



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

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Smithsonian Institution Asian Pacific American Initiatives Pool

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Archives of American Art
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Table of Contents

Collection Overview	1
Administrative Information	1
Arrangement.....	4
Biographical / Historical.....	2
Scope and Contents.....	3
Names and Subjects	4
Container Listing	6
Series 1: Biographical Material, circa 1920-2003.....	6
Series 2: Correspondence, 1943-2014.....	9
Series 3: Writings and Notes, 1960s-2008.....	21
Series 4: Professional Files, 1950s-2011.....	22
Series 5: Exhibition Files, 1951-2015.....	25
Series 6: Project Files, circa 1900-2004.....	33
Series 7: Personal Business Records, 1970s-2010.....	35
Subseries 8: Printed Material, 1943-2011.....	36
Series 9: Scrapbooks, 1937-1946.....	37
Series 10: Photographic Material, circa 1950-2001.....	39
Series 11: Artwork, 1942-circa 1970.....	42

Collection Overview

Repository:	Archives of American Art
Title:	Bob Stocksdale and Kay Sekimachi papers
Identifier:	AAA.stockbob
Date:	circa 1900-2015
Extent:	19.5 Linear feet 0.125 Gigabytes
Source:	Stocksdale, Kay Sekimachi Stocksdale, Bob, 1913-2003
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.

Conditions Governing Use

The Bob Stocksdale and Kay Sekimachi papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

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. Exhibiton 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:

Concentration camps -- United States
Decorative arts
Fiber artists -- California
Fiberwork -- Technique
Japanese American artists
Japanese Americans -- Evacuation and relocation, 1942-1945
Textile crafts -- Study and teaching
Textile design
Women artists
Woodwork -- Study and teaching

Types of Materials:

Interviews
Photographs
Scrapbooks
Sketches
Sound recordings
Watercolors

Names:

Anderson, Norman
Central Utah Relocation Center
Collingwood, Peter, 1922-2008
Larsen, Jack Lenor, 1927-2020
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:

Woodworkers -- California

Container Listing

Series 1: Biographical Material, circa 1920-2003

1.5 Linear feet (Box 1-2)

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.

The series is arranged as 2 subseries.

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

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

1.2: School Records, circa 1920-1958

No Subnote Content

- 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 *Ram-bler*, 1942-1944
Topaz High School newsletters and newspapers written and published by students
- Box 1, Folder 25 Report Cards and Schedules, 1938-1944
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

[Return to Table of Contents](#)

Series 2: Correspondence, 1943-2014

7.6 Linear feet (Box 2-10)

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.

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.

Box 2, Folder 5	A, 1952-2003
Box 2, Folder 6	Akers, Adela, 1980-2004
Box 2, Folder 7	American Craft Council, 1982-2012
Box 2, Folder 8	American Friends Service Committee, 1998-2003
Box 2, Folder 9	Andersen, Irene Poons, 1995-2001
Box 2, Folder 10	Anderson, Norman, 1982-2010
Box 2, Folder 11	Anderson, Thyrsa, 1994-1997
Box 2, Folder 12	Anneberg, Margery, 1973-1990
Box 2, Folder 13	Arai-Abramson, Lucy, 1992-1999
Box 2, Folder 14	Aronson, Lisa, 1977-1999
Box 2, Folder 16	Austin, Carole, 1998-2006
Box 2, Folder 17	Ba-Be, 1955-2014
Box 2, Folder 18	Bl-Br, 1959-2010
Box 2, Folder 19	Barnes, Dorothy Gill, 1990-1994
Box 2, Folder 20	Besser, Sanford, 1982-1994

Box 2, Folder 21	Bloome, Mark, 1994
Box 2, Folder 22	Bolger, Peter, 1975-2014
Box 2, Folder 23	Brandford, Joanne Segal, 1985-1995
Box 2, Folder 24	Bridges, Noriko (Nikki), 1994
Box 2, Folder 25	British Crafts Centre, 1974
Box 2, Folder 26	Burchard, Christian, 1997
Box 2, Folder 27	Buscho, Ann and Bob, 1979-1980
Box 2, Folder 28	C, 1968-2006
Box 2, Folder 29	California Crafts Museum, 1993-1994
Box 2, Folder 30	Campbell, June, 1992-1999
Box 2, Folder 31	Canzoneri, Helen, 1984-1991
Box 2, Folder 32	Chinen, Sharon, 1993-2000
Box 2, Folder 33	Clay, Robert and Sue, 1977-1979
Box 2, Folder 34	Cleveland Museum of Art, 1997
Box 2, Folder 35	Collingwood, Peter and Elizabeth Bell, 1974-2002
Box 2, Folder 36	Cook, Alexander and Camille, 1996-2004
Box 2, Folder 37	Cort, Charles and Eleanor, 1957
Box 2, Folder 38	Craft and Folk Art Museum, 1995-2004
Box 2, Folder 39	Craft Horizons, 1956
Box 2, Folder 40	D, 1956-2012
Box 2, Folder 41	Dean, Judith, circa 1990
Box 2, Folder 42	Dennis, Dianne, 1983-1995

Box 2, Folder 43	DiMare, Dominic, 1998-2014
Box 2, Folder 44	DuBois, Emily, 1998-2005
Box 2, Folder 45	Dusenbury, Mary, 1981-1989
Box 2, Folder 46	E, 1959-2003
Box 2, Folder 47	Eddy, Kay, 1983-1990
Box 2, Folder 48	Ehrhardt, Carole and Frank, 1998-2009
Box 3, Folder 1	Espenet, Arthur, 1972
Box 3, Folder 2	F, 1953-2010
Box 3, Folder 3	Fairbanks, Jonathon, 1988-1999
Box 3, Folder 4	Friends of Fiber Art International, 1988-1993
Box 3, Folder 5	G, 1955-2004
Box 3, Folder 6	Ha-Ho, 1953-2002
Box 3, Folder 7	Hu-Hz, 1953-2002
Box 3, Folder 8	Hall, Gaylord and Roy Leeper, 2001-2004
Box 3, Folder 9	Hall, Julie, 1974
Box 3, Folder 10	Handweavers Guild of America, 1971-1974
Box 3, Folder 11	Harris, Nancy, 1995-1996
Box 3, Folder 12	Hauseur, Krystal, 2008-2011
Box 3, Folder 13	Haystack Mountain School of Crafts, 1956
Box 3, Folder 14	Hickman, Pat, 1995-2002
Box 3, Folder 15	Hildebrandt, Marion and Jorge, 1990-2006

Box 3, Folder 16	Hildebrandt, Marion and Jorge, 1990-2006
Box 3, Folder 17	Hiroi, Tsutomu, 1962-1993
Box 3, Folder 18	Honig, Margot Dennes, 1995-1999
Box 3, Folder 19	Horiachi, Toshiko, circa 1960
Box 3, Folder 20	I, 1990-2001
Box 3, Folder 21	Iwata, Kiyomi, 1983-2014
Box 3, Folder 22	J, 1965-1999
Box 3, Folder 23	Jennings, Carl and Elizabeth, 1993-1996
Box 3, Folder 24	Johnson, Chalmer, 2003
Box 3, Folder 25	Jurga, Halina, 1981-1982
Box 3, Folder 26	K, 1971-2009
Box 3, Folder 27	Kaneko, Jun, circa 1990
Box 3, Folder 28	Kaplan, Jack, 1953
Box 3, Folder 29	Kato, Kuniko Lucy, 1976-1982
Box 3, Folder 30	Kaufman, Ruth, 1986-1992
Box 3, Folder 31	Kawai, Kae, 1999-2002
Box 3, Folder 32	Kimura, Aya, 1986
Box 3, Folder 33	Kobayashi, Keiko, 1979-2001
Box 3, Folder 34	Kobi, Michi, 2000-2001
Box 3, Folder 35	Kowert, Solange, 1950s-1964
Box 3, Folder 36	Kriegbaum, Bertha and Virginia, 1977-1992
Box 3, Folder 37	La-Li, 1951-2003

Box 3, Folder 38	Lo-Ly, 1951-2003
Box 3, Folder 39	Laky, Gyongy, 1976-2004
Box 3, Folder 40	Larsen, Jack Lenor, 1970s-2014
Box 3, Folder 41	Larsen, Jack Lenor, 1970s-2014
Box 3, Folder 42	Larsen, Jack Lenor, 1970s-2014
Box 3, Folder 43	Larsen, Jack Lenor, 1970s-2014
Box 3, Folder 44	Lederer, Hanni, 2000-2010
Box 3, Folder 45	Leong, Po Shun, 1996-2002
Box 3, Folder 46	Lester, Michelle, 1977-1987
Box 3, Folder 47	Lønning, Karl, 1993-1999
Box 3, Folder 48	Los Angeles County Museum of Art, 1998-2001
Box 3, Folder 49	Lucas-Andrae, Augusta, 1966-2004
Box 3, Folder 50	Ma-Me, 1977-2000
Box 4, Folder 1	Mi-Mu, 1957-2013
Box 4, Folder 2	Maloof, Sam and Alfreda, 1971-2006
Box 4, Folder 3	Maru Family, 1994-2004
Box 4, Folder 4	Mason, Jane and Arthur, 1992-1998
Box 4, Folder 5	Matsubara, Naoko, 1961-2005
Box 4, Folder 6	Matsutsuyu, Emiko, 1990-1999
Box 4, Folder 7	Mayfield, Signe, 2002-2003
Box 4, Folder 8	Merrill, Forrest L. , 2011

Box 4, Folder 9	Metropolitan Museum of Art, 1990-1999
Box 4, Folder 10	Miller, Dorothy, 1983-1995
Box 4, Folder 11	Minneapolis Institute of Arts, 1992-2002
Box 4, Folder 12	Mint Museum of Craft and Design, 2000
Box 4, Folder 13	Montgomery, Susan, 1981-1982
Box 4, Folder 14	Mount Lassen Weavers Club, 1956
Box 4, Folder 15	Museum of Fine Arts, Boston, 1983-2014
Box 4, Folder 16	Museum of Modern Art, 1968-1970
Box 4, Folder 17	N, 1973-2002
Box 4, Folder 18	Nakashima, George, Marion and Kevin, 1990-1992
Box 4, Folder 19	Nassington Press LTD., 1979
Box 4, Folder 20	Negoro, Minnie, 1992-1996
Box 4, Folder 21	Nordness, Lee, 1977-1984
Box 4, Folder 22	O, 1964-1998
Box 4, Folder 23	Oakland Museum of California, 1979-2004
Box 4, Folder 24	Ochi, Ellen Akiko, 1947-1949
Box 4, Folder 25	Ohara, Sheila, 1979-2004
Box 4, Folder 26	Okubo, Miné , 1956-1959
Box 4, Folder 27	Okubo, Miné , 1960-1969
Box 4, Folder 28	Okubo, Miné , 1970-1979
Box 4, Folder 29	Okubo, Miné , 1970-1979
Box 4, Folder 30	Okubo, Miné , 1980-1989

Box 4, Folder 31	Okubo, Miné , 1990-2000s
Box 4, Folder 32	P, 1953-2012
Box 4, Folder 33	Painter, Hal, 1973, 1993
Box 4, Folder 34	Parker, Gertrud, 1992-2001
Box 4, Folder 35	Parnham Trust Limited, 1980
Box 4, Folder 36	Parrott, Alice, 1975-1977
Box 4, Folder 37	Parsons, Agus H. , 1955-1965
Box 4, Folder 38	Pentler, Funiko, 1965-1970s
Box 4, Folder 39	Peterson, Lisa Lee and Skiff, 1979-2000
Box 4, Folder 40	Pfeifer, Susan, 1995
Box 4, Folder 41	Philadelphia Museum of Art, 2009
Box 4, Folder 42	Pilger, Jean, 1961-1962
Box 4, Folder 43	Pohlmann, Albrecht, 1992-1998
Box 4, Folder 44	Pope, Helen Work, 1950s, 1982-1983
Box 4, Folder 45	Quandt, Elizabeth, circa 1970
Box 4, Folder 46	R, 1955-2014
Box 4, Folder 47	Renk, Merry, 2000-2003
Box 4, Folder 48	Rocheleau, Dennis W., 1998-2003
Box 5, Folder 1	Rossbach, Ed, circa 1985
Box 5, Folder 2	Rucker, Karon, 1975-1976
Box 5, Folder 3	Russell, Ellen, 2003

Box 5, Folder 4	Sa-Sh, 1965-2009
Box 5, Folder 5	Si-Sz, 1976-2004
Box 5, Folder 6	Saint Paul Gallery and School of Art, 1953
Box 5, Folder 7	San Francisco State University, 1994-1997
Box 5, Folder 8	Santal, Mimi, 2004-2005
Box 5, Folder 9	Saver, Jane, 1994-2012
Box 5, Folder 10	Schiba, Cynthia, 1987
Box 5, Folder 11	Schuman, Dr. M. C., 1945-1947
Box 5, Folder 12	Schwarcz, June, 1956-2008
Box 5, Folder 13	Selvin, Nancy, 1978-2001
Box 5, Folder 14	Shakerag Workshop, 2007
Box 5, Folder 15	Shawcroft, Barbara, 1972-2002
Box 5, Folder 16	Skowronski, Hella, 1982
Box 5, Folder 17	Slemmons, Kiff and Rod, 1998-2014
Box 5, Folder 18	Smith, Clint, 2001
Box 5, Folder 19	Smith, Sherri, 1986
Box 5, Folder 20	Smithsonian Institution, 1983-2006
Box 5, Folder 21	Smithsonian Institution, 1983-2006
Box 5, Folder 22	Solberg, Ramona, 1950s-2004
Box 5, Folder 23	Saint-Gilles, Amaury, 1982-1999
Box 5, Folder 24	Stanley, Martha, 1980-1989
Box 5, Folder 25	Stocksdale, Joy, 1970s-1980s

Box 5, Folder 26	Stocksdale, Kim, 1995-2002
Box 5, Folder 27	Sutton, Ann, 1974-1995
Box 5, Folder 28	T, 1952-2004
Box 5, Folder 29	Takaezu, Toshiko, 1987-2005
Box 5, Folder 30	Talley, Charles S., 1980-1982
Box 5, Folder 31	Textile Museum, 1980
Box 5, Folder 32	Thomas, Laura Work, 1978
Box 5, Folder 33	Togasaki, Kiyoshi, 1975-1995
Box 5, Folder 35	Tomye, 2003
Box 5, Folder 36	Torige, Anne, 1985-2001
Box 5, Folder 37	Tremblay, Gail, 1983-1985
Box 5, Folder 39	U, 1966-1992
Box 5, Folder 40	University of California, 1975-1993
Box 5, Folder 41	University of Hawaii, 2003
Box 5, Folder 42	V, 1977-2008
Box 5, Folder 43	Wa-Wi, 1963-2012
Box 5, Folder 44	Wo-Wy, 1965-2008
Box 5, Folder 45	Wada, Yoshiko Iwamoto, circa 1980
Box 5, Folder 46	Wall, Miguel Peck, 1962-1966
Box 5, Folder 47	Waller, Irene, 1972
Box 5, Folder 48	Walsh, Carol, 1974

Box 5, Folder 49	Wattsberg, Linda, 1997
Box 5, Folder 50	Watkins, Joan, 1969-1979
Box 5, Folder 51	Watkins, Joan, 1980-1989
Box 6, Folder 1	Watkins, Joan, 1990-1995
Box 6, Folder 2	Watkins, Joan, 1996
Box 6, Folder 3	Watkins, Joan, 1997-1998
Box 6, Folder 4	Watkins, Joan, 2005
Box 6, Folder 5	Wayne, June, 1973
Box 6, Folder 6	Weaver, Claire, circa 1955
Box 6, Folder 7	Weavers Workshop Limited, 1976
Box 6, Folder 8	Weed, Walter, 1981-2003
Box 6, Folder 9	Welte, Sigrid, 1993-2002
Box 6, Folder 10	Whipple, Lillian, 1991
Box 6, Folder 11	Wong, Charles, 2001-2002
Box 6, Folder 12	Wright, Sue and Dave, 1981-1996
Box 6, Folder 13	Y, 1944-2002
Box 6, Folder 14	Z, 1991
Box 6, Folder 15	Zuber, Judy, 1990-1991
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

[Return to Table of Contents](#)

Series 3: Writings and Notes, 1960s-2008

0.2 Linear feet (Box 10)

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

[Return to Table of Contents](#)

Series 4: Professional Files, 1950s-2011

1.1 Linear feet (Box 10-11, 22)

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.

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

Box 10, Folder 12	American Craft Council, 1988
Box 10, Folder 13	<i>The Art of Basketry</i> by Karl Lønning, 1999
Box 10, Folder 14	Article, "Weaving the Sea," <i>American Craft Magazine</i> , 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 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

[Return to Table of Contents](#)

Series 5: Exhibition Files, 1951-2015

2.9 Linear feet (Box 11-14)

0.125 Gigabytes (ER01)

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.

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

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

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

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

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, 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

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

[Return to Table of Contents](#)

Series 6: Project Files, circa 1900-2004

0.3 Linear feet (Box 14)

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, is it 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, <i>Bob Stocksdale: Woodturner</i> , 1984
Box 14, Folder 11	Book Project, <i>Nouvel Objet</i> , 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 <i>Portfolio Collection: Kay Sekimachi</i> , Agreement and Proposal, 2002
Box 14, Folder 20	Telos <i>Portfolio Collection: Kay Sekimachi</i> , Writings by Others, Excerpts, circa 2002-2004
Box 14, Folder 21	Telos <i>Portfolio Collection: Kay Sekimachi</i> , Correspondence, Invoices and Receipts, 2003-2004
Box 14, Folder 22	Telos <i>Portfolio Collection: Kay Sekimachi</i> , Proof with Notes, circa 2004
Box 14, Folder 23	Telos <i>Portfolio Collection: Kay Sekimachi</i> , on Book Signing, 2004
Box 14, Folder 24	Telos <i>Portfolio Collection: Kay Sekimachi</i> , Published Work, 2004

[Return to Table of Contents](#)

Series 7: Personal Business Records, 1970s-2010

0.7 Linear feet (Box 14-15)

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

[Return to Table of Contents](#)

8: Printed Material, 1943-2011

2.3 Linear feet (Box 15-17, 22)

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
Oversized material housed in Box 22, F4

Box 17, Folder 13-15 Magazines and Periodicals, 1970s-1990s
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

[Return to Table of Contents](#)

Series 9: Scrapbooks, 1937-1946

0.9 Linear feet (Box 17, 21)

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 Oversized material housed in Box 21, F1
Box 17, Folder 20	Scrapbook 2, 1938 August Oversized material housed in Box 21, F2
Box 17, Folder 21	Scrapbook 3, 1938 November Oversized material housed in Box 21, F3
Box 17, Folder 22	Scrapbook 4, 1940s-1944 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 <i>Integrator</i> and <i>Topaz Times</i> , 1945 Publications written by Japanese Americans on internment and subsequent "resettlement program" efforts after the war.
Box 17, Folder 29	Maps, 1940s 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

[Return to Table of Contents](#)

Series 10: Photographic Material, circa 1950-2001

0.9 Linear feet (Box 18)

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

[Return to Table of Contents](#)

Series 11: Artwork, 1942-circa 1970

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

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 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 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 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

[Return to Table of Contents](#)