



Smithsonian

Archives of American Art

A Finding Aid to the Bob Stocksdale and Kay Sekimachi Papers, circa 1900-2015, in the Archives of American Art

Jayna M. Josefson

Funding for the processing of this collection was provided by the
Smithsonian Institution Asian Pacific American Initiatives Pool

13 September 17

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Collection Overview

Repository:	Archives of American Art
Title:	Bob Stocksdale and Kay Sekimachi papers
Date:	circa 1900-2015
Identifier:	AAA.stockbob
Source:	Stocksdale, Kay Sekimachi
Creator:	Stocksdale, Bob, 1913-2003
Extent:	19.5 Linear feet 0.125 Gigabytes
Language:	The collection is in English.
Summary:	The papers of woodturner Bob Stocksdale and fiber artist Kay Sekimachi measure 19.5 linear feet and 0.125 GB and date from circa 1900 to 2015. Found are biographical materials, correspondence, writings, professional files, exhibition files, project files, personal business records, printed and digital material, scrapbooks, photographic material, and artwork. Of note are records from Sekimachi's forced internment during World War II at Tanforan Assembly Center and Topaz War Relocation Center from 1942 to 1944.

Administrative Information

Acquisition Information

The Bob Stocksdale and Kay Sekimachi papers were donated in 2003, 2004, and 2015 by Kay Sekimachi Stocksdale as part of the Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America.

Related Materials

Also found in the Archives of American Art are an oral history interview of Bob Stocksdale conducted February 16-March 21, 2001, by Signe Mayfield and an oral history interview of Kay Sekimachi [Stocksdale] conducted July 26-August 6, 2001, by Suzanne Baizerman. Both interviews were conducted in Berkeley, California, during the Archives of American Art's Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America.

Processing Information

The collection was fully merged, processed, and described by Jayna Josefson in 2017 with funding provided by the Smithsonian Institution Asian Pacific American Initiatives Pool. Born-digital materials were processed by Kirsi Ritosalmi-Kisner in 2020 with funding provided by Smithsonian Collection Care and Preservation Fund.

Preferred Citation

Bob Stocksdale and Kay Sekimachi papers, circa 1900-2015. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information. Use of original audiovisual recordings with no duplicate access copy requires advance notice.

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Biographical / Historical

Bob Stocksdale (1913-2003) was a woodturner active in California. He was known for bowls he formed from rare types of wood. Kay Sekimachi (1926-) is a Japanese-American fiber artist and educator also active in California. She began her career in weaving on and off the loom and was part of the New Basketry movement.

Born in Indiana, Bob Stocksdale began his interest in carving by whittling with a pocket knife. Later, he created his own lathe with a washing machine motor and turned items such as baseball bats. During World War II, he was a conscientious objector and worked at various camps performing forestry work. It was in one of the camps that he turned his first bowl on a lathe.

After the war, Stocksdale settled in the Bay Area of California where he established his own woodturning shop in his basement. He concentrated on making bowls out of rare woods. His work has been recognized throughout the world and in 1998, he received the American Association of Woodturners Lifetime Achievement Award. In 2003, he received the James Renwick Alliance Masters of the Medium Award.

Kay Sekimachi was born in San Francisco, California in 1926. As a high school student, she was forcibly interned through Executive Order 9066 issued by President Franklin D. Roosevelt which incarcerated approximately 120,000 Japanese and Japanese-American citizens during World War II. Along with her mother and siblings, Kay lived at Tanforan Assembly Center and later moved to Topaz War Relocation Center in Utah. She continued her schooling at Topaz and after 1944, was resettled in Cincinnati, Ohio.

After graduating from high school, Kay Sekimachi enrolled at the California College of Arts and Crafts and the Haystack Mountain School of Crafts where she learned the craft of weaving under Trude Guermonprez and Jack Lenor Larsen. Her early works were tapestries and garments. She later used her weaving techniques as part of the New Basketry movement to create baskets and boxes out of fibers. Also an educator, Kay taught weaving at San Francisco Community College. She received the American Craft Council Gold Medal for Consummate Craftsmanship in 2002.

After the dissolution of his first marriage through which he had two children, son Kim and daughter Joy Stocksdale, Bob married Kay Sekimachi in 1972. The two had been acquainted for many years as they were both craft artists living in the Bay Area. Although they married later in life, Kay and Bob travelled the world and exhibited their art together in many exhibitions including *Marriage in Form* and *Loom and Lathe*.

Bob Stocksdale died in Oakland, California in 2003. Kay Sekimachi continues to exhibit her work and lives in Berkeley, California.

Scope and Contents

The papers of woodturner Bob Stocksdale and fiber artist Kay Sekimachi measure 19.5 linear feet and 0.125 GB and date from circa 1900 to 2015. Found are biographical materials, correspondence, writings, professional files, exhibition files, project files, personal business records, printed and digital material, scrapbooks, photographic material, and artwork. Of note are records from Sekimachi's forced internment during World War II at Tanforan Assembly Center and Topaz War Relocation Center from 1942 to 1944.

The bulk of biographical materials are from Kay Sekimachi with some originating from her time spent in forced internment at Topaz and Tanforan camps. These records include identification cards, War Relocation Authority printed materials, and school records. Also found are awards, resumes, and blank stationery. Some materials are from Stocksdale's 85th birthday and memorial service.

Letters and extensive greeting cards are from friends, family, and professional acquaintances. Correspondents include Norman Anderson, Peter Collingwood, Jack Lenor Larsen, Sam and Alfreda Maloof, Forrest L. Merrill, Miné Okubo, Barbara Shawcroft, and others.

Writings and notes are scattered and include two interviews with Kay Sekimachi, hanging instructions, and notes. Writings by others are by Jack Lenor Larsen, Tran Turner, and Yoshiko Uchida.

Sekimachi's and Stocksdale's professional activities are documented through files relating to their participation at conferences, awards ceremonies, and lectures. Also found are fiber samples, order forms for materials and equipment, and notes on techniques and design by Kay Sekimachi. Exhibition records include extensive documentation on *Marriage in Form*, *In the Realm of Nature*, and *Loom and Lathe* as well as files for various solo and group exhibitions for both Sekimachi and Stocksdale. Gallery and institution files include material on multiple or unnamed exhibitions. Exhibition documentation may include correspondence, writings, proposals, printed material, financial and loan records, condition reports, and photographs. Project files contain material for proposed book projects, a retrospective, and portfolio, by and about Sekimachi and Stocksdale. Also found are three commissions files for works by Sekimachi. A proposed retrospective on the work of Bob Stocksdale by Kay Sekimachi includes a digital sound recording of recollections.

Personal business records include sales books, purchase records for works of art by others, appraisals, contracts, consignment receipts, and insurance records.

Published books, clippings, exhibition announcements and catalogs, magazines, and newsletters are found within printed materials. Of note is a publication by the *San Francisco Chronicle* entitled "This World" which features illustrations by Miné Okubo.

Four scrapbooks compiled by Kay Sekimachi date from 1937 to 1944. Most of the scrapbooks contain printed material from magazines and other sources with images such as children, valentines, food, birds, clothing, and may include scattered sketches and notes by Sekimachi. One scrapbook dates from the end of Sekimachi's internment at Topaz and relocation to Cincinnati, Ohio. This scrapbook includes sketches and printed materials concerning local and global events. Loose material found in this series was likely meant to be pasted into a new or the forth scrapbook. These materials include relocation information, Japanese-American publications, maps, clippings, sketches, and printed programs.

The bulk of photographic materials consist of slides of various vacation locations and homes and date from the 1960s to the 1980s. Also found are scattered portraits of Kay Sekimachi and Bob Stocksdale, as well as a photo of Miné Okubo with Roy Leeper and Cecil Thompson. Artworks are largely by Kay Sekimachi and include watercolor and pencil sketches as well as designs for fabrics and a weaving portfolio. Watercolor and pencil sketches are of Tanforan Assembly Center and date from circa 1942.

Arrangement

The collection is arranged as 11 series.

- Series 1: Biographical Material, circa 1920-2003 (1.5 linear feet; Box 1-2)
- Series 2: Correspondence, 1943-2014 (7.6 linear feet; Box 2-10)
- Series 3: Writings and Notes, 1960s-2008 (0.2 linear feet; Box 10)
- Series 4: Professional Files, 1950s-2011 (1.1 linear feet; Box 10-11, 22)
- Series 5: Exhibition Files, 1951-2015 (2.9 linear feet; Box 11-14, ER01; 0.125 GB)
- Series 6: Project Files, circa 1900-2004 (0.3 linear feet; Box 14)
- Series 7: Personal Business Records, 1970s-2010 (0.7 linear feet; Box 14-15)
- Series 8: Printed Material, 1943-2011 (2.3 linear feet; Box 15-17, 22)
- Series 9: Scrapbooks, 1937-1946 (0.9 linear feet; Box 17, 21)
- Series 10: Photographic Material, circa 1950-2001 (0.9 linear feet; Box 18)
- Series 11: Artwork, 1942-circa 1970 (1.1 linear feet; Box 18-20, 22-23)

Names and Subject Terms

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

Subjects:

Asian American art
Asian American artists
Asian American educators
Asian American fiber artists
Fiberwork
Japanese American art
Japanese American artists
Japanese Americans -- Forced removal and internment -- 1942-1945
Textile crafts
Textile design
Women artists
Woodwork

Types of Materials:

Interviews
Scrapbooks
Sound recordings

Names:

Anderson, Norman
Central Utah Relocation Center
Collingwood, Peter, 1922-2008
Larsen, Jack Lenor
Maloof, Alfreda Ward
Maloof, Sam
Merrill, Forrest L.
Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America
Okubo, Miné, 1912-2001

Shawcroft, Barbara
Stocksdale, Bob, 1913-2003
Stocksdale, Kay Sekimachi
Stocksdale, Kay Sekimachi
Tanforan Assembly Center (San Bruno, Calif.)
Turner, Tran
Uchida, Yoshiko
War Relocation Authority

Occupations:

Fiber artists -- California

Container Listing

Series 1: Biographical Material, circa 1920-2003

1.5 Linear feet (Box 1-2)

Scope and Contents: Biographical materials relating to Bob Stocksdale include resumes and records from his eighty-fifth birthday party hosted by Forrest Merrill and from his memorial service. Records from the party include some print-outs of digital photographs, cards, invitations, printed material, and a menu.

Documentation belonging to Kay Sekimachi includes award ribbons, address notes, stationery, and resumes. Also of note are records originating from Sekimachi's forced relocation by the War Relocation Authority which include informational broadsheets, mess hall and food rations cards, an identification card, and work assignment information.

Sekimachi's school records include material from her early education in the California Bay Area, the Tanforan and Topaz centers, and later at the California College of Arts and Crafts. In letters written to her old classmates, Sekimachi describes the early days of her experience at Tanforan Relocation Center. Also found is a letter outlining a pact between Kay and her school friends at Topaz to meet again ten years after leaving camp in Utah. Handmade dance and party invitations comment on student and youth life at the internment camp. School projects are likely from Kay's schooling prior to Topaz and are on subjects such as ancient history, Europe, and the coronation of King George VI. Projects consist of notebooks containing drawings, collages, and writings.

Arrangement: The series is arranged as 2 subseries.

- 1.1: General, 1942-2003
- 1.2: School Records, circa 1920-1958

Subseries 1.1: General, 1942-2003

Box 1, Folder 1	Addresses and Business Cards, circa 1950s-1980s
Box 1, Folder 2	Awards, Ribbons, 1952-1961
Box 1, Folder 3	Awards, Retirement Recognition, 1982
Box 1, Folder 4	Calendar, 1956
Box 1, Folder 5	Continuing Education Records, Swim Class, 1965
Box 1, Folder 6	Events, Bob Stocksdale's 85th Birthday, 1998
Box 1, Folder 7	Events, Bob Stocksdale's Memorial, Cards from Flowers, 2003
Box 1, Folder 8	Events, Bob Stocksdale's Memorial, General, 2003
Box 1, Folder 9	Events, Bob Stocksdale's Memorial, Photographs, 2003
Box 1, Folder 10	Resumes and Biographical Sketches, circa 1990s-2002

Box 1, Folder 11	Stationery, Sekimachi Handprints, circa 1950
Box 1, Folder 12	War Relocation Authority, Brochures and Broadsheets about Internment, circa 1942-1944
Box 1, Folder 13	War Relocation Authority, Food Rations and Mess Hall Card, 1942
Box 1, Folder 14	War Relocation Authority, Leave Identification Card and Relocation Card, 1944
Box 1, Folder 15	War Relocation Authority, Programs for Events at Topaz, circa 1944
Box 1, Folder 16	War Relocation Authority, Work Assignment Form, 1943

Subseries 1.2: School Records, circa 1920-1958

Box 1, Folder 17	Awards and Certificates, 1939-1941
Box 1, Folder 18	California College of Arts and Crafts Records, 1946-1958
Box 1, Folder 19	Dance and Party Invitations from Tanforan and Topaz, circa 1942-circa 1944
Box 1, Folder 20	Diploma from Topaz High School, 1944
Box 1, Folder 21	Graduation Memorabilia from Topaz High School, 1944
Box 1, Folder 22	Identification and Membership Cards from Topaz High School, 1943
Box 1, Folder 23	Letters from Tanforan and Topaz, circa 1942-1944
Box 1, Folder 24	Newspapers, Topazette and Topaz Times Jr. and Rambler, 1942-1944 Notes: Topaz High School newsletters and newspapers written and published by students
Box 1, Folder 25	Report Cards and Schedules, 1938-1944 Notes: Includes material from Tanforan and Topaz.
Box 1, Folder 26	Reports and Projects, Source Material for Projects, circa 1937-circa 1941
Box 1, Folder 27	Project from Longfellow Elementary School, 1938
Box 1, Folder 28	Reports and Projects from Burbank Junior High, 1939-1940
Box 1, Folder 29	Reports and Projects from Burbank Junior High, 1941
Box 1, Folder 30	Reports and Projects from Burbank Junior High, 1941

Box 1, Folder 31	Reports and Projects from Tanforan and Topaz High School, 1942-1944
Box 1, Folder 32	Reports and Projects, Undated Material probably from Burbank Junior High, circa 1940-circa 1941
Box 1, Folder 33	Reports and Projects, California College of Arts and Crafts, circa 1947
Box 2, Folder 1	Weaving Course Manual, Kay Geary Class, 1947
Box 2, Folder 2	Writings and Notes from Topaz High School, 1943-1944
Box 2, Folder 3	Writings and Notes from Topaz High School, 1943-1944
Box 2, Folder 4	Yearbook from Burbank Junior High School, 1941

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Series 2: Correspondence, 1943-2014

7.6 Linear feet (Box 2-10)

Scope and Contents: Letters are from friends, professional acquaintances and fellow artists, collectors and clients, family, gallerists, and museums and institutions. The majority of the correspondence is that of Kay Sekimachi and Bob and Kay as a couple. Also found are extensive greeting and holiday cards from friends and family.

Correspondents include: Adela Akers, Norman Anderson, Peter Collingwood, Dianne Dennis, Dominic DiMare, Marion and Jorge Hildebrandt, Jack Lenor Larsen, Karl Lønning, Sam and Alfreda Maloof, Signe Mayfield, Forrest L. Merrill, Dorothy Miller, Sheila O'hara, Miné Okubo, Hal Painter, Mimi Santal, Nancy Selvin, Barbara Shawcroft, Ramona Solberg, Miguel Peck Wall, Joan Watkins, and many others.

Arrangement: Some letters are signed with first names only which are found at the end of the alphabetical correspondence. Researchers should note that holiday and greeting cards are minimally arranged due to many lacking dates and full names. Additional correspondence may be found in Series 4 and Series 5.

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Box 6, Folder 16	First Names Only, A, 1950s-2000s
Box 6, Folder 17	First Names Only, A, 1950s-2000s

Box 6, Folder 18	First Names Only, B, 1950s-2000s
Box 6, Folder 19	First Names Only, B, 1950s-2000s
Box 6, Folder 20	First Names Only, C, 1950s-2000s
Box 6, Folder 21	First Names Only, D, 1950s-2000s
Box 6, Folder 22	First Names Only, E, 1950s-2000s
Box 6, Folder 23	First Names Only, F, 1950s-2000s
Box 6, Folder 24	First Names Only, G, 1950s-2000s
Box 6, Folder 25	First Names Only, H, 1950s-2000s
Box 6, Folder 26	First Names Only, I, 1950s-2000s
Box 6, Folder 27	First Names Only, J, 1950s-2000s
Box 6, Folder 28	First Names Only, J, 1950s-2000s
Box 6, Folder 29	First Names Only, K, 1950s-2000s
Box 6, Folder 30	First Names Only, L, 1950s-2000s
Box 6, Folder 31	First Names Only, M, 1950s-2000s
Box 7, Folder 1	First Names Only, M, 1950s-2000s
Box 7, Folder 2	First Names Only, N, 1950s-2000s
Box 7, Folder 3	First Names Only, O, 1950s-2000s
Box 7, Folder 4	First Names Only, P, 1950s-2000s
Box 7, Folder 5	First Names Only, R, 1950s-2000s
Box 7, Folder 6	First Names Only, S, 1950s-2000s
Box 7, Folder 7	First Names Only, T, 1950s-2000s
Box 7, Folder 8	First Names Only, U, 1950s-2000s
Box 7, Folder 9	First Names Only, V, 1950s-2000s
Box 7, Folder 10	First Names Only, W, 1950s-2000s

Box 7, Folder 11	First Names Only, Y, 1950s-2000s
Box 7, Folder 12	First Names Only, Illegible, or Unsigned, 1950s-2000s
Box 7, Folder 13-24	Condolence Letters, 2003
Box 8, Folder 1-2	Condolence Letters, 2003
Box 8, Folder 3-17	Greeting and Holiday Cards, 1940s-2010s
Box 9, Folder 1-18	Greeting and Holiday Cards, 1940s-2010s
Box 10, Folder 1	Postcards, Blank, circa 1950s-1990s
Box 10, Folder 2	Wedding Cards, 1972
Box 10, Folder 3	Wedding Cards, 1972

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Series 3: Writings and Notes, 1960s-2008

0.2 Linear feet (Box 10)

Scope and Contents: Scattered writings, likely by Kay Sekimachi, include hanging instructions and notes. There are transcripts of two interviews with Sekimachi, one by Suzanne Baizerman and the other is unsigned. Also found are writings about Sekimachi and Stocksdale by Jack Lenor Larsen, Tran Turner, and Yoshiko Uchida, among others, and a print-out of the history section of the Topaz Internment Camp website.

Box 10, Folder 4	Hanging Instructions, circa 1970
Box 10, Folder 5	History of Topaz Internment Camp, Printout of Website, 2008
Box 10, Folder 6	Interview with Kay Sekimachi, Unsigned, circa 1970
Box 10, Folder 7	Interview with Kay Sekimachi, by Suzanne Baizerman, 2001, 2007
Box 10, Folder 8	Notes, Addresses, 1960s-1980s
Box 10	By Others
Box 10, Folder 9	on Bob Stocksdale, by Yoshiko Uchida, 1969
Box 10, Folder 10	on Bob Stocksdale and Kay Sekimachi, by Others, 1969-1977
Box 10, Folder 11	on Textiles, by Jack Lenor Larsen, circa 1970s

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Series 4: Professional Files, 1950s-2011

1.1 Linear feet (Box 10-11, 22)

Arrangement: Raw material found in this series is likely to be study samples rather than Kay's original designs which are found in Series 11.

Scope and Contents: Material concerning Bob Stocksdale's and Kay Sekimachi's activities as a wood turner and textile artist respectively are found within this series. Generally, files may include correspondence, financial documentation and agreements, proposals, and printed material and concern lectures, conferences with professional organizations, awards received, oral history interviews, and writings by others.

Also found are documents relating to the technique, process, and raw material purchase of weaving. These files include correspondence from textile companies such as Joynell and Kroll which described and provided samples and sourcing for Sekimachi. Her techniques, process, and design are found through notebooks, perhaps from a school class, giving outlines and instruction on basic weaving and examples of design.

Box 10, Folder 12	American Craft Council, 1988
Box 10, Folder 13	The Art of Basketry by Karl Lønning, 1999
Box 10, Folder 14	Article, "Weaving the Sea," American Craft Magazine, 2010
Box 10	Award Files
Box 10, Folder 15	American Craft Council Gold Medal to Bob Stocksdale, 1995
Box 10, Folder 16	American Craft Council Gold Medal to Kay Sekimachi, 2002-2003
Box 10, Folder 17	Berkeley Architectural Heritage Association Home Remodel Award, 1979
Box 10, Folder 18	Fuller Craft Museum Luminaries Gala Award, 2009-2011
Box 10, Folder 19	James Renwick Alliance, Master of the Medium, 1996-2001
Box 10, Folder 20	Women's Caucus for Art, 1997
Box 10, Folder 21	Women's Caucus for Art, 1997
Box 10, Folder 22	Conference, Wood Art Collectors' Conference, 1998
Box 10, Folder 23	HALI Publications, Ltd., 2007
Box 10, Folder 24	Lecture, San Francisco Craft and Folk Art Museum, 1997-2002
Box 10, Folder 25	Oral History, Archives of American Art, 2002
Box 10, Folder 26	Oral History, Bancroft Library at the University of California, Berkeley, 1992-1998

Box 10, Folder 27	Professional Organization, Printed Material, 1950s-1990s
Box 10	Weaving
Box 10, Folder 28	Correspondence, 1962-1963
Box 10, Folder 29	Correspondence, 1962-1963
Box 10, Folder 30	Correspondence, 1962-1963
Box 10, Folder 31	Material and Equipment Orders, 1970s
Box 10, Folder 32	Material and Equipment Orders, 1970s
Box 10, Folder 33	Material and Equipment Orders, 1970s Notes: Oversized material housed in Box 22, F5
Box 10, Folder 34	Techniques, Process, and Designs, 1950s-1985
Box 10, Folder 35	Techniques, Process, and Designs, 1950s-1985
Box 10, Folder 36	Techniques, Process, and Designs, 1950s-1985
Box 11	Weaving
Box 11, Folder 1	Techniques, Process, and Designs, 1950s-1985
Box 11, Folder 2	Techniques, Process, and Designs, 1950s-1985
Box 11, Folder 3	Techniques, Process, and Designs, 1950s-1985
Box 11, Folder 4	Techniques, Process, and Designs, 1950s-1985
Box 11, Folder 5	Techniques, Process, and Designs, 1950s-1985
Box 11, Folder 6	Techniques, Process and Designs, 1950s-1985
Box 11, Folder 7	Techniques, Process and Designs, 1950s-1985
Box 11, Folder 8	Weaver Studio Design, 2007
Box 22, Folder 5	Oversized Material and Equipment Orders, Samples from Box 10, F33, circa 1960s

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Series 5: Exhibition Files, 1951-2015

2.9 Linear feet (Box 11-14)

0.125 Gigabytes (ER01)

Scope and Contents: Exhibition files may include correspondence, letters of congratulations, proposals, printed materials, lists, writings, guest books, appraisals and loan agreements, condition reports, and photographs. Extensive material is found for three exhibitions showcasing the works of Stocksdale and Sekimachi: *Marriage in Form*, *In the Realm of Nature*, and *Loom and Lathe*. These exhibitions were shown at multiple locations in the 1990s and 2000s. A digital sound recording of the recollections of Emma Gunterman on Bob Stocksdale at Berkeley is included among the resources for the exhibition *In the Realm of Nature*. It was recorded by her son, Tom Gunterman.

Gallery files contain general correspondence and correspondence or financial records relating to multiple or unnamed exhibitions.

Arrangement: The series is arranged as 5 subseries. This series relies heavily on original order and folder titles. Whenever possible, the proper name of an exhibition is found in the folder title. Additional general correspondence from galleries and institutions may be found in Series 2.

- 5.1: *Marriage in Form*, 1992-1998
- 5.2: *In the Realm of Nature*, 1991-2015
- 5.3: *Loom and Lathe*, 2006-2011
- 5.4: General, 1951-2014
- 5.5: Gallery and Institution Files, 1956-2013

Subseries 5.1: *Marriage in Form*, 1992-1998

Box 11, Folder 9	Correspondence, General, 1994
Box 11, Folder 10	Correspondence, American Craft Museum Opening, 1995
Box 11, Folder 11	Correspondence, Catalog, 1993-1996
Box 11, Folder 12	Correspondence, Catalog, 1993-1996
Box 11, Folder 13	Correspondence, Catalog, 1993-1996
Box 11, Folder 14	Printed Material, Clippings, 1993-1996
Box 11, Folder 15	Printed Material, General, 1993-1996
Box 11, Folder 16	Printed Material, Related, 1995
Box 11, Folder 17	Lists of Works of Art, 1992-1993
Box 11, Folder 18	Name Tags, circa 1998
Box 11, Folder 19	Writings and Notes, circa 1990s

Box 11, Folder 20 Arkansas Art Center, 1994

Box 11, Folder 21 Palo Alto Cultural Center, 1993-1994

Subseries 5.2: *In the Realm of Nature*, 1991-2015

Box 11, Folder 22 Correspondence, General, 2009-2012

Box 11, Folder 23 Correspondence, Ron Roszkiewicz, 2008

Box 11, Folder 24 Correspondence, Resources, 2010
Includes born-digital records, see ER01

Folder ER01 Emma Gunterman Recollections of Bob Stocksdale (Undated), Digital Audio
Recording, 2019
0.125 Gigabytes (1 computer file)

Box 11, Folder 25 Proposal, 2011-2012

Box 11, Folder 26 Lists of Works of Art and Collectors, 2008-2012

Box 11, Folder 27 Notebook, 2010

Box 11, Folder 28 Writings and Notes, 2014-2015

Box 11, Folder 29 Appraisals, 1991-2011

Subseries 5.3: *Loom and Lathe*, 2006-2011

Box 12, Folder 1 Guest Book, 2008

Box 12, Folder 2 Berkeley Art Center, Contracts and Checklists, 2006-2007

Box 12, Folder 3 Berkeley Art Center, Correspondence, 2008

Box 12, Folder 4 Berkeley Art Center, Opening, 2008

Box 12, Folder 5 Berkeley Art Center, Condition Reports, 2007-2008

Box 12, Folder 6 Berkeley Art Center, Lenders, 2007

Box 12, Folder 7 Fuller Craft Museum, 2009-2011

Box 12, Folder 8 Maloof Foundation, Flax Bowls, 2008

Box 12, Folder 9 Condition Reports, General, 2011

Box 12, Folder 10 Condition Reports, General, 2011

Subseries 5.4: General, 1951-2014

Box 12, Folder 11 Invitational Ceramic and Textile Art Exhibition, Scripps College, 1951-1952

Box 12, Folder 12 California State Fair, 1952-1955

Box 12, Folder 13 Annual Textile Exhibit, Rotunda Gallery (San Francisco, California), 1953

Box 12, Folder 14 State Fair of Texas, 1953

Box 12, Folder 15 Designer-Craftsmen USA, 1953, San Francisco Museum of Art, 1953

Box 12, Folder 16 American Craftsmen, 1957, University of Illinois, Urbana, 1957

Box 12, Folder 17 Threads of History, American Federation of the Arts, 1967

Box 12, Folder 18 Design is....., National Collection of Fine Arts, 1972

Box 12, Folder 19 Woven Structures, Camden Arts Centre (London, England), 1972

Box 12, Folder 20 Sixth International Biennial of Tapestry, Centre International de la Tapisserie
Ancienne et Moderne (Lausanne, Switzerland), 1972-1974

Box 12, Folder 21 Fiberworks--The Americans and Japan, National Museum of Modern Art (Kyoto,
Japan), 1976-1978

Box 12, Folder 22 The Eloquent Object, Philbrook Museum of Art, 1983-1988

Box 12, Folder 23 Japanese-American Women Artists: Fiber and Metal, Evergreen Galleries (Olympia,
Washington), 1984

Box 12, Folder 24 Design in America, U.S. Information Agency, 1985-1989

Box 12, Folder 25 Fiber R/Evolution, Milwaukee Art Museum, 1985

Box 12, Folder 26 Fiber Artistry, Arizona State University, 1988

Box 12, Folder 27 Craft: Today USA, American Craft Museum, 1989-1992

Box 12, Folder 28 International Turned Objects Show (ITOS), International Sculpture Center
(Washington, D.C.), 1989-1991

Box 12, Folder 29	Art In Embassies, United States Department of State, 1991-1996
Box 12, Folder 30	Out of the Woods: Turned Wood by American Craftsmen, Cornell Gallery (Atlanta, Georgia), 1992
Box 12, Folder 31	The Studio Craft Movement: 1945-1965, American Craft Museum, 1996-2006
Box 12, Folder 32	Tea Bowl: Imperfect Harmony, Greater Lafayette Museum of Art, 1996-1998
Box 12, Folder 33	Sam Maloof, Kay Sekimachi, and Bob Stocksdale: Perfection in Form, Del Mano Gallery (Altadena, California), 1997
Box 12, Folder 34	Held and Let Go, Olive Art Center of the California College of Arts and Crafts (Oakland, California), 1998
Box 12, Folder 35	Across the Grain, Wood Turning Center, Yale University, 1999
Box 12, Folder 36	Far Out: Bay Area Design, 1967-1973, San Francisco Museum of Modern Art, 1999-2000
Box 12, Folder 37	Material Witness: Masters of California Craft, Crocker Art Museum, 1999-2000
Box 12, Folder 38	The Art of Craft: Works from the Saxe Collection, Fine Arts Museums of San Francisco, 1999
Box 12, Folder 39	Side by Side, Contemporary Fine Art (Tokyo, Japan), circa 1990s
Box 12, Folder 40	Craft in America, Touring Exhibition, 1999-2000
Box 12, Folder 41	Spliterati-01 Ply-Split Braiding Convention (Leicester, United Kingdom), 1999-2001
Box 12, Folder 42	Wood Turning in North America Since 1930, Yale University, 2000-2003
Box 12, Folder 43	The Woven Form: Carole Beadle & Kay Sekimachi, Cabrillo Gallery (Aptos, California), 2000
Box 12, Folder 44	An Intimate Reading: The Books of Kay Sekimachi, Craft and Folk Art Museum, 2000
Box 12, Folder 45	Naturally Baskets, Cornell Gallery (Atlanta, Georgia), 2001
Box 12, Folder 46	Kay Sekimachi - An Intimate Eye: Woven & Paper Objects, Mengei International Museum (La Jolla, California), 2001
Box 12, Folder 47	Leading the Way: Asian American Artists of the Older Generation, Gordon College (Wenham, Massachusetts), 2001

Box 12, Folder 49	Bob Stocksdale - Eighty-Eight Turnings: from the Collection of Forrest Merrill, Museum of Craft and Folk Art, 2001
Box 12, Folder 50	Bob Stocksdale - Eighty-Eight Turnings: from the Collection of Forrest Merrill, Museum of Craft and Folk Art, 2001
Box 12, Folder 51	Bob Stocksdale - Eighty-Eight Turnings: from the Collection of Forrest Merrill, Museum of Craft and Folk Art, 2001
Box 13, Folder 1	Bob Stocksdale - Eighty-Eight Turnings: from the Collection of Forrest Merrill, Museum of Craft and Folk Art, 2001
Box 13, Folder 2	Voice, Image, Gesture: Selections from the Jewish Museum's Collections, 1945-2000, The Jewish Museum, 2001
Box 13, Folder 3	Baskets Now: USA, Arkansas Art Center, 2001-2002
Box 13, Folder 4	7th International Shoebox Sculpture Exhibition, University of Hawai'i, 2002
Box 13, Folder 5	American Craft Council Medal Awards Exhibition, 2002
Box 13, Folder 6	Threads on the Edge: The Daphne Farago Fiber Art Collection, Museum of Fine Arts, Boston, 2002-2003
Box 13, Folder 7	California Contemporary Craft, Falkirk Cultural Center (San Rafael, California), 2002
Box 13, Folder 8	Fantastic Fibers, 2003, Yeiser Art Center (Paducah, Kentucky), 2003
Box 13, Folder 9	Revealing Influences: Conversations with Bay Area Artists, Museum of Craft and Folk Art, 2003-2004
Box 13, Folder 10	Issho/Together: Japanese Art, Meridian Gallery (San Francisco, California), 2004-2005
Box 13, Folder 11	California Designs, 2004, Baulines Craft Guild (San Rafael, California), 2004-2005
Box 13, Folder 12	Scents of Purpose: Artists Interpret the Spice Box, Contemporary Jewish Museum (San Francisco, California), 2005
Box 13, Folder 13	Basket (Re)volution, Fuller Art Museum, 2005
Box 13, Folder 14	Fiber Art Exhibition, Taiwan, 2005-2007
Box 13, Folder 15	Folk Art for the Soul, Museum of Craft and Folk art, 2006
Box 13, Folder 16	Asian/American/Modern Art: Shifty Currents, 1900-1970, de Young Museum, 2006-2008

Box 13, Folder 17	Pulp Function, Fuller Craft Museum, 2006-2009
Box 13, Folder 18	Timeless Vessels, Society of Arts and Crafts (Boston, Massachusetts), 2006-2007
Box 13, Folder 19	Members Near & Far, Pacific Textile Arts (Fort Bragg, California), 2007
Box 13, Folder 20	Saturn Returns: Back to the Future of Fiber Art, San Jose Museum of Quilts and Textiles, 2007
Box 13, Folder 21	New Works/Old Story: 80 Artists at the Passover Table, Contemporary Jewish Museum (San Francisco, California), 2008-2009
Box 13, Folder 22	Life of Making - Works by Jim Melchert, June Schwarcz, and Kay Sekimachi, Sonoma Valley Museum of Art, 2008-2009
Box 13, Folder 23	Celebrating Imogen, Cavallo Point (Sausalito, California), 2008-2010
Box 13, Folder 24	The House that Sam Built: Sam Maloof and Art in the Pomona Valley, 1945-1985, The Huntington Library Art Collection and Botanical Gardens (San Marino, California), 2009-2011
Box 13, Folder 23	21st Annual Artistry in Wood, Sonoma County Museum, 2009
Box 13, Folder 24	By Hand: The Fine Art of Craft, Hearst Art Gallery, St. Mary's College of California, 2010
Box 13, Folder 25	Crafting Modernism: Mid-century American Art and Design, Museum of Arts and Design (New York City, New York), 2010
Box 13, Folder 26	Sourcing the Museum, The Textile Museum (Washington, D.C.), 2010-2011
Box 13, Folder 27	GOLD - American Craft Council Gold Medalists: 1994-2010, American Craft Council, 2011
Box 13, Folder 28	National Basketry Organization Exhibition, 2011
Box 13, Folder 29	Golden State of Craft: California 1960-1985, Craft and Folk Art Museum (Los Angeles, California), 2011
Box 13, Folder 30	California Design, 1930-1965: Living in a Modern Way, Los Angeles County Museum of Art, 2011-2012
Box 13, Folder 31	Collection of Forrest Merrill, Textile Museum (Washington, D.C.), 2012
Box 13, Folder 32	Turn, Wave, Fire, and Fold: Vessels from the FLM Collection, SFO Museum (San Francisco, California), 2014
Box 13, Folder 33	General, Guest Book, 2000s

Box 13, Folder 34 General, Guest Book, 2000s

Box 13, Folder 35 General, Unidentified, 1990s-2000s

Subseries 5.5: Gallery and Institution Files, 1956-2013

Box 13, Folder 36 ACCI Gallery, 2005

Box 13, Folder 37 Amaury St-Gilles, Contemporary Fine Arts, 1985-1996

Box 13, Folder 38 Art Works Downtown, 2005

Box 13, Folder 39 Arts Pacifica, 2004

Box 13, Folder 40 Brown/Grotta Gallery, 1992-2001

Box 13, Folder 41 Brown/Grotta Gallery, 1992-2001

Box 13, Folder 42 Cornell Gallery, 1995-1998

Box 13, Folder 43 Craft Alliance, 2005

Box 13, Folder 44 del Mano Gallery, 1996-2006

Box 13, Folder 45 Flinn Gallery, 2004

Box 13, Folder 46 Helen Day Art Center, 2003

Box 13, Folder 47 Insite Antiques and Designs, 2011

Box 13, Folder 48 Joanne Rapp Gallery, 1993-1998

Box 13, Folder 49 Linda Hodges Gallery, 1988

Box 13, Folder 50 Museum of Contemporary Craft, 1956

Box 13, Folder 51 Palo Alto Cultural Center, 1996-1998

Box 13, Folder 52 Pro-Art Gallery, 1991-1993

Box 14, Folder 1 Ruth Kaufmann Gallery, Inc., 1970-1973

Box 14, Folder 2 Shibumi Gallery, 2009-2013

Box 14, Folder 3 Snyderman Gallery, 1998-1999

Box 14, Folder 4	Studio 7 Gallery, 1998-1999
Box 14, Folder 5	The Sybans Gallery, 1996-1997
Box 14, Folder 6	Thirteen Moons Gallery, 2002-2007
Box 14, Folder 7	Thirteen Moons Gallery, 2002-2007
Box 14, Folder 8	Velvet da Vinci Gallery, 2008-2011
Box 14, Folder 9	Virginia Breier, 2004

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Series 6: Project Files, circa 1900-2004

0.3 Linear feet (Box 14)

Scope and Contents: Project files contain material concerning proposed book projects, commissions, a retrospective on the work of Bob Stocksdale by Kay Sekimachi, and a portfolio of Kay Sekimachi's work by Telos. Aside from the Telos publication, it is unclear whether the other works were published. Documents on the Sekimachi's retrospective of her husband's work includes Stocksdale family memorabilia, photographs, clippings, marriage records, and correspondence. Commission files may include thread samples, designs and sketches, a statement on work, and correspondence.

Box 14, Folder 10	Book Project, Agreement, Bob Stocksdale: Woodturner, 1984
Box 14, Folder 11	Book Project, Nouvel Objet, 1998-2001
Box 14, Folder 12	Commission, Display Case for Sculpture, 1976
Box 14, Folder 13	Commission, Fiber Sculpture for Bunker Hill Hotel, 1976
Box 14, Folder 14	Commission, Tapestry for Dorshkind Family, 1960
Box 14, Folder 15	Retrospective on Bob Stocksdale by Kay Sekimachi, Stocksdale Family, circa 1900-2006
Box 14, Folder 16	Retrospective on Bob Stocksdale by Kay Sekimachi, Memorabilia and Clippings, 1913-1970
Box 14, Folder 17	Retrospective on Bob Stocksdale by Kay Sekimachi, Memorabilia and Clippings, 1990s
Box 14, Folder 18	Retrospective on Bob Stocksdale by Kay Sekimachi, Memorabilia and Clippings, 2000-2003
Box 14, Folder 19	Telos Portfolio Collection: Kay Sekimachi, Agreement and Proposal, 2002
Box 14, Folder 20	Telos Portfolio Collection: Kay Sekimachi, Writings by Others, Excerpts, circa 2002-2004
Box 14, Folder 21	Telos Portfolio Collection: Kay Sekimachi, Correspondence, Invoices and Receipts, 2003-2004
Box 14, Folder 22	Telos Portfolio Collection: Kay Sekimachi, Proof with Notes, circa 2004
Box 14, Folder 23	Telos Portfolio Collection: Kay Sekimachi, on Book Signing, 2004

Box 14, Folder 24

Telos Portfolio Collection: Kay Sekimachi, Published Work, 2004

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Series 7: Personal Business Records, 1970s-2010

0.7 Linear feet (Box 14-15)

Scope and Contents: Bob Stocksdale's sales books date from 1973 to 1978 and include the name of purchaser, destination, date and name of work (or a description) and amounts paid. Purchase records include works purchased Stocksdale and Sekimachi from Sheila O'hara. Representation agreements are with Barbara Okun and Sterling Associates. Other business records include address lists, appraisals, consignment and insurance records, and a stock certificate.

Box 14, Folder 25	Addresses and Mailing Lists, 1970s-2000
Box 14, Folder 26	Appraisals, 2001
Box 14, Folder 27	Collectors, 1992
Box 14, Folder 28	Consignment Receipts, 1978-2003
Box 14, Folder 29	Contract, 2010
Box 14, Folder 30	Insurance, 2003
Box 14, Folder 31	Purchase Records, 1994-1995
Box 14, Folder 32	Representation Agreements, 1971-1989
Box 14, Folder 33	Royalty Reports, 1970s
Box 14, Folder 34	Sales Booklet, Kay Sekimachi, 1996-2000
Box 14, Folder 35	Sales Book, Bob Stocksdale, 1973
Box 14, Folder 36	Sales Book, Bob Stocksdale, 1974
Box 14, Folder 37	Sales Book, Bob Stocksdale, 1975
Box 14, Folder 38	Sales Book, Bob Stocksdale, 1976
Box 15, Folder 1	Sales Book, Bob Stocksdale, 1977
Box 15, Folder 2	Sales Book, Bob Stocksdale, 1978
Box 15, Folder 3	Sales Book, Bob Stocksdale, 1978
Box 15, Folder 4	Slide Digitization, 2012

Box 15, Folder 5 Stock Certificate, 1980

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Subseries 8: Printed Material, 1943-2011

2.3 Linear feet (Box 15-17, 22)

Scope and Contents: Printed materials include published books on Stocksdale and Sekimachi, clippings, exhibition announcements and catalogs for both artists, group shows, and friends, and magazines and periodicals. Of note is an issue entitled "This World" published by the *San Francisco Chronicle* in 1943 which describes life at Topaz Internment Camp and features text and illustrations by Sekimachi's friend, Miné Okubo. Exhibition catalogs dating from the 1940s and 1950s are from the California State Fair exhibitions in which Sekimachi participated.

Box 15, Folder 6 Published Books, 2009

Box 15, Folder 7-15 Clippings, 1950s-2002

Box 15, Folder 16-24 Exhibition Announcements and Catalogs, 1950s-2000s

Box 16, Folder 1-18 Exhibition Announcements and Catalogs, 1950s-2000s

Box 17, Folder 1-12 Exhibition Announcements and Catalogs, 1950s-2000s
Notes: Oversized material housed in Box 22, F4

Box 17, Folder 13-15 Magazines and Periodicals, 1970s-1990s
Notes: Oversized material housed in Box 22, F3

Box 17, Folder 16 Lecture Announcements, 1998

Box 17, Folder 17 Sam and Alfreda Maloof Foundation, Newsletters and Bulletins, 2003-2011

Box 17, Folder 18 San Francisco Opera Programs, 1946-1947

Box 22, Folder 3 Oversized Magazine, This World from Box 17, F15, 1943

Box 22, Folder 4 Oversized Exhibition Catalog from Box 17, F12, 1950s-1960s

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Series 9: Scrapbooks, 1937-1946

0.9 Linear feet (Box 17, 21)

Scope and Contents: Four scrapbooks were compiled by Kay Sekimachi and date from 1937 to 1944. Loose material was likely intended to be included in a later volume or added to the fourth scrapbook. Scrapbooks 1-3 contain printed materials such as valentines and images of food, babies and children, birds, and clothing as well as notes and sketches by Sekimachi. The fourth scrapbook dates from the end of Sekimachi's internment at Topaz and later relocation to Cincinnati, Ohio. The scrapbook includes sketches and printed material concerning local and global current events. Loose material includes employment and relocation assignments, notes, church bulletins, maps, clippings and other printed materials, and sketches.

Box 17, Folder 19	Scrapbook 1, 1937-1938 Notes: Oversized material housed in Box 21, F1
Box 17, Folder 20	Scrapbook 2, 1938 August Notes: Oversized material housed in Box 21, F2
Box 17, Folder 21	Scrapbook 3, 1938 November Notes: Oversized material housed in Box 21, F3
Box 17, Folder 22	Scrapbook 4, 1940s-1944 Notes: Oversized material housed in Box 21, F4
Box 17	Loose Material
Box 17, Folder 23	Employment Records, Sperti, Inc., 1944-1945
Box 17, Folder 24	Notes, 1937-1947
Box 17, Folder 25	Church Bulletins, circa 1945
Box 17, Folder 26	Clippings, circa 1940-1946
Box 17, Folder 27	Clippings, circa 1940-1946
Box 17, Folder 28	Japanese-American Publications Integrator and Topaz Times, 1945 Notes: Publications written by Japanese Americans on internment and subsequent "resettlement program" efforts after the war.
Box 17, Folder 29	Maps, 1940s Notes: Includes small map where Sekimachi tracked path from original home in California to Tanforan Assembly Center, Topaz Relocation Center, and Cincinnati, Ohio.
Box 17, Folder 30	Programs, Art and Music, circa 1940-1946
Box 17, Folder 31	Sketches, Notes, 1938 November

Box 17, Folder 32 Sketches, circa 1945

Box 17, Folder 33 Valentines, 1937-1938

Box 21, Folder 1-4 Oversized Scrapbooks from Box 17, F19-22, 1937-1944

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Series 10: Photographic Material, circa 1950-2001

0.9 Linear feet (Box 18)

Scope and Contents: This series contains scattered portraits of Bob Stocksdale and Kay Sekimachi. Photos of others include Miné Okubo and other friends. Also found are photos and a portfolio of works of art. The bulk of this series consists of slides from various locations and homes. Titles of folders were taken from the original slide boxes.

Box 18, Folder 1	Kay Sekimachi, with her Loom and Artwork, 1974
Box 18, Folder 2	Kay Sekimachi, Teaching a Course at San Jose State University, 1975 Summer
Box 18, Folder 3	Bob Stocksdale, by Tina C. LeCoff, 2001
Box 18, Folder 4	Miné Okubo with Roy Leeper and Cecil Thompson, 1980s
Box 18, Folder 5	Others, circa 1967
Box 18, Folder 6	Album, Bob and Kay with their Art and in Process, 1993
Box 18, Folder 7	Portfolio of Works of Art, Kay Sekimachi, circa 1950
Box 18, Folder 8	Portfolio of Works of Art, Architectural Mockups, Kay Sekimachi, circa 1955
Box 18, Folder 9	Works of Art, Exhibitions by Keiko Kobayashi, 1998
Box 18, Folder 10	Works of Art, Kay Sekimachi, circa 1980s
Box 18, Folder 11	Works of Art, Bob Stocksdale, circa 1950s-1980s
Box 18, Folder 12	Miscellaneous and Unidentified, 1970s
Box 18, Folder 13-16	Negatives and Transparencies, circa 1950s-1990s
Box 18	Slides
Box 18, Folder 17	Albert's Box, Shell Desk, 1970s
Box 18, Folder 18	Arrowmont, 1987 June
Box 18, Folder 19	Arrowmont, 1987 June
Box 18, Folder 20	Bob's Birthday Party, circa 1974
Box 18, Folder 21	Canyon de Chelley, Grand Canyon, Maria Martines, Adam and Santana, 1975
Box 18, Folder 22	Carl Jennings, 1975

Box 18, Folder 23	Death Valley, 1977 January
Box 18, Folder 24	Deliberate Entanglements, 1972
Box 18, Folder 25	Edinburgh, Scotland, 1979
Box 18, Folder 26-29	England, 1980
Box 18, Folder 30-31	Hawaii, 1973-1980
Box 18, Folder 32-35	Houses, 1978-1979
Box 18, Folder 36-39	Japan, 1975-1977
Box 18, Folder 40	Los Angeles Sunset Beach, 1966
Box 18, Folder 41	Marble, Colorado, 1976
Box 18, Folder 42	Mesa Verde, 1976
Box 18, Folder 43-45	Mimi and Children, 1970-1972
Box 18, Folder 46	Miscellaneous, 1966-1983
Box 18, Folder 47	Outhouses, Hy Goldenberg, Huntington, Indiana, 1983
Box 18, Folder 48	Oxford Flour Mill, Witchita, Kansas, 1984
Box 18, Folder 49	Southampton, Gayle Wilson, Iwata/Sekimachi Show, Minskoff, Cohen Carmel, 1983
Box 18, Folder 50	Taos, Grand Canyon, UCLA, Karon Ruckers, 1972
Box 18, Folder 51	Timber Cove, Thanksgiving, Kitty Baby, 1966
Box 18, Folder 52	Tsugawa, Kushida-Glass Beach, Bodega Ranch, 1967
Box 18, Folder 53	Yosemite, Glen Ellen, 1973
Box 18, Folder 54	Yvonne, 1970

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Series 11: Artwork, 1942-circa 1970

1.1 Linear feet (Box 18-20, 22-23)

Scope and Contents: Artworks by Kay Sekimachi include pencil and watercolor sketches of Tanforan Assembly Center, designs for garments, fabrics, and tapestries, and a sketch of an exhibition announcement. Weaving portfolios contain finished examples of Kay's textile designs and patterns. Also found is a sketch, likely by Roy Leeper.

Box 18, Folder 55	Tanforan, Watercolor Sketches, 1942
Box 18, Folder 56	Tanforan, Watercolor Sketches, 1942 Notes: Oversized material housed in Box 22, F1
Box 18, Folder 57	Tanforan, Pencil Sketches, 1942
Box 18, Folder 58	Designs for Fabrics, circa 1950s-1970s
Box 19, Folder 1	Designs for Fabrics, circa 1950
Box 19, Folder 2	Designs for a Garment, circa 1950 Notes: Oversized material housed in OV23
Box 19, Folder 3	Designs for Hand Towels, circa 1950
Box 19, Folder 4	Designs for a Tapestry, circa 1950
Box 19, Folder 5	Designs, General, circa 1950-1960
Box 19, Folder 6	Designs, General, circa 1960
Box 19, Folder 7	Designs, General, 1960s
Box 19, Folder 8	Sketch, Exhibition Announcement, 1965
Box 19, Folder 9	Weaving Portfolio, circa 1950
Box 19, Folder 10	Weaving Portfolio, circa 1950
Box 19, Folder 11	Weaving Portfolio, circa 1950
Box 20, Folder 1	Weaving Portfolio, circa 1960
Box 20, Folder 2	Weaving Portfolio, circa 1960
Box 20, Folder 3	Weaving Portfolio, circa 1960
Box 20, Folder 4	Weaving Portfolio, circa 1960

Box 20, Folder 5	Weaving Portfolio, circa 1960
Box 20, Folder 6	Sketch, Likely by Roy Leeper, circa 1970 Notes: Oversized material housed in Box 22, F2
Box 22, Folder 1	Oversized Sketch of Tanforan from Box 18, F56, circa 1942
Box 22, Folder 2	Oversized Sketch, Likely by Roy Leeper from Box 20, F6, circa 1970
Oversize 23	Oversized Design for a Garment from Box 19, F2, circa 1950

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