

University of California, Santa Barbara  
Davidson Library  
Department of Special Collections  
California Ethnic and Multicultural Archives

**GUIDE TO THE  
TEMPLETON, RINI PAPERS,  
1970-1999.**

**Collection Number:** CEMA 69.

**Collection Size:** 17 linear feet (29 document boxes, 22 oversize boxes).

**Acquisition Information:** Materials donated by Richard Templeton and Elizabeth Martinez, 1994; “Donde Hay Vida Y Lucha” suites 1 and 2 of graphic prints acquired from Alejandro Alvarez and Gerardo Mendiola, 1996.

**Access restrictions:** None.

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**Processing Information:** Principle processor Michelle Wilder, April 14, 2004.

**Location:** Box # 1-29 at Del Norte aisle; box # 30-51 are above Del Norte map drawer cabinets; silkscreen prints are a map drawer in Del Norte, Cabinet 2, Drawer 16.

## BIOGRAPHY

Rini Templeton was born Lucille Corinne Templeton on July 1 1935 in Buffalo, New York. In 1943 her family moved to Washington, D.C. Early in her life, Rini exhibited her creative talents; at 10 her poem about the end of WWII in Europe was published in the *Evening Star*, a Washington D.C. daily, and at 13 she built her own darkroom. In 1946 the family moved to Chicago, Illinois, where the next year, after unusually high IQ test results, Rini was given a full scholarship to the University of Chicago's Laboratory School. In 1949 Rini published her own collection of poems entitled *Chicagoverse*. By 1950 Rini was the editor of the school newspaper and from 1951-1952 she worked on the editorial board of the University's newspaper *The Maroon*.

Rini hitchhiked around the United States from 1952-1954, and then from 1955-1957 she traveled around Europe; it was at the Bath Academy in Corsham, England where Rini began to study sculpture in 1956. Rini then spent the next 6 years living some of the time in Taos, New Mexico working as art editor for the progressive newspaper *El Crepúsculo* (The Dawn), spending most of the time traveling to Cuba to participate in the revolution and taking some time to study at the Skowhegan School of Painting and Sculpture in Skowhegan, Maine and *La Esmeralda*, a respected printmaking workshop in Mexico City, Mexico (later integrated into the National Institute of Fine Art). From 1961-1962 Rini published articles and letters defending the revolution in Cuba in *The National Guardian*. While in Cuba, Rini taught in the Literacy Campaign for four months as well as pottery making as a means of self-sufficiency and helped to found the Taller de Grabado de Catedral de La Habana (Havana Cathedral Printmaking Workshop). Her participation in the Cuban revolution created problems for Rini; when she tried to return in 1964 and discovered her passport had expired, her father helped her to return and she was instructed by the U.S. government not to teach, nor speak about Cuba nor to make any propaganda in favor of the Revolution (Rini later regained her passport, after the Supreme Court decision to uphold the right of travel).

In 1965 Rini lived in Taos, moving only a short distance over the next year to Pilar Hill when she married artist John DePuy. From 1968-1974 Rini worked as a staff artist on both *El Grito del Norte* and *New Mexico Review* while doing graphic design work with Rio Arriba People's Clinic and the Agricultural Cooperative of Tierra Amarilla. Rini had her first one-person show in November of 1969 at the Taos Art Association Stables Gallery in Taos, one month after a joint exhibition of her and her husband's work at the Gallery of Modern Art also in Taos. In 1970 Rini taught a 12-week art workshop in northern New Mexico as well as an art workshop at the Austin Riggs Center, a noted psychiatric hospital and research center for young adults in Stockbridge, Massachusetts. In the winter of 1973, after the coup in Chile, Rini and DePuy prepared a set of prints titled *Homage to Neruda: A Portfolio from New Mexico to the Chilean Poet and his People* to help raise funds for the people of Chile. By 1973 she and DePuy were separated and the next year Rini moved to Mexico City where she lived a short while before settling in a nearby colonial town, Jerónimo. It was in Jerónimo that Rini joined the Taller de la Gráfica Popular (Popular Graphic Workshop) and worked actively in the Taller de Arte e Ideología (Art and Ideology Workshop). While she lived in Mexico Rini made return trips to the US at least twice a year (primarily to renew her passport). From 1975-1976 during an extended stay in Albuquerque, New Mexico Rini did design work on the book *450 Years of Chicano History*, published by the Chicano Communications Center.

In January through February of 1977 Rini traveled to Panama. From 1978-1979, she traveled all over Mexico to strikes, meetings, marches and other political activities, joined the graphics group for the *Punto Crítico* journal, and participated in creating the Frente Mexicano de Trabajadores de la Cultural (Mexican Cultural Workers' Front). At one point during this period Rini had an extended stay in Oakland, California where she designed *Beyond the Border: Mexico and the U.S. Today*. In 1980 she was invited by the Sandinista government to travel to Nicaragua to train people in producing materials for political education. By the end of that same year she was back in Mexico where she lived and worked with Sindicato Independiente de Trabajadores de la Universidad Autónoma Metropolitana (SITUAM, Autonomous Metropolitan University Workers' Independent Union) while continuing her work with what is today the Punto Crítico Revolutionary Organization. She stayed in Mexico over the next 6 years traveling one time in 1981 to San Francisco, California where she translated articles and prepared graphics for "Revolution and Intervention in Central America," a Special Emergency Issue of *Contemporary Marxism*, once to Arizona in 1984 to work with the striking copper miners and once to Hawaii in March of 1985 for a family reunion. When the earthquake hit Mexico City in 1985 Rini stayed and organized help for the thousands who were made homeless by the disaster. In September of 1985 Rini held her first one-person show in Mexico at Museo Regional De Guadalajara (Regional Museum of Guadalajara) in which she exhibited 32 silkscreen prints from her graphic series *Donde Hay Vida Y Lucha* (Where There Is Life And Struggle).

On June 15<sup>th</sup>, 1986 Rini's body was found in her room in Mexico; she had died alone some days before, presumably of natural causes. Three memorials were held; on June 23 a memorial was held in Mexico City at the Galería Metropolitana (organized by Punto Crítico), on June 27<sup>th</sup> her ashes were brought to her home in Pilar at a memorial in New Mexico, and on June 28<sup>th</sup> there was a memorial in Albuquerque. Since her death, the Rini Templeton Workshop has been established and formally inaugurated in the School of Graphic Design of the Autonomous Metropolitan University of Mexico. In 1987, the first apartments were given to Mexico City earthquake victims who had been living on rooftops and makeshift housing. Of the 490 apartments, all of which were named after Mexican heroes and historic events, one is named Rini Templeton in recognition of her work. There is also a website dedicated to Rini's art and her life, Riniart.org, where over 600 of her images are cataloged and made available to the public to be used in leaflets, newsletters, banners, picket signs or other non-commercial purposes.

## SCOPE NOTE

The Rini Templeton Collection represents a small gathering of correspondence and research files and an extraordinarily large collection of original work containing thousands of images created by Rini. The collection consists of 47 boxes (29 are document boxes and 18 are oversize) that occupy approximately 16 linear feet of space. The manuscript material includes correspondence, photographs and slides, and original work produced by the artist. The collection was divided into 4 series, each of which are arranged alphabetically by title, *except* for Series III (Sketchbooks) which has been arranged according to provenance.

## SERIES DESCRIPTION

**Series I: Correspondence.** This series contains mostly outgoing and some incoming correspondence representing the years 1969-1976. These files are arranged according to their provenance; Rini kept two accordion files, one containing correspondence files alphabetically by last name and the other containing correspondence files pertaining to projects or workshops. Rini's correspondence should be of particular interest as it offers a glimpse at the artist's personality and thinking process, particularly involving the *Homage to Neruda* graphic series.

**Series II: Original Work.** This series contains work in a variety of different media and with a variety of different subjects. The series has been divided into eight sub series based on media, each sub series is ordered alphabetically by title. The sub series are as follows: *Graphite*, contains mostly landscapes and some portraits; *Ink* includes finished landscape pieces and a set of folders called sketches which contain portraits of people and animals, plants and landscapes as well as a small series of drawings from Cuba; *Mixed Media* contains a large number of individual pieces in which multiple media were used as well as groups of work in which individual pieces are completed in one media, but the group of work reflects more than one type of media used; *Paint* contains a few pieces, mostly landscapes; *Published Work*, includes work Rini was doing for various periodicals such as *Punto Critico* and *El Grito del Norte*, as well as work that she was preparing alone, such as the two books for children *Supermercado* and *Hospital*; *Scratchboards* contains images cut into linoleum and painted on with India ink (this was her preferred method to woodcutting as it is cheaper with a similar result); *Silk Screens* is of particular interest as it includes posters and calendars Rini helped create for various organizations and institutions such as Taller Grafico and Casa de la Raza as well as 7 graphic series entitled *Donde Hay Vida Y Lucha* and the graphic series *Homage to Neruda: A Portfolio from New Mexico for the Chilean Poet and his People* which Rini created in order to raise funds after the coup in Chile on September 11, 1974; *Written Work* is comprised mostly of poems and includes a folder of Rini's writing about her own sculptures.

**Series III: Sketchbooks.** Rini drew in (and kept) an astounding number of sketchbooks; most of them are dated and a number of them indicate Rini's geographic location when she was drawing. They are arranged according to original provenance.

**Series IV: Subject Files.** This series contains material maintained as research files by the artist. Included are photographs of Rini with her sculptures as well as her writings on her sculptures, exhibition pamphlets from her shows and reviews of her shows.

**Series V: Slides.** Slides of her sculptures and of her silkscreen suites “Donde Hay Vida y Lucha” are available in Slide Album 1. A separate catalog will eventually be available for this series. For updates consult the CEMA website for at <http://cemaweb.library.ucsb.edu/templeton.html>

**Series VI: Sculptures.** There are two pieces of small sculptures that were included in this collection. Slides of the rest of her sculptures are found in Series V.

## CONTAINER LIST

### SERIES I: CORRESPONDENCE

Box	Folder	Content
23	1	A, 1974-1975
23	2	B, 1974-1976
23	3	C-D, 1974-1975
23	4	E-F, 1974-1975
23	5	G, 1974-1975
23	6	H, 1974-1976
23	7	I-J, 1974-1975
23	8	K, 1974-1975
23	9	L-M, 1974-1976
23	10	N-O, 1974-1976
23	11	P-Q, 1974-1975
23	12	R, 1974
23	13	S, 1974-1975
23	14	T, 1974
23	15	U-V-W, 1974-1975
		X-Y-Z, miscellaneous (see also Box 44 Folder 4)
23	16	Kleinboard, Nancy, 1974-1975
23	17	Chile Democratico, 1974
24	1	Promotion, 1974
24	2	Correspondence, 1969-1974
24	3	Escalante Workshop, 1971
24	4	Neruda Folio, correspondence in general, 1974
24	5	Prensa Crepuscular mailing records, 1974-1975

### SERIES II: ORIGINAL WORK

Box	Folder	Content
		<b>Graphite (Lead)</b>
48	1	Botanical study, one central leaf that has two other leaves in the background, 11" x 8 ½", n.d. (#3)
48	1	Botanical study, one thin leaf, 11" x 8 ½", n.d. (#4)
25	1	Graphite drawings, n.d.
48	1	Group portrait, a group of people congregating together, most are sitting down, 11" x 8 ½", 1962 (#5)
48	1	Landscape, trees on the right side with branches sticking out to the left, 11" x 8 ½", n.d. (#2)
38	1	Landscapes, graphite sketches, (sketchpad originally labeled "Oct 11, 1986, #18)
38	2	Landscapes, graphite sketches, (sketchpad originally labeled "Oct. 11, 1986 #19)
38	3	Landscapes and portraits, graphite sketches, n.d.
48	1	Sculpture study, 11" x 8 ½", n.d. (#1)
		<b>Ink</b>
25	2	Card etc, landscape & portraits, ink, n.d.
51	1	Cityscape, black background with use of white paint picturing a community, with text in Spanish and English, 21"x 20, n.d. (#2)
48	2	Cityscape, two balconies, one door open into a starry night, 10 ¼" x 6", n.d. (#2)
25	3	Cosina y otros? originales, ink, n.d.
25	4	Cuba: drawings, ink, n.d.

25	5	Cuentos Etc. Para Niños (in El Grito del Norte), published work, n.d.
30	1	Drawings from Canada, 1965 (26 pieces), landscape and portraits, ink
48	2	Group portrait, abstract, image in black with unclear figures creating a central image of bent and twisted figures holding on to each other, 16 ½"x 13 ½", n.d. (#5)
48	2	Group portrait, abstract, three seated figures (family?) surrounded by the city, coffee pot, boats, cards, eyes, electric poles, antennas, etc..., 8"x 14", 1964 (#7)
48	2	Group portrait, abstract, three seated figures (family?) surrounded by the city, coffee pot, boats, cards, eyes, etc which are shot out of a cannon and become grass at the bottom of the image, 14" x 10 ½", n.d. (#8)
49	1	Group portrait, 10 standing figures, 15" x 20", n.d. (#1)
49	1	Group portrait, 13 standing figures, 10" x 18 ½", 1964 (#2)
49	1	Group portrait, abstract, in dark red tones with discoloration for figures of people, Image size: 11"x 6" Paper size: 19 ½" x 12 ½", n.d. (#4)
51	1	Group portrait, brown and red colors for background outlining standing figures, paper size: 24 ½"x 19 ½", image size: 18 ¾"x 9 ¾", n.d. (#1)
51	1	Group portrait, three abstracted figures, 19 ½" 24 ½", n.d. (#3)
49	1	Group portrait, two abstracted seated figures, 15" x 20", n.d. (#6)
49	1	Ink drawing, circular, containing a solid black figure with patterns of black lines, includes text that reads, "Tierno y sangriento fue, pero en la empunadura/ de su arma de crystal...", Image size: 11 ½" x 11 ½", Paper size: 20" x 15", n.d. (#3)
25	7-8	Ink drawings, 1976
30	2	Ink drawings (2), landscape, Taos, 1969 (2 pieces)
		Ink drawings (most matted)
30	4	1964 (1 piece)
30	5	1967 (3 pieces)
30	6	1968 (5 pieces)
30	7	1969
31	1	1970 (6 pieces)
31	2	1971 (4 pieces)
31	3	1972 (4 pieces)
31	4	1973 (5 pieces)
32	1-3	1974 (14 pieces)
32	4	1976 (5 pieces)
30	3	N.d. (3 pieces)
25	6	Ink drawings, n.d.
48	2	Landscape, 12 ½" x 17 ½", n.d. (#6)
49	1	Landscape, glossy ink in black and some white picturing a waterside with boats, and windmills on the shorelines, 14 ¾"x 20", n.d. (#5)
38	4	Landscapes, circular, ink, signed, 1970 (1 piece)
		Landscapes, circular, ink, signed, 1971
38	5	<i>Early Morning, Islands 1-5</i> (6 pieces)
38	6	Title unknown (3 pieces)
39	1	Landscapes, circular, ink, signed, 1973 (2 pieces)
39	2	Landscapes, circular and horizontal, ink, 16 total
		(#1) two birds in the sky above the land, 20" x 15", n.d.
		(#2) Signed, (original matte marked, "Rini Templeton/ Pilar Hill/ 98571/ 1973/ small circle ink drawing #3), 11"11", dated 1973
		(#3) 7 pieces, three circular landscapes, signed, (original matte marked, "Rini Templeton/ Pilar Hill/ 87571, 1973, small circle ink drawing #5), 3 ½" x 4" – 7" x 9 ½", dated 1973
		(#4) 6 pieces, 8 ½" x 8 ½" – 9" x 14", n.d.
		(#5) 1 piece, 16 ½" x 17 ½", n.d.
39	3	Landscapes, horizontal, ink, signed, 1968
40	1	Landscapes, horizontal, ink, signed, 1970
40	2	Landscapes, vertical, ink, signed, 1967
40	3	Portraits, ink, 11 pieces, 4 ½" x 7 ½" – 10" x 20", signed, 1967, n.d.

48	2	Sculpture study, 8" x 11 ¾", n.d. (#1)
48	2	Sculpture study, 11" x 14", n.d. (#3)
48	2	Sculpture study, 11" x 14", n.d. (#4)
49	1	Sculpture study, 7 ½" x 20", n.d. (#7)
25	9	Skater & other small sketches, Canada, January 1965, ink
25	10	Sketches, landscapes and flora, ink, n.d.
25	11	Sketches 1 of 10, birds and landscapes, ink, n.d.
25	12	Sketches 2 of 10, flora and statues, ink, n.d.
25	13	Sketches 3 of 10, abstract landscapes, ink, n.d.
25	14	Sketches 4 of 10, birds, ink, n.d.
25	15	Sketches 5 of 10, landscapes, portraits and sculptures, graphite, ink (and little wax), n.d.
25	16	Sketches 6 of 10, birds abstracted, ink, n.d.
25	17	Sketches 7 of 10, birds, portraits and landscapes, ink, n.d.
25	18	Sketches 8 of 10, landscapes, portraits and sculpture abstracted, ink, n.d.
25	19	Sketches 9 of 10, landscapes and portraits, ink, n.d.
33	1	Sketches 10 of 10, ink

### Mixed Media

25	20	1° de Mayo en Juarez, copy otros originales, ink and scratchboard, n.d.
26	1	Art work by Rini including color, photocopy and silk screen, n.d.
33	2	Charts and Graphs, mixed media, n.d.
26	2	Cuba: El Toro originales, graphite and ink, 1961-1964
26	3	Cuba: notebook drawings, graphite and ink, 1964
33	3	"Dibujos Cuba drawings/Drawings from Rio Jibacoa '64-65" [sic.], graphite, ink and wax, n.d.
26	4	Engraving plates, n.d.
48	3	Engraved plate print, bottom view of wagon in brown colors focused on wheels, labeled '2-5; on lower left, Image size: 9"x 6", Paper size: 11 ¾" 9 ½", n.d. (#5)
26	5	For publication: unused, ink and photocopies, n.d.
33	4	Finished work, graphite, ink and paint, 1955-1972, n.d.
40	4	Finished work, ink and wax, 1964-1965, n.d.
26	6	Green Mountains, ink and silk screen, n.d.
48	3	Group portrait, ink and wax, central figure has an umbrella, 9" x 12", 1964 (#1)
48	3	Group portrait, ink and wax, people marching between buildings, one large building on the viewer's right has text (mostly illegible), 8 ½" x 12", n.d. (#6)
48	3	Group portrait, people marching between buildings, one large building on the left side reads, "I heard them and went down Cuba by the fort they doubled round the corner...", 12" x 8 ½", n.d. (#2)
51	2	Group portrait, wax and paint, a mass of people holding up their hands together in yellow and white, with background in dark blue, black and burgundy, Image size: 23 ½"x 18", Paper size: 25 ½" x 19 ½", n.d. (#1)
51	2	Group portrait, wax and paint, in yellow, orange, and white people are holding hands, with use of black blue night background, walls in yellow, and tree in yellow, and white, Image size: 23"x 15, Paper size: 25 ¼"x 19 ½", n.d. (#2)
51	2	Group portrait, wax and paint, yellow background, people sitting and standing around outlined in black and colored in orange, Image size: 26 ½"x 16 ½", Paper size: 29 ¼"x 21 ½", n.d. (#3)
48	3	Ink and newspaper, blue, brown and black figures placed over newspaper that reads, "...seguridad el...", 12" x 14", n.d. (#3)
49	2	Ink and velum, circular landscapes, seven different versions, approx 16 x 16", n.d. (#1-7)
48	3	Ink wash, gray, black and white linear and curvy figures, Image size: 9" x 13", Paper size: 13" x 17 ¾", n.d. (#4)
40	5	Landscapes, circular and horizontal, charcoal, ink and silk screen, 11" x 11" – 17" – 25", n.d., 27 pieces
45	1	Landscapes, circular and horizontal, charcoal, ink and silk screen, 11" x 11" – 17" – 25",

		n.d., 1 piece
		Landscapes, portraits and still life, charcoal, graphite, ink, paint, scratchboard, (folder originally titled "Artwork in progress"), 11" x 14" x 17 ½" x 23", n.d.
45	2	#1-22
45	3	#23-30
46	1	#31-41
		Landscapes, circular, abstract, 1972-1974 (8 pieces)
46	2	(#1) ink, n.d.
46	2	(#2) ink, 1974
46	2	(#3) ink, n.d.
46	2	(#4) <i>Homage to Neruda</i> , graphite drawing, 1974
46	2	(#5) <i>From San Juan</i> , silk screen, 1972
46	2	(#6-8) ink, 1974
41	1-2	Landscapes, circular, ink and paint, 28 pieces, there are three series in this folder ( <i>Taos Winterludes 1 + 2, La Tierra Me Ha Sostendado (no numbers)</i> [sic.]), 1970-1973
42	1	Landscapes and portraits, graphite sketches and ink drawings, n.d.
34	2	Mostly finished work, engravings, ink, paint and wax, 1960, 1964, n.d.
34	3	Original work (loose), ink, paint, scratchboard, n.d.
26	8	Ornaments, n.d.
46	4	Ornaments, circular with wire, 4 pieces, n.d.
42	3	Plants and vegetables, ink drawings and scratchboards, 29 pieces, 3 ½" x 4" – 12" x 18", n.d.
26	9	To P.M.T. in N.M. [sic.], engraving, ink, paint and photocopy, 1961
26	10	Redos [sic.], graphite and ink, n.d.
34	4	Small ink drawings and scratchboards, n.d.
		Small landscape pieces (73 total) ink and scratchboards
34	5	1-28, circular and horizontal, original, not selected for publication, unused, n.d.
34	6	29-41, circular, ink drawings and scratchboards, no title, 1972, 1978, n.d.
34	7	42-69, horizontal, ink and scratchboards, n.d.
34	8	70-73, horizontal, ink, n.d.
		Unfinished/work in progress
35	1	1 of 7, ink and wax, n.d.
35	2	2 of 7, ink and wax, 1977-1978
35	3	3 of 7, engraving, graphite, ink, photograph, scratches and silk screen, 1974, n.d.
35	4	4 of 7, graphite and ink, n.d.
35	5	5 of 7, charcoal, graphite and ink, n.d.
35	6	6 of 7, graphite and ink, n.d.
43	1	Unfinished/work in progress, 7 of 7, graphite and ink, n.d.
26	11	Varios sin titulo (Quizos Mexico todos originales) [sic.], ink and photocopies, n.d.
26	12	Varios (sin titulo), FSLN, originales y copias, portraits, ink, photocopies and scratchboards, n.d.
26	13	X-tra [sic.] small drawings, ink, newsprint and photocopies, n.d.
26	7	Miscellaneous Drawings, n.d.
34	1	Miscellaneous sin terminar [sic], landscapes and portraits, graphite and ink, n.d.
42	2	Miscellany (originally part of accessions map drawer folder 14), 3 pieces, mixed media, n.d.

### Paint

36	1	Finished watercolors (7 pieces), n.d.
48	3	Group portrait, pyramid-like structure with palm trees around the top, Image size: 16" x 12", Paper size: 19 ¾" x 12 ¾", n.d. (#1)
		Landscapes, circular, paint, 7 pieces,
43	2	4 pieces, 16" x 20", 1973-1976
43	3	3 pieces, 16" x 20" – 18" x 24", n.d.
26	14	Originals, color, "Suetos – Buenos (Al Pateur, la anotacion es de la propria



Rini)" [sic.], paint, n.d.

### Published Work

27	1	Archive drawings, published work, 1970-1972, 1977-1978, n.d. Artwork for Rebel Worker
43	4	1978
27	2	1979, n.d.
36	2	<i>Barrios en Lucha: Il Foro de Damnificados</i> , November 1985
36	3	"Bay Area Network", published work, n.d.
27	3	Coalition for Prisoner's Rights, 1982, 1986, n.d.
27	4	C.D.P. Juarez y otros, (S/FECHA), published work, n.d.
27	5	<i>Como Quieras, Daniel Molina Alvarez</i> , 1984
36	4	<i>El Grito del Norte</i> , Vol. 2 No. 15, Vol. 4 No. 4-5, Vol. 5 No. 4-5, 1969-1971
27	6	Invitation for conference by Dr. Hans Jürgen Puhle, 1985
27	7	Manifestation? Originales, published work, n.d.
27	8	<i>The Mountain Outlook</i> , Vol. 1 No. 1, 1972
27	9	National Farmworkers March, Ciudad, Juarez, April 10, 1984
48	4	Negative and a positive of a female figurine, Image size: 16 ¼" x 11 ¼", Paper size: 12"x 18", n.d. (#1)
48	4	Negative of a male figurine, Paper size: 12" x 18", Image size: 16" x 11", n.d. (#2)
27	10	Originals of published drawings, 22 pieces, published work, 1972, n.d. Photocopies
27	11	<i>La 13 Trae Mala Suerte... Pero Hay Otra Cosa</i> , n.d.
27	12	Miscellaneous photocopies of published work, 1978, n.d.
27	13	<i>Solidaridad Con Los Mineros de Nacozari/ Solidarity with Nacozari Copper Miners</i> , 1978
27	14	<i>Some Loose Leaves For Women's Day 1979/Hojas Sueltas Para El Dia De La Mujer 1979</i>
27	15	Taller de Alfabetización [sic.] , n.d.
27	16	Title unknown, "No Anti-Union Laws", n.d.
27	17	<i>Punto Critico</i> , 1984-1985
27	18	<i>Punto Critico: "Mexico, So Near, Yet So Hard to Understand/Mexico, El Enigma a Descifrar,"</i> Circa 1985
27	19	<i>Resistance at Big Mountain</i> , n.d. Two booklets about work places for primary children
27	20	<i>Hospital</i> (originales) [sic.], n.d.
27	21	<i>Supermercado</i> , 1979, n.d.

### Scratchboards

44	1	Landscape with people, circular, with matching transparency, n.d.
27	22	Scratchboards, n.d.
36	5	Scratchboards, n.d.
36	6	Scratches (and a few ink drawings), n.d.
37	1	Scratches (from Mexico?), n.d.

### Silk Screen

50	1	Collage, architecture of columns on top left with quote from the Bible, children and parents pictured across center, a ceramic piece on the right bottom with circular texture, 15"x 20", n.d. (#5)
46	3	<i>Donde Hay Vida Y Lucha</i> , graphic series 1, 1986
47	1	<i>Donde Hay Vida Y Lucha</i> , graphic series 2, 1986
47	2	<i>Donde Hay Vida Y Lucha</i> , graphic series 3, 1986
Cabinet	2	<i>Donde Hay Vida y Lucha</i> , serigraphs 1, ed. 25/60, 1985, 9 pieces (see Del Norte map drawers – Cabinet 2, Drawer 16)
Cabinet	2	<i>Donde Hay Vida y Lucha</i> , serigraphs 1, ed. 50/60, 1985, 16pieces (see Del Norte map drawers – Cabinet 2, Drawer 16)

Cabinet	2	<i>Donde Hay Vida y Lucha</i> , serigraphs 2, ed 32/60, 1986, 9 pieces (see Del Norte map drawers – Cabinet 2, Drawer 16)
Cabinet	2	<i>Donde Hay Vida y Lucha</i> , serigraphs 2, ed 50/60, 1986, 16 pieces (see Del Norte map drawers – Cabinet 2, Drawer 16)
47	3	<i>Homage to Neruda, A Folio from New Mexico for the Chilean Poet and his People</i> , n.d.
48	5	Group portrait, abstracted figures in a march/protest, ed. 2/5-4/5, 17 ½” x 11”, 1964 (#9)
48	5	Group portrait, abstract, sitting around a rectangular table, Image size: 8” x 14”, Paper Size: 12” x 18”, ed. 2/6 and 4/6, 1964 (#1)
44	2	Group portrait, silk screen, signed, 1964
50	1	Group portrait, teacher drawing shapes on blackboard w/ seated students, 12” x 17 ½”, n.d. (#6)
48	5	Landscape, central archway with figures in background, 3 copies, 13” x 17” is largest, n.d. (#8)
50	1	Landscape, central archway with large stones and a single figure in foreground, 3 copies, 13” x 13 ½”, n.d. (#7)
50	1	Landscape, circular with outlined hills, stripped sky, and a road going through the neighboring landscape (this image was used for the poster “Help Save Taos”, labeled on left bottom “4/20” and on right “Rini ‘71”, 17 ½”x 23”, 1971 (#4)
44	3	Landscapes, circular and horizontal, silk screen, 4 different prints, 19 pieces total, 17 ½” x 23, 1971-1972
51	3	Landscape, outlined hills, sky, land and town all done with black, Image size: 18”x 11”, Paper size: 25”x 17 ½”, n.d. (#4)
50	1	Landscape, night with stars and lights of city done without color, Image size: 16 ½”x 13, Paper size: 23 ¾” x 19” n.d. (#3)
50	1	Landscape, white with black outlines of hills, sky, sun, and land, with cows and trees in black, Image size: 11 ¾”x11 ¾”, Paper size, 18”x17 ½”, n.d. (#2)
48	5	Portrait, Pablo Neruda, black and white, image size: 7¾” x 9”, paper size: 11” x 10 ¼” n.d. (#2)
51	3	Portrait, standing abstracted figure holds sack in right hand, 5 copies, 16 ½” x 26”, n.d.
48	5	Portrait, view of a woman’s back with a child in her arms, child looks at viewer, 12”x 14 ¼”, n.d. (#7)
48	5	Portrait, woman sitting next to gas pump with a rifle in her lap and a dark background, in black, 8 ½”x 13”, n.d. (#6)
51	3	Poster, image of three women’s faces emerging from crop with text that reads, “Volveremos a ti, a tu sagrada tierra, Madre Araucania. Todos: los vivos y los muertos./ Con mia flor en la mano: la flor de la Paz, el Trabajo y el Amor./ Efrain Huerta”, 19 ¾” x 25 ¾”, n.d. (#9)
51	3	Poster, announcement for Coalición Izquierda Unida party elections Dec. 1, with use of black orange and red. 25 ½”x 12, n.d. (#6)
51	3	Poster, announcement for Comision de Solidaridad con los Damnificados del Sur de Jalisco, in red, text reads: Comision de Solidaridad Con Los Damnificados del Sur de Jalisco.!!No al pago de la deuda externa y de sus intereses para canalizar dichos recursos a la reconstruccion!!/ !!Suspension de juicios contra inquilinos; congelacion de rentas y de precios de los materiales de construccion!!” with images of bread water, bird, medication, food, and clothes, 18 ½”x 27”, n.d. (#5)
		Poster announcements
51	3	“Concierto Homenaje a Michoacan/ grupo Los Folkloristas/ conjunto Los Gavilanes con Timoteo Mireles y Las Hermanas Pulido/ Auditorio Nacional/ Domingo 8 de Mayo 17:30 horas,” green paper picturing a trio, 17”x 25”, n.d. (#7)
50	2	“Conferencias en español por Dr. Hans – Jürgen Puhle/ Universidad de Bielefeld, República Federal de Alemania.../ Museo Regional de Guadalajara, Liceo 60”, top has image in black outlines of a town and three men working the land, bottom is red with text reading 17”x 23”, 2 copies, 1985 (#3)

- 51 4 Demonstration remembering the 1968 massacre in Tlatelolco, text reads:  
 “Tlatelolco, Mexico 68, 2 de Octubre, ¡No Se Olvida!/ Acto  
 Politico-Cultural/ Sabado 5 de Octubre/ 4 pm/ Plaza de la Sombrillas. Frente  
 Nacional Contra la Represion/ FNCR, poster is cut in three pieces, each piece  
 is approx 17”x 22 ½”, n.d. (#2-4)
- 51 3 “Exposicion Temporal Donde hay Vida y Lucha: Serigrafias de Rini Templeton”,  
 brown paper with red ink containing image of a march/protest, 17”x 26”,  
 1985 (#8) (See also Box 46, 47 and Del Norte map drawers for prints from  
 the exhibition)
- 51 4 “¡No Al Pago de la Deuda Externa!/ Jornada Latinoamericana por la suspension  
 del Pago de la Deuda Externa/ Participa en la marcha-mitin de la normal a la  
 plaza de armas/ 23 de Octubre, 5 pm,” people protesting, 22 ¼ x 17”, n.d.  
 (#1)
- 50 2 “The San Francisco Mime Troupe in False Promises/ Nos Engañaron,” variety of  
 colors with a yellow background, picturing people performing, 13 ½”x  
 20”, n.d. (#2)
- 50 2 “Servir al Pueblo” in blue, with picture of sunset on the left, text on right for La  
 Clinica, 22”x 14”, n.d. (#1)
- 48 5 Poster, black and white with pictures in the middle to two men, Large text on bottom  
 reading “Antonio [Cordova] and Rito [Canales]”, 11”x14”, n.d. (#4)
- 48 5 Poster, blue background with falling bombs and text: No\ More\Basta\ Ya, 2 copies, 10  
 ½” x 17 ½”, n.d. (#10)
- 50 1 Poster, landscape with outlined hills, sky, land and town, bottom text states “HELP  
 SAVE TAOS: Please help us fight for our land...” Image size: 17 ½” x 14”, Paper  
 size: 22 ½”x17½”, n.d. (#1)
- Posters, silk screen, 7 total
- 47 4 (#1) Fiesta de Santiago at Los Ojos (Parkview), N.M., background image ascribed  
 to Taller Gráfica, T.A. Inscription in pencil: file copy, 2 copies, n.d.
- 47 4 (#2) Rescue San Francisco General Hospital “Health is a Human Right, Not a  
 Privilege”, graphic image ascribed to Rini Templeton, n.d.
- 47 4 (#3) “Adios, Antonio y Rito, Hermanos La Raza está hecha por sacrificantes como  
 ustedes” – Talamantez, background image of a woman with her fist in the air,  
 n.d.
- 47 4 (#4) Graphic image of the faces of women in the roots of a corn stalk, signed, n.d.
- 47 4 (#5) Landscape with Tewa prayer, 4 ½” x 18 ½”, not signed, n.d.
- 47 4 (#6) Poster with image of and quote by Victor Jara, quote begins, “I am a man  
 happy to exist...”, not signed, n.d.
- 47 4 (#7) El Teatro de la Gente de San José presentation at La Casa de la Raza, Santa  
 Barbara, n.d.
- 28 1 Silk screens, 1962, n.d.
- 48 5 Sun in yellow indigenous style, 12”x 12”, 2 copies, n.d. (#3)  
 Taller Grafico, La Coopertiva Agrícola del Pueblo de Tierra Amarilla
- 28 2 Calendario, 1971
- 28 3 Calendario, 1972
- 28 4 Calendario, 1974
- 28 5 1974
- 48 5 Trucks running in two directions of traffic, traveling with groups of people and two palm  
 trees on right upper side, 8 ½”x 13”, n.d. (#5)

#### Written Work

- 28 6 Cleofes Vigil Book (prepared by Rini?), 1971
- 28 7 El Grito poems and poems, 1968, 1971
- 28 8 Poems, 1968
- 28 9 Poetry by Rini, n.d.
- 28 10 Poetry – Neruda and others, 1935, 1937, 1948, 1956, 1961-1964, 1972-1974
- 28 11 Sculpture, exhibits, Rini’s writing on them, written work, 1969, 1973

**SERIES III: SKETCHBOOKS**

<b>Box</b>	<b>Folder</b>	<b>Content</b>
1	1	Unlabeled, images of despair (?) (hand in face), seems to be U.S., conferences, meetings
1	2	“Oakland 78”, Anti-prop 13, ink portraits, some watercolors
1	3	“Nicaragua”
1	4	“NICA”
1	5	“MEXICO – (unos N.M.)”
2	1	Unlabeled, circular landscapes, Nacozeni (miners)
2	2	“Prop 13 78”
2	3	“I.V. 85”
2	4	“MEXICO – GENERAL 77 78”
2	5	“81 CNPA” sindicato de maestros
3	1	Unlabeled – MEX
3	2	“Oakland FSLN 78”
3	3	“Mexico [illegible] 78 [?]”
3	4	“Mexico y Califas”
3	5	“Peña – Supes – SFBMC – Loc, 315 78”; musicians, board meetings/courtrooms, individuals and small groups, Postal strike (?), Safeway
4	1	“Sinaloa 78” – Agricultura
4	2	“FFCC Empalme Sinaloa 78”
4	3	“Prop 13 [illegible] 78”
4	4	“FSIN 78 Prop 13, workders, demos pro-NICA 78”
5	1	“Baake y 13 78” and “2 <sup>nd</sup> National Muralists conf. Chicago 1978”
5	2	“TFWU – Super – Hospital 79”
5	3	“Hospital 79”; for children’s book
5	4	“80- Varios” and “Rostros Solidaridad”
6	1	“Campo 81”
6	2	Unlabeled – union demonstrations/protests/marches
6	3	Unlabeled – images from Mexico
6	4	“Nicaragua” – figures
7	1	“Libertad [?] [illegible] 78” U.S.
7	2	“Loc. 315 [illegible] 78” – Safeway Strike/Farm labor
7	3	Unlabeled; Mexico
7	4	“Oakland 78”
8	1	“81 18” – Mexico
8	2	Unlabeled; meetings, faces
8	3	“86 2” – Guadalajara
8	4	“GRO 81” - ¿Guerrero?
9	1	“NICA”
9	2	“86 3” – note read Chihuahua 1983
9	3	Unlabeled – Guadalajara
9	4	Unlabeled – UFW in CA? Oakland?
10	1	Unlabeled – New Mexico
10	2	Unlabeled – New Mexico (?)
10	3	Unlabeled – Mexico
10	4	Unlabeled – human figures and landscape sketches (all in pencil)
11	1	Unlabeled – sculptural studies – Asian and African figures & Indigenous American, couples, some poetry
11	2	“Mexico – TD-SEC 57 – otros 77” – mostly watercolors and sindicalismo mexicano w/ some India ink and pencil drawings
11	3	Nicaragua Salvador Solidarity
11	4	Unlabeled – United

12	1	“Mexico-Marchas Nuc. Y 2.X 78
12	2	“Mexico-Sec 14 + otros 78”
12	3	“Califas y Mexico 78”
12	4	“NACCOZARI 79”
13	1	Unlabeled – mostly pencil; Mexico, likely Federal District
13	2	“Arizona 1985 Huelga de Mineros”
13	3-5	Unlabeled, small sketchbook, largely incomplete
14	1-8	Unlabeled, small sketchbook, largely incomplete
15	1-6	Unlabeled, early work
16	7-11	Unlabeled, early work
17	1-5	Unlabeled, early work
18	1-6	Unlabeled, early work
19	1-5	Unlabeled, early work
20	1-5	Unlabeled, early work
21	1-4	Unlabeled, early work
22	1-5	Unlabeled, early work

#### **SERIES IV: SUBJECT FILES**

<b>Box</b>	<b>Folder</b>	<b>Content</b>
29	1	Books KS, etc [sic.], 1977-1978, n.d.
29	2	Exhibition pamphlets, 1966, n.d.
29	3	Estetica y teorías, n.d.
29	4	Images, n.d.
37	2	Layouts for pages, 1957, 1968, 1973, n.d.
28	12	Materials information, sculpture, correspondence, 1973
29	5	Materials related to Rini’s work on Mexico City General Hospital workers struggle , n.d.
28	13	Materiales de Nita Luna sobre Rini [sic.], correspondence and subject files, 1972, 1977, 1982-1983
28	14	Materiales de Nancy Kleinboard, Santa Fe, NM, 1979, 1981, 1983-1984, 1986
37	3	<i>New Mexico Report on Central America</i> , Vol. 3 No 1, 1985
37	4	Newspaper article, <i>Re/Visiones: Orozco, Rivera, Siqueiros</i> , n.d.
29	6	Photographs and slides, 1969, 1971, n.d.
28	15	Photos for ref. [sic.], 1969, 1972-1973, n.d.
29	7	Photographs of Rini with her sculptures, n.d.
29	8	Presentation of militant and alternative art from New Mexico, n.d.
29	9	Research, 1977, n.d.
29	10	Reviews of shows and photographs of sculptures, n.d.
29	11	Taller Gráfico, n.d.
29	12	Visual References and important images, 1968-1975, 1977-1978, n.d.
29	13	Miscellany., 1955-1956, 1978-1979, n.d.

#### **SERIES V: SLIDES**

Slide Album 1	Slides of her sculptures and of her silkscreen suites “Donde Hay Vida y Lucha”. A separate catalog will eventually be available for this series.
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#### **SERIES VI: SCULPTURES**

52	Small sculpture, untitled, n.d.
53	Small sculpture, untitled, n.d.