayne's work for exhibition at Armstrong Gallery, New York.</td>
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<tr>
<th>Box 21, Folder 6</th>
<th>Citadel Print Center. 1989.</th>
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<td><strong>Scope and Content Note</strong></td>
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<td>Correspondents include: Betty Bates and Glen Rogers Perrotto (Directors) re visiting Wayne's studio.</td>
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<th>Box 21, Folder 10</th>
<th>AT Miscellaneous: Atelier de Laurenque; Atlanta College of Art. 1983, 1990.</th>
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<td>Correspondents include: Norma A. Hecker (Atelier de Laurenque); also includes brochure for The Atelier Program, East Los Angeles (Self-Help Graphics, Los Angeles, CA.)</td>
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<td>Correspondents include: Mallory McCane O'Connor (Director, Thomas Center Gallery, Gainesville, FL) re Wayne's participation in the exhibition, &quot;10 + 5 from California: An Exhibition of Prints by Fifteen Artists from California&quot; (Thomas Center Gallery, 1987 March 1-25; Gallery at Center of Contemporary Art, University City, MO, 1987 April 14-May 27); Karen Schmitendorg (Gallery Assistant, Saint Louis Gallery of Contemporary Art, Saint Louis, MO) re returning Wayne's prints from the exhibition; also includes exhibition brochures and reviews.</td>
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<td>Correspondents include: Naomi Sawelson-Gorse re her research on Louise and Walter Arensberg for her thesis, &quot;The Arensberg Circle: The California Years, 1921-1954&quot; (Department of the History of Art, University of California, Riverside); Ronald Gottesman (Professor of English, University of Southern California) re Senator Jesse Helms and review of Anna Silvers ceramic exhibition.</td>
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<td>Correspondents include: Les Hamasaki (Public Art Associates, Los Angeles, CA) re artists who may be interested in working with Otsuka Ceramics; also includes brochures of Ceramic Plates for Fine Arts, and two catalogues of Otsuka Ceramics</td>
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| Box 22, Folder 9 | **CO Miscellaneous: Cockrell, Beth; Cohen, Cookie; Colman, Mona; Colhert, Anca; Cohen, Sigmund. 1984, 1985, 1988, 1990.**

**Scope and Content Note**
Correspondents include: Beth Cockrell re Wayne providing biographical information for Cockrell's lecture to art group; [Sigmund] Cookie Cohen re Henny Haas; Madeleine Coit re telephone interview with Wayne in preparation for lecture on Jewish women artists; Anca Colhert holiday card (1990); College Art Association (CAA) conference program (1988 February 10-13, Houston, TX); Mona Colman re Wayne interview in Los Angeles Times (1990 July 1.) |


**Scope and Content Note**
Correspondents include: Howard Conant (Head, Department of Art, University of Arizona) re Wayne recommendations of artists for their Visiting Artist position; Kathleen Connell re receiving Wayne's lithograph; Robert Conway re computers and art agent for Wayne in San Francisco; Ronald V. Cook re dinner; Cynthia Cooper (Assistant Vice Chancellor, Academic and Cultural Support Programs, University of California, Los Angeles) re Ford Foundation grant application, and Wayne's talk to members of California Concerns, "Between the Last Word and the First Blow: Freedom of Expression as Experienced by This Artist"; Pravina and Darius Cooper re meeting Wayne. |


**Scope and Content Note**
Correspondents include: Russell Craig (Lecturer, Printmaking and Drawing, Griffith University, Queensland, Australia) re exhibition "A Tamarind Experience"; Annie Shaver-Crandell re slides; Jane Creel re meeting Wayne and articles on Wayne; Crocker Art Museum (Richard West) re exhibition and video tape of Wayne's work and broadcast on local PBS television station; Susan Crowe re broadcast of Wayne's "The Dorothy Series" on KET. |


**Scope and Content Note**


**Scope and Content Note**
Correspondents include: Karen Hill-Scott and Alice Walker Duff (Morris McNeill, firm hired by Cultural Affairs Department, City of Los Angeles) re reception for members of Cultural Masterplan for the City team; Paul Cummings (Dictionary of American Art) re updating Wayne's biographical information; Linda Cunningham re change of her address to New York City; James Cuno re wine, forming committee to include Norma Bartman and Lloyd Rigler, Wayne's trips to Australia and Japan; Allison Curtis re Wayne's speaking at "Beyond Labels" printmakers conference (Knoxville, TN) and Wayne's "Songs and Sonets of John Donne" and writing paper on Wayne; also includes announcements for Joyce Cutler-Shaw exhibition, "Body Archaeology from 'The Anatomy Lesson'" (1996 September 21-November 17, Huntington Beach Art Center, Huntington Beach, CA), inscribed by the artist to Wayne. |

| Box 22, Folder 14 | **Data Bank - The Art Institute of Chicago. 1977.**

**Scope and Content Note**
Correspondents include: Nancy Bowen (Assistant to Databank) re Wayne purchasing a video tape copy of her interview with Horsfield/Blumenthal. |

Scope and Content Note
Correspondents include: Sheila Levrant de Bretteville (Communication Design & Illustration, Otis Art Institute of Parsons School of Design); Nat Dean revisiting Southern California; Julia W. Harrison (Associate Director, Twining Gallery) re artist, Dorothy Dehner; Mary M. Dennison (Art Consultant, Birmingham, MI) re meeting Wayne, receiving slides and biographical materials to present to prospective buyers; Polly DeWine (Westlake School for Girls) re request of Wayne speaking to the school's art graduates; Susan Melin/Susan Levitan (Assistant Curator, M.H. de Young Memorial Museum, San Francisco, CA) re meeting Wayne, biographical materials.


Scope and Content Note
Correspondents include Paul Cummings re updating biographical information on Wayne.

Box 22, Folder 17  **Dimensions (San Diego). 1982.**

Scope and Content Note
Correspondents include: Peggy Budd (Executive Director) re Wayne's visit with Dimensions' members and information on air date for Wayne's PBS television program; also includes copies of Dimensions' Networker newsletter.

Box 22, Folder 18  **Michele Oka Doner. 1989, 1990, 1992.**

Scope and Content Note
Includes a card, exhibition catalogue (1990 November 7-December 8, Art et Industrie, New York), issue of LSA magazine (College of Literature, Science, and the Arts, University of Michigan, Spring, 1989) with article on Michele Oka Doner, and article on Doner from Contemporanea International Art Magazine (1990 December, no. 23.)

Box 22, Folder 19  **Dorsey, Dia. 1991, 1992.**

Scope and Content Note
Correspondents include: Dia Dorsey (Dorsey & Myers) in collaboration with American Express re underwriting and promoting catalogue and national exhibition of Wayne's work; Lloyd [Rigler] re underwriting the costs of microfilming Wayne's archives at the Archives of American Art, and a catalogue raisonné of Wayne's work; Signe J. Gallagher (Director, Sales and Travel Management Services, American Express) re article in Los Angeles Times (1991 July 28) on Wayne; also includes letter from Michael A. Botwinick (Director, Newport Harbor Art Museum) to Gallagher re American Express sponsoring Wayne's exhibition, "June Wayne: An American Treasure" at the Newport Harbor Art Museum.

Box 23, Folder 1  **Downey Museum of Art. 1981.**

Scope and Content Note
Correspondents include: Lukman Glasgow (Director) re Wayne's participation in group exhibition, "Four Printmakers" (1981 August 21-September 25.)

Box 23, Folder 3  **EH Miscellaneous. 1985, 1988-1990.**

Scope and Content Note
Correspondents include: Amaranth Roslyn Ehrenhalt (tapestries, paintings, graphics, New York, Los Angeles, and Paris); Susan Ehrlich (Beverly Hills, CA) re slides of Wayne's work, inclusion of Wayne's work in exhibition, Wayne's convocation speech at College Art Association (CAA) conference in New York (1990), Wayne's participation in panel discussion at Laguna Art Museum (1990 July 14.)
Scope and Content Note
Correspondents include: Cheryl Barton (18th Street Gallery, Santa Monica, CA) re Wayne's work; Susan Einstein (photographer) re photographing Wayne's work.

Scope and Content Note
Correspondents include: Gita Endore; Jules Engle; Brenda French.

Scope and Content Note
Correspondents include: Julian F. Feingold (Curator, Senior Eye Gallery, Long Beach, CA) re exhibiting Wayne's work; Jim Felici (World Print) re meeting Wayne at Boston Art Expo (1979), and working with Bob Serpa at Imago Hand Paper Mill; Jane Fellman re Ethiopian Jews; Elen Feinberg (artist) re articles and meeting Wayne; Eddy Feldman; Robert Feldman (sic; i.e. "Robert C. Fellmeth", professor, University of San Diego School of Law) re his "60 Minutes" television program segment; also includes Lorser Feitelson exhibition catalogue (1972 August 16-September 17, Municipal Arts Department, Barnsdall Park.)

Scope and Content Note
Correspondents include: Mary Anne Goley (Director) re meeting Wayne, Wayne's tapestry work, and considering Wayne's work for future exhibitions; also includes exhibition catalogues from "Made in L.A.: Contemporary Crafts '81" (1982 January 15-March 17, Federal Reserve Board Galleries, Washington, D.C.), "Zapotec Weavings" (1982 July 21-September 24), and "Jan Dibbets, Ger van Elk, Hans van Hoek: Contemporary Dutch Artists" (1983 June 8-August 24.)

Scope and Content Note
Re Kurt's photographs of Wayne; also includes four black and white portrait photographs (two 7 x 10 inch, two 8 x 10 inch) of Wayne, release form, and holiday cards.

Scope and Content Note
Correspondents include: Norman Fleishman (Director, Microsecond, Malibu, CA) re his nonprofit organization for nonviolent conflict resolution; Lynda Fluent.

Scope and Content Note
Correspondents include: Jean Conger re Ginny Foat Defense Fund; Cappy Fogel re visit to Wayne's studio; Darice Fohrman (freelance curator) re catalogue of Wayne's work; June Follis re meeting Wayne at event for John Entenza (Editor, Art & Architecture, 1938-1962); Christine and Russell Forester re their open house in La Jolla, announcement of exhibition of Russell's work, "The Gallium Phoshide Series" (1982 March 16-April 10, Thomas Babeo Gallery, La Jolla, CA); Eileen Foti re printing paper; Danielle Fox (graduate student in art history, Northwestern University) re her dissertation research on art publishing in the United States during the 1960s; Herb Fox (Fox Graphics, Merrimac, MA) re The Hat Factory Art Institute, Amesbury, MA; Miriam Fox re receiving announcements of Wayne's work.
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<td>Correspondents include: Donald J. Brewer (Director, Fresno Metropolitan Museum, Fresno, CA) re building a graphic art collection for Fresno; Brewer to Dr. and Mrs. Milton Lane re donating some of their lithographs to the museum; Brewer to Marvin Goodson re donating a selection of [Mario] Avati mezzoprints to the museum; Jane Cleave re Wayne's visit to Fresno Museum; also includes Fresno Museum promotional brochure and catalogue for &quot;MetroDrive 82&quot; and exhibition catalogue, &quot;The Elisabeth Dean Collection: French prints from the Belle Epoque&quot; (1986 January 19-April 17, Fresno Arts Center and Museum.)</td>
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<td>Correspondents include: Harriet Lebish (Gallery Director) re Wayne's absence from opening exhibition; also includes exhibition announcements and drawings of gallery layout and specifications, &quot;Gatorboard Log&quot;, shipping invoices, and photocopy of floor plans for Aaron Berman Gallery (New York, NY), 1976 June 30, with new construction on 14th floor, executed by designer Ronald Williams.</td>
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<td>Correspondents includes Harriet Lebish Armstrong (Director), Patricia Failing and Ruth Iskin (Program Specialist, Department of the Arts, UCLA Extension) re 1983 World Art Market Conference, Los Angeles, sponsored by Artnews and UCLA Extension (1983 March 16-17, Century Plaza Hotel, Los Angeles.)</td>
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<td>Includes Armstrong Gallery (Phillip Bloom and Harriet Lebish, director) re shipping, consignment papers, lists of works, details of Armstrong Gallery show; Fine Art Shipping (Victor Hack and Gustave Harrow) re business relations with Lebish; The Monitor (Theodore Wolf) and Andrea Neiman (Wayne's assistant); Newspaper sheet with &quot;Winter Art Showcase&quot; section of museum, gallery, exhibition, and auction listings (New York Times, 1985 Jan 27.)</td>
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<tr>
<td>Correspondents include: Laurie Garris and Barbara Goldstein (editor-in-chief, 1981-1985) re revival of magazine; writers Merle Schipper and Arlene Raven; New York lecture; event honoring John Entenza (editor of Art &amp; Architecture, 1938-1962.)</td>
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<td>Correspondents include: Donna Carlson to Benjamin Horowitz of Art Dealers Association re theft and details of Wayne's tapestry, &quot;La Journee des Lemmings&quot;; also includes membership roster for Art Dealers Association of America (1978-1980.)</td>
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| Box 23, Folder 20 | **Artist's Tax Deductible Rights 1969. 1969.**  
**Scope and Content Note**  
Documents re artists tax deductions; reference, "Foundation and the Tax Bill" (1969); Senate Finance Committee member list; preliminary draft of "Statement of the Trustees of The Association of Art Museum Directors, speaking also for the College Art Association and The National Trust of Historic Preservation." |
**Scope and Content Note**  
Correspondents include: Eleanor Tufts (Department of Art History, Southern Methodist University, Dallas, TX) re visit to Wayne's studio, Women's Caucus for Art (WCA); Gerald B. Dale Turbow re Wayne's "The Dorothy Series"; Jan Turner (Jan Turner Gallery) re availability of Wayne's lithograph, "Omniwave"; Nancy Kay Turner (instructor) re slides of Wayne's work for her course, "Women in the Visual Arts" at the University of Southern California (USC); also includes obituaries, memorial service program, and one color 2.5 x 3.5 inch photograph of Tufts. |
| Box 23, Folder 23 | **Tsuji. 1988.**  
**Scope and Content Note**  
Correspondents include: Bernard Kester (Acting Dean, College of Fine Arts, University of California, San Diego, CA) to Kiyoji Tsuji re introduction of Wayne. |
| Box 23, Folder 24 | **TR Miscellaneous. 1959, 1986, 1990.**  
**Scope and Content Note**  
Correspondents include: Joyce Treiman re 1991 National Medal of Arts Nomination form for Wayne; Eduoard Trier re sculpture by Cornelia Runyan; includes photographic postcard of Notre Dame, Paris; Roberta Loach (Guest Curator, Triton Museum of Art, Santa Clara, CA) re invitation to Wayne to participate in exhibition, "The 500th Anniversary of Columbus' Discovery of America"; business card and flyer from Tram Way: Atelier de Tapisserie Base Lise, Lyon, France. |
| Box 24, Folder 1 | **TH Miscellaneous. 1984, 1990, 1993.**  
**Scope and Content Note**  
Correspondents include: Michel Thomas (Director, Textile/Art/Language, Paris) re photographs of Wayne's work for book, "Textile Art"; Leonard R. Vignola (President and CEO, National Arts Stabilization Fund) re Wayne's contribution to memorial book honoring Marcia Thompson's retirement; Sandra A. Thompson re value of Wayne's lithograph "Burning Helix", which was lost in a fire. |
| Box 24, Folder 7 | **Lucy Kuniko Kato. 1988, 1989.**  
**Scope and Content Note**  
Re Wayne's visit to Japan (1989 April.) |
| Box 24, Folder 8 | **Tokoro Gallery. 1987-1993.**  
**Scope and Content Note**  
Correspondents include: Akiyoshi Tokoro (Tokoro Gallery, Japan) re article on Wayne; Kerry Tomlinson (Tokoro Gallery, Los Angeles) re visiting Tamarind in New Mexico, and exhibitions at Tokoro Gallery; also includes photographic holiday and greeting cards. |
| Box 24, Folder 9 | **Book Inventory. 1969-1973.**  
**Scope and Content Note**  
Inventories and invoices for books, primarily Mary W. Baskett's "The Art of June Wayne" (1969), sent by Wayne to various people and institutions; also includes correspondence re Wayne's work and other biographical materials. |
| Box 24, Folder 10 | **Boston Exhibition 1979. 1979.**  
Scope and Content Note  
Correspondents include: Herbert A. Fox (President, World Art Exposition) re Wayne's participation in World Art Exposition (1979 September 26-30, Hynes Auditorium, Boston, MA); also includes World Art Exposition program. |
| Box 24, Folder 11 | **Bowker Who's Who. 1994.**  
Scope and Content Note  
Correspondents include: Carole Kim re updating Wayne's biographical information for the 21st edition of "Who's Who in American Art." |
| Box 24, Folder 12 | **Tabak/Rosenberg. 1969.**  
Scope and Content Note  
Correspondents include: Harold Rosenberg and wife, May Natalie Tabak re Willem de Kooning 1968 retrospective at Museum of Modern Art, New York (MoMA); William S. Lieberman and the Tamarind show; list of names and addresses. |
| Box 24, Folder 14 | **The California Art Review. 1988.**  
Scope and Content Note  
Re Wayne's inclusion in the third edition of "The California Art Review." |
| Box 24, Folder 17 | **UCLA Department of the Arts 1986. 1984-1986.**  
Scope and Content Note  
Correspondents include: Jeanne Meyers re Wayne's participation in panel discussion, moderated by Josine Starels (1984 July 25, UCLA); Ruth Iskin (Program Specialists, Department of the Arts, UCLA Extension) re Wayne as guest speaker in lecture series, "Dialogues on Contemporary Art Issues" (1984 July 25, UCLA); Barbara Weinstock (Conference Coordinator, UCLA Extension) re Project Zero, and Wayne's participation in panel, "The Aesthetic Perspective: Can it be Developed and Transmitted" for conference, "Talent and Intelligence: Unlocking Creativity" (1986 November 1-2); also includes "Talent & Intelligence" program. |
Scope and Content Note  
Correspondents include: Carole Magnuson (Public Information Representative, UCLA) re availability of tape of news coverage for Wayne's "The Dorothy Series"; Adele Scheele and Clarie Segal re UCLA Center for the Study of Women and invitation to membership tea; Cynthia Cooper (Assistant Vice Chancellor, Academic and Cultural Support Programs, UCLA) re invitation for Wayne to speak at California Concerns Fall Conference (1990 November 2); also includes documentation on University of California's Student Conduct Policy, "California Concerns" (bylaws, membership directory, meeting agenda), and copy of Wayne's speech, "Between the Last Word and the First Blow: Freedom of Expression as Experienced by an Artist." |
| Box 25, Folder 1 | **UCLA Anni Albers Lecture Sept. 1986. 1986.**  
Scope and Content Note  
Re Wayne's participation in UCLA Art Council's symposium on Anni Albers (née Fleischmann, German-born American textile artist, 1899-1994, and wife of Josef Albers.) |
Box 25, Folder 2  
**UCLA Advisory Committee. 1973, 1974.**  
Scope and Content Note  
Includes paper by Ichak Adizes (Association Professor of Managerial Studies, UCLA), "The Cost of Being an Artist: An Argument for the Public Support of the Arts" (Research Paper No. 25, Management in the Arts Research Program, Graduate School of Management, UCLA) and reprint of article by Adizes and J. Fred Weston from Academy of Management Journal (vol. 16, no. 1. March 1973), "Comparative Models of Social Responsibility."

Box 25, Folder 3  
**UCLA Grunwald Center. 1983, 1984.**  
Scope and Content Note  
Correspondents include: Karen Costello (Associate Coordinator, The Writer's Program, UCLA Extension) re Wayne's disappointment in extension class and request for refund; Lucinda H. Gedeon (Acting Curator, The Grunwald Center for the Graphic Arts, UCLA) re Wayne's participation in reception and catalogue for exhibition, "Tamarind: A 25 Year Retrospective"; also includes copy of Wayne's talk, and first draft (with edits) of the catalogue entry, "Tamarind: From L.A. to Albuquerque: A 25 Year Retrospective."

Box 25, Folder 4  
Scope and Content Note  
Correspondents include: Bill Ullman; Chris Unger; Melva Unter re Wayne's "The Dorothy Series" television program; Urs-Schuman Fine Arts Ltd. (Paula Schuman) re slides of Wayne's work; U.S. Post Office re Express Mail refund.

Box 25, Folder 5  
**United States Customs. 1959, 1971, 1976, 1979.**  
Scope and Content Note  
Includes U.S. Customs forms and Certificates of Registration re exporting and importing Wayne's work.

Box 25, Folder 6  
**United States Information Agency (USIA). 1992.**  
Scope and Content Note  
Correspondents include E.J. Montgomery (Program Officer, USIA - Arts America, Washington D.C.) re Wayne's attendance at reception honoring Earl Powell and J. Carter Brown at the National Gallery of Art, Washington D.C., and meeting to discuss possibilities of USIA's assistance in helping Wayne's retrospective exhibition travel to Japan, London, and/or Paris.

Box 25, Folder 7  
Scope and Content Note  
Correspondents include: Thomas E. Backer (Human Interaction Research Institute, Los Angeles, CA) re his articles and one-act play; Teresa Bailey re her marriage to Gary Johnson (includes wedding invitation); Mary Anderson Bain biographical information; James Barber (graduate student, University of Southern California) re discussing Wayne's arts-advocacy activities; Claude Bardin re meeting Wayne at a conference; Will Barnet; Max (Robert) Barrett (Director/Chief Curator, Fresno Art Museum) re Rush Limbaugh, Barrett's application to Big Brothers of Greater Los Angeles, and Wayne's computer problems; Patricia Barrow (Curatorial/Education Assistant, Newport Harbor Art Museum) re returning Wayne's slides and catalogues; Ivy L. Barsky (NEA Curatorial Intern, Department of Prints, Drawings and Photographs, Philadelphia Museum of Art) re exhibition, "Women's Work: American Printmakers of the 1930s" and the work of Shirley Julian; Norma Bartman re Wayne's speech given at Hofstra Museum, Hofstra University Conference on The Avant-garde in Literature and Art (1985 November), Long Island; Gregg and Cathy Bayne photographic holiday card depicting Frederick Lightfoot Bayne.
Scope and Content Note
Includes Hadid's curriculum vitae, one 7 x 9 inch black and white photograph of Hadid, three color slides, and two articles on Hadid's work.

Scope and Content Note
Correspondents include: Barbara Lekatsas (Coordinator, Avant-Garde Art and Literature Conference, Hofstra University Cultural Center) re Wayne's participation in the conference; performance of Picasso's play, "Catch Desire by the Tail"; also includes edited copy of Wayne's speech, "Avant-Garde Mindset in the Artist's Studio" given at Hofstra University Conference on the Avant-garde in Literature and Art; and conference program.

Scope and Content Note
Correspondents include: Joseph S. McNamara (Vice President for External Affairs, Hillsdale College, MI), Lissa Roche (Director of Research), and Sam Knecht (professor) re Wayne's lecture, "View from Inside the Outside" in the Center for Construction Alternatives seminar, "The Dream and the Deal: The Arts After FDR" (1987 February 8-12); also includes poster and transcript from Wayne's talk, "Inside the Outside: An Artist's New Deal Heritage", two issues of the Hillsdale College publication, Imprimis, a brochure on Hillsdale College and President's Report (1985/86), and brochure for Henry Bernsteain exhibition, "Paintings, Drawings & Mural Studies" (1986 October 26-November 22, Arnold Klein Gallery, Royal Oak, MI.)

Scope and Content Note
Contains Morris McNeill, Inc. draft report, "The Los Angeles Cultural Masterplan" submitted to the City of Los Angeles Cultural Affairs Department (1990 November.)

Scope and Content Note
Correspondents include: Laurie Garris (Project Administrator, L.A. Task Force on the Arts), Barbara Goldstein (Deputy Director), Michael Pittas (Executive Director), and Karen Hill-Scott and Alice Walker Duff (Morris McNeill) re Wayne's participation in the L.A. Task Force on the Arts, and the Arts Advisory Committee work; includes correspondence, meeting minutes, and summaries.

Scope and Content Note
Re Lee Colman's health issues, Wayne's litigation, "The Dorothy Series" tour, and catalogue of Wayne's exhibition at Fresno Art Museum; also includes three black and white 2.5 x 3.5 inch photographs and Atlantic City photobooth photograph of members of the Zane family.

Scope and Content Note
Correspondents include: Aimee Kligman (President) re the National Arts Materials Trade Association (NAMTA) Conference in Las Vegas (1992 May); Victoria Paper Company paper samples; Wayne's speech at W. McNeil Lowry memorial (1993 September 27, Lincoln Center Plaza, New York); also includes press releases and articles about Kligman and the paper industry; four issues of Victoria Paper Company's "Paperceptions" newsletter (1992 January, June, and October; 1993 April.)
**Box 26, Folder 1**


**Scope and Content Note**

Correspondents include: Lillian Berkman; Robert Conway (Director) re Wayne's print, "Witnesses", price lists of Wayne's work, shipping lists, exhibition of Wayne's work, print dealers in Chicago, Arlene Bujese, Wayne's trip to Japan, Wayne's speech at College Art Association (CAA) Conference in New York (1990 February); Susan Teller; also includes clippings from New York Times advertising Wayne's lithographs from the "Djuna Set."

**Box 26, Folder 3**

**New York Show Lists, Sign of The Dove, 1969. 1969.**

**Scope and Content Note**

Includes lists of "Collectors and Personalities," artists, and dealers with names and addresses.

**Box 26, Folder 4**

**Mailing Lists for Show, Nov. '73 Barnsdall Park. Master. 1969, 1973.**

**Scope and Content Note**

Includes press release and mailing lists for invitations to Wayne's exhibition at the Municipal Art Gallery of Los Angeles, Barnsdall Park (1973 October 30.)

**Box 26, Folder 5**

**New York Show List 1969. Far Gallery. 1969.**

**Scope and Content Note**

Includes mailing lists for invitations to Wayne's exhibition at the FAR Gallery, New York (1969.)

**Box 26, Folder 6**

**New York Show List, Master List 1969. 1969.**

**Scope and Content Note**

Master mailing list of collectors, personalities, and dealers.

**Box 28, Folder 2**

**Kentucky Miscellaneous Museums. 1960.**

**Scope and Content Note**

Correspondents include: Theodore J.H. Gusten (Executive Secretary, Print Council of America) and John Harris (Director, J.B. Speed Art Museum, Louisville, KY) re edition numbers for Wayne's pair of prints, "Adam" and "Eve" in Speed Museum.

**Box 28, Folder 3**

**California Palace Legion of Honor Calif. 1950-1953, 1956.**

**Scope and Content Note**

Correspondents include: Jerry Maclegg (Orbit Films, San Francisco; California Palace of the Legion of Honor) re visiting Wayne, Wayne's comments on Rico LeBrun's exhibition; Thomas C. Howe, Jr. (Director, California Palace of the Legion of Honor, San Francisco) re including Wayne's painting, "The Sanctified" and painting by William Millarc in 5th Annual Exhibition of Contemporary American Painting; exhibition catalogue; inclusion of Wayne's print, "Last Chance" in Philadelphia Print Club "Curator's Choice" exhibition (1956.)

**Box 28, Folder 4**

**Joan of Art List - other women. no date.**

**Scope and Content Note**

Contains name and address list for four "Joan of Art" seminars (1970s.)

**Box 28, Folder 5**

**Register of Women Artists. 1973.**

**Scope and Content Note**

Contains "Register of Women Artists" compiled and edited by Connie Jenkins with the assistance of Vaughan Kaprow from the Women Artists' Slide Collection, California Institute of the Arts, Valencia, CA; published by the Feminist Art Program, Miriam Shapiro (Director.)
Box 28, Folder 6

**Artists Councils of the Arts ACA Mailing List. 1975.**

**Scope and Content Note**
Contains photocopy of Wayne's personal address book; Associated Councils of the Arts (ACA), Delegates' List to 1975 Annual Meeting, Cleveland, OH, July 10-12.

Box 28, Folder 7


**Scope and Content Note**
Correspondents include: William Matheson (Chief, Rare Book Department, Washington University Libraries) to Orrel P. Reed re receiving copy of Wayne's exhibition catalogue, and decline to purchase Wayne's "Songs and Sonets of John Donne"; Lois A. Bingham, Barbara Fendrick, and Robert Sivard (Fine Arts Section, Exhibitions Division, United States Information Agency) re purchase of Wayne's prints, "Adam and Eve" and "Tower of Babel #A"; Frances Smyth (Program Assistant, Traveling Exhibition Service, Smithsonian Institution) to Wally Dunbar (Tamarind Press) re loan extension for Wayne's print "At Last a Thousand III" in Library of Congress traveling exhibition, "20th Print National"; Prentiss Taylor (President, Society of Washington Printmakers) re Wayne's recent exhibition, Tamarind exhibition at Museum of Modern Art, New York, making Wayne an Honorary Member of the Society and including her print, "The Tenth Memory" in a future show; Jacob Kainen (Curator, Prints and Drawings, Smithsonian Institution, Washington D.C.) re visiting Wayne's studio, Kainen's departure from the Smithsonian and his successor, Janet Flint.

Box 28, Folder 8

**Los Angeles Art Committee Calif. 1954, 1955.**

**Scope and Content Note**
Correspondence re controversy over installation of Bernard Rosenthal bronze sculpture, "The Family Group" in front of the Los Angeles Police Facilities Building and creation of the Los Angeles Art Committee (founded 1955 February 7); includes Wayne's letters to the editors of the Los Angeles Mirror, Daily News, Los Angeles Times, as well as Los Angeles City Council, Board of Public Works, Municipal Art Commission, and Canyon Crier; other correspondents include Mrs. Hoffman, Marguerite Scully Fanning, Faie Joyce, Hugh Tiner, John S. Gibson, Jr. (President, Los Angeles City Council), and Earle D. Baker; also includes City of Los Angeles Resolution (1954 August 16) issued by Earle D. Baker (Councilman, Second District) re removal of the sculpture; March 1955 issue of Frontier magazine with article on Rosenthal controversy by Jules Langsner, "That Police Building Statue" (pp. 20-21.)

Box 28, Folder 9

**State of Cal. Conference on Good Design. 1964.**

**Scope and Content Note**
Correspondents include: Edmund G. Brown (Governor of California, 1959-1967) and John H. Stanford (Vice Chairman, Governor's Conference on Good Design) re Governor's Conference on Good Design (planned for early December 1964); also includes projected conference outline.

Box 28, Folder 10

**People to People Office of the Mayor Correspondence. 1962, 1963.**

**Scope and Content Note**
Correspondents include: Karl L. Rundberg (Los Angeles City Councilman, 11th district, 1957-1963) re formation of the Nagoya-Los Angeles Sister Committee; Mayor Sam Yorty (Mayor, Los Angeles, 1961-1973) to Honorable Kiyoshi Sugito (Mayor of Nagoya) re four students from Sakuradai High School visiting Los Angeles, and May Sugito's visit during Los Angeles Nisei Week Festival (1962 August 9-20); Frank P. O'Sullivan (Assistant to Mayor Yorty) re Los Angeles-Salvador Sister Cities Committee and Los Angeles-Nagoya Sister City Committee general election meeting; also includes: "News Memorandum" from Mayor Yorty on proposed trade-stimulating programs for 1962-63 budget; People-to-People Program "Sister city Committee Procedure."
Box 28, Folder 11  
Scope and Content Note 
Correspondents include: Ray Fink (Associate Professor of Art, Pacific Arts Association) re reproducing Wayne's drawing in PAA bulletin; Dorothy J. Begarmo (Director, Phoenix Fine Arts Association) re Wayne's possible participation in Solar Energy exhibition (1955 October 17-November 16) in coordination with the World Symposium on Applied Solar Energy, Phoenix, AZ; also includes symposium brochure.

Box 28, Folder 12  
Eric Locke Gallery. 1962. 
Scope and Content Note 
Correspondents include: Eric J.H. Locke (owner) and George Sweeney re including Wayne's prints and prints from members of Tamarind Lithography Workshop in exhibition of California Printmakers.

Box 28, Folder 13  
Art Other than Painting, Prints. 1963. 
Scope and Content Note 
Correspondents includes: Rhea Laskin Wachsman to Wayne re help in acquiring support for establishing a social and jazz dance film library; also includes copy of Wachsman's letter to W. McNeil Lowry (Director, Center of the Humanities & Art, Ford Foundation) with her foreword, and a brochure for her "Dance through the Ages" lecture-dance.

Box 28, Folder 14  
Scope and Content Note 
Correspondents include: E.P. Green (Secretary-Manager, California State Fair) re Wayne's being selected to contribute a print for the 1953 "Art and Good Design Exhibition"; Wayne's print, "Study for a Messenger" being awarded honorable mention in the State Fair's 1955 Art Competition; Wayne's participation in meeting of the Artists Advisory Board (1957 February 5, Los Angeles County Museum.)

Box 28, Folder 15  
Scope and Content Note 
Correspondents include: Maria and Oscar Salzer (Salzer Galleries, Los Angeles, CA) re sales results of Wayne's work; Wayne starting work on portfolio for poems of John Donne; Wayne's contract with Zeitlin and Ver Brugge to handle world distribution on her book; also includes sales receipts and invoices for Wayne's work sold by Salzer Galleries.

Box 28, Folder 16  
International Student Center Calif. 1963. 
Scope and Content Note 
Correspondents include: Arthur Millier (Co-Chairman Pro Tem, Art and Music Friends, International Student Center) re Wayne agreeing to serve as member of founding committee for the Arts and Music Friends of International Student Center; also includes brochure on the Center and list of committee members.
Box 28, Folder 17  
**California Miscellaneous Museums, Art Institutes Etc. 1961-1965.**

**Scope and Content Note**
Correspondents include: Jarvis Barlow (Director, Los Angeles County Art Institute [interim name for Otis Art Institute]) re Wayne's participation in exhibition "Contemporary Religious Art" by Southern California Artists (1960 December 15 - 1961 January 15); Millard Sheets (Director, Otis Art Institute) re Wayne's participation in annual print exhibition (1962 and 1963); Mrs. Franklin V. Walker (Program Chairman, Art Department, Pomona College, Claremont, CA) re Wayne speaking to members of the Rembrandt Club (1963 January 17); Dr. Donald W. Schafer (Pasadena, CA) re Wayne's book, "Songs and Sonets of John Donne"; Sylvia Meller (Zeitlin & Ver Brugge Booksellers, Los Angeles, CA) re exhibition catalogue "Printing and the Mind of Man" (1963 July 16-27, British Museum, London), Wayne attending the Book Fair, and Wayne's message to Jake Zeitlin about John Donne; Miki Benoff (Beverly Hills, CA) re sending material to Pete Pollack; Shibley Bayes (Los Angeles, CA) re her hand-made cards and Wayne's suggestion for her to contact the Joseph Press; William Firschein (artist) re Wayne's help, representation at Ankrum and Salzer galleries; Robert Logan and Robert Cugno (Yorkshire Antiques, Santa Ana, CA) exhibiting Wayne's work at their newly opened Contemporary Arts and Crafts Gallery; Felix Landau (Los Angeles, CA) re article in Art Forum; H.C. Schwarm (Associate Professor of Art, San Fernando Valley State College, Northridge, CA) re request of Wayne to speak at college lecture series; Glen Burch (Director, University Extension, University of California, Davis) re Wayne's lecture at workshop, "Original Prints and their Place in the Art of Today" (1965 November 18); William Goodman (Gallery Assistant, San Francisco Art Institute) re price and availability of Wayne's prints, "Dorothy the Last Day", "Dead Center II" and "Tenth Memory" included in exhibition, "California Printmakers."

Box 28, Folder 18  
**Koslow-Gleaves Gallery. 1965.**

**Scope and Content Note**
Correspondents include: Beverly Kozlow-Gleaves (Kozlow Gallery, Encino, CA) re Wayne's possible participation in venture corporation, American Graphic Arts, whose function would be as a national retail outlet for American graphic artists; Wayne declined.

Box 28, Folder 19  
**Mt. San Antonio College. 1969.**

**Scope and Content Note**
Correspondents includes: Richard L. Raynard and Carl Knitting (Co-chairmen, Bijutsu, San Antonio College, Walnut, CA) re Wayne participating in convocation lecture and loaning her work for exhibition during Bijutsu Shukujitsu, the college's Fine Arts Feast.

Box 28, Folder 20  
**Art Rental Gallery of the Junior Art Council of the L.A. County Museum. Calif. 1953-1956.**

**Scope and Content Note**
Correspondents include: Mary Griffith (Chairman, Art Rental Gallery) and Virginia S. Weaver (President, Junior Art Council) re details of Art Rental Gallery functions (established October 1953); other correspondents include Grace E. Boles, Jeanette Garnier, Priscilla Maughan, Phoebe L. Leiby, Aileen B. Lumley (treasurer), Dorothy Sherwood, and Lillian Weiner re Wayne consigning various works to the gallery.
**Correspondence with European Galleries and Museums. 1971, 1974.**

**Scope and Content Note**
Re Wayne seeking representation/exhibitions of her work in Europe; correspondents include: Bibliothèque nationale, Brussels; Galerie d'art moderne (Jeanne Wiebenga), Lausanne; Victoria and Albert Museum, London; other correspondents include: Alfredo Paglione (Milan); Franz Larese (Galerie im Erker, St. Gallen, Switzerland); Rudolf Raubach (Kunsthandlung, St. Gallen, Switzerland); Galerie Renée Ziegler (Zurich, Switzerland); Edwin Engelberts Galerie d'Art (Geneva, Switzerland); Dr. Fritz Nathan (Zurich); Dr. H. Von Matt (Zurich); Kupferstich Boutique (Zurich); Galerie Gérald Cramer (Geneva); Anlikerkeller Bern (Bern, Switzerland); I. Auerbach (Neue Galerie, Zurich); Socrate (J. Spoorenberg, Bienne, Switzerland); M. Flury (Kunsthandlung, Bienne); Galerie Daniel Keel (Zurich); Gallerie d'Arte Moderna (Milan); Dr. Andreson (Lausanne, Switzerland); Galerie Wolfgang Ketterer (Munich, Germany.)

**John Donne Book Correspondence. 1963.**

**Scope and Content Note**
Includes announcement from for exhibition of Contemporary Prints by Southern California artists at the Fine Arts Gallery of Fullerton Junior College (1963 November 18-December 13); list of institutions interested in Wayne's livre de luxe book; photocopy of Los Angeles Times article (1963 November 20) about Tamarind Lithography Workshop hosting workshop for Contemporary Art Council members.

**Paris & France Mailing List. 1974.**

**Scope and Content Note**
Name and address list used for 1974 Paris show invitations.

**Colorado Springs Fine Art Center. 1950, 1951, 1953, 1954, 1957.**

**Scope and Content Note**
Correspondents include: Fred Bartlett (curator, Colorado Springs Fine Arts Center, Colorado Springs, CO) re Wayne's suggestions for artists to be included in annual exhibition, "West of the Mississippi", as well as including Wayne's work.

**Pensacola Art Center Florida. 1956, 1957.**

**Scope and Content Note**
Correspondents include: Richard Hirsch (Director) re possible exhibition of Wayne's work.

**Devorah Sherman Gallery Illinois. 1960.**

**Scope and Content Note**
Correspondents include: Devorah Sherman (Chicago, IL) re representing Wayne's work in Chicago; Wayne's prints, "Adam and Eve" sent on consignment.

**ILLINOIS - Miscellaneous Art Museums, Institutions, etc. 1962.**

**Scope and Content Note**
Correspondents include: Bernard F. Rogers (Chicago, IL) re acquiring Wayne's print, "All Day, the Same."

**Percival Galleries. 1969.**

**Scope and Content Note**
Correspondents include: Shirley Percival, Jr. re visiting Wayne at Tamarind; also includes exhibition announcements for Percival Galleries (Des Moines, Iowa) and Percival's business card.
Box 28, Folder 30  
**Maryland Miscellaneous Museums. 1960, 1962, 1963.**

Scope and Content Note
Correspondents include: Grace Oehser re inclusion of Wayne's "Twelfth Memory" in traveling show of prints selected from Twenty-Fourth Exhibition of the Society of Washington Printmakers (Smithsonian, Washington D.C.); Barbara Fendrick (Fendrick Gallery, Chevy Chase, MD) re show's status and return of Wayne's print; Ferdinand Roten (Roten Art Frame Studio, Baltimore, MD) re returning Wayne's prints "Adam and Eve."

Box 28, Folder 31  
**Light, Robert M. Mass. 1959-1962.**

Scope and Content Note
Correspondents include: Robert M. Light (R.M. Light & Co., Fine Prints, Boston, MA) re representing Wayne in New York, including her work in an exhibition with [Leonard] Baskin and [Gabor F.] Peterdi, and purchasing a lithograph of Wayne's for museum in Oberlin; list of Wayne's prints [40] on consignment with Light, including total retail value; establishment of Tamarind Lithography Workshop through Ford Foundation grant; list of prints sold (as of 1960 March 8); Light's visit to Wayne's studio; return of Wayne's unsold prints and copies of "Songs and Sonets of John Donne" book.

Box 28, Folder 32  
**American Federation of Arts N.Y. 1956, 1957, 1960-1963.**

Scope and Content Note
Correspondents include: Jean Lipman (Editor, Art in America) re Wayne submitting materials for inclusion in "New Talent in the U.S.A." issue, and American Federation of Arts (AFA) traveling exhibition of artists featured in the issue; Sanna Saks (Special Projects, American Federation of Arts) re loan of Wayne's "Final Jury" lithograph for "New Talent in the U.S.A., 1957" exhibition; Virginia Field (Secretary for Exhibitions) re Wayne's inclusion in the American Federation of Arts (AFA) traveling "Eleventh National Print Exhibition"; Elaine Taylor (Exhibitions, AFA) re Wayne's inclusion in traveling exhibition, "Twelfth National Print Exhibition"; Harris K. Prior (Director, AFA) re returning Wayne's print, Hommage a Autun" from Eleventh National Print Exhibition; Norma Guinchi (Assistant Registrar, AFA) re returning Wayne's work lent to Twelfth National Print Exhibition; Peter Pollack (Director, AFA) re payment for Wayne's prints purchased by Gray Foundation, suggestion for exhibition in France of Tamarind artists; the prints of Ivan Albright.

Box 29, Folder 1  
**Price, Geraldine. 1963, 1964.**

Scope and Content Note
Correspondents include: Geraldine Price (Director, Aspen School of Art and Aspen Art Gallery, Contemporary Art Associates, Inc., Aspen, CO) re Wayne's comments on first draft for school's presentation materials and brochure; Ernest L. Tross (art historian, Denver, CO) re materials for illustrations of ["Songs and Sonets of John Donne"] book for his lectures.

Box 29, Folder 2  

Scope and Content Note
Correspondents include: Sylvan Cole Jr. (President, Associated American Artists (AAA)) re Wayne's sending several prints, among them "Adam and Eve," "Memory of a Tanagra," "The Man" and "The Woman"; includes price list for prints and invoices; replacement request from United States Information Agency via AAA for Wayne's print "Hommage a Autun," owned by Library of Congress and lost in shipping accident.
<table>
<thead>
<tr>
<th>Folder</th>
<th>File Name</th>
<th>Dates</th>
<th>Scope and Content Note</th>
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<tr>
<td>Box 29, Folder 4</td>
<td><strong>Contemporaries New York. 1957, 1958.</strong></td>
<td>1957, 1958.</td>
<td>Correspondents include: Wayne to Contemporaries gallery (New York) re status and return of Wayne's prints since death of previous gallery owner, Margaret Lowengrund, and sale of gallery; Karl Lunde (manager) re new owner's primary interest in paintings and return of Wayne's work; Mrs. Kevin Sweeney (Lowengrund's daughter) re Wayne's sympathies in loss of her mother.</td>
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<tr>
<td>Box 29, Folder 5</td>
<td><strong>Rogue Valley Art Assoc. Oregon. 1962.</strong></td>
<td>1962.</td>
<td>Correspondents include: Ben J. Trowbridge, Jr. (Member of the Board and Exhibition Chairman, Rogue Valley Art Association Inc., Medford, OR) re inclusion of Wayne's work in &quot;Human Condition&quot; exhibition of selected American artists; E. Theodore Lindberg (Director) re extending loan of Wayne's work due to rescheduling of exhibition.</td>
</tr>
<tr>
<td>Box 29, Folder 7</td>
<td><strong>Main Place Gallery Dallas, Texas. 1969, 1970.</strong></td>
<td>1969, 1970.</td>
<td>Correspondents include: Violet Hayden Dowell (Main Place Gallery, Dallas, TX) re request for copy of &quot;Tamarind Facts&quot; for the gallery; Wayne's visit to Dallas; Wayne's request for information on tapestry weaver in Guadalajara, Mexico.</td>
</tr>
</tbody>
</table>
Box 29, Folder 9

Scope and Content Note
Correspondents include: Stella Drabkin (Chairman, Print Committee, Philadelphia Art Alliance, PA) re exhibition of Wayne's work (1959 November 4-29); Andrew J. Seraphin (publicity director) re publicity for the exhibition; also includes diagram of gallery space, price list of works loaned for the exhibition, and shipping invoice; Dorothy Kohl (Executive Director) re November House Opening and Reception (1959 November 13); Mildred Dillon (American Color Print Society, Philadelphia, PA) re damage to one of Wayne's prints.

Box 29, Folder 10

Scope and Content Note
Correspondents include Elizabeth Mongan (Curator, Alverthorpe Gallery, Jenkintown, PA) re appointment to see Lessing J. Rosenwald collection; acquisition of two of Wayne's prints, "Second Jury" and "Study for a Messenger"; Wayne working on Fable series of prints; also includes fund raising form from Print Club (Lessing J. Rosenwald, Chairman, Committee on Permanent Collection), supporting the Philadelphia Museum of Art.

Box 29, Folder 11

Scope and Content Note
Correspondents include: Carl Zigrosser (Curator of Prints and Drawings) re Wayne's "Songs and Sonets of John Donne" book; Zigrosser contacting Stella Drabkin (Art Alliance, Philadelphia) re hosting exhibition of Wayne's work; replacing Wayne portfolio with newly printed version; approval of Ford Foundation grant for Tamarind Workshop; Wayne's visit to Philadelphia; production methods for Wayne's "Anniversarie" print.

Box 29, Folder 12

Scope and Content Note
Correspondents include: Carl Zigrosser (Curator of Prints and Drawings) re meeting with Wayne during her visit to Philadelphia; Bertha von Moschzisker (Director, The Print Club, Philadelphia) re acquiring Wayne's triptych "Bride, Advocate, Suiitor," the study for "Messenger V" and "The Tunnel" for the Philadelphia Museum of Art; Wayne's print, "Study for a Messenger" being awarded the Mary C. Collins Prize and being given to the Philadelphia Museum of Art (later exchanged for Wayne's "Tower of Babel", since the "Messenger" print was already in the museum's collection); acquisition of Wayne's print, "Last Chance" for California Legion of Honor, San Francisco and inclusion in Curator's Choice exhibition (1956); Wayne's participation in three-artist exhibition in Print Club's gallery with Romas Viesulas and Jeremy Bentilli (1960); Mildred Dillon (American Color Print Society (ACPS)) re Wayne's print, "Goe and catch a Falling Starre" selected for ACPS 19th Travel Exhibit; Margaretta Wright (President, The Print Club) and Moschzisker re inclusion of Wayne's print, "Last Chance" in exhibition for employee pension fund; also includes Print Club invoices for acquisitions of Wayne's prints by Philadelphia Museum of Art; Robert Erskine (St. George's Gallery Prints, London, England) re Wayne's participation in exhibition, "Prints of the World" (1962 June, South London Art Gallery, Camberwell.)

Scope and Content Note
Correspondents include: Leslie Judd Portner (art critic, Washington Post and Times Herald) re review (1957 January 20) of Society of Washington Printmakers exhibition; [Eleanor] Van Swearingen re Portner review; Prentiss Taylor (printer and President, SWP) re sale of Wayne's print, "Tower of Babel A"; Dr. Benjamin Jurin's purchase of Wayne's print, "Goe and Catch a Falling Starre"; Wayne's prints "Goe and Catch a Falling Starre" and "Hommage a Autun" being selected as Purchase Award to Smithsonian Institute; Ford Foundation grant for Tamarind Workshop; Wayne's move to her new studio; Inez M. Demonet (Treasurer, SWP) re sale of Wayne's print "A Winter-seeming Summer's Night" to the Library of Congress; also includes a 3 x 3 inch black and white photograph of Wayne's "Hommage a Autun" in situ at SWP 23rd Exhibition, an SWP membership roster (1963 January), and spring issue of "Eye on the Arts in Washington" [1958] with illustration of Wayne's "Goe and Catch a Falling Starre."


Scope and Content Note
Correspondents include: Adele Lewis (Original Graphics, New York) re selection of Wayne's print, "The Wall" for Print Fair; Original Graphics newsletter (1960 May 8); First Prize awarded to Wayne's print, "Tenth Memory"; notice of discontinuation of Original Graphics organization (1962 October 11); also includes poster comprised of publicity articles from three arts events arranged in Florida (1959, September-October), being a gallery talk by Adele Lewis (Director, Original Graphics Art Gallery, New York, NY), a three-man exhibition at the Sun Art Theater, and group show at Contemporary Arts Gallery.


Scope and Content Note


Scope and Content Note
Correspondents include: Elaine Brinkman (graduate student), Charles E. Meyer (Director, Division of Art) and Pamela J. Held (art history student) re information on Wayne's print, "Tower of Babel" from Fable Series C for inclusion in exhibition of early prints from the Bradley National Print Collection; Robert A. Jones (Director, Cullom-Davis Library, Bradley University) re Wayne's donation of book, "The Art of June Wayne" (by Mary W. Baskett) to art department library.

Scope and Content Note
Re gift copies of the book, "The Art of June Wayne" (by Mary W. Baskett) to various institutions: Arkansas Arts Center Library (Little Rock, AR); Bartlesville Public Library (Bartlesville, OK); Birmingham Museum of Art (Birmingham, AL); Brigham Young University (Provo, UT); Fresno Art Center (Fresno, CA); Gibbes Art Gallery (Charleston, SC); Idaho State University Library (Pocatello, ID); Louisville School of Art (Louisville, KY); Maryland Institute, College of Art (Baltimore, MD); Minneapolis Institute of Arts (Minneapolis, MN); Le Brun Library, Montclair Art Museum (Montclair, NJ); Northwestern University Library (Evanston, IL); Gardiner Art Gallery, Oklahoma State University (Stillwater, OK); Pensacola Art Association/Pensacola Museum of Art (Pensacola, FL); Portland Art Museum library (Portland, OR); Marquand Library, Princeton University (Princeton, NJ); Quincy College Library (Quincy, IL); Seattle Public Library (Seattle, OR); Skidmore College (Saratoga Springs, NY); College at Purchase, State University of New York (Purchase, NY); Tampa Museum of Art (Tampa, FL); Tyler School of Art, Temple University (Philadelphia, PA); Toledo Museum of Art (Toledo, OH); Topeka Public Library (Topeka, KS); Triton Museum of Art (Santa Clara, CA); Art and Architecture Library, University of Colorado Libraries (Boulder, CO); University of Georgia Libraries (Athens, GA); University Library, University of Illinois at Urbana-Champaign (Urbana, IL); McKeldin Library, University of Maryland (College Park, MD); Lowe Art Museum, University of Miami (Coral Gables, FL); Tweed Museum of Art Library, University of Minnesota Duluth (Duluth, MN); University Art Galleries, University of North Dakota (Grand Forks, ND); Architecture & Allied Arts Library, University of Oregon (Eugene, OR); Department of Art, University of South Dakota (Vermillion, SD); Utah Museum of Fine Arts, University of Utah (Salt Lake City, UT); Library, University of South Florida (Tampa, FL); University of Wyoming Art Museum (Laramie, WY); Department of Art, Vassar College (Poughkeepsie, NY); James Branch Cabell Library, Virginia Commonwealth University (Richmond, VA.)

Scope and Content Note
Re gift copies of the book, "The Art of June Wayne" (by Mary W. Baskett) to various institutions: Amon Carter Museum (Fort Worth, TX); Art Institute of Boston (Boston, MA); The Athenaeum, Music & Arts Library (La Jolla, CA); Berkeley Public Library (Berkeley, CA); Boston Public Library (Boston, MA); Mugar Memorial Library, Boston University (Boston, MA); University Libraries, Bowling Green State University (Bowling Green, OH); Brand Library (Glendale, CA); California Institute of the Arts (Valencia, CA); Cleveland Institute of Art Library (Cleveland, OH); Crocker Art Museum (Sacramento, CA); Denver Public Library (Denver, CO); Detroit Institute of Arts (Detroit, MI); Detroit Public Library (Detroit, MI); Fairfield Public Library (Fairfield, CT); Elvehjem Art Center, University of Wisconsin (Madison, WI); Fort Wayne Museum of Art (Fort Wayne, IN); Fresno Art Center (Fresno, CA); Glendale Community College (Glendale, CA); University Libraries, Indiana University (Bloomington, IN); Art Library, Iowa State University (Iowa City, IA); Kansas City Art Institute (Kansas City, MO); Fine Arts Library, Lake Placid School of Art (Lake Placid, NY); Los Angeles Public Library (Los Angeles, CA); Munson-Williams-Proctor Institute (New York, NY); Museum of Fine Arts (Springfield, MA); Museum of Fine Arts (St. Petersburg, FL); Fine Arts Library, Ohio State University (Columbus, OH); Anne Bremer Memorial Library, San Francisco Art Institute (San Francisco, CA); San Francisco Museum of Modern Art (San Francisco, CA); San Jose State University (San Jose, CA); Santa Barbara Public Library (Santa Barbara, CA); E.S. Bird Library, Syracuse University (Syracuse, NY); Tucson Museum of Art (Tucson, AZ); General Library, University of California, Berkeley (Berkeley, CA); University Library, University of California, Riverside (Riverside, CA); Resource Center, University of Illinois at Chicago Circle (Chicago, IL); Art Library, University of Kentucky Libraries (Lexington, KY); Department of Art, University of North Carolina at Chapel Hill (Chapel Hill, NC); Fine Arts Library, University of Texas at Austin (Austin, TX); Wadsworth Atheneum (Hartford, CT); William A. Farnsworth Library and Art Museum (Rockland, ME.)


Scope and Content Note
Includes list of U.S. museums and libraries to whom a letter of inquiry was sent re updating their references on Wayne; responses from James Branch Cabell Library, Virginia Commonwealth University (Richmond, VA); Brooklyn Museum Libraries (Brooklyn, NY); Dayton Art Institute Library (Dayton, OH); Northwestern University Library (Evanston, IL.)

Library: Gift unaccepted or unanswered. 1979, 1980.

Scope and Content Note
Correspondence with museums and libraries to whom a letter of inquiry was sent re updating their references on Wayne, with responses from: Adelphi University (Long Island, NY); Wakako Yasunari (of Art Center, Pasadena, CA); California State University, Hayward (Hayward, CA); California State University, Long Beach (Long Beach, CA); Cedar Rapids Art Center (Cedar Rapids, IA); Columbia University (New York, NY); de Young Memorial Museum (San Francisco, CA); Hirshhorn Museum and Sculpture Garden (Smithsonian Institution, Washington D.C.); Honolulu Academy of Arts (Honolulu, HI); Milton S. Eisenhower Library, John Hopkins University (Baltimore, MD); Kimbell Art Museum (Fort Worth, TX); Miami-Dade Public Library System (Miami, FL); New York Public Library (New York, NY); Norton Simon Museum of Art at Pasadena (Pasadena, CA); Padua Academy (Wilmonton, DE); Quincy Art Club (Quincy, IL); Stanford University (Stanford, CA); Wesleyan University (Middletown, CT); Winterthur Museum (Winterthur, DE); Wyoming State Archives Museums & Historical Department (Cheyenne, WY.)

Scope and Content Note
Correspondence with museums and libraries to whom a letter of inquiry was sent re updating their references on Wayne, with responses from: Amon Carter Museum (Fort Worth, TX); Boston Public Library (Boston, MA); The Brooklyn Museum (Brooklyn, NY); Ella Strong Denison Library, Claremont Colleges (Claremont, CA); Dayton Art Institute (Dayton, OH); Farnsworth Art Museum (Rockland, ME); Indiana University (Bloomington, IN); Kohler Art Library (Madison, WI); Los Angeles Public Library (Los Angeles, CA); LeBrun Library, Montclair Art Museum (Montclair, NJ); Museum of Fine Arts, Boston (Boston, MA); Museum of Modern Art (New York, NY); North Carolina Museum of Art (Raleigh, NC); Philbrook Museum of Art (Tulsa, OK); Arthur and Elizabeth Schlesinger Library on the History of Women in America, Radcliff College (Cambridge, MA); Smith College (Northampton, MA); Toledo Museum of Art (Toledo, OH); University of Illinois at Urbana-Champaign (Champaign, IL); Art Library, University of Louisville (Louisville, KY); University of Nebraska (Lincoln, NE.)


Scope and Content Note
Correspondence with museums and libraries to whom a letter of inquiry was sent re updating their references on Wayne, with responses from: Indiana University (Bloomington, IN); Philbrook Museum of Art (Tulsa, OK); Smith College (Northampton, MA); University of Colorado at Boulder (Boulder, CO.)


Scope and Content Note
Correspondence with museums and libraries to whom a letter of inquiry was sent re updating their references on Wayne, with responses from: Anchorage Historical and Fine Arts Museum (Anchorage, AL); Art Institute of Chicago (Chicago, IL); Boston Athenaeum (Boston, MA); California State University, Los Angeles (Los Angeles, CA); Charles H. MacNider Museum (Mason City, IA); Ella Strong Denison Library, Claremont Colleges (Claremont, CA); Fine Arts Gallery of San Diego (San Diego, CA); Fine Arts Museum of the South at Mobile (Mobile, AL); Herron School of Art IUPUI (Indiana University-Purdue University Indianapolis, Indianapolis, IN); J.B. Speed Art Museum (Louisville, KY); La Jolla Museum of Contemporary Art (La Jolla, CA); Lauren Rogers Library and Museum of Art (Laurel, MS); Los Angeles County Museum of Art (Los Angeles, CA); Meridian Museum of Art (Meridian, MS); Museum of Fine Arts, Boston (Boston, MA); Pasadena Public Library (Pasadena, CA); Philbrook Art Center Library (Tulsa, OK); Portland School of Art (Portland, ME); Arthur and Elizabeth Schlesinger Library on the History of Women in America, Radcliff College (Cambridge, MA); Hillyer Art Library, Smith College Library (Northampton, MA); Sioux City Art Center (Sioux City, NE); Southern Illinois University at Carbondale (Carbondale, IL); Richardson Memorial Library, St. Louis Art Museum (St. Louis, MO); Sterling and Francine Clark Art Institute; Tulane University Library (New Orleans, LA); University of California, Davis (Davis, CA); University of California, Irvine (Irvine, CA); University of Louisville (Louisville, KY); University of Nebraska (Lincoln, NE); Worchester Art Museum (Worcester, MA); Art and Architecture Library, Yale University (New Haven, CT.)
Box 30, Folder 3


Scope and Content Note
Correspondence with museums and libraries to whom a letter of inquiry was sent re updating their references on Wayne, with responses from: Albright-Knox Art Gallery (Buffalo, NY); Art Gallery of Ontario (Toronto, Canada); Beverly Hill Public Library (Beverly Hills, CA); Brooklyn Museum (Brooklyn, NY); Brooklyn Public Library (Brooklyn, NY); Carnegie Library of Pittsburgh (Pittsburgh, PA); Cincinnati Art Museum (Cincinnati, OH); Cleveland Museum of Art (Cleveland, OH); Concordia College (Seward, NE); Cooper-Hewitt Museum (New York, NY); Cornell University Libraries (Ithaca, NY); Dallas Museum of Fine Arts (Dallas, TX); Dartmouth College Library (Hanover, NH); Dayton Art Institute (Dayton, OH); Duke University (Durham, NC); Museum of Modern Art (New York, NY); Metropolitan Museum of Art (New York, NY); Milwaukee Art center (Milwaukee, WI); Minneapolis College of Art and Design (Minneapolis, MN); Montana State University (Bozeman, MT); Museum of Fine Arts (Houston, TX); Library of North Carolina Museum of Art (Raleigh, NC); Oberline College Library (Oberlin, OH); Philadelphia College of Art (Philadelphia, PA); Pratt Institute Library (Brooklyn, NY); Rhode Island School of Design (RISD, Providence, RI); Smithsonian Institution Libraries (Washington, D.C.); Tacoma Art Museum (Tacoma, WA); Tacoma Public Library (Tacoma, WA); University of New Mexico (Albuquerque, NM); University of Pennsylvania (Philadelphia, PA); University of Washington (Seattle, WA); University of Wisconsin (Milwaukee, WI); University of Wyoming Art Museum (Laramie, WY); (Whitney Museum of American Art (New York, NY.)

Box 30, Folder 4


Scope and Content Note
Correspondents include: Linda Larouch requesting information on Wayne's work; Stephanie Chiacos (assistant to Wayne) to Muckenthaler Cultural Center (Fullerton, CA) requesting additional copies of Wayne exhibition catalogue, "June Wayne: An Exhibition of Lithographs and Tapestries, August 31 through October 6, 1974"; also includes list of U.S. libraries to whom a letter of inquiry was sent re acquiring reference materials on Wayne for their institutions and copies of letters sent; list of libraries with June Wayne materials as of 4/27/81; two brochures from The Archives of American Art, Smithsonian Institution (Washington D.C.)

Box 30, Folder 5

Correspondence from Europe 1971. 1971.

Scope and Content Note
Photocopies of correspondence with: Norma Neiman (Wayne's assistant) re medical bills; instructions for shipping five of Wayne's prints to Max Flury in Switzerland; Wayne's visit to Aubusson, France; hotel and flight information for Wayne's travels in France, Switzerland, the Netherlands, Denmark, Italy, and England; payment to Pierre Daquin for weaving Wayne's "St. lash a Thousand"; Betty [Fiske?] and Linda re reports, letters and errata sheet for exhibition catalogue; difficulties with Wayne's daughter, Robin.

Box 30, Folder 6


Scope and Content Note
Correspondents include: Betty Stephens (Chairperson, California Commission on the Status of Women) re Hearing Transcript, "Women in the Visual Arts" (1978 February 24, Auditorium, State Building, Los Angeles, CA, 149 pp.), letter from Stephens to California Senator Alan Sieroty re bill, SB 669, Personal Income Taxes, Charitable Contributions, Artistic Property; also includes issue of "California Women" (1980 August.)
Box 30, Folder 7


Scope and Content Note
Correspondents include: Betty Stephens (Chairperson, California Commission on the Status of Women) re agenda and press release for hearing, "Women in the Visual Arts" (1978 February 24, Auditorium, State Building, Los Angeles, CA); Vicki L. Caron (Resource Specialist) re Wayne's testimony at hearing; includes copy of testimony of Ellouise Schoettler (Director of Exhibitions, Washington Women's Art Center and Director of the Washington Office of the Coalition of Women's Art Organizations) before the House Subcommittee on Select Education (1978 January 23); Wayne's speech at Coalition of Women's Art Organizations conference, "The Artist and the Government" at Rayburn Dining Room, Washington (1979 February); also includes transcripts of testimonies by Wayne and Women's Caucus in Art; speech by Ruth Weisberg, "Training: Undergraduate, Graduate, and Art Schools"; issues of "California Women" (1978 July; 1978 October & November; 1979 January & February); photocopies of articles: Barbara Isenberg on the hearing (Los Angeles Times, 1978 February 28); Patricia Failing, "Splashes in the Mainstream: The Portland Center for the Visual Arts"; table, "Male/Female Ratio in Selected N.Y.C. Gallery Stables" (Art Workers News, 1977 November, p. 11); Norma Broude, "Women's Caucus for Art: Affirmative Action Questionnaire"; CAC Newsletter (1977 December); Linda Blumberg, "An Alternative Space: The Institute for Art."

Box 30, Folder 8


Scope and Content Note
Recommendations on talking points for speakers and transcript of hearing, "Women in the Visual Arts" (1978 February 24, Auditorium, State Building, Los Angeles, CA); correspondence from Betty Stephens re bills SB 812 and SB 669, which enable local governments to rezone commercial and industrial areas for use as both living and working space for artists; invitation to next meeting of California Commission on the Status of Women; also includes report of "Eleanore Dickinson, Associate Professor of Art, California College of Arts and Crafts, Oakland, CA. Topic: One-Person Shows and Display Policies."

Box 30, Folder 9


Scope and Content Note
Correspondents include: Ofelia Garcia (Director, The Print Club) re Wayne's print exhibition (1985 December 2 to 1986 January 4); also includes floor plan of gallery space, packing list and price list for the 44 prints involved, and Wayne's instructions for hanging the show; consignment forms; exhibition announcement card.

Box 30, Folder 10


Scope and Content Note
Correspondents include: James Goodwin (Goodwin + Goodwin, Marketing, Communications and Design firm) re copies of letters sent to various galleries regarding possibility of representing Wayne's work; includes transcript of KCRW National Public Radio "Art Talk" broadcasts by Edward Goldman; Goodwin + Goodwin's press release re Bibliothèque nationale de France in Paris acquiring 248 of Wayne's works (1990 April 6.)
June Wayne papers, 1909-2000

Box 31, Folder 1


Scope and Content Note
Correspondents include: Janice and Murray Feldman (Executive Director, Pacific Design Center, Los Angeles, CA) re gift of music CDs from Wayne; James Goodwin (Director, Marketing Communications, Pacific Design Center) re WestWeek 1987; press release re death of Murray Feldman (1987 July 28); plans for Murray Feldman Gallery at the Pacific Design Center; John D. and Catherine T. MacArthur Foundation Fellows List (1985); report by W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation), "The Art and Design Forum, Inc., The Murray Feldman Gallery, Pacific Design Center, Issues in the Development of Same: A Chronology" (1987 December 11); John R. Berry (Director, Corporate Communications, Herman Miller) to Dick Norfolk (President, Pacific Design Center) re support of nonprofit gallery at PDC; Eudorah M. Moore to Wayne re resignation of Jim Goodwin from Pacific Design Center; PDC press releases, advertising sample from Westweek publication, and program overview for Westweek 1988; Chrysler Building thank you card and postcard of Great Ocean Road, Australia, from Sushiela [Goodwin]; press release re James Goodwin's appointment as Senior Vice President, Institution Affairs at Art Center College of Design (1988 September 1, Pasadena, CA); Goodwin's press releases re Wayne's keynote address, "Broken Stones and Whooping Cranes: Thoughts of a Willful Artist" given at National Print Symposium, Australian National Gallery, Canberra (1989 March 25) and Wayne's exhibition opening, Benton Gallery, South Hampton; biography of Wayne; press release re exhibition proposed for Tokyo, Japan, spring 1990; includes hand-made holiday card from Jim and Sushiela Goodwin.

Box 31, Folder 2


Scope and Content Note
Correspondents include: James Goodwin (Director, Marketing Communications, Pacific Design Center) and Murray Feldman (Executive Director, Pacific Design Center) re meeting to discuss creation of major design conference in Los Angeles; formation of executive committee, Los Angeles Design Alliance (L.A.D.A), with list of board members and meeting minutes (1984 January 11); 8 x 10 inch black and white photograph of Wayne with Jack Larson, Eudie Moore, Carole Soucek King and editor of Design Interiors at WestWeek (1984 March); L.A.D.A. meeting agenda 1984 May 31; Jean Firstenberg (Director, American Film Institute) re association with PDC; James Goodwin to Dr. Jonas Salk re invitation to opening of WestWeek (1985 March 27); draft of L.A.D.A. Manifesto; Tom Van Sant to Wayne re formal invitation to participate in his program, "Eyes of Earth from Space" at WestWeek 1986; program and press release for WestWeek 1986, letter from Goodwin to Lina Wertmüller (film director) re invitation to PDC program, "Image Making as Conceptual Process in Architecture, Film, and Design" (1986 March 20); WestWeek 1986 welcome letters to Wayne, Albert R. Hibbs (Manager, Space Science & Applications, Jet Propulsion Laboratories, Pasadena, CA), and Richard Reynman (California Institute of Technology, Pasadena, CA); announcement card for WestWeek 1986; Goodwin's letter of resignation from Pacific Design Center (1988 May 12); flyer for Wayne's keynote address, "Broken Stones and Whooping Cranes: Thoughts of a Willful Artist" given at National Print Symposium, Australian National Gallery, Canberra (1989 March 25) and press release re Wayne's exhibition opening, Benton Gallery, South Hampton; Goodwin's first impressions of working at Art Center College of Design to David Brown (1988 September 30, Pasadena, CA); memo from Goodwin to Brown re trip to Europe and New York (1988 October 29 - November 12); holiday cards and brochure for Pacific Design Center Professional Design Services.

Scope and Content Note
Correspondents include: Jenny Gillis (Grants Manager, Adolph and Esther Gottlieb Foundation, Inc., New York, NY) re Wayne possibly applying for Individual Support Grant (1993 September 10); Wayne declines, and urges the foundation to reconsider grant application from Norman Zammit.


Scope and Content Note
Correspondents include: Suzanne Gross (Suzanne Gross Gallery, Philadelphia, PA) re exhibiting Wayne's "Dorothy Series" or other works; includes layout of the gallery space; also includes Gross Gallery exhibition announcements for Gunter Grass etchings, Andy Warhol silkscreens, Christo collages, and paintings of Diane Keller, Jacqueline Wilnetz, Barbara Minch, and Rita Barnett.


Scope and Content Note
Correspondents include: Alberte Grynpas Nguyen re box of photographs and other materials about Wayne's work; includes 8 x 10 inch black and white photograph of Wayne, Christiane Botrel (Assistant, Cultural Services, U.S. Embassy, Paris), and Nguyen (?) in Galerie des Femmes, Paris (1985 May 3.)


Scope and Content Note
Correspondents include: Anne Imelda Marino Radice re visit to Wayne's studio; Wayne's trips to New York to speak at memorial for W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) (1993 September 27), and Washington D.C. to attend International Women's Forum meeting; acquisition of Wayne's collage by the Forum for the National Museum for Women in the Arts.


Scope and Content Note
Re exhibition of Wayne's lithographs from "My Palomar" at Galerie des Femmes, Paris (1985 April 15 - June 15); includes shipping invoices and lists of works sent; fax from Christian Janicot and Anne Jaffrennou (Mikros Image, Paris) re Wayne's advice on "Cinépoèmes" project and book publication; catalogues Des Femmes "Catalogue 82-83", "une année à la galerie des femmes", and "Paris exiles" (vol. 1, no. 1, winter 84.)


Scope and Content Note
Correspondents include: Marie Dedieu and Michele re exhibition of Wayne's lithographs from "My Palomar" at Galerie des Femmes, Paris (1985 April 15 - June 15); includes drawing of gallery layout; Marcelle Gautrot re copy of Nouvelles de l'estampe; includes Paris mailing list (1985 April); also includes issue of "des femmes en mouvements hebdo" (no. 61, 1981 October 16.)


Scope and Content Note
Correspondents include: Susan E. Garfield (Manager, Bellagio Center Office) re Wayne's application to Rockefeller Foundation's residency program at Bellagio Study and Conference Center to work on compilation of Wayne's lecture and essays, "Broken Stones and Whooping Cranes: Thoughts of a Willful Artist"; includes letter of recommendation from David S. Rodes (Director, Grunwald Center for the Graphic Arts, University of California, Los Angeles (UCLA).)
Box 31, Folder 11  **Cody, Frances. 1970.**

**Scope and Content Note**

Re Cody's research for book on American Printmaking since 1940 and request for information and photograph of Wayne's work.

Box 31, Folder 12  **Massachusetts Miscellaneous Art Institutes. 1955, 1956, 1959, 1960.**

**Scope and Content Note**

Correspondents include: Arthur W. Heintzelman (Boston Public Library) re Wayne's participation in exhibition, "French-American Exchange Exhibition of Drawings by Living Artists" and damage to her drawing; Philip Hofer (Houghton Library, Harvard University, Cambridge, MA) re replacement for Wayne's portfolio for "Songs and Sonets of John Donne"; Helen Willard and Peter A. Wick (Museum of Fine Arts, Boston) re Wayne's exhibition in Paris, consideration of MFA acquiring some of Wayne's prints or drawings, and the museum's policy re one-man shows; Marjorie F. Hill and Charles C. Lederer re consigning Wayne's work for possible opening of art gallery in Springfield, MO.

Box 31, Folder 13  **Material from Previous Shows-Exhibitions 1964-67. 1963-1970.**

**Scope and Content Note**

Correspondents include: American Color Print Society (ACPS) re 25th Annual Exhibition (1964 March 6-26); Brooklyn Museum re 14th National Print Biennial (1964 March 2-August 16); California Society of Etchers 50th Anniversary Exhibition at California Palace of the Legion of Honor, San Francisco, CA (1964 April 4-May 10); David Brockmann (Director, Canoga Mission Gallery, Canoga Park, CA) re inclusion of Wayne's work in exhibition of Ernest Freed intaglio prints; FAR Gallery (New York NY) re exhibition sales of Wayne's work (1969 March 24-April 12) and price list of works in exhibition (as of 1968 December 31); William Walmsley (Assistant Professor, Department of Art, Florida State University, Tallahassee, FL) re Wayne's participation in Invitational Lithography Exhibition and symposium (1967 February 9-28); Iowa Art Museum (University of Iowa, Iowa City, IA) re list of Wayne's work on loan for exhibition (1969 December-1970 January); Peter Plagens (Assistant Curator, Long Beach Museum of Art, Long Beach, CA) re biographical information on Wayne for exhibition catalogue, "Arts of Southern California"; William M. Hill (Director, Art Galleries, Long Beach State College, Long Beach, CA) re Wayne's participation in National Invitational Print Exhibition (1964 April 1-May 1); Northwest Printmakers re 35th and 37th International Exhibitions; Stella Drabkin (Chairman, Print Committee, Philadelphia Art Alliance, Philadelphia, PA) and James Kirk Merrick (Executive Director) re Wayne's participation in exhibition, "Return Engagement" (1966 February 21-March 20); Smithsonian Institution (Washington D.C.) re inclusion of Wayne's print, "At Last a Thousand Ill" in Library of Congress 20th National Exhibition of Prints (1966 May 2-September 5) and traveling exhibition itinerary; Society of American Graphic Artists (S.A.G.A.) re inclusion of Wayne's "The Orator" in 45th Annual Exhibition; Society of Washington Printmakers re inclusion of Wayne's print, "Dead Center #2" in 25th National Exhibition at United States National Museum (1964 February 8-27); Lois A. Bingham (Chief, Fine Arts Section, Exhibition Section, United States Information Agency, Washington D.C.) re Wayne's participation in Grenchen Art Society's Third International Exhibition (Park Theater, Grenchen, Switzerland, 1964 June 13-July 18.)
Scope and Content Note
Correspondents include: Rose Slivka (author, editor and art critic) re opening of Wayne's exhibition of "The Dorothy Series" at the Jewish Museum (1982 January 19), and next issue of Slivka's magazine, "Craft International"; Wayne's participation as panelist in symposium "The Art/Craft Connection U.S.A.: California & The Culture" (1982 May 21 at the Faculty Center, University of California, Los Angeles (UCLA)); includes copy of Slivka's talk, "The Art/Craft Connection U.S.A.: California" and her article "Elaine de Kooning: The Bacchus Paintings" from Arts Magazine (1982 October); Wayne's exhibition at Fresno Museum of Art (1988); possible exhibition of Wayne's prints at Benton Gallery (Southampton, NY); Wayne's upcoming trips to Australian and Japan.

Scope and Content Note
Photocopies of Art Forum article, "Pasadena's Collapse & The Simon Takeover: Diary of A Disaster" by John Coplans (1975 February), and published letters to the editor from Monroe E. Price, Mrs. Jack Padve, and Robert Heinecken re the article.

Scope and Content Note
Photocopy of black and white print [untitled.]

Scope and Content Note

Scope and Content Note
Two issues of Craft International (Rose Slivka, Editor-in-Chief), 1982 October, 1983 April.

Scope and Content Note
Floor plans for Aaron Berman Gallery (New York, NY), 1976 June 30, with new construction on 14th floor, executed by designer Ronald Williams.

Scope and Content Note
Correspondents re shipping and storage of Wayne's lithographs and tapestries include: C. Dufour, J. Bringart, and A. Hauswirt (Panalpina Transports Internationaux, Paris); Maison Odoul & Cie (Paris.)

Language of Material: English

CBS Cable TV. 1981.
Language of Material: English

Flintridge Foundation. 2001.


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<th>Box Number</th>
<th>Folder/Box/Item</th>
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<td>2012.</td>
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<td>Box 229, Box 3</td>
<td>Afternoons with June: Weisberg, Ruth.</td>
<td>2012.</td>
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<td>Box 202, Folder 2</td>
<td>Art Institute of Chicago.</td>
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<td>Berman, Avis and Nancy: 1 of 2.</td>
<td>1997-2005.</td>
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<td>Berman, Avis and Nancy: 2 of 2.</td>
<td>1997-2005.</td>
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<td>Box 230, Box 2</td>
<td>Bernstein, Carol.</td>
<td>1985-1997.</td>
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<td>Box 230, Box 3</td>
<td>Bernstein, Rita.</td>
<td>2003.</td>
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<td>Box 230, Box 4</td>
<td>Bi-Bl Miscellaneous.</td>
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<td>Box 230, Box 6</td>
<td>Bibliotheque Nationale: Copy of Alphabetical List and Suites.</td>
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<td>Box 230, Box 7</td>
<td>Bibliotheque Nationale: Originals of All Lists.</td>
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<td>Bibliotheque Nationale: Worksheets.</td>
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<td>Box 230, Box 11</td>
<td>Blake, Patrick.</td>
<td>2002.</td>
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<td>Box 230, Box 12</td>
<td>Bouret, Claude and Blandine.</td>
<td>1999-2001.</td>
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<td>Box 230, Box 13</td>
<td>Bo-Bt Miscellaneous.</td>
<td>1955-2011.</td>
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<td>Box 230, Box 15</td>
<td>Bowers, Phil.</td>
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<td>Box 230, Box 16</td>
<td>Boyco, Shimon.</td>
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<td>Boxer, Devorah and Goldberg, Serge.</td>
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<td>Box 230, Box 18</td>
<td>Bradbury, Ray.</td>
<td>2009.</td>
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<td>Box 230, Box 19</td>
<td>Braitman, Lawrence.</td>
<td>2010.</td>
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<td>Box 231, Box 1</td>
<td>Brindel: 1 of 2.</td>
<td>1983-2010.</td>
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<td>Box 231, Box 2</td>
<td>Brindel: 2 of 2.</td>
<td>1983-2010.</td>
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<td>Box 231, Box 3</td>
<td>Brindel, June and Bernard.</td>
<td>1981-2008.</td>
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<td>Box 231, Box 4</td>
<td>Brown, Kay.</td>
<td>2008-2009.</td>
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<td>Box 202, Folder 4</td>
<td>California State University, Fullerton.</td>
<td>1983-2009.</td>
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<td>Box 202, Folder 6</td>
<td>California State University, Long Beach (1 of 2).</td>
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<td>Box 202, Folder 7</td>
<td>California State University, Long Beach (2 of 2).</td>
<td>1984-1990.</td>
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<td>Box 202, Folder 8</td>
<td>California State University, Northridge (1 of 3).</td>
<td>1984-1998.</td>
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<td>Box 202, Folder 9</td>
<td>California State University, Northridge (2 of 2).</td>
<td>2008.</td>
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<td>Box 202,</td>
<td>California State University, Northridge (3 of 3).</td>
<td>2007.</td>
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<td>Folder 10</td>
<td>California Lawyers for the Arts: Honoree of the National Women's History Project.</td>
<td>2007-2010.</td>
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<td>Box 231, Box 5</td>
<td>Dickinson, Eleanor.</td>
<td>1989-2008.</td>
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<td>Box 202, Folder 12</td>
<td>Doster, Jenny.</td>
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<td>Box 202, Folder 13</td>
<td>Fresno Town Hall.</td>
<td>1993-1995.</td>
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<td>Box 202, Folder 15</td>
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University of Texas, Austin. 1983-1989.

Box 205, Folder 18

Box 205, Folder 19

Box 205, Folder 20

Box 205, Folder 21

Box 205, Folder 22

Box 205, Folder 23
Wakeforest University. 1985.

Box 205, Folder 24
Zinc Plates. 1976.

Scope and Content Note
This subseries includes correspondence from Wayne's family, family photographs, negatives, and artifacts, some of which were used in creating Wayne's portfolio of 20 lithographs, "The Dorothy Series." Also included are Wayne's correspondence regarding research on her family's history, family legal documents, certificates, and clippings.

Box 44, Folder 15
Photographs used and unused from Family Archive. 1936.

Scope and Content Note
Includes "Communist Party of the U.S.A. Membership Book" for Harry M. Wicks (Dorothy's second husband) issued Philadelphia, PA, 1936 January 1 (used in creating Wayne's print, "Whose White Knight Was He" from "The Dorothy Series"); 4 x 5 inch, black and white negative of Wicks and Dorothy Kline (used in creating Wayne's print, "The White Knight" from "The Dorothy Series").

Box 44, Folder 16

Scope and Content Note
Documents and photographs of Wayne's mother, Dorothy Alice Kline, including: Ray School monthly report cards (1912-1914), used in creating Wayne's print "Report Card" from "The Dorothy Series"; Social Security Act card (issued 1937 January 13) used in creating Wayne's print, "Winter of '37" from "The Dorothy Series"; birthday check from Dorothy to June Wayne (1960 March 8) used in creating Wayne's print, "Last Time" from "The Dorothy Series"; 7 x 9.5 inch sepia-toned photograph of Dorothy as a child, inscribed "To my best Pal Grandma" used in creating Wayne's print, "Coming Out" from "The Dorothy Series"; 3.5 x 5.5 inch photographic postcard of Dorothy as young girl, used for "Report Card" from "The Dorothy Series"; 8 x 9.5 inch sepia-toned photograph (inscribed in lower left corner, "De Haven / Chicago") of Dorothy as a young woman wearing veil and off-the-shoulder pink taffeta dress sewn by Florence and embroidered by Dorothy, used in creating Wayne's print, "Coming Out" from "The Dorothy Series"; cut-out photograph of "Bien Jolie Sales Convention" with Dorothy standing in center of table among group of seated sales representatives, used in creating Wayne's print, "Dorothy and the IRS" from "The Dorothy Series".

Box 44, Folder 17
Photographs used and unused from Family Archive. 1920, 1921, 1924, 1931, 1957.

Scope and Content Note
Photographs of Wayne's mother, Dorothy Alice Kline, and family members, including: Two cartes-de-visite (4 x 6.5 inch, created in Minsk, Belarus, by M. Nappelbaum. [Moisei Nappelbaum (1869-1958), Russian photographer] of Wayne's grandmother, Florence Klein, with two young girls [Helen and Dorothy] and little boy [Paul], used in creating Wayne's prints "Leaving, 1907" and "Arriving, 1907" from "The Dorothy Series"; two 8 x 10 inch, black and white enlargements of the front and back of carte-de-visite, with glassine sheet marked with cropping instructions; 6.5 x 8.5 inch, sepia-toned bust portrait of Florence Klein, inscribed by Dorothy, "Mother 12-20-21"; 7 x 9.5 inch, sepia-toned photograph, half-length portrait of Dorothy as a child, inscribed "Grandma Kline / With all the love in my little heart / Your baby", used in creating Wayne's print "Coming Out" from "The Dorothy Series"; 2.5 x 4.5 inch, sepia-toned photograph of Dorothy as young woman [at Niagara Falls]; 8 x 10 inch, black and white enlargement of photograph of Dorothy as a young woman, used in creating Wayne's print "Palmer Method" from "The Dorothy Series"; 8 x 10 inch, black and white enlargement of photograph of Dorothy seated with another woman [sister Helen?], used in creating Wayne's print, "Secretary to a Publisher" from "The Dorothy Series"; 5 x 7 inch, black and white photograph, half-length portrait of Dorothy (1957); also includes printed microfilm page from New York Times (1931 September 20) with article, "Jobless Women in Parks."
Box 44, Folder 18  
**Negatives: Dorothy docs, etc...USED. no date.**

**Scope and Content Note**

4 x 5 inch, black and white negative and 8 x 10 inch photograph of detail from carte-de-visite (4 x 6.5 inch, created in Minsk, Belarus) of Wayne's grandmother, Florence Klein, with two young girls [Helen and Dorothy] and little boy [Paul], used in creating Wayne's prints "Leaving, 1907" and "Arriving, 1907" from "The Dorothy Series"; detail shows Florence's neckline, with photographic button of Wayne's grandfather.

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Box 44, Folder 19  
**Photographs used and unused from Family Archive. 1920.**

**Scope and Content Note**

8 x 10 black and white negative of group portrait of Wayne's second birthday party, inscribed in lower left corner, "Grown up Babies / Mar 7 1920"; 5 x 7 inch black and white print of the same group, different pose, inscribed in lower left corner, "Why Do They Call Them Babies Mar 7 1920", with Wayne sitting in Dorothy's lap (center, right), Dorothy's youngest brother Chuck Kline (front row, far right), and Dorothy's sister, Helen Kline (front row, far left); 5 x 7 inch black and white print of the same group, different pose, inscribed in center, "JUNE CLARES 2nd ANN PARTY / MAR 7 1920", with Wayne standing in foreground in center of group, above her mother, Dorothy (left) reaches for the hands of her sister, Helen (right.)

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Box 44, Folder 20  
**Photographs used and unused from Family Archive. 1917.**

**Scope and Content Note**

6.25 x 7 inch photograph of group portrait of eight women and one young boy dressed in their night clothes; identified are Florence Kline (back row, center), her sister Helen Kline (front row, far right), and youngest brother Chuck Kline (front row, center); inscribed in lower right corner, "R. FROLICK / Dec. 31, 1917"; 4 x 5 inch black and white negative enlargement of unidentified girl sitting at far right by piano.

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Box 44, Folder 21  
**Photographs used and unused from Family Archive. 1922.**

**Scope and Content Note**

8 x 10 inch sepia-toned photograph of half-length portrait of Dorothy Kline as a young woman wearing off-the-shoulder pink taffeta dress sewn by Florence and embroidered by Dorothy; photo is inscribed in lower left corner, "De Haven / Chicago."

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Box 44, Folder 22  
**Photographs used and unused from Family Archive. 1917.**

**Scope and Content Note**

6.5 x 8 inch black and white photograph of group portrait of five women dressed in night cloths, sitting in brass bed; identified are Dorothy Kline, age 16 (front row, far left) and her sister, Helen (front row, far right.)

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Box 44, Folder 23  
**Photographs used and unused from Family Archive. 1917.**

**Scope and Content Note**

6 x 7.5 inch black and white photo of group portrait of seven women and one young boy dressed in their night clothes in Kline apartment; identified are Dorothy's sister, Helen Kline (back row, far right), and her youngest brother, Chuck Kline (back row, center); inscribed in lower left corner, "R. FROLICK / Dec. 31, 1917."

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Box 44, Folder 24  
**Photographs used and unused from Family Archive. 1917.**

**Scope and Content Note**

6 x 7.5 inch black and white photo of group portrait of seven women and one young boy dressed in their night clothes in large brass bed; identified are Dorothy's sister Helen Kline (reaching up towards gas light, far right), and her youngest brother, Chuck Kline (back row tucked in bed, second from left.)
Photographs used and unused from Family Archive. 1919.

Scope and Content Note

5 x 7 inch sepia-toned photograph of group portrait of 14 women and a child dressed in night clothes, posed in parlor room beneath fringed lamp; photo inscribed in lower right corner with "READY FOR SLUMBER LAND JULY 24 1919: Dorothy is sitting in center, front row, with her sister Helen holding a ukulele in back row, far right.

Photographs used and unused from Family Archive. 1947, 1955, no date.

Scope and Content Note

Three 2.5 x 4.5 inch sepia-toned photographs showing Dorothy standing in front of the Kline apartment on Blackstone Avenue in Chicago, with mother Florence in window; Dorothy in hat and coat by a riverbank; Dorothy and unidentified woman standing in grassy field.


Scope and Content Note

Wayne's notes on conversation with her uncle, Chuck Kline (Wayne's mother's youngest brother) (1978 February 6); correspondents include: Mrs. J.W. Cohen (Wilmette, IL) re sending Wayne a box of Dorothy's tax documents; Dorothy Detzer Denny re records of the "Women's International League for Peace and Freedom" (W.I.L.P.F.) (1977 January 17); Naomi Risdon: Sharon Chickanzeff (Wayne's assistant) to A. Stein & Co., Inc. re information on Dorothy's employment at the Paris Garter Company; Lake County Department of Vital Statistics (Gary, IN) re Dorothy's marriage and divorce records; Robert Baumruk (Chief, Social Sciences and History Division, Chicago Public Library, Chicago, IL) re Chicago city directory information; Chicago Historical Society re obtaining photographs of specific Chicago addresses; Sharon Lavine (Elmwood Park, IL) re information on Wayne's father, Albert Lavine; Marshall M. Holleb (of Holleb, Gerstein & Glass Attorneys at Law, Chicago, IL) to Samuel S. Berger (Cohen & Berger, Chicago, IL) re documents prepared in conjunction with Dorothy's last will and testament; Clara Yelich (Register of Deeds, Hurley, WI) re Wayne's father's death certificate; Joyce Robbins re family photos; Harry Wyatt re documentation about Dorothy Kline's marriage to Harry M. Wickes; Clara Yelich (Register of Deeds, Hurley, WI) re request for death certificate of Wayne's father, Alfred Lavine; Cook County Department of Vital Statistics (Chicago, IL) re request for cop of Wayne's mother's divorce papers from her first husband, Alfred Lavine, and death certificate for Wayne's grandmother, Florence Kline; Sharon Chickanzeff (Wayne's assistant) to Chicago Public Library re request for photocopies from telephone book with Chicago addresses for Nathan Kline, Dorothy Kline, and Albert Lavine, and documentation on the Rembrandt Lamp Company; Florence Lavine re request for information on her father, Albert Lavine; Mary A. Severson (Archivist, Rand McNally, Chicago, IL) re request to purchase copy of "Rand McNally Chicago Guide," published in 1924; Naomi S. Risdon re copy of "Daily Wear" magazine with article and illustration of Wayne (1976); Chickanzeff to A. Steain & Company, Inc. (Des Plaines, IL) re information on Dorothy Kline's employment with the Paris Garter Company between 1920-1932; also includes Dorothy's tax returns (1946), cancelled checks (1956-1957), car garage receipts (1959), and hand-written notes on travel to New York City (1959.)


Scope and Content Note

Correspondents include: Dorothy Alice Kline re her relationship with her second husband, Harry Wicks, her financial status, and instructions for distribution of her personal possessions; Wayne to Dorothy re her work; George Wayne (Wayne's first husband) to Helen Kline Holleb (Dorothy's sister) re Dorothy's death (1960.)
**Dorothy: Original Documents. 1912-1977.**

**Scope and Content Note**
Includes: Union Bank bankbook for Dorothy Kline and June Wayne account; 4 x 5 inch black and white negative of Dorothy Kline's Social Security card (used in creating Wayne's print "Winter of '37" from "The Dorothy Series"); University of Chicago Clinic appointment card for Dorothy A. Kline (1955 October 19); Ray School monthly report cards (1912), used in creating Wayne's print "Report Card" from "The Dorothy Series"; Social Security Administration claim forms (1960 April 29); clipping of "TV and Me" review of Dorothy Stickney's dramatic reading of Edna St. Vincent Millay's poems and letters, and typed transcription of Millay's, "Pity Me Not Because the Light of Day"; Glasband Mortuaries invoice for Dorothy Kline (1960 June 25); facsimiles from Lake County Department of Vital Statistics (Gary, IN) of marriage and divorce documents for Dorothy Alice Kline and Abe [Albert] Lavine (1922 May 21); Dorothy Kline obituary from Los Angeles Times (1960 June 27); notice of probate hearing, Metropolitan News (Los Angeles, CA) (1960 July 20); condolence card from Samuel Yaffe (Bien Jolie, New York, NY); Cook County (Chicago, IL) certificates stating marriage records were not found for Dorothy's two marriages; David Binder article, "Women Pictured as Facing Conflict In Favoring Pacifism and Feminism" from New York Times (1976 December 29.)

**Box 44, Folder 30**

**Dorothy: Work Era. 1949.**

**Scope and Content Note**
Letter from Helen Kline Holleb (Dorothy's sister) to Wayne (1949 September 14) re Dorothy.

**Box 44, Folder 31**

**Dorothy: Legal Documents. 1938, 1960-1964.**

**Scope and Content Note**
Includes: facsimiles of United States Certificate of Citizenship for Rudolph Edelstein and change of name from "Riwlu Edelstein" (1938 April 26); correspondents include: J.W. Cohen (accountant) re copies of Dorothy Kline's income tax documents from 1959 and 1960 tax filing; Mrs. Louise Brannen (Social Security Administration, Hollywood, CA) re Statement Regarding Contributions for Dorothy Kline (1960 June 22); Jules H. Jacobson (Bien Jolie, World's Finest Corsetry, Newark, NJ) re copy of Dorothy Kline's W-2 tax statement for 1960; Allan J. Greenberg (Attorney at Law, Los Angeles, CA) re estate of Dorothy Kline and inheritance tax affidavit; Paul Gottlieb (Wayne's assistant) to Les Taylor (Mitchum, Jones and Templeton, Los Angeles, CA) re death certificate for Dorothy Kline.

**Box 44, Folder 32**

**Negatives: Dorothy docs, etc. ...NOT USED. 1936, 1955.**

**Scope and Content Note**
Includes: photocopy of excerpt from Dorothy Kline's letter to Wayne re Palmer Method diploma; black and white print of half-length portrait of Dorothy; five 4 x 5 inch black and white negatives of half-length portrait of Dorothy as young girl, full-length reclining portrait of Dorothy (?) at the beach, three-quarter portrait of Dorothy with tree in background (used in creating Wayne's print, "Palmer Method" from "The Dorothy Series"), two details of Harry M. Wicks' Communist Party membership book (used in creating Wayne's print, "Whose White Knight Was He" from "The Dorothy Series"); two 8 x 10 inch black and white negatives of typed letter from Dorothy to Wayne (1955 November 16); cropped 5 x 7 inch black and white negative of excerpt of text and two cropped 8 x 10 inch (?) portraits of Bernarr Macfadden, "The Father of Physical Culture", used in creating Wayne's print, "Secretary to a Publisher" from "The Dorothy Series"; two cropped 8 x 10 inch negatives of published photograph with caption, "Ellis Island, New York's Port of Entry"; photo enlargement of half-length portrait of Dorothy as young girl.
Box 44, Folder 33

Negatives: Dorothy docs, etc. ... USED. 1937, 1947, 1960.

Scope and Content Note
Includes: 4 x 5 inch black and white negative of double portrait of Dorothy Kline and her second husband, Harry M. Wicks sitting on bench with house in background; 4 x 5 inch black and white negative of carte-de-visite depicting Dorothy with her mother Florence, brother Paul, and sister Helen (used in creating Wayne's prints, "Leaving, 1907" and "Arriving, 1907" from "The Dorothy Series"); 4 x 5 inch black and white negative and 8 x 10 inch black and white photograph of Dorothy's Social Security card (used in creating Wayne's print, "Winter of '37" from "The Dorothy Series"); 4 x 5 inch black and white negative of Dorothy sitting with another woman (Helen?) (used in creating Wayne's print, "Secretary to a Publisher" from "The Dorothy Series"); cropped and cut 4 x 6 inch black and white negative of handwritten letter from Dorothy to J.C. (Cohan?) re problems with the U.S. Treasury Department (1959 March 23); 5 x 7 inch black and white negative of Dorothy's Ray School Monthly Report to Parents (1912 January) (used in creating Wayne's print, "Report Card" from "The Dorothy Series"); 8 x 10 inch black and white negative with two images, one of a group of seated sales representatives and another of Dorothy standing with another woman in the background, both images used in creating Wayne's print, "Dorothy and the IRS" from "The Dorothy Series"; 8 x 10 inch black and white and transparency of profile portrait of Dorothy wearing hat, used in creating Wayne's print, "The Desire to Write" from "The Dorothy Series"; 8 x 10 inch black and white photograph of the birthday check from Dorothy to June Wayne (1960 March 8) used in creating Wayne's print, "Last Time" from "The Dorothy Series".

Box 46, Folder 1


Scope and Content Note
Includes: Business card for Julius Mayer (Glasband Mortuary, Van Nuys, CA); handwritten and typed lists of charitable gifts and their values from Dorothy Kline (1959, 1960); Certificate of Social Insurance Award disability benefits for Dorothy (1960 March 29); Autopsy Report from Cedars of Lebanon Hospital for Dorothy Kline (1960 June 26); letter from Wayne to Memorial Park Cemetery, Evanston, IL, re interment arrangements for Dorothy (1960 July 22); Memorial Park Cemetery interment receipt and "Rules and Regulations" booklet; invoice from Trinity Bronze Memorial (Chicago, IL) for Dorothy's memorial plaque, with inscription excerpted from Edna St. Vincent Millay's, "Pity Me Not Because the Light of Day"; Superior Court of the State of California and County of Los Angeles Inventory and Appraiserment documents for Dorothy Kline; statements from Bank of America re joint savings account of Dorothy Kline and June Wayne; letter from J.W. Cohen (J.W. Cohen & Associates, Chicago, IL) to Wayne re 1960 Income Tax Return for Dorothy Kline; U.S. Treasury Department documents re estate taxes; Inheritance Tax Affidavit form (1961 February 10); Dorothy Kline's last will and testament; Petition for Distribution; copies of Dorothy's state and federal income tax returns (1961); Affidavit for Final Discharge of estate of Dorothy Kline; letter from Nathan Schwartz (Samuel Pop & Co, Certified Public Accountants, Beverly Hills, CA) to Wayne re estate of Dorothy Kline and tax returns for 1957, 1958, and 1959; Consent to Transfer form from State of California Office of State Controller, Inheritance and Gift Tax Division (1963 November 12); certified copy of Dorothy Kline's death certificate; copy of check from Dorothy Kline and June Wayne's joint account at Bank of America.

Box 46, Folder 2

Tapes. 1977.

Scope and Content Note
Includes two audio cassette tapes labeled, "Kline, Edelstein, Palm Springs" and "Rudolph Edelstein, Chuck Kline, June Wayne" (1977 December 3.)
Box 46, Folder 3

**Letters: Sympathy. 1960.**

**Scope and Content Note**

Correspondents include: Helen Kline Holleb to Wayne re notices [of Dorothy Kline's death] in newspapers; Anna Bing Arnold; Nan Dowling; Fred and Saidee Grunwald; Chicago Daily Tribune and Chicago Daily News newspapers pages with Dorothy Kline's obituary listing, 1960 June 29.

Box 46, Folder 4

**Dorothy-- 1960. 1959, 1960.**

**Scope and Content Note**

Correspondents include: Myles S. Friedman (Bien Jolie World's Finest Corsetry, Newark, NY) to Dorothy Kline and Wayne; George E. Kenney (Draper and Kramer, Real Estate Management, Chicago, IL) re Dorothy's apartment; Dr. Henry L. Jaffee (Cedars of Lebanon Hospital, Los Angeles, CA) re Wayne's gift; Dr. Leon Krohn (Beverly Hills, CA) re gift of Wayne's print; Dr. Marcus Rabwin (Beverly Hills, CA) re gift of Wayne's print; J.W. Cohen (J.W. Cohen & Associates, Chicago, IL) re Dorothy's income tax data for 1960; Claire and Robert Blaskovitz (Berwyn, IL) re Dorothy's death; Sally [last name unknown] re Social Security benefits for Wayne's grandmother, Florence Kline; Wayne's father [Albert Lavine] re Dorothy's death; Rosemary [last name unknown] re Dorothy's death; Elise and Potentate re Dorothy's death.

Box 46, Folder 5

**Narration by Sophia Lakin. no date.**

**Scope and Content Note**

Includes typed transcript and photocopy of handwritten narrative by Sophie Laken, wife of Sam Lakin (brother of Wayne's material grandmother, Florence Lakin) describing her childhood in Minsk, Russia, marriage, and the family's emigration to the United States.

Box 46, Folder 6


**Scope and Content Note**

Letters from Dorothy Kline to Wayne.

Box 46, Folder 7

**Dorothy Kline's Medical Documents. 1960.**

**Scope and Content Note**

Includes: Dorothy's check to Internal Revenue Service (1960 January 21); bills and payment receipts from Cedars of Lebanon Hospital (1960 May); invoices and Wayne's checks to Cedars of Lebanon and Memorial Park Cemetery.

Box 46, Folder 8

**Dorothy-- Letters TO. 1960.**

**Scope and Content Note**

Includes: Handwritten notes from Wayne's daughter, Robin Wayne, to Dorothy Kline; letter from Edgar Kadden (Chicago, IL) to Dorothy (1960 June 1); get well card from Claire and Robert Blaskovitz (Claire's Corset Shop, Chicago, IL) (1960 June 27.)

Box 46, Folder 9

**Music. 1975.**

**Scope and Content Note**

Includes: List of song titles, composers and publishers used in Wayne's "The Dorothy Series"; sheet music for "My Melancholy Baby" and "September Song."
Series 1: Correspondence. 1942-1997.

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**Box 46, Folder 10**

**CHICAGO. 1909, 1917, 1924, 1931, 1950-1962.**

Scope and Content Note
Includes: Printed microfilm page from New York Times (1931 September 20) with article, "Jobless Women in Parks"; photocopies from the Chicago Historical Society of photographs by Mildred Mead of Chicago street scenes where Wayne's family lived, including Lake Park Avenue, Cable Court, Kimbark Avenue, and Spaulding; also contained guide book, "Rand McNally Guide to Chicago and Environcs," (Chicago, 1924), removed to UCLA Special Collections.

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**Box 46, Folder 11**

**Kline Family Documents. 1955, 1960, 1961.**

Scope and Content Note
Includes: Certified copy of Dorothy Kline’s death certificate; letter from Dr. Lester M. Morrison to J.W. Cohen (accountant, Chicago, IL) re determination of Florence Kline’s health status (1955 August 18); photocopy of coroner’s certificate of death for Florence Kline (1961 April 4.)

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**Box 46, Folder 12**

**June: Original Documents. 1930, 1957.**

Scope and Content Note
Includes: Avondale School certificate for services of June Kline [Wayne] as Monitor on the Avondale Junior Patrol, signed by Gertrude S. Pease (1930 June); Wayne’s passport application (1957?)

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**Box 46, Folder 13**

**Al Lavine. 1917, 1949, 1956, 1976.**

Scope and Content Note
Includes: Empty glassine envelope with note re photo blow up of Abe Lavine; photographic enlargement and photocopies of wedding portrait of Wayne’s parents, Abe [Albert] Lavine and Dorothy Kline; handwritten letters from Abe Levine (1949, 1956); 3 x 5 inch sepia-toned photograph of Lavine (1939 October); business card for Albert Lavine, Fire and Police Commissioner; 4 x 5 inch black and white negative and photograph of Lavine’s business card; photocopies of death certificate (certified 1976 July 8) for Albert Lavine (d. 1967 August 13); letters from Wayne to Bureau of Vital Statistics, Hurley Wisconsin re birth certificate for Abe Lavine.

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**Box 46, Folder 14**

**Ambivalence SA (Slide Sales). 1979, 1980, 1981.**

Scope and Content Note
Includes: Letters and invoices for purchases of Wayne’s slide cassette presentation on “The Dorothy Series”; brochure from Audio/Visual Unlimited (Hollywood, CA) on slide and filmstrip presentations; brochure, “Teacher’s Guide: Art Work, Careers in the Arts”; clipping from unidentified classified ad for slide/Audio-Cassette of “The Dorothy Series” [ca. 1980]; photocopy of production notes for “The Dorothy Series.”

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**Box 105, Folder 1**

**Negatives: Dorothy docs, etc. …NOT USED. 1923, no date.**

Scope and Content Note
Sheet music for “My Sweetie Went Away” by Roy Turk & Lou Handman (c1923); two 5 x 7 inch black and white negatives taped together, one with typed definition of the word “pogrom”, the other an image of the Ellis Island Immigration Center building with caption, “Ellis Island--New York’s Port of Entry.”

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**Box 105, Folder 3**

**Photographs used and unused from Family Archive. 1947, no date.**

Scope and Content Note
Two 11 x 14 inch black and white photographic enlargements, one of Dorothy Kline as a young girl (used in creating Wayne’s print, ”Report Card” from “The Dorothy Series”), and the other with two images of Dorothy at a “Bien Jolie Sales Convention” for sales representatives (used in creating Wayne’s print, “Dorothy and the IRS” from “The Dorothy Series.”)
Photographs used and unused from Family Archive. 1955, no date.
Scope and Content Note
Contains one 11 x 14 inch black and white photographic enlargement of a Bien Jolie Sales & Executive Dinner (1955 November 26), and one 11 x 14 inch black and white negative of Dorothy Kline as a young girl.

June: Original Documents. 1930 June 27.
Scope and Content Note
Wayne's certificate of completion and admission to high school issued by the Board of Education of the City of Chicago, Avondale School, Grammar Department (1930 June 27.)

Scope and Content Note
Contains: Marriage license for Wayne's parents, Abe Lavine and Dorothy A. Kline (1917 May 24), and their divorce decree (1952 December 3); obituaries of Wayne's mother, Dorothy Kline (Chicago Sun-Times, 1960 June 30; Los Angeles Herald-Express, no date.)

Photographs used and unused from Family Archive. 1914, 1920, 1924 no date.
Scope and Content Note
Family documents, including: Dorothy Kline's certificate, "Palmer Method of Business Writing" (1914 January 21), used in creating Wayne's print, "Palmer Method" from "The Dorothy Series"; and Dorothy Kline's certificate of completion and admission to high school issued by the Board of Education of the City of Chicago, Ray School, Grammar Department (1914 January 30); Nathan Kline's [Dorothy's brother] certificate of completion and admission to high school issued by the Board of Education of the City of Chicago, Scott School, Grammar Department (1924 June 20); Nathan R. Kline Jr.'s Hyde Park High School diploma (issued 1920 June 25); 12 x 17 inch black and white photographic enlargement of full-length portrait of Nathan Kline [Wayne's maternal grandfather], used in creating Wayne's print, "Desire to Write" from "The Dorothy Series."

Scope and Content Note
This subseries includes correspondence regarding exhibitions of Wayne's work.
Processing Information
Includes materials from the July 2012 addition.


Scope and Content Note
Correspondents include: Lisa Tuttle (Gallery Director, Atlanta College of Art) re Wayne's inclusion of "Arriving" from "The Dorothy Series" in the touring exhibition, "American Herstory: Women and the U.S. Constitution"; Ofelia Garcia (President, Atlanta College of Art) re Wayne's honorary doctorate of fine arts and acceptance speech; also includes press releases and reviews about the exhibition.

Box 21, Folder 4  

**Scope and Content Note**

Correspondents include: Gail Jacobs (Art Gallery Director, Cerritos Community College District) re Wayne's participation in 1991 Invitational exhibition; also includes announcements from recent exhibitions and information on artist, Sandra Rowe.

Box 21, Folder 5  
**Charleston Heights Art Center. 1981.**

**Scope and Content Note**

Correspondents include: Patricia Harris (Gallery Director) re Wayne's participation in panel discussion, "Today's Woman: The Changing Image" at Charleston Heights Art Center's Clark Library, Las Vegas (1981 December 1.)

Box 205, Folder 28
Box 206, Folder 1
Box 206, Folder 2
Box 206, Folder 3
Box 206, Folder 4
Box 206, Folder 5
Box 206, Folder 6
Box 164, Folder 3
Box 164, Folder 5
Box 164, Folder 7, Folder 8
Box 206, Folder 7
Box 206, Folder 8
Box 206, Folder 9
Box 206, Folder 10
Box 206, Folder 11
Box 206, Folder 12
Box 206, Folder 13
Box 206, Folder 14
Box 206, Folder 15
Box 206, Folder 16
Box 206, Folder 17
Box 206, Folder 18
Box 206, Folder 19
Box 206, Folder 20
Box 206, Folder 21
Box 206, Folder 22
Box 206, Folder 23
Box 206, Folder 24
Box 206, Folder 25
Box 206, Folder 26

**Claremont Colleges. 1979-1992.**

**Des Moines Art Center: Demetrion, Jim. 1980-1982.**

**Farnsworth Art Museum. 2010.**

**Fresno Art Museum's Council of 100. 2006.**

**Hunterdon Museum of Art. 2007.**

**Jack Ruthberg Fine Arts. 2005-2006.**

**June's Saloon. 2005.**


**LACMA: Made in California 2000 Show. 2000.**

**LACMA: November 1998 Show. 1959-1999.**

**Minneapolis College of Art. 1983-1984.**

**National Museum of Women in the Arts. 1994-2008.**

**National Museum of Women in the Arts: Pomeroy, Jordana. 2009-2010.**

**Neuberger Museum. 1998-2004.**

**Neuberger Retrospective Materials. 1969-1999.**

**New Orleans Museum. 2001-2002.**

**Palmer, Herb. 2003.**

**Portland Art Museum: Gilkay, Gordon. 1996-2006.**

**Print Club of Philadelphia. 1980-2008.**

**Riverside Museum. 2008-2009.**

**Roski Arts and Science Award: Stein, Donna. 2009.**

**Sects in the City. 2007.**

**Sierra Nevada College. 1985.**

**Solway Jones Gallery. 2008-2009.**

**Southern California Women's Caucus for Art: Barnsdall Show. 2005-2007.**

**Stanford University of Art. 1992.**

**State University of New York at Albany: Bernstein, R. 1981-1983.**

**State University of New York at Albany: Fasulo, Marijo. 1983.**
Series 1: Correspondence. 1942-1997.

Box 206, Folder 23

Box 206, Folder 24

Box 207, Folder 1
State University of New York at Purchase. 1982.

Box 207, Folder 2

Box 207, Folder 3
University of California, Los Angeles: Grunwald Center, Photo Loans. 1995.

Box 207, Folder 4

Box 207, Folder 5
Westerman, Donna: Orange Coast College. 2009.

Box 207, Folder 6

Box 207, Folder 7

Scope and Content Note
This subseries includes cards, memos, and letters to Wayne and KCET, expressing opinions on Wayne's television series, "June Wayne" (1972-1973).

Box 2, Folder 38
Scope and Content Note
Cards, memos and letters to Wayne and KCET expressing opinions on Wayne's television series, "June Wayne" (1972-1973). Correspondents include: Los Angeles Civic Light Opera Association (Eleanor Pinkham); Jan Stussy (UCLA art instructor); Artists Equity Association (Molly Brylawski, executive secretary); Dorothy Dehner; Edgar Ewing; Lillian Paley; Whitney Museum of American Art (Elke Solomon, curator); Ethel Shapiro Bertolini; Society of American Graphic Artists (SAGA) (Martin Barooshian, president); Helen Aylon; UCLA Dickson Art Center Video Laboratory (Bob Jacobson, video committee); Rachel Rosenthal; Belle Osipow; Jill Giegerich; UCLA Frederick S. Wight Galleries (Frederick S. Wight, director); Ross-Freeman Gallery (Diane Ross, owner); Artists for Economic Action (Ron Blumberg, president.)

Box 3, Folder 1
Scope and Content Note
Cards, memos and letters to Wayne and KCET expressing opinions on Wayne's television series, "June Wayne" (1972-1973.) Correspondents include: Robert Bruce Rogers, including photograph and two R.B. Rogers print images; Fay Lansner; Martha Padve (Pasadena Museum of Art board member); Gilberto Lujan; biographical material about artist Toby Judith Klayman; Jane Besen (commissioner, Monterey Park Arts and Culture Commission.)

Box 28, Folder 26
Scope and Content Note
Includes letter about his poetry, and Sobanski's poem, "To June Wayne The Graphic Artist."

Box 105, Folder 5
Sobanski, Lee. 1968 Apr.
Scope and Content Note
Drawing (signed and dated) by Lee S. Sobanski of buildings from corner perspective, executed in ink on a paper towel.

Scope and Content Note

This subseries includes correspondence regarding the Internal Revenue Service's Revenue Ruling 79-256 on charitable contributions. Also included are Wayne's correspondence with attorney Marvin Goodson regarding Wayne's litigation with the Commercial Union Insurance Company and appraisals of her charitable contributions of art work (1970-1978).

Box 32, Folder 1


Scope and Content Note

Correspondents re IRS Revenue Ruling 79-256 on charitable contributions include: Elena Canavier [ceramicist, later known as Elena Karina]; James T. Demetrion (President, The Association of Art Museum Directors); Grace Glueck (New York Times); Milt Esterow (Editor & Publisher, Art News); Marshall M. Holleb (Holleb, Gerstein & Glass, Ltd, Attorneys at Law, Chicago, IL); Barbara Isenberg (theater writer and Los Angeles Times correspondent); James Melchart (National Endowment for the Arts); Joan A. Mondale (wife of Walter Mondale); Franklin Murphy (Times Mirror Company, Los Angeles, CA); William Norris (Tuttle & Taylor, Attorneys at Law, Los Angeles, CA); Max Palevsky (American art collector, venture capitalist, philanthropist, Malibu, CA); Senator Claiborne Pell (Rhode Island); Andrew Robison (Curator of Prints and Drawings, National Gallery of Art, Washington D.C.); Senator Alan Sieroty (California); Ben Smith (Beverly Hills, CA); David Steadman (Galleries of the Pomona Colleges, Claremont, CA); Congressman Frank Thompson, Jr.; Mary Ann Tighe (Deputy Chairman for Programs, National Endowment for the Arts, Washington D.C.); Marcia Weisman (collector of modern and contemporary art with husband, Frederick Weisman); Senator Harrison A. Williams, Jr. (New Jersey); Edith Wylie (Craft and Folk Museum, Los Angeles, CA); Congressman Sidney R. Yates; also includes newspaper clippings of articles by Herbert Mitgang, "Book Publishers See Peril To Old Stock in Tax Rule" (New York Times, 1980 September 3) and Michiko Kakutani, "Millions of Books Endangered as Result of Tax Ruling" (New York Times, 1980 October 5.)

Box 32, Folder 2


Scope and Content Note

Correspondents include Marvin Goodson (Goodson and Wachtel Law Offices, Los Angeles, CA) re: Wayne's litigation with Commercial Union Insurance Company; acquisition of Judith A. Hoffberg collection of artists' books by University of California, Los Angeles (UCLA); Wayne's recommendations for print appraisers, Nancy Escher and Orrel P. Reed; description and appraisal of Wayne's "Songs and Sonets of John Donne" by Orrel P. Reed; revision of Wayne's Trust; copy of decision on Estate of Georgia T. O'Keeffe, Tax Court Memorandum Decisions (1992 April 16); Daniel Golubev re contact information for Dr. Jonas Salk; pages from the Los Angeles Times with article about Jonas Salk by Sheryl Stolberg, "Hero With Something to Prove" (1993 March 7); Wayne's letter to the editor of the Los Angeles Times re article on Dr. Salk; Wayne's gift of prints to the Neuberger Museum of Art (State University of New York, Purchase, NY.)

Box 32, Folder 3


Scope and Content Note

Includes list of lithographs sold to Goldstein & Phillips, Counselors at Law (San Francisco, CA) as of 1980 January 20; list of Tamarind subscription prints (1970-1979); Disposition of works of art sold to June Wayne from Tamarind Subscription Collection (1974-1978); summaries of 1973-1979 collections of Tamarind Institute subscription; Fair Market Value of Tamarind Impressions lithographs gifted to Claremont Colleges (Claremont, CA) executed by O.P. Reed Jr., as of 1976 December 6; appraisals of Wayne's charitable contributions of art work, 1970, 1972-1978.
**Box 32, Folder 4**


**Scope and Content Note**

**Subseries 6: John Donne's Book. 1958-2009.**

**Scope and Content Note**
This subseries includes correspondence regarding the production of Wayne's book, "The Songs and Sonnets of John Donne" (1983).

**Processing Information**
Includes materials from the July 2012 addition.

| Box 155, Folder 4 | Brooks, Helen. 2008-2010. |
| Box 155, Folder 8 | Donne Book: Inventory 908. 2008. |
| Box 155, Folder 7 | John Donne, 10-23-08: Invites, Drafts. 2008. |
| Box 155, Folder 3 | John Donne, 10-23-08: Mailer. 2008. |
| Box 156, Folder 1 | John Donne, Cashin 2-15-09: Drafts, Print Lists. 2009. |

**Scope and Content Note**
Correspondents include: Kurt and Fritz Hartmann (Brüder Hartmann, Buchdruckerei [letterpress printing] Berlin- Schöneberg) re production and shipping of Wayne's book, "Songs and Sonnets of John Donne"; Japanpapier Import Gesellschaft (Frankfurt) re Wayne's request for lithography paper for the book; Ernes Freed (Professor, Graphics Department, Los Angeles County Art Institute [interim name for Otis Art Institute]) re exchange exhibition of the Graphic Workshop of Pratt at the Art Institute; W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation), William S. Lieberman (Curator, Department of Drawings, Museum of Modern Art, New York), Bertha von Moschizisker (Director, The Print Club, Philadelphia), Karl Kup (Curator of Prints, New York Public Library), and Una E. Johnson (Curator of Prints and Drawings, Brooklyn Museum of Art) re Wayne's visit to New York with "Songs and Sonnets" book; also includes: shipping invoices from Schenker & Co. (Berlin) and Holland-Amerika Lijn (Rotterdam, Netherlands); black and white photographic postcard of Fritz and Barbara Hartmann at their wedding, with Fritz' father, Kurt Hartmann (1960)
### June Wayne papers, 1909-2000

**Box 32, Folder 10**

**John Donne, Songs + Sonnets. Correspondence: General. 1958-1961.**

**Scope and Content Note**

Correspondents include: R.B. Beaman (Exhibition Chairman, Carnegie Institute of Technology, Pittsburgh, PA) re borrowing about 12 of Wayne's prints for exhibition with Inez Johnston and Edmondson (reverse includes handwritten list of prints Wayne sent); Wayne to Westminster Recording Sales Corp. (New York, NY) and Music Masters (New York, NY) re acquiring copies of vinyl record album, "Poems by John Donne and William Wordsworth" read by Christopher Hassall; Ruth Feder; Mae [last name unknown]; Margery Nemeth, Sigmund and Florence Theil, and Anita and Leo Rangell re purchasing copy of Wayne's "Songs and Sonnets"; Jake Zeitlin (Zeitlin & Ver Brugge Booksellers, Los Angeles, CA) to Theodore J.H. Gusten (Print Council of America) re distributing circulars on Wayne's John Donne portfolio to Print Council members; Zeitlin to Wayne re consignment copies of "Songs and Sonnets"; also includes biographical material [in English and French, written by Pierre Courthion] on Wayne for promotion of her book, "Songs and Sonnets of John Donne"; list of names to be printed on "Songs and Sonnets" dedication page.

**Box 33, Folder 1**

**John Donne, Songs + Sonnets. Correspondence: E. Lustig Cohen, G. Braziller. 1958.**

**Scope and Content Note**

Correspondents include: Elaine Lustig Cohen (graphic designer) re Kono mask, layout and production of Wayne's "Songs and Sonnets of John Donne", American printers, Hartmann in Berlin; George Braziller, Inc. (New York, NY) re production agreement of "Songs and Sonnets."

**Box 33, Folder 2**


**Scope and Content Note**

Correspondents re replacement covers and purchases of Wayne's "Songs and Sonnets of John Donne" include: Dr. Elmer Belt; Alexander M. Bing; Jerome Allan Dodson (Long Beach Museum of Art) re order for Doris Maxwell; Ebria Feinblatt (Curator of Prints and Drawings, Los Angeles County Museum of Art, Los Angeles, CA); Meyer Flax (Flax Art Supplies, Westwood); Fred Grunwald; Jack and Fran Harrison; Brüder Hartman (Berlin, German); John Howell; Warren R. Howell; Deborah A. Hughes; Dr. Benjamin M. Jurin; Dr. and Mrs. John C. Mergener; Dr. Lester M. Morrison; Gifford Philips; Chief Librarian, Reed College Bookstore (Portland, OR); Helen and Josephus Reynolds; Albert Roncey re receiving artist's proof print and copy of "Songs and Sonnets" for Baron Edmond Adolphe Maurice Jules Jacques de Rothschild (1926-1997) on the occasion of the baron's marriage (1958 November 4) to Veselinka Vladova Gueorguieva; Benjamin B. Smith; Dr. A.M. Targow; Philip Wain; Dr. Milton Wexler; Yale Wexler (Wexler Brothers Productions); also includes list of subscribers for Wayne's "Songs and Sonnets of John Donne" and names for the book's nominative (dedication) page.

**Box 33, Folder 3**

**John Donne, Songs + Sonnets Invoices. 1959-1963, 1965.**

**Scope and Content Note**

Invoices for sales of Wayne's "Songs and Sonnets of John Donne" to: Mrs. Moore S. Achenbach; Mrs. Miki Benoff; Alexander M. Bing; Jane Darvin; Daniel and Ruth Feder; Fred Grunwald; Mr. and Mrs. Felix Juda; Dr. Benjamin Jurin; Mr. and Mrs. Edgar Kadden; Gladys Kaufman; Lewis Kaufman; Mrs. Alvin Kleeb; Karl Kuo (Curator of Prints, New York Public Library); Dr. and Mrs. Milton Lane; Los Angeles County Museum of Art; Abe Lubin; Samuel Lustgarten; Doris Maxwell; Dr. and Mrs. John C. Mergener; Dr. and Mrs. Milton Miller; Dr. Lester M. Morrison; Margery Nemeth; Ruth and Harry Nierenberg; Dr. and Mrs. Aaron Nisenson; Rochelle Orchard; Agnes Plumb; Dr. Marcus H. Rabwin; Anita and Leo Rangell; Dan Rosen; Halina and Bernard Rosenthal; Allan P. Sindler; Ben and Dorothy Smith; Dr. Philip Solomon; Dr. A.M. Targow; Dr. Helen Tausend; Mr. and Mrs. Sig Theil; Mr. and Mrs. Philip Wain; Dr. Milton Wexler; Yale Wexler; Zeitlin & Ver Brugge.

Scope and Content Note
Correspondents re replacement covers and purchases of Wayne's "Songs and Sonnets of John Donne" include: Mrs. Moore S. Achenbach; Jenx Nyholm (Northwestern University Library, Evanston, IL); Robert Honeyman, Jr.; Frank S. Hanlin (Head, Acquisitions Department, State University of Iowa, Iowa City, IA); Mrs. P.B. Haga (Acquisitions Department, University of Minnesota Library, Minneapolis, MN); Wilkie Foundation (Des Plaines, IL); Zeitlin & Ver Brugge; also includes list of names and addresses of subscribers.


Scope and Content Note
This subseries includes correspondence regarding a zoning amendment to the Los Angeles Municipal Code, and Wayne's statement presented at a public hearing (1981) in support of the amendment. Also includes correspondence from Artists for Tax Equity and various U.S. and California state senators regarding Section 263(A) of the Internal Revenue Code of 1986 and Assembly Bill 1054.

Art Organizations and Workshops AB1054. 1975.

Scope and Content Note
Correspondents re Assembly Bill 1054 include: Gathy Fels (Secretary, Los Angeles Chapter, Artists Equity Association, Inc., Long Beach, CA); Rob Blumberg (President, Artists for Economic Action); Hamish Sandison (Executive Director, Bay Area Lawyers for the Arts, Berkeley, CA); Judy Baca (Director, Citywide Murals, Mural Resource Center, Los Angeles, CA); Terry Inch (Cirrus Editions, Los Angeles, CA); Fidel Danieli (Associate Professor of Art & Art Department Chairman, Los Angeles Valley College, Van Nuys, CA); Stanley Grensteine (Gemini); Ben Horowitz (Heritage Gallery, Art Dealers Association); Leith Johnson (painter and graphic artist); Bob Smith (Los Angeles Institute of Contemporary Art (L.A.I.C.A.), Los Angeles, CA); Werner Z. Hirsh and Bonnie Thompson (Friends of the Graphic Arts at UCLA); Henry S. Parrish (Waller's Fine Custom Framing, Tamarind Institute, University of New Mexico, Albuquerque, NM); also includes brochure for Californians and the Arts (California Arts Commission, 1975 January) and press release from Los Angeles Printmaking Society re formation of Ad Hoc Committee of artists, dealers, scholars and art collectors to oppose Assembly Bill 1054.
Scope and Content Note
Correspondents re Assembly Bill 1054 include: John Brademas (Congressman, U.S. House of Representatives) to Lloyd Rigler (Associated Councils of the Arts, New York, NY); Peter H. Behr (California State Senator); Lawrence Briskin (Administrative Assistant, California State Assembly); Dennis E. Carpenter (California State Senator); Jim Cathcart (California State Senator); Randolph Collier (California State Senator); Robert E. Duffy, Jr. (attorney, McKenna & Fitting, Los Angeles, CA); Arlen Gregorio (California State Senator); Joint Committee on The Arts, California Legislature re proposal by Governor Edmund G. Brown Jr. for creation of California Arts Council (1975 June 6), and appointment of Jacques Barzaghi as Special Assistant to the Governor for the Arts (1975 August 25); James R. Mills (President Pro Tempore, California Senate); Omer L. Rains (California State Senator); Newton R. Russell (California State Senator); Jack Schrade (California State Senator); Alan Sieroty (California State Assembly); Robert S. Stevens (California State Senator); Walter W. Stiern (California State Senator); John Stull (California State Senator); James Q. Wedworth (California State Senator); George N. Zenovich (California State Senator); also includes booklet, "A Directory of Government Services from Councilwoman Peggy Stevenson, 13th District [Los Angeles, CA]", revised 1978.

Scope and Content Note
Includes notice from Raymond I. Norman (Secretary, City Planning Commission, City of Los Angeles, CA) of public hearing re proposed amendment to Los Angeles Municipal Code to permit consideration of applications involving mixed residential and industrial or commercial uses for artists and artisans in the commercial and industrial zones; summary and recommendations from Los Angeles City Planning Department; statement by June Wayne given at public hearing (1981 June 4) in support of the amendment.
Scope and Content Note

Correspondents re Section 263(a) of Internal Revenue Code of 1986 include: Darla R. Andersz [?]; Artists for Tax Equity (AFTE, New York, NY) press release re repeal of tax code provision in Congress (1988 October 24); Paul Basista (AFTE); Senator William Bradley; Rep. Philip M. Crane; Senator Alan Cranston; Lee Crystal (MacNeil/Lehrer News Hour, New York, NY); Senator Bob Dole re revision of uniform capitalization rules; Representative Thomas J. Downey re passage of Miscellaneous Revenue Act of 1987 by House of Representatives; Gilbert S. Edelson (attorney, Rosenman & Colin, New York, NY) to Joyce Kozloff (artist); Susan Einstein (photographer); Milton Esterow (editor, ARTnews); Congressman Harold Ford; Vida Ratliff Hackett to Senator Bob Packwood; Senator John Heinz; [William H.] Honan (writer, New York Times); Mr. Katz; Lee Kessler (American Arts Alliance, Washington D.C.); Shelley Lee (Visual Artists & Galleries Association (VAGA), New York, NY) re United States applying to join the Berne Convention for the Protection of Literary and Artistic Works (1988 November 1); Los Angeles Ad Hoc Art Committee; Loren Madsen (artist); Senator Daniel Patrick Moynihan; Franklin D. Murphy (Chairman, Times Mirror Company, Los Angeles, CA); Senator Claude Pepper; Joy Picus (Councilwoman, Los Angeles, CA); Lloyd Rigler; Katherine Rowe (Director of Legal Services, Volunteer Lawyers for the Arts (VLA)); Paul Skrabut (AFTE); Larry Stein (Producer, "Arts L.A.", KCRW Radio 89.9, Santa Monica, CA); Rep. William M. Thomas; Joel Wachs (Los Angeles City Councilman); Rep. Henry A. Waxman; Senator Pete Wilson; Congressman Sidney R. Yates; also includes: letter from Caroline L. Ahmanson (philanthropist) thanking Wayne for the Fresno exhibition catalogue, "June Wayne--The Djuna Set: Fresno Art Museum, May 3 Through August 4, 1988"; American Council for the Arts "Update" newsletter, vol. 9, no. 5 (1988 May 31); issue of The Hollywood Reporter (Vol. CCCIII, no. 13, Thursday, 1988 July 14) with article by James Ulmer, "Hollywood attacks tax law change" on p. 2; photocopies of articles by Amei Wallach, "Museums Hear the Tax Man Knocking" (New York Newsday, 1988 September 28); Grace Gleeck, "Museums Feel the Pinch of Tax Law Changes" (New York Times, 1988 October 3); Irvin Molotsky, "Tax Bill Is Lifting Curbs On Julia Child's Oregano" (New York Times, 1988 November 6); and a Legislative Alert from Senator Pete Domenici, "Easing Taxes on Artists and Writers (1988 August 9); various phone message slips to Wayne, and postcard from Mina Tang Kan with photocopy of article, "Bill Would Aid Artists Selling Their Work" (Insight, 1988 May 30.)

Scope and Content Note

Reference material re Section 263A uniform capitalization rules for artists, authors, photographers, and others; includes photocopies of articles from magazines, newspapers, Congressional Record (1988 April 29), press releases, radio broadcast transcripts (Backstage at Royce, "Tax Talk", 91.5 KUSC FM), a motion introduced by Joel Wachs (Los Angeles City Councilman), and announcements from the National Academy of Songwriters (NAS), Volunteer Lawyers for the Arts (VLA), Los Angeles Ad Hoc Art Committee, National Endowment for the Arts (NEA), Liz Robbins Associates, Graphic Arts Guild of New York, Richard Aaron C.P.A., National Artists Equity News (Winter 1988), and Artists for Tax Equity (AFTE.)
Scope and Content Note
Correspondents re Section 236A of Internal Revenue Code of 1986 include: Caroline L. Ahmanson (philanthropist); Senator William Bradley; Rudd Brown; Selma [Holo?] (Director, Fisher Gallery, University of Southern California (USC), Los Angeles, CA); Lee Kessler (American Arts Alliance, Washington D.C.); Loren Madsen (artist); Judith Michaelson (writer, Los Angeles Times); Eudie Moore; Senator Daniel Patrick Moynihan; Franklin D. Murphy (Chairman, Times Mirror Company, Los Angeles, CA) and wife, Judy; Katherine Rowe (Director of Legal Services, Volunteer Lawyers for the Arts (VLA)); Claire Segal; Paul Skrabut (Artists for Tax Equity (AFTE), New York, NY); Robin Vaccarino (artist and faculty member, Otis Art Institute of Parsons School of Design, Los Angeles, CA); Bill Wilson (writer, Los Angeles Times); Theodore F. Wolff (art critic, Christian Science Monitor); Senator Sidney R. Yates; also includes list of "key players to whom to write" and photocopies of articles about the Tax Reform Act of 1986 and uniform capitalization rules published in Art in America, ARTnews, Graphic Artists Guild of New York, Hollywood Reporter, The Independent, Los Angeles Times, Newsweek, New York Times, Pasadena Star News, and Time; page from the Los Angeles Times with article, "House Passes Minor Changes in '86 Tax Law" (1988 August 5.)

Scope and Content Note
Includes lists of contacts re Section 236A of Internal Revenue Code of 1986; list of attendees at meeting held at Wayne's studio (1988 April 23); list of names, addresses and telephone numbers for "Constitutional Officers"; various pieces of paper and Post-it notes with names and telephone numbers; telephone message notes.

Scope and Content Note

Scope and Content Note
Scope and Content Note
Letter from Wayne "To all Representatives and Senators of the United States" re
impeachment process of President Bill Clinton, and the "Starr Report" issued by
Independent Counsel Kenneth W. Starr; includes copy of letter with personal message
from Wayne to Senator Daniel Patrick Moynihan.

Scope and Content Note
Correspondents re the Sieroty Print Disclosure Bill AB 1054 include: Robert E. Duffy, Jr.
(attorney, McKenna & Fitting, Los Angeles, CA); Milton [Esterow] (editor, ARTnews);
Grace Glueck (writer, New York Times); Senator Arlen Gregorio (California State
Senate); Terry Inch (Cirrus Editions, Los Angeles, CA); Max Kozloff (artist); Senator
Omer L. Rains (California State Senate); Rep. Henry [Waxman].

Scope and Content Note
Two issues of ARTnews with articles re Alan Sieroty bill S.B. 1021 by Albert Elsen, "The
art bills: pluses and minuses" (vol. 76, no. 8, 1977 October, pp. 52-54); Senator Daniel
Patrick Moynihan, "Don't Turn Artists into Accountants" (vol. 87, no. 6, 1988 Summer,
p. 214.)

Issue of Art in America with article on Section 263A of the Tax Reform Act of 1986 by
Walter Robinson, "Taxing the Imagination" (1988 July, p. 41.)

Scope and Content Note
This subseries includes miscellaneous correspondence from friends and colleagues
regarding Wayne's work, acquisition of printing supplies and equipment, arrangements
for establishing the Tamarind Lithography Workshop at the University of New Mexico,
Wayne's "Dorothy Series" exhibition opening at the Jewish Museum in New York (1982),
and Wayne's appearance in the Picasso play, "Catch Desire by the Tail" at the
Guggenheim Museum (1984 October 25, 26) with Jeanne Moreau, David Hockney and
others. Also includes correspondence regarding the proposed removal of Richard Serra's
"Tilted Arc" sculpture in Federal Plaza, New York, Wayne's convocation speech at College
Art Association (CAA), New York (1990 February 16), and Wayne's trips to Australia.

Organization and Arrangement
After "Wayne miscellaneous," subseries is arranged alphabetically. After "ZI
Miscellaneous," legal-sized boxes are listed alphabetically.

Processing Information
Includes materials from the July 2012 addition.
Box 4, Folder 2


Scope and Content Note
Tamarind Lithography Workshop expenses, Munich trip and Dublin stone trip (1970); Garo Antreasian (Tamarind Lithography Workshop, University of New Mexico) w/ Graphic Chemical & Ink Company re lithography stones; announcement re availability of loan exhibition from the Tamarind Collection, "Tamarind: A Renaissance of Lithography" (1971 March); Wayne's arrangements for establishing the Tamarind Lithography Workshop at the University of New Mexico; Wayne's discussion w/ Leonard Seidenman re Alois Senefelder catalogue; Stella Seidenman re: Dublin auction of Irish stones; Wayne's PBS television show experience; Wayne's plans for exhibition in Paris (1974); Wayne's article, "The Creative Process: Artists, Carpenters and the Flat Earth Society"; letter from Hank Plone to Stella and Lennie re Wayne's exhibition at International Art Fair in Basel (1976 June) and Wayne being awarded an honorary doctorate from the International College of Advanced Studies; acquisition of Wayne's "Lemmings" tapestry by UCLA Institute for Molecular Biology, funded by Lloyd Rigler.

Box 4, Folder 3


Scope and Content Note
Acquisition of lithography stones; correspondents include Stella Seidenman (acting as agent), Henry Geldzahler (National Foundation on the Arts and Humanities), Douglas MacAgy, Tatanya Grossman, and Roger L. Stevens (Chairman, National Foundation of the Arts and the Humanities)

Box 4, Folder 4


Scope and Content Note
Acquisition of lithography stones and paper; correspondents include Stella Seidenman (acting as agent), Herbert Bayer, Marcel Durassier (master printer), Vera Freeman (Andrew/Nelson/Whitehead Inc., New York), Romas Viesulas (lithographer), Mariani & de Colombari (Cartiere Burgo, Rome), Pierre Heissat (Papeteries de Lana, Maurice Lécole & Cie.), E. Souze and A. Peraudeau (Moulins a Papier du Val-de-Laga, Paris); discussion of Wayne's marriage to Hank Plone (1964 December 26.)

Box 4, Folder 5


Scope and Content Note
Acquisition of lithography stones; correspondents include: Dr. Theo Kress (Solenhofer Aktien-Verrin, Solenhofen, Germany); Stella Seidenman (acting as agent); Cliff Smith. Print exhibition at Palazzo Strozzi in Florence (1968 December-1969 January); correspondents include: Armando Nocentini (Mostra Internazionale della Grafica, Florence, Italy), Dr. Vittorio Sanguineti, and Joseph C. Wheeler (American Consulate) re shipping of catalogues and prints; Stella Seidenman re translation of catalogue by Marie Claire Vitale. Leonardo Magini (Il Torcoliere art gallery and print workshop, Rome) re translation and publishing of Wayne publications.

Box 4, Folder 6

Seidenman Correspondence, 1968. 1968.

Scope and Content Note
Print exhibition at Palazzo Strozzi in Florence (1968 December-1969 January); correspondents include: Armando Nocentini (Mostra Internazionale della Grafica, Florence, Italy). Acquisition of lithography stones; correspondents include: Stella Seidenman (acting as agent); Roger L. Stevens (Chairman, National Council on the Arts, Washington D.C.); and Cliff Smith. Other subjects include: Elsa and W. McNeil ("Mac") Lowry (Director, Program in Humanities and the Arts, Ford Foundation); Renzo and Flavia Romero.
Box 4, Folder 7


**Scope and Content Note**


Box 4, Folder 8


**Scope and Content Note**

Madeleine Jarry re Wayne's "Dorothy" exhibition; stained glass project; Madeline's "Chinoiserie" book; Madeleine's illness.

Box 4, Folder 9


**Scope and Content Note**

Correspondence w/ Vera G. Freeman, re Wayne's acquiring lithography paper from Andrews/Nelson/Whitehead (New York), w/ some paper samples included; Wayne's continuing litigation; Wayne's "Dorothy Series" exhibition; purchase of Tamarind brochures, "The Beauty and Longevity of the Original Printing"; Wayne's purchase award of the Biennale d'Epinal, France.

Box 4, Folder 10


**Scope and Content Note**

Correspondence w/ Vera G. Freeman, re Wayne's acquiring lithography paper from Andrews/Nelson/Whitehead (New York); subjects include paper test analysis; master printer Marcel Durassier; Mr. Mariani (Cartiere Burgo, Rome); Mr. Roverelli (Fabriano, Rome), Mr. Tonalini and Mr. Padetti; E. Souze and A. Peradreau (Moulins a Papier du Val-de-Laga, Paris).

Box 5, Folder 3


**Scope and Content Note**

New Yorker magazine (1986 December 22) containing article, "Conversations with Kirstein -- II", an interview by W. McNeil Lowry of Lincoln Kirstein (president, School of American Ballet; director, New York City Ballet); articles on the National Endowment for the Arts (NEA); Tamarind situation at the University of New Mexico (1992); note from Elsa Lowry; photographs of Congressman Frank Thompson, House of Representatives.

Box 5, Folder 9


**Scope and Content Note**

Les Estrin (Ledler Corporation) and Lloyd E. Rigler re Los Angeles County Museum of Art (LACMA) acquisition of Tamarind prints; Wayne's request to Ebra to write essay for UCLA Grunwald Center for the Graphic Arts exhibition honoring Tamarind's 25th anniversary; invitation and text by Gerard Pinkus honoring Ebra at reception for LACMA's Graphic Arts Council exhibition "In Honor of Ebra Feinblatt Curator of Prints and Drawings 1947-1985"; Wayne's text for LACMA's Graphic Arts Council memorial tribute to Ebra Feinblatt (1990 September 9.)

Box 6, Folder 5

**Correspondence--"K". 1982-1983, 1985, 1991, no date.**

**Scope and Content Note**

Correspondents include: Alex Kahn; Jacob Kainen; Kalamazoo Handmade Papers (Timothy Barrett, proprietor); Mike and Faye Kanin (screenwriters); Jalona Goldstein Kantor; Jessica Karraker.
Box 6, Folder 6


Scope and Content Note

Correspondents include: Flora L. Kaplan; Gertrude Kasle (dealer, Bloomington, MI); Kathy Kaufman (Assistant Professor of Art, Sierra Nevada College, Lake Tahoe, CA); Barbara Kaufman; Nancy Kaufman; Nancy Kaukas (book dealer); Eudice Shapiro Kast (wife of George Kast, musician and chairman of the L.A. Philharmonic orchestra committee.)

Box 6, Folder 7

**Miscellaneous Correspondences (A-C). 1965-1991.**

Scope and Content Note

Correspondents include: Laura Andreson; Ira and Muriel Bach; Hélène Baltrušaitis (daughter of art historian H. Focillon, wife of Jurgis Baltrusaitis, art critic and president of Lithuania); David Barajas; Hank Baum Gallery (San Francisco, CA); Edward Biberman (artist); Dorothy and Michael Blankfort; Maurice Bloch; Mischa Borodkin; Christiane Botrel (Assistant, Cultural Services, U.S. Embassy, Paris); Sara Holmes Boutelle (University of California, Santa Cruz) re Wayne's participation in "Women and the Visual Arts" course (1983 June); Hans Burkhart re Mark Tobey exhibition (1991, Los Angeles); Betty Chamberlain (writer, American Artist magazine; director, Art Information Center, New York); Chrysalis Gallery, Claremont, CA (Dennis Garcia, owner) re Wayne's exhibition of four lithographs (1982 November 30-December); Charles Champlin (entertainment editor, Los Angeles Times); Mae Churchill (Los Angeles civil-liberties activist); Sylvan Cole (Associated American Artists, New York); Edgardo Contini (architect); Jack Berkman (Associated American Artists) re Gloria Cortella; Norman Corwin (writer, film director, producer) re Wayne's film, "Four Stones for Kanemitsu"; Deborah Cotton (Cotton & Bass, Public Relations, New York.)

Box 6, Folder 8

**Miscellaneous Correspondences (D-G). 1972-1987.**

Scope and Content Note

Correspondents include: Elaine de Kooning (artist; wife of Willem de Kooning); Phyllis Dennercy; Burhan Dogançay (artist); Milt and Harriet Dienas; Stephen Doherty (editor, American Artist); Lani Lattin Duke (director, Center for Education in the Arts, J. Paul Getty Trust, Santa Monica, CA); Debby B. Edelsohn (public relations); Mr. & Mrs. Leo Ettleson re Bar Mitzvah invitation for their son, Bruce J. Ettleson; Marta Feuchtwanger (widow of German exile writer Lion Feuchtwanger); Richard P. Feynman (physicist); Robert Finn (music critic, The Plain Dealer, Cleveland, OH); Jean Fox re Mischa Borodkin's address; Sonia Gechtoff (artist); Emily Genauer (art critic); Henry Green; Carlo P. Giuntini; also includes photocopy from the Reader: Los Angeles' Free Weekly with article by Lawrence Weschler, "Twentieth-Century Woman: Marta Feuchtwanger's Extraordinary Journey" (1979 September 14.)
Box 6, Folder 9  
**Miscellaneous Correspondences (H-L). 1971-1991.**

**Scope and Content Note**

Correspondents include: Juliette Halioua (New York) re exhibiting Wayne's work; Marie Hall; Daniel K. Herrick (Vice Director for Finance, Metropolitan Museum of Art, New York); John Hess (journalist, New York Times); Thomas B. Hess (editor, ART News) re Wayne's exhibition at the Dickson Art Center, UCLA (1970 November 1-1971 February 14); Identicolor; John Jay Iselin (President, WNET, New York); Michelle Isenberg (Corporate Art Consultants); Ruth Iskin (Program Specialist, Department of The Arts, UCLA Extension) re Wayne's participation in "Dialogues on Contemporary Art Issues" lecture series; Beatrice A. Kaplan re Wayne's "Dorothy Series"; obituary for Lynton R. Kistler (lithographer); Toby Judith Klayman re artist questionnaire; Ben Kubasik (New York); Lillian Lesser; Esther and Al Lewin; Arthur Lidov (painter, illustrator, inventor, New York); Carl E. Loeffler (La Mamelle, San Francisco) re statement written by Wayne and Joyce Treiman re exhibition, "75 Years of California Art" at the San Francisco Museum of Art (1976); Long Beach Museum of Art (Kent Smith; Connie Fitzsimons, curator.)

Box 6, Folder 10  
**Miscellaneous Correspondences (M). 1979-1991.**

**Scope and Content Note**

Correspondents include: Mary M. Malott (artist); Ilse M. Jouette (IMJ Advertising and Public Relations, Sherman Oaks, CA) and Mardi May (Specialized Personnel Agency) re Wayne's Outstanding Communicator Award from Women in Advertising group; Mary Abbe Martin (art critic, Minneapolis Star and Tribune) re review of Wayne's exhibition; Esther McCoy (author); David Travers (administrator of the Estate of Esther McCoy); Rita and Lester Morrison; transcript of interview by Steve Mullen (editor, Artsmarket) with Wayne; also includes issue of art$market (published by California Confederation of the Arts, Vol. 1, No. 2, 1979 February.)

Box 6, Folder 11  

**Scope and Content Note**

Correspondents include: Robert Panza (Visual Artists and Galleries Association (VAGA), New York, NY) re artists' copyright issues; Ray Parker (artist); Jon Phillips (senior researcher, Arts Newsmagazine, WGBH TV, New York) re "Signals: A Weekly Arts Newsmagazine" development proposal; Peter Pollack and Frederick Pollack (Peter's son); Rita Pynoos re film on Louise Nevelson; Gordon Quartermain; obituary for Juliet Man Ray (widow of Man Ray);

Box 6, Folder 12  
**Miscellaneous Correspondences (P-Z). 1963-1993.**

**Scope and Content Note**

Correspondents include: Arnold Schifrin (artist) re Wayne's College Art Association speech (1990); Art Seidenbaum (writer and editor, Los Angeles Times); Dee Sherwood re memorial for her husband, Richard, at the Los Angeles County Museum of Art (LACMA), 1993 April 18; Camilla Synder (art reporter, Los Angeles Herald Examiner); Arthur Millier (Art Department, Herald Examiner), Jackie Dashiel (editor, Women's World, Herald Examiner); Florence Theil; Beatrice Warde aerogramme to Jake Zeitlin re Wayne's "John Donne" series; Mimi and David White; Max Yavno (photographer), G. Ray Hawkins (photography dealer.)
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<td>Scope and Content Note</td>
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<tr>
<td>John D. Entenza (director, Graham Foundation for Advanced Studies in the Fine Arts; editor, Arts &amp; Architecture) re being awarded a distinguished service medal by the American Institute of Architects (AIA); Elaine K.S. Jones (Mrs. A. Quincy Jones) re acquiring a color television for Mr. Entenza; map of La Jolla; Thornton Abel, Saul Bass, Geri Cavanaugh, Edgardo Contini, Ray Eames, Craig Elwood, Barbara Goldstein, Elaine Jones, Bernard Kester, Pierre Koenig, Jeffrey Lindsey, Sam Maloof, Esther McCoy, Eudorah Moore, Harry Newman, John Pastier, Paul Prezja, Julius Schulman, Deb Sussman, and Frank and Edith Wylie re AIA banquet for Entenza (1984 January 21); invitations to Graham Foundation tribute for Entenza (1984 June 26); resolution of recognition from Harold Washington (mayor of Chicago); Peter C. Papademetriou (professor of architecture, Rice University) re location of Entenza papers.</td>
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<td>Scope and Content Note</td>
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<tr>
<td>Correspondents include: May Natalie Tabak Rosenberg (wife of art critic, Harold Rosenberg) re catalog for Tamarind exhibition &quot;Tamarind: Homage to Lithography&quot; at Museum of Modern Art (1969 April, New York); tear sheets with articles by Tabak from &quot;Craft Horizons&quot; magazine; Patia Rosenberg (May's daughter) re her mother's illness; transcript of taped interview by Wayne of May (1982 January 29.)</td>
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<td>Scope and Content Note</td>
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<tr>
<td>Correspondents include: Craig B. Kincaid re valuation of Wayne's &quot;Visa&quot; and &quot;The Good Morrow&quot; lithographs; Lincoln Kirstein re Wayne's &quot;Dorothy Series&quot; exhibition opening at the Jewish Museum (1982 January 19); exhibition of her paintings at Armstrong Gallery (New York, 1984 October) and her appearance in Picasso play, &quot;Catch Desire by the Tail&quot; at the Guggenheim Museum (1984 October 25, 26) with Jeanne Moreau, David Hockney and others; Edna Kissman (joint-managing director, Burson- Marsteller public relations firm, London); Jeanne Kitaj re Wayne's College Art Association speech.</td>
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<td>Scope and Content Note</td>
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<td>Jeannine Dubois (commercial manager, La Demeure, Paris) re: Wayne's participation in &quot;Graphique&quot; exhibition (1974 December 5-January 5) and the Salon de Mai (1983, Paris); photographs of friends of Jeannine’s at a function (1988 December); Wayne's travels to Australia and Japan (1989 March.)</td>
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<tr>
<td>Correspondents include:: Edith Weiss re Wayne's tribute to Herman Weiss (1986); Theodora Wells; Bea Weinstein (Phoenix, AZ) re Women's Caucus for Art (WCA); Dan Welden (Sag Harbor, NY) re Wayne's paper, &quot;Broken Stones and Whooping Cranes: Thoughts of a Wilful Artist&quot;; Lester Wertheimer (architect, Los Angeles, CA) re Wayne's PBS television show; John Wetenhall (curator of paintings, Birmingham Museum of Art) re Wayne's speech at College Art Association (New York, 1990); International Documentary Association (IDA) newsletter re Haskell Wexler, cinematographer; (Tama Williams (Philadelphia, PA) re Fresno Art Museum catalog;</td>
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<td>Box 8, Folder 10</td>
<td><strong>Elliott, Carole. 1978, 1980, 1981.</strong></td>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>Correspondents include: Carol Elliott and Marcia Durrant re repairing Wayne's roof; William L. Shroyer (national marketing manager, Fred A. Wilson Company) re roof problems in Wayne's building.</td>
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<th>Box 9, Folder 6</th>
<th><strong>Harrow, Gustave. 1977, 1980-1984.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<th>Box 9, Folder 7</th>
<th><strong>Harrow, Gustave. 1985, 1987.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<th>Box 10, Folder 3</th>
<th><strong>Robotronics/Rockwell International. 1978, 1982,1983.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>Correspondents include: Bob Heer (Robotronics, Los Angeles) re Mita Copystar 900D printer problems; Patti F. Mancini (Vice President, External Affairs &amp; Communications, North American Space Operations, Rockwell International Corporation, Downey, CA) with enclosure of commemorative portfolio containing photographs, medallions, and informational brochures of the Columbia Space Shuttle's inaugural operational flight, STS-5 (1982 November 11-16.)</td>
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<th>Box 10, Folder 4</th>
<th><strong>Rockwell International. 1982.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<td>21 color photographs mounted on three-hole punched board showing Space Shuttle Columbia’s Mission STS-5 (1982 November 11-16.)</td>
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<tr>
<th>Box 12, Folder 3</th>
<th><strong>O Miscellaneous: The Oakland Museum; O'Brien, Elaine; O'Callaghan, Kate; Odette, Judy; Ogawa, Kiroko; Olivier, Faviana; O'melveny &amp; Myers; Orion Editions. 1951,1976, 1980-1984, 1987, 1990-1992, 1994.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<td>Correspondents include: Elaine O'Brien re dissertation proposal; Oakland Museum (Therese Heyman, Senior Curator, Prints and Photographs; Philip E. Linhares, Chief Curator of Art; Karen Nelson, Interpretive Specialist) re slides of Wayne's work, articles, &quot;The Djuna Set&quot; catalog, and Wayne's participation in panel, &quot;An Evening with the Los Angeles Modernists&quot; (1990 November 7); Kate O'Callaghan re her article for American Tapestry Alliance (ATA) newsletter, &quot;Tapestry Topics”; Judy Odette; Hiroko Ogawa re her Sashiko quilting class exhibition; Faviana Olivier (art consultant, Boston, MA); O'Melveny &amp; Myers (law office, Los Angeles, CA) re Wayne biographical information and the firm's art collection; Orion Editions (Fred Deitzel) re slides of Wayne's work; Cynthia Osborne re purchasing Rives litho paper.</td>
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**June Wayne papers, 1909-2000**
Correspondents include: Michael Woo (Councilman, City of Los Angeles) re prostitution problem near Tamarind studio; Barbara Wood (producer, Centuripe Productions, Southfield MI) re including Wayne's "Dorothy Series" in cable television program for women; Judy Woods re quilt.

Correspondents include: Andrée Maréchal-Workman; Judith Dunham (Director, World Print Council) re Louise Lewis' article on Wayne in April/May issue of "Print News" magazine; Melinda Wozt holiday note, 1987.

Correspondents include: Ruth Pollak, postcard; Polly Victor re her exhibition; Elizabeth Jones Popsesue dissertation proposal topic, "Tamarind Lithography Workshop and the Revival of Fine Art Lithography in the United States (1956-1976)," Department of Art History, University of New Mexico; Betty Porter; Carol Porter, cards; Gordon Gilkey (Curator, Prints and Drawings, Portland Art Museum, Portland, OR) re Wayne's participation in Western States Print Invitational Exhibition (1985 July 23- September 15.)

Correspondents include: Abram Maguire re visit to Wayne's studio; Patti Mancini (Rockwell International, El Segundo, CA) re book by Dr. Joseph P. Allen; Donald Marron (Chairman and CEO, PaineWeber Group, New York) re article in Print Collectors Newsletter; M.P. Marion (The Prints and the Paulper, Racine, WI) re meeting Wayne at conference in New York; Bonnie Mattox re possibly renting property of Wayne's.

Correspondents include: Abraham A. Moles re his article, "Quelque Reflexions sur les Rapports Entre Art Contemporain et Ordinateur: l'Idee de Brevet Artistique"; Abram Morris re Wayne's opening; Josephine Kanton Morris re Wayne's Fresno exhibition catalogue; encounter with Bernard Childs in Paris; Wright Morris winning the Los Angeles Times Robert Kirsch Award (1981); Allan S. Morton re invitation to visit Wayne's studio; Sister Magalenoughlin (President, Mount St. Mary's College, Los Angeles) re invitation to "Many Voices, Many Visions" at Hancock Auditorium (1985 February 12.)

Correspondents include: Marian Goodman (Multiples Inc., New York) re discussion of exhibiting Wayne's work in New York concurrently with opening of "The Dorothy Series" at the Jewish Museum; Franklin Murphy re his receiving medal of service to National Gallery of Art, Washington D.C., National Gallery press release re retirement of Franklin Murphy and John R. Stevenson from board, article by Pat Gilmour in Print Quarterly, and Kanemitsu memorial materials; Kathleen Murphy re evening at Wayne's.
Scope and Content Note
Correspondents include: Pamela Leeds re death of Leeds' mother, Wayne speaking at the Pasadena Art Alliance, Wayne's participation in Westweek at the Pacific Design Center (1986 March), Women in Business meeting at Wayne's studio, submitting Wayne's name for a MacArthur Foundation Fellowship, National Museum of Women in the Arts, price of Wayne's "My Palomar" suite, Art Table membership, search for editor of New Art Examiner visual arts publication, Leeds graduate school work at Claremont College; Peter Kardon (Director of Planning, John Simon Guggenheim Memorial Foundation) re Wayne's assessment of artist, Ellen Levy; Craig Houser (Editor, Art Journal) re proofing manuscript for issue edited by Ellen Levy, "Contemporary Art and the Genetic Code."

Scope and Content Note
Correspondence with Peg Weiss (Adjunct Professor, Art History, Syracuse University) re Weiss's "Blue Four" publication and "Kandinsky in Munich" exhibition; Weiss's visit to Wayne's studio and meeting with Franklin Murphy; College Art Association (CAA) Conference (New York, 1985.)

Scope and Content Note

Scope and Content Note
Hank Klein (Art Department, Los Angeles Valley College) re Klein's article for Print News, "Tamarind at the Crossroads: Can It Survive Its Own Success?"; recommendations for replacing Wayne's printing assistant, Ed Hamilton; Klein's article for Newsprint, "Defending the Ramparts or Giving the Store Away -- a Call for the Transformation of the Los Angeles Printmaking Society."

Scope and Content Note
Correspondents include: Herb Bernhard re Wayne's global recognition; Wayne changing attorneys (from Greenberg, Bernhard, Weiss & Karma to Sanford Sugar, Esq.); insurance litigation; Bernhard merger with Jeffer, Mangels & Butler law firm; opening of Wayne's exhibition, "My Palomar and Beyond" (Associated American Artists, New York, 1985 November 30); also includes photographic New Years' cards from Bernhard family (1985, 1994.)

Scope and Content Note
Re check for acquisition of Wayne's prints; also includes Byrd's notes about his "Music from the Local Universe: A Genuine Space Opera."
Scope and Content Note  
Correspondents include: Australian Print Workshop (Neil Leveson, Director, via Pat Gilmour); Grahame Galleries (Noreen Grahame) re frame strips, Wayne's visit to Australia, and announcements for exhibitions of work by Barbara Hanrahan, Bruno Leti, Jennifer Marshall, Ron McBurnie, Friedrich Meckspeyer, Leon Pericles, Jörg Schmeissner, Michael Kane Taylor, and Takayuki Yamada; Inge and Grahame King (German-born sculptor and Australian printmaker, respectively); Macquarie Galleries; National Gallery of Victoria (Irene Zdanowicz, Senior Curator of Prints and Drawings) re Wayne's Art Journal article, visit to Japan, and William Blake exhibition and catalogue; Print Council of Australia (Diane Soumilas, Director) re Wayne's speaking engagements at National Print Symposium (1989 March 25-27, Australian National Gallery, Canberra) and other galleries and printmaking institutions in Australia; also includes issue of the Print Council's quarterly journal, Imprint (vol. 31, no. 1, Autumn 1996); also includes envelope containing 20 business cards, and poster for William Kelly exhibition, 1990 March 23-May 11, Lehigh University (Bethlehem, PA); brochure for LUAG (Lehigh University) exhibitions and lectures, 1990. |

| Box 21, Folder 14 | **Australia Miscellaneous. 1987-1992, 1996.**  
Scope and Content Note  
Correspondents include: Philippa Blaire re visiting Wayne's studio; also includes exhibition announcements; Katherine Goode re Wayne's travel plans in Australia; Petr Herel re his work; includes copy of catalogue from his exhibition in Prague (1990); Queensland Art Gallery (Doug Hall, Director) re acquisition of Wayne's lithograph, "At Last a Thousand III"; also includes exhibition catalogue, "The Jack Manton Exhibition 1989: Recent works by twelve Australian artists" [with signatures from 10 artists] and book, "The Power to Move: Aspects of Australian Photography"; (Anne Kirker, Curator of Prints, Drawings and Photographs) re visiting Wayne in Los Angeles; Pamela A. Whitlock (Acting Curator, Brisbane City Hall Art Gallery and Museum) re Wayne's exhibition at the Brisbane Central City Library (1989.) |

| Box 21, Folder 15 | **Australia Miscellaneous. 1988-1991, 1993.**  
Scope and Content Note  
Correspondents include: Angela Bennie (The Australian newspaper); Stuart Gerstman (Stuart Gerstman Galleries) re addresses of contacts for Wayne in Australia; Gregory Heath re Wayne's visit and photographs taken; William Kelly re visiting Wayne's studios and Ricardo Viera's interest in exhibiting Wayne's work at Lehigh University Art Galleries (Bethlehem, PA); Adrian Newstead re traveling exhibition of Australian Aboriginal prints; Jörg Schmeissner re visiting Los Angeles and his Tokyo exhibition at Aoki; Brian Seidel re book on his work, visiting Los Angeles, and attending the Los Angeles Art Fair; Anna Murdoch (David Syme & Co., Ltd., Melbourne) re article on Wayne's work and Murdoch's pregnancy; Sue Walker (Director, Australian Tapestries) re meeting Wayne; Guy Warren re contact for Wayne in Alice Springs. |

| Box 22, Folder 1 | **Australia Miscellaneous. 1988, 1989, 1993.**  
Scope and Content Note  
Box 22, Folder 3


**Scope and Content Note**
Correspondents include: Signe Gallagher; Anthony Gallucci; Lonny Gans (Art Advisor/dealer); Tery Garay (KCOP) re material about Wayne and National Endowment of the Arts (NEA) controversy; Ofelia Garcia (President, Rosemont College, Philadelphia, PA); May Garelick, and Barbara Brenner re death of May Garelick; Elsa Garmire (Laser physicist); Mary Garrard; Marion Garler re making repairs to Wayne's Safekeeper Vest garment; Diane Gaston; Lee Gaywood; also includes copy of Wayne's acceptance remarks for honorary doctorate from the Atlanta College of Art.

Box 22, Folder 4


**Scope and Content Note**
Correspondents include: Lillian Grant (nutritionist, Santa Monica, CA); Robert Gray; Phyllis Green (Emily Carr College of Art, Vancouver, BC, Canada); Phyllis Grody; Emmanuel Gross (Tramatale Gallery, New York) re possible exhibition of Wayne's tapestries.

Box 22, Folder 8


**Scope and Content Note**
Correspondents include: Ruth Francken re invitation to Wayne's exhibition in Paris; Ellen Frank; Evelyn Frank re donating Wayne's "Songs and Sonnets of John Donne" to the museum of Modern Art (MoMA), New York; Maxi Frankel re sending Wayne the book, "The Odyssey of Jan Stussy in Black and White: Anxious Visions and Uncharted Dreams" by Albert Boime (1995); Antonio Frasconi (Argentine-born American printmaker) re Wayne's work; Burton B. Fredericksen (Director, Getty Provenance Index) re Wayne possibly depositing her archives at the Getty; Faiya Fredman (artist) re attending the La Valencia luncheon; Eva G. Fremont (Event Chair, Club 100, Music Center of Los Angeles County) re Wayne's participation in Club 100/KCET Women's Council luncheon/panel discussion, "The Art of Criticism" (1996 April 25); Fritz Axel From (College of Fine Arts in Stockholm, Sweden) re letter of introduction for Wayne from Nils Stenqvist; Susan Funkenstein (Curatorial intern, Modern Prints and Drawings, National Gallery of Art, Washington D.C.) re updating records.

Box 23, Folder 2


**Scope and Content Note**
Correspondents include: Debby Edelsohn; J.M. "Mel" Edelstein (Senior Bibliographer and Resource Coordinator, Getty Center for the History of Art and the Humanities [later known as the Getty Research Institute], Santa Monica, CA); also includes J. Paul Getty Trust Annual Report (1986-1988); brochures for the Getty Trust and Getty Grant Program; brochures on the interior design (Batey & Mack, architects) of the Getty Center; Parkett magazine article (1984) and Design Book Reviews (1986) on Kurt Forster (director, Getty Center for the History of Art and the Humanities); Newsweek article (1984 November 26) on the Getty Museum; ARTnews article (January 1986), Casa magazine article (1987 March), and II Giornale dell'Arte (1987 October) on the Getty Center for the History of Art and the Humanities.

Box 23, Folder 5


**Scope and Content Note**
Correspondents include: Virginia Mollner (El Camino College, Torrance, CA) re mailing list; Sheila Elias (postcard); Phyllis Eliasberg re her new job, Wayne's "The Dorothy Series" exhibition at Jewish Museum in New York; Diane Ellison re review of Wayne's work and acquiring "Jubal."

Scope and Content Note
Correspondents include: Akiyoshi Tokoro (Galerie Tokoro, Tokyo, Japan) re Wayne's visit; also includes maps and exhibition announcements for Galerie Tokoro; Kerry Tomlinson; Edith A. Tonelli (Director, UCLA Wight Art Gallery); Mallory Freeman (Tortue Gallery, Santa Monica, CA) re representing Wayne's work; Hugh Townley re Wayne's exhibition.

Box 24, Folder 4


Scope and Content Note
Includes articles by and about Yasuko Terada (newspaper reporter), travel notes, and hotel messages; also includes guest list for reception held in Wayne's honor, envelope containing business cards, Hiroshima Museum of Art brochure, International Research Center for Japanese Studies brochure, Saibu Gas Museum catalogue, Contemporary Art-dealers' Association of Japan (CAA) booklet of gallery listings, and an issue of "Light On" Motoko lighting newsletter (Spring 1990); includes issue of Mainichi Weekly, with pencil note referring to article on p. 8 by Yasuko Terada, "Madurodam--A Miniature Town with Charm, Bustle" (1982 December 18.)

Box 24, Folder 5


Scope and Content Note
Correspondents re Wayne's visit to Japan include: Mitsuhiko Fukami (via Marge Devon); Howard Fox; Marshall M. Holleb (Holleb & Coff, Attorneys at Law, Chicago, IL) to Martin Cohen (Daiwa Securitie, Tokyo) and Frank Gibney re Wayne introduction; Hiromi Katayama; "Hibo" Kitashi Toaktsuki; Ikeda; Yasutoshi Ishibashi; Motoko Ishii; Shunsuke Kijima; holiday cards from Aya Kimura and S. Kimura; Kazuko Koike re slides of Wayne's work; Kuniko Lucy Kato; George Kuwayama (Senior Curator, Far Eastern Art, Los Angeles County Museum of Art); Sachiko Usui (International Canter for Japanese Studies, Kyoto.)

Box 24, Folder 6


Scope and Content Note
Correspondents include: Yuso Takesawa (Curator in Chief, Hiroshima City Museum of Contemporary Art) re Wayne sending video of Kanemitsu; Fumi and Jun; Yoichi Yokata (Curator, Kanagawa Prefectural Museum, Yokahama); Yuichi Tanigushi (TG Concepts Inc, Tokyo); Yasuko Terada (Director, Specual Projects Department, Tokyo); Kazue Mukai (Gallery Mukai) re safekeeper vest; Hiroshi Nishiyama (Gallery Décor, Tokyo); Yasuto Ota (Curator, Museum of Modern Art, Kamakura, Kanakawa); Yoshimitsu Segoshi; Yasutoshi Ishibashi; Robert Singer; Naoko Shimamura; Kyoko "Michi" Michishita; Tsuneaki Nakamura (Reservations Secretary, International House of Japan); Bee Canterbury Lavery (Chief of Protocol); Seiji and Kazumi Kunishima.

Box 24, Folder 13


Scope and Content Note
Correspondents include: Marc Chabot re his purchase of Wayne's "Work of Mourning IV" at auction, previously owned by Florence Lewis; Ralph and Mary Chandler photographic holiday cards; Yumi O. Chuman re Wayne's work.
Box 24, Folder 15  
Scope and Content Note  
Correspondents include: Ray Bradbury re Wayne's exhibition "June Wayne - A Retrospective" in New York [at the Neuberger Museum of Art (State University of New York, Purchase, NY)] traveling [to the Los Angeles County Museum of Art]; Anne Bray fax of her résumé; Norma Broude and Mary Garrard re 20th anniversary party; Iris Bruderer re visiting Wayne's studio; Bob and Esther Broner re Broner's "Wonder Woman" award, Wayne's involvement against Tax Reform Act of 1987, issue of Tikkun (1990 November/December) with essays by Broner; also includes "Global City Review: Paradise Lost Issue" (fall 1993.)

Box 24, Folder 16  
Scope and Content Note  
Correspondents include: Mayor Tom Bradley (Los Angeles) re recommendation of Claire Isaacs and Rodney Punt for position of General Manager of the Cultural Affairs Department, City of Los Angeles; Phyllis Braff (art critic, New York Times) re Wayne's convocation speech at College Art Association (CAA), New York (1990 February 16); Ann Bray (Director, LA Freewaves video festival); Geralyn and Steve Britko (Naravisa Press, Santa Fe, NM) re Wayne visiting their studio, meeting at Tamarind Weekend; Horace Brockington re including Wayne's work in print exhibition, Hudson River Museum, Yonkers, New York (1984); Lydia Bronte re Wayne's exhibition in Southampton (1989 June 17) and Bronte's "Long Careers Study"; Betty Ann Brown re section on Wayne in the book, "Exposures: Women and Their Art"; Katherine T. Brown (Professor, Department of Art and Art History, Rice University, Houston, TX) re evaluation of Karin Broker; Marcia Brown re receiving Wayne's "G Winds" and printing; Bob Brucotto (via Max) re evening at Palomar.

Box 31, Folder 6  
**Guggenheim, Mary. 1981-1989, 1993.**  
Scope and Content Note  
Correspondents include: Mary Guggenheim (artist, author) re: exhibition of Wayne's "Dorothy Series" at Jewish Museum, New York; Guggenheim's trip to Russia and birth of her grandson, Pascal; theft of Guggenheim's bronze sculpture; Wayne's visit to Paris with granddaughter Ariane; Wayne's lawsuit with Terry Sanders; Guggenheim's project in Venice, CA and Guggenheim fellowship; exhibition of Wayne's prints at Gallery des Femmes, Paris (1985 May); publication of Guggenheim's story, "Russian One and Two" in Sphinx International Literary Review magazine (1984); Guggenheim's trip to San Francisco; Wayne's trip to Australia; Jim Haynes (Editor-in-Chief, Handshake Editions) re ordering pre-publication copies of Guggenheim's book, "Love in the Minimalist Mode"; also includes two cards with works by Montserrat Guggenheim, gallery announcement of Guggenheim's exhibition at Galerie Nikki Diana Marquardt, Paris, and color pamphlet of Guggenheim's work.

Box 106, Folder 12  
**Seidenman, Stella & Lenny 1970s. 1970 Mar 29.**  
Scope and Content Note  
Offprint of article about Wayne by Julie Jensen, "Conversation With America's Master of Printmaking" (Sunday Times-Democrat, 1979 March 29.)

Box 157, Folder 3  

Box 157, Folder 4  
Indexes 387 to 570. undated.

Box 157, Folder 5  
Indexes 571 to 669. undated.

Box 157, Folder 6  
Indexes 670 to 739. undated.

Box 157, Folder 7  
Indexes 740 to Z13. undated.

Box 157, Folder 8  
Contents of box labeled 'to be archived'. undated.

Box 157, Folder 9  

Box 157, Folder 10  
| Box 158, Folder 2 | People to Whom I Sent Clint's East/West Articles. 1997-1998. |
| Box 158, Folder 4 | Clinton Adams 1-26-96. 1996. |
| Box 158, Folder 10 | Adams, Clinton (Restricted) 1983. 1983. |
| Box 158, Folder 11 | Adams, Clinton (Restricted) 1982. 1982. |
| Box 159, Folder 10 | Baccash, Ralph. 1985-2000. |
| Box 159, Folder 12 | Bartman, Billy. 2001-2005. |
| Box 159, Folder 14 | Burns, Helen. 2001. |
| Box 160, Folder 7 | CO Miscellaneous. 1979-2005. |
| Box 160, Folder 8 | Conway, Robert. undated. |
| Box 161, Folder 2 | DA Miscellaneous. 1972-2006. |
| Box 161, Folder 8 | FI Miscellaneous. 1972-2008. |
| Box 162, Folder 1, Folder 2, Folder 3 | Gottesman, Ron. 1983-2009. |
| Box 162, Folder 7 | Hackman, Vida. 1990-1999. |
| Box 162, Folder 8 | Harley, Phillip. 1989. |
| Box 163, Folder 1 | Hoffberg, Judith. 1982-2009. |
| Box 163, Folder 6 | IS Miscellaneous. 1989-1998. |
| Box 163, Folder 10 | King, Jan and Bob. 1985-1990. |
| Box 163, Folder 14 | Kugelman, Judy (KPFK). 2003. |
| Box 164, Folder 2 | LACMA Hopkins Award, April 18. 2007. |
Box 208, Folder 16
Box 208, Folder 17
Box 208, Folder 18
Box 209, Folder 1
Box 209, Folder 2
Box 209, Folder 3
Box 209, Folder 4
Box 209, Folder 5
Box 209, Folder 6
Box 209, Folder 7
Box 209, Folder 8
Box 209, Folder 9
Box 209, Folder 10
Box 209, Folder 11
Box 209, Folder 12
Box 209, Folder 13
Box 209, Folder 14
Box 209, Folder 15
Box 209, Folder 16
Box 210, Folder 1
Box 210, Folder 2
Box 210, Folder 3
Box 210, Folder 4
Box 210, Folder 5
Box 210, Folder 6
Box 210, Folder 7
Box 210, Folder 8
Box 210, Folder 9
Box 210, Folder 10
Box 210, Folder 11
Box 210, Folder 12
Box 210, Folder 13
Box 210, Folder 14
Box 210, Folder 15
Box 210, Folder 16
Box 210, Folder 17
Box 210, Folder 18
Box 211, Folder 1
Box 211, Folder 2
| Box 211, Folder 3 | NO Miscellaneous. 1999-2003. |
| Box 211, Folder 4 | NU Miscellaneous. 1998-1999. |
| Box 211, Folder 5 | O Miscellaneous. 1997-2008. |
| Box 211, Folder 6 | O'Keefe Museum. 2011. |
| Box 211, Folder 7 | Olin, Ferris. 1999-2009. |
| Box 211, Folder 8 | Orders, John: Irvine Foundation. 1995-2011. |
| Box 211, Folder 9 | P Miscellaneous. 1986-2011. |
| Box 211, Folder 10 | PA Miscellaneous. 1973-2008. |
| Box 211, Folder 11 | Padberg, Eileen. 1991-2010. |
| Box 211, Folder 12 | Post, Jonathan. 2008-2009. |
| Folder 12 | PR Miscellaneous. 2007-2010. |
| Box 211, Folder 13 | Pulin Articles. 1994-1995. |
| Box 211, Folder 14 | QU Miscellaneous. 1976-1998. |
| Folder 14 | RA Miscellaneous. 1997-2010. |
| Box 211, Folder 15 | RE to RI Miscellaneous. 1984-2011. |
| Box 211, Folder 16 | Riskin, Victoria. 2005. |
| Box 212, Folder 1 | Rosener, Judy. 1981-2006. |
| Box 212, Folder 7 | SE Miscellaneous. 1915-2010. |
| Box 212, Folder 8 | Seaquist, Carla and Larry. undated. |
| Box 213, Folder 2 | Shaffer, Linda. 1999-2006. |
| Box 213, Folder 3 | Sharpe-Newton, Geraldine. 2000. |
| Box 213, Folder 4 | Sherwood, Mary. 2008-2011. |
| Box 213, Folder 5 | Shore, Sharon. 2010-2011. |
| Box 213, Folder 11 |
Box 213, Folder 12: SO Miscellaneous. undated.
Box 213, Folder 16: Stapeley, Sue. 1998.
Box 213, Folder 17: Stein, Judith. 1986-2010.
Box 214, Folder 1: SU Miscellaneous. 1982-2010.
Box 214, Folder 2: SW Miscellaneous. 1981-2010.
Box 214, Folder 5: Thompson, Marcia. 1993-2000.
Box 214, Folder 6: TO to TS Miscellaneous. 1998-2006.
Box 214, Folder 7: Trusteeship. 1980.
Box 214, Folder 8: Trusteeship (1 of 2). 1982.
Box 214, Folder 10: Trusteeship. 1983.
Box 214, Folder 14: Trusteeship. 1986.
Box 215, Folder 3: Trusteeship: Arbus, Loren. undated.
Box 215, Folder 6: Trusteeship: Carrington, Mary. 1990-2010.
Box 215, Folder 19

Box 215, Folder 20

Box 215, Folder 21

Box 215, Folder 22

Box 215, Folder 23

Box 215, Folder 24

Box 215, Folder 25

Box 215, Folder 26

Box 215, Folder 27

Box 216, Folder 1

Box 216, Folder 2

Box 216, Folder 3
Trusteeship: Rothman, Claire. 1990-2010.

Box 216, Folder 4

Box 216, Folder 5

Box 216, Folder 6

Box 216, Folder 7

Box 216, Folder 8
Trusteeship: Tauber, Gayle and Phillip. 2010-2011.

Box 216, Folder 9

Box 216, Folder 10

Box 216, Folder 11

Box 216, Folder 12

Box 216, Folder 13

Box 216, Folder 14

Box 216, Folder 15
Tyler, Ken and Mary-Beth. 1993-1998.

Box 216, Folder 16
U Miscellaneous. 2010.

Box 216, Folder 17

Box 216, Folder 18

Box 216, Folder 19

Box 216, Folder 20

Box 216, Folder 21

Box 217, Folder 1

Box 217, Folder 2
University of California: Miscellaneous. undated.

Box 217, Folder 3

Box 217, Folder 4

Box 217, Folder 5

Box 217, Folder 6
Box 217, Folder 7  WA Miscellaneous. 1989-2010.
Box 217, Folder 11  WE Miscellaneous. undated.
Box 217, Folder 14  WI Miscellaneous. 1978-2006.
Box 217, Folder 15  Wilson, Laurie. 2008.
Box 218, Folder 1  ZI Miscellaneous. 2007.
Box 225, Folder 1  A Miscellaneous (1 of 2). 1992-2011.
Box 225, Folder 3  Alkazi, Basil. 2003.
Box 225, Folder 6  Antreasian, Gary. 1986-2006.
Box 225, Folder 7  Attias, Elaine. 1994-2011.
Box 225, Folder 8  Avati, Mario and Helen. 1976-2007.
Box 225, Folder 9  Brodsky, Judith. 1985-2011.
Box 225, Folder 10  California State University, Dominguez Hills. 1995.
Box 225, Folder 12  Durassier, Emilienne and Diomaiuto, Janine. 2002-2005.
Box 225, Folder 15  Gilmour, Pat. 1988-2005.
| Box 226, Folder 5 | Hartmann, Barbara. 1998. |
| Box 226, Folder 7 | Hebblethwaite, Sara. 1993-2009. |
| Box 226, Folder 14 | Hartmann, Barbara. 1998. |
| Box 227, Folder 2 | Nabokov, Dominique. 1990. |
| Box 227, Folder 5 | Oregon Public Broadcasting: "Works in Progress" Video. 1995-1996. |
| Box 227, Folder 7 | PE Miscellaneous. 1984-2011. |
| Box 227, Folder 8 | PI Miscellaneous. 2007-2010. |
| Box 227, Folder 9 | Pink, Marilyn. 1996-2006. |
| Box 227, Folder 12 | Pulin, Carol. 1993-2002. |
| Box 227, Folder 15 | RO Miscellaneous. 1976-2011. |
| Box 227, Folder 18 | San Jose Institute of Contemporary Art. 1982-1983. |
| Box 227, Folder 24 | Trusteeship. 1981. |
| Box 227, Folder 28 | Various Deceased or Completed Correspondence. 1979-1997. |

Scope and Content Note
This subseries includes personal correspondence from Wayne's friends and colleagues regarding the death of W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation), Wayne's continuing litigation, her participation in Otto Piene's "Sky Works" performance and in the National Print Symposium in Canberra, Australia. Topics also include the search for candidates for the position of director of the Tamarind Institute at University of New Mexico, a video taping project with Sid Koch, and the illnesses and deaths of Wayne's friends, Madeleine Jarry (1982), Louise Nevelson (1988), Joyce Treiman (1991) and Matsumi (Mike) Kanemitsu (1992.)

Processing Information
Includes materials from the July 2012 addition.

Box 4, Folder 1

Scope and Content Note
Stella and Leonard Seidenman re: Lester Morrison and Richard G. Hubler's book, "Trial & Triumph: A Novel About Maimonides"; Wayne's court trial (1983) and awards from the Los Angeles Chamber of Commerce and YWCA's Life Achievement Award; Stella and Leonard's daughter, Nina Seidenman Moore; guest list, program and menu for the Seidenman's 50th wedding anniversary dinner (1986); Los Angeles riots (1992); Northridge earthquake (1994); death of Leonard Seidenman.

Box 5, Folder 2

Scope and Content Note
W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) obituary; cards and notes from Graham and Elsa Lowry; Lowry memorial tribute (held 1993 September 27, Lincoln Center Plaza, New York); list of items returned to Mac Lowry estate.

Box 5, Folder 4

Scope and Content Note
Biography of W. McNeil Lowry; (ca. 1980); airing of KCET television show on "The Dorothy Series"; Wayne's and Lowry's reactions to chapter in Clinton Adams' book, "American Lithographers, 1900-1960"; Tatanya Grossman obituary by Calvin Tomkins; Wayne's continuing litigation re insurance, Terry Sanders, and legal firm of Ball Hunt; New Yorker magazine (1983 September 12) containing article, "Conversations with Balanchine" by MacNeil Lowry; program for the 67th American Assembly, "The Arts and Public Policy in the United States" (Arden House, New York, 1984 May 31-June 3); establishment of search committee for director of Tamarind Institute at University of New Mexico, and Marge Devon as candidate; taping project with Sid Koch.

Box 5, Folder 5

Scope and Content Note
**Bird, Rose Elizabeth (Chief Justice). 1981.**

**Scope and Content Note**
Articles on California Chief Justice Rose Elizabeth Bird; letter from Chief Justice Bird re meeting Wayne at the Women's Trusteeship (Los Angeles); copy of Chief Justice Bird's remarks, "State of the Judiciary Address," given at the State Bar Conference of Delegates (San Diego.)

**Box 5, Folder 7**

**Arnold, Anna Bing & Aerol. 1958,1981-1987.**

**Scope and Content Note**
Aerol Arnold re Wayne's exhibition in San Francisco; Anna Bing Arnold re her accident and convalescence; illness and death of Aerol Arnold; photograph of Aerol Arnold (1982); Wayne's comments about the Whitney Museum of American Art catalogue by Judith Goldman, "American Prints: Process & Proofs"; Wayne's exhibition of paintings at the Armstrong Gallery (New York, 1984); Anna's resignation from the Board of the Los Angeles County Museum of Art (LACMA); various dinner invitations.

**Box 5, Folder 8**

**Veillard, Roger & Anita; Wright, Richard. 1943, 1983, 1985.**

**Scope and Content Note**
Roger and Anita Veillard re Wayne's participation in the Salon de Mai (Paris, 1983 and 1985); Richard Wright re manuscript for story submitted by Wayne [née Claire.]

**Box 6, Folder 1**

**Segalen, Yvon, Anna & Yo. 19821983, 1985-1991.**

**Scope and Content Note**
Yo Segalen re illness and death of Madeleine Jarry (1982); Wayne's visit to Paris for her print exhibition at Galerie des Femmes (1985 April); Christiane Picard re illness and death of Yo Segalen; Anne Segalen (granddaughter of Victor Segalen) re her daughter, Chine Lauzmann, attending the University of Southern California (USC); Bulletins de l'Association Victor Segalen (No. 1, 1988 October; No. 3, 1989 July.)

**Box 6, Folder 4**

**Hayman, D'Arcy. 1979-1994, no date.**

**Scope and Content Note**
d'Arcy Sanger Hayman (artist, teacher, poet; Director, International Arts Program, UNESCO); copy of her book, "Embrace Me Universe and More", inscribed by the author to Wayne; various illustrated dinner invitations, including an evening with King Vidor and Samantha Eggar; Hayman's poetry and art work; death of her mother (1986 February); obituary (1994 July.)

**Box 7, Folder 11**


**Scope and Content Note**
Elizabeth Gibbons-Hanson re: Vicky Wilson (Alfred A. Knoph) re efforts to publish Hanson's "Rags" manuscript (1983); Frederic "Fritz" S. Marquardt (senior editor, Arizona Republic) re meeting Wayne (via Hanson); Hanson's surgery (1983); Hanson's move to Auburn, Alabama (1989); change of address announcement w/ photograph.

**Processing Information note**
After "Roncey, Albert and Yvette," series is organized alphabetically.

**Box 8, Folder 1**

**Greene, Henry. 1981.**

**Scope and Content Note**
Re Greene's poetry and group, "Creative Circle"; June Rachuy Brindel's book, "Ariadne."
Box 8, Folder 6  Malarcher, Patricia. 1982.  
Scope and Content Note  
Thank you note for visit to Wayne's studio; "Art Materialized" exhibition catalogue's mention of Tamarind.

Scope and Content Note  
Correspondents include: Vladimir Ussachevsky's re collected letters of his wife, Elizabeth (Betty) Kray; programs for Elizabeth Kray memorial service (1987 November 25, Cathedral of St. John the Divine, New York); copy of "Chelsea 1904-1913: John Sloan's Neighborhood and Neighbors" by Elizabeth Kray for the Poetry Society of America (1985); Leni Spencer re Vladimir's illness, death, and memorial service; Karl Hereim (A&R administrator, New World Records, New York) re using Wayne's art work on cover of Ussachevsky album.

Scope and Content Note  
Correspondents include: Betty Kray re her illness; trip to Snowbird, Utah (1987 July); Vladimir re Betty's death; also included are Betty Kray's New York Times obituary and "Elizabeth Kray 1916-1987: A Remembrance" (1988 April 9, Little Church Around the Corner, New York.)

Scope and Content Note  
Correspondents include: Carol Elliott's "Aesthetic Statement" about Marcia Durrant (1981 November); death of Marcia Durrant; Graduate School for Community Development (San Diego, CA) invitation to Marcia A. Durrant exhibition, "Retrospective" (1981 November 7-28, Gallery of the Multicultural Arts Institute, San Diego); Carol Elliott and William L. Shroyer (national marketing manager, Fred A. Wilson Company) re roof problems in Wayne's building; 35mm color negatives and seven 3 x 5" photos of Wayne's roof; Sandra Martinez (friend of Carol Elliott) re copy of court decision on Wayne's litigation w/ Terry Sanders over film, "Four Stones for Kaneitsu."
Box 8, Folder 11


**Scope and Content Note**
Torn-off signatures from Louise Nevelson prints (offered as proof of destruction) given to Tamarind staff members or printers (destroyed, 1963); New York Times article on Nevelson in her studio (1980 April 27); invitation to preview of Diana MacKown exhibition, "Louise Nevelson: A Photographic Essay" (1981 January 7, William A. Farnsworth Library and Art Museum, Rockland, ME); Wayne re "Dorothy Series" opening at the Jewish Museum (1981 January 9, New York); Laurie Lisle re her biography on Louise Nevelson; Wayne's opening at Armstrong Gallery (1984 October 17, New York); Wayne's appearance in Picasso play, "Catch Desire by the Tail" at the Guggenheim Museum (1984 October 25, 26); Nevelson's 85th birthday dinner given by Barbaralee and Carl Spielvogel (1984 October 17, New York); invitation to unveiling of Nevelson's sculpture, "Night Sail" (1985 June 20, Crocker Center, Los Angeles); Wayne's speech given at Hofstra Museum, Hofstra University Conference on The Avant-garde in Literature and Art (1985 November, Long Island); invitation to Nevelson's benefit show, "Wood Sculptures and Collages" for Louise Nevelson Laboratory for Cancer Immunobiology (1986 January 23-February 22, Paris); Grace Glueck article, "Friends of Louise Nevelson Gather in a Memorial for the Late Artist" (New York Times, 1988 October 18); thank you to Wayne from Arnold B. Glimcher (Pace Gallery, New York) for "Goodbye Louise" lithograph; thank you from Mike Nevelson (Louise's son) re Wayne's print; invitation to "An Hour of Song: In Remembrance of Louise Nevelson" w/ Edward Albee, Jessye Norman, and James Levine (1989 March 28, Carnegie Hall.)

Box 8, Folder 12


**Scope and Content Note**
Photographs of Nevelson working in Tamarind studio (1963); articles re Nevelson's death, memorial, and estate dispute between Nevelson's assistant, Diana MacKown and son, Myron (Mike) Nevelson.

Box 8, Folder 13

**Nevelson, Louise. 1989, 1992-1993.**

**Scope and Content Note**
Dorothy Rabinowitz article "The Art of the Feud: Sculptor Louise Nevelson's Tangled Legal Legacy" in New York magazine (1989 September 25); Sharon Timmer re estate sale of Lillian Berliawsky (sister-in-law of Louise Nevelson) w/ two Nevelson paintings offered for sale (Gamage/Veilleux auction, 1993 July 10, Rockland, ME.)

Box 9, Folder 1


**Scope and Content Note**
Brochure for Treiman exhibition of paintings at Tortue Gallery, Santa Monica (1983 November 16-December 31); exhibitions announcement, "Joyce Treiman: Recent Painting and Drawings" (Tortue Gallery, 1986 November 22-December 27) and "Joyce Treiman: Recent Works" (Schmidt - Bingham Gallery, New York, 1988 April 27-May 21); Tortue Gallery's artist biography; Los Angeles Times obituary (1991 June 4); "Artist of the Area" article on Treiman (1970 December/January); Introduction and autobiography from exhibition, "Impetus: The Creative Process" (Los Angeles Municipal Art Gallery, Barnsdall Park, 1975 October 29-November 30); letter to Ruth Fine (Curator, National Gallery of Art, Washington D.C.) re possibly acquiring some of Treiman's work; documents re memorial service, "A Celebration of the Art and Life of Joyce Treiman (UCLA Dickson Art Center, 1991 June 30.)
Box 9, Folder 2  


**Scope and Content Note**  
Exhibition catalog, "Joyce Treiman: Friends and Strangers" (Fisher Gallery, University of Southern California, 1988 January 20-February 27); "Images & Issues: Contemporary Art Review" (1984 March/April) with article by Isabel Anderson on Joyce Treiman; Tortue Gallery receipt for Wayne's purchase of Treiman's "Incident Series" (1988 January 26); letter to Treiman from Joyce re Giverny artist program and executing portraits of one another; brochure from Schmidt - Bingham Gallery (1991, New York); exhibitions, "Joyce Treiman: The Last Paintings" at Tortue Gallery, Santa Monica (1992 February 15-March 28), "Echoes: Recent Pastel Drawings", Schmidt - Bingham Gallery (1992 January 22-25, New York.)

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Box 10, Folder 5  

**Kanemitsu, Mike. 1992-1995.**  

**Scope and Content Note**  

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Box 10, Folder 6  

**Kanemitsu, Mike. 1995, 1996, 1998.**  

**Scope and Content Note**  
Receipts from Wayne's trip to Japan (1998 February 10-17) to attend opening of Matsumi (Mike) Kanemitsu's retrospective exhibition at National Museum of Art in Osaka (1998 February 12); program plan for exhibition opening; correspondents include: Gary Lang; Kyoko "Michi" Michishita; Marjorie Devon (Director, Tamarind Institute); Akira Kurosaki (printmaker and instructor, College of Fine Arts, Kyoto Seika University); To Ko Muto; Koken Murata, including his catalogue, "Urushi" (Yamaki Art Gallery, Osaka, 1996); exhibition announcement for "Matsumi Kanemitsu (1922-1992): Works on Paper" (1995 May 13-31, Gallery IV, Los Angeles, CA)

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Box 10, Folder 7  

**Kanemitsu, Mike. 1978 Dec. 26.**  

**Scope and Content Note**  
Typed transcription of Wayne's interview with Matsumi (Mike) Kanemitsu in her studio, 1978 December 26 (136 pages.)

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Box 10, Folder 8  


**Scope and Content Note**  
Los Angeles Times obituary for Kanemitsu (1992 May 14); correspondents include: Matsumi (Mike) Kanemitsu; Carla Luna (Louis Newman Galleries, Beverly Hills, CA) re Kanemitsu's exhibition, "California Visions: Selected Paintings 1976 - 1984" (1984 June 15-30); "Kanemitsu" exhibition brochure (1986 January 16-February 6); various exhibition announcements (1979-1990); Masatoshi Honda (Hiroshima City Museum of Contemporary Art) re Wayne presentation; Nancy Uyemura; Gerald Nordland re Paul Jenkins' letter.

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Box 10, Folder 10  

**Koch, Sig. 1985-1986.**  

**Scope and Content Note**  
Sigmund Koch (Professor of Psychology and Philosophy; Director, The Aesthetics Research Archive at Boston University) re proposal for taping interview with June Wayne.
Scope and Content Note
Correspondents include: Stephen F. Rohde (attorney) to Rachel Rosenthal re his article, "Art of the State: Congressional Censorship of the National Endowment for the Arts"; David Rose; Joyce Rosenberg; Marilyn Rosenberg (Marisa Del Re Gallery, New York); Patia Rosenberg; Barry Rosengrant (President, Metrospace Corporation, Los Angeles); Tony and Halina Rosenthal (includes pamphlet for Rosenthal exhibition, Galerie Denise René, Paris, 1988 March 3-April 12); Kenneth Ross, with clipping of review of Matsumi Kanemitsu's exhibition at Louis Newman Gallery, Beverly Hills, CA; Ross Associates Speakers Bureau (Pauline Buck, Vice President) re Wayne speaking engagements.

Box 11, Folder 7  Wachs, Joel. 1988, 1996.
Scope and Content Note
Joel Wachs (Councilman, 2nd district, Los Angeles City Council) re: Wayne's endorsement for Claire Isaacs; Wach's Art Table presentation at Koplin Gallery (1988); Lee Ramer (assistant to councilman Wachs); biographical sketch of Wachs (1995.)

Scope and Content Note
Correspondents include: Dorothy Waage re death of her husband Tom, and Wayne's show at Jewish Museum, New York; Di Waite (executive director, Print Council of Australia Inc., Melbourne) re imprint of Anne Kirker's interview with Wayne; Washington Artists (Bill Roseberry, co-chair) re reprinting Wayne's article, "The Male Artists as a Stereotypical Female"; Yoko Watanabe re critique of exhibition of Wayne's prints at Downey Museum; Jeanne Morgan re Watts Towers (includes 3x5 inch color photograph); Henry Waxman (Congressman, U.S. House of Representatives) re articles on his work; George Wayne; Kyra Wayne re property tax on Hermosa Beach property and moving to Fresno.

Scope and Content Note
Correspondents include: Bobbi and Stan Rice; Katherine T. Brown (professor of art history, Rice University, Houston, TX) re evaluation of Karin Broker for promotion; Alan Rich re Newsweek; Anne Richards (Governor of Texas); Diana Rico (freelance journalist); Bonnie Riesdesel (art student, South Dakota State University) re questionnaire; Deborah Johnson (Museum of Art, Rhode Island School of Design, i.e. RISD); Naomi S. Risdon; Elisavietta Ritchie (Wineberry Press, Washington D.C.) re her poems;

Scope and Content Note
Correspondents include: Andrew Ian Wolf (President, Pacific Design Center, Los Angeles.)

Scope and Content Note
Correspondents include: David Wong (apartment owner) re landscaping problems adjacent to Wayne's property on Tamarind; Yen Lu Wong (dancer, choreographer; director, The New Repertory, later known as "TNR" theater company.)
Scope and Content Note
Copy of Reeves' "Anatomy and Destiny" from Annals of the New York Academy of Sciences, vol. 175, article 3, 1970 October 30; "Stereotypes of Woman's Place" course readings, University of California, Los Angeles (UCLA, Reeves' copyright 1969; includes references and bibliography); conference proceedings "Female Studies V" from "Women and Education: The Conference as Catalyst" held 1971 November 5-7, at the University of Pittsburgh.

Scope and Content Note
Nancy Reeves re: her travel itineraries; articles and biographical summary; proposal for an International Women's Institute; brochure and Wayne's nomination form for The Wonderwoman Foundation Awards 1982; photocopies of two articles by Nancy Reeves: "Alas Chief Davis, You're Blinded by the Sunrises" (Los Angeles Times, 1975 August 14) and "Equal rights: Some notes on stereotypes" (unidentified faculty publication, University of Southern California, 1982 January 25.)

Scope and Content Note
Nancy Reeves, J.D. (Director, Center for the Study of Change, International College, Los Angeles) re her writings, concept for making a film, remarks by Wayne on Reeves' honorary doctorate from International College (1985.)

Scope and Content Note

Scope and Content Note
Correspondents include: Wayne Radziminski (teacher, Haddonfield Public Schools, NJ) re adaptation of "Hands Across America" project; Susan Rankaitis re request of slides of Wayne's work for ARTTALK lecture; Carter Ratcliff re essay for Tamarind catalogue; Bernadine Ratliff re gathering information on women artists employed by federal and state governments under 1930s New Deal programs; Rose L. Rashmir re book sent by Wayne.

Scope and Content Note
Correspondents include: William K. McClelland (President, California Confederation of the Arts) re controversy over Young's Triforium art piece; also includes Joseph Young's biography and articles about Triforium.

Scope and Content Note
Correspondents include: Harriet Zeitlin (artist) to Catherine Lord (Dean, School of Art, California Institute of the Arts) re becoming a visiting artist; Los Angeles Times obituary for Jacob Zeitlin (Aug. 31, 1987); Kathy Zimmerer (Director, University Art Gallery, CSU Dominguez Hills); Anita Zengals [?]; Chloe Zerwick re Wayne's "Djuna Set" catalogue.
Box 13, Folder 17  
**Wolfson, Ella. 1968, 1982.**  
**Scope and Content Note**  
Correspondents include: Ella Wolfson re work of her husband, William Wolfson; includes exhibition brochures and invitations.

Box 13, Folder 18  
**Wolf, Michele. ca.1970.**  
**Scope and Content Note**  
Chapter outline of "Attitudes Towards Women in the Hollywood Novel," doctoral dissertation, University of Paris IV, Sorbonne; includes tables and graphs (in English and French) and sample pages.

Box 13, Folder 19  
**Scope and Content Note**  
Correspondents include: Kenneth H. Petchenik re Wayne's edited biographical information for contribution to Who's Who in California.

Box 13, Folder 20  
**Who's Who In The United States. 1975.**  
**Scope and Content Note**  

Box 14, Folder 10  
**Pomodoro, Gio. 1968, 1980.**  
**Scope and Content Note**  
Includes from Giò Pomodoro (sculptor) a postcard of Schloss Schönbrunn, Vienna; catalogue of his work, "Luogo delle misure 1977/78: scultura e materiali progettuali" (Piazza dei Signori, Verona, 1980 September.)

Box 15, Folder 9  
**Mc Miscellaneous: McCartney, Carole; McPhail, Don; McCann, Cecile; McHugh, Jim; McQuire, Claudie. 1984, 1986, 1990, 1994.**  
**Scope and Content Note**  
Correspondents include: Cecile McCann; Carole McCartney re the Los Angeles Women's Alliance for the Arts; Mavadret [?] Nelson re available materials for Esther McCoy archives; Claudie McGuire (in French); Jim McHugh; Don McPhail re receiving Wayne's book, purchasing two of Wayne's prints, and Ofelia [Garcia?] moving to Atlanta; Genevieve McSweeney.

Box 15, Folder 13  
**Myrrh. 1991.**  
**Scope and Content Note**  
Correspondents include: Trudy Myrrh Reagan re meeting Wayne; also includes issue of Ylem: Artists Using Science and Technology newsletter (vol. 11, no. 1, Feb. 1991.)

Box 17, Folder 5  
**McWilliams, Peter. 1993.**  
**Scope and Content Note**  

Box 17, Folder 7  
**Scope and Content Note**  
Sarah Amos (Master Printer and Director of the Vermont Studio Center Press, 1994-2004) re her moving to New York to work with Bob Blackburn, moving to work as resident artist/printer at Vermont Studio Center, travels to Australia and Canada; Wayne going to New York to work with Judith Solodkin.

Scope and Content Note
Correspondents include: Isabel Anderson re error in Art Week and meeting Wayne at Judith Hoffberg's open house; Mark W. Anderson (Professor of Art, Corpus Christi State University, TX) re Wayne's help with student's presentation; holiday card from Wallis Annenberg.

Box 19, Folder 9


Scope and Content Note
Re Irène Mroz (artist) possible involvement with the Los Angeles 1984 Olympic preparations and working in the United States; exhibition announcement for "Paris-Rome-Athènes" at Ecole des Beaux-Arts, Paris (1982 May 11-July 18); Wayne's visit to Paris; Nathan Shapira re contacts at College Art Association (CAA.)

Box 19, Folder 12


Scope and Content Note
Examples of Abraham Kaplan's writings, including: "Referential Meaning in the Arts" (reprinted from The Journal of Aesthetics and Art Criticism, vol. XII, no. 4, 1954 June); various fables; also includes Kaplan's obituary (Los Angeles Times, 1993 June 22.)

Box 19, Folder 14


Scope and Content Note
Correspondents include: Chuck [Wayne's mother's youngest brother] and Julie Klein re their new home in Polson, MO and Chuck's knee operation; Rick Klein re publishing of his art work; also includes copy of Missoulian newspaper article re Rick Klein and snowy owls; Francine Klugsman re Wayne's exhibition of "The Dorothy Series" at UCLA.

Box 20, Folder 3


Scope and Content Note
Re taking architecture licensing examinations, invitation to wedding of Catherine Barrett and Robert Younger, and establishment of Barrett Gleason & Associates architectural office; also includes two issues of "Arcade: The Northwest Calendar for Architecture and Design" (Vol. IV, No. 1, 1984 April/May; Vol. IV, No. 2, 1984 June/July.

Box 20, Folder 8


Scope and Content Note
Correspondents include: Harry A. Broadd (Professor of Art History, Northeastern Illinois University) re his manuscript, "Art of Lithography in America"; acquiring slides from check list of lithographers; article on Wayne for Our Art Heritage publication by Arts & Activities; death of Harry Broadd (1983 October 3.)

Box 20, Folder 15


Scope and Content Note
Includes examples from Bushmiller's copy art and mail art projects.

Box 21, Folder 7


Scope and Content Note
Correspondents include: Bee Canterbury Lavery (Chief of Protocol, Office of the Mayor [Tom Bradley] of Los Angeles) re Wayne's attendance at ceremony honoring Marcia Wilson Hobbs (President, Greater Los Angeles Zoo Association); Maureen A. Kindel (President, Board of Public Works) re Wayne's attendance at Watts Towers/Art Center/Community Tour (1985 March 28.)
Scope and Content Note
Correspondents include: Mario and Helenn Avanti re Wayne's friend, Rita Morrison, visiting Paris; Wayne's film for "The Dorothy Series"; Wayne visiting Paris for her exhibition of prints at Galerie des Femmes (1985 April 15); Centre International d'Art Contemporain; artists taxation laws; Wayne's exhibitions in New York at Newmark Gallery and Associated American Artists (AAA); death of Louise Nevelson; Wayne's continuing litigation; Pat Gilmore visiting Paris; Wayne's trips to Australia and Japan; Tamarind Papers with Wayne's article, "Broken Stones and Whooping Cranes"; Wayne visiting Paris; Northridge earthquake (1994 January 17); also includes exhibition announcements for Mario Avanti and catalogue, "Uno Zoo Postale e Altri Animali: Disegni e Incisioni di Mario Avanti" (1989 December 21-1990 January 21, Comune di Cavriago), single page from Journal of the Print World (Vol. 12, No. 4, Fall 1989) with article by Dennis Wepman, "Mario Avati", and a brochure for book by Roger Passeron, "Mario Avati: L'Oeuvre Gravé IV 1968-1975."

Scope and Content Note
Re Aylon's "Sand Sounds" performance piece and Wayne's advice re Aylon's lawsuit against Richardson's Fine Arts Handlers, San Francisco.

Scope and Content Note
Postcards and letters re: Attias' trips to Paris, Amsterdam, Seville, London, Budapest, Moscow, Prague; slides of Wayne's work; Wayne's participation in Picasso play, "Catch Desire by the Tail" at the Guggenheim Museum (1984 October 25, 26); meeting Attias' daughter, Jane; death of Attias' father, Edward D. Mitchell; Wayne's friend, Kyoko "Michi" Michishita visiting London; censorship in the arts; Wayne's catalogue and exhibition at Neuberger Museum of Art (State University of New York, Purchase, NY); also includes photocopies of Attias articles on British arts budget cuts, Prime Minister Thatcher and feminism, and collection of quotations and newspaper articles by Attias: "Les Arts Are Reblooming in France" (Los Angeles Times Calendar section, 1982 February 7); "Reagan-Gandi: Worlds in collision" (Los Angeles Herald Examiner, 1982 July 25.)

Scope and Content Note
Re Wayne participating in Print Expo in Boston (1979) and visiting New York; article on Firestone (President, Primary Design Galleries, New York) and engravings after American Bank Note stocks and bonds; Wayne's exhibition at Jewish Museum; Wayne being represented by Armstrong Gallery, New York; Firestone's trip to Italy; Wayne's upcoming exhibition in New York (1984); Firestone's production career.

Scope and Content Note
Contains 1973 holiday card from Kathryn and Howard Clark (Twinrocker Handmade Paper.)

Scope and Content Note
Includes maps of Hiroshima, Japan, and Sydney, Australia. Also includes travel information for visiting Japan, and the Hara Museum of Contemporary Art.
Series 1: Correspondence. 1942-1997.

Box 105, Folder 13
Scope and Content Note

Box 106, Folder 13
Kanemitsu, Mike. 1988 Dec.
Scope and Content Note
Issue of Tozai Times given by Mike to June with article by Nancy Uyemura about Matsumi "Mike" Kanemitsu, "Portrait of an Artist" (Vol. 5, Issue 51, 1988 December.)

Box 107, Folder 6
Scope and Content Note
Newspaper clipping with article about W. McNeil Lowry by Grace Glueck, "First Private Foundation To Aid the Arts Is Set Up" (New York Times, December 5, 1973); photocopy of article by Jennifer Dunning, "A Blunt Architect of Ballet's Success: W. McNeil Lowry crusades against the results of his own achievements" (New York Times, 1988 November 21); typed descriptive notes about Lowry, with handwritten note to "Mac" from Wayne.

Box 159, Folder 13

Box 160, Folder 10

Box 161, Folder 4

Box 161, Folder 10

Box 161, Folder 11

Box 162, Folder 1
Goodson, Marvin and Goodnik, Jim. 2009.

Box 162, Folder 5

Box 162, Folder 6

Box 162, Folder 9

Box 163, Folder 2
Holmes, Mary. 2002.

Box 163, Folder 8

Box 163, Folder 9
Juillard, Joelle. 1982.

Box 167, Folder 1, Folder 2

Box 163, Folder 12

Box 164, Folder 1

Box 164, Folder 9
Larocca, Joan. 1995-2005.

Box 165, Folder 2

Box 165, Folder 3

Box 165, Folder 8

Box 165, Folder 9

Box 165, Folder 10

Box 166, Folder 2

Box 167, Folder 3

Box 218, Folder 2

Box 218, Folder 3
Adler, Yanina. 2007.

Box 218, Folder 4
AK Miscellaneous. 2008.

Box 218, Folder 5

Box 218, Folder 6

Box 218, Folder 7
Aratow, Anita. 1966.

Box 218, Folder 8
Arbeitar, Joan. 2002.
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Scope and Content Note
This subseries includes correspondence and clippings regarding exhibitions, Wayne's opinions on artists’ roles and the creative process, and the Tamarind Workshop and Institute. Topics also include the theft of Wayne's "Lemmings Day" tapestry from the lobby of UCLA's Institute of Molecular Biology, the opening of Wayne's "The Dorothy Series" in New York, KCET's airing of Wayne's PBS television show, and Wayne's College Art Association (CAA) convocation speech (1990).

Processing Information
Includes materials from the July 2012 addition.

Box 1, Folder 1
Scope and Content Note
Derek Guthrie (publisher) re struggle for success of magazine and finding appropriate niche among arts publications.

Box 1, Folder 2
Scope and Content Note
Robin Longman (senior editor) re Tamarind article; Mary Carroll Nelson (artist, author) re questionnaire for 50th anniversary article on selected artists from the magazine's archives.

Box 1, Folder 3
Scope and Content Note
Laura Lieberman (editor) re use of photos of Wayne's "The Dorothy Series" for article, as well as "Next of Skin," "Visa," and "Stella Winds" series.

Box 222, Folder 3
Arts and Antiques. 2008.

Box 1, Folder 4
Scope and Content Note
Susan E. Meyer (Editor) re: "Women in Art: A Progress Report" article (1972 December); Wayne's College Art Association (CAA) presentation of "The Male Artist as Stereotypical Female"; Wayne's proposed amendments to the Museum Services Act; theft of Wayne's "Lemmings Day" tapestry from lobby of UCLA's Institute of Molecular Biology; copy of "June Wayne: 'The Dorothy Series'" by Susan Stowens with Wayne's suggested edits. Other correspondents are: Diane Cochran; Ruth Fitzgibbons (with eleven 4 x 5 in. photos by Julius Shulman); and Sandra Kane. Included is American Artist issue (1973 April) and tear sheets from Interiors (1978 October), American Arts & Antiques (1979 January/February), Antiques World (1978 December), and Residential Interiors (1978 September/October.)

Box 1, Folder 5
Scope and Content Note
American Art Review (Clinton Adams, director; Victoria Kogan, editor) re Wayne photograph for article on lithography in Los Angeles from 1933-1960; Albuquerque Journal (Joseph Traugott) re review of Wayne exhibition in Albuquerque (1983); artsCanada (Anne Brodzky, editor) re Wayne visit to Toronto; ArtForum (Max Kozloff; Joseph Masheck, editor; Amy Baker Sandback, executive publisher) re: Wayne response to Carol Duncan article, "Greatness is a Box of Wheaties"; print disclosure laws with 1975 article on the subject by Wayne for American Artist; theft of Wayne's "Lemmings Day" tapestry from lobby of UCLA's Institute of Molecular Biology; Art in America (Elizabeth Baker) re Tax Reform Act section 263A and Uniform Capitalization Rules, and theft of "Lemmings Day" tapestry; Baker to Armstrong Gallery, NY (Phillip Bloom) re transparencies of Wayne exhibition pieces.

Scope and Content Note
ARTnews (Thomas B. Hess) re Wayne's visit (1952) to New York and Chicago; majority of correspondence is with Milton Esterow (editor) re: June Harwood article; Ford Foundation for the Humanities and Arts and W. McNeil Lowry; promotional ARTnews flyer and television commercials; print disclosure laws with 1975 article on the subject by Wayne for American Artist; publication of Wayne's paper, "The Creative Process: Artists, Carpenters, and the Flat Earth Society"; ARTnewsletter with summary of first World Art Market Conference; Wayne's response to Judith Goldman article, "The Master of Bedford" and Kenneth Tyler; California Confederation of the Arts Congress; John Brademas and White House Conference on the Arts hearings in Los Angeles (1978 Jan 3); theft of Wayne's "Lemming's Day" tapestry from lobby of UCLA's Institute of Molecular Biology; California Proposition 13; ARTnews questionnaire; Wayne exhibitions at Montgomery Gallery (Pomona College, Claremont, CA), and Arizona State University (Tempe, AZ); opening of "The Dorothy Series" at the Jewish Museum, New York (1981 Jan 19) and UCLA's Frederick Wight Art Gallery; Great American Maxims project; insurance lawsuits. Other correspondence includes Peter Plone (Wayne's agent) to/from Milton Esterow; Charlotte Gilbertson; Sylvia Hochfield re Projansky agreement; Kay Larson (associate editor); Barbaralee Diamonstein re list of photographs of works from Wayne's collection for inclusion in 75th Anniversary volume of ARTnews; Malcolm Carter re National Endowment for the Arts and Nancy Hanks (chair of NEA, 1969-1977); Garo Z. Antreasian re Goldman article; Carol Saper (advertising director) re ad rates; Susan Larsen re review; Harriet Lebish (conference manager) re Wayne's participation in the 1983 World Art Market Conference.


Scope and Content Note
Birmingham News, Alabama (Laura Milner) re tear sheet for "The Dorothy Series"; Chrysalis: A Magazine of Women's Culture, Los Angeles (Georgianne Cowan, Arlene Raven, Ruth Iskin, Shani Malin Ginsburg) re Chrysalis Postcards and Calendar project; Clipper, Los Angeles (Barbara Dorr) re cover and article; Current Magazine, San Francisco (Susan Stowens, Kathryn Smith, and Joseph Chowning II) re article about Wayne and Bruce Conner article.


Scope and Content Note
Craft Horizons of the American Crafts Council, New York (Rose Slivka) to Brian O'Doherty (director, Visual Arts Program, NEA, Washington D.C.) re Susan Peterson (Hunter College's art department) organizing a ceramics workshop for painters and sculptors based on Tamarind format; Bernard Kester's review of Wayne exhibition at Los Angeles Municipal Art Gallery, Barnsdall Park; Wayne article on Metropolitan Museum of Art exhibition, "Masterpieces of Tapestry from the Fourteenth to the Sixteenth Century" (1974); Patricia Dandignac re Wayne biographical information for contributors column; U.S. Copyright Office, Library of Congress (Bernard C. Dietz, Head, Arts Section) re registration of article in periodical, with Circulars 10 and 42A enclosed.
Box 1, Folder 9

**Graphic Magazine (Kenneth S. Knapton Jr.); HARPERS Magazine; Impressions (Jules Heller); Info Artitudes. 1956-1959, 1975-1976.**

**Scope and Content Note**


Box 1, Folder 10

**La Mamelle (Loeffler), Ladies Home Journal (John Carter, Lenore Hershey), Life Magazine (Kate Ganz). 1968-1969.**

**Scope and Content Note**

Ladies' Home Journal (John Mack Carter, editor/publisher; Lenore Hershey) re: event in New York; Life Magazine (Kate Ganz) re Tamarind fact sheets and innovations in lithography; facts sheets on three lithographs, "Dorothy the Last Day," Tenth Memory," and "At Last a Thousand Ill."

Box 1, Folder 11


**Scope and Content Note**


Box 1, Folder 12

**New York Magazine (Barbara Rose). 1972.**

**Scope and Content Note**

New York Magazine (Barbara Rose) re article on prints; tear sheets from New York Magazine with articles by Barbara Rose (1972); Vogue article by Barbara Rose, "American Great: Lee Krasner" (1972 June.)

Box 1, Folder 13

**New Yorker Magazine -- advertising rates. 1982-1983, 1997.**

**Scope and Content Note**

New Yorker Magazine (Calvin Tompkins) re his articles on Tatanya Grossman and Andy Warhol; issue of New Yorker (Aug. 9, 1982.)

Box 1, Folder 14

**New West (Lesley Wenger). 1976 Oct 11.**

**Scope and Content Note**

Tear sheet from New West with article by Lesley Wenger, "California Visions" (p.134-142), re the exhibition, "Painting and Sculpture in California: The Modern Era" at the San Francisco Museum of Modern Art (SFMOMA.)

Box 1, Folder 15

**Southwestern Art. Austin, TX. 1977-1978.**

**Scope and Content Note**

Southwestern Art (Craig Cornelius, publisher) re photographs and article on Tamarind.

Box 1, Folder 16

**Sourcebook (Rex Goode). 1973-1974.**

**Scope and Content Note**

Sourcebook (Richard A. Sherwood, executive director; Doretta Zemp, managing editor; Rex R. Goode, editor) re advertising rates and June Harwood's article on Wayne's tapestries.
Box 1, Folder 17  
**Vogue Paris. 1984.**

Scope and Content Note

Vogue Paris (Jocelyn Kargère, art director; Dominique Nabokov) re Wayne’s inclusion in Vogue article on leaders of Los Angeles intellectual, scientific and artistic life, and appointment for Wayne to be photographed by George Hurell.

Box 1, Folder 18  
**Anchorage Daily News (Molly B. Jones). 1973.**

Scope and Content Note

Anchorage Daily News (Molly B. Jones) articles from "Musings" column re Wayne’s visit to Anchorage (1973 June) as consultant for Ford Foundation and proposal for Anchorage’s Experimental Arts and Crafts Center; excerpts from Wayne’s unpublished paper on perceptions and roles of artists.

Box 1, Folder 19  
**Arizona Republic. Phoenix, AZ. 1977, 1982.**

Scope and Content Note

Arizona Republic (Dan McGowan, reporter; Frederic S. Marquardt, senior editor) re magazine’s editorials; Wayne papers re creative process.

Box 1, Folder 20  

Scope and Content Note

Art Journal (Henry R. Hope) re publishing of Wayne’s article, “The Male Artist as Stereotypical Female.”

Box 1, Folder 21  
**Associated Press. Cleveland (Bob L. Shaffer). 1975-1976.**

Scope and Content Note

Article by Robert L. Shaffer (Associated Press, Cleveland) on women achieving equality in the arts; Shaffer’s interview with Wayne.

Box 1, Folder 22  
**Birmingham Post Herald. Alabama (Sonya Henderson). 1982.**

Scope and Content Note

Birmingham Post Herald (Sonya Henderson), Wayne thanks her for article.

Box 1, Folder 23  
**California Magazine (Alan Price). 1982.**

Scope and Content Note

California Magazine (Alan Price) re Wayne's recommendation of art critic, upcoming opening of "The Dorothy Series" in New York and UCLA's Frederick Wight Gallery, and KCET's airing of Wayne's PBS show based on the series.

Box 1, Folder 24  
**Capitol Times. Wisconsin (Ann Beckman). 1975.**

Scope and Content Note

Capitol Times (Ann Beckman) re article on Wayne's paper presented at the Wisconsin Women in the Arts conference.

Box 1, Folder 25  
**Chicago Daily News (Franz Schulze). 1975.**

Scope and Content Note

Chicago Daily News (Franz Schulze) re Panorama magazine article on Wayne and her exhibition at Artemisia, Chicago.

Box 1, Folder 26  
**Chicago Tribune (Tom Willis/Alan G. Arter). 1970, 1975.**

Scope and Content Note

Chicago Tribune (Alan G. Arter and Tom Willis, art and music critics) re Arter’s article on Wayne and her exhibition of prints and tapestries at Artemisia, Chicago; Willis taped discussion with Wayne on general arts predicament.
| Box 1, Folder 27 | **Chicago Sunday Times (Harold Haydon) (Showcase section). 1972-1973.**  
Scope and Content Note  
Chicago Sunday Times (Harold Haydon) article, "Protection for print collectors" (1972 July 9.) |
|---|---|
Scope and Content Note  
Christian Science Monitor (Kimmis Hendrick) re address for Mr. and Mrs. Erduran; (Theodore F. Wolff, art critic) re article about Whitney Museum of American Art print collection; Wayne's upcoming show of paintings at Armstrong Gallery, New York (1984); Clinton Adams and conference on print making at Tamarin Institute, Albuquerque; upcoming exhibitions of "Palomar" series in Paris and New York (1985); Wayne's speaking on panel with Richard Fenyman, Al Hibbs, and Tom Van Sant at Westweek conference on Art, Space and Technology at Pacific Design Center; description of Van Sant's "Eyes on Earth from Space" project (1986); Sig Koch, Boston University, and taping Wayne interview for the Aesthetic Research Archive; Wayne and Internal Revenue Service (IRS) difficulties; Louise Nevelson obituary; Wayne's participation in an Otto Piene "Skywork" project; Wolff's review of Arianna Stassinopoulos Huffington's book, "Picasso: Creator and Destroyer" (1988); Wayne's proposal for Guggenheim fellowship; Wayne's key note speaking engagement at the Melbourne Print Council's International Print Symposium, Australia, and exhibition at Macquarie Gallery, Sydney (1988.) |
| Box 2, Folder 2 | **Cincinnati Inquirer (Owen Findsen). 1972-1973.**  
Scope and Content Note  
Cincinnati Enquirer (Owen Findsen, art critic) re review of study on one-year period of media coverage of visual arts (Wayne, Betty Fiske and Rosalie Braeutigam involved.) |
| Box 2, Folder 3 | **Los Angeles Free Press (Clark Polak). 1974-1975.**  
Scope and Content Note  
Articles by Clark Polak re Los Angeles County Museum of Art (LACMA) situations involving Maurice Tuchman (Senior Curator of Modern Art), resignations by Ruth Bowman (curator) and Donnelson F. Hoopes (Senior Curator of American Art); re taped interview of Wayne; letter from Polak to Los Angeles County Board Supervisor Edmund D. Edelman re LACMA operating structure complying with Brown Act requirements; letter from Judy Booth to LACMA requesting copies of Tamarind correspondence; Polak article on arts funding policies of California Governor Edmund G. "Jerry" Brown. |
| Box 222, Folder 4 | **Los Angeles Herald Examiner (Betje Howell). 1969-1974.**  
**Fresno Bee (David Hale/Betty Tambling). 1988, no date.**  
Scope and Content Note  
Fresno Bee (David Hale, arts writer) thanking him for article; Bette Tambling note re conversation, "Selected Press Reaction" and Wayne debate with George Seldes. |
| Box 2, Folder 5 | **UPI (Fred Winship). ca. 1972.**  
Scope and Content Note  
New York UPI (Frederick M. Winship) World Horizons, Home, Leisure and the Arts article, "Women Artists Aren't Scarce--The System Keeps Them Underground" (1972 April 30); list of Tamarind UPI clippings (by Joan Sweeney, 1965 January.) |
| Box 2, Folder 6 | **Oakland Tribune (Mirriam Dungan Cross). 1956, 1989.**  
Scope and Content Note  
Oakland Tribune (Mirriam Dungan Cross (art editor) re review of Wayne's work; MacQuarie Galleries, Australia, 1989 price list of Wayne lithographs and tapestries. |
Scope and Content Note
Washington Post (Paul Richards) handwritten note with statistical figures regarding percentage of male and female guest artists, resident artists, guest & contract, curators, and printers at Tamarind.

Box 2, Folder 8  San Francisco Examiner (Eloise Dungan). 1974.
Scope and Content Note
San Francisco Examiner (Eloise Dungan) re story on Wayne entitled, "To the Artist: Lead Don't Follow."

Box 2, Folder 9  Gaby Rodgers/Judy Chicago. 1977.
Scope and Content Note
Gaby Rodgers (independent journalist) to Judy Chicago re her "The Dinner Party" project; Wayne to Judy Chicago about Gaby Rodgers' letter.

Box 2, Folder 10  Santa Monica Outlook (Judy Owyang) & Tony Frank. ca. 1980.
Scope and Content Note
Postcard "Cattle Punching on a Jack Rabbit" from Judy Owyang (Santa Monica Outlook) re her relocating to Sacramento; handwritten note re sending Tony Frank (Santa Monica Outlook) Basket Book and Claremont Catalogue (on reverse is discarded Wayne letter to Mr. Conaway about legal matters.)

Scope and Content Note
Village Voice article (January 25, 1973) by John Perreault entitled "Winning a place in the show" about New York Cultural Center exhibition, "Women Choose Women", curated by organization of women artists, Women in the Arts (WIA); letter to Perrault re opening of Wayne's "The Dorothy Series" at the Jewish Museum and the series' description in Eleanor Munro's "Originals: American Women Artists."

Scope and Content Note
New York Post (Fern Marja Eckman) re slides of Wayne's work; Metropolitan Museum of Art's deaccession policy; Museum of Modern Art's "Art Investment Advisory" business.

Scope and Content Note

Scope and Content Note
New York Daily News (Kay Gardella) re story on Wayne series.

Scope and Content Note
University of California Press (Robert Y. Zachary) re Wayne contribution to Ben Maddow's book on photographer Max Yavno.
Scope and Content Note
Napa Register (Bernice Dunn) re article on Wayne’s upcoming exhibition at the Art Galleries of the City of Los Angeles; Wayne sent Dunn a copy of “Sex Differentials.”

Scope and Content Note
New Art Examiner (Devonna Pleszak) re review entitled “June Wayne: Demystifying the Art Scene” about Wayne's exhibition and seminar at Artemisia Gallery, Chicago.

Scope and Content Note

Scope and Content Note
Wall Street Journal and later New York Times (John O'Conn) re article on Tamarind and upcoming exhibition at Ford Foundation Building, New York; story on tax bill and foundations, and establishing Tamarind Institute at University of New Mexico; review of Wayne's television series.

Scope and Content Note
New York Times (Ann Barry) re materials sent for article on print exhibition at Museum of Modern Art (MoMA), New York; re John Russell article “U.S. Women's Art is Good Art” for International Herald Tribune (1983 September 3-4), and two of Wayne’s papers, “The Male Artist as Stereotypical Female” and “The Creative Process.”

The Oregonian (Beth Fagan). 1962.
Scope and Content Note
The Oregonian (Beth Fagan) re article on Wayne exhibition and request for tear sheets.

Point to Point (Gallery One, San Jose State University, Mike Crane & Steven Moore). 1980.
Scope and Content Note
Point-To-Point (Mike Crane and Steven Moore, Gallery One, San Jose State University) re two Ken Friedman articles, "Wordworks" and "California."

Scope and Content Note
Milwaukee Journal (Barbara Abel) re story on Wayne; upcoming Wayne exhibition in Europe; (James Auer, art editor) re papers written by Wayne.

Scope and Content Note
Hartford Times (Florence Berkman, art critic) re selection of materials sent for article on Wayne.
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<td>Scope and Content Note</td>
<td>Hyde Park Herald (John Forwalter) re review of Wayne exhibition at Artemesia Gallery, Chicago.</td>
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<tr>
<th>Box 2, Folder 26</th>
<th>Los Angeles Herald Examiner (Camilla Snyder, Christopher Knight ). 1984-1985.</th>
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<tr>
<td>Scope and Content Note</td>
<td>Los Angeles Herald Examiner (Christopher Knight ) re Wayne sending slides of selected works from upcoming exhibition at Armstrong Gallery, New York (1984 October 17); Knight article on Tamarind exhibition; Wayne expresses dissatisfaction on the selection and installation of works in the exhibition; (Mary Ann Dolan and Gwen Jones) re coverage of exhibition by Knight and Gwen Jones.</td>
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<td>Scope and Content Note</td>
<td>Los Angeles Times (Norman Chandler, publisher) re Wayne receiving Los Angeles Times &quot;Woman of the Year&quot; award for 1952; article on Wayne's award by Fay [no last name]; letter to editor in Art Digest by Arthur [no last name]; invitation to Los Angeles Times &quot;Women of the Year 1969 Awards for Outstanding Achievement&quot;; invitation to Otis Chandler dinner honoring Mr. and Mrs. Paolo Soleri (1970.)</td>
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<tr>
<th>Box 2, Folder 29</th>
<th>Los Angeles Times (Christy Fox, Christopher Knight, Suzanne Muchnic). 1970, 1974, 1990.</th>
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<tr>
<td>Scope and Content Note</td>
<td>Los Angeles Times (Christy Fox, Suzanne Muchnic, and Christopher Knight) re article about Madeleine Jarry and Wayne exhibition in Los Angeles (1970); Artists &amp; Lawyers Ball; Wayne's College Art Association (CAA) speech and mention of letter forwarded from Ronald B. Kitaj's mother (1990.)</td>
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<tr>
<th>Box 2, Folder 30</th>
<th>Los Angeles Times (Judith Michaelson). 1988.</th>
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<tr>
<td>Scope and Content Note</td>
<td>Los Angeles Times (Judith Michaelson) re article on tax relief for artists and writers [&quot;Arts Agencies Urged to Ask New Questions&quot;, Los Angeles Times, 1988 November 19.]</td>
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<td>Scope and Content Note</td>
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<td>Birmingham News (James R. Nelson, visual arts critic) re article on Wayne's &quot;The Dorothy Series.&quot;</td>
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<td>Scope and Content Note</td>
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<th>Box 2, Folder 33</th>
<th>San Francisco Magazine. 1974.</th>
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<td>Scope and Content Note</td>
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<td></td>
<td>San Francisco Magazine (Jerome Tarshis) re letter from David Wallace &amp; Co., Inc, Public Relations (Peter Di Leo) suggesting an interview with Wayne for San Francisco Magazine; Tarshis letter to De Leo, declining the suggestion.</td>
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<tr>
<th>Box 2, Folder 34</th>
<th>Time Magazine (Alexander Eliot, Peter Steffens and Barbara Wilkins). 1959, no date.</th>
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<td>Scope and Content Note</td>
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<td>Time Magazine (Peter Steffens and Alexander Eliot) re articles on Wayne and description of Livre Deluxe; Christmas card from Barbara Wilkins.</td>
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<td>Scope and Content Note</td>
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<td></td>
<td>Nancy Heraty re appreciation for Wayne's visit to Denver (21 January 1973); Muriel Nezhnie Helfman re possibly meeting in Washington D.C. and Wayne's Craft Horizon article on narrative tapestry.</td>
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<td>Vogue (Diana Vreeland, Eleanor Phillips, Maurice [last name unknown], and Dale McConathy) re article, &quot;People Are Talking About.&quot;</td>
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<td>Scope and Content Note</td>
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<td>Art Today (Patricia Black Bailey, editor) re copy of premiere edition of Art Today (1986 March) and request for including excerpt from Wayne's speech given at Hofstra Museum, Hofstra University Conference on The Avant-garde in Literature and Art (1985 November), Long Island; Artweek (Cecile N. McCann) re article on Wayne; letter and brochure &quot;Women in Art&quot; from Glenn S. Dumke, Chancellor, California State University and Colleges, Los Angeles; Wayne's exhibition at Van Doren Gallery, San Francisco (1976), and speaking engagement at the Women's Art Center, sponsored by the Women's Caucus, College Art Association (CAA); Wayne's joint commentary with Joyce Treiman on the exhibition, &quot;75 Years of California Art&quot; at the San Francisco Museum of Art (1976); thank you note from Mary Stofflet (contributing editor, Artweek) re Wayne's studio party for Ann Sutherland Harris and Linda Nochlin; Wayne advertisement for secretary/studio assistant (1977, 1979); request to Melinda Levine for announcement in &quot;News and Notes&quot; column of &quot;The Dorothy Series&quot; opening at The Jewish Museum, New York and the UCLA Grunwald Center for the Graphic Arts (1982); thanks for article on Wayne's exhibition, &quot;The Djuna Set: Paintings, Tapestries, Collages,&quot; Fresno Art Museum (1988); Wayne's correction to article by Bruce Nixon, &quot;Footnote to an Era&quot; re distinction between the Tamarind Lithography Workshop in Los Angeles and Tamarind Institute, University of New Mexico; Patricia Au re Wayne's articles on her James Ensor series and printmaking; Michael Reed re review of &quot;The Dorothy Series&quot; at the Skirball Museum, Los Angeles.</td>
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<tr>
<th>Box 2, Folder 38</th>
<th>Fan Mail General. 1973, no date.</th>
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<td>Scope and Content Note</td>
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<tr>
<td>Two fan letters to June Wayne re her visits to Denver (ceramic artist, Nancy Heraty) and Washington D.C. for College Art Association (CAA) conference (St. Louis artist, Muriel Nezhnie Helfman.)</td>
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<td>Scope and Content Note</td>
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<td>Thank you card from Ralph Story.</td>
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<td>Scope and Content Note</td>
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<td>KTTV (Alicia Sandoval, moderator/co-producer) re Wayne's appearance on &quot;Let's Rap&quot; television show.</td>
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<th>Box 3, Folder 2</th>
<th>KCET (June Wayne TV series) Monologue May Natalie Tabak. 1972, no date.</th>
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<tr>
<td>Scope and Content Note</td>
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<tr>
<td>Letters and materials re May Natalie Tabak’s appearance on Wayne's television series, &quot;June Wayne&quot; on KCET.</td>
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<th>Box 3, Folder 3</th>
<th>KCET (June Wayne TV Series) Monologue (Grace Glueck). 1972, no date.</th>
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<td>Scope and Content Note</td>
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<tr>
<td>Letters and materials re Grace Glueck's appearance on Wayne's television series, &quot;June Wayne&quot; on KCET; also included are Wayne's introductions for guests Louise Nevelson, Barbaralee Diamonstein, Ti-Grace Atkinson, May Natalie Tabak, Francois Gilot, and an artists' group comprised of Louise Nevelson, Ann McCoy, Charles White, and Lorser Feitelson.</td>
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<td>Scope and Content Note</td>
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<tr>
<td>Letters and materials re Louise Nevelson's appearance on Wayne's television series, &quot;June Wayne&quot; on KCET.</td>
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Box 3, Folder 5

**KCET (June Wayne TV Series) Press Releases & Reviews. 1972-1973, no date.**

**Scope and Content Note**
KCET News press releases and reviews re Wayne's television series, "June Wayne" on KCET.

Box 3, Folder 6

**KCET (June Wayne TV Series) set up, guest list for party. 1971-1972.**

**Scope and Content Note**
Guest lists for KCET "June Wayne" television series after-taping party; production and shooting schedules; layouts and 3" x 4" black and white photographs of show sets (Wayne's studio.)

Box 3, Folder 7

**KCET (June Wayne TV Series) December 5th Party at KCET. 1972, no date.**

**Scope and Content Note**
Guest lists for KCET "June Wayne" television series launch party (1972 December 5); correspondence from Senator John Brademas re Wayne's television show; Artists Equity Association of New York Newsletter (1972 October); CTSC Board of Directors roster (Center For the Transformation of School Culture, a project of Cooperative Artists Institute.)

Box 3, Folder 8

**KCET (June Wayne TV Series) Monologue Ti-Grace Atkinson. 1972-1973, no date.**

**Scope and Content Note**
Letters and materials re Ti-Grace Atkinson's appearance on Wayne's television series, "June Wayne" on KCET.

Box 3, Folder 9

**KCET (June Wayne TV Series). 1972-1973.**

**Scope and Content Note**
Letters and materials re Barbaralee Diamonstein's appearance on Wayne's television series, "June Wayne" on KCET.

Box 3, Folder 10

**KCET (June Wayne TV Series) Francoise Gilot. No date.**

**Scope and Content Note**
Materials re Françoise Gilot's appearance on Wayne's television series, "June Wayne" on KCET.

Box 3, Folder 11

**KCET Auction - Gift. 1972-1973.**

**Scope and Content Note**
Documents re KCET's fund raising event, "Auction '72" and Wayne's donation of her lithograph, "Seventh Wave."

Box 3, Folder 12

**KCET General Correspondence. 1970-1973, 1975-1976, no date.**

**Scope and Content Note**
Correspondence re Wayne's television series, "June Wayne" on KCET; KCET correspondents include: Keith Berwick; James L. Loper (President, General Manager); Alan Baker (producer, Cultural Affairs); James R. Berns (Business Affairs Coordinator); Charles R. Allen (Vice President for Programming); Karle A. Koerbling (Coordinator, Broadcast Operations); and Nancy Salter (producer.)

Box 3, Folder 13

**Newsweek Magazine. 1959.**

**Scope and Content Note**
Western Union Telegram from June Wayne to Newsweek Magazine re article on American print makers with reproduction of Wayne's "Adam Waiting" print.
Box 3, Folder 14  **KCET (June Wayne TV Series) Notes and Correspondence. 1972-1974, no date.**

Scope and Content Note
Release schedule, notes and correspondence re Wayne's television series, "June Wayne" on KCET; television series launch party (1972 December 5); press release re American Registered Architects' award for Los Angeles sculpture entitled "The Triforium" by Joseph Young; KCET's fund raising event, "Auction '73"; KCET Program Guide, "Gambit" (1973 May.)

Box 3, Folder 15  **West Art (Agatha King). 1975.**

Scope and Content Note
Note from Agatha King of Westart [West art] magazine re photo for Wayne article.

Box 3, Folder 16  **Westways (Frances Ring). 1970.**

Scope and Content Note
Note from Frances Ring (staff writer and later editor, Westways Magazine) re photo and work entitled, "Renaissance of Lithography."

Box 3, Folder 17  **Arts Magazine. 1969-1973.**

Scope and Content Note
Arts Magazine (Alvin Demick, Executive Publisher; Rita Simon, writer) re: subscription; reviews of Tamarind exhibition, "Tamarind: Homage to Lithography" at the Museum of Modern Art (MoMA) (1969) and Wayne show at the FAR Gallery, New York.

Box 3, Folder 18  **Various Art Publications. 1978, 1984.**

Scope and Content Note
Art Papers (Laura Lieberman, editor) re article by Carol Sokol on Wayne's "Dorothy Series"; Art Scene (Bill Lazarow) re use of Wayne photographs and transparencies for article; Art World Magazine and Art Voices (Beverly A. Hutton; Nancy E. Modlt) re theft of Wayne's tapestry, "Lemmings Day" from lobby of UCLA's Institute of Molecular Biology.

Box 3, Folder 19  **Idyllwild Town Crier. 1963, 1976.**

Scope and Content Note
Irma E. Desenberg re Art in America article; Idyllwild Town Crier (Pat Walter) re Wayne's request for papers.

Box 3, Folder 20  **The Milwaukee Sentinel (Dorothy Austin). 1972-1973.**

Scope and Content Note
Milwaukee Sentinel (Dorothy Austin) re column on Wayne's speech and exhibition in Milwaukee.


Scope and Content Note
Henry J. Seldis (art critic, Los Angeles Times) re Wayne's views of the Los Angeles County Museum of Art (LACMA); Wayne's summary of Tamarind survey, "Sex Differentials in Art Exhibitions Reviews: A Statistical Survey" (1972); Seldis' book, "Henry Moore in America"; Chapman Kelley (artist) letter to John Merryman (professor of law, Stanford University) re Dallas Museum of Fine Arts and O'Hara bequest; statement written by Wayne and Joyce Treiman re exhibition, "75 Years of California Art" at the San Francisco Museum of Art (1976); Wayne's referral to Leonard Seidenman (director of HIAS [Hebrew Immigrant Aid Society], Geneva, Switzerland); Anna Seldis re death of ex-husband, Henry Seldis (1978 February 22.)
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<td><strong>Scope and Content Note</strong></td>
<td>Alfred Frankenstein (art critic, San Francisco Chronicle) re: Wayne's exhibition of paintings, prints and drawings at the de Young Museum (1956); Wayne's continuing IRS and Tamarind litigation; limiting access to Tamarind archives; Wayne's exhibition at Los Angeles Municipal Art Gallery; Wayne's KCET television series, &quot;June Wayne&quot;; essay for Wayne's exhibition catalogue, &quot;June Wayne: An Exhibition of Paintings, Tapestries, Lithographs (Los Angeles Municipal Art Gallery, Barnsdall Park, 1973 November 1-December 2, and La Demeure, Paris, 1974 December 1-31); French weavers working on Wayne tapestries; statement written by Wayne and Joyce Treiman re exhibition, &quot;75 Years of California Art&quot; at the San Francisco Museum of Art (1976.)</td>
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<tr>
<th>Box 9, Folder 10</th>
<th><strong>KCET (June Wayne TV Series). 1981.</strong></th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: James Loper (President, General Manager, KCET) re editing sound track of &quot;Art City&quot; video; James Allen Washburn; Patricia A. Woods (Director of Administration, West Coast, Chappell Music Company, Hollywood, CA), Amiran Har Even (CBS Records Israel Ltd., Holon, Israel), Milton M. Rosenbloom (Vice President, Jerry Vogel Music Company, Inc., New York), Silvia J. Blach (United Artists Music), Fred Fisher (Fisher Music Corporation, New York), Arlene Biedenkopf (Administrative Manager, Business Affairs, United Artists/Liberty Records, Los Angeles, CA), Harold Fine (RCA, New York), Robert Crothers and Patrick Havey (American Federation of Musicians, New York), Albert Berman (Harry Fox Agency, New York) re music license agreement for Wayne's slide show of &quot;The Dorothy Series&quot;; Lloyd Rigler re underwriting production of &quot;The Dorothy Series&quot; television show; video exhibition of &quot;The Dorothy Show&quot; at the Jewish Museum, New York.</td>
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<tr>
<th>Box 9, Folder 11</th>
<th><strong>KCET (June Wayne TV Series). 1982.</strong></th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: David Crippens (Vice-President/Station Manager, KCET), Bruce Franchini (director, KCET), Price Hicks (producer, KCET), Lloyd E. Rigler, Jim Washburn, and Brenda Young (attorney, KCET) re music rights and contract agreements for television show, &quot;June Wayne - The Dorothy Series&quot;; duplication of video tapes of the show.</td>
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<th>Box 10, Folder 9</th>
<th><strong>WGN. 1943.</strong></th>
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<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Henry Barbour and Kenneth W. MacGregor (program director, WNG, Chicago) re offer of employment for Wayne; Kenneth Carpenter (manager, Public Information Division, War Finance Committee of Illinois, United States Treasury) re WGN Bondwagon show (includes 8x10 inch, black and white photograph of Paratrooper Charles Larkin with actress Constance Bennett; WGN Bondwagon script for radio broadcast of 1943 November 15, Chicago, (promoted U.S. bond sales), written by June Claire [Wayne.]</td>
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<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Elsa Honig Fine (editor and publisher, Woman's Art Journal, Knoxville, TN) re article on Wayne; Ruth Weisberg's paper on Wayne (draft, 9/15/88); Wayne's College Art Association (CAA) convocation paper (1990); also included are &quot;Woman's Art Journal&quot; vol. 1, no. 1 (Spring/Summer 1980) and no. 2 (Fall 1980/Winter 1981.)</td>
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<p>| Box 222, Folder 5 | <strong>Women's Art Journal (Elsa Honig). 1998-1999.</strong> |</p>
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<tr>
<th>Box 12, Folder 7</th>
<th>Ollive, François. 1972.</th>
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<td>Scope and Content Note</td>
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<tr>
<td>Correspondents include: François Ollive (Plaisir de france) and Gilles Queant (editor in chief, Plaisir de france) re article by Madeleine Deschamps on lithography, Tamarind Institute, and Gemini G.E.L.</td>
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<td>Correspondents include: Shirley Vlastic (photo researcher) and Cynthia Grenier re use of images of Wayne's art for an article in the February 1988 issue.</td>
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<td>Correspondents include: Diana Morris re article on Wayne's exhibition in New York; also includes issues of Women Artists News (vol 5., nos. 2-3, 1979 June-Summer; vol 5, no. 4, 1979 September-October; vol. 5, no. 5, 1979 November; vol. 5, nos. 6-7, 1979 December-1980 January; vol 5, no. 8, 1980 February; vol. 6, nos. 6 and 7, 1980 December-1981 January; vol. 7, no. 1, 1981 April-May.)</td>
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<td>Issues of &quot;American Artist Business Letter: For Practicing Artists&quot; (all vol. 8: no. 1, 1981 April; no. 2, 1981 May; no. 4, 1981 September; no. 5, 1981 October; and no. 6, 1981 November.)</td>
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<td>Correspondents include: James Goodwin to Chisato Akizuki (Editorial Staff, 21st Century Art Publishing, Inc, Tokyo, Japan) re including materials about Wayne's work in the magazine, &quot;21st Print&quot;; Pat Gilmore re her article on Wayne for &quot;Print Quarterly&quot; and catalogue raisonné; also includes issue of &quot;21st Print&quot; (vol. 1, no. 2, 1990 November.)</td>
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<tr>
<td>Correspondents include: Hope S. Parker (Director, Program Underwriting) re KCET's rebroadcast of Wayne's &quot;The Dorothy Series&quot;; Donna Campbell (Associate Producer/News) re Wayne's suggestions for &quot;Videolog&quot; series; William H. Kobin (President and CEO) re KCET publication, &quot;Arts Illustrated&quot;; Teya Ryan re Personal Appearance Release form; Ed Moreno (Vice President, Community Services) to George B. Douglas (Vice President, Marketing, American Cablesystems, Culver City, CA) re letter from Wayne.</td>
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<td>Correspondents include: Jörge de Sousa (l'atelier Point &amp; Marge, Créteil) and Devorah Boxer re Wayne contributing to the magazine, Les Cahiers de l'Estampe Contemporaine.</td>
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<td>Scope and Content Note</td>
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<tr>
<td>Correspondents include: Jim Wood (Producer, &quot;The Lively Arts&quot;, Division of Public Broadcasting, University of Southern California) re Dr. James Hanschumacher (Professor and Chairman, Department of Music Education, USC) and Wayne's being a guest on &quot;The Lively Arts&quot;; also includes curriculum vitae for Hanschumacher.</td>
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Scope and Content Note
Newspaper sheets and clippings of articles by Clark Polak from The Los Angeles Free Press.

Scope and Content Note
Newspaper sheets and clippings of articles: “Suit asks restriction on lawyer candidate (San Diego Evening Tribune, 1974 August 21); Bayless Manning, "Just Why Are Lawyers So Unpopular?" (Los Angeles Times, 1974 September 1); Gene Blake, "Rules Governing Lawyers Revised" (Los Angeles Times, 1975 January 13); Warren Weaver Jr., "Burger Plan to Bar Incompetent Lawyers Found to Gain Support" (New York Times, 1975 March 11.)

Scope and Content Note
Newspaper clipping with article by John Russell, "U.S. Women's Art Is Good Art" (International Herald Tribune, 1983 September 3-4) inscribed with note from Elaine Attias.

Box 106, Folder 4  Sunday Star (Benjamin Forgey). 1972 Apr 9.
Scope and Content Note
Newspaper sheet with advertisement for Wayne's exhibition at Washington Hilton Hotel (The Sunday Star, 1972 April 9) and article by Benjamin Forgey, "The Corcoran: A Basic Issue Remains Unresolved."

Box 106, Folder 5  Point to Point. 1980 Jan.
Scope and Content Note

Scope and Content Note
Newspaper clipping with article about Wayne by Barbara Abel, “She Speaks Up for ‘Artists’ Lib” (The Milwaukee Journal, 1972 October 24.)

Scope and Content Note
Issue of Art/World (Vol. 6, No. 5, 1982 January/February.)

Scope and Content Note
Newspaper sheet with article by William Wilson, "San Diego Museum--From Malaise to Growing Pains" (Los Angeles Times Calendar section, 1981 November 15.)

Scope and Content Note
Newspaper sheet with article by John Carmody, "Public Broadcasting Network Attacked" (Los Angeles Times, 1972 December 22.)

Scope and Content Note
Newspaper sheets with article by Blair Sabol, "The open secret life of Barbara Lee Diamonstein" (The Village Voice, 1972 May 4.)
Box 106, Folder 11
Scope and Content Note
Newspaper sheet with article by Dorothy Austin, "She Draws Bead on Art World" (Milwaukee Sentinel, 1972 October 24) about Wayne speaking at "Women in the Arts" conference at the University of Wisconsin.

Box 107, Folder 1
Scope and Content Note
Photocopies of article about Wayne by Helene Winer, "June Wayne: Far Cry From Girl Talk" (Los Angeles Times, 1972 December 10.)

Box 107, Folder 2
KCET (June Wayne TV Series) Monologue-Ti-Grace Atkinson. No date.
Scope and Content Note
Biographical notes about Wayne.

Box 107, Folder 3
Scope and Content Note
Article by Barbaralee Diamonstein, "Open Secrets: An Intimate and Revealing Portrait of Ninety-four Women in Touch with Our Time" (for release from Viking Press, 1972 February 29.)

Box 107, Folder 4
KCET (June Wayne TV Series) Correspondence. 1972, no date.
Scope and Content Note
Letter to Wayne from Douglas E. Norberg (Senior Vice President, KCET, Los Angeles, CA) re Wayne's television program; also includes KCET's program guide, GAMBIT and reviews from New York Times and Los Angeles Times; article about Wayne by Helene Winer, "June Wayne: Far Cry From Girl Talk" (Los Angeles Times, 1972 December 10); letter from Wayne to Bill Wilkins re article by Stephen Longstreet (1972 August 22.)

Box 107, Folder 5
Scope and Content Note
Photocopy of Arts Magazine article by Cindy Nemser, "Art Criticism and The Gender Prejudice" (1972 March); photocopy of article, "The Cultural Explosion" re appearance of Barbaralee Diamonstein on Wayne's KCET television show.

Box 107, Folder 7
Scope and Content Note
Photocopy of article about Dallas Museum of Fine Arts and Mrs. Virginia D'Hara bequest by Kit Bauman and Bill Waldorf, "City briefing due on bequest to private art museum" (Dallas Times Herald, 1976 May 11.)

Scope and Content Note
This subseries includes correspondence with various institutions regarding information on Wayne's work held in their collections in preparation for a catalogue raisonné of Wayne's work by Pat Gilmour. Also includes correspondence regarding Wayne's gift of graphic works to the Grunwald Center at UCLA.
Organization and Arrangement
After "Zimmerli Museum," alphabetization restarts.
Processing Information
Includes materials from the July 2012 addition.
Scope and Content Note
Correspondents include: Karin Breuer (Associate Curator, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco), Ted A. Greenberg (Registrar), and Carole Kim (Wayne's assistant) re information on Wayne's prints in the Achenbach Foundation; also includes Achenbach Foundation inventory records for 42 prints.

Scope and Content Note
Correspondents include: Carole Kim (Wayne's assistant) to Amy Kelly (Registrar's Assistant, Amon Carter Museum, Fort Worth, TX) and Julie Causey (Assistant Registrar) re Wayne's request for information and list of Wayne's works in the museum's collection; includes check list (1993 March 9) and accession sheets (1993 July 12) with descriptions of 27 works of Wayne in Amon Carter Museum.

Scope and Content Note
Correspondent Mary Jane Williams (Registrar, University Art Museum, Arizona State University, Tempe, AZ) to Carole Kim (Wayne's assistant) re list of prints by Wayne in the museum's collection.

Scope and Content Note
Correspondent Pat Gilmour to Wayne re list of Wayne's works in the Cabinet des Estampes de la Bibliothèque royale Albert Ier [Musées Royaux des Beaux-Arts de Belgique], Brussels, Belgium (1995 April 6.)

Scope and Content Note
Correspondent Kristin L. Spangenberg (Head Curator, Department of Prints, Drawings, and Photographs, Cincinnati Art Museum, Cincinnati, OH) to Carole Kim (Wayne's assistant) re photocopies of curatorial cards for Wayne's works in the permanent collection (1993 May 11.)

Scope and Content Note
Correspondent Kevin W. Tucker (Associate Registrar, Columbia Museum of Art, Columbia, SC) to Carole Kim (Wayne's assistant) re the museum's edition of Wayne's "Tower of Babel, A Fable Series."
Box 39, Folder 15  
**CLRMT - Claremont Colleges. 1993, 1994, 1995.** 

Scope and Content Note 
Correspondents include: Elizabeth Villa (Galleries of the Claremont Colleges, Claremont, CA) to Carole Kim (Wayne's assistant) re list of works by Wayne in their collection (1993 March 18); Steve Comba (Acting Curator and Registrar, Montgomery Gallery, Pomona College, Claremont, CA) re gift from Ed Hamilton of seven prints by Wayne (1994 November 1); Marjorie "Cricket" L. Harth (Director, Montgomery Gallery) and Gary Dicovitsky (Vice President for Development, Pomona College) re Wayne's visit to the college and gift of two Dorothy prints; also includes loan contract for two of Wayne's prints ("Arriving" and "Leaving") for exhibition, "June Wayne: The Dorothy Series" (1995 November 12-December 10) and list of 102 prints by Wayne in Pomona College Collection (1995 May 17.)

Box 39, Folder 16  
**Depauw University. 1993.** 

Scope and Content Note 
Correspondence from Carole Kim and Cathy Lightfoot (Wayne's assistants) requesting information on Wayne's work held in various institutions in preparation for a catalogue raisonné of Wayne's oeuvre by Pat Gilmour; correspondents include: Martha Opdahl (Director, Art Gallery, DePauw University, Greencastle, IN.)

Box 39, Folder 17  
**Des Moines Art Center. 1993.** 

Scope and Content Note 
Correspondent Margaret A. Willard (Registrar, Des Moines Art Center, Edmundson Art Foundation Inc., Des Moines, IO) re letter from Carole Kim (Wayne's assistant) requesting information on Wayne's work held at the Art Center; includes information on Wayne's print, "Goodbye."

Box 41, Folder 17  
**Father Haller Georgetown Univ. 1998. 1989, 1998.** 

Scope and Content Note 
Correspondents include: (via Tobey Moss) Joseph A. Haller, S.J. (Curator, Fine Print Collections, Georgetown University Jesuit Community, Washington D.C.) re including two of Wayne's prints, "Goe Catch a Failing Starr" and "Goodbye Louise" in exhibition, "Cosmology 101: The Big Bang, Its Math & Aftermath in Fine Prints" (Fairchild Gallery, Georgetown University, through 1998 July 4); request for information on Wayne's prints in the university's collection; also includes copy of "Special Collections at Georgetown: A Descriptive Catalog" (Georgetown University Library, 1996.)

Box 40, Folder 3  
**Free Library of Philadelphia. 1993.** 

Scope and Content Note 
Correspondents include: Cathy Lightfoot (Wayne's assistant) to William Lang (Head, Art Department/Print & Pictures Collection, Free Library of Philadelphia, Philadelphia, PA) re request for information on Wayne's work in the library's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour.

Box 39, Folder 18  
**Fresno Art Museum. 1990, 1993, 1995.** 

Scope and Content Note 
Correspondents include: Cathy Lightfoot (Wayne's assistant) to Jackie Pilar (Registrar, Fresno Art Museum, Fresno, CA) re request for information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; includes list of three works donated by Wayne to the Fresno Art Museum (1990 July 3); Carole Kim (Wayne's assistant) to Robert Barrett (Registrar, Fresno Art Museum) re information on two Wayne prints donated by Joan Palevsky, "Up, Down and Strange" and "Two Thousand Too Soon."
| Box 39, Folder 19 | **Gonzaga University. 1993.**  
Scope and Content Note  
Correspondence from Jeanette Kirishian re Wayne's visit and slide lecture at Gonzaga University (Spokane, WA) |
| --- | --- |
| Box 39, Folder 20 | **Grand Rapids Art Museum. 1993.**  
Scope and Content Note  
Correspondent Kathleen M. Ferres (Registrar, Grand Rapids Art Museum, Grand Rapids, MI) re letter from Carole Kim (Wayne's assistant) requesting information on Wayne's print, "Ninth Wave" held in the museum's collection. |
Scope and Content Note  
Correspondents include: E. Maurice Bloch (Director, Grunwald Graphic Arts Foundation, University of California, Los Angeles (UCLA)) and Kathryn A. Smith (Curatorial Assistant, Grunwald) re Wayne's gift of graphic works to the Grunwald Center; Charles E. Young (Chancellor, UCLA) re intention to sell at auction Wayne's gift of wood panel, "Tablet 57" by Eleanor Mikus (1981 May 22); Carole Kim (Wayne's assistant) to Cindy Burlingame and Susan M. Lockhart (Grunwald Center) re request for information on Wayne's work in the Grunwald's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes lists of Wayne's works in Grunwald Center collection (1991 June 28; 1993 June 10; 1993 July 13; and 1993 July 19) and delivery invoice from Armand Hammer Museum of Art and Cultural Center (Los Angeles, CA) to Wayne re seven prints sent to Wayne for publication photography (1994 December 1.) |
| Box 40, Folder 1 | **Jewish Museum. no date.**  
Scope and Content Note  
Contains note to June stating need to make file for Jewish Museum, New York, with accession numbers for "Dorothy Series." |
| Box 163, Folder 7 | **Jewish Museum: Kleeblatt. 1994-1999.**  
**June in June Party. 1998.**  
Scope and Content Note  
Correspondents include: Robert and Barbara Barrett (Pasadena, CA) re list of names and addresses of attendees for Wayne luncheon (1998 June 21) held on the occasion of her 80th birthday, with funds collected to purchase one of Wayne's works for the Los Angeles County Museum of Art (LACMA.) |
| Box 39, Folder 22 | **LACMA. 1992, 1998.**  
Scope and Content Note  
Correspondents include: Victor Carlson (Senior Curator, Prints and Drawings, Los Angeles County Museum of Art (LACMA), Los Angeles, CA) re information on Wayne's work in the museum's collection (1992 November 30); also includes handwritten list of 175 "Prints Pulled for LACMA" (1998 April) with titles, valuations and edition numbers. |
| Box 164, Folder 4 | **LACMA Gift. 1998-2008.**  
**LC-Library of Congress. 1992.**  
Scope and Content Note  
Correspondents include: Carole Kim (Wayne's assistant) to Elena G. Millie (Prints and Photo Department, Library of Congress) re request for information on Wayne's work in the library's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; includes photocopies of LC card catalogue entries describing Wayne's works, and letter from Kim to Gilmour re list of LC holdings, and notes on discrepancies and missing information. |
Box 40, Folder 2  
**Long Beach Museum of Art. 1993.**

Scope and Content Note
Correspondents include: Carole Kim and Cathy Lightfoot (Wayne's assistants) to Leni Velasquez (Registrar, Long Beach Museum of Art, Long Beach, CA) re request for information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour.

Box 40, Folder 5  
**MOCA- San Diego. 1993.**

Scope and Content Note
Correspondents include: Lynn Underwood (Registrar's assistant, Museum of Contemporary Art, San Diego, CA) re request for information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes lists of works by Wayne, as well as information on two prints that were deaccessioned.

Box 40, Folder 6  
**MOMA. 1993, 1995.**

Scope and Content Note

Box 40, Folder 11  
**National Gallery of Australia. 1994.**

Scope and Content Note
Photocopy of fax from Christine Dixon (Curator, International Art, National Gallery of Australia, Canberra, Australia) to Pat (Gilmour) re information on three of Wayne's prints in the museum's collection, "Strange moon", "Silent wind" and "Desert wind."

Box 166, Folder 5  
**National Gallery: Rigler, L. 1972.**

Box 40, Folder 13  

Scope and Content Note
Correspondents include: Joanne Moser (Curator of Graphic Art, National Museum of American Art, Smithsonian Institution, Washington D.C.) re visiting Wayne's studio and request for list of Wayne's work at National Museum of American Art; selections of works chosen by Ruth Fine; shipping arrangements for prints to be considered for donation to the NMAA from Wayne's collection; Lloyd Rigler disaster; Christine A. Donnelly (Graphic Arts Department, NMAA) and Susan Haase (curatorial) re agreement and shipping of 16 works selected for donation; slides of Wayne's work not owned by the National Gallery of Art (1992 April 6); request for information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes computer list of Wayne's works in NMAA (1991 November 22); list of artists in Wayne's collection whose prints Wayne may donate to the NMAA.

Scope and Content Note

Correspondents include: Joanne Moser (Curator of Graphic Art, National Museum of American Art, Smithsonian Institution, Washington D.C.) re Wayne's visit to D.C. and being featured in exhibition at National Museum for Women in the Arts (1994 June 2); copy of Moser's paper, "Museums and the Living Artist"; visit by Paul Karlstrom to Wayne's studio; Joan Palevsky considering gifting her painting by Wayne, "The Elements" to a museum; Moser's visit to Los Angeles to lecture at International Fine Print Dealers Association (IFPDA) print fair (1994 July 18); Wayne's audio tapes made of Tamarind's staff meetings and interviews of Wayne during the 1950s going to Archives of American Art (1994 July 19); Wayne sending Moser "Generation of Mentors" (National Museum of Women in the Arts, Washington D.C., 1994 June 9-August 21) catalogue and imprint of interview of Anne Kirker; Moser's list of 17 Wayne prints to be considered for acquisition by the NMAA; Wayne's "Print List for the National Museum of American Art" with detailed information on each print being considered for acquisition; Wayne's comments on Stanley William Hayter's book, "Atelier 17" (London: Editions Alecto, 1964) and experience with Judith Goldman (author); production of video about Wayne under an Anneberg grant to the University of Oregon; Wayne's preparation for 1997 retrospective mounted by Lucinda Gedeon (Director, Neuberger Museum of Art, State University of New York, Purchase, NY); production of Wayne's catalogue raisonné by Pat Gilmour; selection of nine of Wayne's prints for acquisition by the NMAA (1995 November 21); "Confirmation of Gift" document from Wayne (1995 December 14); shipping invoice for return of 13 prints from NMAA to Wayne.


Scope and Content Note


Scope and Content Note

Correspondents include: Joan C. Hendricks (Museum Registrar, Neuberger Museum of Art, State University of New York, Purchase, NY) re information on Wayne's two portfolios in the museum's collection, "Dorothy Suite" and "Stellar Winds"; Carole Kim (Wayne's assistant) to Lucinda H. Gedeon (Director, Neuberger Museum) re shipping Wayne's six prints from her "Fable Series" to the museum; gift of Wayne prints from Marvin Goodson; also includes museum's Documentation Sheets for Wayne's prints.
<table>
<thead>
<tr>
<th>Box 41, Folder 1</th>
<th>New York Public Library. 1993.</th>
</tr>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Nancy Finlay (Prints Specialist, New York Public Library) to Cathy Lightfoot (Wayne's assistant) re information on Wayne's prints in collection of the print room of the New York Public Library in preparation for a catalogue raisonné on Wayne by Pat Gilmour.</td>
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<tr>
<th>Box 40, Folder 8</th>
<th>NGA- National Gallery. no date.</th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Accession sheets for Wayne's work in the National Gallery of Art (Washington D.C.)</td>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Computer printout (1991 February 19) and accession sheets for Wayne's work in the National Gallery of Art (Washington D.C.)</td>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Accession sheets for Wayne's work in the National Gallery of Art (Washington D.C.) (1991 February 19; 1991 November; 1992 December); list of Ruth Fine's selection of Wayne's lithographs in National Gallery (1991 December 5); list of Wayne's work to be donated to the National Gallery; correspondents include Carlotta J. Owens (Assistant Curator, Modern Prints and Drawings, National Gallery) re information on Wayne's prints; Ruth Fine (Curator, Modern Prints and Drawings, National Gallery) re address for Richard Florsheim Art Fund, Getty grant, and O.J. Simpson trial in Los Angeles; Joanna [Moser?] Curator of Graphic Art, National Museum of American Art, Smithsonian Institution, Washington D.C.) re essay for show at Neuberger Museum of Art (State University of New York, Purchase, NY), list of Wayne's work, and arranging shipment of prints.</td>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Carole Kim (Wayne's assistant) to Helena E. Wright (Curator, Division of Graphic Arts, National Museum of American History, Smithsonian Institution, Washington D.C.) re list of Wayne prints in collection of master printer, Lynton Kistler, at National Museum of American History; Pat Gilmour to Wright re information on Wayne's prints.</td>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Carole Kim (Wayne's assistant) to Andrea Clark (Registrar, Norton Simon Museum of Art, Pasadena, CA) re slides and information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes list of 25 works by Wayne in the museum's collection.</td>
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<th>Box 41, Folder 3</th>
<th>Oakland Museum. 1993.</th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Carole Kim (Wayne's assistant) to Arthur Monnor (Registrar, Oakland Museum of Art, Oakland, CA) re slides and information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes list and information on two works by Wayne in the collection, &quot;Double You&quot; and &quot;At Last a Thousand II.&quot;</td>
</tr>
</tbody>
</table>

Scope and Content Note
Correspondents include: Ivy L. Barsky (NEA Curatorial Intern, Department of Prints, Drawings and Photographs, Philadelphia Museum of Art, Philadelphia, PA) re information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes photocopy of card catalogues describing 10 works by Wayne in the museum's collection.

Box 39, Folder 5


Scope and Content Note
Correspondence from Carole Kim (Wayne's assistant) requesting information on Wayne's work held in various institutions in preparation for a catalogue raisonné of Wayne's oeuvre by Pat Gilmour; correspondents include: Karen Bruer (Curator, Achenbach Foundation for Graphic Arts (AFGA) (San Francisco, CA); Ted Greenberg (Registrar, M.H. de Young Memorial Museum, San Francisco, CA); Malcolm Warner (Curator of Prints and Drawings, San Diego Museum of Art, San Diego, CA); Douglas Druick (Curator of Prints and Drawings, Art Institute of Chicago, Chicago, IL); Andrea Feldman (Curatorial Assistant, Department of Prints and Illustrated Books, Museum of Modern Art (MoMA), New York, NY); Registrar, Amon Carter Museum (Fort Worth, TX); Archer M. Huntington Art Gallery (University of Texas at Austin, Austin, TX); Marjorie Harth Beebe (Director, Galleries of the Claremont Colleges, Claremont, CA); John Bidwell (William Andrews Clark Memorial Library, University of California, Los Angeles, CA); Registrar, Columbia Museum of Art (Columbia, SC); Martha Opdahl (Director, Art Gallery, DePauw University, Greencastle, IN); Registrar, Des Moines Art Center (Des Moines, IA); Registrar, Fresno Art Museum (Fresno, CA); Registrar, Grand Rapids Art Museum (Grand Rapids, MI); Leni Velasquez (Registrar, Long Beach Museum of Art, Long Beach, CA); Registrar, Neuberger Museum of Art (State University of New York, Purchase, NY); Department of Prints, New York Public Library (New York, NY); Registrar, Norton Simon Museum of Art (Pasadena, CA); Registrar, Oakland Museum (Oakland, CA); Registrar, Allen Art Museum (Oberlin College, Oberlin, OH); Registrar, Santa Barbara Museum of Art (Santa Barbara, CA); Registrar, University Art Museum (University of California at Santa Barbara, Santa Barbara, CA); Registrar, University Art Museum (University of Minnesota-Minneapolis, Minneapolis, MN); Registrar, University Art Museum (University of New Mexico, Albuquerque, NM); Registrar, Museum of Art (Williams College, Williamstown, MA); Kristin Spangenberg (Head Curator, Department of Prints, Drawings and Photographs, Eden Park, Cincinnati, OH); Ken Little (Registrar, Museum of Art, University of Arizona, Tucson, AZ); Mary Jane Williams (Arizona State University, Tempe, AZ); also includes notes with names and addresses for Mary Michaelidou (art historian and Director General of the Ministry of Culture, Athens, Greece); Hassan Kamal; and Bibliothèque [Musées] Royaux des Beaux-Arts de Belgique, Brussels.
Box 39, Folder 6  
**Scope and Content Note**  
Correspondence from Wayne and Donna J. Tryon (Wayne's assistant) to various institutions and collectors requesting information on editions and locations of Wayne's works; correspondents include: Gunter Torche (Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco, CA); Clinton Adams; Alverthorpe Gallery (Lenkowitz, PA); Garo Antreasian (Department of Art, University of New Mexico, Albuquerque, NM); Mrs. Robert Benjamin (Great Neck, Long Island, New York); Bibliotheque [Musées] Royaux des Beaux-Arts de Belgique, Brussels; Maurice Bloch; Mary Lou [Baskett] (Cincinnati Art Museum, Cincinnati, OH); Jane Darvin; Ray H. French (Art Center, DePauw University, Greencastle, IN); Mr. & Mrs. Erwin Elman; Amy Freeman-Lee; Roland I. Grausman; Saidee Grunwald; Dalzell Hatfield (Dalzell Hatfield Galleries, Ambassador Hotel, Los Angeles, CA); Helen Holleb (Wayne's mother's sister); Mr. & Mrs. Neil Holleb; Kistler Lithography Co. (Los Angeles, CA); Sigmund and Lys Koch; Paul Taberski (La Jolla Museum of Art, La Jolla, CA); Ebrin Feinblatt (Curator of Prints, Los Angeles County Museum of Art (LACMA), Los Angeles, CA); Colonel David McKell (Chillicothe Telephone Company); Eugene D. Rigney (Dean, Ross County Historical Society, Chillicothe, OH); Department of Prints and Fine Art, New York Public Library (New York, NY); Gordon W. Gilkey (Dean, Professor of Art, Oregon State University) re Wayne's participation in exhibition to be held at New Forms Gallery in Athens, Greece; Caroline C. Porter (Mrs. Howard D. Porter); Albert Ronney; Richard S. Ross; Millard Sheets (Designs Incorporated, Claremont, CA); Lottie and Stan Talpis; Marcia Thompson; also includes Wayne's notes, and documentation on Wayne's print, "Walk on the Rocks."

Box 39, Folder 7  
**PC3 Collections Pending. 1993.**  
**Scope and Content Note**  
Correspondence from Wayne and Carole Kim (Wayne's assistant) to various institutions and collectors requesting information on editions and locations of Wayne's works; correspondents include: Bibliothèque [Musées] Royaux des Beaux-Arts de Belgique, Brussels; Terry Bell (President, Jewish Federation Council of Greater Los Angeles, CA); Registrar, Lehigh University Art Galleries (Bethlehem, PA); Registrar, Philadelphia Museum of Art (Philadelphia, PA); Tobey C. Moss Gallery (Los Angeles, CA).

Box 41, Folder 5  
**PSDM. 1995.**  
**Scope and Content Note**  
Fax transmittals from Elizabeth Villa (Montgomery Gallery, Pomona Colleges, Claremont, CA); Wayne biography; Kathy Clewell (Registrar, Palm Springs Desert Museum, Palm Springs, CA) re list of Wayne's works in the collection.

Box 41, Folder 6  
**Queensland Art Gallery. 1994, 1995.**  
**Scope and Content Note**  
Correspondents include: Chris Saines (Manager, Curatorial and Support Services Program, Queensland Art Gallery, Brisbane, Australia) re Deed of Gift document and assignment of copyright for "Songs and Sonets" gifted by Wayne to the museum.

Box 41, Folder 7  
**Santa Barbara Museum of Art. 1993.**  
**Scope and Content Note**  
Correspondents include: Cherie Summers (Registrar, Santa Barbara Museum of Art, Santa Barbara, CA) re information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes listing of works by Wayne in the museum.
<table>
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<tr>
<th>Box 41, Folder 8</th>
<th><strong>San Diego Museum of Art. 1993, 1995.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Carole Kim (Wayne's assistant) to Malcolm Warner (Curator of European Arts/Prints &amp; Drawings, San Diego Museum of Art, San Diego, CA) re slides and information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes list of Wayne's work in museum's collection.</td>
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<th>Box 41, Folder 9</th>
<th><strong>SKIR. 1995.</strong></th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Photocopy of fax from Pat Gilmour (in Paris) to Wayne (1995 August 9) re Dictionary of Women Artists request for information on Wayne's watercolors or WPA paintings; accession number information on Skirball's &quot;Dorothy Series.&quot;</td>
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<th>Box 41, Folder 10</th>
<th><strong>Universities/Donne Book. 1957, 1960.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondence re replacement for portfolio of &quot;Songs and Sonets of John Donne&quot; with: Robert Honeyman, Jr. (New York, NY) [whose copy was donated to Lehigh University Special Collections (Bethlehem, PA)]; Jenx Nyholm (Librarian, Special Collections Department, Northwestern University Library, Evanston, IL); Chief Librarian, University of Minnesota Library (Minneapolis, MN); Lila A. Willett (Secretary to Mr. L.A. Wilkie, Wilkie Foundation, Des Plaines, IL); Frank S. Hanlin (Head, Acquisitions Department, University Libraries, State University of Iowa, Iowa City, IA); Warren W. Faus (Chairman, Centennial Art Exhibition, San Jose State College, San Jose, CA) re purchase of Wayne's lithograph, &quot;Shine Here to us and Thou art Everywhere&quot; for contribution to the centennial art exhibition.</td>
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<tr>
<th>Box 41, Folder 11</th>
<th><strong>UAZ - Univ. of Arizona. 1993, 1994.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Peter S. Briggs (Curator of Collections, Museum of Art, University of Arizona, Tucson, AZ) re information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; includes photocopies from the museum's &quot;Handbook of the Prints in the Permanent Collection&quot; (1993 July 7); Cathy Lightfoot (Wayne's assistant) re borrowing two prints, &quot;Goe and Catch a Falling Starre&quot; and &quot;The Baite&quot; for photographic documentation and inclusion in Wayne's catalogue raisonné; shipping arrangements and price list for 26 Wayne prints sent to the museum (1993 November 15); invoice for purchase of Wayne's prints, &quot;Between, St. 1&quot; and &quot;Between, St.11&quot; by museum; also includes shipping invoice from Cookes Crating for 16 unframed prints sent from Wayne to university museum.</td>
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<th>Box 41, Folder 12</th>
<th><strong>University of Texas - Austin. 1993.</strong></th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Carole Kim (Wayne's assistant) to Sue Ellen Jeffers (Registrar, College of Fine Arts, University of Texas at Austin, Austin, TX) re information on Wayne's work in the university's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour; also includes information sheet on Wayne's print &quot;Glitterwind&quot; in University of Texas Special Collection.</td>
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<tr>
<th>Box 41, Folder 13</th>
<th><strong>UNM - Univ. of New Mexico. 1993.</strong></th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Kira A. Sowanick (Registration Assistant, University Art Museum, University of New Mexico, Albuquerque, NM) re information on works by Wayne in museum's collection; also includes photocopy of card catalogues and catalogue entries describing Wayne's work.</td>
</tr>
</tbody>
</table>
Box 41, Folder 15  
**Walker Art Center. 1993.**
Scope and Content Note
Correspondents include: Linda Krenzin (Administrative Assistant, Registration Department, Walker Art Center, Minneapolis, MN) re information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour.

Box 41, Folder 14  
**Williams College Museum of Art. 1993.**
Scope and Content Note
Correspondents include: Diane Hart (Registrar, Williams Collection Museum of Art, Williamstown, MA) to Carole Kim (Wayne's assistant) re information on Wayne's work in the museum's collection in preparation for a catalogue raisonné on Wayne by Pat Gilmour.

Box 41, Folder 16  
**Zimmerli Museum. 1998.**
Scope and Content Note
Correspondents include: Barbara Trelstad (Registrar, The Jane Voorhees Zimmerlis Art Museum, Rutgers, The State University of New Jersey, New Brunswick, NJ) re donation of Wayne's "June in January" print and request for fair use and copyright permission; also includes "Non-Exclusive License" form.

Box 222, Folder 6  
**Archives of American Art: Betty Loachrie Hoag Transcript. 1965-2006.**

Box 222, Folder 7  
**Arizona State University. 1977-1992.**

Box 222, Folder 8  
**Fresno Art Museum Gift. 1988-1991.**

Box 222, Folder 9  
**Georgetown University. 1998.**

Box 222, Folder 10  
**Krannert Museum. 1996.**

Box 222, Folder 11  
**National Gallery of Art. 1991-1992.**

Box 222, Folder 12  
**National Gallery of Art: Acquisitions. 1991-1992.**

Box 222, Folder 13  
**National Gallery of Art: Russel, Diane. 1974-1980.**

Box 222, Folder 14  
**Nora Eccles Harris Museum of Art. 2001-2002.**

Box 222, Folder 15  
**Norton Simon Museum: Inventory. 2004.**

Box 222, Folder 16  
**Princetown University. 1998.**

Box 222, Folder 17  
**San Francisco Art Institute. 1990-2002.**

Box 223, Folder 1  
**Smithsonian National Museum of American Art: Releases. 1995-2008.**

Box 223, Folder 2  
**Tampa Museum. 2001.**

Box 223, Folder 3  
**University Art Museum, Tucson: Peter Briggs. 2000.**

Box 223, Folder 4  
**University of California, Los Angeles: Special Collections. 1988-2004.**

Box 223, Folder 5  
**University of California, Los Angeles: Special Collections. 2004-2008.**

Box 223, Folder 7  
**University of California, Los Angeles: Special Collections. 2010-2011.**

Box 223, Folder 8  
**University of California, Los Angeles: Special Collections, Deed of Gift. 1997-2001.**

Box 223, Folder 9  
**University of California, Los Angeles: Special Collections, Deed of Gift. 1997-2001.**

Box 223, Folder 10  
**University of Iowa Museum. 2001.**

Box 223, Folder 11  
**University of Michigan: Museum of Art. 1980-1982.**

Box 223, Folder 12  
**Wanlass, George. 2001.**

Box 223, Folder 13  
**Whitney Museum: David Kiehl. 1997-2003.**
June Wayne papers, 1909-2000


Box 223, Folder 14
Devon, Marge. 1998-2009.


Scope and Content Note
This subseries includes correspondence and receipts for sales of Wayne's work to various collectors and institutions.

Box 32, Folder 5

Scope and Content Note
Includes "Remittance Advice" invoices from Lynton R. Kistler (Kistler Lithograph Co., Los Angeles, CA) for sales of Wayne's prints.

Box 32, Folder 6

Scope and Content Note
Receipts for sales of Wayne's work to: Peter Gerald Arnovick; Dr. Leonard Asher; Associated American Artists; Lyman Brewer, Rudd and Harrison Brown, Florence Carr, Bill Churchill, Robert Churchill; Harris N. Cohen, Jane Darvin, Mrs. Monte Factor, Mrs. Raymond Fahn, Mrs. Ralph Feinstein, Dr. and Mrs. Robert A. Fox, Bee Gerson, Mr. and Mrs. Goodman, Hal Goldfarb, Mr. and Mrs. Charles Holleb, W.L. Hopkins, Mrs. Muriel James, Beverly E. Johnson, Dr. Benjamin Jurin, Mr. and Mrs. Edgar Kadden, Kistler Lithography Co., William Mordecai Kramer, Mrs. Phoebe Leibig, Dr. Milton Lester, Molly Lewin, Library of Congress, Robert Light, Dr. and Mrs. Milton London, Los Angeles County, Los Angeles County Museum, Sam Lustgarten, Dr. Judd Marmor, Judith P. Meyers, Margery Nemeth, Philadelphia Art Alliance, Iris Richardson, Albert Roncey, Mrs. Grace Rosenberg, Ferdinand Roten, Inc., Ruth Saltzberg, Dr. Sylvan Schireson, Hilda Solomon, Dr. Melvin L. Sommer, Spencer & Company, Dr. Charles Stein, Florence [*Ravven" crossed out] Sutton, Sally G. Swing, Dr. A.M. Targow, George Tooby, Dr. and Mrs. J.V. Treusch, Dr. Ernest Tross, United States Information Agency, Mrs. A. Weisman, Mrs. Lottie Wexler, Virginia Williams, Zeitlin & Ver Brugge Booksellers; also includes appraisal report by O.P. Reed, Jr. of Wayne's lithographs as of 1963 December 20, and information on Wayne's Blue Cross insurance policy (1981.)
Series 1: Correspondence. 1942-1997.

Box 32, Folder 7

Scope and Content Note
Receipts for sales of Wayne's work to: Art Harris Gallery; Mrs. Roberta Edgar; Mr & Mrs. Maynard Fassman; Gimpel-Weitzenhoffer Gallery; Calvin Goodman; Mr. & Mrs. Alan Greenby; Jane Haslem Gallery; Ben Kabaseh (?); Jacob Kamin; Kovler Gallery; Dr. Ronald Laurence; Magison (?) Associates; Martha Jackson Gallery; Mary Moore Gallery; Michael Smith Gallery; Robert L. Meyer; Paul Schuman; Security Pacific National Bank; Florence Sutton; University of Iowa Museum of Art; Ed Weiss; Edith Weiss; Shirley Wells (?)

Box 32, Folder 8

Scope and Content Note
Correspondents and receipts for sales of Wayne's work to: Art Collector; Art Harris Gallery; Mr. & Mrs. Mads Bjerre; Lillien Brande; R.W. Burgoyne; Claremont Colleges; Zita Cogan; Marcella Cornish; Graphic Artes Portfolio; Great Western Savings and Loan; Sharon Green; Griffin Co.; Grunwald Center for the Graphic Arts, University of California, Los Angeles (UCLA); Bert and Suzie Holleb; Charles Holleb; Leonard and Ruth Holleb; Neil and Judy Holleb; Jack Glenn Gallery (San Diego, CA); Stanley K. Jacobs; James B. Lansing Sound, Inc.; Craig Kincaid; Robert Koonedell; Laurence E. Korwin; Mary Mavehelli; Municipal Art Gallery, City of Los Angeles; Mr. & Mrs. Roussele Norman; Place/Alrich Galleries (San Francisco, CA); Carole Rosenberger; Robert Schacter, DDS; Mrs. Maurice A. Schiller; Phil Sutton; University of Iowa, College of Dentistry; Van Doren Gallery (San Francisco, CA); Dr. and Mrs. Herman Weiss.

Box 105, Folder 8

Scope and Content Note
Ledger pages entitled, "Peter Plose Associates Check Record, January - March, 1974."

Scope and Content Note
This subseries includes correspondence, memos, and staff lists regarding the founding, operation and activities of Wayne's Tamarind Lithography Workshop, initially located at 1112 N. Tamarind Avenue in Los Angeles (1960-1970), and later transferred to the University of New Mexico where it became the Tamarind Institute (1971-present day).

Processing Information
Includes materials from the July 2012 addition.

Box 26, Folder 2

Scope and Content Note
Includes invitations for events held at Wayne's Tamarind studio; open house honoring Wayne; guest lists with names, addresses and telephone numbers; Contemporary Art Council Membership Roster (1964 March 1.)

Box 26, Folder 7

Scope and Content Note
Correspondents include: Calvin J. Goodman (Consulting Management & Industrial Engineer) re Tamarind Executive Committee procedures; sale of folios; study on the economics of the art of the lithograph, "The Fundamentals of the Operation of the Lithography Workshop."
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Calvin J. Goodman (Consulting Management &amp; Industrial Engineer) re updating Tamarind's &quot;Economic Study&quot;; agreement with University of New Mexico; promotion for book &quot;Marketing Art&quot;; also includes Goodman's résumé and correspondence from Allan J. Greenberg (attorney), John Brademas (Congressman, U.S. House of Representatives), Betty Fiske, Beverly Korenwaser, and Norma Neiman (Tamarind Lithography Workshop.)</td>
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<tr>
<th>Box 26, Folder 9</th>
<th>Lowry, McNeil. 1971.</th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondence from W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re Wayne traveling to Europe, Clinton Adams and Garo Z. Antreasian's catalogue, &quot;The Tamarind Book of Lithography: Art and Techniques&quot; (1971.)</td>
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<tr>
<th>Box 26, Folder 10</th>
<th>Financial Corresp. 1-21 30 June 60 - Sep 68 84c. FF. 1960-1968.</th>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: Joseph M. McDaniel, Jr. (Secretary, the Ford Foundation), Norman W. MacLeod (Assistant to Treasurer), James M. Nicely (Treasurer), Thomas H. Lenagh (Treasurer), Edward F. D'Arms (Associate Director), and Marcia Thompson (Program Officer) re financial statements, Tamarind quarterly reports, Ford Foundation grant approvals and remittance for the Tamarind Lithography Workshop</td>
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<td><strong>Scope and Content Note</strong></td>
<td>Correspondents include: W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation), Howard R. Dressner (Secretary), Marcia Thompson (Program Officer), Hilda Pettus (bookkeeper, Tamarind), Norman W. MacLeod (Assistant Secretary), and Willard J. Hertz (Assistant Secretary) re financial statements, Tamarind quarterly and annual reports, Ford Foundation grant approvals and remittance for the Tamarind Lithography Workshop; also includes correspondence with Anthony Riolo (attorney) re Wayne's litigation involving Allan Greenberg and Terry Sanders over the Tamarind film, &quot;Four Stones for Kanemitsu.&quot;</td>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Transcription of Greenberg's handwritten notes on &quot;Tamarind v. Sanders&quot; (Wayne's litigation involving Terry Sanders and attorney Allan Greenberg over the Tamarind film, &quot;Four Stones for Kanemitsu.&quot;)</td>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Re publication of &quot;Sex Differentials in Art Exhibition Reviews: A Statistical Study&quot;; broadcast of Wayne's PBS television show.</td>
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<tr>
<td><strong>Scope and Content Note</strong></td>
<td>Re Wayne's visit to New York; the study, &quot;Sex Differentials in Art Exhibition Reviews: A Statistical Study&quot;; FAR Gallery, New York; Tamarind's quarterly and annual reports for Ford Foundation grant; Wayne's lecture at National Council of Fine Arts Deans meeting, San Francisco; Wayne's nomination for Ford Foundation curatorial intern.</td>
</tr>
</tbody>
</table>
Box 26, Folder 15  
**Lowry, McNeil 1- 5 13 Jan 69 - 22 Dec 69 FF 32c. 1969.**

**Scope and Content Note**

Re report on Edward Dominik from Mr. [Calvin?] Goodman; Smilansky Graphics Workshop Project; Thomas Hoving Committee; exhibition and catalogue, "Tamarind: Homage to Lithography" at the Museum of Modern Art (MoMA) (1969); Mme Ruby d'Arscot (International Survey on the Promotion of the Arts, Paris) re the Catalan painter, Salvador Bru, as possible artist at Tamarind; Wayne's exhibition at FAR Gallery, New York; Wayne's dismissal of Manuel Fuentes from Tamarind program; University of New Mexico's desire to undertake Tamarind Institute; Wayne's cancellation of contract with Sterling Institute, (Harvard Business School); Madeleine Jarry's visit to the United States.

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Box 26, Folder 16  
**Lowry, McNeil 1- 6 16 Feb 68 - 27 Dec 68 FF 67c. 1967, 1968.**

**Scope and Content Note**

Re writer Betty Chamberlain; Tamarind exhibition, "Tamarind: Homage to Lithography" at the Museum of Modern Art (MoMA) (1969); Tamarind film, "Physical Techniques in the Art of the Lithograph"; Charles Orth (Harvard Business School) and plan to found an Institute of Arts Management of the Sterling Institute; Betty Fiske (Curator, Tamarind Lithography Workshop) re possibly missing chop on Wayne's print, "Lemmings" sent to Lowry; Noemi Smilansky and Sadnat Jerusalem workshop for graphic arts in Jerusalem; National Citizens Committee for Public Television (NCCPTV); Marvin Goodson and endowment foundation; Manolis Piladakis re support for establishing printmaking workshop in Athens, Greece; Lowry's Ford Foundation Report article, "The Economic Crisis in the Arts: the Need for a National Policy."

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Box 26, Folder 17  

**Scope and Content Note**

Correspondents include: Howard R. Dressner (Secretary), Norman W. MacLeod (Assistant Secretary), Thomas H. Lenagh (Treasurer), William H. Nims (Assistant Secretary), Marcia Thompson (Program Officer), Norma Neiman (Controller, Tamarind), Hilda Pettus (Bookkeeper, Tamarind) re Tax Reform Bill (H.R. 13270), financial statements, Tamarind quarterly and annual reports, Ford Foundation grant approvals and remittance for the Tamarind Lithography Workshop.

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Box 26, Folder 18  
**Lowry, McNeil 1- 7 10 Jan 67 - 23 Dec 67 FF 38c. 1966, 1967.**

**Scope and Content Note**

W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: Wayne's visit to New York; Harold Taylor, Nancy Hanks, and Oliver May; "Operation Cornerstone"; Manuel Fuentes; death of Jules Langsner; Lowry's trip to Europe; Wayne's nomination for Ford Foundation's Curatorial Training Program.

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Box 27, Folder 1  
**Lowry, McNeil 1- 4 5 Jan 70 - 22 Nov 70 FF 51c. 1970.**

**Scope and Content Note**

W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: grant and budget for Tamarind Institute; Wayne's resignation from board; Thomas Hoving committee; Sterling Institute lawsuit; Lev Mills; problems between Tamarind and Terry Sanders Company over film, "Homage to a Lithograph"; other correspondents include Allan J. Greenberg (attorney) to Lowry re Greenberg's work with Tamarind Lithography Workshop; Nancy Boggs to Wayne re slides of Tamarind exhibition at Ford Foundation; also includes copy of "A European Study Proposal In the Graphic Arts 1970-71 Academic Year" by Lev T. Mills.
Box 27, Folder 2  
**Lowry, McNeil 1-15 26 Jan 59 - 23 Dec 59 FF 85c. 1959.**  
**Scope and Content Note**  
W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: proposal for establishing a lithography workshop; Wayne's nomination for consideration in Ford Foundation's 1959 Program for Visual Artists; opinion of Lessing Rosenwald re establishing a lithography workshop; consideration of Marcel Durassier (master printer) to work with workshop in the United States; other correspondents include Wayne to Elie D'Humiere re importing lithography paper; Jules Langsner re evaluation of the proposal.

Box 27, Folder 3  
**Lowry, McNeil 1-14 6 Jan 60 - 26 Dec 60 FF 104c. 1960.**  
**Scope and Content Note**  
W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: commitment from Garo Z. Antreasian and Clinton Adams to Tamarind Workshop; assembling Panel of Selection and Board of Directors for Tamarind; Tamarind's tax exemption status; Power of Attorney document for Tamarind; Tamarind's initial budget; publicity for Tamarind grant announcement; Tamarind's first fellowship project and artist, Romas Viesulas, visiting New York with portfolio and prints.

Box 27, Folder 4  
**Lowry, McNeil 1-13 16 Jan 61 - 8 Dec 61 FF 54c. 1961.**  
**Scope and Content Note**  
W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: Tamarind budget and financial statement; Garo Z. Antreasian and Clinton Adams departing Tamarind; agreement for sale of Tamarind Impressions; Wayne and Clinton's reservations about the Print Submission Center; engaging Bohuslav Horak [aka "Bobisch" or "Bobish"] as printer at Tamarind; printer Joe Funk and investor, Peter Lehman, establishing Kanthos studio next to Tamarind; exhibition of Tamarind prints at UCLA; collaborative projects with Ray Bradbury and Michael Blankfort (screenwriter/novelist); Tamarind fellow Rube Kadish sudden departure; Adja Yunkers; Harold Keeler coming to Tamarind.

Box 27, Folder 5  
**Lowry, McNeil 1-16 FF 57c. 1961, 1962.**  
**Scope and Content Note**  
Biographical introduction and transcript of W. McNeil Lowry's speech, "The University and the Creative Arts" given to the Association of Graduate Schools (New Orleans, 1961 October 24); transcript of Lowry's speech, "The Ford Foundation and the Creative Arts" (Los Angeles, 1962 January 10) for exhibition of Tamarind Lithography Workshop.

Box 27, Folder 6  
**Lowry, McNeil 1-12 31 Jan 62 - 13 Dec 62 FF 60c. 1962.**  
**Scope and Content Note**  
W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: Tamarind's tax exemption status; Frederick S. Wight (Director of the Art Galleries, UCLA) re exhibition in New York; engaging Calvin J. Goodman (Consulting Management & Industrial Engineer) to do study on the economics of the art of the lithograph, "The Fundamentals of the Operation of the Lithography Workshop"; Garo Z. Antreasian and John Herron Art Institute collaboration; William Brice as Associate Director of Tamarind and joining Board of Directors; three-year grant proposal for Tamarind; Bernard Reder (sculptor) as possible candidate for Tamarind work; Wayne's cash flow predictions for Tamarind; replacing Bohuslav Horak [aka "Bobisch" or "Bobish"] as printer at Tamarind.
Box 27, Folder 7  

**Lowry, McNeil 1-11 3 Jan 63 - 19 Dec 63 FF 92c. 1963.**

**Scope and Content Note**

W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: Rudd Brown and Bertha Lewinsohn visiting New York; Tamarind accounting and financial statement; memo on "Prints in Progress" program; proposal by Fritz Eichenberg (Art School, Pratt Institute) for Pratt Intaglio Center; Wayne's comments on UCLA Cultural Arts Festival; Durassier seminar; Harold E. Keeler and producing limited edition, original hand-printed monographs; Tamarind budget; Wayne request for fellowship for Rufino Tamayo; Tamarind annual report; catalogue by Egon Kornfeld of work by Sam Francis while at Tamarind, "Sam Francis -- Lithographs 1963"; Louise Nevelson re her grant and work at Tamarind.

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Box 27, Folder 8  

**Lowry, McNeil 1-11 3 Jan 64 - 10 Dec 64 FF 60c. 1964.**

**Scope and Content Note**

W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: publication, "Prize-Winning Graphics, 1963"; Jason Leese re his fellowship at Tamarind; lithography marketing study; Wayne's report on Tamarind and problems re availability of lithography stones, disposable aluminum plates, and paper; publication of study, "Marketing of the Original Print"; Wayne's request for extension of October (1965) termination of Tamarind Lithography Workshop; annual report; Ford Foundation news release re awards for the Foundation's Program for Administrative Interns and request for Wayne's nominations; Ford Foundation's Travel and Study Award Program, Schedule of Standard Allowances.

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Box 27, Folder 9  


**Scope and Content Note**

Ford Foundation correspondents include: Edward F. D'Arms (Associate Director) re loan of Foundation books to Wayne; Joseph M. McDaniel, Jr. (Secretary) re cocktail party at Bob Mallary's for Elaine de Kooning, and death of Jules Harwood; William H. Nims (Assistant Secretary) re Tamarind catalogue, "The Tamarind Book of Lithography: Art & Techniques"; Kenneth W. Prescott (Program Officer) re Wayne's opinion on R. Joshua Young's Market Street Program in Venice, CA and copy of Tamarind's "A Guide to Print Terminology"; Libby Watterson (Photo Librarian, Office of Reports) re photographs of Tamarind Workshop for inclusion in Annual Report; other correspondents include William McPeak (Vice President); Henry T. Heald (President); Eugene S. Staples; Richard C. Sheldon; Susan de Armas; Oleg Lobanov; Nancy Boggs; and Felice Levin.

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Box 27, Folder 10  


**Scope and Content Note**

Marcia Thompson (Program Assistant, Program in Humanities and the Arts, Ford Foundation) re: planning of Tamarind Lithography Workshop; preparing press releases for Tamarind grant announcement; U.S. Treasury Department's ruling on Tamarind's tax exemption status; photographs of Workshop for Foundation pictures files; feature story by Alfred M. Frankfurter on Tamarind for ArtNews; list of Tamarind artist fellows and guest artists (as of 1962); Tamarind progress report; W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) speaking at Pomona College symposium; Marcel Durassier's visit to New York.
Box 27, Folder 11


**Scope and Content Note**

Sigmund Koch (professor of psychology, Duke University) re: becoming Director of Ford Foundation's Humanities and the Arts program; Guy Endore's book, "Satan's Saint" with lithographs by Robert Hansen (printer, Tamarind); problems with acquiring lithography paper; success of Rufino Tamayo lithography exhibition at Matisse Gallery, Los Angeles; Tamarind grant, cash flow; request for Wayne's nomination for Ford Foundation's Curatorial Training Program (1966); Wayne's speech on Foundation Gamesmanship given in San Francisco; cancellation of seminar for art dealers planned with Special Services to Business Industry Department, New York University (NYU); award of Tamarind Prize at Venice Biennale; advice on acquiring lithography stones; Wayne's dismissal of three fellow grantees (Erwin Erickson, Bob Bigelow, and Ian Lawson.)

Box 27, Folder 12


**Scope and Content Note**

Marcia Thompson (Program Assistant, Program in Humanities and the Arts, Ford Foundation) re: Edward F. D'Arms' visit to Tamarind; Edward Kallop and collection at Department of Drawings and Prints, Cooper Union Museum, New York; marketing training seminar; Archives of American Art interest in micro-filming Tamarind documents; Foundation's flyer for 1966 Program for Administrative Interns, and Museum Curatorial Training Program; Wayne's participation with California State Arts Commission committees and possible conflict with Tamarind's tax exempt status; cancellation of seminar for art dealers planned with Special Services to Business Industry Department, New York University (NYU); award of Tamarind Prize at Venice Biennale; Wayne's speech on "The Art of Selling Art" at the National Association of Retail Merchants, New York; change to Tamarind's grant structure; Tamarind Annual Reports; acquiring lithographic stones and Wayne's "Operation Cornerstone"; Tamarind annual audits; also includes sample letters of Ford Foundation grants to California Institute of Technology (1956), Detroit Museum of Arts Founders Society (1959), Emery University Depart of Fine Arts (1962), fellowship to Kenneth Anger, film maker (1964), Inner City Cultural Center, Los Angeles (1967); Wayne's remarks about questionnaire from New York State Council on the Arts on Arts Administrator Job Potential in New York State.

Box 27, Folder 13


**Scope and Content Note**

Marcia Thompson (Program Assistant, Program in Humanities and the Arts, Ford Foundation) re: Wayne's visit to New York and goal to find publisher for Tamarind textbook; Tamarind's "Management Study of an Art Gallery"; financial reports; Jim Woods and Watts Studio Workshop; returning Wayne's film for further editing; difficulties in program arrangements with Sterling Institute, (Harvard Business School); Tamarind exhibition at Ford Foundation; Barbara Koz and Sterling Institute; Wayne's response to prospectus on "A Book of Color Experiments" by Peter Gee; Wayne's response to Blackburn proposal; request for Wayne's nomination for Ford Foundation's Curatorial Training Program; Tamarind annual reports; request for sample letter for grant award; Tamarind exhibition catalogue; "Tamarind Book of Lithography: Art & Techniques"; Russell Lynes and lithographic presses for the MacDowell Colony; other correspondents include Nancy Boggs.
Box 27, Folder 14

**Lowry, McNeil 1-9 2 Feb 65 - 16 Mar 65 FF 6c. 1965.**

**Scope and Content Note**

W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re: difficulty in acquiring lithography stones; also includes memo from Joseph M. McCaniel Jr. re Foundation Travel and Study Award Policy on Travel and Allowances for Wives and Children.

Box 28, Folder 1

**Goodman, Calvin. 1970.**

**Scope and Content Note**

Calvin J. Goodman (Consulting Management & Industrial Engineer, Los Angeles) re Wayne's comments on Goodman's text, "Selling and Pricing the Artist's Work"; Goodman's "How to Avoid Synetropy: Preventing the Loss of Corporate Vitality after a Merger"; Contemporary Art Council's fund raising auction for the Los Angeles County Museum of Art (LACMA.)

Box 34, Folder 6


**Scope and Content Note**


Box 37, Folder 6

**Tamarind Institute 1980. 1980.**

**Scope and Content Note**

**Scope and Content Note**

Correspondents include: Hans-O. Wacker (Kunsthandel, Hannover, Germany) to John Sommers (Technical Director, Tamarind Institute) re offer of lithographic stones; Wayne to Clinton Adams (Director, Tamarind Institute) re archival papers and continuing litigation with Terry Sanders; Adams to Margaret Kaplan (Vice President and Executive Editor, Harry N. Abrams, Inc., New York, NY) re availability and agreement for publication of "The Tamarind Book of Lithography"; Adams to Wayne re Tamarind symposium, "Lithography Then and Now" (1981 November 15-16); Wayne to Adams re sale of John Merryman print collection; Kathy Zimmerer (Wayne's assistant) to Adams re sending boxes of Tamarind publications, correspondence files and financial data for the Tamarind Lithography Workshop Archives; Marge Bardacke (Assistant Director, Tamarind Institute; later known, as of 1981 December 3, as Marjorie Devon) re request for current retail values of lithographs printed by Wayne while at Tamarind, and announcement of publication of catalogue raisonné of Tamarind lithographs, 1970-1979; Peter S. Briggs (Registrar, University Art Museum, University of New Mexico, Albuquerque, NM) re loan form for Wayne's prints; Don McRae (Dean of College of Fine Arts, University of New Mexico) re praise for the Tamarind Institute and Wayne's "The Dorothy Series"; also includes issue of "The Tamarind Institute Report" (Number 43 / 1981 December) and holiday postcard from Tamarind Institute.

**Scope and Content Note**

Correspondents include: Marge (Bardacke) Devon re value of Wayne's Gorman lithographs, Wayne's Tamarind Collector's Club membership and Subscription Series, and Wayne's intent to sell some of her lithography stones; Phyllis Green (Wayne's assistant); Emily Kass (Assistant Director, University Art Museum, University of New Mexico, Albuquerque, NM) and Peter S. Briggs (Registrar, University Art Museum) re Wayne's loan of work to exhibition, "Nine Contemporary Lithographers"; Clinton Adams to Garo Antreasian re publication of revised edition of "The Tamarind Book of Lithography"; Adams re his chapter for his book, "American Lithographers, 1900-1960."

**Scope and Content Note**

Correspondents include: Clinton Adams (Director, Tamarind Institute) re Laurie Lisle (author) and book Lisle is writing on Louise Nevelson; Cappy Kuhn (Tamarind Institute) re arrival of lithography stones and her departure from Tamarind; Marjorie Devon (Assistant Director, Tamarind Institute) re restructuring of Tamarind Collector's Club subscription program; Adams and Duane C. Gilkey (attorney, Albuquerque, NM) re Wayne's litigation with Terry Sanders, the case's dismissal in Los Angeles Superior Court and settlement agreement.
Scope and Content Note

Correspondents include: Marjorie Devon (Assistant Director, Tamarind Institute) to Robin Wayne re Tamarind Collector's Club membership renewal; Lynne Allen (Tamarind Institute) re graining machine given by Wayne to Tamarind Institute; Devon re response to request by Raymond Schuessler and Wayne's visit to New Mexico; Clinton Adams re Annual Report of Tamarind Institute (1983 June 1-1984 June 30); Adams to Donald McRae (Dean, College of Fine Arts, University of New Mexico, Albuquerque, NM) re Adams' resignation as director of Tamarind Institute; Wayne to McAllister H. Hull, Jr. (Chairman, Office of the Provost, University of New Mexico) re Wayne's participation on search committee for Adams' replacement; also includes shipping invoice for graining machine and issue of "The Tamarind Papers: Technical, Critical and Historical Studies on the Art of the Lithograph" (Volume 7, Number 1, Spring 1984.)

Scope and Content Note

Correspondents include: Marjorie Devon (Assistant Director, Tamarind Institute) re Artist Residency Proposal; Clinton Adams (Director, Tamarind Institute) to Tamarind Institute's National Advisory Board Members (Maurice Bloch, Paul Brach, Robert Gardner, W. McNeil Lowry, Anthony Stoeveken, Gustave von Groschwitz, June Wayne, and Ruth Weisberg) re Adams resignation as director, publication of journal, "The Tamarind Papers," establishment of an annual Tamarind citation for distinguished contributions to the art of the lithograph (presented to Gustave von Groschwitz), and exhibitions, "Tamarind: From Los Angeles to Albuquerque" at the Grunwald Graphic Arts Center at UCLA (1984 December 2), "Fifty Artists / Fifty Printers" organized by the University of New Mexico Art Museum for presentation during 1985 February symposium, an exhibition of 75 Tamarind lithographs to be circulated by the American Museum Association, 1985-1987, and project "México Nueve" scheduled for late 1986/early 1987; McAllister H. Hull, Jr. (Provost, University of New Mexico, Albuquerque, NM) and Adams re appointment of Marjorie Devon as director of Tamarind (1985 June 21); Adams to W. McNeil Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re request for Lowry to serve on Tamarind Institute's National Advisory Board; Devon re her accomplishments thus far as director and award of National Endowment for the Arts (NEA) grant to catalogue Tamarind Lithography Workshop collection and publish catalogue raisonné (1985 December 12); Wayne to Devon re slides of Wayne's work and fact sheet; Katharine H. Downer re tour of Wayne's studio; Adams to Ed Hamilton re correspondence with Pat Gilmour and publishing a letter from Hamilton in next issue of The Tamarind Papers; Devon re Tamarind Annual Report (1986 July 1-1987 June 30) and funding problem; also includes list of search committee members (Clinton Adams, Vincent Beggs, Ruth Bowman, Marjorie Devon, Jerome A. Donson, Pat Gilmour, Michael Kurt, David Yager, Leonard Lehrer, W. McNeil Lowry, Joann Moser, Nina Parris, and Joan Shantz), Tamarind Institute lithography price lists (1985 June and December; 1986 June; 1987 March) and artists' biography sheets, exhibition checklist and announcement for "Tamarind: 25 Years 1960-1985" (1985 May-August 30), and Gaikotsu Miyatake postcard from Linda Tyler (Assistant Editor, Tamarind Papers.)

Scope and Content Note
Correspondents include: Marjorie Devon (Director, Tamarind Institute) re address for Janet Sommers, extending Wayne's term on Tamarind advisory board, Tamarind Annual Report (1987 July 1-1988 June 30), Wayne's bout with influenza and pneumonia, and continuing litigation with Terry Sanders; Janet Sommers re the death of her husband, John Sommers (master printer and Technical Director, Tamarind Institute) (1988 January); also includes Tamarind Institute list of color slides of Tamarind lithographs, lithography price lists (1987 January; 1988 March and November), artists' biography sheets, and four-page computer printout list of names and address of printers and institutions.


Scope and Content Note
Correspondents include: Marjorie Devon (Director, Tamarind Institute) re correspondence with Jorge de Sousa (l'atelier Point et Marge, Créteil, France); Patricia Savignac (Assistant to the Editor, Tamarind Institute) re publishing agreement between Wayne and the Tamarind Institute; Wayne's speech, "Broken Stones and Whooping cranes: Thoughts of a Willful Artist" given at the National Print Symposium of the Print Council of Australia (Australian National Gallery, Canberra, 1989 March 25); Wayne's request for video tapes of "Four Stones for Kanemitsu" to be sent to Hiroshima City Museum of Contemporary Art (Hiroshima, Japan); departure of Ed Hamilton from Wayne's studio (1989 June 5); invitation to Wayne from Mr. Shirakov, USSR Moscow Art Foundation, to exhibit her work; also includes Annual Report of Tamarind Institute (1988 July 1-1989 June 30), and Tamarind Institute lithography price list (1989 April) and artists' biography sheets.


Scope and Content Note
Correspondents include: Marjorie Devon (Director, Tamarind Institute) re Wayne's speech, "Broken Stones and Whooping cranes: Thoughts of a Willful Artist" given at the National Print Symposium of the Print Council of Australia (Australian National Gallery, Canberra, 1989 March 25), with editorial revisions; Wayne's participation in Tamarind symposium and exhibition; Wayne's objections to her speech at symposium being taped; remodeling of Wayne's workshop building and sending box of books to Tamarind Institute (1990 September 6); Clinton Adams (Editor, Tamarind Papers journal) re publication of "Broken Stones" in Tamarind Papers; Linda P. Tyler (Assistant Editor, Tamarind Papers) re publishing agreement with Wayne; also includes Annual Reports of Tamarind Institute (1988 July 1-1989 June 30; 1989 July 1-1990 June 30), Tamarind Institute lithography price list (1989 April) and artists' biography sheets, and list of lithography stones (stored in Novaro, Italy) available for sale, loan or gift.


Scope and Content Note
Correspondents include: Bill Lagattuta (printer, Tamarind Institute); Linda P. Tyler (Assistant Editor, Tamarind Papers) re Wayne's review of Ruth Weisberg's catalogue, "Ruth Weisberg Prints: Mid-life Catalogue Raisonné, 1961-1990" (Fresno Art Museum, June 1990); death of Joyce Treiman; Becky Schnelker (Curator, Tamarind Institute) re inadvertent bronzing noted in some prints; Wayne to Kyoko "Michi" Michishita re Wayne's work at Tamarind, publishing of Wayne catalogue by Pat Gilmour; also includes Annual Report of Tamarind Institute (1990 July 1-1991 June 30) and faxed document from Wayne to Marjorie Devon (Director, Tamarind Institute) re list of artists in Tamarind Suite XV.
| Box 38, Folder 7 | **Tamarind Institute 1992, 1991, 1992.**  
**Scope and Content Note**  
Correspondents include: Bill Lagattuta (printer, Tamarind Institute) and Marjorie Devon (Director, Tamarind Institute) re reproothing two prints, "Eye Level" and "Inside Out"; Linda P. Tyler (Associate Editor, The Tamarind Papers) re complimentary copies of 1991-92 issues of Tamarind Papers and current retail values of Tamarind prints (1993); Becky Schnelker (Curator, Tamarind Institute) re Wayne's prints for exhibition; Devon re letter from Ko Muto; also includes Annual Report of Tamarind Institute (1991 July 1-1992 June 30.) |
| Box 38, Folder 8 | **Tamarind Institute 1994. 1994.**  
**Scope and Content Note**  
Correspondents include: Marjorie Devon (Director, Tamarind Institute) re her upcoming marriage to Tony Evanko; Becky Schnelker (Curator, Tamarind Institute) re book, "Hot Off the Press: Prints & Politics" edited by Linda Tyler and Barry Walker (University of New Mexico Press, c1994.) |
| Box 38, Folder 9 | **Tamarind Institute- Subscription Correspondence. 1971, 1972, 1973, 1974, 1975.**  
**Scope and Content Note**  
Correspondents include: Judy Booth (Curator, Tamarind Institute) re packing lists for shipments of crates containing lithographs from Tamarind Institute subscription series sent to Wayne; also includes lists of lithographs in Series I (January 1 through June 30, 1974.) |
| Box 38, Folder 10 | **Hull, McAllister (UNM). 1984, 1985.**  
**Scope and Content Note**  
Correspondents include: McAllister H. Hull, Jr. (Provost, Office of the Provost, University of New Mexico) re activities of search committee for new Director of Tamarind Institute (Clinton Adams' replacement); drafts of position description; Wayne's comments on selection of Devon as new director; also includes photocopy of ledger pages with "Ranking Info Received on Tamarind Candidates." |
| Box 38, Folder 11 | **Tamarind Institute Re: Director's Job. 1984.**  
**Scope and Content Note**  
Correspondents include: McAllister H. Hull, Jr. (Chairman, Office of the Provost, University of New Mexico) re Wayne's acceptance to serve on search committee for Clinton Adams' replacement as Director of Tamarind Institute, with list of committee members (Paul Brach, W. McNeil Lowry, June Wayne, Tom Barrow, Betty Hahn, Rebecca Schnelker, Donald McRae, Gilbert Merkx, and McAllister H. Hull, Jr.); cable from Lowry (in New York) to Wayne (at Hotel Pas de Calais, Paris) re activities of search committee. |
| Box 38, Folder 12 | **Beggs, V. 1985.**  
**Scope and Content Note**  
Letters of recommendation for Vincent Beggs as candidate for directorship of Tamarind Institute to McAllister H. Hull, Jr. (Provost, University of New Mexico) from: James W. Volkert (Principal, Exhibition Associations); Susan B. Wood (Director, Greenwich House Pottery, New York, NY); Thomas R. Mathews, Jr. (Assistant Director, Palms Springs Desert Museum, Palm Springs, CA); Mary Ann Scherr (Clairman, Clay, Metal, Textile Design, Parson School of Design, New York, NY); also includes Beggs' resume |
Box 38, Folder 13  

Scope and Content Note
Letter to McAllister H. Hull, Jr. (Provost, University of New Mexico) from Ruth Bowman applying for directorship of Tamarind Institute; also includes copy of her curriculum vitae, and letters of recommendation from Stephen E. Weil (Deputy Director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.) and Tom L. Freudenheim (Director, Worcester Art Museum, Worcester, MA.)

Box 38, Folder 14  

Scope and Content Note
Correspondents include: Becky Schnelker (Curator, Tamarind Institute) re revised draft of job description for directorship of Tamarind Institute; Marjorie Devon résumé and letter of application for directorship position; letters of recommendation for Marjorie Devon to McAllister H. Hull (Provost, University of New Mexico, Albuquerque, NM) from James C. Moore (Director, The Albuquerque Museum), Clinton Adams (Director, Tamarind Institute), Fritz Scholder (printer, Tamarind Institute), Linda Durham (President, Linda Durham Gallery, Santa Fe, NM), and Bernard B. Lopez (Director, New Mexico Arts Division, Santa Fe, NM); also includes photocopies of documents from Devon's personnel file re her promotion and salary history, with her handwritten notes.

Box 38, Folder 15  

Scope and Content Note
Correspondents include: April L. Owens (Provost's Office, University of New Mexico) re request of Tamarind Search Committee Members for contact list of all persons contacted re directorship position; also includes copy of résumé and letter of application from Jerome Donson (Executive Director, Art Collectors Center, Chicago, IL), and letters of recommendation for Donson to McAllister H. Hull, Jr. (Provost, University of New Mexico) from Gerald Nordland (Distinguished Scholar, Milwaukee Art Museum, Milwaukee, WI), Jules Heller (Dean, College of Fine Arts, Arizona State University, Tempe, AZ), and Joseph Veach Noble (Director, Museum of the City of New York, NY.)

Box 38, Folder 16  

Scope and Content Note
Includes résumé and letter of application for Tamarind directorship position from Michael Kurt, with letters of recommendation to McAllister H. Hull, Jr. (Provost, University of New Mexico) from Robert D. Wright (Assistant Professor, Administrative Sciences Department, Boston College, Chestnut Hill, MA), Phyllis Gross (Vice President, Cascade State Bank, Cascade, IA), Jane G. Kennedy (Director of Membership/Council Liaison, Institute of Contemporary Art, Boston, MA), and Carol Thompson.

Box 38, Folder 17  
Lehrer, L. 1985, no date.

Scope and Content Note
Includes summary of academic and related experience, and curriculum vitae of Leonard Hehrer (Director, School of Art, Arizona State University) re Tamarind directorship position, with letters of recommendation to McAllister H. Hull, Jr. (Provost, University of New Mexico) from Jules Heller (Dean, College of Fine Arts, Arizona State University), Gabriel P. Weisberg (Assistant Director, Museums Program, National Endowment for the Humanities, Washington D.C.), and Van Deren Coke (Director, Department of Photography, San Francisco Modern Museum of Art, San Francisco, CA); Ruth E. Fine (Curator, Department of Graphic Arts, National Gallery of Art, Washington D.C.) to Garo Z. Antreasian (Department of Art and History, University of New Mexico), and James D. Butler to Antreasian.
Box 38, Folder 18  
**Lowry, W. 1985.**

Scope and Content Note
Correspondents include: W. McNeil ("Mac") Lowry (Director, Program in Humanities and the Arts, Ford Foundation) re description and candidates for directorship position for Tamarind Institute

Box 39, Folder 1  
**Moser, J. 1985.**

Scope and Content Note
Includes résumé and letter of application for Tamarind directorship position from Joann Moser (Senior Curator of Collections, Museum of Art, University of Iowa), with letters of recommendation to McAllister H. Hull, Jr. (Provost, University of New Mexico) from H. Diane Russell (Assistant Head and Curator, Department of Prints and Drawings, National Gallery of Art, Washington D.C.), James Watrous (Professor Emeritus, Department of Art History, University of Wisconsin-Madison), Williard L. Boyd (President, Field Museum of Natural History, Chicago, IL), Phillip Dennis Cate (Director, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey), James T. Demetrion (Director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution), Ulfert Wilke (artist.)

Box 39, Folder 2  
**Paris, N. 1985.**

Scope and Content Note
Includes curriculum vitae and letter of application for Tamarind directorship position from Nina Gumpert Parris (Chief Curator, Columbia Museum of Art, Columbia, SC), with letters of recommendation to McAllister H. Hull, Jr. (Provost, University of New Mexico) from Sigmund Abeles (artist, Professor Emeritus, University of New Hampshire), and Evan H. Turner (Director, Cleveland Museum of Art, Cleveland, OH.)

Box 39, Folder 3  
**Shantz, J. 1983, 1985.**

Scope and Content Note
Includes curriculum vitae and letter of application for Tamarind directorship position from Joan B. Shantz (Director, Public Information Division, National Endowment for the Arts (NEA)), with letters of recommendation to McAllister H. Hull, Jr. (Provost, University of New Mexico) from Terry Melton (Executive Director, Western States Arts Foundation, Santa Fe, NM), and Jerome H. Perlmutter (President, Perlmutter Associates Communication and Design, Washington D.C.)

Box 39, Folder 4  
**Yager, D. 1985.**

Scope and Content Note
Includes curriculum vitae and letter of application for Tamarind directorship position from David Yager (Director, Graphicstudio, Department of Art, University of South Florida, Tampa, FL), with letters of recommendation to McAllister H. Hull, Jr. (Provost, University of New Mexico) from Alan B. Eaker (Acting Chairman, Department of Art, University of South Florida, Tampa, FL), Richard Solomon (President, Pace Editions Inc., New York, NY), Donald J. Saff (Distinguished Professor, Department of Art, University of South Florida, Tampa, FL), and Jim Dine (artist.)

Box 49, Folder 3  
**Apr. 4, 1973 TLW Board Tape of Meeting. 1973.**

Scope and Content Note
Contains one empty sound tape reel (4 inch), 1/4 inch box labeled "112, Tamarind Board Meeting, April 4, 1973" and "Exhibit 6"; [noted on original folder that the sound reel was moved to evidence]; also includes transcript.
Scope and Content Note
Includes: A copy of the Tamarind Lithography Workshop Inc. Board Meeting Minutes, 1974 February 21, and "transcript of tape of Board meeting of Feb. 21, 1974, (immediately after discovery of the secret agreement between [Allan J.] Greenberg [attorney] and Woodrow Irwin [Sanders' attorney].) Part of this tape was used in the Sanders trial and is in 'evidence' still."


Microfiche Letters. undated.

Original Print - Logos, Chops. 1957-1996.

Tamarind Lithography Workshop. 1996.

Tabak, Maynatalie. 1967.

Scope and Content Note
This series includes documents related to Wayne's court cases and is currently restricted from access.
Restrictions on Access
This series is restricted until 31 December 2015.
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- Tamarind Litho. Workshop V. Allan Greenberg. 1976, no date.

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Box 97, Folder 6

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Case 216-896.

Box 80, Folder 3

Box 88, Folder 10

Box 88, Folder 12

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Case 223-970.

Box 90, Folder 4

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Case 248-294.

Box 76, Folder 2
- Terry Sanders V. Tamarind Litho. Workshop - 06. 1983 Apr-May.
- Terry Sanders V. Tamarind Litho. Workshop - 17. 1979 Feb 12, Mar 12.

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<p>| Box 49, Folder 10 | Wayne &amp; Plone V. Employers Insurance - 06. 1987 July-Aug. |</p>
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Wayne & Plone V. Employers Insurance - 123. 1986.

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<p>| Box 60, Folder 4 | Wayne &amp; Plone V. Employers Insurance - 140. 1987. |
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| Box 89, Folder 11                                     | Wayne &amp; Plone V. Employers Insurance - 269. 1987 Apr 1. |</p>
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| Box 74, Folder 5 | Tamarind Litho. Workshop V. Terry Sanders - 05. 1982. |
| Box 75, Folder 1 | Tamarind Litho. Workshop V. Terry Sanders - 06. 1971-1982. |
| Box 75, Folder 3 | Tamarind Litho. Workshop V. Terry Sanders - 08. 1959-1982. |
| Box 75, Folder 5 | Tamarind Litho. Workshop V. Terry Sanders - 09. 1977, 1983. |
| Box 77, Folder 5 | Tamarind Litho. Workshop V. Terry Sanders - 10. 1977 Apr 20. |
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| Box 87, Folder 2 | Tamarind Litho. Workshop V. Terry Sanders - 40. 1982 June 29. |
| Box 87, Folder 4 | Tamarind Litho. Workshop V. Terry Sanders - 41. 1982 June 2, 8. |
| Box 87, Folder 9 | Tamarind Litho. Workshop V. Terry Sanders - 42. 1980, 1981. |
| Box 88, Folder 8 | Tamarind Litho. Workshop V. Terry Sanders - 44. 1978 Sept 5-6, 25. |

June Wayne papers, 1909-2000

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Box 88, Folder 15  Tamarind Litho. Workshop V. Terry Sanders - 47. 1977.
Box 89, Folder 2  Tamarind Litho. Workshop V. Terry Sanders - 54. 1977 Feb-Mar.
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Box 90, Folder 7  Tamarind Litho. Workshop V. Terry Sanders - 59. 1976.
Box 90, Folder 9  Tamarind Litho. Workshop V. Terry Sanders - 60. 1976 Sept 20.
Box 90, Folder 17  Tamarind Litho. Workshop V. Terry Sanders - 64. 1976 Mar-Apr.
Box 91, Folder 1  Tamarind Litho. Workshop V. Terry Sanders - 67. 1975 June.
Box 91, Folder 5  Tamarind Litho. Workshop V. Terry Sanders - 70. 1975 Jan-Feb.
Box 91, Folder 9  Tamarind Litho. Workshop V. Terry Sanders - 73. 1974 July.
Box 95, Folder 5  Tamarind Litho. Workshop V. Terry Sanders - 77. 1983 Nov 10, Dec 28.

Case 984923.


CV 84-3206-AHS (PX).

Box 86, Folder 10  T. Sanders V. Commercial Union Insurance - 02. no date.

CV-78-7570.

Box 90, Folder 3  Wayne V. Tamarind Litho. & Univ New Mexico. ca. 1978.

CV-79-08144.

Box 90, Folder 1  Sanders V. Tamarind and Univ. New Mexico - 01. 1977-1980.
Box 91, Folder 8  Sanders V. Tamarind and Univ. New Mexico - 02. 1974 Dec 28.

David Alkire's Notes/Correspondence.

Box 98, Folder 2  TAMARIND V. GREENBERG Correspondence. 1973-1977.
Box 35, Folder 1


Scope and Content Note

Transcript of two taped conversations that took place on 1969 April 16 between Clifford Smith (Director of Education) and Terry Sanders (film maker); and Wayne with Terry Sanders; includes photocopy of letter of certification signed by transcriber, Catherine Barrett (1974 May 30.)

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Box 94, Folder 2


Box 94, Folder 4


Box 94, Folder 5


Box 94, Folder 6


Box 94, Folder 7


Box 94, Folder 8


Box 94, Folder 9


Box 98, Folder 1

Allan Greenberg's Notes. 1973 Feb, Apr.

Box 98, Folder 5


Box 98, Folder 6


Box 98, Folder 7

Greenberg Correspondence. 1969-1977, 1979, no date.

Box 98, Folder 8


Box 104, Folder 6


Misc. Legal Documents & Notes, Correspondence. 1978.

Misc. Legal Documents & Notes, Correspondence. 1976, 1977, no date.

Misc. Legal Documents & Notes, Correspondence. 1976.


Misc. Legal Documents & Notes, Correspondence. 1974.

Scope and Content Note

Correspondents include: Cecily Back
Box 100, Folder 3

Box 100, Folder 4

Box 100, Folder 5

Box 100, Folder 6

Misc. Legal Documents & Notes, Correspondence. 1972.
Box 100, Folder 7

Box 100, Folder 8

Tamarind Lithography Workshop V. Terry Sanders. 1977.
Box 100, Folder 9

Tamarind Lithography Workshop V. Terry Sanders. 1977.
Box 100, Folder 10

Box 100, Folder 11

Tamarind Lithography Workshop V. Terry Sanders. 1975.
Box 101, Folder 1

Box 101, Folder 2

Tamarind Lithography Workshop V. Terry Sanders. 1974.
Box 101, Folder 3

Box 101, Folder 4

Box 101, Folder 5

Box 101, Folder 6

Box 101, Folder 7

Box 101, Folder 8

**Terry Sanders Documents: 1974 - 1986. 1983.**

Box 101, Folder 9


Box 102, Folder 1


Box 102, Folder 2


Box 102, Folder 3


Box 102, Folder 4

**Terry Sanders Documents: 1974 - 1986. 1977.**

Box 102, Folder 5

**Terry Sanders Documents: 1974 - 1986. 1977.**

Box 102, Folder 6

**Terry Sanders Documents: 1974 - 1986. 1977 June 3.**

Box 102, Folder 7


Box 102, Folder 8


Box 103, Folder 1

**Terry Sanders Documents: 1974 - 1986. 1974.**

Box 103, Folder 2


Box 103, Folder 3


Box 103, Folder 4


Box 103, Folder 5


Box 103, Folder 6


Box 103, Folder 7
**Series 2: Court Cases (Restricted). 1958-1990.**
David Alkire's Notes/Correspondence.

**June Wayne papers, 1909-2000**

--

Box 103, Folder 8

**Terry Sanders Documents/Cork Festival. 1974.**
Box 103, Folder 9

Box 103, Folder 10


**Series 3: Dorothy's Possessions. 1918-1960.**

Scope and Content Note
This series includes items belonging to Wayne's mother, Dorothy Kline (1901-1960), during the course of her 25-year career as a traveling corset saleswoman for the Bien Jolie Company. Many of the items were used in the creation of Wayne's "The Dorothy Series" (1975-1979) portfolio of twenty lithographs. Also included are items from Wayne's childhood, and documents from Dorothy's tax returns from 1946-1960.

**Box 45, Folder 16**
**Black lace girdle. 1960.**
Scope and Content Note
One black elasticized lace girdle with red trim, cut in half for use in creating Wayne's print, "Two Way Stretch."

**Box 45, Folder 12**
**Black pantyhose. 1960.**
Scope and Content Note
One pair black Danskin nylon pantyhose, reinforced heel and toe.

**Box 45, Folder 15**
**Black wired bra. 1960.**
Scope and Content Note
One black satin and lace underwire bra, used in creating Wayne's print, "Power Net" from "The Dorothy Series."

**Box 45, Folder 13**
**Dark brown pair of hose. 1960.**
Scope and Content Note
One pair brown silk stockings, reinforced toe.

**Box 45, Folder 6**
**Dorothy Kline's brown lizard and white sling pumps. 1960.**
Scope and Content Note
Dorothy Kline's size 4B brown and ivory wingtip sling pumps.

**Box 104, Folder 1**

**Box 104, Folder 2**
**Dorothy's Tax Returns & IRS Supportive Chits. 1954-1960.**

**Box 104, Folder 3**

**Box 45, Folder 3**
**June Wayne's little undershirt. 1918.**
Scope and Content Note
Wayne's cotton knit short-sleeved shirt from when she was an infant.

**Box 45, Folder 4**
**June Wayne's infant shoes. 1919.**
Scope and Content Note
Pair of Wayne's lace-up leather baby shoes.
<table>
<thead>
<tr>
<th>Box 45, Folder 5</th>
<th><strong>June Wayne's infant shoes. 1921.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Pair of Wayne's lace-up brown leather baby shoes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 11</th>
<th><strong>Playtex Bra. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>One beige Platex front-clasp underwire bra.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 1</th>
<th><strong>Portfolio folder. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Brown cardboard portfolio with Dorothy A. Kline's Bien Jolie Foundation Garments business card from &quot;Benjamin &amp; Johnes Incorporated, Newark, N.J.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 17</th>
<th><strong>Ribbon pressed in black ink. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Two ribbed satin ribbons and one loop-edge ribbon, stained with black ink from use in one of Wayne's prints.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 18</th>
<th><strong>Sack of garters. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Assorted black, white, and red garter clips and belts, some of which were used in creating Wayne's print, &quot;Dorothy and the Paris Garter Company&quot; from &quot;The Dorothy Series.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 2</th>
<th><strong>Silk lingerie holder. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Quilted ivory and light blue satin lingerie bag with button closure.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 8</th>
<th><strong>Three pairs of gloves. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>One single and three pairs of Dorothy Kline's leather gloves, one of which was used in creating Wayne's print, &quot;Winter of '37&quot; from &quot;The Dorothy Series.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 14</th>
<th><strong>Three strand necklace of white pearl-like beads. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>One triple-strand, creamy faux pearl choker necklace, used in creating Wayne's print, &quot;Last Time&quot; from &quot;The Dorothy Series.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 45, Folder 10</th>
<th><strong>Two &quot;little nothing&quot; bras. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>One beige and one black &quot;Exquisite Form Rudi Gernreich No Bra&quot; nylon bras.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 45, Folder 9</th>
<th><strong>Warner's Merry Widow bra. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>Black lace Warner &quot;Cinch-Bra Merry Widow&quot; corset with red satin ribbon inset.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 45, Folder 7</th>
<th><strong>White strapless bra. 1960.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>White lace underwire strapless bra.</td>
</tr>
</tbody>
</table>

#### Scope and Content Note
This series includes daily reports of tasks executed by Wayne's assistants, Linda Cohen, Betty Fiske, Linda Fasulo, Beverly Korenwaser, Lillian Lesser, Norma Neiman, and others, as well as several chronological indexes of task topics.

#### Box 33, Folder 5
**Daily Reports Jan-June 1969. 1969.**

**Scope and Content Note**
Daily reports of tasks executed by Wayne's assistants, Lita Albuquerque and Linda Fasulo (1969 May 7-June 30); also includes chronological index of task topics [created at later time.]

#### Box 33, Folder 7
**Daily Reports July-December 1969. 1969.**

**Scope and Content Note**
Daily reports of tasks executed by Wayne's assistant, Linda Fasulo (1969 July 1-December 31); also includes chronological index of task topics [created at later time.]

#### Box 33, Folder 8
**Daily Reports January - June 1970. 1970.**

**Scope and Content Note**
Daily reports of tasks executed by Wayne's assistants, Bryna, Bobbi, and Norma [Neiman] (1970 January 2-June 24); also includes chronological index of task topics [created at later time.]

#### Box 33, Folder 9
**Daily Reports July - December 1970. 1970.**

**Scope and Content Note**
Daily reports of tasks executed by Wayne's assistants, Diana Gough, Alice W., Peggy Dryden, Linda Fasulo, and Norma [Neiman] (1970 July 2-December 31); also includes chronological index of task topics [created at later time.]

#### Box 33, Folder 10
**Daily Reports January - June 1971. 1971.**

**Scope and Content Note**
Correspondence with Wayne's assistants, Norma Neiman and Betty Fiske (1971 May 14-July 1) re: Marshall Lee (Harry N. Abrams), Blue Cross, Clint Adams, Irving Stone (author), Saul Marks, Gustave von Groschiwitz (Associate Director, Museum of Art, University of Iowa), Mrs. John A. Pope (President, International Exhibitions Foundation, Washington D.C.), Allan J. Greenberg (attorney), and Roland Petersen (artist); also includes chronological index of task topics [created at later time.]

#### Box 33, Folder 11
**Daily Reports January - June 1971. 1971.**

**Scope and Content Note**
Daily reports of tasks executed by Wayne's assistants, Shirley, Alice W., Norma Neiman, Linda Cohen, and Betty Fiske (1971 January 2-May 11); [chronological index of task topics that corresponds with this material is located in folder 10.]

#### Box 33, Folder 12
**Daily Reports July 1971 - December 1971. 1971.**

**Scope and Content Note**
Daily reports of tasks executed by Wayne's assistants, Beverly Korenwaser, Norma Neiman, Betty Fiske and Linda Cohen (1971 July 1-December 30); also includes chronological index of task topics [created at later time.]
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
Scope and Content Note  
Daily reports of tasks executed by Wayne's assistants, Beverly Korenwaser, Norma Neiman, and Linda Cohen (1972 March 27-June 30); also includes chronological index of task topics [created at later time.] |
Scope and Content Note  
Daily reports of tasks executed by Wayne's assistants, Beverly Korenwaser and Linda Cohen (1972 January 2-March 24) [chronological index of task topics that corresponds with this material is located in folder 1.] |
Scope and Content Note  
Daily reports of tasks executed by Wayne's assistants, Beverly Korenwaser, Norma Neiman, Betty Fiske, and Linda Cohen (1973 January 8-June 29); also includes chronological index of task topics [created at later time.] |
Scope and Content Note  
Daily reports of tasks executed by Wayne's assistants, Beverly Korenwaser, Kathryn Smith, Rosalie, and Linda Cohen (1973 July 2-December 3); also includes chronological index of task topics [created at later time.] |
Scope and Content Note  
Daily reports of tasks executed by Wayne's assistants, Beverly Korenwaser, Kathryn Smith, Betty Fiske, Rosalie, Linda Cohen, Hilda, and Nancy Boone (1972 July 5-December 28); also includes chronological index of task topics [created at later time]. |
Scope and Content Note  
Daily reports of tasks executed by Wayne's assistants, Lillian Lesser (1969 May 8-August 26); also includes chronological index of task topics [created at later time.] |
| 34, Folder 7 | Wayne & Lozingot taping sound for film. 1977.  
Scope and Content Note  
Contains one sound tape reel (4 inch), 1/4 inch Acetate tape in box labeled Serge Lozingot and Wayne taping film dialog. |
| 34, Folder 8 | Tamarind Production "Four Stones" Tape #2. 1977.  
Scope and Content Note  
Contains one sound reel (7 inch), 1/4 inch tape in box labeled Tamarind Production, "Four Stones [for Kanemitsu]" film, tape #2, "Jacqueline Cambas" [editor], and "Litho. FX-R-2" |
<table>
<thead>
<tr>
<th>Box 34, Folder 9</th>
<th>Homage To A Lithograph. 1977.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (7 inch), 1/4 inch tape (7 1/2 IPS, &quot;full track, no sync&quot;) in box labeled, &quot;HOMAGE TO A LITHOGRAPH&quot; transferred from Glen Glenn 3-stripe (transferred 1977 April 14), &quot;This was provided by [Terry] Sanders as result of deposition.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 34, Folder 10</th>
<th>Tamarind Four Stones. 1977.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (7 inch), 1/4 inch tape (7 1/2 IPS, &quot;full track, no sync&quot;) in box labeled, &quot;TAMARIND FOUR STONES 7 1/2 NAGRA SYNCH&quot; (taken from Glen Glenn 1977 April), &quot;dupe rental tape of Stewart mix of [Jacqueline] Cambas cut&quot;</td>
<td></td>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>List of tapes being transcribed, with description from box, date, and tape speed.</td>
<td></td>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (5 inch), 1/4 inch (3 3/4 IPS) polyester tape in box labeled &quot;Lithograph FX - R05 D-3&quot; (1970 April 18); also includes transcript, &quot;Lithography Film, Sound Roll Effects, Roll 5, D-3.&quot;</td>
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<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (7 inch), 1/4 inch (7 1/2 IPS) polyester tape in box labeled &quot;Monologue Retakes R-2 C-9&quot; (1970 April 16), &quot;Serge and Gene&quot;; also includes transcript &quot;April 16th, monologue retakes, roll two&quot;</td>
<td></td>
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<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (7 inch), 1/4 inch (7 1/2 IPS) polyester tape in box labeled &quot;Litho Monol. Retakes R-1 C- 8&quot; (1970 April 16) and &quot;Additional Monologue Re-Takes&quot;; also includes transcript.</td>
<td></td>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (5 inch), 1/4 inch polyester tape in box labeled &quot;Lithography Film FX Roll #4 R-4, D-2 / Room Tone, Chop&quot; (1970 April 9) and &quot;Additional Monologue Re-Takes&quot;; also includes notes describing tape contents.</td>
<td></td>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (7 inch), 1/4 inch (7 1/2 IPS) polyester tape in box labeled &quot;Lithography Film FX Roll 3 C- 6&quot;; also includes transcript, &quot;RX Roll, Sound effects, R-3&quot; (1970 April 4.)</td>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound reel (7 inch), 1/4 inch (7 1/2 IPS) polyester tape in box labeled &quot;Gene Monolog, Litho C-4&quot; (1970 March 13) with label for &quot;The Terry Sanders Company Production Office / 1107 1/2 Glendon Avenue, Los Angeles, California 90024&quot;; also includes transcripts “Tape C8” (1970 April 16), “Tape C8 Additional monolog retakes” and &quot;Gene Monologue, C-4&quot; (1970 March 13.)</td>
<td></td>
</tr>
</tbody>
</table>
**Box 36, Folder 1**


**Scope and Content Note**
Contains one sound reel (7 inch), 1/4 inch tape in box labeled "Lithography -- Monologue retakes -- Mike" (1970 April 16) and "Monol. Retakes R-3 C-7"; also includes invoice slip from Glen Glenn Sound (Hollywood, CA), "Serge & Mike Dialog" (1973 April 9) with five tapes being signed for by Jacqueline Cambas [editor]; and transcript of "Monologue Retakes R3 April 16, 1970."

---

**Box 36, Folder 2**


**Scope and Content Note**
Contains one sound reel (5 inch), 1/4 inch (7 1/2 IPS) polyester tape in box labeled "Tamarind Production 'Four Stones' Jacqueline Cambas 464-21 27 Tape 1, D-1" and "Lithograph 3/20/70 4/4/70"; also includes transcript of Lithography film, levitor effects (1970 March 20.)

---

**Box 36, Folder 3**

**Tape Transcript March 9, 1970 C-2. 1970.**

**Scope and Content Note**
Contains one sound reel (7 inch), 1/4 inch (3 3/4 IPS) tape in box labeled "Serge Monol. Litho. 3/9/70 Tape # 1, C- 2" with label "The Terry Sanders Company Production Office / 1107 1/2 Glendon Avenue, Los Angeles, California 90024"; also includes transcript of "Serge Monologue, Litho, tape #1" (1970 March 9.)

---

**Box 36, Folder 4**

**Transcript Mar. 9, 1970 C-3. 1970.**

**Scope and Content Note**
Contains one sound reel (7 inch), 1/4 inch (3 3/4 IPS) tape in box labeled "Serge Monol. Litho. 3/9/70 Tape # 2, C- 3" with label "The Terry Sanders Company Production Office / 1107 1/2 Glendon Avenue, Los Angeles, California 90024"; also includes transcript of "Serge Monologue, Litho, tape #2" (1970 March 9.)

---

**Box 36, Folder 5**

**Transcript from 1969 Tape -Terry Sanders. 1969, 1974.**

**Scope and Content Note**
Contains one sound reel (5 inch), 1/4 inch (15/16 IPS) tape in box labeled "Tamarind / Interviews / Clifford Smith, Dir. Of Education / June Wayne" (1969 April 16) and a label, "Exhibit 4"; also includes 25-page transcript, with letter of certification signed by transcriber, Catherine Barrett (1974 May 30.)

---

**Box 36, Folder 6**

**Transcript Mar.6, 1970 C-1. 1970.**

**Scope and Content Note**
Contains one sound reel (7 inch), 1/4 inch (3 3/4 IPS) tape in box labeled "Mike Monol. Litho. 3/6/70 C-1" with label "The Terry Sanders Company Production Office / 1107 1/2 Glendon Avenue, Los Angeles, California 90024"; also includes transcript of "C-1 Mike Monologue, Litho" (1970 March 6.)

---

**Box 37, Folder 1**

**Transcript Sept 4+5, 1969 B-11. 1969.**

**Scope and Content Note**
Contains one sound reel (5 inch), 1/4 inch (3 3/4 IPS) tape in box labeled "Litho - Prot - 914.5" and "B-11" and "1969"; also includes transcript of "B 11 Litho Protection" and notes describing tape contents.

Box 37, Folder 2


**Scope and Content Note**

Contains one sound reel (5 inch), 1/4 inch (3 3/4 IPS) tape in box labeled “Tamarind Film / Lithography / Tape 3 Dialogue, Serge and Mike referring to wash (cue) (camera 16) 8/22/69; Monologue Mike on reversing design; Dialogue serge & Mike planning colors 8/23/69; Dialogue for roll 23, Serge and Mike (cue track); Gene [Sturman] and Serge on press (cue track); Gene and Serge washing out sponge”; box bears tag taped to outside of lid which reads, "ADMITTED IN EVIDENCE, Case No. 984923, Date Jan 23 1973"; also includes transcript of "A/3 B-22-69 -- Friday / AV Lithography roll 3" and notes describing tape contents.

Box 37, Folder 3


**Scope and Content Note**

Contains one sound reel (5 inch), 1/4 inch (3 3/4 IPS) tape in box labeled “Tamarind Film / Lithography / Tape 2 Dialogue referring to drawing (cue track) between Serge [Lozingot] and Mike [Kanemitsu] 8/19/69; Monologue Mike referring to drawing 8/21/69; Monologue Serge referring to wash; Serge and Mike preparing wash (cue track) Camera Roll 12 8/22/69; Serge and Gene [Sturman] referring to mixing wash; Serge referring to gum arabic (retake); Serge and Mike referring to wash (cue track) Camera Roll 14; Serge and Mike referring to wash(gum) on stone”; box bears tag taped to outside of lid which reads, "ADMITTED IN EVIDENCE, Case No. 984923, Date Jan 23 1973"; also includes transcript of "Tamarind film tape roll 2 August 19, 1969, 21, 22 A2" and notes describing tape contents, including key to transcript abbreviations used, "T = Terry Sanders; S = Serge Lozingot; and K = Mike Kanemitsu."

Box 37, Folder 4

**Transcript Aug. 18, 1969 A-1. 1969.**

**Scope and Content Note**

Contains one sound reel (5 inch), 1/4 inch (3 3/4 IPS) tape in box labeled “Tamarind Film / Lithography / Tape 1 Wild monologue, Serge on graining 8/18/69; Opening Dialogue, Mike [Kanemitsu] and Serge [Lozingot] 8/19/69; Monologue, Gene [Sturman] reference to fossil and stone; Serge & Mike; Mike and Serge, Discussion over stone (cue track)”; also includes transcript of "Tamarind film tape 1 August 18, 1969 & Aug. 19th" and notes describing tape contents, including key to transcript abbreviations used, "T = Terry Sanders; S = Serge Lozingot; and K = Mike Kanemitsu."

Box 37, Folder 5

**Transcript Aug. 13, 1969 D-4. 1969.**

**Scope and Content Note**

Contains one sound reel (5 inch), 1/4 inch (3 3/4 IPS) tape in box labeled "Litho Film - Tests D-4" and "Testing voices - effects - explanation of how sound operates - etc."; also includes transcript of "Tape D4" and notes describing tape contents, including key to transcript abbreviations used, "T = Terry Sanders; C = Chuck Ringness; and G = Gene Sturman."

Box 47, Folder 1

**Transcript Aug. 29, 1969 A10 and B-6. 1969.**

**Scope and Content Note**

Contains two sound reels (5 inch), 1/4 inch (1 7/8 IPS and 3 3/4 IPS) polyester tape in boxes labeled "Litho-Prot- 8/29, B-6 Bob Beban [?], Kentucky Derby 5/4/64, KBIG Hollywood 28, Rita Montgomery" and Litho-10 8/29 A-10 Serge & Mike refer keystone proof cue track (camera roll 41) Monologue Mike referring to new colors”; also includes transcript for B-6.
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains two sound reels (5 inch) 1/4 inch (3 3/4 IPS) polyester tape, one without box with label on reel that reads &quot;[Terry] Sanders [...?] Kanemitsu for the first time&quot;, and one with box labeled &quot;Litho #18 Mike Kanemitsu at home - Apt. Wild - Kids, baby feeding, 1969 September 24&quot;; one 1/2 inch color video film [format not identified] reel (5 inch) with box labeled &quot;46th Academy Awards Best Documentary 1973&quot; (held 1974 April 2); also includes transcript, &quot;Homage to a Lithograph&quot; a film by Terry Sanders (1970 April 24-25) and Wayne's notes re Movieola showing at Sanders (1970 April 6 or 13.)</td>
<td></td>
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<tbody>
<tr>
<td>Scope and Content Note</td>
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<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled &quot;Litho 15, 9/14, A-15&quot;, &quot;Lithography 15, Mike [Kanemitsu] re final print, Serge [Lozingot] &amp; Gene [Sturman] re black print Cam R 51, Serge &amp; Gene last print (cue trk), Last print FX, Serge checking prints&quot;; also includes transcription [TS = Terry Sanders; MK = Mike Kanemitsu; GS = Gene Sturman.]</td>
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<td>Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled &quot;Litho 14, 9/2.3.4, A-14&quot;, &quot;Lithography 14. Gene [Sturman] &amp; Serge [Lozingot] re red prints, Gene re last print, Gene, Serge, Mike Kanemitsu re final print, 1969 September 2, 3, 4; also includes transcription.</td>
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<td>Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled &quot;Litho 17 - 9/15, A-17&quot; 1969 September 5, and &quot;Monologue, Mike [Kanemitsu]; Serge [Lozingot] &amp; Mike re black and white print; Wild FX rolling ink and stone printing, gumming stone, washing of gum, sponging inking roller with spatula; Cam roll 53 (cue trk); Serge &amp; Mike re print &amp; cancellation; Printing cycle without inking of [illeg]; Close in printer roller; Last print (cue trk), Com. Roll 54; Cancellation (cue trk); also includes transcription, &quot;LITHO A 17/9-5-69.&quot;</td>
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<tr>
<td>Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled &quot;Litho 6, A-6, 1969 August 26&quot;, &quot;Monologue Mike evaluates stone&quot;; also includes transcript.</td>
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Scope and Content Note
Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled "Litho 6, A-6, 1969 August 26", "Monologue Mike evaluates stone"; also includes transcript.

Scope and Content Note
Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled "Litho 5, A-6, 1969 August 25", "Monologue Gene referring to powder and rosin"; also includes transcript.

Scope and Content Note
Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled "Litho 8, A-8, 1969 August 28", "Tape 8: Serge [Lozingot] and Gene [Sturman] refer to third stone; song by Gene; Serge and Mike [Kanemitsu] refer to 2nd stone; Monologue Mike refer 1st lithograph Monologue Serge refer black on 3rd stone; Serge, Mike, Gene refer black on 3rd stone; Mike refer 3rd color and registration; Mike Serge referring proofing; Mike, Gene, Serge refer colors"; also includes transcript.

Scope and Content Note
Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled "Litho 9, A-9, 1969 August 29", and "Mike [Kanemitsu] and Serge [Lozingot] re 3rd proof; Monologue Mike re artists; Mike and Serge re 3rd proof"; also includes transcription.

Scope and Content Note
Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled "Litho 12, A-12, 1969 August 30", and "Serge [Lozingot] and Mike [Kanemitsu] re proofs, cue trks & FX; also includes transcription.

Scope and Content Note
Contains one sound tape reel (5 inch), 1/4 inch (3 3/4 IPS) Acetate tape in box labeled "Litho 11, A-11, 1969 August 29", and "Mike [Kanemitsu] and Serge [Lozingot] re new colors; Monologue Gene [Sturman]; Serge & Mike re proofs; Serge mixing colors (FX); Printing (FX)"; also includes transcription.

Organization and Arrangement
This series is organized into five subseries: Conference, Exhibits, Panel, Trip, and Datebooks.
Scope and Content Note
This series includes correspondence and supportive documents regarding Wayne's speaking engagements, participation in conferences, exhibitions of her work, and personal and professional appointments.

Scope and Content Note
This subseries includes correspondence regarding Wayne's participation in various conferences on graphic arts and women's issues. Also includes conference schedules, brochures, and related ephemera.

Processing Information
Includes materials from the July 2012 addition.

Box 43, Folder 12

Scope and Content Note
Correspondents include: Elaine D. Crump (Antelope Valley College, Lancaster, CA) re Wayne being keynote speaker for the Women's Conference, "Women Create!" at Antelope Valley College (1999 March 6.)

Box 43, Folder 3

Scope and Content Note
Correspondents include: Anita Jung (Assistant Professor of Art, School of Art, Ohio University, Athens, OH) re Wayne's participation in 26th Annual Southern Graphics Council Conference, "A Celebration of the Print, 200th Anniversary of Lithography" (Ohio University, Athens, OH, 1998 March 25-28); also includes: conference flyer, brochure, and program; issue of newsletter, "Graphic Impressions" about the conference; brief Wayne biography.

Box 201, Folder 1
Box 43, Folder 5


Scope and Content Note
Correspondents include: Don Kelley (College of Design, Architecture, Art and Planning, Cincinnati, OH) and April Foster (Art Academy of Cincinnati) re Wayne being keynote speaker at Third Biennial Mid America Print Council Conference, "Pressing Issues" (1998 October 7-11, University of Cincinnati, Cincinnati, OH); also includes conference programs, schedules, and reference materials.

Box 43, Folder 10

Scope and Content Note
Correspondents include: Anita Jung (College of Fine Arts, Ohio University, Athens, OH) re 26th Annual Southern Graphics Council Conference, "A Celebration of the Print, 200th Anniversary of Lithography" (Ohio University, Athens, OH, 1998 March 25-28); Don Kelley (School of Art, College of Design, Architecture, Art, and Planning, Cincinnati, OH) re Wayne being the keynote speaker for the Third Biennial Mid America Print Council Conference, "Pressing Issues" (University of Cincinnati, Cincinnati, OH, 1998 October 7-11); April Foster re materials needed from Wayne for "Pressing Issues" conference; Donna Burns (Director, Community Outreach Education, Pressing Issues Conference Facilitation) and Cindy Curtis re Wayne's travel arrangements for attending the "Pressing Issues" conference; also includes announcement for call for proposals, conference schedule, issue of "MAPC", the journal of the Mid America Print Council (Fall/Winter 1997), and brochure for "Image & Text II Symposium" (Stephen F. Austin State University, Nacogdoches, TX, 1998 November 4-7.)
June Wayne papers, 1909-2000

**Subseries 1: Conference. 1994-1999.**

**Box 43, Folder 6**

**Knoxville Southern Graphics Conference March '95. 1994, 1995.**

Scope and Content Note

Correspondents include: Beauvais Lyons (President, Southern Graphics Council) re Wayne receiving 1995 Southern Graphics Council Printmaker Emeritus Award, exhibition of Wayne's work entitled, "One Printmaker to Another", and attending 23rd Annual SGC conference, "Beyond Labels" at University of Tennessee, Knoxville, TN (1995 March 15-18); Stephen Wicks (Curator, Knoxville Museum of Art, Knoxville, TN) re slides of Wayne's work; Boyd Saunders (Printmaker Emeritus Awards coordinator and Professor of Art, University of South Carolina, Columbia, SC) re biographical information about Wayne; also includes checklist of prints for Wayne's exhibition, copy of SGC Newsletter (Summer 1994), "Beyond Labels" conference programs, schedules, and reference materials.

**Box 201, Folder 2**

**New York City Trip, February 2000. 2000.**

**Box 201, Folder 3**

**Philadelphia Print Collaboration -- James, Theresa. 2005.**

**Box 201, Folder 4**

**Southern Graphic Council -- Lyons, Beauvais. 1996-2002.**

**Box 43, Folder 9**

**Univ. Ohio - Cincinnati. 1998.**

Scope and Content Note

Correspondents include: April Foster (Art Academy of Cincinnati, Cincinnati, OH) re thank you for Wayne's participation in Mid America Print Council Conference "Pressing Issues" and exhibition of "The Dorothy Series" at the Skirball Museum (Hebrew Union College-Jewish Institute of Religion, Cincinnati, OH); Donna Burns (Director, Community Outreach Education, Pressing Issues Conference Facilitation) re reimbursement of Wayne's expenses.

**Box 201, Folder 5**

**Women's Council for Art. 2008-2011.**

**Box 201, Folder 6**

**Women's Council for Art -- 1999 Conference. 1988-2007.**

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**Subseries 2: Exhibits. 1981-1991.**

Scope and Content Note

This subseries includes correspondence regarding exhibitions of Wayne's work.

**Box 20, Folder 14**


Scope and Content Note

Correspondents include: Takaoki Suzuki (General Manager, Tokyu Bunkamura) re exhibition of Wayne's work; also includes eight 4.5 x 6.5 inch color photographs of the gallery space and brochure, and Bunkamura Gallery layout plans (1991 November 26.)

**Box 42, Folder 9**

**Sylmar Show March 97. 1997.**

Scope and Content Note

Correspondents include: John Cantley (Director, Century Gallery, Los Angeles Mission College, Los Angeles, CA) re inclusion of Wayne's work in exhibition, "Quarks to Quasars" to be held 1997 April 13-May 9; Jay Belloli (Armory Center for The Arts, Pasadena, CA) re release of Wayne's "Stellar Winds" and "Silent Wind" to Merrilyn Duzy (Curator, Century Gallery.)

**Box 42, Folder 10**

**Binghampton Lynn Gamwell. 1997.**

Scope and Content Note

Correspondents include: Lynn Gamwell (Director, University Art Museum, Binghamton University, Binghamton, NY) re showing prints from Wayne's exhibition at the Neuberger Museum of Art (State University of New York, Purchase, NY) at the New York Academy of Sciences; also includes sample brochures.
Box 42, Folder 11  
**Feb/Armory Show ’97 Weisberg. 1996, 1997.**

Scope and Content Note
Correspondents include: Linda Centell (Curator, The Armory Center for the Arts, Pasadena, CA) and Jay Belloli (Director of Gallery Programs) re inclusion of Wayne's work in exhibition, "Changing Media: Books and Prints" (1997 February 1-April 6); also includes loan agreement form, list of Wayne's works loaned for the exhibition, and Wayne biography (as of 1996 September.)

Box 42, Folder 12  

Scope and Content Note
Includes list of Wayne's solo exhibitions (1935-1992); exhibition checklists for Art Institute of Chicago (1952 April 25-May 25); "Tapestries and Lithographs by June Wayne" (Cypress College, Cypress, CA, 1977 March 14-April 1); "The Messenger Painting and Forty Drawings and Prints" (de Young Museum of Art, San Francisco, CA, 1956); "One Printmaker to Another" (Knoxville Art Museum, Knoxville, TN, 1995); "Forty Lithographs by June Wayne" (Museum of Art, University of Iowa, Iowa City, IA, 1970 January 19-February 28); "Paintings and Lithographs by June Wayne" (La Jolla Museum of Contemporary Art, La Jolla, CA, 1954 February 9); "June Wayne's Lithographs" (Palm Springs Desert Museum, 1977 December 2-1978 January 8); "Lithographies et Tapisseries de June Wayne" (Rubicon Gallery, Los Altos, CA, 1977); "Paintings by June Wayne" (San Francisco Museum of Art, 1950 August 1-27); "Shortcuts, Feathers, Winds" (San Jose Institute of Contemporary Art, 1983); Santa Barbara Museum of Art (1953 January 19-February 8 and 1958 September); Van Doren Gallery (San Francisco, CA, 1974 March-April and 1976 April-May); also includes letter from Linda Tyler (Gallery Director, Tamarind Institute, University of New Mexico, Albuquerque, NM) to Wayne re inclusion of Wayne's print, "Nos Portraits en 2060" in traveling exhibition, "Tamarind: Into the Nineties," initiated by the Weatherspoon Art Gallery, University of North Carolina at Greensboro.

Box 42, Folder 13  

Scope and Content Note
Includes exhibition checklists for "My Palomar and Beyond" (Associated American Artists Gallery, New York, NY, 1985 November); "50 Works in 3 Media: June Wayne" (Arizona State University Gallery, Tempe, AZ, 1979); "Cognitos" (Armstrong Gallery, New York, NY); Selections from "The Djuna Set" (Benton Gallery, East Hampton, NY, 1989 June); "Lithographs by June Wayne: A Retrospective" (Cincinnati Art Museum, Cincinnati, OH, 1969); "My Palomar and Beyond" (Macalesler College Art Galleries, St. Paul, MN, 1986 October 17-November 12); "June Wayne: Before Cosmos" (Occidental College, Los Angeles, CA, 1980 November 3-December 12); Selections from "The Djuna Set" (Montgomery Gallery, Pomona College, Claremont, CA, 1992 March); "My Palomar, Stellar Winds, Solar Flares: Lithographs by June Wayne" (The Print Club, Philadelphia, PA, 1985); "June Wayne Before Tamarind" (Tobey C. Moss Gallery, Los Angeles, CA, 1983 June 27); "June Wayne" (Tobey C. Moss Gallery, 1984 December); consignment of Wayne's "At Last a Thousand II" to Tobey C. Moss Gallery (1986 January 24.)

Box 42, Folder 14  
**Claremont Show 3/92. 1991, 1992.**

Scope and Content Note
Correspondents include: Marjorie "Cricket" L. Harth (Director, Montgomery Gallery, Pomona College, Claremont, CA) and Kay Koeninger re exhibition of Wayne's work; also includes gallery layouts, loan forms, price lists, Pomona College Associates reception announcement and exhibition calendar (1991/92.)
Scope and Content Note
Correspondents include: Ruth Weisberg (Dean of Fine Arts, University of Southern California (USC)), Lynn Zelevansky (Associate Curator, Modern and Contemporary Art, Los Angeles County Museum of Art (LACMA), Los Angeles, CA) and Jill Martinez (Curatorial Assistant, LACMA) re Wayne's participation in joint LACMA/USC symposium, "Women Artists of the 1960s," held 1998 March 19 in conjunction with the exhibition, "Love Forever: Yayoi Kusama, 1958 to 1968"; also includes copy of professional services contract and Wayne biography; page from the Los Angeles Times with article, "Abstraction as Illusion" (1998 March 11) on Yayoi Kusama exhibition at LACMA.

Scope and Content Note
Correspondents include: Beauvais Lyons (Department of Art, University of Tennessee, Knoxville, TN) re invitation for Wayne's participation in exchange portfolio, "Drawn to Stone," celebrating the bicentennial of lithography; Carmon Colangelo (Chair, Division of Art, South Graphics Council) re invitation for Wayne's participation in 24th annual conference at West Virginia University from 1996 March 6-10; also includes issue of Southern Graphics Council newsletter, "Graphic Impressions" (Fall 1996.)

Scope and Content Note
Correspondents include: Bette Chase (Education Coordinator, Fresno Arts Center and Museum, Fresno, CA) re donation of "The Art of June Wayne" and Wayne's lecture at Fresno Museum; Robert Barrett (Executive Director) re exhibition of Wayne's prints, painting and tapestries, held 1988 May 3- August 4, and visit to Wayne's studio on Los Angeles Art Tour, 1987 January 31-February 1; Anita Shanahan and Jane Cleave re visit to Wayne's studio; Wayne's participation as honored guest of Endowment Society luncheon, 1987 May 13; Virginia Farquhar re gift of Wayne's print, "Silent Wind" from Fresno board of trustees and Council of 100; Nancy Barg re lunch with Wayne; Barrett to Lloyd Rigler (Ledler Foundation and Adolph's Foundation, Burbank, CA) re request for support for production of exhibition catalogue; Barrett re Wayne's attendance at Fresno Arts Center and Museum Trustees' Retreat (1987 September 25 & 26); also includes Wayne biography (as of 1987 October); Wayne to Barrett re contacting Lannon Foundation re grant money; Kenneth C. Pascal (Chair, University Lecture Series, California State University, Fresno) re Wayne lecture for Spring 1988 program; Barrett to Arlene Raven re writing essay about Wayne's paintings for Fresno exhibition catalogue; David Salanitro (Designer of Exhibitions, Fresno Arts Center and Museum) re diagram of Arts Center exhibition space; also includes "Budget for June Wayne Exhibition" and issue of Fresno Arts Center and Museum newsletter, "Preview" (Winter 1987.)

Scope and Content Note
Correspondents include: Kjersti Reed (Curator of Education, Fresno Arts Center and Museum, Fresno, CA) and Bette Chase (Education Coordinator) re Wayne's participation in lecture series; Joyce B. Aiken (Guest Curator) re Women's Year Program and Wayne's participation in exhibition, "In the Advent of Change" (1986 October 12-December 28) at Fresno Arts Center and Museum; thank you letters from Wayne to Joyce Aiken, Virginia Farquhar, Jane Cleaves, and Bette Chase; also includes description of Women's Year Program exhibitions, brief list of exhibition details; loan agreement form (1986 August 11); list of artists in exhibition; and exhibition catalogue, "Robert Cremean's Narcissus Pentology 1971-1982" (Fresno Arts Center, 1983 March 15-April 28); page from Artweek magazine with article by Leigh Ann Clifton, "Fixed for Life: Fresno Art Museum strikes a deal" (1992 May 21.)
Box 43, Folder 1  **Fresno Art Center & Museum 1988-. 1987-1990, 1993-1997.**

**Scope and Content Note**
Correspondents include: Patti Handley (artist) re exhibition and poster of Wayne's work; Robert Bennett re price list for Wayne's tapestries and print suites, "My Palomar", "Solar Flares", and "Stellar Winds"; David Salanitro (Designer of Exhibitions, Fresno Arts Center and Museum) re slides of installation; Samuel M. Gerupper (Assistant Director, MacArthur Fellows Program) to Robert Barrett (Director/Chief Curator, Fresno Arts Center) re nomination of Wayne for fellowship; Jane Cleave re visit to Wayne's studio; Barrett re video footage from television interview; Wayne's speech given at College Art Association (CAA) conference in 1990; Mary Anne Graham-Dolorian (Registrar) re Wayne's donation of three prints, "Dorothy the Last Day", "Dead Center II" and "Tenth Memory" to the Fresno Art Museum (1990 July 3); Barrett re Wayne's trips to Australia and Japan; Anita Shanahan (Trustee, Fresno Art Museum) re gala celebration for Robert Barrett on his tenth anniversary as director; Wayne to the California Arts Council re Fresno Art Museum and their Award for Distinguished Service to Wayne; Barrett re schedule for Wayne's visit and lecture (1994 September 16- 18); Jacqueline Pilar (Associate Curator) and Jothan McGaughey (Registrar) re Wayne's participation in exhibition, "Fifteen Profiles: Distinguished California Modernists"; Suzanne Sloan Lewis (Selection Committee, Council of 100, Fresno Art Museum) re Wayne's suggestions for future honorees of the Annual Distinguished Woman's Artist's Award and exhibition.

Box 43, Folder 2  **Fresno Art Center & Museum 1988-. 1988.**

**Scope and Content Note**
Includes: invitation to buffet dinner honoring June Wayne; layout of Fresno Art Museum's exhibition space; transcription of interview of Wayne by Robert Barrett (Director/Chief Curator, Fresno Arts Center); loan agreement for "The Djuna Set" (1988 March 28); correspondents include: Margie Phillips (Procurement Assistant, California State University, Fresno) and M. Susan Vasquez (Program Coordinator) re Wayne giving lecture, "Leonardo and I, Trekking the Galaxies" on 1988 April 26; Barrett re list of designations of Wayne's prints included in exhibition (1988 February 23); Anita Shanahan (Trustee, Fresno Art Museum) re visit to Wayne's studio; Les Estrin (for Lloyd Rigler, The Ledler Foundation, Burbank, CA) to Barrett re grant for funding production of exhibition catalogue; Linda Fasulo (Wayne's assistant) to Barrett re name and address lists for exhibition invitations; Bernard Kester (Acting Dean, University of California, Los Angeles (UCLA)) re essay about Wayne's tapestry work for proposed catalogue; Virginia Varquhar (Chairman, Council of 100) re Wayne's visit and receiving the first Annual Distinguished Woman's Artist's Award and Wayne's donation of 10 prints to the museum; David Salanitro (Designer of Exhibitions) re color samples for exhibition design; Barrett re Wayne's visit to Fresno Art Museum; George Y. Blair (Chair, Acquisitions Committee, Fresno Art Museum) re Wayne's exhibition.

Box 43, Folder 4  **Lucas, Judy/ Skirball Cincinnati, OH. 1998.**

**Scope and Content Note**
Correspondents include: Judy Lucas (Curator, Skirball Museum, Hebrew Union College-Jewish Institute of Religion, Cincinnati, OH) re Wayne speaking at opening of exhibition, "June Wayne: The Dorothy Series."

Box 43, Folder 14  **Honolulu Show Sept 98. 1998.**

**Scope and Content Note**
Correspondents include: Beauvais Lyons (Ellen McClung Berry Professor of Art, College of Arts and Science, University of Tennessee, Knoxville, TN) re Wayne's participation in exhibition, "Contents and Context: Lithography After 200 Years," by the Honolulu Printmakers Workshop (Academy Art Center, Honolulu, HI, 1998 October 4-30); also includes exhibition brochure.
June Wayne papers, 1909-2000

Box 44, Folder 1  
**Laguna Art Museum. 1996.**

Scope and Content Note
Correspondence with Bolton Colburn (Senior Curator, Laguna Art Museum, Laguna, CA) re provenance of Wayne's print "A Little Nothing", gifted to the museum by Nancy Dustin Wall Moure.

Box 44, Folder 2  
**SECURITY PACIFIC BANK 1980 - EXHIBITION. 1979, 1980.**

Scope and Content Note
Includes list of Wayne's works loaned for exhibition at Security Pacific National Bank (Los Angeles, CA) from 1980 January 28-March 30; also includes loan agreement forms and loan return receipts.

Box 44, Folder 3  
**Miami University 1998-99. 1998.**

Scope and Content Note
Correspondence with Edna C. Southard (Curator of Collections, Art Museum, Miami University, Oxford, OH) re exhibition, "Paper and Stone: 19th and 20th Century Lithographs" which includes Wayne's lithograph, "Tenth Memory" (1998 July 28.)

Box 44, Folder 4  

Scope and Content Note
Correspondents include: Sara Garden Armstrong, Anne H. Arrasmith, Scott Fuller (Birmingham Art Association, Birmingham, AL), John M. Schnorrenberg (Chairman, Department of Art, University of Alabama, Birmingham, AL, and Toni Johnson (Visual Arts Gallery) re Wayne's lecture and exhibition of Wayne's "The Dorothy Series" at the Visual Arts Gallery, University of Alabama (Birmingham, AL) (1982 September 6.)

Box 44, Folder 6  
**Conejo Valley Art Museum 1983. 1983.**

Scope and Content Note
Correspondents include: Betty Ann Brown (College of Continuing Education, University of Southern California (USC)) re loan arrangements for Wayne's work in the exhibition, "Generations" at the Conejo Valley Art Museum (Thousand Oaks, CA) (1983 February 16.)

Box 44, Folder 7  
**Univ of Omaha, Nebraska (Nancy Kelly). 1999.**

Scope and Content Note
Correspondents include: Nancy Kelly (UNO Art Gallery, University of Nebraska at Omaha, Omaha, NE) re Wayne's participation in exhibition, "Crossing the Threshold."

Box 44, Folder 8  

Scope and Content Note
Correspondents include: Joanne Castro and David Dreisbach (Department of Art, Northern Illinois University, Dekalb, IL) re Wayne's participation in workshop and exhibition, "Printmakers and Life on This Planet" (Gallery 200, Visual Arts Building, Northern Illinois University, 1982 August 25-September 26); E. Michael Flanagan (Gallery Director) re loan forms for the exhibition; Cheryl Briska (Administrative Assistant) re photographs and exhibition catalogues; also includes Wayne biography for inclusion in exhibition catalogue, and two exhibition catalogues, "Eleven in Seventy Seven: An Invitational Exhibition of Eleven American Printmakers" (1977 March 1-23) and "Eight in Eighty: An Invitational Exhibition of Eight American Printmakers" (1980 September 2-19), Gallery 200, Northern Illinois University.
Box 44, Folder 9

**RUICON GALLERY (PAUL KLEIN). 1976, 1977.**

Scope and Content Note
Correspondents include: Paul R. Klein (Rubicon Gallery, Los Altos, CA) re exhibition of Wayne's work at the Rubicon Gallery; also includes consignment agreement form (1976 November 12.)

Box 44, Folder 10

**Universities Miscellaneous: University of Oklahoma - Tulsa, Ohio State University - Newark, University of Pennsylvania - Philadelphia. 1977, 1982.**

Scope and Content Note
Correspondents include: Renee Y. Sandell (Instructor, Department of Art Education, Ohio State University, Newark, OH) re hope to meet Wayne in the future; Chuck B. Tomlins (Associate Professor of Art, University of Tulsa, Tulsa, OK) re meeting Wayne at College Art Association (CAA) conference, Wayne's visit to the University and possible exhibition of "The Dorothy Series."

Box 44, Folder 11

**CALIFORNIA STATE UNIVERSITY - FRESNO. 1988.**

Scope and Content Note
Correspondents include: Margie Phillips (Procurement Assistant, California State University, Fresno) re Wayne's participation as guest lecturer (1988 April 26); Mary Maughelli (Professor of Art, Cal State Fresno) re Wayne's exhibition at Fresno Arts Center and Museum, and Joan of Art group.

Box 44, Folder 12

**GONZAGA UNIVERSITY. 1993, 1994, 1995.**

Scope and Content Note
Correspondents include: P. Terry Geiber (Associate Professor of Art and Chair, Art Department, Gonzaga University, Spokane, WA) and J. Scott Patnode (Director, University Art Gallery, Gonzaga University) re invitation for Wayne to be a visiting artist in spring semester, 1993; Jeanette Kirishian re Wayne's visit and Northridge earthquake (1994 January 22)

Box 44, Folder 13

**Museum of North Orange County. 1980.**

Scope and Content Note
Correspondents include: Lauralyn Eschner (Curator, Museum Association of North Orange County, Fullerton, CA) re loan of Wayne's work for exhibition, "Printmaking: Processes/Innovations" from 1980 March 17-August 8.

Box 44, Folder 14

**Mountain View Show Rachel Lozzi. 1999.**

Scope and Content Note
Correspondents include: Rachele Lozzi (Rachele Lozzi Fine Art, Los Angeles, CA) re including Wayne's work in exhibition, "The Decade Show: The Pasadena Art Museum 1949-1959 Revisited" at the Mountainview Gallery, Altadena, CA; also includes loan agreement form, shipping invoice, insurance claim documents for damage incurred to Wayne's print while on loan, and video release form.

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**Subseries 3: Panel. 1998-1999.**

Scope and Content Note
This subseries includes correspondence regarding Wayne's participation on various panels for cultural and arts-related programs held at Cal Arts, the California Arts Association, UCLA Armand Hammer Museum of Art, and USC Annenberg School for Communication.

Processing Information
Includes materials from the July 2012 addition.


Box 200, Folder 17

**Cal Arts. 1991-1999.**
Language of Material: English

Box 200, Folder 18

**California Arts Association -- Foster, Barbara. 2008-2009.**
Language of Material: English

Box 43, Folder 11

**UCLA Hammer Panel Sunshine/Noir Oct. 26, ‘98. 1998.**
Scope and Content Note
Correspondents include: Ruth E. Iskin (Head of Visual Arts, University of California, Los Angeles (UCLA) Extension), Susan Park, Hunter Drohojowska-Philp (Program Coordinator), and Henry Hopkins (Director, UCLA Hammer) re Wayne's participation in panel discussion, "The Beat Goes On: L.A. from the '50s to the mid '60s" for the program, "From the Beat Generation to the Millenium--Conversations on Art in L.A." (presented by the UCLA Armand Hammer Museum of Art and Cultural Center in Association with UCLA Extension, 1998 October 26 at the Geffen Playhouse, Westwood, CA)

Box 44, Folder 5

**University of Southern California. 1999.**
Scope and Content Note
Correspondents include: Martha Harris (Vice President, University Public Relations, University of Southern California (USC)) re Wayne's participation on panel for symposium, "What's Art Got to Do With It? Power, Commerce and Community in the New Los Angeles" (USC Annenberg School for Communication, 1998 February 26.)


Scope and Content Note
This subseries includes correspondence with friends and staff of the Bibliothèque nationale de France regarding Wayne's travels to Paris.

Box 43, Folder 7

Scope and Content Note
Correspondents re Wayne's trip to Paris include: Carole Bernstein; Helen and Mario; Laure Beaumont-Maillet (Director, Department of Prints and Photographs, Bibliothèque nationale de France, Paris); Arsene Bonafous-Murat (print dealer, Paris); Emmanuel Pernaud (direction des collections spécialisées, Bibliothèque nationale); Albert Roncey; Jörge de Sousa (l'atelier Point & Marge, Créteil, France); André Vilar; Zuka and Tim; also includes Bonafous-Murat catalogue of prints, "L'Art de la Lithographie" (1994 October.)

Box 43, Folder 8

Scope and Content Note
Correspondents re Wayne's trip to Paris include: Devorah [Boxer] and Serge [Goldberg]; Claude Bouret; Marie Creve-Coeur; Marcel and Emilienne Durassier; Laure Beaumont-Maillet (Director, Department of Prints and Photographs, Bibliothèque nationale de France, Paris); Marie-Cécile Miessner (Bibliothèque nationale); also includes Bonafous-Murat catalogues of prints, "Jürgen Stimpfig Gravures 1990-1997" (1998 March) and "Estampes" (1998 May.)

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Subseries 5: Datebooks. 1952-2011.

Language of Material: English

Organization and Arrangement
This subseries is arranged chronologically.

Scope and Content
This subseries includes Wayne’s annual datebooks, with information pertaining to personal and professional events, contacts, and notes. A number of years have multiple datebooks--1955 (2), 1959 (2), 1965 (3), and 1969 (2)--as well as a number of years without datebooks--1953, 1954, 1958, and 1960. Also included is a notebook with contacts and notes for 1997.

Processing Information
Includes materials from the July 2012 addition.

Box 192
Datebooks. 1952-2011.

Box 193
Datebooks. 1952-2011.


Language of Material: English

Organization and Arrangement
This series is organized into two subseries: Press and Exhibition Materials. Material within each subseries is arranged chronologically.

Scope and Content
This series includes press, publications, and other documentation regarding Wayne’s participation in exhibitions, public discussions of Wayne’s philosophies on art and rights, and her work with the Tamarind Lithography Workshop.

Processing Information
Includes materials from the July 2012 addition.


Language of Material: English

Scope and Content
This subseries includes announcements, articles, and reviews related to Wayne’s participation in exhibitions, as well as articles discussing Wayne’s concerns about artists’ rights, the gender disparity in art criticism, and the magnitude of Wayne’s influence in the arts and lithography, particularly as the founder of the Tamarind Lithography Workshop.

Box 168, Folder 1 1935. 1936.
Box 168, Folder 2 1940. 1940.
Box 186, Folder 1 1951. 1951.
Box 186, Folder 2, 1952. 1952.
Box 186, Folder 4 1953. 1953.
Box 186, Folder 5 1954. 1954.
Box 186, Folder 6 1955. 1955.
Box 186, Folder 7 1957. 1957.
Box 186, Folder 8 1958. 1958.
Box 186, Folder 9 1959. 1959.
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<td>Box 167, Folder 4</td>
<td>1962. 1962.</td>
</tr>
<tr>
<td>Box 169, Folder 1</td>
<td>1963. 1963.</td>
</tr>
<tr>
<td>Box 169, Folder 2</td>
<td>1964. 1964.</td>
</tr>
<tr>
<td>Box 169, Folder 3</td>
<td>1965. 1965.</td>
</tr>
<tr>
<td>Box 169, Folder 5</td>
<td>1967. 1967.</td>
</tr>
<tr>
<td>Box 170, Folder 1</td>
<td>1971. 1971.</td>
</tr>
<tr>
<td>Box 171, Folder 1</td>
<td>1975. 1975.</td>
</tr>
<tr>
<td>Box 172, Folder 1</td>
<td>1978. 1978.</td>
</tr>
<tr>
<td>Box 173, Folder 1</td>
<td>1983. 1983.</td>
</tr>
<tr>
<td>Box 175, Folder 1</td>
<td>1987. 1987.</td>
</tr>
<tr>
<td>Box 175, Folder 6</td>
<td>1993. 1993.</td>
</tr>
<tr>
<td>Box 175, Folder 7</td>
<td>1995. 1995.</td>
</tr>
<tr>
<td>Box 175, Folder 8</td>
<td>1996. 1996.</td>
</tr>
</tbody>
</table>

Language of Material: English

Scope and Content

This subseries includes materials related to Wayne’s domestic and international participation in both gallery and museum exhibitions. Types of materials include exhibition catalogues, gallery mailers, press releases, and exhibition checklists.

Box 177, Folder 3  
1951. 1951.
Box 177, Folder 4  
1952. 1952.
Box 177, Folder 5  
1953. 1953.
Box 177, Folder 6  
1954. 1954.
Box 177, Folder 7  
Box 177, Folder 8  
1956. 1956.
Box 177, Folder 9  
Box 177, Folder 10  
1959. 1959.
Box 177, Folder 11  
Box 177, Folder 12  
Box 177, Folder 13  
Box 179, Folder 1  
Box 179, Folder 2  
1964. 1964.
Box 179, Folder 3  
Box 179, Folder 4  
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Box 179, Folder 6  
1968. 1968.
Box 179, Folder 7  
Box 179, Folder 8  
Box 179, Folder 9  
Box 184, Folder 5  
Box 184, Folder 6  
Box 184, Folder 7  
Box 180, Folder 1  
Box 180, Folder 2  
Box 185, Folder 1  
Box 180, Folder 3  
Box 180, Folder 4  
Box 186, Folder 5  

Scope and Content
This subseries includes project proposals and reports undertaken by the Tamarind Lithography Workshop. These projects pertain primarily to the enhancement of the state of lithography in the United States, as well as a project to develop an archive for the Tamarind Lithography Workshop.

Box 186, Folder 8
To Restore the Art of the Lithograph in the United States. 1959.

Box 186, Folder 9  
Operation Cornerstone. 1965.  


Scope and Content
This subseries includes progress reports prepared for the Division of Humanities and the Arts of the Ford Foundation by June Wayne for the Tamarind Lithography Workshop. The annual progress reports consist of program, cash flow, and budgetary planning; audit reports; lists of fellowship and grant recipients; and photographs.

Box 186, Folder 11  
To Restore the Art of the Lithograph in the United States. 1960 April-1962 June.

Box 186, Folder 12  

Box 187, Folder 1  

Box 187, Folder 2  

Box 187, Folder 3  

Box 187, Folder 4  

Box 188, Folder 1  

Box 188, Folder 2  

Box 188, Folder 3  

Box 188, Folder 4  

Box 189, Folder 1  

Box 189, Folder 2  

Box 189, Folder 3  

Box 189, Folder 4  


Scope and Content
This subseries includes applications for grant extensions prepared for the Division of Humanities and the Arts of the Ford Foundation by June Wayne for the Tamarind Lithography Workshop. The grant extensions consist of program, operational, and budgetary proposals.

Box 189, Folder 5  

Box 189, Folder 6  
A Request for a 4 1/2 Year Grant Extension (1965-1970) at $200,000 per Year. 1965-1970.

Box 189, Folder 7  


Language of Material: English

Scope and Content
This subseries includes publications produced and distributed by the Tamarind Lithography Workshop, ranging from studies on the economic aspects of a lithography workshop to that of the gender disparity of artists in art editorials.
Box 183, Folder 5


Box 183, Folder 6


Box 183, Folder 7

Do You Have a Print Storage Problem?. circa 1960-1969.

Box 183, Folder 8


Box 183, Folder 9

A Study of the Marketing of the Original Print. 1964 May.

Box 183, Folder 10


Box 183, Folder 11

How a Lithograph is Made - and How Much It Costs. 1966.

Box 183, Folder 12


Box 183, Folder 13

Acquiring an Inventory of Original Prints. 1968.

Box 183, Folder 14

About Tamarind. 1969.

Box 183, Folder 15


Box 166, Folder 11

A Definitive List of Chops Used on Tamarind Lithographs. 1970 July.

Box 166, Folder 12

Safety and Fitness for the Art of Lithography. 1970 August.

Box 166, Folder 13


Box 166, Folder 14


Box 166, Folder 15

Sex Differentials in Art Exhibition Reviews. 1972.

Language of Material: English

Organization and Arrangement
Wayne organized her photographs by date and often by photographer. This organization has been maintained.

Scope and Content
The photographs in this series include pictures of Wayne's family and friends, photographs of openings and events, and publicity and portrait photography for Wayne and the Tamarind Workshop. See the content note for detailed descriptions of the events and people shown in the images within specific folders.

Processing Information
Includes materials from the May and July 2012 additions.

Box 108, Folder 1 Photographs. 1911-1912.
Scope and Content
3 original photographs, 3 digital print reproductions.
Photographs picture Dorothy Kline, Paul Kline, and Rudy Edelson.

Box 108, Folder 2 Photographs. 1914.
Scope and Content
5 original photographs, 1 digital print reproductions.
Photographs picture Dorothy Kline and Nathan Kline, including a group photograph in which he is featured.

Box 108, Folder 3 Photographs. 1915.
Scope and Content
2 original photographs.
Photographs picture Dorothy Kline and Frank Lakin.

Box 108, Folder 4 Photographs. 1916.
Scope and Content
58 original photographs of various smaller sizes (3.5 x 5.5" and smaller), 1 original 8 x 10" photograph, 1 original 7 x 11" photograph, 1 original 4 x 6" mounted photograph, 1 4 x 5" negative print.
Photographs predominantly picture Dorothy Kline and Helen Kline. Also included are photographs of their friends including Fritzie, Sam Holleb, Esther Plone, and Irving Plone.

Box 108, Folder 5 Photographs. 1917.
Scope and Content
1 original 8 x 10" photograph, 1 original 5 x 7" photograph, 7 original photographs of various smaller sizes (3.5 x 5.5" and smaller).
All photographs picture Helen Kline.

Box 108, Folder 6 Photographs. 1918.
Scope and Content
1 original 7.5 x 9.5" photograph, 2 8 x 10" digital prints, 1 photocopy, 21 original photographs of various smaller sizes (4 x 6" and smaller).
Photographs picture June Wayne (June Claire Kline), Dorothy Kline, Nathan Kline, Florence Kline, Chuck Kline and Helen Kline.
Box 108, Folder 7

**Photographs. 1919.**

**Scope and Content**

3 8.5 x 11" digital prints, 3 original 5 x 7" photographs, 11 small original photographs of various size (2.5 x 4" and smaller).

Photographs picture June Wayne, Dorothy and Helen Kline, and other unidentified friends or family. Includes a photograph titled, "June's Baby Doll Party" which was taken at Wayne's 1st birthday party.

Box 108, Folder 8

**Photographs. 1920.**

**Scope and Content**

3 8.5 x 11" digital prints, 4 photocopies, 3 4 x 5" negative prints, 3 original 3 x 5" photographs.

Photographs picture June Wayne, Dorothy Kline, Helen Kline, Chuck Kline, Reba Mallis, Leroy "Bootsie" Ginsberg, Celia Ginsberg, and David Ginsberg. Includes a photograph of Wayne's 2nd birthday party.

Box 108, Folder 9

**Photographs. 1921.**

**Scope and Content**

1 8 x 10" digital print, 1 8.5 x 11" digital print, 1 original 6.5 x 8.5" photograph, 3 negative prints (2 4 x 5" and 1 5 x 7").

Photographs picture June Wayne and Florence Kline. Photographs were taken in Chicago, IL.

Box 108, Folder 10

**Photographs. 1922.**

**Scope and Content**

1 original 8 x 10" photograph, 2 4 x 5" negative prints, 6 original 2.75 x 4.5" photographs.

Photographs picture June Wayne, Dorothy Kline, and Neil Holleb. Many of the photographs are identified as being taken in Chicago.

Box 108, Folder 11

**Photographs. 1923.**

**Scope and Content**

1 original 9 x 12" photograph, 5 4 x 5" negative prints.

Photographs picture June Wayne and Paul Kline.

Box 108, Folder 12

**Photographs. 1924.**

**Scope and Content**

10 small original photographs of various sizes (4 x 6" and smaller), 1 4.5 x 6.25" digital print.

Photographs picture June Wayne, Addie Holleb, Florence Kline, Dorothy Kline, Arthur Edelstein, and Lee Lakin.

Box 108, Folder 13

**Photographs. 1925.**

**Scope and Content**

8 8.5 x 11" digital prints (2 sheets have 2 prints per page), 1 4 x 5" negative print, 1 transparency.

Photographs of June Wayne, Florence Kline, Chuck Kline, and Fanny Lakin.

Box 108, Folder 14

**Photographs. 1926.**

**Scope and Content**

4 small original photographs of various sizes (3.25 x 5" and smaller), 1 5.75 x 8.5" digital print.

Photographs picture June Wayne, Dorothy Kline, Florence Kline, Anna Lakin Edelstein, Sam Holleb, Addie Holleb, Marshall Holleb, and Chuck Holleb.
Photographs. 1927.
Scope and Content
18 small original photographs of various sizes (2.75 x 4.5" and smaller), 8 digital prints (1 sheet has 2 prints per page).
Photographs picture June Wayne, Florence Kline, Neil Holleb, Sally Holleb, Charley Holleb, Julia Holleb, and Chuck Holleb. Many of the photographs are labeled as being taken in Racine, WI.

Photographs. 1928.
Scope and Content
15 small original photographs of various sizes (2.75 x 4.5" and smaller), 2 digital prints (7 x 7.75" and 7 x 7.5").

Photographs. 1930.
Scope and Content
11 small original photographs of various sizes (2.75 x 4.5" and smaller), 2 original 8 x 10" photographs.
Photographs picture June Wayne, Dorothy Kline, Helen Holleb, Fanny Lakin, Sally Holleb, Florence Kline, Irving Plone, and performers of Avondale Home Economics Club.

Photographs. 1932.
Scope and Content
3 original 2.75 x 4.5" photographs, 1 photograph of similar size in souvenir cardboard frame.
Photographs picture June Wayne, Anna Lakin Edestein, Florence Kline, Sam Holleb, Neil Holleb, and Sally Holleb.

Photographs. 1934.
Scope and Content
1 original 2.75 x 4.5" photograph, 1 original 2.5 x 3" photograph, 3 8.5 x 11" digital prints (2 sheets have 2 prints per page).
Photographs picture June Wayne, Helen Holleb, Ray Lakin, Sally Holleb, and Sam Holleb.

Photographs. 1935.
Scope and Content
1 original 3 x 4" photograph.
Photograph pictures Harry Wick.

Photographs. 1936.
Scope and Content
1 original 3.25 x 4.5" photograph.
Photograph pictures Irving Plone.

Photographs. 1937.
Scope and Content
1 original 2.5 x 2.75" photograph.
Photograph pictures Tommy Kline.
Box 108, Folder 23
Photographs. 1938.
Scope and Content
2 original 5 x 7" photographs, 1 7.5 x 10" photograph.
Photographs picture Harry Wicks and George Wayne.

Box 108, Folder 24
Photographs. 1939.
Scope and Content
2 original 8 x 10" photographs, 1 8.5 x 11" digital print (with 2 prints on it).
Photographs picture Sally Holleb, Eileen Lakin, Lila Lakin, Neil Holleb, Chuck Holleb, Charles Holleb, Bert, Frank and Ray Lakin, Julie Kline, and Chuck Kline.

Box 108, Folder 25
Photographs. 1940.
Scope and Content
1 original 8 x 10" photograph, 8 original photographs of various smaller sizes (3.5 x 6" and smaller).
Photographs picture June Wayne, Helen Holleb, Sam Holeb, Sally Elman, Anna Lakin Edestein, Florence Lakin Kline, Leah London, Milton London, Barbara Kline, Tom Kline, Esther Plone, George Wayne, and Dorothy Kline.

Box 109, Folder 1
Photographs -- photographer Max Yavno. 1940.
Scope and Content
14 4 x 5.25" photographs, 26 8 x 10" photographs, 1 10 x 10" photograph.
Photographs shot of June Wayne as portraits. Most of the photographs were shot in June Wayne's studio.

Box 109, Folder 2
Photographs. 1941.
Scope and Content
1 3.5 x 5" photograph, 1 4 x 5" negative print, 1 ID photograph.
Photographs picture Harry Wicks, George Wayne, and Dorothy Kline. Also includes Henry Plone's freshman ID card from Temple University.

Box 109, Folder 3
Photographs. 1942.
Scope and Content
4 8 x 10" photographs, 1 8 x 10" digital print, 1 5 x 7" photograph, 1 6 x 8" photograph mounted on cardboard, 1 3.5 x 6" photograph mounted on paper, 19 original photographs of various smaller sizes (3 x 5" and smaller).

Box 109, Folder 4
Photographs. 1943.
Scope and Content
1 8 x 10" photograph, 1 5 x 7" photograph, 1 6 x 8.5" digital print, 20 photographs of various smaller sizes (3 x 5" and smaller).
Photographs picture June Wayne, Abe Aaron, Sylvia Grales, Dorothy Kline, Helen Holleb, Florence Kline, Sally Holleb, Judy Holleb, Elaine Elman.
| Box 109, Folder 5 | **Photographs. 1944.**  
Scope and Content  
1 8 x 10" photograph, 1 5 x 7" photograph, 30 photographs of various smaller sizes (4 x 6" and smaller).  
Photographs picture June Wayne, Robin Wayne, Hellen Holleb, George Wayne, Izzy Wayne, Barbara Kline, Tommy Kline, and Otto Neurneth. Also includes a USRRA Special Services playbill. |
| Box 109, Folder 6 | **Photographs. 1945.**  
Scope and Content  
1 5 x 7" photograph, 2 photographs of various smaller sizes (3 x 5" and smaller).  
Photographs picture Robin Wayne and Ann Brill. |
| Box 109, Folder 7 | **Photographs. 1946.**  
Scope and Content  
1 8 x 10" digital print, 1 photocopy, 1 8 x 10" photograph, 1 5 x 7" photograph, 19 3 x 5" photographs, 10 photographs of various smaller sizes (2.5 x 3.5" and smaller).  
Photographs picture June Wayne, George Wayne, Robin Wayne, Sally Holleb, Florence Kline, Dorothy Kline, Helen Holleb, Pearl, Buddy Elman, Judy Zane, Sharon Zane, and Hank Plone. |
| Box 109, Folder 8 | **Photographs. 1947.**  
Scope and Content  
1 5x8.5" photograph, 1 5x7" photograph, 5 3x5" photographs, 2 smaller photographs, and 2 photographs mounted to cardboard.  
Photographs picture June Wayne, Robin Wayne, Izzy Wayne, Sally Elman, Buddy Elman, Pearlie, Ynez Johnston, Aerol Arnold and Dorothy Kline. |
| Box 109, Folder 9 | **Photographs. 1948.**  
Scope and Content  
2 8x10" photographs, 1 3x5" photograph, and 4 smaller photographs of various size.  
Photographs picture Dorothy Kline, Tommy Kline, Barbara Kline, Florence Kline, Peter Pollock, Robin Wayne, Harry Wicks, Sam Holleb and Helen Holleb. |
| Box 109, Folder 10 | **Photographs. 1949.**  
Scope and Content  
2 8x10" photographs, 10 3x5" photographs, 1 3x4" photograph, and 1 small cutout.  
Photographs picture June Wayne, Robin Wayne, George Wayne, Dorothy Kline, Florence Kline, Izzy Wayne and others. |
| Box 109, Folder 11 | **Photographs. 1950.**  
Scope and Content  
5 8 x 10" photographs, 4 5 x 7" photographs, 15 photographs of various smaller sizes (3 x 5" and smaller), 2 strips of contact sheet.  
Photographs picture June Wayne, Robin Wayne, Sam Holleb, Dorothy Kline, Florence Kline, Sally Elman, Freddie Elman, Helen Holleb, Karen Van Deyden, Ernest Van Deyden, Marge Nemeth, George Wayne, Francesco di Coco, Esther Bear, Mary Steel, Josephine Kantor, and Eva Wayne. |
Photographs. 1951.
Scope and Content
2 8 x 10" photographs, 3 contact sheets, 1 3 x 5" Kodachrome.
Photographs picture George Wayne, Robin Wayne, and Donald Rear. Also includes 2 photographs of June Wayne's home on Londonderry Place taken by Julius Shulman.

Photographs. 1952.
Scope and Content
1 8 x 10" photograph, 2 large photographs of various sizes, 8 5 x 7" photographs, 1 3 x 4.25" Kodachrome, 1 3 x 5" mounted photograph, 12 photographs of various smaller sizes (3 x 5" and smaller), 2 contact sheets.

Photographs -- photographer Don Briggs. 1952.
Scope and Content
5 8 x 10" photographs, 1 contact sheet, 2 photocopies with notes.
Photographs picture June Wayne in her studio.

Photographs -- photographer Richard Fish. 1952.
Scope and Content
5 8 x 10" photographs, 1 contact sheet, 1 photocopy with notes.
Photograph pictures June Wayne at drafting table.

Photographs. 1953.
Scope and Content
1 8 x 10" photograph, 1 5 x 7" photograph, 2 3 x 5" photographs, 1 3 x 3" photograph.
Photographs picture June Wayne, Cornelia Runyon, Rita Morrison, Harry Beilin, Lester Morrison, George Wayne, Judy Beilin, Beulah Roth, Dorothy Kline, Helen Holleb, and Jules Langsner.

Photographs -- photographer Fritz Taggert. 1954.
Scope and Content
1 8 x 10" photograph (mounted on museum board).
Photographs picture June Wayne in her studio.

Photographs. 1954.
Scope and Content
1 3 x 5" photograph.
Photograph pictures Cornelia Runyon.

Photographs. 1955.
Scope and Content
2 8 x 10" photograph, 3 3.5 x 5" photographs, 8 3.5 x 3.5" photographs, 1 5 x 7" photograph with mat board frame.
Photographs picture June Wayne, Dorothy Kline, Freddi Elman, Helen Holleb, Lottie Wexler, and Lyman Harrison.
| Box 109, Folder 20 | **Photographs -- photographer Seldon Rodman. 1956.**  
| | **Scope and Content**  
| | 3 8x10" photographs, 1 3.5x3.5" photograph.  
| | Photographs picture June Wayne in front of Watts Towers. |
| Box 109, Folder 21 | **Photographs. 1956.**  
| | **Scope and Content**  
| | 1 2.75 x 3.75" photograph.  
| | Photograph picture Lottie Wexler and Dorothy Kline. |
| Box 109, Folder 23 | **Photographs. 1957.**  
| | **Scope and Content**  
| | 5 5 x 7" photographs (2 of which are mounted on mat boards), 1 8 x 10" photograph, 1 2 x 3" photograph, 1 4 x 5" negative print.  
| | Photographs picture June Wayne, George Wayne, Rico LaBrun, Dorothy Kline, She Kaplan, Iona Kaplan, and Sam Jaffee (Dorothy Kline's boss at Bien Jolie). |
| Box 109, Folder 23 | **Photographs. 1958-1959.**  
| | **Scope and Content**  
| | 1 3 x 5" photograph, 1 5 x 7" photograph.  
| | Photographs picture Cornelia Runyon and Abby Plone. |
| Box 109, Folder 24 | **Photographs -- photographer Daniel Ross. 1960.**  
| | **Scope and Content**  
| | 13 8 x 10" photographs, 2 5 x 7" photograph.  
| | Photographs picture Tamarind Workshop (Horak, Woelffer, Hollander, Treiman, and Funk), Dallas Museum of Contemporary Art opening, and June Wayne in her studio. |
| Box 110, Folder 1 | **Photographs. 1960.**  
| | **Scope and Content**  
| | 18 3 x 5" photographs, 16 photographs of various smaller sizes (3.5 x 5.5" and smaller), 1 5 x 7" photograph, 11 8 x 10" photographs, 1 photocollage mounted on board.  
| Box 110, Folder 2 | **Photographs. 1961.**  
| | **Scope and Content**  
| | 4 8 x 10" photographs, 1 5 x 7" photograph, 1 4.75 x 6.5" photograph, 42 photographs of various smaller sizes (3.5 x 5" and smaller).  
<table>
<thead>
<tr>
<th>Box 110, Folder 3</th>
<th><strong>Photographs. 1962.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>9 8 x 10&quot; photographs, 3 photographs of various smaller sizes (3.5 x 3.5&quot; and smaller), 2 slides.</td>
</tr>
<tr>
<td></td>
<td>Photographs picture June Wayne, Virginia Allan, Irwin Hollander, Susan Jonas, Robert Mallary, Douglass Macagy, Dallas Museum of Contemporary Art, A. Hyatt Mayor, Helen Plone, John Dowell, and Walter Gabrielson. Also included are two copies of a certificate from the City of Los Angeles honoring Wayne for her establishment of the Tamarind Lithography Workshop.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 110, Folder 4</th>
<th><strong>Photographs. 1963.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>5 8 x 10&quot; photographs, 5 pages photocopies, 1 7 x 9&quot; photograph, 2 5 x 7&quot; photographs, 6 3 x 5&quot; photographs.</td>
</tr>
<tr>
<td></td>
<td>Photographs picture June Wayne, Marcel Durassier, Larsie Dowell, Jason Leese, Susan Jonas, John McLaughlin, Hank Plone, Emilieune Durassier, Albers Tyler, John Dowell, and an untitled Sam Francis lithograph.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 110, Folder 5</th>
<th><strong>Photographs. 1964 December 26.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>9 4 x 5&quot; negative prints, 2 4 x 5&quot; photographs, 9 8 x 10&quot; photographs, 7 contact sheets, 4 2 x 2&quot; photographs.</td>
</tr>
<tr>
<td></td>
<td>Photographs picture June Wayne and Hank Plone wedding.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 110, Folder 6</th>
<th><strong>Photographs. 1964-1965.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>12 8 x 10&quot; photographs, 1 6.5 x 9.75&quot; photograph, 1 7 x 9&quot; photograph, 1 5 x 7&quot; photograph, 8 photographs of various smaller sizes (4 x 5&quot; and smaller).</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 110, Folder 7</th>
<th><strong>Photographs -- photographer Don Briggs. 1964.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>8 8 x 10&quot; photographs, 1 contact sheet.</td>
</tr>
<tr>
<td></td>
<td>Photographs picture June Wayne in her studio.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 110, Folder 8</th>
<th><strong>Photographs. 1966.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8 x 10&quot; photograph, 5 3.25 x 4.5&quot; photographs, 1 3.5 x 3.5&quot; photograph.</td>
</tr>
<tr>
<td></td>
<td>Photographs picture June Wayne in her studio; Wayne giving a lecture at St. Francis Hotel; and Hank Plone.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 110, Folder 9</th>
<th><strong>Photographs. 1967.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8 x 10&quot; photograph, 1 8 x 10&quot; negative prints, 2 4x4&quot; photograph, 26 photographs of various smaller sizes (3 x 5&quot; and smaller).</td>
</tr>
<tr>
<td></td>
<td>Photographs picture June Wayne, Mario Avati, Harvy Roman, Zita Rogan, Maryan ?, Cliff Smith, Fred Genis, David Borajas, Hank Plone, Amy Baker, Kenny Price, Bernie Blecha, Betty Fiske, Joe Pomodoro, Norma Neiman, Maurice Bloch, Kelly Lozingot, and Don Kelly. Also includes an invitation to a memorial service for Una E. Johnson, Curator of Prints and Drawings at the Brooklyn Museum of Art.</td>
</tr>
</tbody>
</table>
Photographs. 1968.
Scope and Content
3 8 x 10" photographs, accompanying documents, 1 contact sheet.
Photographs picture June Wayne and the newly constructed building at 1108 Tamarind.
Documents include assignment to 30% ownership in Hollywood Montedge Associates.

Photographs. circa 1968.
Scope and Content
6 8x10" photographs.
Photographs of furniture design to hold prints in flat files but still function as attractive home furnishings.

Photographs. 1968.
Scope and Content
1 8.5 x 11" digital print, 16 8 x 10" photographs, 3 8 x 10" negative prints, 5 5 x 7" photographs, 25 3.25 x 4.25" photographs, 3 photographs of various smaller sizes (4 x 5" and smaller).

Photographs. 1968.
Scope and Content
29 8 x 10" photographs, 1 7 x 9" photograph, 27 8 x 10" negative prints.

Photographs. 1969 February.
Scope and Content
6 8x10" photographs.
Photographs picture June Wayne, Esteban Vicente, Harold Rosenberg, and Rosenberg's birthday party.

Photographs -- photographer Helen Miljakovich. 1969.
Scope and Content
3 8x10" photographs mounted on foam board.
Photographs picture June Wayne in her studio.

Photographs -- photographer Ralph Gibson. 1969.
Scope and Content
37 8 x 10" negative prints, 1 35mm negative prints, 3 8 x 10" photographs.
Photographs picture June Wayne, Harry Westland, Mario Avati, Serge Lozingot. Most photographs were taken in the Tamarind Workshop studio and show Wayne using the stopcut technique.
Box 111, Folder 1  
**Photographs -- Four Stones (folder 1 of 2). 1969.**

Scope and Content
65 3.5 x 5" photographs, 35mm and 110 mm negative prints, 10 8 x 10" negative prints, 1 5 x 8" negative print, 20 8 x 10" photographs.
Photographs picture Matsumi Kanemitsu, Serge Lozingot, June Wayne, Gene Sturman, producer Terry Sanders, and cinematographer Eric Daarstad, Alex Van der Kar, and the Tamarind Workshop during the filming of Four Stones.

Box 111, Folder 2  
**Photographs -- Four Stones (folder 2 of 2). 1969.**

Scope and Content
5 5 x 7" photographs, 43 8 x 10" photographs.
Photographs picture Matsumi Kanemitsu, June Wayne, Serge Lozingot, Gene Sturman, Betty Fiske, producer Terry Sanders, and the Tamarind Workshop during the filming of Four Stones.

Box 111, Folder 3  
**Photographs -- photographer Helen Miljakovich. 1969.**

Scope and Content
3 8 x 10" negative prints, 1 7 x 10" photograph, 20 8 x 10" photographs, 1 contact sheet, 35mm negative prints.

Box 111, Folder 4  
**Photographs -- Tamarind: Homage to Lithography at the Museum of Modern Art (photographer Jay F. Good). 1969 April 29.**

Scope and Content
1 6.75 x 10" photograph, 2 8 x 10" photographs.

Box 111, Folder 5  
**Photographs -- Music Chamber. 1969.**

Scope and Content
6 8 x 10" photographs, 2 letters.
Photographs picture the Music Chamber, a stereophonic chair, in June Wayne's home. The photographs were intended to be used to in press releases about the chair and picture both June Wayne and an unidentified model.

Box 111, Folder 6  
**Photographs -- Selections from Twenty Years of Lithographs by June Wayne at the FAR Gallery. 1969 March 29.**

Scope and Content
4 3.5x5" color photographs.
Photographs picture June Wayne and Mary Lou Baskett, Tom Jones at the opening for the exhibition, Selections from Twenty Years of Lithographs, at FAR Gallery in New York City.

Box 111, Folder 7  
**Photographs. 1969.**

Scope and Content
4 8 x 10" photographs, 22 3.25 x 4.5" photographs, 1 4 x 5" photograph, 4 3.5 x 3.5" color photographs 1 8 x 10" negative print, 1 4 x 10" negative print, 1 4 x 5" negative print, 35 mm negative prints.
| Box 111, Folder 8 | **Photographs -- Lithographs from the Art of June Wayne exhibition at Cincinnati Art Museum. 1969 September 7-26.**  
Scope and Content  
3 8x10" photographs.  
Photographs are installation shots of the exhibition, Lithographs from the Art of June Wayne, at the Cincinnati Art Museum, September 7-28, 1969. Some water damage has occurred resulting in the waving of the photographs. |
| Box 111, Folder 9 | **Photographs. 1970.**  
Scope and Content  
9 8 x 10" photographs, 4 5 x 7" photographs, 4 photographs of various smaller sizes (4 x 5 and smaller) 1 6.5 x 9.25" photograph, 4 4 x 5" negative prints, 35 mm negative prints with contact sheets.  
| Box 111, Folder 10 | **Photographs. 1970 May.**  
Scope and Content  
4 8x10" photographs and 1 8x10" negative print.  
Photographs picture June Wayne and Keith Berwick on the set of KCET's Speculation. |
| Box 111, Folder 11 | **Photographs. 1971.**  
Scope and Content  
4 4x5" photographs.  
Photographs picture Serge Lozingot, Matsumi Kanemitsu, William Law, June Wayne, Alice Woodrow, and Tom Stone. Also includes 1 8.5x11" advertisement with the Bill Plone. |
| Box 111, Folder 12 | **Photographs. 1972.**  
Scope and Content  
4 3x5" color photographs, 4 3x5" black and white photographs, partial contact sheet mounted to board, 1 5x7" photograph, and 34 3.5x4.25" Polaroid photographs, 4 photographs mounted to board.  
Photographs picture June Wayne, Art Harris, Hank Plone. |
| Box 111, Folder 13 | **Photographs -- KCET taping (photographer Betty Fiske). 1972.**  
Scope and Content  
40 3.5 x 5" photographs, 15 8 x 10" photographs.  
| Box 111, Folder 14 | **Photographs -- June Wayne exhibition at Los Angeles Municipal Art Gallery, Barnsdall Park (photographer Catherine Barrett). 1973 November 1-December 2.**  
Scope and Content  
28 8 x 10" photographs, 24 8 x 10" negative prints.  
Photographs are installation shots of June Wayne's exhibition at the Los Angeles Municipal Art Gallery, Barnsdall Park, November 1 - December 2, 1973. |
Box 112, Folder 1


Scope and Content
37 8 x 10" photographs, 4 contact sheets.
Photographs were taken at the opening reception for the exhibition and picture June Wayne, Ken Ross, Nancy Reeves, Emerson Woelffer, Marta Feuchtwanger, Mr. and Mrs. Ernest Fleishman, Dean Charles, Camilla Speroni, Pat Russell (then Councilwoman), Mr. and Mrs. Lorser Feitelson, Gordon Davidson, Marjorie Fassman, and Peggy Ross.

Box 112, Folder 2


Scope and Content
3 8 x 10" photographs, 6 5 x 7" photographs, 1 4 x 4" photograph, 110mm negative print, 9 contact sheets.
Photographs picture June Wayne on the set of her KCET series, Noemi Garm, Hank Plone, and Ariane Claire.

Box 112, Folder 3


Scope and Content
114 3.5 x 5" photographs, 5 contact sheets.
Photographs picture June Wayne, Ed Hamilton, Ariane Claire, Hank Plone and others.
Photographs taken while Wayne and Hamilton were printing at Cirrus editions; at the Trieman party; during a television interview in San Francisco; in a meeting with David Wallace; at the California Film Institute; in Serge Lozingot's home; at the Van Doren Gallery in San Francisco; and in Wayne's home and studio. One series of photographs shows Wayne working on the cartoon for Grande Vigne Noir.

Box 112, Folder 4


Scope and Content
5 4 x 5" negative prints.
Shulman photographed June Wayne's home and her in the studio.

Box 112, Folder 5


Scope and Content
5 8x10" photographs.
Photographs picture the opening as well as installation shots of the exhibition.

Box 112, Folder 6


Scope and Content
1 8 x 10" photograph, 1 contact sheet, 4 3.5 x 4.5" photographs, 1 5 x 7" photograph, 2 x 2" negative prints.
Photographs picture June Wayne, Andre Vilar, Pierre Daquin, Carole Bernstein, Joyce Treiman, Art Harris, Ariane Claire, Robin Wayne, and Hank Plone. Also includes negatives from Wayne on the set of her KCET series.

Box 112, Folder 7

Photographs. 1975.

Scope and Content
2 3 x 4" photographs, 18 3.5 x 3.5" photographs, 35mm negative prints, 1 9 x 11" photograph, 2 7.5 x 10" photographs, 2 x 2" negative prints.
Photographs picture June Wayne, Robin Wayne, Ariane Claire, Hank Plone, and negative prints of the cartoon for On Verra.
<table>
<thead>
<tr>
<th>Box 112, Folder 8</th>
<th><strong>Photographs -- Clipper Magazine. 1975.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>12 slides, 6 4 x 5&quot; negative prints.</td>
<td></td>
</tr>
<tr>
<td>Photographs picture June Wayne in her home. See also oversize photographs.</td>
<td></td>
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</tbody>
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<tr>
<th>Box 112, Folder 9</th>
<th><strong>Photographs -- Art ’76 Die International Kunntmesse at Hallen der Schweizer Mustermesse (Basil). 1976 June 16-21.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>4 contact sheets and 35mm negative prints.</td>
<td></td>
</tr>
<tr>
<td>Photographs are of installation views of the exhibition and of June Wayne and Hank Plone.</td>
<td></td>
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<tr>
<th>Box 112, Folder 10</th>
<th><strong>Photographs. 1976.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>12 3 x 5&quot; photographs, 1 8 x 10&quot; photograph, 1 8 x 8&quot; photograph.</td>
<td></td>
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<tr>
<td>Photographs picture June Wayne and Shawn Dorfman.</td>
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</table>

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<tr>
<th>Box 112, Folder 11</th>
<th><strong>Photographs -- docents of Palm Springs Museum visit. 1977 November 2.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>32 8 x 10&quot; photographs.</td>
<td></td>
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<tr>
<td>Photographs were taken during a docent visit to the June Wayne studio and home. The photographs show the various participants touring the studio as well as June Wayne showing and speaking about her work.</td>
<td></td>
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</tbody>
</table>

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<tr>
<th>Box 112, Folder 12</th>
<th><strong>Photographs -- Institute of Molecular Biology at the University of California, Los Angeles. 1977.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>4 8 x 10&quot; photographs, 2 contact sheets, 1 photocopy (2 prints per sheet).</td>
<td></td>
</tr>
<tr>
<td>Photographs picture June Wayne, Lloyd Rigler, and Paul Boyer, the then vice chancellor of University of California, Los Angeles, at the installation of one of her tapestries and DNA prints at the Institute for Molecular Biology at UCLA.</td>
<td></td>
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</tbody>
</table>

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<tr>
<th>Box 112, Folder 13</th>
<th><strong>Photographs. 1977.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>1 3.5 x 3.5&quot; photograph, 1 contact sheet, and 35mm negative prints.</td>
<td></td>
</tr>
<tr>
<td>Photographs picture Bruge and the Wayne residence.</td>
<td></td>
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</tbody>
</table>

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<tr>
<th>Box 112, Folder 14</th>
<th><strong>Photographs -- Catalog One exhibition at Rubicon Gallery. 1977.</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>1 contact sheet and 35mm negative prints.</td>
<td></td>
</tr>
<tr>
<td>Photographs are installation shots of the exhibition.</td>
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</tbody>
</table>

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<tr>
<th>Box 112, Folder 15</th>
<th><strong>Photographs -- June Wayne: Paintings, Tapestries, Lithographs at Montgomery Gallery, Pomona College. 1978 November 5-1979 February 11.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td></td>
</tr>
<tr>
<td>4 contact sheets, 35mm negative prints and 28 slides.</td>
<td></td>
</tr>
<tr>
<td>Photographs are installation shots of the exhibition.</td>
<td></td>
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</tbody>
</table>
Box 112, Folder 16

Photographs. 1979.

Scope and Content
6 8 x 10” photographs, 7 3.5 x 3.5” photographs, 1 5 x 7” photograph, 3 4 x 5” negative prints, 2 8 x 10” negative prints, 1 contact sheet.
Photographs picture June Wayne, Jeannine du Bois, Madeleine Jarry, Joyce Shaw, Darcy Haymand, Alice Backes, Lani Lattin Duke, Jevon Claire, Robin Wayne, Ariane Claire, and June Wayne in a television interview in Washington, D.C with Harrell Lyons, Selma Burke, and others.

Box 112, Folder 17

Photographs -- solo exhibition at Arizona State University. 1979.

Scope and Content
17 3.5x3.5” photographs, 35mm negative prints.
Photographs are installation views of the exhibition and picture June Wayne and Rudy Turk.

Box 113, Folder 1

Photographs. 1980.

Scope and Content
2 8x10" photographs, 8 3.5x5" photographs.
Photographs picture June Wayne, Hank Plone, Marsh Holleb, Doris Holleb, and an art week award given to June Wayne.

Box 113, Folder 2


Scope and Content
4 8x10" photographs, 2 5x7" photographs, 1 8x10" negative print.
Photographs are portraits of June Wayne.

Box 113, Folder 3

Photographs. 1982.

Scope and Content
7 polaroids, 12 3.5 x 5" photographs, 3 8 x 10" photographs, 1 8 x 10" negative print.

Box 113, Folder 4

Photographs. 1983.

Scope and Content
15 3.5 x 5" photographs, 4 8 x 10" photographs.
Photographs picture June Wayne and Ed Hamilton with a print, Hank Plone, Roland Reiss, Arnold Mesches, Eiko Ishoka, Chuc Craig, Mr. and Mrs. Burherdt, Merle Schippers.

Box 113, Folder 5


Scope and Content
16 3.5 x 5" photographs, 10 4 x 6" photographs, 3 8 x 10" photographs, 10 2 x 2" negative prints.
Box 113, Folder 6  Photographs. 1985.
Scope and Content
6 8 x 10" photographs, 3 5 x 7" photographs, 2 3 x 5" negative prints, 9 3.5 x 5" photographs, 1 sheet of 3 1.5 x 2" photographs.
Photographs picture Marie de Dieu, WCA Awards, June Wayne, Francois Gilot, Ruth Weisberg, and Lynne Creighton.

Scope and Content
45 polaroids.
Polaroids were taken of the exhibition installation as well as June in Paris. Pictured in the photographs are June Wayne, Ed Hamilton, Marie de Dieu, Carol Bernstein, Andree Vilar, Michelle Barriere, Christine Botrel, and Stephanie Sills.

Box 113, Folder 8  Photographs. 1986.
Scope and Content
5 8 x 10" photographs, 17 3.5 x 5" photographs, 2 4 x 6" photographs, 35mm negative prints.
Photographs picture the Fresno Arts Center and the Museum Board of Trustees, June Wayne, Hank Plone, Pam Leeds, and Art Leeds.

Box 113, Folder 9  Photographs. 1987.
Scope and Content
1 polaroid, 1 3.5 x 5" photograph, 5 4 x 6" photographs, 1 cutout photograph mounted on paper.

Scope and Content
3 8 x 10" photographs, 3 3.5 x 5" laminated photographs, 1 slide, 1 4 x 5" negative print, 1 7.5 x 11" photograph.
Photographs are portraits of June Wayne.

Scope and Content
12 5 x 5" photographs, 14 slides, 35mm negative prints.
Photographs are installation views of the exhibition.

Scope and Content
1 6 x 8" photograph, 5 8 x 10" photographs, 28 3.5 x 5" photographs, 3 4 x 6" photographs.
Photographs are from the performance of a Otto Piene art work in which Wayne was lifted into the sky by several large balloons while images of her work were projected onto another balloon. The performance piece was part of the Westweek Celebration of Art in Space at the Pacific Design Center.
| Box 113, Folder 13 | **Photographs. 1988.**  
| Scope and Content  |
| 1 polaroid, 2 4 x 5" photographs, 1 3.5 x 5" photograph, 2 4.5 x 5.5" photographs, 2 5 x 7" photographs, 11 4 x 6" photographs.  
| Photographs picture June Wayne ballooning in Alice Springs, Australia, Doctorate reception at Atlanta College of Art, Robert Shaw, Hank Plone, Roy Sielann, Ofelia Garcia, Teresa Bailey, and Benoit Luycky. |

| Box 113, Folder 14 | **Photographs. 1989.**  
| Scope and Content  |
| 1 8 x 10" photograph, 59 4 x 6" photographs, 3 5 x 7" photographs, 11 3.5 x 5" photographs, 1 3.5 x 3" photograph, 35mm negative prints.  
| Photographs picture June Wayne, Hank Plone, Hitoshi Takatsuki, Theo Tremblay, Jorge Schmeisser, Norma Bortman, Pat Gilmour, Carol Neiman, Beatrice Wood. Some of the photographs were taken during Plone and Wayne's trip to Japan and in Australia. |

| Box 114, Folder 1 | **Photographs -- photographer Jim McHugh. 1990.**  
| Scope and Content  |
| 3 3.25 x 4" photographs, 4 8 x 10" photographs, 1 8 x 10" negative print, 15 contact sheets.  
| Photographs picture June Wayne in her studio. Also includes 3 photographs of the photographer, Jim McHugh. |

| Box 114, Folder 2 | **Photographs -- photographer Hans Albers. 1990.**  
| Scope and Content  |
| 2 2 x 2" photographs, 15 3 x 4" photographs, 6 2 x 2" color negative prints.  
| Photographs are portraits of June Wayne. |

| Box 114, Folder 3 | **Photographs. 1990.**  
| Scope and Content  |
| 17 4 x 6" photographs.  

| Box 114, Folder 4 | **Photographs -- 1108 Tamarind. 1991.**  
| Scope and Content  |
| 30 4 x 6" photographs, 14 3.5 x 5" photographs, 5 contact sheets.  
| Photographs picture June Wayne's home, studio, and artwork. |

| Box 114, Folder 5 | **Photographs. 1991.**  
| Scope and Content  |
| 21 3.5 x 5" photographs, 15 4 x 6" photographs, 1 3.5 x 6" photograph, 7 5 x 7" photographs.  
| Photographs picture June Wayne, Hank Plone, Bill Plone, Bella Lewitsky, Eleanor Tufts, Carol Porter, Jane Ashby, Bruce Doris, Brenton Frederickson, Matsumi Kanemitsu, David Lentz, Michi, Pat Gilmour, Elaine Attias, Jamie Attias, Betty Friedman, Jean Hurtlein, Jan Haag, Marjorie O'Connell, Sheila Tepper, Marge Fasman, Andrea Rich, Eileen Radbury, Ko Muto, Ariane Claire, various members of the Plone family. |
Scope and Content
4 4 x 6" photographs, 1 8 x 10" photograph, 21 3.5 x 5" photographs, 41 4 x 6" photographs, 35mm negative prints.
Photographs picture June Wayne, Max Lawrence, Hank Plone, Marcel Durassier, Emilienne Durassier, Lady Julie Briarwood, party for the National Museum of Women's acquisition of a Wayne artwork, and National Museum of Women trusteeship retreat.

Scope and Content
1 polaroid, 35mm negative prints, 38 4 x 6" photographs, 2 5 x 7" photographs, fax of an article and fax cover sheet.
Photographs picture June Wayne, Hank Plone, Robert Barrett, Connor Everts, Josine Starrels, Merle Scleipper, Jim Byrnes, Barbara Byrnes, Louise Lewis, Guy Lewis, Ron Gottesman, Max Barrett, Iva Horovitz, Carole Kim, Judy Wood, Alain Bruston, Nicole Landau, Marcel Durassier, Emilienne Durassier, and group photograph for the exhibition, "Flights of Fancy". Also included is a faxed article on the opening of "A Secret History of Design in Los Angeles."

Scope and Content
11 4 x 6" photographs, 27 3.5 x 5" photographs, 35mm negative prints.
Photographs picture the buildings on Tamarind Ave, which June Wayne owns: 1108, 1112, and 1112 1/2. Some of the photographs show evidence of damage after the January 1994 earthquake.

Scope and Content
62 4 x 6" photographs, 35mm negative prints.
Photographs picture the buildings on Tamarind Ave, which June Wayne owns: 1108, 1112, and 1112 1/2. Some of the photographs show evidence of damage after the January 1994 earthquake.

Scope and Content
1 5x7" photograph, 8 4x6" photographs.
Photographs picture June Wayne and Nancy Berman at the Skirball Center.

Photographs. 1996.
Scope and Content
2 4 x 6" photographs, 6 3.5 x 5" photographs, and 3 3.5 x 4.5" photographs.
Photographs picture June Wayne, Hank Plone, Larry Seaquist, Carla Seaquist, Linda Fasulo Plata.

Scope and Content
41 3.5 x 5" photographs, 6 4 x 6" photographs.
Photographs picture June Wayne, Hank Plone, Rudd Brown, Jim Horwitz, Judy Hoffberg, Tom Paiva, Lee Draper, Connor Everts, Rachelle Rosenthal, Rachel Rosenthal, Domingo Gonzalez, Cecile Bartman, Mike Fasman, Marge Fasman, Bernard Kester, Heavenly Wilson, Chuck Sachs, Norma Bartman, Tom Peters, Carol Bernstein, Jane Mathews, Scott Wilson, Judy Everts, Domingo Gonzalez, Ron Gottesman, Beth Gottesman, Elaine Attias, Lilianne Lozingot, and Serge Lozingot. The majority of the photographs in this folder were taken at a brunch for Carol Bernstein.


Scope and Content
3 4 x 6" photographs, 2 8 x 10" photographs, 1 1/2 contact sheets, 8 2.75 x 3.75" negative prints, 35mm negative prints.
Photographs are mostly portraits of June Wayne.


Scope and Content
33 5 x 7" photographs, 83 4 x 6" photographs, 4 3.5 x 4.5" photographs, 35mm negative prints.
Photographs picture the opening of the exhibition.


Scope and Content
58 4 x 6" photographs, 1 8 x 10" photograph, 1 3 x 4" digital print, 5 4 x 12" photographs, 30 slides, 35mm negative prints.
Photographs picture a birthday party for June Wayne at Wayne's home and at the studio of Connor Everts.

Photographs. 1998.

Scope and Content
26 4 x 6" photographs, 4 4 x 7" photographs, 1 2 x 3" photograph, 2 3.5 x 5" photographs, 2 letters accompanying the photographs.
Photographs picture June Wayne, Hank Plone, Nancy Uyemura, Ken Tyler, Clinton Adams, Mary Adams, Sandy Gooch, Harry Laderman, Gail Berendzen, Norma Sklarek, Sue Stapely, Simon Stapely, Janice Roberts, Bernard Kester, and Ruth Weisberg. Includes photographs taken during the June Wayne Retrospective opening at LACMA and during a trip to Japan.


Physical Characteristics and Technical Requirements
1 8x10" digital print, 1 CD with digital image.

Photographs. 1999.

Scope and Content
58 4 x 6" photographs, 1 5 x 7" photograph, 5 5 x 7" photographs, 5 digital prints (4 x 6" and 5 x 7"), 8 polaroids.
**Photographs. 2000.**
Scope and Content
2 8 x 10" photographs, 1 4 x 7" photograph, 4 digital prints (6 x 8" and 5 x 7"), 30 4 x 6" photographs.

**Photographs. 2001.**
Scope and Content
2 8 x 10" photographs, 33 4 x 6" photographs.
Photographs picture June Wayne, Hank Plone, Rudd Brown, Norman Zammitt, Bernard Kester, Susan Peterson, Rosemary Kowalski, Mary Carrington, Judy Frank, Len Frank, Kari Leitz, Bondo Wyszpolski, Marilyn Zammitt, Pam Plone, Mike Plone, Abby Plone, Connor Everts, Judy Everts, and June Wayne's home and art. Also pictured is LACMA's Wall of Benefactors, of which Wayne is a part.

**Photographs. 2002.**
Scope and Content
51 4 x 6" photographs, 1 3.5 x 5" photograph, 2 5 x 7" photographs, 4 digital prints of various sizes (8 x 10" and smaller), 4 cards.

**Photographs. 2003.**
Scope and Content
8 4 x 6" photographs, 1 4 x 12" photograph, 1 3.5 x 4.5" photograph, 5 polaroids.
Photographs picture June Wayne, Judy Rosener, Judy Roth, Dorothy Gillespie, Perry Fasulo, Don Bacigalupi, Bettie-Sue Hertz, Wes Brusted, Marvin Goldberger, Mildred Goldberger, Judy Stein, Ruth Bowman, and audience at College Art Association's honoring of June Wayne at the American Museum of Folk Art.

**Photographs. 2004.**
Scope and Content
12 4 x 6" photographs, 1 5 x 7" photograph, 4 cards.
Photographs picture June Wayne, Bernard Kester, Denis Genean, Ben Genean, Serge Allen, Lynne Allen, Judy Rosener, Brooke Knapp, Robin Vaccarino, Mary Carrington, Zuka, Tina Gittleson, Andrea Mueller, Paula Holt, Betsy Hailey, Claire Rothman, and a party at the home of June Wayne given in her honor by the trusteeship.

**Photographs -- photographer Robin Roy. 2004.**
Scope and Content
4 8 x 10" photographs.
Photographs are portraits of June Wayne.
| Box 116, Folder 7 | **Photographs -- photographer Kenna Love. 2004.**  
Scope and Content  
1 contact sheet, 1 8x10" digital print, 2x2" negative prints, 4 5x5" photographs, 3 5x7" digital prints.  
Photographs are portraits of June Wayne. |
| --- | --- |
| Box 116, Folder 8 | **Photographs. 2005.**  
Scope and Content  
23 4 x 6" photographs, 2 5 x 7" photographs, 11 digital prints of various sizes (8 x 10" and smaller).  
Photographs picture June Wayne, Peter Van de Masla, Narima Dabrius, Kumiko Shindo, Dexter Frankel, Henry Hopkins, Gina Nahai, Liliane Lozingot, Serge Lozingot, Bob Park, Robin Park, David Rodes, Betsy Hailey, Michael Tina Brand, Elizabeth Segder, Ynez Johnston, Connor Everts, Jim Horwitz, Bee Lavery, Stan Edmondson, Tobey Moss, and Nancy Uyemura. Two of the photographs are official photographs from the honorary doctoral conferral at Rutgers University. |
| Box 116, Folder 9 | **Photographs -- Shockwave exhibition at Rutgers University. 2004-2005.**  
Scope and Content  
32 5 x 7" digital photographs in black and white on copy paper.  
| Box 116, Folder 10 | **Photographs -- photographer Kenna Love. 2006 March 5.**  
Scope and Content  
8 8 x 10" digital prints, 1 5 x 7" photograph, 1 5 x 8" photograph, 3 contact sheets, 2 8 x 10" negative prints.  
Photographs picture June Wyane and Ed Hamilton looking at June Wayne's art work. |
| Box 116, Folder 11 | **Photographs -- photographer Kenna Love. 2006 October 24.**  
Scope and Content  
2 8.5 x 8.5" digital prints, 8 contact sheets, 5 black and white digital prints on copy paper.  
Photographs picture June Wayne working in the studio. Some of the photographs in this folder were used in the catalogue raisonne. |
| Box 116, Folder 12 | **Photographs. 2006.**  
Scope and Content  
14 4 x 6" photographs, 2 8 x 10" digital prints, 1 5 x 6" digital print, 2 5 x 7" digital prints, 28 black and white digital prints on copy paper, 1 card.  
Photographs picture June Wayne, Ynez Johnston, Stan Edmondson, Michelle Deziel, Rosemary Kowalski, Andrea Mueller, Mary Carrington, Tina Gittelson, Maynard Asper, Walt Lewis, Carol Sainer, Ruth Weisberg, Barbara van Arnam, and graffiti on June Wayne's garage door. |
| Box 116, Folder 13 | **Photographs -- photographer Judy Dater. 2006 January 23.**  
Scope and Content  
4 8x10" photographs, 6 pages contact sheets.  
Photographs are portraits of June Wayne. |
| Box 116, Folder 14 | Photographs -- Dorothy Series exhibition at the National Association of Women Artists. 2007.  
Scope and Content  
90 4 x 6" photographs, 7 4 x 6" digital prints, Wayne's CV for 2007.  
Photographs picture installation views, the reception, and artist's lecture. Most photographs were taken from a small album. |
| Box 116, Folder 15 | Photographs. 2007.  
Scope and Content  
6 4 x 6" photographs, 1 2.5 x 3.5 photograph (mounted on paper), 12 digital prints (5 x 7" and smaller), 1 3.75 x 6" lithograph, 1 black and white digital print on copy paper, 4 cards/notes.  
| Box 117, Folder 1 | Photograph Book. 2008.  
Scope and Content  
1 8.75 x 11.25 x .325" bound book with dust cover.  
The book is titled "Fabulous June" and is the type of photograph book popularly sold by online photograph storing websites. It contains 36 photographs of various sizes. All photographs were taken on the occasion of June Wayne's 90th birthday. |
| Box 117, Folder 2 | Photographs -- Valentine and Abani engagement party. 2008.  
Scope and Content  
1 6 x 8" photograph, 2 5 x 7" photographs, 2 4.5 x 6" photographs, 6 4 x 6" photographs.  
Photographs are from an engagement party for Sarah Valentine and Chris Abani in June Wayne's home. |
| Box 117, Folder 3 | Photographs -- photographer Niku Ashef. 2008.  
Scope and Content  
24 4 x 6" digital prints, 1 7 x 7" digital print, 1 5 x 7" digital print, 1 4 x 7" digital print.  
Photographs include June Wayne, Betty Brown, and Larry Workman. |
| Box 117, Folder 4 | Photographs. 2008.  
Scope and Content  
11 4 x 6" photographs, 2 6 x 8" digital prints, 2 5 x 7" digital prints, 1 6.5 x 10" digital print, 1 exhibition announcement, 2 cards/notes.  
Photographs picture June Wayne, Chrysta Thurman, George Rosenbaum, Sandy Rosenbaum, Ayako Yoshida, Claire Rothman, Judy Frankel, Dianne Dennis, Shuichi Sonokawa, Larry Workman, Mary Carrington, Kathy Checch, Randy Tullis, Ariane Claire, and Ynez Johnston. |

Box 117, Folder 5  
**Photographs. 2009.**

Scope and Content

9 4 x 6" photographs, 15 8 x 10" digital prints, 9 5 x 7" digital prints, 12 digital prints of various sizes (7 x 7" and smaller) 2 printed emails with color photographs on copy paper.


Box 117, Folder 6  
**Photographs -- June Wayne's 91st birthday celebration. 2009.**

Scope and Content

18 4 x 6" photographs.

Photographs picture two different parties thrown for June Wayne's 91st birthday.

Box 117, Folder 7  
**Photographs. 2010.**

Scope and Content


Physical Characteristics and Technical Requirements

9 4 x 6" photographs, 3 3.5 x 5" digital prints, 3 8 x 10" digital prints, 14 5.5 x 9.5 digital prints, 6 digital prints of various sizes (5.75 x 10" and smaller), 7 contact sheets of digital image thumbnails, 1 DVD of photographs.

Box 117, Folder 8  
**Photographs. 2011.**

Scope and Content

5 4 x 6" photographs, 1 card, 1 email with 9 attachments of photographs.


Box 117, Folder 9  
**Photographs -- Contact Sheets. circa 1950-1970.**

Scope and Content

Contact sheets, 2 x 2" negative prints, 35mm negative prints, 2.25 x 2.75" negative prints.

Contains negative prints and contact sheets from a range of periods. The majority of the photographs picture artists working at the Tamarind Workshop.

Box 117, Folder 10  
**Photographs -- Digital Files. 2011.**

Scope and Content

52 contact sheets.

Contact sheets cover the years 1911-1912, 1914-1928, 1930, 1932, and 1934-42.

Box 117, Folder 11  
**Photographs -- Album "Wayne Wit and Wisdom". 2005.**

Scope and Content

51 4 x 6" photographs.

Photographs feature June Wayne, Judith Brodsky and many others taken around the time of the "Shock Wave" exhibition at the Mason Gross School of the Arts Galleries of Rutgers University and the "Conversation: Judith Brodsky and June Wayne" at the Maryland Institute College of Art.
**Box 117, Folder 12**

**Photographs -- Album "Shock Wave" exhibition at the Mason Gross School of the Arts Galleries. 2005.**

**Scope and Content**
70 4 x 6" photographs.

Photographs were taken during the opening of the "Shock Wave" exhibition at the Mason Gross School of the Arts Galleries of Rutgers University.

**Box 151, Folder 10**

**Oversize Albums -- June Wayne in studio. 1969.**

**Scope and Content**
70 8 x 10" photographs, 1 5 x 7" photograph, 9 8 x 10" negative prints.

Photographs picture June Wayne, Serge Lozingot, William Law and an unidentified artist fellow. Images also show printers and Wayne working on "One Up, One Down" as well as Wayne working on the cartoon for At Last a Thousand.

**Box 151, Folder 11**

**Oversize Albums -- June Wayne portraits and KCET. 1967-1972.**

**Scope and Content**
99 8 x 10" photographs, 4 5 x 7" photographs, 6.75 x 10" photographs, 4 x 5" negative prints, 10 8 x 10" negative prints.

Photographs feature June Wayne, Ti Grace Atkinson, Grace Glueck, Francoise Gilot. The photographs also show Wayne in her studio at 1108 Tamarind Ave working on Sixti Sextate, Night Swim, and also with the At Last a Thousand tapestry.

**Box 152, Folder 1**

**Oversize -- Printing Process at Tamarind. 1969.**

**Scope and Content**
1 10 x 13" photograph, 6 9.25 x 13" photographs.

Photographs feature different parts of the printing process. Featured prominently is Serge Lozingot, the studio manager and head printer during 1969. Also featured in one of the photographs is a freshly pulled print: Ed Ruscha's "City."

**Box 152, Folder 2**

**Oversize -- Mounted Tapestry Photographs. circa 1971-1976.**

**Scope and Content**
19 11x14" mounted photographs.

Includes images of Grand Vague Bleue during the weaving process at Atelier Pierre Daquin, Chateau Mont Villargennes, Chantilly France. Photographs feature all stages of the tapestry creation process.

**Box 152, Folder 3**

**Oversize -- Installed Tapestries. circa 1976.**

**Scope and Content**
2 11x14" photographs.

Photographs feature tapestries La Cible and At Last a Thousand.

**Box 153, Folder 1**

**Oversize -- Tapestry Weaving Contact Sheets (folder 1 of 4). 1973-1975.**

**Scope and Content**
15 11 x 14" contact sheets, 35mm negative prints attached to each contact sheet.

Includes images of On Verra and Grand Vague Bleue during the weaving process at Atelier Pierre Daquin, Chateau Mont Villargennes, Chantilly France. Photographs feature all stages of the tapestry creation process.

Box 153, Folder 2  
**Oversize -- Tapestry Weaving Contact Sheets (folder 2 of 4). 1973-1975.**

**Scope and Content**
15 11 x 14" contact sheets, 35mm negative prints attached to each contact sheet. Includes images of On Verra and Grand Vague Bleue during the weaving process at Atelier Pierre Daquin, Chateau Mont Villargennes, Chantilly France. Photographs feature all stages of the tapestry creation process.

Box 153, Folder 3  
**Oversize -- Tapestry Weaving Contact Sheets (folder 3 of 4). 1973-1975.**

**Scope and Content**
15 11 x 14" contact sheets, 35mm negative prints attached to each contact sheet. Includes images of On Verra and Grand Vague Bleue during the weaving process at Atelier Pierre Daquin, Chateau Mont Villargennes, Chantilly France. Photographs feature all stages of the tapestry creation process. Also includes images of Laura Andreson, Bernard Kester, Madelaine Jarry, Hank Plone and June Wayne at UCLA, Hearst Castle and Monterey, CA.

Box 153, Folder 4  
**Oversize -- Tapestry Weaving Contact Sheets (folder 4 of 4). 1973-1975.**

**Scope and Content**
12 11 x 14" contact sheets, 35mm negative prints attached to each contact sheet. Includes images of On Verra and Grand Vague Bleue during the weaving process at Atelier Pierre Daquin, Chateau Mont Villargennes, Chantilly France. Photographs feature all stages of the tapestry creation process. Also includes images of Laura Andreson, Bernard Kester, Madelaine Jarry, Hank Plone and June Wayne at UCLA, Hearst Castle and Monterey, CA.

Box 154, Folder 1  
**Oversize -- Dorothy Series Contact Sheets. circa 1977.**

**Scope and Content**
14 16 x 20" contact sheets, 1 12.5 x 20" contact sheet, 1 8 x 10" contact sheet, 35mm negative prints attached to each contact sheet. Contact sheets from photographs Wayne took of Dorothy Kline's lingerie and shoes. Some of the photographs were used to make photolithography zinc plates for the prints in the Dorothy series.

Box 154, Folder 2  
**Oversize -- Dorothy Series Prints. circa 1977.**

**Scope and Content**
12 16 x 20" photographs. Photographs are of Dorothy Kline's lingerie and shoes. Some of these were used to create photolithography zinc plates.


**Language of Material:** English

**Organization and Arrangement**
This series is organized into five subseries by format: Reel-to-Reel Audio; Cassettes; Compact Discs; Films; and Documentation. Within each subseries, material is arranged chronologically.

**Scope and Content**
The objects in this series are recordings either made by or about June Wayne or the Tamarind Workshop.

Language of Material: English

Scope and Content
This subseries includes audio recordings of radio broadcasts, interviews, and seminar and symposia presentations. Included are recordings of the discussion series, You and Modern Art, organized by Wayne with art critic, Jules Langsner, as well as Wayne’s Joan of Art seminar series.

Processing Information
Includes materials from the July 2012 addition.

Box 118, Folder 1  
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS. Gunter Troche was director of Achenbach Foundation. The reel has defects in the recording from 245-253 and was dubbed for Pat Gilmour in 1994.

Box 118, Folder 2  
June Wayne interviewed by John Zee (26 minutes) -- Talk of New York Program, New York City. 1964 October 16.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. Wayne being interviewed about Tamarind Workshop.

Box 118, Folder 3  
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. Wayne being interviewed about Tamarind Workshop.

Box 118, Folder 4  
June Wayne speech at California State University at Fullerton. 1964 October.
Scope and Content
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box. Wayne’s speech is about lithography and Tamarind Workshop.

Box 118, Folder 5  
June Wayne interviewed by Fred Anderson -- Kaleidoscope KNX Los Angeles. 1964.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. Also interviewed on the episode are Brach, Gardener, Powell, and Allen.

Box 118, Folder 6  
June Wayne interviewed by Edith Walton -- NBC. 1964 October 15.
Scope and Content
1 - 1/4" audio tape on 7" reel.

Box 118, Folder 7  
Scope and Content
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box.

Box 118, Folder 8  
June Wayne speaking about the history of Tamarind. 1967 February.
Scope and Content
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box. Side 1 is June Wayne speaking about the history and objectives of Tamarind Workshop, and side 2 is a continuation of the history of Tamarind Workshop with the voice of William Gropper at the end. Taped on February 3 and 24.
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<tr>
<th>Box and Folder</th>
<th>Description</th>
<th>Date</th>
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<tr>
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<td>June Wayne at Art Symposium, Florida State University (part 1). 1967 February 18.</td>
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<tr>
<td>119, Folder 1</td>
<td>June Wayne at Art Symposium, Florida State University (part 2). 1967 February 18.</td>
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<tr>
<td>119, Folder 2</td>
<td>June Wayne at University of California, Los Angeles. 1967 February 27.</td>
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<td>119, Folder 3</td>
<td>Mario Avati talks on Livre de Luxe and June Wayne on the history of Tamarind. 1967 March.</td>
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<td>119, Folder 7</td>
<td>Discussion of lithography and etchings between June Wayne and Mary Lou Baskett. circa 1968.</td>
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<tr>
<td>119, Folder 8</td>
<td>Discussion between June Wayne and Mary Lou Baskett. 1968 July 22.</td>
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</tbody>
</table>
| Box 119, Folder 9 | **Discussion between June Wayne and Mary Lou Baskett. 1968 July 25-26.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. 2 tracks discussing paintings and prints including Dreamers, Sanctified, The Cavern, Mushroom People, To get to the Other Side, Strange Moon, At Last a Thousand, The Climb, The Promenade, and Stone Circle. Second track labeled side 4 is 3 3/4 IPS. |
| Box 120, Folder 1 | **Discussion between June Wayne and Mary Lou Baskett. 1968 July 26.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. 2 tracks discussing prints, prints to be destroyed, and drawings. |
| Box 120, Folder 2 | **Discussion between June Wayne and Mary Lou Baskett. 1968.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. 4 tracks discussing various printmaking projects. |
| Box 120, Folder 3 | **Discussion of various topics. 1968 August 9.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. 2 tracks taped on track 1 and 4. Discussion covers the topics of Tolkien, Kohens, Cuevas and Kafka, Don Bear, Gary, Indiana; advice on biography, photographs, Pollock, Jules, and Bear. |
| Box 120, Folder 4 | **Interview with June Wayne by Molly Briendel. 1969 February 27.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel. Briendel was the correspondent for Art in Australia magazine. Discussion covers topics of the curatorial aspects of the Tamarind Workshop and the role of curation within the printmaking process. |
| Box 120, Folder 5 | **June Wayne on the history of Tamarind Workshop. 1969 April.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. |
| Box 120, Folder 6 | **The Museum Curator vis-a-vis the Artist. 1969 May 28.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. Discussion between June Wayne and Maurice Tuchman. Produced by Claire Loeb and taped at Tamarind. |
| Box 120, Folder 7 | **KPFK -- Claire Loeb interviews on the opening of the Pasadena Museum. 1969 December 3.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Those included on the reel are June Wayne, Ed Ruscha, Ron Davis, John Coplans, Terbell. |
| Box 120, Folder 8 | **KPFK -- "The Sour Apple Tree". 1969 December 10.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel in cardboard box. Those included on the reel are June Wayne, Paul Brach, Nick Wilder. |
| Box 120, Folder 9 | **Economic Conference. 1970 January 15.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Reel includes the voices of June Wayne, Christman, Faine, Granfield, Goodman, Adams, and MacWhitney. |
June Wayne speaking at the Iowa University Museum (part 1). 1970 January.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. This portion of the speech
covers the topics of Tamarind Workshop history and the general art climate.

June Wayne speaking at the Iowa University Museum (part 2). 1970 January.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. This portion of the speech
covers the topics of the museum and the art market conditions.

Scope and Content
1 - 1/4" audio tape on 7" reel in cardboard box. Discussion between Claire Loeb, June
Wayne, Joyce Kozloff, Nancy Reeves, Moira Roth, Nancy Shapiro and Judy Chicago.

Joan of Art Seminar. 1971 October-November.
Scope and Content
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box.

Joan of Art Seminar. 1971 November.
Scope and Content
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Session 5: women artists and
business and professional problems of women artists.

Joan of Art Seminar. 1971 December.
Scope and Content
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. June Wayne speaks on the
subject of selling works of art.

Joan of Art Seminar. 1972 April-August.
Scope and Content
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Side 1: Gilah Hirsch and Judy
Elgart on the artist's environment and vocabulary. Side 2: discussion of budgets.

Joan of Art Seminar. 1972 April-August.
Scope and Content
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Side 1: Bruria Finkel on
budgets. Side 2: June Wayne and Harriet Zeitlin on the artist and the collector.

Joan of Art Seminar. 1972 April 28.
Scope and Content
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. June Wayne on the needs of
artist.

Joan of Art Seminar. 1972 May.
Scope and Content
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Side 1: May 12 Randy Sandel
lecture about the artist making a sale. Side 2: May 19 June Wayne lecture on
museums.
Box 122, Folder 2  
**Joan of Art Seminar. 1972 July-August.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Side 1: July 27 June Wayne, Rachel Rosenthal, and Claudia Champline on roles and vocabulary. Side 2: August 3 Mary Fish and Donna Hanna on budgets.

Box 122, Folder 3  
**Joan of Art Seminar. 1972 August 17.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 1 7/8 IPS in cardboard box. Side 1: August 17 June Wayne lectures on taxes and law. Side 2: Anita Klebanoff and June Wayne lecture on artist and dealer relationships.

Box 122, Folder 4  
**Women in the Arts at the University of Wisconsin, Milwaukee. 1972 October 10.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box. June Wayne speaking during the event.

Box 122, Folder 5  
**Women artists series at Tamarind Studio. 1972 November 12.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel in cardboard box. June Wayne speaking on the professional problems of women artists.

Box 122, Folder 6  
**KPFK -- June Wayne interviewed by Bruria Finkel. 1973 November.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel in cardboard box.

Box 122, Folder 7  
**Muckenthaler Center -- Fullerton, California. 1974 January.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel in cardboard box. June Wayne lecture in conjunction with the exhibition, June Wayne: An Exhibition of Lithographs and Tapestries.

Box 122, Folder 8  
**Mini Seminars -- Chicago, Illinois. 1975 October 6-7.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel in cardboard box.

Box 122, Folder 9  
**Mini Seminars -- Chicago, Illinois. 1975 October 6-7.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel in cardboard box. June Wayne in Artemisia seminar.

Box 123, Folder 1  
**WFMT Chicago -- June Wayne interviewed by Studs Terkel. 1975 October 9.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box.

Box 123, Folder 2  
**Matsumi Kanemitsu interviewed by June Wayne. 1978 December 26.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel.

Box 123, Folder 3  
**Matsumi Kanemitsu interviewed June Wayne. 1978 December 27.**  
Scope and Content  
1 - 1/4" audio tape on 7" reel.
<table>
<thead>
<tr>
<th>Box 123, Folder 4</th>
<th>Small Reels -- June Wayne and Mary Lou Baskett on Chase and Elements. 1968 May 2.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 4&quot; reel 1 7/8 IPS in cardboard box.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 123, Folder 5</th>
<th>Small Reels -- June Wayne on her technique, motivation, and symbols. 1968 July 21.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
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<td>1 - 1/4&quot; audio tape on 4&quot; reel 1 7/8 IPS in cardboard box.</td>
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<tr>
<th>Box 123, Folder 6</th>
<th>Small Reels -- June Wayne on various subjects. 1968 July 21.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 4&quot; reel 1 7/8 IPS in cardboard box. Topics covered in the audio recording are the use of optics in her art, modular systems, and various works of art.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Box 123, Folder 7</th>
<th>Small Reels -- June Wayne to Mary Lou Baskett. 1968 August 3.</th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 4&quot; reel 7 1/2&quot; IPS in cardboard box. Wayne discusses space constructions of the 1940s.</td>
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<tr>
<th>Box 123, Folder 8</th>
<th>Small Reels -- Mary Lou Baskett to June Wayne. 1968 August 18-19.</th>
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<tbody>
<tr>
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<td><strong>Scope and Content</strong></td>
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<tr>
<th>Box 123, Folder 9</th>
<th>Small Reels -- June Wayne speaking at the University of New Mexico. 1968 March 23.</th>
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<tbody>
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<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 5&quot; reel. Lecture given in conjunction with a solo exhibition at the University of New Mexico Art Museum in Albuquerque.</td>
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</tbody>
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<tr>
<th>Box 123, Folder 10</th>
<th>Small Reels -- Museum of Modern Art show and Sterling seminar and Tamarind Workshop staff meeting. 1969 June 4.</th>
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<td></td>
<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 5&quot; reel 3 3/4 IPS.</td>
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<tr>
<th>Box 123, Folder 11</th>
<th>Small Reels -- Museum of Modern Art show and Sterling seminar and report to Tamarind Workshop staff. 1969 June 4.</th>
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<td><strong>Scope and Content</strong></td>
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<td>1 - 1/4&quot; audio tape on 5&quot; reel 3 3/4 IPS.</td>
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<td></td>
<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 5&quot; reel 7 1/2&quot; IPS. Interview topic is on the Dorothy Series.</td>
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<th>Box 123, Folder 13</th>
<th>De Kooning Documentary. 1969 August 29.</th>
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<td></td>
<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 7&quot; reel. Includes reactions to the DeKooning exhibition at the Los Angeles County Museum of Art with KFPK interviewer, Claire Loeb.</td>
</tr>
</tbody>
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<th>Box 123, Folder 14</th>
<th>De Kooning Documentary. 1969 August 29.</th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 7&quot; reel.</td>
</tr>
</tbody>
</table>
Box 124, Folder 1  De Kooning Documentary. 1969 August 29.
Scope and Content
1 - 1/4" audio tape on 7" reel.

Box 124, Folder 2  Tamarind Workshop -- Call Goodman lecture at the California Institute of the Arts. 1967 August 1.
Scope and Content
1 - 1/4" audio tape on 5" reel 3 3/4 IPS in cardboard box. Topics covered in the audio recording are aspects of business operation and selling.

Box 124, Folder 3  Tamarind Workshop -- Board Meeting. 1967 November 27.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. Board meeting was on the topic of Hank Baum and insurance.

Box 124, Folder 4  Tamarind Workshop -- KF PK Broadcast (part 1). 1969 July 3.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box.

Box 124, Folder 5  Tamarind Workshop -- KF PK Broadcast (part 2). 1969 July 3.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box.

Box 124, Folder 6  Tamarind Workshop -- KF PK Broadcast (part 3). 1969 July 3.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box.

Box 124, Folder 7  Tamarind Workshop -- KF PK Broadcast (part 4). 1969 July 3.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box.

Box 124, Folder 8  Tamarind Workshop -- KF PK Broadcast, "Arts and Artists". 1960 July 18.
Scope and Content
1 - 1/4" audio tape on 7" reel 7 1/2 IPS in cardboard box. Voices included on the audio tape are Henry Seldis, June Wayne, Clinton Adams.

Box 124, Folder 9  You and Modern Art -- Program #3. 1953.
Scope and Content
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box.

Box 125, Folder 1  You and Modern Art -- Program #5. 1953.
Scope and Content
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box.

Box 125, Folder 2  You and Modern Art -- Program #6, recorded in Torrance, CA. 1953.
Scope and Content
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box.

Box 125, Folder 3  You and Modern Art -- Program #6, Los Angeles Group. 1953.
Scope and Content
1 - 1/4" audio tape on 7" reel 3 3/4 IPS in cardboard box.
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<th>Box 125, Folder 4</th>
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<td>1 - 1/4&quot; audio tape on 7&quot; reel 3 3/4 IPS in cardboard box.</td>
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<th>Box 125, Folder 5</th>
<th>You and Modern Art -- Program #8, Expressionism. 1953.</th>
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<td>1 - 1/4&quot; audio tape on 7&quot; reel 3 3/4 IPS in cardboard box.</td>
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<th>Box 125, Folder 7</th>
<th>You and Modern Art -- Organizational Meeting. 1953.</th>
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<td>1 - 1/4&quot; audio tape on 7&quot; reel 3 3/4 IPS in cardboard box.</td>
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<th>Box 125, Folder 8</th>
<th>You and Modern Art -- Surrealism. 1953.</th>
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<th>Box 125, Folder 9</th>
<th>You and Modern Art -- Architecture. 1954.</th>
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<td></td>
<td>1 - 1/4&quot; audio tape on 7&quot; reel 3 3/4 IPS in cardboard box. Features Clinton Adams.</td>
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<th>Box 126, Folder 1</th>
<th>You and Modern Art -- Impressionism and Post-Impressionism. 1954.</th>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 7&quot; reel 3 3/4 IPS in cardboard box. Features Fred Reid and June Wayne reading Reid's poetry. Also features Doug McClelland.</td>
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<th>Box 126, Folder 2</th>
<th>You and Modern Art -- Program #6. 1954 March.</th>
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<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 7&quot; reel 3 3/4 IPS in cardboard box. Features Doug McClelland.</td>
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<th>Box 126, Folder 3</th>
<th>You and Modern Art -- Jules Langsner, City Hall, and Bill Stout. 1955.</th>
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<td></td>
<td>1 - 1/4&quot; audio tape on 7&quot; reel 3 3/4 IPS in cardboard box.</td>
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<tr>
<th>Box 190, Folder 1</th>
<th>Four Stone -- Tape 4: Lithography, Gene Sturman and Serge Lozingot. circa 1969.</th>
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<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 5&quot; reel 3 3/4 IPS. Gene Sturman and Serge Lozingot etching, wet wash, inking, rolling, and fanning.</td>
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</tbody>
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<thead>
<tr>
<th>Box 190, Folder 2</th>
<th>Four Stones -- Terry Sanders and Serge Lozingot. circa 1969.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 5&quot; reel 1 7/8 IPS.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 190, Folder 3</th>
<th>Four Stones. circa 1969.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 5&quot; reel 1 7/8 IPS. Features Serge Lozingot and Mike.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 190, Folder 4</th>
<th>Four Stones. circa 1969.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 - 1/4&quot; audio tape on 5&quot; reel 1 7/8 IPS. Features Gene Sturman.</td>
</tr>
</tbody>
</table>
Box 190, Folder 5  
**Four Stones. circa 1969.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel 3 3/4 IPS. Features Serge Lozingot and Mike.

Box 190, Folder 6  
**Four Stones. circa 1969.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel 1 7/8 IPS. Features Serge Lozingot and others.

Box 190, Folder 7  
**Four Stones. circa 1969.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel 3 3/4 IPS. Manufacturer: Audiotape.

Box 190, Folder 8  
**Four Stones. circa 1969.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel 3 3/4 IPS. There are notes included with this reel, indicating dates of recording, and Alex Van der Kar's voice; see folder entitled YRLSC_562_190_8 in this box.

Box 190, Folder 9  
**Four Stones. circa 1969.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel 3 3/4 IPS. Duplicate of Reel A-15. Includes camera roll 49.

Box 190, Folder 10  
**Zubin Mehta Film. circa 1968.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel. Manufacturer: Scotch. Included on the reel are the Rubenstein rehearsal, and audio from the dressing room with Zubin Mehta, various musicians (the violinist, bassonist, and the clarinet player), and musicians in the lounge.

Box 190, Folder 11  
**Zubin Mehta Film -- Music #1. circa 1968.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel. Manufacturer: Audiotape. Music #1. There are notes included with this reel; see folder entitled YRLSC_562_190_11 in this box. Features Terry Sanders.

Box 190, Folder 12  
**Zubin Mehta Film -- Music Film #1. 1968 October 24.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel. Manufacturer: Scotch. Music Film #1. There are notes included with this reel, indicating Terry Sanders speaking at the start of the film; see folder entitled YRLSC_562_190_12 in this box.

Box 190, Folder 13  
**Cal Goodman Lecture. 1967 April 12.**  
Scope and Content  
1 - 1/4" audio tape on 5" reel 3 3/4 IPS. Manufacturer: Scotch. Duplicate copy. Lecture on contracts, the structure of contracts, and a review of the course. There are notes included with this reel, indicating the tape as evidence of Cal Goodman's professional position and relationship with Wayne; see folder entitled YRLSC_562_190_13 in this box.
Box 191, Folder 1  
**Four Stones. 1977 May.**

*Scope and Content*
1 - 1/4" audio tape on 7" reel 7 1/2 IPS. Made at Glen Gleem. Taken directly from film soundtrack of Wayne's own print. Note on the box indicates that it is the full track and that there is no sync. Included with this reel is a sound report; see folder entitled YRLSC_562_191_1 in this box.

Box 191, Folder 2  
**Lithograph. 1977 May 9.**

*Scope and Content*
1 - 1/4" audio tape on 7" reel 7 1/2 IPS. Taken at Glen Gleem from track provided by Terry Sanders as representing Homage to a Lithograph. Note on the box indicates that there are 3 reels and that there is no sync.

Box 191, Folder 3  
**Zubin Mehta Film -- Performance of Brahms in Ojai, California. 1969 May 25.**

*Scope and Content*
1 - 1/4" audio tape on 7" reel 7 1/2 IPS. Music #1. Nagra-Éclair Symphony. Included with this reel is a note indicating that the reel is music only; see folder entitled YRLSC_562_191_3 in this box. Scanned by Wayne July 1, 1974.

Box 191, Folder 4  
**Yankee Transcendoodle, by Joseph Byrd. 1969 May 25.**

*Scope and Content*
1 - 1/4" audio tape on 7" reel 7 1/2 IPS. Included with this reel is the track listing on Side One and Side Two; see folder entitled YRLSC_562_191_4 in this box. Note on box indicates 1/4 TK. Reproduced by Peter Kirby on April 11, 2001.

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*Language of Material: English*

*Scope and Content*
This subseries includes recordings of interviews, speeches and presentations, and panel discussions with Wayne at such venues as university convocations, professional conferences and symposia, museum and gallery openings, and radio shows.

Box 126, Folder 4  
**June Wayne interviewed by E. Gunter Troche. 1958 August 8.**

*Scope and Content*
28 minutes. 2 audio cassettes. Copy of reel-to-reel audio box 1, folder 1. 2 copies.

Box 126, Folder 5  
**KNX Kaleidoscope: June Wayne on Tamarind. 1965 September 3.**

*Scope and Content*
1 audio cassette. Hosted by Fred Anderson.

Box 126, Folder 6  
**Jules Langsner funeral services. 1967.**

*Scope and Content*

Box 126, Folder 7  
**June Wayne lecture at College Art Association. 1973 January.**

*Scope and Content*
1 audio cassette.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 126 | 8 | June Wayne speaks about Anni Albers. circa 1970.  
Scope and Content  
1 audio cassette. |
Scope and Content  
1 audio cassette. |
| 126, Folder 10 |  | June Wayne interviewed by Virginia Rubin. 1976 November 22.  
Scope and Content  
1 audio cassette. See also Rubin paper. |
| 126, Folder 11 |  | June Wayne interviewed by Louise Lewis. 1976 December 7.  
Scope and Content  
1 audio cassette. Marked as "corrections on Lesser interview." |
Scope and Content  
1 audio cassette. Guests include June Wayne, Albert Elsen, and Alan Sieroty.  
Moderated by Susan Freedman. |
Scope and Content  
2 audio cassettes. Parts 1 and 2. Panel discussion moderated by Mel Edelstein and featuring June Wayne, Breon Mitchell, and Clarice Davis. |
Scope and Content  
1 audio cassette. |
| 127 | 2 | Interview with Matsumi Kanemitsu and opening at Claremont. 1978.  
Scope and Content  
| 127 | 3 | June Wayne: Tapisseries, Lithographies opening at the Foundation Pescatore, Luxembourg. 1979 January 15.  
Scope and Content  
1 audio cassette. Speech by Jeanine Dubois. |
| 127 | 4 | June Wayne interviewed by Nancy Devor. 1979 April 19.  
Scope and Content  
1 audio cassette. For "Taxing Times". |
| 127 | 5 | June Wayne interviewed by Isabel Anderson. 1980 February 12.  
Scope and Content  
1 audio cassette. |
| Box 127, Folder 6 | NPR -- The Sunday Show: June Wayne. 1982.  
Scope and Content  
1 audio cassette. Interviewed by M. Christianson. |
Scope and Content  
1 audio cassette. Cassette includes 5 interviews. |
| Box 127, Folder 8 | University of Alabama: June Wayne lecture and interview. 1982 October 6.  
Scope and Content  
1 audio cassette. Includes 2 segments during visits to the University of Alabama: June Wayne speaking and an interview with Carol Sokol. |
| Box 127, Folder 9 | June Wayne interviewed by Carol Sokol in Birmingham, Alabama. 1982 October 6.  
Scope and Content  
1 audio cassette. Interview on the occasion of the opening of June Wayne: Dorothy Series at the University of Alabama, Birmingham. |
Scope and Content  
2 audio cassettes. 2 copies of tape 1. |
Scope and Content  
1 audio cassette. |
| Box 127, Folder 12 | KUSC Evening Show. 1985 November 9.  
Scope and Content  
1 audio cassette. Includes discussion between June Wayne, Ron Gottesman, and Elaine Attias. |
| Box 127, Folder 13 | Artist's talk for "In the Advent of Change" exhibition at the Fresno Art Museum. 1986 October 14.  
Scope and Content  
1 audio cassette. |
Scope and Content  
1 audio cassette. |
| Box 127, Folder 15 | Westweek panel discussion. 1986 March.  
Scope and Content  
1 audio cassette. Panel includes June Wayne, Tom Van Sant, Richard Feynman, Jim Goodwin, and Al Hibbs. |
| Box 127, Folder 16 | Backstage at Royce: June Wayne, episode #8735. 1987 June 27.  
Scope and Content  
1 audio cassette. Hosted by Henry Hopkins. |
Scope and Content  
1 audio cassette. Note says "first part of interview damaged and no longer exists." |
June Wayne interviewed by Catherine Stifter. 1987 September 19.
Scope and Content
1 audio cassette.

Scope and Content
1 audio cassette. Produced by Catherine Stifter.

Center for Constructive Alternatives (part 1). 1987.
Scope and Content

Scope and Content
3 audio cassettes. Cassettes include the following segments: "What Goes and Why?" by Hugh Kenner, "Poetry Reading" and "Literature and Politics" by Czelaw Milosz.

Scope and Content
1 audio cassette. Segment on a new tax bill as it related to artists.

Scope and Content
1 audio cassette.

Scope and Content
2 audio cassettes.

Backstage at Royce. 1988 March 19.
Scope and Content
1 audio cassette.

Scope and Content
1 audio cassette.

Scope and Content
1 audio cassette.

Scope and Content
1 audio cassette.
Box 128, Folder 10  
**KFPK: Special Program on the National Endowment of the Arts. 1990 July 28.**  
Scope and Content  
1 audio cassette.

Box 128, Folder 11  
**June Wayne interviewed by Connie Goldman on age. 1991 February.**  
Scope and Content  
1 audio cassette.

Box 128, Folder 12  
**NPR -- Fresh Air: June Wayne interviewed by Terry Gross. 1991 May 10.**  
Scope and Content  
4 audio cassettes.

Box 129, Folder 1  
**Backstage Los Angeles: David Jones speaks with June Wayne and Cynthia Burlingham. 1991 October 1.**  
Scope and Content  
1 audio cassette. Taped at the Grunewald Center at the University of California at Los Angeles. Producer for show id Sheila Tapper and engineer is David Peck.

Box 129, Folder 2  
**June Wayne speech at Barnsdall Municipal Gallery and June Wayne interviewed by Ann Isolde. 1991.**  
Scope and Content  
2 audio cassettes.

Box 129, Folder 3  
**Whose Story Now? The Artist as Author(ity). 1992.**  
Scope and Content  
2 audio cassettes. June Wayne segment begins near end of first tape and beginning of second tape.

Box 129, Folder 4  
**June Wayne interviewed by Betty Hedenberg. 1992.**  
Scope and Content  
1 audio cassette.

Box 129, Folder 5  
**Presentation on June Wayne by Leslie Storrer for Art 368 (Women in Art). 1992 May 19.**  
Scope and Content  
1 audio cassette. Taped at the California State University at Dominguez Hills.

Box 129, Folder 6  
**Memorial Service for McNeil Lowry. 1993 September 27.**  
Scope and Content  
2 audio cassettes. Recorded at the New York State Theatre, Lincoln Center Plaza, New York City.

Box 129, Folder 7  
**Unfinished tape made for Pat Gilmour. circa 1993.**  
Scope and Content  
1 audio cassette. Tape includes June Wayne commenting on Josef Albers, Ed Ruscha, and Bruce Connor.

Box 129, Folder 8  
**Discussion between June Wayne and D. Beneke. 1994 September 21.**  
Scope and Content  
3 audio cassettes.
<table>
<thead>
<tr>
<th>Box 129, Folder 9</th>
<th>Discussion between June Wayne and Arlene Raven about her work at the Tamarind studio. 1996 April 19-23.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette.</td>
</tr>
<tr>
<td>Box 129, Folder 10</td>
<td>June Wayne speaking at Mount Saint Mary’s College. 1998 January 2.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette.</td>
</tr>
<tr>
<td>Box 129, Folder 11</td>
<td>California State University at Northridge speech by June Wayne. 1998 July 18.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette. Talk regards the 200th anniversary of lithography, the Tamarind Institute and Whooping Cranes.</td>
</tr>
<tr>
<td>Box 129, Folder 12</td>
<td>KPCC -- Air Talk with Larry Mantle, guest June Wayne. 1998 November 16.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette. June Wayne discussion with Laurel Paley and Larry Mantle.</td>
</tr>
<tr>
<td>Box 129, Folder 13</td>
<td>June Wayne speaks at the Annenberg Auditorium at the Palm Springs Desert Museum. 1999 June 4.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette.</td>
</tr>
<tr>
<td>Box 129, Folder 14</td>
<td>Tryout for paper about archives [sic]. circa 2000.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette.</td>
</tr>
<tr>
<td>Box 129, Folder 17</td>
<td>Unidentified symphonic music. undated.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette. Note on tape says “possibly Ben Lees.”</td>
</tr>
<tr>
<td>Box 129, Folder 18</td>
<td>Late Bloomer: Stories of Successful Aging. 1988.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 audio cassette and booklet.</td>
</tr>
<tr>
<td>Box 129, Folder 19</td>
<td>The Dorothy Series by June Wayne. 1982.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 audio cassettes.</td>
</tr>
<tr>
<td>Box 141, Folder 20</td>
<td>June Wayne interviewed by Jane Todd. 1956 August 13.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 vinyl records. See also compact discs in Box 129, folder 22.</td>
</tr>
</tbody>
</table>

Language of Material: English

Scope and Content
This subseries includes recordings of interviews and news reports transferred from other media type, such as reel-to-reel tapes and vinyl records.

Physical Characteristics and Technical Requirements
SUBSERIES CONTAINS DIGITAL MATERIALS: Special equipment or further processing may be required for viewing. To access digital materials you must notify the reference desk in advance of your visit.

You and Modern Art. 1953.

Scope and Content
2 discs. Recording transferred from reel-to-reel tapes. Discs are labeled "Side A" and "Side B."

You and Modern Art. 1953.

Scope and Content
2 discs. Recording transferred from reel-to-reel tapes. Discs are labeled "Side A" and "Side B."


Scope and Content
1 disc. News report beginning at track 3 about the installation of Bernard Rosenthal's bronze statuary and subsequent controversy. Includes rumors of communist affiliation of the artists and their lawyers. Also includes recordings of Robin Wayne playing piano.


Scope and Content
1 disc. Recording transferred from 78RPM vinyl record. For vinyl records see Box 141, Folder 1.


Scope and Content
1 disc. Recording transferred from 33 1/3 RPM vinyl record.


Scope and Content
1 disc. Voices included on the audio tape are Henry Seldise, June Wayne, Clinton Adams. See also original.


Scope and Content
1 disc.

Joan of Art seminar. 1972 April 7.

Scope and Content
2 discs. Discs labeled 1 of 2 and 2 of 2.


Scope and Content
2 discs. Discs labeled 1 of 2 and 2 of 2.

Box 129, Folder 30

Joan of Art seminar. 1972 August 10.
Scope and Content
2 discs. Discs labeled 1 of 2 and 2 of 2.


Language of Material: English
Scope and Content
This subseries includes footage of interviews, news reports, performances, and film documenting Wayne’s production of art. Also included is some personal footage and notes documenting copyright and other information related to the audio and film recordings in the collection.

Physical Characteristics and Technical Requirements
Types of material include VHS tapes, 16 mm reels, ¾” tapes, VHS tapes, and DVDs. SUBSERIES CONTAINS DIGITAL MATERIALS: Special equipment or further processing may be required for viewing. To access digital materials you must notify the reference desk in advance of your visit.

Box 129, Folder 31

Personal footage. circa 1950s.
Scope and Content
1 16 mm reel.

Box 129, Folder 32

Personal footage -- Robin Wayne’s birthday party. circa 1950s.
Scope and Content
1 16 mm reel.

Box 129, Folder 33

La Jolla exhibition. circa 1950s.
Scope and Content
1 16 mm reel. Reel also includes footage from the Londonderry house.

Box 130, Folder 1

La Jolla exhibition and Robin Wayne. circa 1950s.
Scope and Content
1 16 mm reel.

Box 130, Folder 2

Unidentified art exhibition. circa 1950s.
Scope and Content
1 16 mm reel.

Box 130, Folder 3

Unidentified art exhibition. circa 1950s.
Scope and Content
1 16 mm reel.

Box 130, Folder 4

Unidentified art exhibition. circa 1950s.
Scope and Content
1 16 mm reel.

Box 131, Folder 1

Scope and Content
1 16 mm reel.
Box 131, Folder 2  
**The Dorothy Series. 1982.**

**Scope and Content**
3/4" tape. Labeled "DS-1," 60 min. run time with 3 17 minute repetitions of the program.

Box 131, Folder 3  
**The Dorothy Series. 1982.**

**Scope and Content**
3/4" tape. Labeled "DS-2," 60 min. run time with three 17 minute repetitions of the program with intermissions of 3 minutes between segments.

Box 131, Folder 4  
**The Dorothy Series. 1982.**

**Scope and Content**
3/4" tape. Labeled "DS-3", 60 minute run time with three 17 minute repetitions of the program with 3 minute intermissions between segments. Note inside indicates Wayne took the tape with her to New York.

Box 131, Folder 5  
**The Dorothy Series. 1982.**

**Scope and Content**

Box 131, Folder 6  
**The Dorothy Series. 1982.**

**Scope and Content**

Box 131, Folder 7  
**The Dorothy Series. 1982.**

**Scope and Content**

Box 131, Folder 8  
**The Dorothy Series -- clip. 1982.**

**Scope and Content**

Box 131, Folder 9  
**The Dorothy Series. 1982.**

**Scope and Content**

Box 131, Folder 10  
**The Dorothy Series. 1982.**

**Scope and Content**

Box 131, Folder 11  
**The Dorothy Series -- film strip set. 1982.**

**Scope and Content**
139 slides and 1 audio cassette.

Box 131, Folder 12  
**The Dorothy Series -- film strip set (copy 2). 1982.**

**Scope and Content**
139 slides and 1 audio cassette.

Box 132, Folder 1  
**The Dorothy Series. 1982.**

**Scope and Content**
3/4" tape. Labeled "DS-10."
| Box 132, Folder 2 | **The Dorothy Series. 1988.**  
Scope and Content  
1/2" tape. Not labeled but corresponds to item listed as "DS-15." 17:30 minute run time. Struck from the master tape on October 18, 1988. |
| Box 132, Folder 3 | **The Dorothy Series. 1982.**  
Scope and Content  
3/4" tape. Labeled "DS-16." |
| Box 132, Folder 4 | **KCET -- June Wayne Series: "June Wayne and Ti Grace Atkinson". 1972 June 27.**  
Scope and Content  
3/4" tape. 30 minute run time. |
| Box 132, Folder 5 | **KCET -- June Wayne Series: "June Wayne and Francoise Gilot". 1972 June 27.**  
Scope and Content  
3/4" tape. 30 minute run time. |
| Box 132, Folder 6 | **KCET -- June Wayne Series: "June Wayne and May Tabak". 1972 June 27.**  
Scope and Content  
3/4" tape. 30 minute run time. |
| Box 132, Folder 7 | **KCET -- June Wayne Series: "June Wayne and Barbara Lee Diamonstein". 1972 June 27.**  
Scope and Content  
3/4" tape. 30 minute run time. |
| Box 132, Folder 8 | **KCET -- June Wayne Series: "June Wayne and Grace Glueck". 1972 June 28.**  
Scope and Content  
3/4" tape. 30 minute run time. |
| Box 132, Folder 9 | **KCET -- June Wayne Series: "June Wayne and Louise Nevelson". 1972 June 28.**  
Scope and Content  
3/4" tape. 30 minute run time. |
| Box 132, Folder 10 | **KCET -- June Wayne Series: "Panel Discussion". 1972 June 28.**  
Scope and Content  
| Box 132, Folder 11 | **KCET -- June Wayne Series: "June Wayne and Grace Glueck". 1972 June 28.**  
Scope and Content  
1/2" tape on reel. 30 minute run time. |
| Box 132, Folder 12 | **"The Lively Arts". 1972.**  
Scope and Content  
1/2" tape on reel. 30 minute run time. Produced by James Malthus and hosted by James Hanschumacher with Wayne as the subject of the show. |
| Box 132, Folder 13 | **"The Lively Arts". 1972.**  
Scope and Content  
1/2" tape on reel. 30 minute run time. Produced by James Malthus and hosted by James Hanschumacher with Wayne as the subject of the show. |
Scope and Content  
1/2" tape on reel. |
|------------------|---------------------------------------------------------------|
| Box 133, Folder 1 | Double X: Interview with June Wayne at the Chicago Art Institute (part 1 of 2).  
1976 October 10.  
Scope and Content  
3/4" tape. |
| Box 133, Folder 2 | Double X: Interview with June Wayne at the Chicago Art Institute (part 1 of 2).  
1976 October 10.  
Scope and Content  
3/4" tape. |
| Box 133, Folder 3 | KCET -- 28 Tonight: panel discussion on Artists' Residual Rights Law (AB 1391).  
Scope and Content  
3/4" tape. Panel includes June Wayne, Albert Elsen, and Alan Sieorty and is moderated by Susan Freedman. |
Scope and Content  
3/4" tape. |
| Box 133, Folder 5 | Catch Desire by the Tail. 1984 October.  
Scope and Content  
| Box 133, Folder 6 | Fresno Art Center: June Wayne. 1988 May 6.  
Scope and Content  
| Box 133, Folder 7 | Fresno Art Center: June Wayne. 1988 May 6.  
Scope and Content  
| Box 133, Folder 8 | Fresno Art Center: June Wayne. 1988 May 6.  
Scope and Content  
Scope and Content  
3/4" tape. |
Scope and Content  
3/4" tape. |
### Box 133, Folder 11

**Unlabelled tape. undated.**

**Scope and Content**

3/4" tape. Tape case has the identifying number "C-522" indicating that it is most likely part of the KCET June Wayne Series.

### Box 134, Folder 1

**Four Stones of Kanemitsu. 1973.**

**Scope and Content**

1 VHS tape. 28:15 minutes. Short documentary film produced by June Wayne and nominated for an Academy Award in the Best Documentary Short category.

### Box 134, Folder 2

**A World of Art: Works in Progress -- June Wayne. 1996.**

**Scope and Content**

1 VHS tape. 30 minutes. Segment in a series of documentaries about artists working in their studios. This segment features June Wayne.

### Box 134, Folder 3

**A World of Art: Works in Progress -- June Wayne. 1997.**

**Scope and Content**

1 VHS tape sealed in original packaging. 30 minutes. Segment in a series of documentaries about artists working in their studios. This segment features June Wayne.

### Box 134, Folder 4

**A World of Art: Works in Progress -- June Wayne -- fine cuts (1 of 5). 1996.**

**Scope and Content**

1 VHS tape.

### Box 134, Folder 5

**A World of Art: Works in Progress -- June Wayne -- fine cuts (2 of 5). 1996.**

**Scope and Content**

1 VHS tape.

### Box 134, Folder 6

**A World of Art: Works in Progress -- June Wayne -- fine cuts (3 of 5). 1996.**

**Scope and Content**

1 VHS tape.

### Box 134, Folder 7

**A World of Art: Works in Progress -- June Wayne -- fine cuts (4 of 5). 1996.**

**Scope and Content**

1 VHS tape.

### Box 134, Folder 8

**A World of Art: Works in Progress -- June Wayne -- fine cuts (5 of 5). 1996.**

**Scope and Content**

1 VHS tape.

### Box 134, Folder 9

**A World of Art: Works in Progress -- June Wayne -- outtakes #1 and #2. 1996.**

**Scope and Content**

1 VHS tape. Includes Wayne's art as well as a discussion of materials, mediums, and ideas.

### Box 134, Folder 10

**A World of Art: Works in Progress -- June Wayne -- outtakes #3. 1996.**

**Scope and Content**

1 VHS tape. June Wayne in Los Angeles studio with Jerry Vanderwood.

### Box 134, Folder 11

**A World of Art: Works in Progress -- June Wayne -- outtakes #5 and #6. 1996.**

**Scope and Content**

1 VHS tape. June Wayne in Los Angeles studio with Judith Solodkin.
Box 134, Folder 12  
**A World of Art: Works in Progress -- June Wayne -- outtakes #7 and #8. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in Los Angeles studio with Judith Solodkin.

Box 135, Folder 1  
**A World of Art: Works in Progress -- June Wayne -- outtakes #9 and #10. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in Los Angeles studio with Judith Solodkin.

Box 135, Folder 2  
**A World of Art: Works in Progress -- June Wayne -- outtakes #12 and #13. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in Los Angeles studio with Carol Kim.

Box 135, Folder 3  
**A World of Art: Works in Progress -- June Wayne -- outtakes #14 and #15. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in Los Angeles studio with Hank Plone.

Box 135, Folder 4  
**A World of Art: Works in Progress -- June Wayne -- outtakes #20 and #21. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in New York creating lithographs. Tape includes shots of Wayne drawing on the lithography stone and the technical process of preparing to print.

Box 135, Folder 5  
**A World of Art: Works in Progress -- June Wayne -- outtakes #22. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in New York printing.

Box 135, Folder 6  
**A World of Art: Works in Progress -- June Wayne -- outtakes #23A and #23B. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in New York processing printing plates.

Box 135, Folder 7  
**A World of Art: Works in Progress -- June Wayne -- outtakes #24 and #25. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in New York processing printing plates.

Box 135, Folder 8  
**A World of Art: Works in Progress -- June Wayne -- outtakes #26 and #27. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in New York processing and printing plates.

Box 135, Folder 9  
**A World of Art: Works in Progress -- June Wayne -- outtakes #28 and #29. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in New York with Arlene Raven.

Box 135, Folder 10  
**A World of Art: Works in Progress -- June Wayne -- outtakes #30 and #31. 1996.**  
Scope and Content  

Box 135, Folder 11  
**A World of Art: Works in Progress -- June Wayne -- outtakes #32 and #33. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in New York in the studio and walking outside.
| Box 135, Folder 12 | **A World of Art: Works in Progress -- June Wayne -- outtakes #38 and #39. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in her Los Angeles studio and home with Hank Plone. |
| Box 136, Folder 1 | **A World of Art: Works in Progress -- June Wayne -- outtakes #40 and #41. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in Los Angeles studio discussing artwork. |
| Box 136, Folder 2 | **A World of Art: Works in Progress -- June Wayne -- outtakes #42 and #43. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in Los Angeles studio discussing her history and the Tamarind Institute. |
| Box 136, Folder 3 | **A World of Art: Works in Progress -- June Wayne -- outtakes #60 and #61. 1996.**  
Scope and Content  
1 VHS tape. June Wayne in the Los Angeles studio. |
| Box 136, Folder 4 | **PBS -- Classic Arts Showcase. 1996.**  
Scope and Content  
2 VHS tapes. 2 copies of episode created from editing down the A World of Art: Works in Progress - June Wayne documentary. |
| Box 136, Folder 5 | **San Diego Museum of Art interview with Nancy Kaufman. 1981February.**  
Scope and Content  
2 beta tapes. Filmed in conjunction with the exhibition, "The Dorothy Series." 2 copies. |
| Box 136, Folder 6 | **The Dorothy Series. 1982.**  
Scope and Content  
1 VHS tape. 1 of 3 segments. 17 minutes. |
| Box 136, Folder 7 | **The Dorothy Series. 1982.**  
Scope and Content  
1 VHS tape. Film is looped three times for exhibition display. |
| Box 136, Folder 8 | **June Wayne's Dorothy Series: 20 lithographs on the life of Dorothy Alice Kline, 1899-1960. 1982.**  
Scope and Content  
1 VHS tape. Includes 3 looped segments. |
| Box 136, Folder 9 | **KCET -- June Wayne Series: "June Wayne and Ti Grace Atkinson" (copy 1 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 1 | **KCET -- June Wayne Series: "June Wayne and Ti Grace Atkinson" (copy 2 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 2 | **KCET -- June Wayne Series: "June Wayne and Grace Glueck" (copy 1 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 3 | **KCET -- June Wayne Series: "June Wayne and Grace Glueck" (copy 2 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 4 | **KCET -- June Wayne Series: "June Wayne and Louise Nevelson" (copy 1 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 5 | **KCET -- June Wayne Series: "June Wayne and Louise Nevelson" (copy 2 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 6 | **KCET -- June Wayne Series: "June Wayne and Francoise Gilot" (copy 1 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 7 | **KCET -- June Wayne Series: "June Wayne and Francoise Gilot" (copy 2 of 2). 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 8 | **KCET -- June Wayne Series: "June Wayne and May Tabak". 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 9 | **KCET -- June Wayne Series: "June Wayne and Barbara Lee Diamonstein". 1972 June 27.**  
Scope and Content  
1 VHS tape. 30 minute run time. |
| Box 137, Folder 10 | **KCET -- June Wayne Series: "Panel Discussion" (copy 1 of 2). 1972 June 28.**  
Scope and Content  
1 VHS tape. 30 minute run time. Panel includes June Wayne, Barbara Diamonstein, May Tabak, Grace Glueck, and Ti Grace Atkinson. |
| Box 137, Folder 11 | **KCET -- June Wayne Series: "Panel Discussion" (copy 2 of 2). 1972 June 28.**  
Scope and Content  
1 VHS tape. 30 minute run time. Panel includes June Wayne, Barbara Diamonstein, May Tabak, Grace Glueck, and Ti Grace Atkinson. |
| Box 137, Folder 12 | **KCET -- June Wayne Series: "June Wayne interviews leading women artists". 1972 June 28.**  
Scope and Content  
1 VHS tape. |
| Box 137, Folder 13 | **Conference for Women in the Visual Arts at the Cochran Gallery, Washington, D.C. 1972 April.**  
Scope and Content  
1 VHS tape. |
Scope and Content
1 VHS tape.

Box 138, Folder 1
Scope and Content
1 VHS tape.

Box 138, Folder 2
Scope and Content
1 VHS tape.

Box 138, Folder 3
Scope and Content
1 VHS tape.

Box 138, Folder 4
Scope and Content
1 VHS tape.

Box 138, Folder 5
View from Inside the Outside, Hillsdale College. 1987 February 8.
Scope and Content
1 VHS tape.

Box 138, Folder 6
Scope and Content
1 VHS tape.

Box 138, Folder 7
Scope and Content
1 VHS tape.

Box 138, Folder 8
Scope and Content
1 VHS tape.

Box 138, Folder 9
Scope and Content
1 VHS tape.

Box 138, Folder 10
Scope and Content
1 VHS tape.
| Box 138, Folder 11 | Fresno Art Center: June Wayne -- Djuna Set private opening. 1988 May 1.  
Scope and Content  
1 VHS tape. |
|-------------------|--------------------------------------------------------------------------------|
Scope and Content  
1 VHS tape. |
Scope and Content  
1 VHS tape. |
Scope and Content  
1 VHS tape. |
| Box 139, Folder 1 | Living Legacy Award Ceremony. 1989.  
Scope and Content  
1 VHS tape. June Wayne is the recipient of the honor. Introduced by Francoise Gilot. |
| Box 139, Folder 2 | Thirtieth Anniversary of Tamarind Workshop. 1990.  
Scope and Content  
1 VHS tape. Speakers include June Wayne and Clinton Adams. |
| Box 139, Folder 3 | June Wayne in her studio. 1992 April 5.  
Scope and Content  
1 VHS tape. |
| Box 139, Folder 4 | School of the Arts Commencement. 1994.  
Scope and Content  
1 VHS tape. |
| Box 139, Folder 5 | A World of Art: Works in Progress -- June Wayne. 1996.  
Scope and Content  
1 betamax tape. |
| Box 139, Folder 6 | Crossing the Threshold. 1997.  
Scope and Content  
1 VHS tape. |
| Box 139, Folder 7 | Los Angeles County Museum of Art Graphic Arts Council -- June Wayne studio visit.  
Scope and Content  
1 VHS tape. |
| Box 139, Folder 8 | Symposium, reception, and exhibition at the Los Angeles County Museum of Art.  
1998.  
Scope and Content  
1 VHS tape. |
| Box 139, Folder 9 | KCAL 9 News -- interview with June Wayne. 1998 October.  
Scope and Content  
1 VHS tape. |
Box 139, Folder 10
**K CET -- Life and Times Tonight -- Pat Morrison interviews June Wayne. 1998 January.**
Scope and Content
1 VHS tape. Includes the entire filmed interview between Morrison and Wayne.

Box 139, Folder 11
**A Public Affairs Special: A Glimpse into the L.A. Art Scene. 1999 May 14.**
Scope and Content
1 VHS tape.

Box 139, Folder 12
**K CET -- Life and Times Tonight -- Pat Morrison interviews June Wayne (first broadcast version). 1998.**
Scope and Content
1 VHS tape.

Box 139, Folder 13
**Joint address to the Southern Council for Women in the Arts (SCWA) and the Women's Caucus for the Arts (WCA). 1999 February 9.**
Scope and Content
1 VHS tape. Opening address given by June Wayne.

Box 139, Folder 14
**June Wayne at the Palm Springs Desert Museum. 1999 September 15.**
Scope and Content
1 VHS tape.

Box 140, Folder 1
**New Jersey Networks News -- June Wayne donation to the Mason Gross School. 2002 October 4.**
Scope and Content
1 VHS tape.

Box 140, Folder 2
**The Print as Rare Object Symposium -- Swann Auction Galleries. 2002.**
Scope and Content
1 VHS tape. Gala celebration and symposium in conjunction with the Rutgers Center for innovative print and paper. Video features June Wayne, Judith Brodsky, Lynne Allen, David Kiehl, and Bill Bartman. Symposium exploring the dichotomy of the print as a democratic media and rare object.

Box 140, Folder 3
**K CET -- Life and Times Tonight -- Pat Morrison interviews June Wayne (second broadcast version). 2004 January 5.**
Scope and Content
1 VHS tape.

Box 140, Folder 4
**June Wayne interviewed by Gary Greenberg. circa 2005.**
Scope and Content
1 VHS tape.

Box 140, Folder 5
**The Look of the Lithographer. 1960s.**
Scope and Content
2 VHS tapes. Filmed at Tamarind Workshop. Includes footage of Serge Lozingot and Louise Nevelson working on a lithograph.

Box 140, Folder 6
**Louise Nevelson: Geometry + Magic. undated.**
Scope and Content
1 VHS tape.
Box 140, Folder 7  
**Lasting Impressions. 1998.**  
Scope and Content  

Box 140, Folder 8  
**Noah Perifoy. 1995 May 30.**  
Scope and Content  
1 VHS tape. Exhibition.

Box 140, Folder 9  
**Four Stones for Kanemitsu. 1973.**  
Physical Characteristics and Technical Requirements  
1 DVD.

Box 140, Folder 10  
**A World of Art: Works in Progress -- June Wayne. 1996.**  
Physical Characteristics and Technical Requirements  
1 DVD. Recording transferred from VHS.

Box 140, Folder 11  
**June Wayne: Chicago Art Institute Exhibition. 2011.**  
Scope and Content  
Film commemorating Wayne’s exhibition of tapestries at the Chicago Art Institute.  
Published by MB Abrams Galleries.  
Physical Characteristics and Technical Requirements  
1 DVD.

Box 141, Folder 2  
**Notebook -- audiovisual records. circa 1960s-1990s.**  
Scope and Content  
Notes. Pages taken from two 3-ring binders detailing the identity of many of the audio  
and film recordings in the collection. Often the notes on the tape and the notes in the  
binder do not match exactly.

Box 141, Folder 3  
**Notebook -- The Dorothy Series. circa 1980.**  
Scope and Content  
Notes. Includes copyright clearance documentation, music lists, and script for “The  
Dorothy Series” video.

Box 191, Folder 5  
**Four Stones. undated.**  
Scope and Content  
35 mm film.  
Physical Characteristics and Technical Requirements  
COLLECTION CONTAINS AUDIOVISUAL MATERIALS: Audiovisual materials in this  
collection will require assessment and possible digitization for safe access. All  
requests to access special collections material must be made in advance using the  
request button located on this page.  
Preservation Note  
Footage related to this title was received as unfinished trims, in a series of separate  
rolls. It has been compiled and placed on a core for stability in storage. Each length of  
footage is separated by blank film leader to clearly indicate the the beginning and end  
of each trim.

Language of Material: English

Scope and Content
This subseries includes various documentation related to the production of audio or video recordings including voice-over text and score sheets.

Processing Information
Includes materials from the July 2012 addition.

Box 141, Folder 4  Audiovisual Drawer labels. undated.
Scope and Content
Lists.

Box 200, Folder 14  June Wayne News Spots -- VHS Dubbing. undated.
Language of Material: English

Box 141, Folder 7  The Dorothy Series -- Duplication Records. 2001.
Scope and Content
Receipts, instructions. Includes records related to the reproduction of the Dorothy Series videos. Also includes instructions on how to assemble the video casing, particularly to include an essay by Ruth Weisberg.

Box 154, Folder 4  The Dorothy Series -- KCET requisition forms and production notes. 1981.
Scope and Content
Forms and notes.

Box 154, Folder 3  The Dorothy Series -- Oversize Score Sheets. 1981.
Scope and Content
Score sheets and notes. Includes various notes and timing for slideshow audio recording and The Dorothy Series video.

Box 141, Folder 5  The Dorothy Series -- Sales and Legal Documentation. 1981-1982.
Scope and Content
Receipts, correspondence, notes, and documents. The documents in this file predominantly relate to either to obtaining rights to the music used in "The Dorothy Series" video or to the sale of the videos and slides.

Box 141, Folder 6  The Dorothy Series -- Voiceovers. 1980-1982.
Scope and Content
Correspondence, drafts of voice over. Includes both English and French versions of the voice over text for the Dorothy Series video and slides.

Box 200, Folder 15  The Dorothy Series -- Voiceovers. undated.
Language of Material: English

Box 200, Folder 15  The Dorothy Series -- Voiceovers Rerecorded. 2001 August.
Language of Material: English

Language of Material: English

Organization and Arrangement

The slides are organized following Wayne's organizational method of separating works by medium and sometimes by series. Within folders, the slides are generally arranged chronologically. However, Wayne had her own system of organizing the slides of her prints, which she called “Gilmour” numbers. These numbers were created by Pat Gilmour in preparation for a catalogue of Wayne's works.

Scope and Content

This series contains Wayne's professional slide collection. It predominantly consists of slides of her work.

Box 141, Folder 8

Slide lists. undated.

Scope and Content

Includes various lists of the slides as well as a list of people with whom Wayne corresponded.

Box 141, Folder 9


Scope and Content

223 color slides and 2 lists. Includes slides of lithographs and collages created by June Wayne. This folder also includes two lists of slides in what is referred to as Gilmour order and alphabetically. The Gilmour order numbering system derives from the numbering system used by Pat Gilmour in her volume, "June Wayne: Lithographs" published in 1989. See also folders for the Dorothy Series. Some slides were missing from Wayne's studio collection when the items were processed for the archives. When these items are available elsewhere in the collection, it is indicated within the folder.

Box 141, Folder 10


Scope and Content

206 color slides. Includes slides of lithographs and collages created by June Wayne. See also folders for the Dorothy Series. Some slides were missing from Wayne's studio collection when the items were processed for the archives. When these items are available elsewhere in the collection, it is indicated within the folder.

Box 231, Folder 7


Scope and Content

55 color slides. Includes slides of the lithographs and colophon for the Stellar Winds series.

Box 231, Folder 8


Scope and Content

201 color slides. Includes slides of the lithographs and colophon for the Dorothy series including details and title slides.

Box 231, Folder 9


Scope and Content

10 color slides. Includes slides of the lithographs and colophon for the My Palomar series.
Scope and Content  
7 color slides. Includes slides from the Solar Flares colophon.

Box 141, Folder 15 | Tapestries. undated.  
Scope and Content  
26 color slides. Includes the slides of 13 tapestries.

Box 231, Folder 11 | Tapestries (Duplicate slides). undated.
Box 141, Folder 16 | Paintings. 1936-1996.  
Scope and Content  
128 color slides.

Box 231, Folder 9 | Paintings (Duplicate slides). 1936-1996.  
Box 142, Folder 1 | Drawings. 1945-1998.  
Scope and Content  
31 color slides.

Box 142, Folder 2 | Exhibition installations. undated.  
Scope and Content  

Box 231, Folder 10 | Exhibition installations (Duplicate slides). undated.
Scope and Content  
265 color slides. Includes slides from various professional photo shoots. Includes slides photographed during the KCET tapings of the June Wayne show and during Wayne's time spent as visiting artist at the University of Texas, Austin. Photographers credited for the slides include Julius Shulman, Kenneth Rogers, and Bernard Nagler.

Box 142, Folder 4 | Portraits of June Wayne. 1939-1995.  
Scope and Content  
35 color slides. All slides are portraits of Wayne. Photographer Kenna Love credited for some of the slides.

Box 142, Folder 5 | Wayne's trip to Japan. 1989.  
Scope and Content  
69 color slides.
| Box 142, Folder 6 | **Tamarind Workshop - chops. undated.**  
Scope and Content  
8 color slides. Includes Wayne's watermark and chop as well as the Tamarind Workshop chop. |
| Box 142, Folder 7 | **Tamarind Workshop and Institute. circa 1960s-1980s.**  
Scope and Content  
13 color slides. Slides show interior spaces of the Tamarind Workshop as well as various artists and printers working in the studio. |
| Box 142, Folder 8 | **Tamarind Workshop prints. 1960s.**  
Scope and Content  
| Box 142, Folder 9 | **Broken Stones. undated.**  
Scope and Content  
154 color slides, 11 4x5" negatives. Slides appear to be from a presentation by Wayne. Most slides are numbered though many slides were assigned multiple or conflicting numbers. Slides feature the Los Angeles area, the Tamarind Workshop, many of Wayne's colleagues, as well as Wayne's work. |
| Box 142, Folder 10 | **Jet Propulsion Lab slides. undated.**  
Scope and Content  
20 color slides. Slides feature images of the planets and the Voyager 2 craft. |
| Box 142, Folder 11 | **Portfolio slide booklets. undated.**  
Scope and Content  
2 booklets with 36 slides in each. Booklets were portfolios to be sent to galleries, museums, and potential buyers. |
| Box 142, Folder 12 | **Large format slides. undated.**  
Scope and Content  
| Box 142, Folder 13 | **3-D viewer slide sets. 1952-1955.**  
Scope and Content  
16 slide pairs. Objects in this folder were intended to be viewed through a special view finder in order to give a three-dimensional illusion to the image. The images on these slides are of the Wayne home at Londonderry and of Robin Wayne's birthday party. For 3-D slide viewer, see box 126, folder 14. |
| Box 142, Folder 14 | **Filmstrips. 1986.**  
Scope and Content  
Color filmstrips. Filmstrips include sets of Wayne's work generally taken from a series such as My Palomar, Stellar Winds, or A Day Off. |

Box 126, Folder 14

**3-D viewer. 1950s.**

Scope and Content

1 3-D slide viewer. The viewer gives the allusion of a three dimensional space when double slides are placed inside. To use with 3-D slides, see box 142, folder 13.

Box 154, Folder 5

**Broken Stones slide list. undated.**

Scope and Content

Lists. List that indicates which slides may be missing from the Broken Stones set.


Language of Material: English

Organization and Arrangement

The series is organized into seven subseries: Prints; Print Suites; Paintings; Drawings: Collages: Tapestries: and Digital Files. The order of the series follows the order Wayne used in her studio, dividing the art work by medium and, in the case of prints, by suite. Within each subseries, artwork is arranged, if available, by suite, and then alphabetically.

Scope and Content

The photographs in these series were used to send to galleries and buyers. Most of the photographs in this series are 8x10" black and white prints or 5x7" color transparencies, though other formats and negatives are included.


Language of Material: English

Scope and Content

This subseries includes photographs of lithographs and etchings made by Wayne that were not included in a set.

Box 143, Folder 1

**Tamarind Artists. 1960s.**

Scope and Content

10 8x10" photographs. Includes photographs of artwork by the following artists: Philip Guston, Ynez Johnston, John Paul Jones, Rico LeBraun, Louise Nevelson, Nathan Oliveira, Henry Pearson, Adja Yunkers. See also slides of Tamarind artists' prints, box 142, folder 8.

Box 143, Folder 2

**Adam en Attente. 1958.**

Scope and Content

3 8x10" negatives, 2 8x10" photographs, 2 2x3" installation shots. Includes images of Adam En Attente and Eve en Attente, as well as installation shots of the two works together.

Box 143, Folder 3

**The Advocate. 1952.**

Scope and Content

2 8x10" photographs.

Box 143, Folder 4

**Aigrette. 1980.**

Scope and Content

1 8x10" negative, 1 8x10" photograph.

Box 143, Folder 5

**Ankidor. 1987.**

Scope and Content

1 8x10" negative, 2 8x10" photographs, 1 photograph on board. Includes a detail of the lithograph printed on mat board.
The Anniversarie I. 1957.
Scope and Content
1 8x10" photograph.

Asawa. 1980.
Scope and Content
1 8x10" photograph and 1 8x10" negative. Part of the Shortcuts series.

At Last a Thousand, state I. 1965.
Scope and Content
3 8x10" negatives, 3 8x10" photographs.

At Last a Thousand, state II. 1965.
Scope and Content
2 8x10" negatives, 1 8x10" photograph.

At Last a Thousand, state III. 1965.
Scope and Content
2 8x10" negatives, 1 8x10" photograph.

Scope and Content
1 8x10" negative, 1 8x10" photograph, 1 partial transparency, 1 4x5" negative, 1 4x5" transparency, 1 5x7" photograph, 1 3x5" photograph.

Base Pair. 1970.
Scope and Content
3 8x10" photographs, 1 8x10" negative. Includes shot of entire artwork and detail view.

Because It's There. 1969.
Scope and Content
1 8x10" negative, 1 8x10" photograph.

Between, state I. 1983.
Scope and Content
2 8x10" negatives, 1 8x10" photograph.

Between, state II. 1983.
Scope and Content
1 8x10" photograph, 1 4x5" negative, 1 4x5" transparency, 3 4x5" photographs.

Black Ball in a Room. 1948.
Scope and Content
1 8x10" photograph, 1 4x5" negative.

Scope and Content
1 8x10" negative, 3 8x10" photographs, 1 color page from book.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Title</th>
<th>Year</th>
<th>Scope and Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>143</td>
<td>18</td>
<td>Blue Tidal Wave</td>
<td>1972</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 5x7&quot; photograph.</td>
</tr>
<tr>
<td>143</td>
<td>19</td>
<td>Blueprint</td>
<td>1970</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>143</td>
<td>20</td>
<td>Breakout</td>
<td>1986</td>
<td>3 8x10&quot; photographs, 2 5x7&quot; photographs, and 1 4x5&quot; negative.</td>
</tr>
<tr>
<td>143</td>
<td>21</td>
<td>Breeze</td>
<td>1978</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
<tr>
<td>143</td>
<td>22</td>
<td>The Bride</td>
<td>1951</td>
<td>3 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
</tr>
<tr>
<td>143</td>
<td>23</td>
<td>Burning Helix</td>
<td>1970</td>
<td>2 8x10&quot; negatives, 1 8x10&quot; transparency, 2 8x10&quot; photographs, 1 bookplate negative.</td>
</tr>
<tr>
<td>143</td>
<td>24</td>
<td>Cat/Cat/Cat</td>
<td>1971</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>143</td>
<td>25</td>
<td>The Cavern, I</td>
<td>1948</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 5 4x5&quot; transparencies. Transparencies were developed and photographed under the care of the Grunewald Center for Graphic Arts at UCLA.</td>
</tr>
<tr>
<td>143</td>
<td>26</td>
<td>The Cavern, II</td>
<td>1951</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
</tr>
<tr>
<td>143</td>
<td>27</td>
<td>Chinook</td>
<td>1976</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
</tr>
<tr>
<td>143</td>
<td>28</td>
<td>Choker</td>
<td>1970</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>143</td>
<td>29</td>
<td>The Climb</td>
<td>1957</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 8x10&quot; transparency.</td>
</tr>
<tr>
<td>143</td>
<td>30</td>
<td>Code</td>
<td>1982</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>
June Wayne papers, 1909-2000
| Box 143, Folder 43 | Dikat. 1970. | Scope and Content  
1 8x10" negatives, 4 folded 8x10" photographs, 2 8x10" photographs, 1 4x5" transparency. |
| Box 143, Folder 44 | Djunador. 1987. | Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 143, Folder 45 | Djunaway. 1987. | Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 143, Folder 46 | Dorothy, the Last Day. 1960. | Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency. |
| Box 143, Folder 47 | Double You, state I. 1970. | Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 cropped photograph, 2 4x5" transparencies. |
| Box 143, Folder 48 | Double You, state II. 1970. | Scope and Content  
1 8x10" photograph. |
| Box 143, Folder 49 | Dozo. 1989. | Scope and Content  
2 8x10" photographs. |
| Box 143, Folder 50 | The Dreamers. 1952. | Scope and Content  
1 8x10" photograph. |
| Box 143, Folder 51 | Dusty Helix. 1970. | Scope and Content  
2 8x10" negatives, 2 8x10" photographs, 1 8x10" transparency, 1 3.5x6" photograph, 1 4x5" transparency. |
| Box 143, Folder 52 | Echo, state I. 1987. | Scope and Content  
1 4x5" transparency. |
| Box 143, Folder 53 | Echo, state II. 1987. | Scope and Content  
2 8x10" photographs, 3 4x5" photographs, 1 4x5" negative. |
| Box 143, Folder 54 | Eighth Wave. 1971. | Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 143, Folder 55 | Electric Squall. 1975. | Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
<table>
<thead>
<tr>
<th>Box 143, Folder 56</th>
<th><strong>Escalade. 1986.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs.</td>
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<tr>
<th>Box 143, Folder 57</th>
<th><strong>Escape, state I. 1986.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 143, Folder 58</th>
<th><strong>Escape, state II. 1986.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 3 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 143, Folder 59</th>
<th><strong>Evening Self. 1973.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 143, Folder 60</th>
<th><strong>Event. 1989.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 143, Folder 61</th>
<th><strong>Exoh. 1987.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; transparency, 1 detail on mat board.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 143, Folder 62</th>
<th><strong>Feather, state II. 1981.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 1 4x5&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 143, Folder 63</th>
<th><strong>Final Jury. 1954.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs, 1 retouched and cropped photograph.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 143, Folder 64</th>
<th><strong>The First Critic. 1955.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 143, Folder 65</th>
<th><strong>First Etching. 1957.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 144, Folder 1</th>
<th><strong>First Key. 1963.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph. Green Key was not photographed.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 144, Folder 2</th>
<th><strong>First Monument -- Paris. 1963.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 144, Folder 3</th>
<th><strong>Fizz. 1982.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>
| Box 144, Folder 4 | **Floating by Ten. 1978.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
|------------------|--------------------------------------------------|
| Box 144, Folder 5 | **Fly-by. 1976.**  
Scope and Content  
2 8x10" negatives, 2 8x10" photographs. |
| Box 144, Folder 6 | **Four Stream. 1982.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 144, Folder 7 | **Frozen Tidal Wave. 1974.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency. |
| Box 144, Folder 8 | **Geo Scanner. 1994.**  
Scope and Content  
2 8x10" negatives. |
| Box 144, Folder 9 | **Ghost Code. 1970.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 144, Folder 10 | **Glitterwind. 1981.**  
Scope and Content  
1 8x10" photograph, 4 4x5" photographs, 1 4x5" negative, 1 4x5" transparency. |
| Box 144, Folder 11 | **Goodbye. 1973.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 2 1.5x3" photographs. |
| Box 144, Folder 12 | **Goodbye Louise. 1988.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 144, Folder 13 | **Green Edge, state I. 1986.**  
Scope and Content  
1 4x5" transparency. |
| Box 144, Folder 14 | **Green Edge, state II. 1986.**  
Scope and Content  
2 8x10" photographs, 1 4x5" negative, 1 4x5" transparency, book cover. |
| Box 144, Folder 15 | **Green Key. 1963.**  
Scope and Content  
Note indicates photographs were not taken of Green Key. |
| Box 144, Folder 16 | **Gust Time Eight, state I. 1986.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
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<tr>
<th>Box 144, Folder 17</th>
<th>Gust Times Eight, state II. 1986.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; negative, 1 4x5&quot; transparency, 1 4x5&quot; photograph.</td>
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</tbody>
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<tr>
<th>Box 144, Folder 18</th>
<th>The Hero. 1949.</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
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<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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<tr>
<th>Box 144, Folder 19</th>
<th>Hung Jury. 1970.</th>
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<tr>
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<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs.</td>
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<thead>
<tr>
<th>Box 144, Folder 20</th>
<th>The Hunter. 1952.</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
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<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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<tr>
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<td>Scope and Content</td>
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<tr>
<td></td>
<td>2 8x10&quot; negatives, 4 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
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</tbody>
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<thead>
<tr>
<th>Box 144, Folder 22</th>
<th>James Ensor 1888 mon portrait en 1960. undated.</th>
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<tr>
<td></td>
<td>Scope and Content</td>
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<tr>
<td></td>
<td>1 8x10&quot; photograph.</td>
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</tbody>
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<tr>
<th>Box 144, Folder 23</th>
<th>Jimmy and June. 1989.</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; negatives, 3 8x10&quot; photographs, 1 4x5&quot; transparency, 1 4x5&quot; negative.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 144, Folder 24</th>
<th>Jock for Cocktails. 1980.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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</tbody>
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<thead>
<tr>
<th>Box 144, Folder 25</th>
<th>Jock for Sport. 1980.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs. Negative was cut diagonally and is in 2 pieces.</td>
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<td>Scope and Content</td>
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<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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</tbody>
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<tr>
<th>Box 144, Folder 27</th>
<th>Judy Chicago. 1980.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Box 144, Folder 28</th>
<th>Jumar. 1983.</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 4 4x5&quot; photographs, 1 4x5&quot; negative, 3 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 144, Folder 29</th>
<th>June in January. 1996.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; negative.</td>
</tr>
</tbody>
</table>
Box 144, Folder 30
The Jury. 1953.
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 31
Kafka Symbols, I. 1948.
Scope and Content
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency.

Box 144, Folder 32
Kafka Symbols, II. 1949.
Scope and Content
3 8x10" photographs, 1 4x5" negative, 1 4x5" photograph, 1 4x5" transparency.

Box 144, Folder 33
Knock. 1996.
Scope and Content
1 8x10" negative, 1 8x10" photograph, 1 4x5" negative, 1 4x5" transparency.

Box 144, Folder 34
Knockout. 1996.
Scope and Content
2 8x10" negatives, 3 8x10" photographs, 1 4x5" negative. Includes a detail photograph.

Box 144, Folder 35
Scope and Content
2 8x10" photographs, 1 4x5" negative.

Box 144, Folder 36
Last Chance. 1955.
Scope and Content
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

Box 144, Folder 37
Last Conversation. 1963.
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 38
Lava Bed. 1958.
Scope and Content
1 8x10" negative, 1 8x10" photograph.

Box 144, Folder 39
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 40
Scope and Content
2 8x10" photographs, 1 4x5" negative.

Box 144, Folder 41
Lemmings' Day. 1968.
Scope and Content
1 8x10" negative, 1 8x10" photograph, 1 5x7" photograph.

Box 144, Folder 42
Lemmings' Night. 1968.
Scope and Content
1 8x10" negative, 2 8x10" photographs.
Box 144, Folder 43  
**Lemmings' Twenty-One. 1968.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 44  
**Les Amants. 1959.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 45  
**A Little Nothing. 1980.**  
Scope and Content  
3 8x10" negatives, 7 8x10" photographs. Includes detail photographs.

Box 144, Folder 46  
**Lodestar. 1981.**  
Scope and Content  
2 8x10" photographs, 4 4x5" photographs, 1 4x5" negative, 1 4x5" transparency.

Box 144, Folder 47  
**Lunar Wave. 1975.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph.

Box 144, Folder 48  
**Makari. 1986.**  
Scope and Content  
1 8x10" photograph, 3 4x5" photographs, 1 4x5" negative.

Box 144, Folder 49  
**Marie Dedieu. 1985.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph.

Box 144, Folder 50  
**Memory of a Tangara - the Man. 1959.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

Box 144, Folder 51  
**Memory of a Tangara - the Woman. 1959.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 2 4x5" transparencies.

Box 144, Folder 52  
**"Memory of Things to Come". 1959.**  
Scope and Content  
2 8x10" negatives, 3 8x10" photographs.

Box 144, Folder 53  
**Meridian. 1983.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

Box 144, Folder 54  
**Merry Widow, state I. 1980.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

Box 144, Folder 55  
**Merry Widow, state II. 1980.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

Box 144, Folder 56
Midnight Wave. 1975.
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 57
Scope and Content
1 8x10" negative, 1 8x10" photograph.

Box 144, Folder 58
Scope and Content
2 8x10" photographs, 1 4x5" negative, 1 4x5" transparency.

Box 144, Folder 59
Mystère, state I. 1989.
Scope and Content
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency.

Box 144, Folder 60
Mystère, state II. 1989.
Scope and Content
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency, 1 4x5" negative.

Box 144, Folder 61
Physical Characteristics and Technical Requirements
1 8x10" negative, 1 8x10" photograph, 1 4x5" negative, 4 8.5x11" digital prints, 1 CD.
Scope and Content
Includes images of Nacelle and changes made to the print in 2005.

Box 144, Folder 62
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 63
Near Miss. 1996.
Scope and Content
1 8x10" negative, 4 8x10" photographs.

Box 144, Folder 64
Nevelson. 1980.
Scope and Content
1 8x10" photograph, 1 4x5" negative, 1 4x5" transparency.

Box 144, Folder 65
Scope and Content
2 8x10" negatives, 1 8x10" photograph, 1 4x5" transparency.

Box 144, Folder 66
Night Wind. 1975.
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 144, Folder 67
Scope and Content
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.
Box 145, Folder 1  **Ninth Wave. 1972.**  
Scope and Content  
2 8x10" negative, 3 8x10" photographs, 1 book plate negative.

Box 145, Folder 2  **No Sun. 1985.**  
Scope and Content  
2 8x10" photographs, 3 4x5" photographs, 1 4x5" negative, 1 4x5" transparency.

Box 145, Folder 3  **Noon Self. 1973.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

Box 145, Folder 4  **Nos Portraits en 2060, Ensor/Wayne. 1991.**  
Scope and Content  
2 8x10" photographs.

Box 145, Folder 5  **Not a Star After All, state I. 1970.**  
Scope and Content  
1 8x10" photograph, 1 book plate negative, 2 4x5" transparencies. One transparency also shows Double You.

Box 145, Folder 6  **Ohio. undated.**  
Scope and Content  
1 8x10" photograph, 1 4x5" negative.

Box 145, Folder 7  **Omnwave. 1972.**  
Scope and Content  
1 8x10" negative, 1 book plate negative, 1 8x10" photograph, 1 6.5x9" photograph, 2 5x7" photographs, 2 4x5" transparencies.

Box 145, Folder 8  **One Up, One Down. 1969.**  
Scope and Content  
2 8x10" negatives, 1 8x10" photograph.

Box 145, Folder 9  **The Orator. 1961.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs.

Box 145, Folder 10  **Ostend/Hollywood. 1992.**  
Scope and Content  
2 8x10" photographs, 1 4x5" negative, 1 4x5" transparency.

Box 145, Folder 11  **The Other Babel. 1970.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

Box 145, Folder 12  **Out and Over. 1984.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph.

Box 145, Folder 13  **Planet. 1989.**  
Scope and Content  
2 8x10" photographs, 1 4x5" negative, 1 4x5" transparency.
Box 145, Folder 14
Plumelet. 1980.
Scope and Content
1 8x10" photograph.

Box 145, Folder 15
Plus ça Change. 1968.
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 145, Folder 16
Plus ça Reste...Meme. 1968.
Scope and Content
1 8x10" negative, 1 8x10" photograph.

Box 145, Folder 17
Power Net. undated.
Scope and Content
1 8x10" photograph, 1 4x5" transparency.

Box 145, Folder 18
Scope and Content
1 8x10" photograph, 5 4x5" photographs, 1 4x5" negative.

Box 145, Folder 19
Promenade. 1958.
Scope and Content
1 8x10" photograph.

Box 145, Folder 20
Scope and Content
2 8x10" photographs, 1 4x5" negative, 1 4x5" transparency.

Box 145, Folder 21
The Quiet One. 1950.
Scope and Content
1 8x10" negative, 2 8x10" photographs, 1 4x5" negative.

Box 145, Folder 22
Rain Wind. 1975.
Scope and Content
2 8x10" negatives, 2 8x10" photographs.

Box 145, Folder 23
The Retreat. 1950.
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 145, Folder 24
Scope and Content
1 8x10" negative, 2 8x10" photographs.

Box 145, Folder 25
Robagen. 1986.
Scope and Content
1 8x10" negative, 2 8x10" photographs, 1 4x5" negative, 2 4x5" photographs.

Box 145, Folder 26
Scope and Content
2 8x10" photographs.
June Wayne papers, 1909-2000

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**Box 145, Folder 27**

**Robin's Lock. 1980.**

Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Box 145, Folder 28**

**Rosy's Helix. 1970.**

Scope and Content
1 8x10" photograph, 1 4x5" photograph.

**Box 145, Folder 29**

**The Sad Flute Player. 1950.**

Scope and Content
2 8x10" photographs.

**Box 145, Folder 30**

**Sagh Eye, state I. 1987.**

Scope and Content
1 8x10" negative, 2 8x10" photographs.

**Box 145, Folder 31**

**Sagh Eye, state II. 1987.**

Scope and Content
2 8x10" photographs, 3 4x5" photographs, 1 4x5" negative.

**Box 145, Folder 32**

**Saghee. 1987.**

Scope and Content
1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency.

**Box 145, Folder 33**

**Saghex, state I. 1987.**

Scope and Content
2 8x10" negatives, 2 8x10" photographs, 1 4x5" transparency.

**Box 145, Folder 34**

**Saghex, state II. 1987.**

Scope and Content
1 8x10" photograph, 3 4x5" photographs, 1 4x5" negative, 1 4x5" transparency.

**Box 145, Folder 35**

**The Sanctified. 1950.**

Scope and Content
1 8x10" negative, 2 8x10" photographs.

**Box 145, Folder 36**

**The Screen. 1958.**

Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Box 145, Folder 37**

**Sea Change. 1976.**

Scope and Content
1 8x10" negative, 3 8x10" photographs, 1 4x5" negative, 3 4x5" transparencies.

**Box 145, Folder 38**

**Second Hero. 1962.**

Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Box 145, Folder 39**

**Second Jury. 1953.**

Scope and Content
1 8x10" negative, 2 8x10" photographs.
**Second Monument - Paris. 1957.**
Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Sects in the City. 2005.**
Scope and Content
1 8x10" digital print, 2 6x8.5" postcards, 19 4x6" digital prints, 1 4x5" transparency.

**Seventh Wave, state I. 1971.**
Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Seventh Wave, state II. 1971.**
Scope and Content
1 8x10" negative, 2 8x10" photograph.

**The Shelf. 1967.**
Scope and Content
2 8x10" negatives, 3 8x10" photographs.

**Shock Wave. 1970.**
Scope and Content
1 8x10" negative, 2 8x10" photographs.

**Silent Wind. 1975.**
Scope and Content
2 8x10" negatives, 2 8x10" photographs.

**Sixth Wave, state I. 1971.**
Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Slipstream. 1971.**
Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Solar Wind. 1975.**
Scope and Content
2 8x10" photographs.

**The Spectator. 1960.**
Scope and Content
1 8x10" negative, 2 8x10" photograph.

**Spectrum. 1988.**
Scope and Content
2 8x10" photographs, 1 4x5" negative.

**Squall at Four. 1975.**
Scope and Content
1 8x10" negative, 1 8x10" photograph.
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<tr>
<th>Box 145, Folder 53</th>
<th><strong>Squall at Ten. 1975.</strong></th>
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<tr>
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<td>Scope and Content</td>
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<td>1 8x10&quot; negative, 3 8x10&quot; photographs.</td>
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<tr>
<th>Box 145, Folder 54</th>
<th><strong>Standoff. 1970.</strong></th>
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<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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<tr>
<th>Box 145, Folder 55</th>
<th><strong>Star Fringe. 1979.</strong></th>
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<tr>
<td></td>
<td>Scope and Content</td>
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<tr>
<td></td>
<td>1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 56</th>
<th><strong>Star Fringe Blue. 1979.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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</tbody>
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<thead>
<tr>
<th>Box 145, Folder 57</th>
<th><strong>Star Leap. 1979.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 58</th>
<th><strong>The Start of a Rock. 1956.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 59</th>
<th><strong>Static. 1982.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Box 145, Folder 60</th>
<th><strong>Stone Circle. 1967.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 145, Folder 61</th>
<th><strong>Stop and Go Fuzz. 1981.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 62</th>
<th><strong>Strange Moon. 1951.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs, 1 4x5&quot; negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 63</th>
<th><strong>Strapless. 1980.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 64</th>
<th><strong>Study for a Messenger, IV. 1954.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 65</th>
<th><strong>Study for a Messenger, V. 1955.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>Box 145, Folder 66</td>
<td><strong>Study for the Wing of a Devil. 1955.</strong></td>
</tr>
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<td>--------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 67</th>
<th><strong>The Suitor. 1951.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 68</th>
<th><strong>Tabak. 1980.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 145, Folder 69</th>
<th><strong>Tamarind Decade. 1970.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs (one trimmed).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 70</th>
<th><strong>Tapestry Needle, state II. 1981.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 71</th>
<th><strong>The Target. 1951.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs, 1 3x5&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 72</th>
<th><strong>Tenth Memory. 1961.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; transparency. One 8x10&quot; negative was vinegarized and therefore discarded.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 145, Folder 73</th>
<th><strong>Tenth Wave. 1972.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; transparency, 1 bookplate negative, 1 copy of printed book plate.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 1</th>
<th><strong>Thermal Wind. 1978.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 146, Folder 2</th>
<th><strong>Third Monument - Paris. 1957.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 146, Folder 3</th>
<th><strong>Thirteenth Memory. 1967.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 146, Folder 4</th>
<th><strong>Thou Shall Not. 1970.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; negatives, 3 8x10&quot; photographs, 1 bookplate negative, 1 8.5x9&quot; mounted photograph, 2 4.75x5.5&quot; photographs, 1 4x5&quot; negative.</td>
</tr>
<tr>
<td>Box 146, Folder 5</td>
<td>Three Observers. 1963.</td>
</tr>
<tr>
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<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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<table>
<thead>
<tr>
<th>Box 146, Folder 6</th>
<th>Tidal Wave. 1972.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 5.5x7.25&quot; photograph, 1 4x5&quot; transparency.</td>
</tr>
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<thead>
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<th></th>
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</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; negative, 1 bookplate negative.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 146, Folder 8</th>
<th>Tiger Mean. 1988.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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</tbody>
</table>

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<tr>
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</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 10</th>
<th>To Get to the Other Side. 1968.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 11</th>
<th>Tower of Babel A. 1955.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 12</th>
<th>Tower of Babel B. 1955.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 13</th>
<th>Tower of Babel C. 1955.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; negatives, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 14</th>
<th>Trace. 1989.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 15</th>
<th>Transcript. 1970.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 16</th>
<th>The Travelers. 1954.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; negatives, 2 8x10&quot; photographs.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Box 146, Folder 17</th>
<th>The Tunnel, I. 1949.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>
Box 146, Folder 18  |  **The Tunnel, II. 1951.**  
Scope and Content  
2 8x10" negatives, 3 8x10" photographs.

Box 146, Folder 19  |  **Twelfth Memory. 1961.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph.

Box 146, Folder 20  |  **Two Blacks. 1987.**  
Scope and Content  
1 8x10" photograph, 3 4x5" photographs, 1 4x5" negative, 1 4x5" transparency.

Box 146, Folder 21  |  **Two Thousand Too Soon. 1967.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph.

Box 146, Folder 22  |  **Two-Way Stretch. 1980.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs.

Box 146, Folder 23  |  **Unfinished Etching. 1958.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs.

Box 146, Folder 24  |  **Up, Down, and Strange. 1971.**  
Scope and Content  
2 8x10" negatives, 2 8x10" photographs.

Box 146, Folder 25  |  **Verdict. 1970.**  
Scope and Content  
2 8x10" negatives.

Box 146, Folder 26  |  **Vio. 1985.**  
Scope and Content  
3 8x10" negatives, 3 8x10" photographs, 3 4x5" photographs, 1 4x5" negative, 2 4x5" transparencies.

Box 146, Folder 27  |  **Viridian. 1982.**  
Scope and Content  
2 8x10" photographs, 3 4x5" photographs, 1 4x5" negative.

Box 146, Folder 28  |  **Visa. 1973.**  
Scope and Content  
3 8x10" photographs, 1 4x5" transparency, 1 5x8" photograph, 1 bookplate negative.

Box 146, Folder 29  |  **Visa/Friday. 1976.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency.

Box 146, Folder 30  |  **Visa/Monday. 1976.**  
Scope and Content  
1 8x10" negative, 1 8x10" transparency, 2 8x10" photographs, 1 4x5" negative.
| Box 146, Folder 31 | **Visa/Saturday. 1978.**  
> Scope and Content  
> 1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 32 | **Visa/Sunday. 1976.**  
> Scope and Content  
> 1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 33 | **Visa/Tuesday. 1976.**  
> Scope and Content  
> 1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 34 | **Visa/Wednesday. 1976.**  
> Scope and Content  
> 1 8x10" negative, 3 8x10" photographs. |
| Box 146, Folder 35 | **Walk on the Rocks. 1963.**  
> Scope and Content  
> 1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 36 | **Wave Five. 1971.**  
> Scope and Content  
> 1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 37 | **Wave Nineteen Twenty, state I. 1968.**  
> Scope and Content  
> 1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 38 | **Wave Nineteen Twenty, state II. 1968.**  
> Scope and Content  
> 2 8x10" negatives, 3 8x10" photographs. |
| Box 146, Folder 39 | **Weighted/Wanting. 1970.**  
> Scope and Content  
> 1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 40 | **Weisberg. 1980.**  
> Scope and Content  
> 1 8x10" negative, 2 8x10" photographs, 1 4x5" negative, 14x5" transparency. |
| Box 146, Folder 41 | **Wet Wind. 1975.**  
> Scope and Content  
> 1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency. |
| Box 146, Folder 42 | **White Noise. 1979.**  
> Scope and Content  
> 1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 43 | **White Tidal Wave. 1972.**  
> Scope and Content  
> 1 8x10" negative, 1 7x9" photograph, 1 4x5" negative. |
**Series 12: Artwork Photographs. 1936-2007.**

**Subseries 1: Prints. 1948-2007.**

**Box 146, Folder 44**

**White Visa. 1973.**

Scope and Content
1 8x10" negative, 2 8x10" photographs, 1 bookplate negative.

**Box 146, Folder 45**

**Whoopers. 1998.**

Scope and Content
2 8x10" photographs, 1 4x5" transparency. Also includes print documentation.

**Box 146, Folder 46**

**Wind From There. 1978.**

Scope and Content
1 8x10" negative, 2 8x10" photographs, 1 7.5x8.75" photograph, 1 4x5" photograph. 4x5" photograph is a detail of the center portion of the lithograph.

**Box 146, Folder 47**

**The Witnesses, I. 1952.**

Scope and Content
4 8x10" negatives, 4 8x10" photographs, 1 4x5" transparency. Includes images of states I, II, and III.

**Box 146, Folder 48**

**The Witnesses, II. 1952.**

Scope and Content
1 8x10" negative, 2 8x10" photographs.

**Box 146, Folder 49**

**A Work of Mourning III. 1953.**

Scope and Content
2 8x10" negatives, 2 8x10" photographs, 1 4x5" photograph, 1 4x5" negative.

**Box 146, Folder 50**

**A Work of Mourning IV. 1953, 2007.**

Scope and Content
1 8x10" negative, 1 8x10" photograph, 2 slides. Includes slide images of damaged work that was restored by Linda Shaffer.

**Subseries 2: Print Suites. 1956-1984.**

Language of Material: English

Scope and Content
This subseries includes photographs of lithographs and etchings that were released in a set: *The Donne Series, Songs and Sonets, The Dorothy Series, Stellar Winds, My Palomar,* and *A Day Off.*

**Box 146, Folder 51**

**A Day Off series -- Dusk. 1981.**

Scope and Content
1 8x10" negative, 1 8x10" photograph.

**Box 146, Folder 52**

**A Day Off series -- Exacto. 1981.**

Scope and Content
1 8x10" negative, 2 8x10" photographs.

**Box 146, Folder 53**

**A Day Off series -- High Noon. 1981.**

Scope and Content
1 8x10" negative, 2 8x10" photographs.
| Box 146, Folder 54 | **A Day Off series -- Studio Keyes. 1981.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 55 | **A Day Off series -- Three Piece Set. 1981.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 56 | **Donne series -- "All Day, The Same...". 1958.**  
Scope and Content  
5 8x10" negatives, 5 8x10" photographs. Includes photographs of several versions of the piece, labeled A-D and F. |
| Box 146, Folder 57 | **Donne series -- "The Baite" 1. 1958.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 58 | **Donne series -- "The Baite" 2. 1958.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 59 | **Donne series -- "Each Hath One...". 1958.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 60 | **Donne series -- "Goe and catch a falling starre". 1958.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 61 | **Donne series -- "One Roome an Every Where...". 1958.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 62 | **Donne series -- "She is all states...". 1957.**  
Scope and Content  
1 8x10" negative, 3 8x10" photographs, 1 4x5" transparency. |
| Box 146, Folder 63 | **Donne series -- "Shine Here to Us, and Though Art Every Where...". 1956.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 64 | "This Extasie Doth Unperplex...". undated.  
Scope and Content  
1 8x10" photograph. |
| Box 146, Folder 65 | **Donne series -- "Two Graves...". 1957.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph, 1 trimmed and altered photograph. |
| Box 146, Folder 66 | **Donne series -- "Two Graves...hide thine and my coarse" I. 1957.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 146, Folder 67 | **Donne series -- "Two Graves...". 1957.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 68, Folder 69 | **Donne series -- "We are Tapers Too". 1957.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 70 | **Donne series -- "Wee...Must Leave at Last in Death...". 1957.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs. |
| Box 146, Folder 71 | **Donne series -- "A Winter-Seeming Summers Night...". 1957.**  
Scope and Content  
2 8x10" negatives, 3 8x10" photographs. |
| Box 147, Folder 1 | **The Dorothy Series -- Arriving. 1907. 1977.**  
Scope and Content  
2 8x10" negatives, 2 8x10" photographs, 1 5x7" photograph. |
| Box 147, Folder 2 | **The Dorothy Series -- The Chicago Territory. 1976.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 147, Folder 3 | **The Dorothy Series -- Coming out. 1979.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 147, Folder 4 | **The Dorothy Series -- Delegate Dorothy. 1977.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 147, Folder 5 | **The Dorothy Series -- Desire to Write. 1977.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 1 4x5" negative. |
| Box 147, Folder 6 | **The Dorothy Series -- Dorothy and the IRS. 1979.**  
Scope and Content  
1 8x10" photograph, 1 4x5" transparency. |
| Box 147, Folder 7 | **The Dorothy Series -- Dorothy in 1957. 1976.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 147, Folder 8 | **The Dorothy Series -- Goodbye. 1979.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
<table>
<thead>
<tr>
<th>Box 147, Folder 9</th>
<th>The Dorothy Series -- I'm I made you cry. 1977.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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<thead>
<tr>
<th>Box 147, Folder 10</th>
<th>The Dorothy Series -- The Last Time. 1975.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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<tr>
<th>Box 147, Folder 11</th>
<th>The Dorothy Series -- Leaving 1907. 1976.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; negatives, 5 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 12</th>
<th>The Dorothy Series -- Long Day’s Journey. 1975.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
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<table>
<thead>
<tr>
<th>Box 147, Folder 13</th>
<th>The Dorothy Series -- Palmer Method. 1976.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 14</th>
<th>The Dorothy Series -- Paris Garter. 1977.</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 15</th>
<th>The Dorothy Series -- Power Net. 1977.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
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<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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<table>
<thead>
<tr>
<th>Box 147, Folder 16</th>
<th>The Dorothy Series -- Report Card. 1976.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
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<table>
<thead>
<tr>
<th>Box 147, Folder 17</th>
<th>The Dorothy Series -- Secretary to Publisher. 1976.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 18</th>
<th>The Dorothy Series -- Twenty-five Years with the Firm. 1976.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 19</th>
<th>The Dorothy Series -- The White Knight. 1978.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 20</th>
<th>The Dorothy Series -- Whose White Knight Was He?. 1978.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 21</th>
<th>The Dorothy Series -- Winter of '37. 1975.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>Box 147, Folder 22</td>
<td>The Dorothy Series -- Write a Lonely Soldier. 1976.</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 5x7&quot; photograph.</td>
</tr>
</tbody>
</table>

| Box 147, Folder 23 | My Palomar Series -- cover. 1983. |
|------------------|---------------------------------
|                  | Scope and Content                |
|                  | 2 8x10" photographs, 2 4x5" negatives, 1 4x5" transparency. |

<table>
<thead>
<tr>
<th>Box 147, Folder 24</th>
<th>My Palomar Series -- back cover. 1983.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 26</th>
<th>My Palomar Series -- Cool Take. 1983.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 1 4x5&quot; transparency, 1 4x5&quot; negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 27</th>
<th>My Palomar Series -- Earthscan. 1984.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 1 4x5&quot; negative, 2 4x5&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 28</th>
<th>My Palomar Series -- Meridian - Three to Six. 1983.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative, 2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 29</th>
<th>My Palomar Series -- Meridian - Three to Six, state II. 1985.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 147, Folder 30</td>
<td>My Palomar Series -- Night Field. 1984.</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 1 4x5&quot; negative, 2 4x5&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 31</th>
<th>My Palomar Series -- Over and Out. 1984.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; transparency, 2 4x5&quot; photographs.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 32</th>
<th>My Palomar Series -- Setsun. 1983.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 bookplate, 1 4x5&quot; negative, 1 4x5&quot; transparency, 2 4x5&quot; photographs.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 33</th>
<th>My Palomar Series -- Solstice. 1984.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; photograph.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 147, Folder 34</th>
<th>My Palomar Series -- Twinight. 1983.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency, 1 4x5&quot; photograph.</td>
</tr>
</tbody>
</table>
| Box 147, Folder 35 | **Solar Flares -- Solar Burst. 1982.**  
Scope and Content  
2 8x10" photographs, 1 4x5" transparency, 2 4x5" photographs. |
|---|---|
| Box 147, Folder 36 | **Solar Flares -- Solar Flame. 1981.**  
Scope and Content  
2 8x10" photographs, 4 4x5" photographs, 1 4x5" negative. |
| Box 147, Folder 37 | **Solar Flares -- Solar Flash. 1981.**  
Scope and Content  
2 8x10" photographs, 3 4x5" photographs, 1 4x5" negative. |
| Box 147, Folder 38 | **Solar Flares -- Solar Refraction I. 1982.**  
Scope and Content  
2 8x10" photographs, 1 4x5" negative, 2 4x5" transparencies. |
| Box 147, Folder 39 | **Solar Flares -- Solar Refraction II. 1982.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency. |
| Box 147, Folder 40 | **Solar Flares -- Solar Wave. 1981.**  
Scope and Content  
2 8x10" photographs, 4 4x5" photographs, 1 4x5" negative, 1 4x5" transparency. |
| Box 147, Folder 41 | **Songs and Sonets -- colophon. 1958.**  
Scope and Content  
6 4x5" transparencies. |
| Box 147, Folder 42 | **Songs and Sonets -- Anniversarie 2. 1958.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 147, Folder 43 | **Songs and Sonets -- The Apparition. 1958.**  
Scope and Content  
2 8x10" photographs. |
| Box 147, Folder 44 | **Songs and Sonets -- The Apparition, planche refusee, I. 1958.**  
Scope and Content  
2 8x10" negatives, 1 8x10" photograph, 14x5" photograph. |
| Box 147, Folder 45 | **Songs and Sonets -- The Apparition, planche refusee, II. 1958.**  
Scope and Content  
1 4x5" photograph, 1 4x8" negative. |
| Box 147, Folder 46 | **Songs and Sonets -- The Baite 3. 1958.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
| Box 147, Folder 47 | **Songs and Sonets -- Breake of Day. 1958.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph. |
<p>| Box 147, Folder 48 | Songs and Sonets -- Canonization. 1958. |
| Box 147, Folder 49 | Songs and Sonets -- The Extasie. 1958. |
| Box 147, Folder 50 | Songs and Sonets -- Funerall. 1958. |
| Box 147, Folder 51 | Songs and Sonets -- The Good Morrow. 1958. |
| Box 147, Folder 52 | Songs and Sonets -- Hexastichon Bibliopolae. 1958. |
| Box 147, Folder 53 | Songs and Sonets -- Lava Bed. 1958. |
| Box 147, Folder 54 | Songs and Sonets -- Les Amants. 1958. |
| Box 147, Folder 55 | Songs and Sonets -- The Relique. 1958. |
| Box 147, Folder 56 | Songs and Sonets -- Songs. 1958. |
| Box 147, Folder 57 | Songs and Sonets -- The Sunne Rising. 1958. |
| Box 147, Folder 58 | Songs and Sonets -- Twicknam Garden. 1958. |
| Box 147, Folder 59 | Songs and Sonets -- Twicknam Garden (drawing). 1958. |
| Box 147, Folder 60 | Songs and Sonets -- A Valediction: Of Weeping. 1958. |</p>
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Title</th>
<th>Year</th>
<th>Scope and Content</th>
</tr>
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<tbody>
<tr>
<td>147</td>
<td>61</td>
<td><em>Songs and Sonets -- A Valediction: Forbidding Mourning. 1958.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>147</td>
<td>62</td>
<td><em>Songs and Sonets -- A Valediction: Forbidding Mourning, planche refusee. 1958.</em></td>
<td></td>
<td>3 4x5&quot; photographs, 1 4x8&quot; negative.</td>
</tr>
<tr>
<td>147</td>
<td>63</td>
<td><em>Stellar Winds -- Astral Wave. 1978.</em></td>
<td></td>
<td>18x10&quot; negative, 1 8x10&quot; photograph.</td>
</tr>
<tr>
<td>147</td>
<td>64</td>
<td><em>Stellar Winds -- Astral Wave/White. 1978.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>147</td>
<td>65</td>
<td><em>Stellar Winds -- Debristream. 1979.</em></td>
<td></td>
<td>18x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; transparency.</td>
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<tr>
<td>147</td>
<td>66</td>
<td><em>Stellar Winds -- Double Current. 1978.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
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<tr>
<td>147</td>
<td>67</td>
<td><em>Stellar Winds -- Frothing. 1980.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>147</td>
<td>68</td>
<td><em>Stellar Winds -- Magnawind. 1979.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; negative.</td>
</tr>
<tr>
<td>147</td>
<td>69</td>
<td><em>Stellar Winds -- Scintilae. 1979.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>147</td>
<td>70</td>
<td><em>Stellar Winds -- Star Dust I. 1978.</em></td>
<td></td>
<td>3 8x10&quot; negatives, 4 8x10&quot; photographs. Includes a detail photograph and its negative.</td>
</tr>
<tr>
<td>147</td>
<td>71</td>
<td><em>Stellar Winds -- Star Shower. 1979.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
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<tr>
<td>147</td>
<td>72</td>
<td><em>Stellar Winds -- Stellar Edge, state I. 1978.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>147</td>
<td>73</td>
<td><em>Stellar Winds -- Stellar Roil. 1978.</em></td>
<td></td>
<td>18x10&quot; negative, 2 8x10&quot; photographs.</td>
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</table>
**Series 12: Artwork Photographs. 1936-2007.**

**Subseries 2: Print Suites. 1956-1984.**

<table>
<thead>
<tr>
<th>Box 147, Folder 74</th>
<th><strong>Stellar Winds -- Velowind. 1980.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
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<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs.</td>
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<table>
<thead>
<tr>
<th>Box 148, Folder 1</th>
<th><strong>Stellar Winds -- Violet Star Dust. 1978.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 2</th>
<th><strong>Stellar Winds -- Wind Veil. 1978.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs. Includes a detail photograph.</td>
</tr>
</tbody>
</table>

**Subseries 3: Paintings. 1936-1995.**

**Language of Material:** English

**Scope and Content**

This subseries includes photographs of paintings made by Wayne, including those that document paintings in progress.

<table>
<thead>
<tr>
<th>Box 148, Folder 3</th>
<th><strong>The Advocate. 1952.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 4</th>
<th><strong>Am. 1989.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>4 8x10&quot; photographs, 6 4x5&quot; transparencies. Many of the images were photographed with dramatic lighting that drastically changes the appearance of the painting.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 5</th>
<th><strong>Anki. 1984.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs, 6 4x5&quot; photographs, 10 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 6</th>
<th><strong>Ari. 1984.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs, 3 8.5x11&quot; printouts, 7 4x5&quot; photographs, 3 4x5&quot; negatives, 3 4x5&quot; transparencies.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 7</th>
<th><strong>Ascension. 1948.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency, 1 3.5x5&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 8</th>
<th><strong>The Awakened. 1953.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 1 4x5&quot; transparency.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 9</th>
<th><strong>Bei. 1989.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>4 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 10</th>
<th><strong>Black Ball in a Room. 1949.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 4x5&quot; negative.</td>
</tr>
<tr>
<td>-------------------</td>
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</tr>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>1 8x10&quot; photograph, 1 4x5&quot; negative, 2 4x5&quot; transparencies, 2 4x5&quot; photographs.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 12</th>
<th>Blue Tidal Wave. 1972.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>2 8x10&quot; negatives, 2 8x10&quot; photographs, 6 4x5&quot; negatives, 2 4x5&quot; transparencies, 1 4x5&quot; photograph, 1 3.5x4.5&quot; photograph, 1 contact sheet with 35mm negatives. 4 of the 4x5&quot; negatives are taped together with cropping tape and include Tidal Visa, Black Tidal Wave, Wave at Ten and Wave at Four.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 13</th>
<th>The Bride. 1952.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>2 8x10&quot; photographs.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 14</th>
<th>Cavern. 1948.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>3 8x10&quot; photographs, 1 5x7&quot; transparency, 1 4x5&quot; negative, 2 4x5&quot; transparencies, 4 3.5x4.5&quot; photographs. 3.5x4.5&quot; photographs show the painting in-progress.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 15</th>
<th>The Chase. 1949.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>2 8x10&quot; photographs, 1 5x7&quot; transparency, 1 4x5&quot; transparency, 1 4x5&quot; negative, 1 partial bookplate.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 16</th>
<th>Cryptic Creatures. 1948.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>2 8x10&quot; photographs, 1 5x7&quot; transparency, 2 4x5&quot; negatives, 2 4x5&quot; transparencies, 1 4x5&quot; photograph, 1 3.5x4.5&quot; photograph. 3.5x4.5&quot; photograph shows the painting in-progress.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 17</th>
<th>The Dark One. 1950.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>2 8x10&quot; negatives, 1 8x10&quot; photograph, 2 5x7&quot; transparencies, 3 4x5&quot; negatives, 1 4x5&quot; transparency, 1 4x5&quot; photograph.</td>
<td></td>
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</tbody>
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<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>1 4x5&quot; negative, 2 4x5&quot; transparencies, 1 4x5&quot; photograph.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 19</th>
<th>Demented Tidal Wave. 1972.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 5x7&quot; photograph, 1 4x5&quot; negative, 1 3x4&quot; photograph.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 20</th>
<th>Di. 1989.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>5 8x10&quot; photographs, 5 4x5&quot; transparencies, 1 4x5&quot; negatives.</td>
<td></td>
</tr>
</tbody>
</table>

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<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td></td>
</tr>
<tr>
<td>1 8.5x8.5&quot;, 2 8x8&quot; photographs, 2 4x5&quot; transparencies.</td>
<td></td>
</tr>
<tr>
<td>Box 148, Folder 22</td>
<td><strong>Distant White Action. 1989.</strong></td>
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</tr>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 9.75x8.5&quot; photograph, 1 8x8&quot; photograph, 2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folder 23</th>
<th><strong>Djuna. 1984.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>4 8x10&quot; photographs, 2 4x5&quot; negatives, 3 4x5&quot; transparencies, 4 4x5&quot; photographs.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 148, Folder 24</th>
<th><strong>Dor. 1984.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 2 4x5&quot;transparencies, 1 4x5&quot; photograph, 1 Polaroid.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 148, Folder 25</th>
<th><strong>Double Tidal Wave. 1972.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 4 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency, 3 4x5&quot; photographs, 1 bookplate negative.</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 148, Folder 26</th>
<th><strong>The Dreamers. 1952.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs, 1 5x7&quot; transparency, 1 4x5&quot; transparency, 1 bookplate.</td>
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</tbody>
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<thead>
<tr>
<th>Box 148, Folder 27</th>
<th><strong>Enchantillion. 1989.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
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</tbody>
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<thead>
<tr>
<th>Box 148, Folder 28</th>
<th><strong>The Elements. 1951.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs, 1 5x7&quot; transparency, 2 4x5&quot; negatives, 3 4x5&quot; transparencies, 3 4x5&quot; photographs, 1 bookplate.</td>
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</tbody>
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<thead>
<tr>
<th>Box 148, Folder 29</th>
<th><strong>The Embrace. 1948.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
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<tr>
<td></td>
<td>1 4x5&quot; negative.</td>
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<thead>
<tr>
<th>Box 148, Folder 30</th>
<th><strong>Ente. 1989.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 148, Folder 31</th>
<th><strong>Fig. 1989.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 148, Folders 32</th>
<th><strong>Fireworks. 1950.</strong></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 2 4x5&quot; transparencies.</td>
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</tbody>
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<thead>
<tr>
<th>Box 148, Folder 33</th>
<th><strong>First Tunnel. 1947.</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Scope and Content</strong></td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photograph, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
</tr>
<tr>
<td>Box 148, Folder 34</td>
<td><strong>Flor. 1984.</strong></td>
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<tr>
<td>Box 148, Folder 35</td>
<td><strong>Foam Detail. 1973.</strong></td>
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<tr>
<td>Box 148, Folder 36</td>
<td><strong>Gaze. 1992.</strong></td>
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<tr>
<td>Box 148, Folder 37</td>
<td><strong>Ghost Pull. 1973.</strong></td>
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<tr>
<td>Box 148, Folder 38</td>
<td><strong>Glide. 1989.</strong></td>
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<tr>
<td>Box 149, Folder 1</td>
<td><strong>Harr. 1984.</strong></td>
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<tr>
<td>Box 149, Folder 2</td>
<td><strong>Hel. 1984.</strong></td>
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<tr>
<td>Box 149, Folder 3</td>
<td><strong>Hel and Rhob. 1984.</strong></td>
</tr>
<tr>
<td>Box 149, Folder 4</td>
<td><strong>The Hero. 1949.</strong></td>
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<tr>
<td>Box 149, Folder 5</td>
<td><strong>Holiday. 1947.</strong></td>
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<tr>
<td>Box 149, Folder 6</td>
<td><strong>Homage a la Demure. 1994.</strong></td>
</tr>
<tr>
<td>Box 149, Folder 7</td>
<td><strong>Jev. 1984.</strong></td>
</tr>
<tr>
<td>Box 149, Folder 8</td>
<td><strong>Jiggle. 1989.</strong></td>
</tr>
</tbody>
</table>

**Scope and Content**

- **3 8x10" photographs, 4 4x5" transparencies, 1 4x5" photograph.**
- **1 8x10" negative, 2 8x10" photographs, 1 4x5" transparency, 1 4x5" photograph.**
- **1 8x10" photograph, 1 4x5" negative, 2 4x5" transparencies, 2 4x5" photographs.**
- **2 8x10" photographs, 2 4x5" transparencies, 4 4x5" photographs.**
- **2 8x10" photographs, 1 4x5" negative, 1 4x5" transparency.**
- **1 8x10" negative, 3 8x10" photographs, 7 4x5" transparencies, 2 4x5" photographs.**
- **3 8x10" photographs, 4 4x5" transparencies, 3 4x5" photographs, 1 Polaroid.**
- **3 8x10" photographs, 1 4x5" negative, 2 4x5" photographs. Installation view of the two paintings hanging at 1108 Tamarind Ave.**
- **3 8x10" photographs, 2 4x5" transparencies, 1 4x5" negative, 1 4x5" transparency. Transparency shows a sketch for The Hero.**
- **2 8x10" photographs, 4 4x5" transparencies, 2 4x5" negatives.**
- **2 8x10" photographs, 1 4x5" transparency.**
- **1 8x10" photograph, 1 4x5" negative, 4 4x5" transparencies.**
- **2 8x10" photographs, 1 8x10" negative, 2 4x5" transparencies.**
<table>
<thead>
<tr>
<th>Box 149, Folder 9</th>
<th><strong>Khis. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; photograph, 8 4x5&quot; photographs, 2 4x5&quot; negatives, 2 4x5&quot; transparency.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 149, Folder 10</th>
<th><strong>The Ladder. 1950.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; photographs, 3 4x5&quot; negatives, 7 4x5&quot; transparencies, 2 4x6&quot; photographs. Includes a conservation receipt to mend a tear in the painting and 2 4x6&quot; photographs of the damaged painting.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 149, Folder 11</th>
<th><strong>Makh. 1984.</strong></th>
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</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 3 4x5&quot; photographs, 1 4x5&quot; negative.</td>
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<thead>
<tr>
<th>Box 149, Folder 12</th>
<th><strong>Messenger. 1955.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 1 8x10&quot; negative, 1 5x7&quot; transparency, 2 4x5&quot; transparencies, 1 4x5&quot; negative, 1 4x5&quot; photograph, 1 book plate.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 149, Folder 13</th>
<th><strong>Midnight Tidal Pull. 1973.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 149, Folder 14</th>
<th><strong>Moon and Tidal Waves. 1972.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; photograph, 1 4x5&quot; negative, 2 4x5&quot; transparencies, 1 4x5&quot; photograph, 1 book plate.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 149, Folder 15</th>
<th><strong>The Moving Eye. 1949.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; photograph, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
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</tbody>
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<tr>
<th>Box 149, Folder 16</th>
<th><strong>Moving Symbols. 1948.</strong></th>
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<tr>
<th>Box 149, Folder 17</th>
<th><strong>Moving Vertebrae. 1948.</strong></th>
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<thead>
<tr>
<th>Box 149, Folder 18</th>
<th><strong>Mushroom People. 1950.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 4x5&quot; transparency.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 149, Folder 19</th>
<th><strong>Near Far. 1990.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
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</tbody>
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<thead>
<tr>
<th>Box 149, Folder 20</th>
<th><strong>Night Ride. 1947.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative.</td>
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</tbody>
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<thead>
<tr>
<th>Box 149, Folder 21</th>
<th><strong>Night Swim. 1949.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>
| Box 149, Folder 22 | **Night Swim. 1969.**  
Scope and Content  
1 8x10" negative, 3 8x10" photographs, 2 4x5" negatives, 2 4x5" transparencies, 2 3.75x4.25" photographs. Includes one photograph of the painting in-progress. |
| Box 149, Folder 23 | **Noon Tidal Pull. 1973.**  
Scope and Content  
1 8x10" negative, 2 8x10" photographs, 2 4x5" transparencies, 1 4x5" photograph. |
| Box 149, Folder 24 | **Northridge. 1994.**  
Scope and Content  
1 8x10" photograph, 1 4x5" negative, 3 4x5" transparencies, 1 4x5" photographs. |
| Box 149, Folder 25 | **Olivero. 1995.**  
Scope and Content  
1 8x10" photograph, 1 4x5" negative, 1 4x5" transparency, 1 4x5" photograph. |
| Box 149, Folder 26 | **Pewter Byte. 1982.**  
Scope and Content  
1 Polaroid. |
| Box 149, Folder 27 | **Port. 1989.**  
Scope and Content  
1 8x10" photograph, 1 4x5" negative, 1 4x5" transparency. |
| Box 149, Folder 28 | **Printout. 1973.**  
Scope and Content  
1 8x10" negative, 7 4x5" transparencies, 3 4x5" photographs. |
| Box 149, Folder 29 | **Prismatic Flower. 1947.**  
Scope and Content  
1 8x10" photograph, 1 4x5" negative. |
| Box 149, Folder 30 | **Pt. Dume Scanador. 1994.**  
Scope and Content  
2 8x10" photographs, 1 4x5" transparency. |
| Box 149, Folder 31 | **The Quiet One. 1949.**  
Scope and Content  
2 8x10" photographs, 1 5x7" transparency, 1 4x5" negative, 1 bookplate. |
| Box 149, Folder 32 | **Rhed. 1984.**  
Scope and Content  
3 8x10" photographs, 1 4x5" negative, 3 4x5" transparencies, 7 4x5" photographs. |
| Box 149, Folder 33 | **Rhob. 1984.**  
Scope and Content  
2 8x10" photograph, 3 4x5" transparencies, 3 polaroids. 1 8x10" photograph features an installation shot of Rhob and Hel at 1108 Tamarind. |
| Box 149, Folder 34 | **Sad Flute Player. 1949.**  
Scope and Content  
1 4x5" negative, 2 4x5" photograph. |
|-------------------------------------------|

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<thead>
<tr>
<th>Box 149, Folder 35</th>
<th><strong>Sagh. 1984.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>2 8x10&quot; photographs, 2 4x5&quot; photographs, 2 4x5&quot; transparencies. One of the transparencies shows an early stage of the painting.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 149, Folder 36</th>
<th><strong>Saghex. undated.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>1 4x5&quot; transparency, 3 4x5&quot; photographs.</td>
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<tr>
<th>Box 149, Folder 37</th>
<th><strong>The Saint and the Sinner. 1956.</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>2 8x10&quot; photographs.</td>
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<tr>
<th>Box 149, Folder 38</th>
<th><strong>The Sanctified. 1951.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>2 8x10&quot; photographs, 1 5x7&quot; transparency, 1 4x5&quot; transparency, 1 bookplate.</td>
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<thead>
<tr>
<th>Box 149, Folder 39</th>
<th><strong>Scanner AC. 1987.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
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<thead>
<tr>
<th>Box 149, Folder 40</th>
<th><strong>Scanning GT. 1987.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>2 8x10&quot; photographs, 2 4x5&quot; negatives, 2 4x5&quot; transparencies, 4 4x5&quot; photographs.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Box 149, Folder 41</th>
<th><strong>Score. 1990.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 4x5&quot; negative.</td>
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<thead>
<tr>
<th>Box 149, Folder 42</th>
<th><strong>Self Portrait. 1947.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>2 8x10&quot; photographs, 2 4x5&quot; negatives, 3 4x5&quot; transparencies.</td>
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</tbody>
</table>

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<tr>
<th>Box 149, Folder 43</th>
<th><strong>Self Portrait. 1957.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>1 4x5&quot; photograph.</td>
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<thead>
<tr>
<th>Box 149, Folder 44</th>
<th><strong>Shiver. 1993.</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency, 2 4x5&quot; photographs.</td>
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</tbody>
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<thead>
<tr>
<th>Box 149, Folder 45</th>
<th><strong>Silver Byte. 1982.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>3 polaroids.</td>
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<thead>
<tr>
<th>Box 149, Folder 46</th>
<th><strong>Silver Field. 1989.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content</strong></td>
<td>2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>
| Box 150, Folder 1 | **Silver Palm (bottom). 1989.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency. |
| Box 150, Folder 2 | **Silver Palm (top). 1989.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency. |
| Box 150, Folder 3 | **Sixti Sexate. 1968.**  
Scope and Content  
2 5x7" transparencies, 1 4x5" negative, 2 4x5" transparencies, 8 3.25x4.25" photographs. |
| Box 150, Folder 4 | **Slight Distraction. 1990.**  
Scope and Content  
1 8x10" negative, 1 8x10" photograph, 1 4x5" transparency. |
| Box 150, Folder 5 | **Slight Disturbance. 1992.**  
Scope and Content  
2 8x10" photographs, 3 4x5" negatives, 3 4x5" transparencies, 10 4x5" photographs. |
| Box 150, Folder 6 | **Slip. 1996.**  
Scope and Content  
2 8x10" photographs, 1 4x5" negative, 1 4x5" transparency. |
| Box 150, Folder 7 | **Small Shock. 1993.**  
Scope and Content  
1 8x10" photograph, 1 4x5" negative, 1 4x5" transparency, 3 4x5" photographs. |
| Box 150, Folder 8 | **Sneaking up on Red. 1993.**  
Scope and Content  
1 8x10" photograph, 1 4x5" transparency. |
| Box 150, Folder 9 | **String Wave. 1994.**  
Scope and Content  
2 8x10" photograph, 1 4x5" negative, 2 4x5" transparencies, 6 4x5" photographs. |
| Box 150, Folder 10 | **Study for the Messenger. 1954.**  
Scope and Content  
2 8x10" photographs, 2 4x5" negatives, 3 4x5" transparencies, 2 4x5" photographs. |
| Box 150, Folder 11 | **The Suitor. 1952.**  
Scope and Content  
2 8x10" photographs, 1 4x5" transparency. |
| Box 150, Folder 12 | **Sunspot. 1972.**  
Scope and Content  
1 8x10" negative, 5 8x10" photographs, 2 4x5" negatives, 4 4x5" transparencies, 1 4x5" photograph, 2 3.25"x4.25" photographs, 1 bookplate. |
| Box 150, Folder 13 | **Temblor. 1992.**  
Scope and Content  
1 8x10" photograph, 1 4x5" negative, 2 4x5" transparencies. |
**June Wayne papers, 1909-2000**

---

**Series 12: Artwork Photographs. 1936-2007.**

**Subseries 3: Paintings. 1936-1995.**

<table>
<thead>
<tr>
<th>Box 150, Folder 14</th>
<th><strong>Tidal Pull 4am. 1973.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4x5&quot; negative, 3 4x5&quot; transparencies, 1 4x5&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 15</th>
<th><strong>Tidal Pull 7am. 1973.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; negatives, 2 8x10&quot; photographs, 1 4x5&quot; negatives, 2 4x5&quot; transparencies, 1 4x5&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 16</th>
<th><strong>The Tunnel. 1949.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 2 4x5&quot; negatives, 3 4x5&quot; transparencies, 2 4x5&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 17</th>
<th><strong>Untitled (Mexican Woman Wearing Rebozo). 1936.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 18</th>
<th><strong>Waiting for Newspapers. 1936.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; photograph, 2 4x5&quot; negatives, 2 4x5&quot; transparencies, 3 4x5&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 19</th>
<th><strong>Witching Hour. 1948.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 20</th>
<th><strong>The Witnesses. 1956.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 1 5x7&quot; transparency, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 21</th>
<th><strong>Zhule. 1984.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs, 2 4x5&quot; negatives, 2 4x5&quot; transparencies, 8 4x5&quot; photographs.</td>
</tr>
</tbody>
</table>

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**Subseries 4: Drawings. 1953-1996.**

*Language of Material: English*

**Scope and Content**

This subseries includes photographs of drawings made by Wayne, primarily done either early or late in her career.

<table>
<thead>
<tr>
<th>Box 150, Folder 22</th>
<th><strong>The Assayer. 1952.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>1 8x10&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 23</th>
<th><strong>Daisy Chain. 1996.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content</td>
<td>2 8x10&quot; photographs.</td>
</tr>
<tr>
<td>Box 150, Folder 24</td>
<td><strong>The Man with the White Eye. 1956.</strong></td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 8x10&quot; contact sheet, 1 4x5&quot; transparency, 35mm negatives. Contact sheet and negatives also show String Wave.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 25</th>
<th><strong>Roller Coaster. 1996.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 26</th>
<th><strong>Study for Final Jury. 1953.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 27</th>
<th><strong>Study for Jury V. 1953.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 28</th>
<th><strong>Squint at Me. 1992.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 29</th>
<th><strong>Third Hero. 1996.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 30</th>
<th><strong>Third Study for a Messenger. 1954.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 31</th>
<th><strong>Twister. 1996.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 32</th>
<th><strong>Whatever Dyes was not Mixt Equally. 1958.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 33</th>
<th><strong>Who is so safe as wee. 1958.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 34</th>
<th><strong>Eighth Ankerite. 1989.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 2 4x5&quot; transparencies</td>
</tr>
<tr>
<td>Box 150, Folder 35</td>
<td><strong>Empyrealite One. 1988.</strong></td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 36</th>
<th><strong>Empyrealite Six. 1993.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 2x2&quot; negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 37</th>
<th><strong>Empyrealite Two. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative, 2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 38</th>
<th><strong>First Ankerite. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 39</th>
<th><strong>Five Bits. 1993.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 2x2&quot; negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 40</th>
<th><strong>Scanador Six. 1993.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 41</th>
<th><strong>Scannerite A. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 2 4x5&quot; negatives, 1 4x5&quot; transparency, 2 4x5&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 42</th>
<th><strong>Scannerite B. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 43</th>
<th><strong>Scannerite C. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>3 8x10&quot; photographs, 2 4x5&quot; transparencies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 44</th>
<th><strong>Scannerite J. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 45</th>
<th><strong>Seventh Ankerite. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 2 4x5&quot; negatives.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 46</th>
<th><strong>Sixth Ankerite. 1987.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 47</th>
<th><strong>Three Bits. 1993.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 4x5&quot; negative, 1 4x5&quot; transparency, 1 2x2&quot; negative.</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Box 150, Folder 48</th>
<th><strong>Unique Ankerite. 1988.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 4x5&quot; transparency.</td>
</tr>
</tbody>
</table>


**Language of Material:** English

**Scope and Content**

This subseries includes photographs of tapestries made by Wayne.

<table>
<thead>
<tr>
<th>Box 150, Folder 49</th>
<th><strong>Cartoons. undated.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>5 8x10&quot; negatives, 1 8x10&quot; contact sheet, 1 5x7&quot; photograph, 36 3.5x4.25&quot; photographs, 8 2x3&quot; negatives, 1 2.25x2&quot; color print.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 151, Folder 50</th>
<th><strong>Tapestries installed at 1108 Tamarind Avenue. circa 1976.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>6 2x3&quot; color negatives. Works included in this folder are the tapestries: At Last a Thousand, Cinquieme Vague, Lame de Choc, Onde en Folie, Col Noir, Grand Vague (Bleue).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 50</th>
<th><strong>At Last a Thousand. 1971.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; photographs, 1 8x10&quot; contact sheet, 2 detail photographs, 1 4x5&quot; negative, 1 4x5&quot; photograph, 12 3.5x4.25&quot; photographs, 4 2x3&quot; transparencies, 4 2x3&quot; negatives, 1 bookplate negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 52</th>
<th><strong>Col Noir. 1976.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 2 8x10&quot; photographs, 1 4.5x5&quot; photograph, 1 2x3&quot; color negative.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 53</th>
<th><strong>La Cible (The Target). 1971.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 1 8x10&quot; photograph, 1 8x10&quot; contact sheet, 2 4x5&quot; negatives, 1 4x5&quot; transparency, 11 3.5x4.25&quot; photographs, 1 2x3&quot; transparency.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 54</th>
<th><strong>Cinquieme Vague (Fifth Wave). 1971.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8x10&quot; negative, 3 8x10&quot; photographs, 3 transparencies, 1 4x5&quot; negative, 3 2x3&quot; color negatives, 1 bookplate.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 150, Folder 55</th>
<th><strong>Grand Vague (Bleue). 1976.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>2 8x10&quot; negatives, 1 8x10&quot; transparency, 2 8x10&quot; photographs, 1 4x5&quot; transparency, 1 2x3&quot; color negative, 1 2x3&quot; transparency, 1 2x3&quot; photograph.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 151, Folder 1</th>
<th><strong>Grand Vague (Noire). 1976.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content</td>
</tr>
<tr>
<td></td>
<td>1 8 x 10&quot; negative print, 2 6 x 9&quot; photographs, 1 5 x 7&quot; photograph, 1 trimmed color photograph, 1 4 x 5&quot; transparency.</td>
</tr>
</tbody>
</table>
Box 151, Folder 2  
**La Journee des Lemmings (Lemming's Day). 1971.**
Scope and Content
1 5 x 7" negative print, 4 5 x 7" photographs, 2 4 x 5" transparencies, 2 2.5 x 3" negative prints, 1 2 x 2" transparency, 2 2.5 x 3" photographs.

Box 151, Folder 3  
**Lame de Choc (Shock Wave). 1972.**
Scope and Content
2 8x10" negative prints, 2 8x10" photographs, 1 4 x 5" transparency on 8x10" sheet, 2 4 x 5" negative prints, 3 5x7" photographs, 1 4 x 5.75" photograph, 1 4 x 5" transparency, 5 3.25 x 4.25" photographs, 1 2.75 x 3" color negative print, 1 2 x 2" negative print, 1 bookplate.

Box 151, Folder 4  
**On Verra. 1972.**
Scope and Content
1 8 x 10" negative print, 3 8 x 10" photographs, 1 8 x 10" color contact sheet, 2 trimmed 4 x 5" transparencies.

Box 151, Folder 5  
**Onde en Folie. 1972.**
Scope and Content
2 8 x 10" photographs, 1 5 x 7" photograph, 2 4 x 5" negative prints, 2 4 x 5" transparencies, 5 3.25 x 4.25" photographs, 1 2.75 x 3" color negative print, 1 2.75 x 3" photograph. Photographs include images of the cartoon for On Verra.

Box 151, Folder 6  
**Verdict. 1973.**
Scope and Content
1 8 x 10" negative print, 2 8 x 10" transparencies, 1 8 x 10" photograph, 1 6 x 9.5" photograph, 1 4 x 5" negative print, 1 4 x 5" transparency, 4 2.75 x 3" transparencies, 1 1.5 x 2.75" transparency.

Box 151, Folder 7  
**Visa. 1972.**
Scope and Content
1 8 x 10" negative print, 2 8 x 10" photographs, 1 5 x 7" photograph, 1 4 x 5" negative print, 3 2.75 x 3" color negative prints, 2 2.75 x 3" transparencies.

Box 151, Folder 8  
**White Visa. 1972.**
Scope and Content
2 5 x 7" photographs.

---

**Subseries 7: Digital Files. undated.**

Language of Material: English  
Scope and Content
This subseries includes CDs and DVDs that contain images of Wayne’s art works.  
Physical Characteristics and Technical Requirements
Special equipment or further processing may be required for viewing. To access digital materials you must notify the reference desk in advance of your visit.

Box 151, Folder 9  
**Compact discs with JPEGs. undated.**

Language of Material: English  
Scope and Content
7 compact discs, 12 contact sheets.
Series 13: Writings and Public Speaking. undated.

Language of Material: English

Processing Information
This addition was processed in July 2012 by Jasmine Jones for the Center for Primary Research and Training with assistance by Jillian Cuellar.

Organization and Arrangement
This series has kept its original order, devised by Wayne.

Scope and Content
This series includes drafts and reprints of articles, speeches, and essays written by Wayne. Also included are short stories Wayne had written early in her career as an artist, as well as transcripts of interviews given by Wayne, one of which is most notably the transcripts of a UCLA oral history interview.

Box 194, Folder 1
Inventory of Essays and Drafts. undated.

Box 194, Folder 2
Early Drafts -- Various Topics for Possible Use. 2001-2006.

Box 194, Folder 3

Box 194, Folder 4

Box 185, Folder 3

Box 185, Folder 4
Ideas for Articles. undated.

Box 194, Folder 5

Box 194, Folder 6

Box 194, Folder 7

Box 194, Folder 8
The Silent Spring of the Arts. 1995.

Box 194, Folder 9
The Male Artist as Stereotypical Female -- Edits and Drafts. undated.

The Male Artist as Stereotypical Female -- Possible Edit. 1989 December.

The Creative Process -- Possible Edit. undated.


Box 195, Folder 1

Box 195, Folder 2

Box 195, Folder 3

Box 195, Folder 4

Box 195, Folder 5

Box 195, Folder 6
You and Modern Art. 1954.

Box 195, Folder 7
Foundation Gamesmanship. 1966 May 21-22.

Box 195, Folder 8
The Art of Selling Art. 1966 September 7-9.

Box 195, Folder 9
New Careers in the Arts -- Final and Edits. 1966 October 15.


Livre de Luxe Manuscript. 1967 April.

Transcript of Back Stage at Royce. 1968.

Notes for Speech at University of Iowa, Iowa City. 1970 February 10.


Learn to Say Goodbye. 1974 December 27.

CAA Convocation Speech. 1990 February 16.

The View from Inside. 1984.

The View from Inside. 1985.


Broken Stones and Whooping Cranes -- Delivered at Tamarind Print Symposium. 1990 June.


Broken Stones and Whooping Cranes -- Delivered at Gonzaga University. 1993 April 15.


Introduction to a Tamarind History Show. 1985.


Between the Last Word and the First Blow -- Drafts. 1990 November 2.


The Artist and the Two-Faced Clock -- Graduation Speech at Pennsylvania Academy of the Arts. 1991 May.

Speech at Gonzaga University. 1993.


Tamarind Publications Written by June Wayne. undated.

Genetic Code Research Material. undated.

Research on Scrolls: Metal Bars, Glues, Canvas. undated.

Preparing Manuscripts. undated.

Research on Lemmings. undated.

Research on Creative Process. undated.


KPFK Interview Transcript -- Pasadena Museum Opening. undated.
<table>
<thead>
<tr>
<th>Box 200, Folder 1</th>
<th>June Wayne Bibliography. 199 January.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 200, Folder 2</td>
<td>June Wayne Bibliography. 2000 June.</td>
</tr>
<tr>
<td>Box 200, Folder 7</td>
<td>UCLA Oral History V. 1976 February 11.</td>
</tr>
<tr>
<td>Box 200, Folder 8</td>
<td>UCLA Oral History VI. 1976 February 16.</td>
</tr>
<tr>
<td>Box 200, Folder 9</td>
<td>UCLA Oral History VII. 1976 March 3.</td>
</tr>
<tr>
<td>Box 200, Folder 11</td>
<td>UCLA Oral History IX. 1976 March 31.</td>
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