Guide to the Ruth Asawa Papers M1585

Franz Kunst
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Abstract: The papers of sculptor Ruth Asawa relate over eighty years of her rich and varied career, with documentation concerning her art and commissions as well her involvement in arts education, civic art, and art administration.

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Access to Collection
The materials are open for research use. Selected audiovisual media have been reformatted and are available for access via the Special Collections Reading Room.

Scope and Contents
The papers of Ruth Asawa relate over eighty years of her rich and varied career, with documentation concerning her art and commissions as well her involvement in arts education, civic art, and art administration. The collection includes correspondence, notes, memoranda, transcripts, exhibition notices and other publicity, articles and publications, design sketches, blueprints and plans, photographs, and audiovisual media. The majority of correspondence is incoming, with some drafts of outgoing, including some from her husband Albert Lanier, particularly in the 1950s. Asawa retained her maiden name for her art, but otherwise used Lanier.

Although the collection has been divided into broad series, there are countless intersections between the various spheres of her life. References between especially relevant series have been noted. Beyond Asawa’s own art and advocacy work, her papers chronicle the mid-to-late 20th century art, design, and architecture worlds, as well as the civic and cultural life of the San Francisco Bay Area. Her work with the San Francisco Art Commission, the California Arts Council, and other organizations, as well as her close friendship with other artists such as Imogen Cunningham, are especially valuable in this regard. In addition, her personal experiences as an internee during World War II, attending Black Mountain College, and raising a large family as a working artist provide further research opportunities.

Together, the Ruth Asawa papers serve to reinforce the values she fought for: the experience of making art as creative thinking and problem solving, breaking down the false barriers between art and science, and fostering an inclusive engagement with the arts among people of all ages, but especially young people.

Biographical / Historical
Ruth Aiko Asawa Lanier (1926–2013) was a sculptor, painter, and printmaker acclaimed for her biomorphic wire forms and public art installations, as well as her activism in art education. Asawa was born in the agricultural community of Norwalk, California on January 24, 1926, to Japanese immigrant parents Umakichi and Haru. She was the fourth of seven children. Her father was a truck farmer, and the family worked in the fields to support the business. Asawa showed an aptitude for art at an early age. In 1939, she won a school art competition with her drawing of the Statue of Liberty. On Saturdays, she attended a community Japanese language and cultural school, where she practiced calligraphy. Although Asawa had hoped to attend art school in Los Angeles, World War II and the signing of Executive Order 9066 changed everything. She was sixteen years old in February 1942 when her father was arrested by FBI agents and separated from his family for the next six years. A few months later, the family received orders to relocate. Asawa’s mother, who knew very little English, had to orchestrate the closing of the farm on her own. They were at the Assembly Center at Santa Anita racetrack for six months, and were later moved to a more permanent camp in Rohwer, Arkansas. Thanks in part to a sympathetic teacher, Ruth excelled in her art classes, and became the art editor of the class yearbook. She graduated from Rohwer High School in
1943, at a time when certain Nisei were permitted to leave camp to continue their studies, as long as they stayed away from the coasts.

She applied and was admitted to the Milwaukee State Teachers College on a scholarship sponsored by the National Japanese American Student Relocation Council, an initiative of the American Friends Service Committee. She studied drawing, weaving, pottery, painting, printmaking, and jewelry with Robert von Neumann, Elsa Ulbricht, Winifred Phillips, and Joseph Friebert, intending to become a schoolteacher. To support her education, Asawa found work as a domestic servant and measuring hides in a tanning factory. In the summer of 1944, a teacher and several students traveled to Black Mountain College, an experimental school in North Carolina, for a workshop series known as the Summer Institute, and returned with positive reports. Ruth considered attending the summer of 1945, but instead she and her sister Lois traveled to Mexico City to study Mexican art and history. Among her instructors was designer Clara Porset, who also told Ruth about Black Mountain College. After attending the 1946 Summer Institute, Asawa decided to continue at Black Mountain. She spent three transformative years there under the guidance and instruction of teachers such as Josef Albers and Buckminster Fuller, who became lifelong friends and mentors. She also met her husband Albert Lanier at Black Mountain College. Albert had transferred from Georgia Tech to study architecture and design. In 1947, Asawa returned to Mexico on a trip again sponsored by the Quakers, where she observed local techniques for crocheting baskets which would inspire later work in wire.

In June of 1949, Ruth traveled to San Francisco to join Albert, who had come out earlier to find a job and a place to live. They were married a month later, and lived on Jackson Street in downtown's produce district. Ruth continued her studies by taking silkscreening, drawing, and dance classes at San Francisco State College. The 1950s and 60s saw Ruth diving headlong into painting, drawing, paper folding, printing, casting, and her innovative crocheted wire forms. In addition to Albert's work as an architect and draftsman, they both began working in industrial design, creating and selling fabric patterns and other designs, as well as promoting Ruth's wire sculpture as an interior through Laverne Originals. However, they soon chose to focus on developing Ruth's career in the art world, which at the time meant New York. A series of successful and favorably reviewed shows at Manhattan's Peridot Gallery led to national exposure. Asawa has held major solo retrospective exhibits at the San Francisco Museum of Art (1973), the Fresno Art Center (1978 and 2001), the Oakland Museum (2002), the M.H. de Young Memorial Museum (2006), and the Japanese American National Museum (Los Angeles, 2007).

Aside from her wire sculptures, Asawa is perhaps best known for the many public commissions she created in the Bay Area. Her most famous public sculptures are "Andrea," the mermaid fountain at Ghirardelli Square (1966); the Hyatt on Union Square Fountain (1973); the "Buchanan Mall (Nihonmachi) Fountains" (1976); "Aurora," the origami-inspired fountain on the San Francisco waterfront (1986) and the "Japanese-American Internment Memorial Sculpture" in San Jose (1994). She also served as guest faculty at San Francisco State University, where she worked with landscape architects to create the outdoor "Garden of Remembrance" (2002).

In addition to her full-time work as an artist and activist, Ruth and her husband raised six children: Xavier, Aiko, Hudson, Adam, Addie, and Paul. In 1968 Asawa joined Sally Woodbridge and other parents to found the Alvarado Arts Workshop at Alvarado Elementary School, where her three youngest children were enrolled. With limited financial support and using cheap or recycled materials such as milk and egg cartons, leftover paint, scrap fabric, and bakers' clay, they began to bring working artists in to work with the students. Ruth formulated a teaching philosophy based on her personal experience: children develop as critical thinkers by practicing art and gardening. With the arrival of busing in San Francisco, the Alvarado program spread to other schools. This expansion was helped greatly by the 1973 federal Comprehensive Employment and Training Act (CETA) program, which provided resources for artists to teach throughout San Francisco. Building on the Alvarado model, Ruth was central to the creation of the San Francisco School of the Arts (SOTA) high school, which was renamed the Ruth Asawa San Francisco School of the Arts in 2010.

Asawa served on the San Francisco Art Commission, the California Arts Council, the National Endowment for the Arts, and on the Board of the Fine Arts Museums of San Francisco, the American Conservatory Theater, and SCRAP. She received honorary doctorates from San Francisco State University, the San Francisco Art Institute, and California College of the Arts, and in 1999 she received the Bachelor of Arts degree from the Milwaukee State Teachers College that she had been denied as a student in 1946. In 1982, February 12 was declared Ruth Asawa Day in San Francisco. Ruth Asawa died on August 5, 2013, at her home in San Francisco at age 87.

Adapted from Wakida, Patricia. "Ruth Asawa." Densho Encyclopedia.

**Arrangement**

Asawa's papers were organized by her family prior to their arrival at Stanford, and for the most part their arrangement was retained. Most files are chronologically ordered. Although there is considerable overlap throughout the various series, the following general categories were used: 1. Correspondence, Professional 2. Public Art Projects 3. Art Projects 4. Art 5.
Guide to the Ruth Asawa Papers

M1585


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Art -- Study and teaching.
Asawa, Ruth
Asawa, Ruth

Series 1. Correspondence, Professional 1951-2013
Scope and Contents
Contains incoming and outgoing draft correspondence concerning Asawa's career as an artist, primarily with galleries, museums, agents, and patrons about exhibitions, loans and sales. The majority are chronologically arranged. Many of the files from the 1950s document the Laniers' industrial design efforts, including work for Laverne, The Englander, and others.

box 100, folder 1  Art Cataloging by Paula Freedman 1998-1999
box 100, folder 2  Art Gifts 1961-1991
box 100, folder 3  Art Donations 1980-1997
box 100, folder 4  Art Loans 1965-2001
box 100, folder 5  Bartlett H. Hayes, Jr. to Asawa at Black Mountain College 1948-11-29
Scope and Contents
Hayes was the director of the Addison Gallery of American Art, where Ruth first exhibited. The check for her first sale (to a man named Vandenberg) had been mailed to Norwalk.

box 100, folder 6  Si [Sillman?] to Asawa early 1950s
Scope and Contents
Undated drawing with text: "anytime you can send the sculpture we'll exhibit. soon maybe? love si." Probably before her Sillman and McNair Associates show in New Haven, which opened September 28, 1953.

box 100, folder 7  Laverne Originals, Inc. 1951-1954
box 100, folder 8  1951-1952
textile designs (Everett Brown Associates, The Englander) 1952
box 100, folder 9  1953
box 100, folder 10  1954
box 100, folder 11  Peridot Gallery undated (after 1954)
box 100, folder 12  Peridot Gallery 1953-1954
box 100, folder 13  1955
box 100, folder 14  Peridot Gallery 1955
box 100, folder 15
box 101, folder 1  Peridot Gallery 1956
box 101, folder 2  folded paper design 1956
box 101, folder 3  1956
box 101, folder 4  Peridot Gallery 1957
box 101, folder 5  1957
box 101, folder 6  Peridot Gallery 1958-1960
box 101, folder 7  1958
box 101, folder 8  1959
box 101, folder 9  1960
box 101, folder 10  sales, rentals 1960-1961
box 101, folder 11  Peridot Gallery 1961
box 101, folder 12  1962
box 101, folder 13  Peridot Gallery 1963
box 101, folder 14  Ankrum Gallery (Los Angeles) 1962
box 101, folder 15  1962
box 102, folder 1  Shop One (Rochester, New York) 1962-1963
box 102, folder 2  1963
box 102, folder 3  Estelle Dodge Associates, Inc. 1962-1963
box 102, folder 4  1964
box 102, folder 5  Tamarind Lithography Workshop 1965-1992
  Related Materials
  See also Tamarind printed materials file.

box 102, folder 6  1965
box 102, folder 7  Pasadena Art Museum 1964-1965
box 103, folder 1  1966
box 103, folder 2  1967
box 103, folder 3  1968
box 103, folder 4  1969
box 103, folder 5  1970
box 114, folder 1  1971
box 114, folder 2  1972
box 114, folder 3  San Francisco Museum of Art 1972-1973
box 114, folder 4  1973
box 114, folder 5  Van Doren Gallery 1973-1974
box 114, folder 6  1974
box 114, folder 7  1975
box 104, folder 1  1976
box 104, folder 2  1977
box 104, folder 3  1978
box 104, folder 4  Santa Cruz 1978-1979
box 104, folder 5  1979
box 104, folder 6  1980
box 104, folder 7  1981
box 104, folder 8  1982
box 105, folder 1  1983
box 105, folder 2  1984
box 105, folder 3  1985
box 105, folder 4  1986
box 105, folder 5  1987
box 105, folder 6  1988
box 105, folder 7  1989
box 105, folder 8  1990
box 176, folder 1  1991
box 176, folder 2  Open Studio, 1116 Castro 1991-11
box 176, folder 3  1992
box 176, folder 4  1993
box 106, folder 1  1994
Series 1. Correspondence, Professional 1951-2013

1070 Lombard St. gate 1995
1996
1997
1998
1999
2000
2001
Fresno Art Museum 1996-2001
Fresno Show 2001 - Oakland additions 2002
Oakland Museum 2001-2002
Brooklyn Museum of Art 2001-2002
2002
2003-2004
2005-2006
2007-2013


Scope and Contents
Correspondence, memoranda, notes, photographs and administrative material related to Asawa's public art commissions. Files are in approximate chronological order by project. All works are in San Francisco, California unless otherwise noted.

2.1 J.L. Hudson Company, Detroit 1964-1965

Scope and Contents
Asawa's first professional commission came from designer Gere Kavanaugh's interest in her work following the 1960 de Young show. Wire sculptures were placed in Joseph Magnin department stores in both San Francisco and Topanga Canyon. No files from this are present. Kavanaugh, who worked for architects Victor Gruen Associates, then arranged for Asawa to create ten tied wire sculptures for display at Westland Center, a Detroit-area shopping mall.

2.2 Fox Plaza fountain 1964-1966

Scope and Contents
Asawa designed a fountain and wire sculpture for the lobby of this large mixed-use building named for the theater it replaced at 1390 Market Street. Victor Gruen Associates was the architect for the project. The 1975 San Francisco Bicentennial Survey of Art Work in the City and County of San Francisco describes the fountain as follows: "Tens of hollow tubes 3-4 feet tall of anodized bronze come together at the base and then spread out and tip downwards as petals of a flower, allowing water to dribble out. Two other similarly composed anemone-like forms with diameters of approximately 10” and 15” rest at the bottom of the marble fountain." In the midst of a 2008 lobby remodel when the property was to be put on the market, the fountain was removed.
2.3 Bethany Center mosaic 1967-1968

Scope and Contents
Asawa designed a colorful mosaic based on tied wire designs for the entrance to the Bethany Center Senior Apartments at 580 Capp Street. Alfonso Pardinas of Byzantine Mosaics did the fabrication. Extra tiles were used in mosaic projects at Alvarado and Edison Elementary. Bethany is now home to Ruth’s Table (http://www.ruthstable.org), an arts workshop in her honor.

Related Materials
See also Bethany Center printed materials file

2.4 Ghirardelli Square, "Andrea Fountain" 1965-2005

Scope and Contents
After the Ghirardelli Chocolate Company relocated to the East Bay from its San Francisco factory in the early 1960s, there was widespread concern about the fate of the historic location, and William Matson Roth and Roth Properties intervened by purchasing the entire block for a pioneering adaptive reuse project known as Ghirardelli Square. The architectural firm of Wurster, Bernardi and Emmons was used, as well as landscape architect Lawrence Halprin.

Prior to Ruth's involvement with the project, Albert Lanier was contracted to assist with the design. Although shops and restaurants began to move in by 1964, the Square was not formally dedicated until the Spring of 1968, when the fountain was completed.

Overall concern about representing an appropriate historical environment without kitsch was present from start, with Halprin's modernist aesthetic a considerable factor. Asawa was known for her abstract wire sculpture, but she chose something different for Ghirardelli.

The Andrea Fountain, featuring two mermaids cradling infants surrounded by turtles, frogs and lilly pads, was still informed by nature, but more human, whimsical, even sentimental. Ruth attributed its Italianate character and aquatic theme to the proximity of North Beach and the Wharf. It was installed at night to appear as if it had always been there.

Friend, neighbor, and namesake Andrea Jepson was the model for the mermaids. Her body was cast for the molds, and woven wire was used for constructing their tails. Jepson was also involved with Alvarado Arts Workshop, which began around the same time.

Halprin's disapproval of Asawa's design eventually led to his distributing a press release distancing himself from the fountain, but as can be seen in the enclosed editorials and letters of support, the public was overwhelmingly supportive. The fountain, located approximately at 900 North Point Street, has since become one of San Francisco's most recognizable icons.

This series contains correspondence, memoranda and other material from Ruth Asawa, Albert Lanier, William Roth, Roth Properties president William Lemmon, Karl Kortum (Ghirardelli Square board member and head of the Maritime Museum), Lawrence Halprin and Associates, developers Stuart and Caree Rose, Onno de Ruyter of the S.F. Art Foundry, and others. There are also design sketches and notes, as well as many photographs and slides.

Rutgers historian Alison Isenberg researched Ghirardelli and the fountain for a journal article and later a book.

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2.4 Ghirardelli Square, "Andrea Fountain" 1965-2005

Scope and Contents

Jepson was Andrea’s husband at the time, and documented the fountain’s creation and installation. At one point, Ruth considered playing recordings from Jepson, an electronic music composer, through speakers around the fountain.

original design concept drawing, four mermaids

Ghirardelli, Ruth Asawa and Mae Lee [audio] 1997-04-04

Physical Description: 1 audiocassette(s)

Scope and Contents

Lee, Asawa, other (Addie Lanier?) re: mermaid fountain at Ghirardelli Square.

2.5 Grand Hyatt Hotel, "San Francisco Fountain"

Scope and Contents

The materials consist of

The San Francisco Fountain, like the mermaids in Ghirardelli Square, has become a cherished part of San Francisco’s landscape. Located outside the Grand Hyatt Hotel at 345 Stockton Street, the fountain consists of 41 curved cast bronze panels depicting San Francisco landmarks modeled in baker’s clay.

Ed Bassett, a partner and chief designer at Skidmore, Owings and Merrill, first saw Asawa’s cast dough work at a Spring 1969 exhibition and wanted her to create a fountain for Skidmore’s Hyatt project using the technique. Hyatt president Donald Pritzky had some reservations, and according to a story, said “I’m afraid it will look like a big cookie,” to which Ruth replied, "It will!” The contract was signed November 1970, and the fountain was dedicated two years later in October 1972.

Building the fountain was not only a vast group effort, it was explicitly designed that way: to make participation a part of the process. 250 people aged 3 to 90 contributed to the dough designs, including 120 Alvarado School students. Asawa had three main assistants- Mae Lee, Sally Woodbridge, and Aiko Cuneo. Albert Lanier calculated the fountain’s dimensions and with Hector Villanueva constructed a wooden model in the Lanier backyard. Woodbridge contributed architectural research, and Ruth herself traveled around the city taking pictures.

As with Ghirardelli, San Francisco Art Foundry did the casting. Ruth’s mother Haru made trees, grass, and sea gulls. Imogen Cunningham, who is featured on the fountain, did a palm tree like the one in her yard. Ruth’s friends Alan Brooks, Mark Adams, and Beth Van Hoesen are also portrayed, as well the Foundry, Skidmore’s offices, even the Mermaid Fountain.

The San Francisco Fountain was part of the Smithsonian’s Save Outdoor Sculpture survey in 1992, and made headlines in 2014 when a new Apple Store expressed interest in redesigning the plaza without sufficient assurance that the fountain would remain. Of course, following public outcry, this was made clear. The fountain would only be moved a few feet.

correspondence 1970-1990

foundry and other payments

research material

notebook with correspondence and notes

photographs, printed material

publicity (articles and press releases)

oversize blueprints, drawings, etc.
2.5 Grand Hyatt Hotel, "San Francisco Fountain"

flat-box 78, booklet in braille for Lighthouse for the Blind event 1998
folder 2 photographs

box 205, folder 7 proposal, sample panel, etc.
box 205, folder 8 1116 Castro backyard and studio, Haru Asawa, etc.
box 206, folder 1 dough panels
box 205, folder 9 foundry
box 206, folder 2 dedication, other images of Ruth and fountain 1973
box 206, folder 3 fountain detail
box 206, folder 4 snapshots of 1993 rededication, etc.
box 206, folder 5 cleaning 1996
box 206, folder 6 Rose Resnick Lighthouse for the Blind event 1998
box 207, folder 1 slides
flat-box 242, box 206, folder 2 oversize
folder 2

box 45, folder 4 Union Square Sculpture Cleanup [video]

box 46, folder 10 Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Hyatt fountain cleaning, with Asawa present.

Fountain/Ruth. Elliot Davis. Fountain + Ruths [video] 1998-05

Physical Description: 1 videotape(s) (hi-8)
Scope and Contents
Lighthouse for the Blind event at Hyatt fountain ; [6:54] students and Aiko walk to
1116 Castro where Paul Lanier conducts a workshop making clay faces (with Ruth's
assistance)

2.6 Phoenix Civic Plaza, Arizona 1971-1973

Scope and Contents
Asawa designed a series of tied wire sculpture fountains for a Charles Luckman
Associates project in Phoenix, Arizona. From the text of an enclosed banquet program
marking their dedication: "These facile, airy forms appear to rest in water-filled urns
where they are misted with a fine spray of water. The mist slowly trickles as shimmering
droplets to the ends of the intricate branches and reluctantly returns to the fountain
pools." The plaza has since been redesigned, and the disposition of Asawa's art is
unknown.

box 118, folder 7 correspondence, memoranda, notes, printed items, etc.
box 207, folder 2 photographs and slides
map-folder 63 oversize blueprints 1970-1973
2.7 Japanese Tea Garden, Hagiwara plaque 1970-2005

Scope and Contents

The materials consist of

Makoto Hagiwara was hired to run the Tea Garden in Golden Gate Park by John McClaren following the 1894 California Midwinter International Exposition, where the site served as a model "Japanese Village." The Hagiwara family were caretakers of the Japanese Tea Garden until World War Two, when they were forcibly relocated to Topaz. Their role in the development of the Japanese Tea Garden was not well known until the efforts of the John McClaren Society, Isabel Bachels, Raymond Clary, Ed Schuster and others. The plaques were sponsored by the Society, with some funding provided by George Hagiwara's donation of 740 tea pots from the original tea garden, which were then sold.

The memorial was mounted on a carefully chosen and positioned rock. The plaque, which featured a statement honoring Makoto Hagiwara in English and Japanese as well as frogs, lizards, and flora, was cast at Berkeley Art Foundry. The plaque's dedication took place February 1974, during cherry blossom season. Sada Yamamoto, Makoto's adopted daughter, attended.

This series contains correspondence and memoranda by Asawa, the San Francisco Recreation and Parks Commission, Art Commission, Supervisor Dianne Feinstein, George Hagiwara and others. There are also photographs, design sketches and notes. Besides the memorial plaques, there is also material about the Tea Garden's general history and concessions management, as well as the John McClaren Society's Sir Francis Scott Key statue restoration efforts.

Other correspondence series also contain letters or notes by Schuster, Clary, George Hagiwara and other descendants. See also file for Asawa's 2000 plaque for master carpenter Shinshichi Nakatani. Asawa also illustrated Elizabeth McClintock's book about the Garden published by the McLaren Society in 1977.

Physical Description:
1 videotape(s) (vhs)

Scope and Contents

"California's Gold" KCET Los Angeles/California Public Television program hosted by Huell Howser, touring Japanese Tea Garden in Golden Gate Park. Includes gardener, Hagiwara descendants. Plaque at 24:10

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2.8 Nihonmachi Pedestrian Mall, Japantown "Origami Fountains" 1972-2005

Scope and Contents
The materials consist of

In the early 1960s, the San Francisco Redevelopment Agency plan for Japantown called for a new design for Buchanan Mall, a pedestrian plaza on Buchanan Street between Post and Sutter, and architects Van Bourg, Nakamura, Katsura, Karney, Inc. subsequently partnered with Rai Okamoto and Okamoto Associates for the project.

Okamoto, who had studied with Albers at Yale and saw Ruth Asawa's wire work in 1950s, first approached her in July 1973. The Board of Directors of the Nihonmachi Community Development Corporation, an umbrella organization for businesses, property owners, and the community, approved Asawa's involvement.

This involvement was not just limited to the origami fountains, however; Ruth participated actively in the design of the entire mall, including benches with dough art side panels of Japanese fairy stories and a cobblestone path.

Ruth attributed her fountain design to "Albers' design class where we worked with folded paper, and childhood experience with origami." She practiced with paper models and cast a small prototype before executing the full sculpture. Schrader Iron Works assembled and installed the fountains, which were made of corten steel.

Opening ceremonies for the Nihonmachi Pedestrian Mall took place March 27, 1976. However, due to drought-related water rationing a year layer, the fountains were turned off. In 1979 the water was restored, but due to neglect and poor design the fountains did not functioning properly. Rust continued to be an issue. By 1992, Nihonmachi considered removing them. Asawa conceded they “never functioned as they were designed to,” and allowed their removal in 1995. Some members of the community formed the Friends of the Origami Fountains in order to rally for their replacement.

Subsequently, the Buchanan Street Mall Preservation and Renovation Organizational Group and its Ruth Asawa Fountains Task Force met throughout 1997, resulting in a Redevelopment Agency funded project that included recasting the fountains in bronze and an improved water pumping system. Working with Asawa were contractor John Handa and consulting engineer Watson Takahashi. Casting was done at Artworks Foundry in Berkeley with molds made from the original fountains. The rededication ceremony was held October 20, 1999. The origami fountains have been since been accepted in the S.F. Arts Commission’s collection, thus ensuring their long term maintenance and care.

2.9 Mission Viejo Center 1977-1980

Scope and Contents
In 1977, the Edward J. DeBartolo Corporation was developing the Mission Viejo Center shopping center in southern Orange County near San Juan Capistrano and wanted, as agent Tamara Thomas wrote to Asawa, "some kind of a sculpture or fountain sculpture for their project which would have a story-telling aspect to it along the lines of your San Francisco fountain." Ruth's design was accepted, and she and her team (Mieko, Aiko, Ken, Adam, Phyllis Matsuno, Mai Arbegast, and Janet Abramowitz) began their research and design phase by studying Californian and Native American history and nature. The eight bronze and eight concrete panels would form a series totaling nine feet high. Berkeley Art Foundry did the casting, and the sculpture was installed in the Fall of 1979. It is unknown (but unlikely) whether the sculpture is still present in the mall, now known as The Shops at Mission Viejo.

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M1585
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Title</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>119, folder 3</td>
<td>correspondence, memoranda, etc.</td>
<td></td>
</tr>
<tr>
<td>119, folder 4</td>
<td>notes, sketches, blueprints 1977-1980</td>
<td></td>
</tr>
<tr>
<td>208, folder 1</td>
<td>photographs and slides</td>
<td></td>
</tr>
<tr>
<td>flat-box 55,</td>
<td>oversize drawings 1977-1978</td>
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<tr>
<td>folder 1</td>
<td></td>
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<td>119, folder 5</td>
<td>2.10 SF Department of Social Services, Children's Play Area (cancelled) 1980</td>
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<td>120, folder 1</td>
<td>2.11 Las Vegas cast dough relief sculpture (proposal, cancelled) 1980</td>
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<td>120, folder 2</td>
<td>2.12 Merritt Hospital, Oakland 1979-1981</td>
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<td>Scope and Contents</td>
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<td></td>
<td>Oakland architects Stone, Marraccini and Patterson worked with Dr. Bruce Anderson to feature art in various locations in Merrit Hospital. The files discuss the potential display of Asawa sculpture or a fountain, and in 1981 Helen Novy commissioned a wire sculpture for the hospital in memory of husband.</td>
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<td>120, folder 3</td>
<td>2.13 University of California Berkeley Sather Tower bell 1980-1981</td>
<td></td>
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<tr>
<td>75,</td>
<td>Scope and Contents</td>
<td></td>
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<tr>
<td>map-folder</td>
<td>In 1981, Asawa designed a bell for UC Berkeley's Sather Tower, popularly known as The Campanile. She created a four-panel relief design featuring carvings of bears, seagulls, clipper ships, and other animals, which was then cast in France by Cirecast. Weighing over five tons, the &quot;Great Bear Bell&quot; faces the constellation Ursa Major and rings every hour.</td>
<td></td>
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</tbody>
</table>
2.14 Ramada Renaissance / Parc 55 Hotel, "San Francisco Yesterday and Today" 1982-1987

Scope and Contents
The materials consist of

Asawa made a seven-panel frieze for the carriage entrance of a hotel at 55 Cyril Magnin Street (near Powell and Market Streets) with bas-relief images of San Francisco area people and places, similar to Hyatt fountain on the other side of Union Square. Daniel, Mann, Johnson and Mendenhall were architects for the then-U.S. Hotelier Associates property, and Asawa was contracted through a broker for the project.

Since brass would be too heavy for the scale of the panels, Asawa used glass-fiber reinforced concrete, her first experience with the material. The reliefs originated in carved styrofoam, which was then coated with a layer of bakers clay (using 700 pounds of flour) and sealed with wax. After having a series of molds created, the concrete panels were produced by Lafayette Manufacturing in Hayward.

Design planning for the frieze began with copious research at the Bancroft Library, San Francisco Maritime Museum, the California Academy of Sciences and elsewhere. There are many sketches, photocopies, and photographs here, some of which may have been recycled from the Hyatt project. Albert Lanier, Cyril Magnin, cable car gripman Fay Royal Baxter, and many others are represented on the panels.

Architect Bud Duffy did the renderings. Paul Lanier and a friend built the plywood base from Albert's design. The workshop team also included Mae Lee, Mary Lee, Naoe Fukuyama and Laurie Lanier, as well as apprentices Robert Rajiewski (Academy of Art) and SOTA students Tamie Passalalpi and Erwin Lerias. Full credits are on the frieze itself. "San Francisco Yesterday and Today" was unveiled October 4, 1984. Tickets were sold as a benefit for the School Of the Arts. The hotel is now known as the Parc 55, owned by Wyndham Hotels.

2.15 Father Boeddeker Park, "Redding School, Self-Portrait" 1983-1987

Scope and Contents
Landscape architects Royston, Hanamoto, Alley and Abbey worked with the Recreation and Parks Department in developing a park and recreation center at the corner of Jones, Eddy, and Ellis Streets, a site once home to a bowling alley, pinball arcade and grocery store. Asawa created a frieze wall in the Tiny Tot area, with her now-familiar dough figures cast in glass-reinforced concrete. The dough was molded with children from Redding Elementary School and other local residents, resulting in a 4'x16' concrete mural, cast once again using Lafayette Manufacturing. In March of 1983, the park opened under the provisional name of Saint Francis Park, but a year later it was officially named honoring Father Alfred Boeddeker. The Asawa frieze was conserved and re-installed while park underwent a complete overhaul in the Fall of 2014.

2.16 Public Memorial to Congressman Phillip Burton (proposal) 1984
2.17 Bayside Plaza, "Aurora Fountain" 1984-1986

Scope and Contents
For her fifth fountain in San Francisco, Asawa returned to the origami form. The Aurora Fountain, located at 188 Embarcadero at Howard Street, features 120 triangles of polished stainless steel fit together in a 13 foot circle. Bayside Plaza was an Embarcadero South Investors development with Ed Tower as architect. Albert Lanier and Lanier/Sherrill/Morrison did some calculations and design work, and fabrication was done by Robert Yick and Latter Manufacturing Company (which usually constructed plant equipment). Landscape architect Mai Arbegast designed the 22 foot-diameter pool and contributed to the overall plaza design. Gaps in the fountain's progress were due to Ruth's bout with lupus and the removal of the Embarcadero Freeway. Opening ceremonies took place March 19, 1986, with Mayor Dianne Feinstein turning on the water and a coin toss benefiting Alvarado.

2.18 Santa Rosa Courthouse Square fountain 1984-1993

Scope and Contents
In the early 1980s, Santa Rosa's Old Courthouse Square was renovated as part of Redevelopment Agency downtown revitalization efforts. A Fine Arts Committee first began looking for artists in 1979. Prior to Asawa's involvement, local artist Bruce Johnson had been selected, but the City Council overruled the jury, rejecting his winning entry. He later sued the city and won.

Asawa began as a consultant in 1984 amidst the controversy, but was eventually selected to create one of her dough relief murals for a fountain in the square. Legal discussions and prolonged contract negotiation occurred amidst media scrutiny, including the publishing of her $100,000 fee. Many (including a group called "Artists in the Schools of Sonoma County" and Johnson himself) urged her to withdraw. A few even protested at the fountain's opening.

However, Asawa continued to receive support from people such as Steve Burke, Director of Housing and Redevelopment, and Mayor Donna Born, who hosted history meetings at her home, referred her to historians, and contributed to the mural. Other community representatives also came to the workshop and sculpted dough.

Work on the mural officially began in January 1986. Surrounding the 32 foot-long fountain would be four panels of Sonoma County history and nature, including images of Luther Burbank's farm, Jack London's Wolf House, and marine wildlife molded by over 300 students from nearby Burbank Elementary School. Asawa also employed a staff of ten, including Nancy Thompson, Atsuko Sells, Aiko Cuneo and Paul Lanier. The panels were cast in glass reinforced concrete by Lafayette.

Following a logistically complex installation, the fountain was dedicated February 7, 1987. Beginning in 2016, the square underwent a significant re-design, and the mural panels were placed in storage until funds can be raised for their installation on the south side of the square.
2.18 Santa Rosa Courthouse Square fountain 1984-1993

Box 209, folders 4-5
Box 209, folder 6
Map-folder 61

Physical Description:
Photographs
Slides
Oversize concept and scale drawings, blue and sepia prints, architectural renderings, etc. 1986-1987

Scope and Contents

Physical Description: 1 audiocassette(s)

Scope and Contents

Box 41, folder 6

Physical Description:
VHS video tape(s)

Scope and Contents
TV 50 Show - Ruth Asawa [video]

Physical Description: 1 videotape(s) (vhs)

Scope and Contents
"Ruth Asawa: Courting History" TV news segment re: Santa Rosa fountain.

Box 79, folder 8

Physical Description:
DVD optical disc(s)

Scope and Contents
Old Courthouse Square Fountain [slideshow] 2010-01-19

Physical Description: 1 optical disc(s) (dvd)

Scope and Contents
Slideshow set to music with photographs of Santa Rosa commission.

2.19 Beringer Winery, St. Helena "History of Wine" fountain 1987-1988

Scope and Contents
The materials consist of

In recognition of the 150th anniversary of viniculture in Napa Valley and the 112th birthday of the Beringer brand, Wine World, Inc. (then owner of Beringer) hired Asawa to create a signature fountain for the Beringer Winery at 2000 Main St. St. Helena, California. The center of the fountain features a large bronze amphora eight feet high and three feet in diameter, with a relief pattern made of baker's clay.

This historical mural included George Yount, the first Napan to plant grapevines in 1838, and Jacob and Frederick Beringer, the German immigrants and winemakers who established the winery in 1876. Nancy Thompson did research and all the drawings. Paul Lanier, Addie Lanier, and Mae Lee also assisted. The sculpture was cast by Artworks Foundry, and dedicated November 16, 1988. It stands in the courtyard behind the Rhine House on the property.

Box 121, folder 6
Box 81, folder 7
Box 210, folder 1
Box 210, folder 2
Box 210, folder 3
Flat-box 55,
Folder 13, tube 70,
Map-folder 69
Box 45, folder 11

Physical Description:
Correspondence, notes, etc.

Scope and Contents
Printed items, photographs, clippings, sketches, work journal, research material

Physical Description:
Slides

Scope and Contents
Oversize drawings, blue and sepia prints, etc.

Bay Area Backroads KRON-TV [video] 1990-04-01

Physical Description: 1 videotape(s) (vhs)

Scope and Contents
Beringer Winery profile. 4:56 "Ruth's Cast Piece at Beringer is Shown Very Briefly"
2.20 Murphy Street Public Art Project, Sunnyvale (not completed) 1988-1989

- box 122, folder 1
- map-folder 76

- correspondence, notes, etc. 1988-1989
- Nancy Thompson drawing proposal 1988-11-02

2.21 Allright Auto Park, Little Tokyo, Los Angeles (proposal) 1988

- box 122, folder 2, map-folder 60

2.22 San Jose Japanese-American Internment Memorial 1985-1994

Scope and Contents

The materials consist of

In many ways this sculpture was the culmination of Ruth's public installation career. It certainly is the best documented. In July 1989, the Commission on the Internment of Local Japanese Americans, in conjunction with the City of San Jose, the City Council, Transit Mall Art Committee, and the Fine Arts Commission selected Asawa to create an internment memorial. The Commission also mandated an oral history project, a curriculum guide, and the construction of a resource center.

The six foot-high and 14 foot-long bronze monument stands at 280 South First Street near the Robert F. Peckham Federal Building. Peckham had assisted with returning property to former internees after the war. Due to administrative delays, contract negotiation, and the Loma Prieta earthquake, the project was slow to begin. A great deal of correspondence concerns insurance, legal matters, and installation logistics. Among the correspondents are Richard Tanaka, chair of the Internment Commission, Mayor Ron Gonzales, Representative Norm Mineta, Jerry Hiura of the Fine Arts Commission, and David Allen, acting director of the Office of Cultural Affairs.

Research, drafting, and dough sculpting was done with Nancy Thompson, Paul Lanier, and Addie Lanier. East Bay sculptor Dennis Fujimoto also helped. Nancy's work journal provides excellent insight to the project's daily progress.

The memorial's two long sides depict prewar nikkei scenes on one side and images representing internment, the 442nd Infantry Regiment and other JA soldiers, and the redress movement on the other. Historical accuracy was an important design component, and the research phase was extensive. The team talked to hundreds of people at senior centers and historical societies and sought community leader feedback on images once the design was drafted. Ruth was quoted in a 1997 SJSU magazine article: "I used my house and our farm and sheds. I represented orchards and vegetable farms in the Santa Clara Valley. I tried to represent the Buddhist temple and other actual buildings in San Jose where Japanese-Americans congregated. All of us had the same experience."

Each end of the sculpture features family crests known as mon, which were solicited from as many local residents as could be found. Ads were placed in several newspapers. In the end, 177 mon were used, including those of Representatives Norman Mineta and Robert Matsui, resisters Fred Korematsu, Gordon Hirabayashi, and Minoru Yasui, and 442nd veteran Wayne Kanemoto. Ruth's friends also contributed their mon, including Kiku Funabiki, Ibuki Hibi Lee, Mai Kitazawa Arbogast, Janice Mirikitani, Kay Sekimachi, Alice Takemoto, and June Watanabe. Ruth's sister Mary Oye sent in the Asawa crest. The mon correspondence files contain many remembrances and other details. Refer to the Internment series for related material.

Artworks Foundry cast the bronze, and Lafayette manufactured a concrete base. The memorial was installed in February 1994, and dedicated in March with a taiko performance and speakers including Norm Mineta and Fred Korematsu, who remarked "I have heard people say that they didn't know anything about the internment. Well, here it is... And for those who don't want to talk about it, well, this will talk for them."
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<tr>
<th>Box/Flat-Box/Folder</th>
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<tr>
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<td>working file 1 1985-1991</td>
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<tr>
<td>box 122, folder 4</td>
<td>working file 2 1991-1994</td>
</tr>
<tr>
<td>box 122, folder 5</td>
<td>design, project notes, photographs</td>
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<td>box 123, folder 6</td>
<td>text, key to panels</td>
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<td>box 123, folder 1</td>
<td>internment stories, correspondence</td>
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<tr>
<td>box 123, folder 2</td>
<td>miscellaneous correspondence re: mons</td>
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<td>box 123, folder 3</td>
<td>mon A-I correspondence</td>
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<td>mon J-N correspondence</td>
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<td>box 124, folder 1</td>
<td>mon O-Z correspondence</td>
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<td>box 178</td>
<td>mon index cards (unfoldered)</td>
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<td>snapshots</td>
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<td>box 210, folder 6</td>
<td>two photo albums [unfoldered]</td>
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<td>box 212</td>
<td>drymounted prints by Terry Schmitt [unfoldered]</td>
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<td>flat-box 240</td>
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<td>Ruth Asawa. San Jose Internment. Artworks Foundry, Terry Schmitt 1994</td>
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<td></td>
<td>Scope and Contents</td>
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<tr>
<td></td>
<td>Unedited footage shot by Terry Schmitt. The San Jose Japanese American Internment Memorial was constructed in a studio adjoining the Mussi Artworks Foundry in Berkeley. First eight minutes shows operations at foundry, rest is Nancy Thompson, Paul Lanier, and Ruth Asawa working with baker's clay.</td>
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<td>Scope and Contents</td>
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<td>box 46, folder 3</td>
<td>San Jose Internment Memorial Dedication. For Ruth Asawa From Louise Kinoshita 1994-03-05</td>
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<td></td>
<td>Scope and Contents</td>
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<tr>
<td></td>
<td>KNTV Channel 11 news segment on opening (off-air recording); [2:07] amateur camcorder recording of opening. taiko performances, speeches, including Sj mayor Hamer, Norm Mineta and Fred Korematsu, as well as brief comments by Asawa, Paul Lanier.</td>
</tr>
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</table>
2.22 San Jose Japanese-American Internment Memorial 1985-1994

box 46, folder 5

Museum Trustee's Tour of Foundry and San Jose Memorial. The Friends of the Fine Arts Museums and Museum Associates 1995-03-01

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
"To San Jose With The Museum Trustees." Fine Arts Museums Board field trip to see Internment Memorial, Artworks Foundry, 1116 Castro.

box 46, folder 8


Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Friend's narrated amateur video of SJMOA exhibition (Mine Okubo was "a classmate of mine at UC Berkeley"), Internment Memorial, And San Jose Japantown history event 3/25/95 (includes Ruth Asawa slide presentation).

box 46, folder 12

Ruth Asawa at San Jose Internment Memorial Wall 12-16-98 55" ; SJ JACL Dinner Pres 10-10-98 20" 1998

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
1. Japanese American Internment Memorial in San Jose, 442nd veteran Rudy Tokiwa remarking on features (including his pet rabbit), Asawa and Tokiwa speak to class, Ruth points out features of memorial. 2. 55:18 JACL 75th Anniversary Dinner, Asawa, Tokiwa honored. Asawa slide presentation.

map-folder 77

oversize drawings and blueprints

2.23 Advanced Micro Devices, Sunnyvale (proposal) 1989-1990

box 124, folder 4

Advanced Micro Devices Competition [video] 1990

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Computer simulation of proposed commission.

box 45, folder 8

Advanced Micro Devices Competition [video] 1990

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Computer simulation of proposed commission.

box 45, folder 10


Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Documentary about the development and workings of the IC / Microchip. Produced by Semiconductor Services, Inc. Written and Directed by Peter Van Zant.

box 124, folder 6


Scope and Contents
Martin Gaehwiler Jr. hired Asawa to create an outdoor sculpture for his mixed-use building at 570-580 Bush Street. She made a seven foot-tall tile column with handmade glazed ceramic tiles and bronze corners cast by Artworks Foundry.

box 124, folder 7

2.25 Fairfield Civic Art, Price Club Competition (proposal) 1993
2.26 Tifton, Georgia, "Our Town Tifton" 1995-1996

Scope and Contents
This sculpture project was part of Asawa's arts residency in Georgia. The "Our Town Tifton" theme was chosen by the community, and the resulting 30 foot-long wall features rural and agricultural images of South Georgia in baker's dough. Asawa spent five weeks working with children, teachers, and artists. Dura Art Stone cast the concrete panels and a fountain was placed in the middle. The sculpture was installed December 15, 1996.

2.27 Cordele, Georgia (consultation) 1996-1997

Scope and Contents
Following Asawa's success in Tifton, Crisp County, the Crisp Arts Alliance and the Crisp Visual Arts Association sponsored her residency March 9-14, 1997. Ruth only consulted on their sculpture project, however. She also taught origami and gave slide shows of her community arts projects.


2.29 Ontario Airport, California (proposals) 1997-1999

2.30 San Mateo County Hospital (proposal) 1997-1999

2.31 Murie Leff Mini Park plaque 2000

Scope and Contents
Ruth designed a plaque in the Muriel Leff Mini Park after community activist Leff, who founded this park at Seventh Avenue and Geary.

2.32 Japanese Tea Garden, Nakatani plaque

Scope and Contents
Shinshichi Nakatani (1846-1922), master builder from Hiroshima, was commissioned by Japan to create a Drum Bridge (Taiko Bashi) for the San Francisco Midwinter Fair of 1894. Nakatani also built a Bell Gate (Shoro-no-mon). Both are now part of the Japanese Tea Garden in Golden Gate Park. The plaque was initiated by Katsuya "Kats" Nakatani; Shinshichi was his great-uncle. The bronze plaque was cast by Artworks along with several mons as gifts/fundraisers. The City paid for the casting and installation.
2.32 Japanese Tea Garden, Nakatani plaque

2.33 San Francisco State University, "Garden of Remembrance" 1996-2002

Scope and Contents

The materials consist of:

In 1996, Carole Hayashino of San Francisco State University’s Advancement Office found a campus registrar’s internal memorandum from April 6, 1942 naming nineteen Japanese American students who were forced to leave the school due to internment. Hayashino urged SFSU to honor these students, and they were recognized with honorary degrees during June 1998 graduation ceremonies (Asawa received an Honorary Doctorate of Fine Arts at the same time).

However, President Corrigan wanted more a permanent memorial, not just for the students, but for all 120,000 internees. After choosing a suitable location, Corrigan and staff approached Asawa for a fountain. The concept developed into a garden in the courtyard between Burk Hall and the Fine Arts Building. The garden would feature ten boulders, one for each camp and roughly positioned according to their geographic location, and a waterfall symbolizing a return to the West Coast from the dry, dusty interior.

Work began in the Fall of 2001. Shigeru Namba and Isao Ogura oversaw the garden’s construction. Namba had built a Japanese garden for Oracle CEO Larry Ellison’s Woodside estate, and Ogura had practiced landscaping for almost fifty years. Asawa designed a large bronze marker shaped like a scroll with the names of the camps, the students’ family crests, Executive Order 9066, and the registrar memo.

A California Civil Liberties Public Education Fund grant was supplemented by donations from Ellison, Hayashino, Phil Evans (Director of Grounds and Facilities), Lewis Kawahara (author of a book on Japanese American gardeners in Northern California), and others.

The April 19, 2002 dedication was attended by over 300 people. A Shinto priest performed purification rights, and guests included Osaka Mayor Takafumi Isomura and California State Librarian Kevin Starr. Two of the nineteen students were able to attend the ceremony: Helen (Nitta) Hori and Kaya Ruth (Kitagawa) Sugiyama. Sugiyama had been a 20-year old music major when her family was relocated to Tanforan. She attended the University of Colorado while her family was sent to Topaz (see also her Japantown memories in the Internment series). Hori was a Junior majoring in education in 1942 when her family was sent to Tule Lake. She eventually returned to SFSU for her teaching certification, and was one of the first Japanese American teachers in the San Francisco School District. The garden also honors the late redress leader and SFSU teacher Edison Uno. This was Asawa's final public commission.
3.1 Scientific American paper airplane trophy 1967

Scope and Contents
The trophy for Scientific American magazine's paper airplane contest, known as "The Leonardo," was designed by Victor Moscoso, but Asawa sculpted the hand and plane in plaster. Hector Villanueva made the base, Foundry Three cast the hand, and C&M Plating Works plated and finished the trophy.

box 115, folder 1  
trophy correspondence, etc.

3.2 Needham Harper and Steers, Chicago 1967

Scope and Contents
This advertising firm placed Asawa's dough art in a Morton Salt Christmas promotion. She produced 10 pieces, including a wreath, candle holder and ornaments. See also professional correspondence series.

3.3 Crown Zellerbach plaques 1978-2007

Scope and Contents
In 1979, the Crown-Zellerbach Corporation hired Asawa to design a limited edition commemorative bronze bas relief plaque for selected employees. Artworks Foundry did the casting.

3.4 National Conference of State Legislators (NCSL) plaques 1979

Scope and Contents
For the NCSL annual meeting in July 1979, Asawa worked with Earle Curtis, Mae Lee and Mary Lee to make 2500 plaques for attendees. Curtis made the press molds and glazed and fired the tiles, which depict a Victorian house façade and a cable car.

3.5 Milk Carton Book 1981-1983

Scope and Contents

3.6 Macy's, "Faces of San Francisco" busts 1980-1982

Scope and Contents
"Faces of San Francisco" was a series of twelve caricatures of notable San Franciscans created for Macy's 36th Annual Easter Flower Show in April 1982. Featured were Ruth Asawa herself, Joan Baez, Willie Brown, Herb Caen, Carol Channing, Joe DiMaggio, Dianne Feinstein, S.I. Hayakawa, Cyril Magnin, O.J. Simpson, Sally Stanford, and Isaac Stern. The heads were made by Asawa, Robert Ernsththal, Paul Lanier, Mae Lee, Aiko Cuneo, Judy Dunworth, and Mary Lee. Ernsththal, who had made puppets for the Bread and Puppet Theater, suggested using celastic, a lightweight material used in stagecraft. Using 1500 pounds of clay, the team sculpted oversized busts based on extensive photo research. A celastic shell was created, which was then painted. After the event, the busts were donated by Macy's to Alvarado.

#### 3.6 Macy’s, “Faces of San Francisco” busts 1980-1982

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<thead>
<tr>
<th>Box and Folder</th>
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<tbody>
<tr>
<td>box 115, folder 7</td>
<td>general studies</td>
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<tr>
<td>box 213, folder 4</td>
<td>Ruth Asawa</td>
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<td>Joan Baez</td>
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<td>Willie Brown</td>
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<td>Herb Caen</td>
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<td>Carol Channing</td>
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<td>Joe DiMaggio</td>
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<td>box 213, folder 10</td>
<td>Dianne Feinstein</td>
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<td>box 213, folder 11</td>
<td>S.I. Hayakawa</td>
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<td>box 213, folder 12</td>
<td>Cyril Magnin</td>
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<tr>
<td>box 213, folder 13</td>
<td>O.J. Simpson</td>
</tr>
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<td>box 213, folder 14</td>
<td>Sally Stanford</td>
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<td>Isaac Stern</td>
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<td>box 213, folder 16</td>
<td>process</td>
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<td>box 214, folder 1</td>
<td>Alvarado field trip</td>
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<td>box 214, folder 2</td>
<td>transport, display, etc.</td>
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<td>map-folder 56, box 115, folder 8</td>
<td>3.7 Emporium angel design 1981</td>
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<tr>
<td></td>
<td>Ruth drew this design for the Emporium department store in San Francisco, which used it for ornaments and holiday cards. All proceeds went to Alvarado Arts Workshop.</td>
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<td>box 115, folder 10</td>
<td>3.8 United Nations 40th anniversary poster (proposal) 1984-1985</td>
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<td>box 115, folder 10</td>
<td>3.9 Asian American Medal of Freedom 1985-1986</td>
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<tr>
<td>box 115, folder 10</td>
<td>Scope and Contents</td>
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<tr>
<td></td>
<td>Asawa created the design for the 1986 Asian American Community Involvement Award.</td>
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<td>3.10 KNBR Bridge To Bridge Run t-shirt design 1987</td>
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<td>box 115, folder 12</td>
<td>3.11 Clarendon dragons 1988</td>
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<td>box 47, folder 16</td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td>Ruth worked with Clarendon Alternative Elementary School to create two baby dragons that marched in the Chinese New Year Parade and the Cherry Blossom Parade. Aiko Cuneo and Terry Lanier helped with project, which was sponsored by AT&amp;T.</td>
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<td></td>
<td>KTVU coverage of 1989 Chinese New Year Parade with Clarendon dragon project. ends abruptly at 1:06:09.</td>
</tr>
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</table>
3.12 Sadako Project 1987-1995

Scope and Contents
Asawa contributed graphic design as well as promotion and fundraising for the film version of the 1977 book "Sadako and the Thousand Paper Cranes" by Eleanor Coerr. The film's director was George Levenson, founder of Santa Cruz non-profit media group Informed Democracy.

box 116, folder 1 correspondence, sketches, press releases, articles
box 116, folder 2 sketch, calligraphy, origami
box 40, folder 12 Sadako. Edited, Dolby B [audio] 1988-08-05
  Physical Description: 1 audiocassette(s)
  Scope and Contents
  copy of commercial recording of Sadako story for children.

box 49, folder 12 Sadako And The Thousand Paper Cranes [video] 1990
  Physical Description: 1 videotape(s) (vhs)
  Scope and Contents
  Not digitized. Available as VHS or DVD from:
  http://www.informeddemocracy.com/sadako/

3.13 Al Daniels bust 1990-1994

Scope and Contents
Alfred H. Daniels was the former CEO of I. Magnin, as well as a philanthropist and a friend of Ruth's. His bust was constructed from rag paper and acrylic paint. Paul Lanier assisted.

box 116, folder 3 correspondence, notes, etc.
box 214, folder 5 photographs


Scope and Contents
Wolfson was a high school student with leukemia who passed away in June 1988. Ruth was hired by his father to create a memorial with animals in cast bronze. She also illustrated the card sent to donors.

box 116, folder 4 correspondence, notes, etc.
box 215, folder 1 photographs

box 215, folder 2 3.15 Let's Go Dutch, de Young event photographs 1992

box 116, folder 5 3.16 Russell and Miller, Inc. cast persimmons 1994

Scope and Contents
Ruth made and sold fifty cast fruit in folded paper boxes through this company.

box 116, folder 6 correspondence, notes, etc.
box 215, folder 3 photographs

3.17 Kitt residence gate 1995-1996

Scope and Contents
Asawa designed a metal front gate for a private residence at 2801 Broadway in San Francisco.

#### 3.17 Kitt residence gate 1995-1996

<table>
<thead>
<tr>
<th>Map-folder 56</th>
<th>oversize drawing 1995</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 116, folder 7</td>
<td><strong>3.18 Senior Center logo 1996</strong></td>
</tr>
<tr>
<td>Box 78, folder 9, Box 116, folder 8</td>
<td><strong>3.19 Felissimo plate 1997-1998</strong></td>
</tr>
<tr>
<td>Scope and Contents</td>
<td>This company commissioned celebrity-designed plates as a fundraiser, known as the &quot;Tribute 21&quot; series.</td>
</tr>
<tr>
<td>Box 215, folder 4</td>
<td><strong>3.20 Miscellaneous Project Photographs</strong></td>
</tr>
</tbody>
</table>

### Series 4. Art

#### 4.1 Original Drawings and Sketches

<table>
<thead>
<tr>
<th>Flat-box 276</th>
<th>Seventh grade transportation report</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Contents</td>
<td>Scrapbook from class at Norwalk Grammar School. Contains original art and clippings from newspapers and magazines. Handle with care: adhesive is failing.</td>
</tr>
<tr>
<td>Flat-box 264, Folders 1-3</td>
<td>Drawings 1939</td>
</tr>
<tr>
<td>Scope and Contents</td>
<td>Pencil and ink drawings and lettering exercises, most or all from Fall 1939 &quot;Design Craft&quot; and Art classes taught by Edith Lowe at Excelsior.</td>
</tr>
<tr>
<td>Flat-box 277, Folders 1-3, Flat-box 278, Folders 1-8</td>
<td>Paintings 1939</td>
</tr>
<tr>
<td>Scope and Contents</td>
<td>most or all from Fall 1939 &quot;Design Craft&quot; and Art classes taught by Edith Lowe at Excelsior.</td>
</tr>
<tr>
<td>&quot;TV sketches,&quot; numbered 1966-1994</td>
<td></td>
</tr>
<tr>
<td>Scope and Contents</td>
<td>The majority of this series of portraits were drawn by Asawa while watching television, especially guests on the Charlie Rose program. A smaller number date from the 1970s, including a group from Green Gulch Farm Zen Center in Marin County with the California Arts Commission. These sketches were displayed in her de Young retrospective along with selections from her Black Mountain College class notes. A listing of these sketches is available.</td>
</tr>
<tr>
<td>Custodial History</td>
<td>Accession 2010-213. Listing from donor has been scanned as pdf and is in collection folder on network. Black Mountain College class notes from the exhibition were refiled with her BMC series.</td>
</tr>
<tr>
<td>Flat-box 197, Folder 1</td>
<td>Asawa drawings #1-19</td>
</tr>
<tr>
<td>Flat-box 197, Folder 2</td>
<td>Asawa drawings #20-39</td>
</tr>
</tbody>
</table>
4.1 original drawings and sketches

**Asawa drawings #40-59**
General
There are 2 drawings labeled #41; drawings #50 and #58 are in map folder.

**Asawa drawings #60-76**

**Asawa drawings #50**

**Asawa drawings #58**

**numbered notebooks**

**SB080 "Laurie, Alaska 1975" 1975**
**SB090 1976-1980**
**SB127 1980-1981**
**SB136 "Lilli, Bucky" 1981-1982**
**SB140 1982**

**unnumbered [but filed here] 1996-1997**

**other work**
- **Related Materials**
  - See also notebook and planner series.

**undated**

**1963-1975**

**1977-1978**

**1983-2004**

**originals from photocopy file**
- **Scope and Contents**
  - Pulled from original photocopy series. Includes Guerneville family sketches 1998.

**oversize**

**ballet drawings and copies**

**leaf print, Taro Family From the Delta**
- **Scope and Contents**
  - Unknown source, may not be by Asawa.

**unidentified portrait, "TV drawing"**

**Esalen tracing 1991**

4.2 printed and photocopied art

**Scope and Contents**
- Photocopies, mostly used in process of creating graphic layouts, with various uses of contrast, enlargement, etc. However, some are signed, stamped reproductions.

**undated**

**1946-1989**

**1990-1996**

**1997-2002**

**miscellaneous large photocopies**

**printed chrysanthemum drawing on newsprint 1975-03-12**
- **Scope and Contents**
  - With receipt for engraving from United Brass & Iron Works

4.3 photographs of art
wire sculpture, general
box 202, folder 7
miscellaneous wire sculpture photographs
Scope and Contents
Mostly older prints, including Cuneo proofs. One photo is noted as having been taken "from your bedroom floor," probably 21 Saturn. Some photos are from owners (including Janet and Gryff Partridge) showing where their work is displayed. Others appear to depict a gallery exhibition, possibly at Peridot.

sculptures used for de Young permanent installation
box 202, folder 8
Scope and Contents
Older prints of nine out of the total of fifteen sculptures in the installation.

screentones of wire sculpture designs for Maremonts 1960
flat-box 78, folder 3
screentones of wire sculpture, used in Guggenheim application 1955
flat-box 55, folder 2
chart of different wire sculpture shapes, from Guggenheim application 1952
flat-box 55, folder 11
wire sculpture, woven
box 200, folder 1
"small intersecting"
box 200, folder 2
"single lobed"
"long lobed"
"longer lobed"
"medium lobed"
"intersecting trumpets"
"trumpets"
"windows"
"bubbles/mixed work/miscellaneous"
slides
box 201, folder 1
snapshots
Scope and Contents
Mostly woven sculpture, recent prints.

oversize
flat-box 242, folder 8
wire sculpture, tied
box 201, folder 3
"stars, 3-7 points"
"bases"
"double-sided"
"stained glass/miscellaneous/unclear"
slides
box 201, folder 4
box 201, folder 5
box 201, folder 6
box 202, folders 1-2
box 199, folder 6
flat-box 242, folder 7
snapshots
oversize
electroplated and cast works
box 202, folder 3
electroplated wire
box 202, folder 4
electroplated wire slides
box 202, folder 5
cast wire and other sculpture
cast slides
box 202, folder 6
box 199, folder 7
flat-box 242, folders 5-6
snapshots
oversize
life casting and masks
box 203, folder 1
casting faces and hands
slides
box 203, folder 2
snapshots
box 203, folder 3
Series 4. Art

4.3 photographs of art

flat-box 242, folder 4

oversize

baker’s clay

photographs

box 203, folder 4

slides and transparencies

box 204, folder 1

oversize

paper folding

photographs

box 204, folder 2

Scope and Contents
Includes industrial design work (plastic wall covering), Nihonmachi fountain prototyping, 1974 Exploratorium workshop, props for SOTA dance piece.

box 204, folder 3

slides

drawing, painting, lithography

box 204, folder 4

photographs

Scope and Contents
Includes two 1943 Rohwer paintings (Sumo wrestlers, swamp); Black Mountain College art including stamp patterns; works originally owned by the Albers photographed at the Busch-Reisinger Museum by Mary Emma Harris; iguana on Xavier Lanier surfboard. Many also depict Ruth at work.

box 204, folder 5

Braun-Childress reproductions 1947-1949

Scope and Contents
Black and white prints mounted on cardboard, from the 135 Jackson St. era.

box 205, folder 1

slides

box 205, folder 2

Tamarind Lithography Workshop snapshots and slides 1965

4.4 publication and other secondary uses

Scope and Contents
Various secondary uses of Ruth’s art, including cards, announcements, programs, stationery, and photographed sculpture.

box 196, folder 3

Brian Asawa programs

box 196, folder 4

Asian Business League

box 196, folder 5

Bethany Center

box 196, folder 6

Sally Brunn

box 196, folder 7

California Arts Council

box 196, folder 8

card design (Lanier holiday card?)

box 196, folder 9

churches, Marianists

box 196, folder 10

Imogen Cunningham

box 196, folder 11

education/Alvarado

box 196, folder 12

gardening

box 196, folder 13

hospitals

box 196, folder 14

memorials (Including Albert Lanier)

box 196, folder 15

Oakland Museum, other museums

box 196, folder 16

San Francisco Conservatory of Music

map-folder 65

Gail Ceramics poster, Ruth Asawa tile mosaic

4.5 research and development

Scope and Contents
Small file concerning the technical development of Asawa’s art and design work. Includes catalogs, price lists, order forms, samples, and receipts, as well as some correspondence.
4.5 research and development

- box 109, folder 1: silkscreening 1952
- box 109, folder 2: paneling patent 1956-1959

**Scope and Contents**

Industrial design patent for plastic molded paneling based on paper fold. Includes correspondence with A. Donham Owen Law Offices. See Box 55 Folder 7 [oversize] for printed diagrams.

- box 109, folder 3: 1960s
- box 109, folder 4: 1970s
- box 109, folder 5: 1980s
- box 109, folder 6: 1990-2005
- box 267: prototype of proposed Asian American Lifetime [Achievement] award 1993
- flat-box 55, folder 7: photocopied leaves, plants etc.
- flat-box 78, folder 6: printed patent drawings for plastic paperfold design paneling, figures 1-5
- 1956-1959: holiday wrapping paper with design similar to wire sculpture 1950s

4.6 exhibition announcements and catalogs

**Scope and Contents**

Contains catalogs, cards, posters, and fliers for Asawa exhibitions and events. The majority are from museums and galleries, including solo and group show notices from Peridot Gallery, the Tin Angel (with Jean Varda), the San Francisco Museum of Art/Museum of Modern Art, the M.H. de Young Memorial Museum, and the San Francisco Art Commission Gallery (then known as Capricorn Asunder). Some bear notes or addresses. Also filed here are publications related to her public sculpture projects including the Hyatt Fountain, Parc 55 frieze, and Nihonmachi Fountains, as well as auction catalogs from Christie's and Bonhams.

- box 110, folder 1: 1950-1954
- box 110, folder 2: 1955-1958
- box 110, folder 3: III Biennial, Sao Paulo catalog 1955
- box 110, folder 4: 1959
- box 110, folder 5: 1960-1962
- box 110, folder 6: 1963-1964
- box 110, folder 7: 1965-1966
- box 111, folder 1: 1967-1969
- box 111, folder 2: 1970-1972
- box 111, folder 4: 1975-1977
- box 111, folder 5: 1978-1979
- box 111, folder 7: 1982
- box 112, folder 1: 1983-1984
- box 112, folder 2: 1985-1987
- box 112, folder 6: 1995
- box 112, folder 8: 1998-1999
- box 113, folder 1: 2000-2002
- box 113, folder 2: 2003-2005
- box 113, folder 3: Contours in the Air, de Young 2006-2007
- box 113, folder 4: 2006-2009
- box 113, folder 5: 2010-2013
- oversize items
4.6 exhibition announcements and catalogs

<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 55, folder 8</td>
<td>original pencil drawing for Shop One exhibition, Rochester, New York 1963</td>
</tr>
<tr>
<td>flat-box 78, folder 8</td>
<td>&quot;An Afternoon With Asawa&quot; Kinokuniya Bookstore, Buchanan YMCA Benefit 1969-06-01</td>
</tr>
<tr>
<td>map-folder 56</td>
<td>&quot;Images of Bay Area Artists&quot; SF MOMA October 13-November 21, 1976 poster by Mimi Jacobs, with enclosed note 1976</td>
</tr>
<tr>
<td>flat-box 78, folder 5</td>
<td>Oakland Museum: 100 Years of California Sculpture [exhibition catalog] 1982</td>
</tr>
<tr>
<td>flat-box 193, folder 4</td>
<td>miscellaneous exhibition and event posters</td>
</tr>
</tbody>
</table>

Scope and Contents
Illustration by McDonnell and Masursky, printed by SF Arts Commission Neighborhood Arts Program.

Scope and Contents
Some posters are publicity for events not involving Asawa but use her art.

4.7 exhibition photographs
Scope and Contents
Also contains floor plans, media, etc.

<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>flat-box 55, folder 6</td>
<td>Albert's Design for Laverne Showroom circa 1951</td>
</tr>
<tr>
<td>box 215, folder 5</td>
<td>&quot;Four Artist-Craftsmen&quot; show, San Francisco Museum of Art, April 1-May 2, 1954 1954</td>
</tr>
<tr>
<td>map-folder 56</td>
<td>SF Museum of Art floorplan [for &quot;Four Artist-Craftsmen&quot; show] 1954</td>
</tr>
<tr>
<td>box 215, folder 6</td>
<td>Peridot Gallery 1954</td>
</tr>
<tr>
<td>box 215, folder 7</td>
<td>Peridot Gallery 1958</td>
</tr>
<tr>
<td>flat-box 241, folder 7, box 215, folder 8</td>
<td>de Young Museum 1960</td>
</tr>
<tr>
<td>box 215, folder 9</td>
<td>Kinokuniya Bookstore exhibit 1960s</td>
</tr>
<tr>
<td>box 215, folder 10</td>
<td>Capper Gallery 1969</td>
</tr>
<tr>
<td>flat-box 241, folder 8</td>
<td>Scope and Contents</td>
</tr>
<tr>
<td>box 216, folder 1</td>
<td>Opening of show, with Asawa and Imogen Cunningham.</td>
</tr>
<tr>
<td>box 216, folder 1</td>
<td>&quot;Retrospective View&quot; show, San Francisco Museum of Modern Art 1973</td>
</tr>
<tr>
<td>box 216, folder 1</td>
<td>Van Doren Gallery 1973</td>
</tr>
<tr>
<td>box 216, folder 2</td>
<td>San Francisco Art Commission Honor Award Exhibition, Art Commission Gallery (slides) 1976</td>
</tr>
<tr>
<td>box 216, folder 3</td>
<td>Los Robles Gallery, Palo Alto 1986</td>
</tr>
<tr>
<td>box 216, folder 4</td>
<td>&quot;In the Advent of Change, 1945-1969&quot; show, Fresno Arts Center 1986</td>
</tr>
<tr>
<td>box 216, folder 5</td>
<td>Euphrat Gallery 1989</td>
</tr>
<tr>
<td>box 216, folder 5</td>
<td>Strength And Diversity show, Oakland Museum 1990</td>
</tr>
<tr>
<td>box 216, folder 15</td>
<td>Open Studio, 1116 Castro</td>
</tr>
</tbody>
</table>
Series 4. Art

4.7 exhibition photographs

<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 216, folder 7</td>
<td>&quot;Leading The Way&quot; show 2001</td>
</tr>
<tr>
<td>box 47, folder 1</td>
<td>Brooklyn Museum of Art &quot;Vital Forms&quot; Introduction [video] 2001</td>
</tr>
<tr>
<td></td>
<td>Physical Description: 1 videotape(s) (vhs)</td>
</tr>
<tr>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td>box 216, folder 8</td>
<td>&quot;Completing the Circle&quot; show, Fresno Art Museum 2001</td>
</tr>
<tr>
<td>flat-box 241, folder 9, box 216, folder 9</td>
<td>&quot;Completing the Circle&quot; show, Oakland Museum 2002</td>
</tr>
<tr>
<td>box 216, folder 10</td>
<td>Tobey C. Moss Gallery 2003</td>
</tr>
<tr>
<td>flat-box 78, folder 7</td>
<td>de Young Museum opening photographs by Scott Wall [contact sheets] 2006-11</td>
</tr>
<tr>
<td>map-folder 194</td>
<td>de Young Museum floorplan, including tower with permanent installation of wire sculptures 2005-2006</td>
</tr>
<tr>
<td>box 216, folder 11</td>
<td>&quot;Contours In The Air&quot; retrospective show, de Young 2006</td>
</tr>
<tr>
<td>box 216, folder 12</td>
<td>Christies Private Sales Gallery 2013-05</td>
</tr>
<tr>
<td>box 216, folder 13</td>
<td>miscellaneous slides 1962-1979</td>
</tr>
<tr>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td>Includes Ankrum Gallery, SF Art Festival, Fresno Art Center 1978-79, Cabrillo College, Cedar Street Gallery, etc.</td>
</tr>
<tr>
<td>box 216, folder 14</td>
<td>miscellaneous slides 1982-2002</td>
</tr>
<tr>
<td></td>
<td>Scope and Contents</td>
</tr>
</tbody>
</table>

Series 5. Correspondence, Artists and Colleagues 1948-2009

Scope and Contents

Please note that there are articles, exhibition announcements, and other material in addition to correspondence here, and that no correspondence is present for some individuals. The vast majority of letters are incoming, and some address Albert or the Lanier family. This series shares some material with personal and professional correspondence, Black Mountain College, and other series.

<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 13, folder 1</td>
<td>Mark Adams</td>
</tr>
<tr>
<td></td>
<td>Related Materials</td>
</tr>
<tr>
<td></td>
<td>Stanford University holds the Mark Adams papers (M1747): <a href="http://searchworks.stanford.edu/view/8610212">http://searchworks.stanford.edu/view/8610212</a></td>
</tr>
<tr>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td>Textile artist, Ruth referred him for some commissions. See also wife Beth Van Hoesen (cards from both are filed there).</td>
</tr>
<tr>
<td></td>
<td>Subjects and Indexing Terms</td>
</tr>
<tr>
<td></td>
<td>Adams, Mark</td>
</tr>
</tbody>
</table>
Josef and Anni Albers

Scope and Contents

The materials consist of correspondence with and printed materials concerning artist, color theorist, designer, and teacher Josef Albers and his wife Anni Albers, herself a textile artist and jeweler. The Albers were refugee scholars from Germany who taught at Black Mountain College for sixteen years, and are perhaps its most referenced faculty in a sea of famous names. He had both studied and taught at the Bauhaus; Anni had also been a student teacher. Their presence in the rural mountains of North Carolina set many on a new path.

Ruth Asawa took Josef Albers' classes at Black Mountain repeatedly, beginning with the arts-intensive Summer session in 1946. He was initially put off by her messiness (he would not visit her studio until she cleaned it), but their rapport became quite strong, and we can owe much of Ruth's approach to art-making to him in particular.

After Black Mountain, Josef Albers remained eager to assist his former student, and there are referrals from him in her applications for scholarships, fellowships, and further academic study. It is in her 1950 San Francisco State recommendation that Albers famously stated "I consider her as a most gifted art student and one of the most talented I have ever had." She in turn frequently credited Albers in interviews, lectured on him at the San Francisco Museum of Art, and the Laniers traveled to Europe for the opening of the Albers museum in Bottrup. They also traded art many times over the years.

Files include letters and notes to and from the Albers, holiday and other cards, prints (some inscribed), photographs, and published material such as catalogs, books, magazines, and articles. Some of the correspondence has been copied from the Albers Foundation, which overlaps in part with original drafts present here. See also Black Mountain files, Ruth's BMC class notes, and the Fellowships and Grants series.

Subjects and Indexing Terms

Albers, Anni
Albers, Josef
Albers, Anni
Albers, Josef

box 1, folder 1

undated

Scope and Contents

Includes photograph of Albers probably at Black Mountain College, attributed to Ted [Dreier] Jr., as well as notes and cards from the Albers, etc.

box 1, folder 2 1948-1955
box 1, folder 3 1956-1960
box 1, folder 4 1961-1964
box 1, folder 5 1965-1969
box 1, folder 6 1970-1975
box 1, folder 7 1976-1979
box 1, folder 8 1980-1985
box 2, folder 1 1986-1990
box 2, folder 2 1991-1995
box 2, folder 3 1996-2000
box 2, folder 4 2001-2010
box 10, folder 1-2 articles and publications
box 218, folder 3 snapshots of Albers show at Guggenheim
box 50, folder 3 Josef Albers. Homage to the Square. Produced by Museum At Large [video]

Physical Description: 1 videotape(s) (vhs)

Scope and Contents

box 13, folder 2  Irene Poon Anderson
Scope and Contents
Art historian, included Ruth in her "Leading the Way" book and exhibition. Mostly holidays cards from Irene and her husband Stan.
Subjects and Indexing Terms
Poon, Irene

box 13, folder 3  Elaine Badgely Arnoux
Scope and Contents
Drew portrait of Asawa in "People of San Francisco" book.

box 13, folder 4  Mai Arbegast
Scope and Contents
Landscape architect specializing in garden design. Worked with Ruth on many projects, including Bayside Plaza and Mission Viejo Mall.
Related Materials
UC Berkeley's Environmental Design Archives holds the Mai Kitazawa Arbegast Collection: http://www.oac.cdlib.org/findaid/ark:/13030/kt4v19r98p.
Subjects and Indexing Terms
Arbegast, Mai

box 13, folder 5  Lisa Jalowetz Aronson
Scope and Contents
Daughter of Black Mountain College Music teacher Heinrich "Jalo" Jalowetz and his wife Johanna (often referred to as "Mrs.Jalo"). Her sister was Trude Guermonprez; both Trude and Johanna relocated to Northern California after BMC. Lisa later married theatrical set designer Boris Aronson. See also BMC correspondence.
Subjects and Indexing Terms
Aronson, Lisa Jalowetz

box 13, folder 6  Kazuko Asaba
Scope and Contents
Subjects and Indexing Terms
Asaba, Kazuko

box 13, folder 7  Raymond Barnhart
Scope and Contents
Sculptor who was part of the Black Mountain contingent in Northern California.
Subjects and Indexing Terms
Barnhart, Raymond
Maggie Baylis and Doug Baylis

Related Materials
UC Berkeley's Environmental Design Archives holds the Douglas and Maggie Baylis Collection: http://www.oac.cdlib.org/findaid/ark:/13030/kt2k4004jk

Scope and Contents
Douglas Baylis was a landscape architect and San Francisco Art Commissioner who helped design Civic Center Plaza. His wife was a graphic designer who collaborated with him on articles; most correspondence is from her (he passed away in 1971).

Subjects and Indexing Terms
Baylis, Douglas
Baylis, Maggie

Elio Benvenuto

Scope and Contents
Artist, served on the San Francisco Art Commission with Ruth. See also Art Commission files.

Subjects and Indexing Terms
Benvenuto, Elio

Mary Phelan Outten Bowles

Scope and Contents
Black Mountain alumnus, later she and Ruth would paint together while their children had play dates. See also BMC files.

Subjects and Indexing Terms
Bowles, Mary Phelan

Alan Brooks

Scope and Contents
Black Mountain alumnus, taught art at City College, collaborated with Ruth on projects.

Subjects and Indexing Terms
Brooks, Alan

Michael D. Brown

Scope and Contents
Collector of Japanese art, introduced himself to Ruth by writing "Please call me. Arthur Okamura and Hisako Hibi have been trying to get me to see you."

Subjects and Indexing Terms
Brown, Michael D. (Michael Donald)

Brio Burgess

Scope and Contents
Author, musician, mutual friend of Peggy Tolk-Watkins.

Subjects and Indexing Terms
Burgess, Brio
<table>
<thead>
<tr>
<th>Box 14, Folder 1</th>
<th><strong>A-B</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents</strong></td>
<td></td>
</tr>
<tr>
<td>Joan Abrahamson; Masha Archer; Olive Ahyens; Jeanne Babette; Eric Barnes; Mark Baugh; Mary and Alfred Baxter; Fletcher Benton; Al Benson; Fred Berman (MSTC student); David Best; Susan Hooper Billstein (CAC executive director); Bernice Bing; Lucienne Bloch; Bill Bondy; Esther and Ernest Born; Morris Broderson; Leo Burnett</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 14, Folder 2</th>
<th><strong>John Cage</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents</strong></td>
<td></td>
</tr>
<tr>
<td>Articles only, no correspondence.</td>
<td></td>
</tr>
<tr>
<td><strong>Subjects and Indexing Terms</strong></td>
<td></td>
</tr>
<tr>
<td>Cage, John</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 14, Folder 3</th>
<th><strong>Remy Charlip</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents</strong></td>
<td></td>
</tr>
<tr>
<td>Dancer, author. Performed with Merce Cunningham at Black Mountain. Moved to San Francisco much later, worked with Ruth.</td>
<td></td>
</tr>
<tr>
<td><strong>Subjects and Indexing Terms</strong></td>
<td></td>
</tr>
<tr>
<td>Charlip, Remy</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 14, Folder 4</th>
<th><strong>Perci Chester</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents</strong></td>
<td></td>
</tr>
<tr>
<td>Sculptor, Alvarado artist-in-residence.</td>
<td></td>
</tr>
<tr>
<td><strong>Subjects and Indexing Terms</strong></td>
<td></td>
</tr>
<tr>
<td>Chester, Perci</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 14, Folder 5</th>
<th><strong>Chester Comstock</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents</strong></td>
<td></td>
</tr>
<tr>
<td>Metalworker, did casting for Ruth at foundry.</td>
<td></td>
</tr>
<tr>
<td><strong>Subjects and Indexing Terms</strong></td>
<td></td>
</tr>
<tr>
<td>Comstock, Chester</td>
<td></td>
</tr>
</tbody>
</table>
Imogen Cunningham

Scope and Contents

The materials consist of

Unlike many of their artist friends, the Laniers did not meet Imogen Cunningham through Black Mountain College, but indirectly through Albert’s job. In 1950 Albert worked for architect Mario Corbett, and Imogen’s son Ronderly had been assigned to photograph Corbett’s house down the peninsula in Redwood City. Albert assisted Ron with mounting the photos, and on the way home he told Albert about his mother. Coincidentally, Imogen lived only a few blocks away from their apartment on Russian Hill, and not long after she paid them a visit bearing a jar of Satsuma plum jam.

Subsequently, they became fast friends and a source of mutual artistic support. Ruth, and her family, friends, and art were subjects of many photographs by Imogen. She invited Ruth to join the San Francisco Women Artists, where she met Hisako Hibi, Emmy Lou Packard, Beth Van Hoesen, and others. Imogen also supplied photographs for Ruth’s portfolios and fellowship applications. She convinced Ruth to use her maiden name professionally, and tried to discourage her from having more children. Imogen was also critical of Ruth’s work in schools and thought it was a waste of time compared to her own art. Nevertheless, she did contribute to Ruth’s dough fountain along with many school children, and participated in its opening ceremonies.

Imogen’s friendship with Albert Lanier shouldn’t be overlooked. Early on, Albert did a lot of carpentry and odd jobs for her, and an interest in gardening and botany further bonded them. They also shared birthdays with an annual party in Golden Gate Park.

Files also contain a great deal of Friends of Imogen Cunningham and Imogen Cunningham Trust correspondence and other material.

Subjects and Indexing Terms

Cunningham, Imogen

Cunningham, Imogen

1951-1959

1960-1969

1970-1975

1976-1979

1980-1983

1984-1989

2000-2009

Friends of Imogen Cunningham 1976-1983

Partridges 1954-2010

articles and publications

photographs

Scope and Contents

Includes photos from birthday celebrations at Golden Gate Park, dining with the Laniers and Devadases by Rajan Devadas (Ruth’s brother-in-law) in 1965 and with Ruth at the Hyatt opening in 1973.

photographs, Asawas and Laniers by Cunningham

photographs, oversize

Friends of Imogen Cunningham Valentines Day Attendance roster

Imogen. Produced By The Kitchen Sisters For National Public Radio [audio]

Physical Description: 1 audiocassette(s)

Scope and Contents

radio program about Cunningham, produced by The Kitchen Sisters (Nikki Silva and Davia Nelson). Ruth is quoted.
Julia Connor

Scope and Contents
Poet, protege of M.C. Richards.
Subjects and Indexing Terms
Connor, Julia

Merce Cunningham

Scope and Contents
Articles only, no correspondence.
Subjects and Indexing Terms
Cunningham, Merce

Merry Renk Curtis and Earle Curtis

Scope and Contents
The Curtises were very close friends with Ruth and Albert. Merry Renk was a jewellsmith and artist, Earle Curtis was a potter and ceramicist. Although they shared a duplex with the Laniers in the early 1950s, they may have known each other before. Both were Alvarado artists-in-residence and worked creatively with Ruth. Renk exhibited with her in the "Four Artist-Craftsmen" show at the Museum of Art in 1954.
Related Materials
The Smithsonian Archives of American Art holds the Merry Renk papers:
http://www.aaa.si.edu/collections/merry-renk-papers-6039
Subjects and Indexing Terms
Renk, Merry
Curtis, Earle

Jacques D'Amboise

Related Materials
See also D'Amboise material in School of the Arts series.
Scope and Contents
Dancer and teacher, taught several workshops at the School of the Arts.
Subjects and Indexing Terms
D'Amboise, Jacques
D'Amboise, Jacques

correspondence, clippings etc.

Subjects and Indexing Terms
D'Amboise, Jacques
**Jacques D'Amboise**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>18</td>
<td>Off-air recording of 18th annual Kennedy Center Honors, D'Amboise one of several recipients, includes his segment only.</td>
</tr>
<tr>
<td>50</td>
<td>5</td>
<td>Off-air recording of Academy Award won by Jacques D'Amboise documentary &quot;He Makes Me Feel Like Dancing,&quot; followed by documentary itself.</td>
</tr>
<tr>
<td>50</td>
<td>6</td>
<td>Documentary about Jacques D'Amboise teaching children in Israel, directed by Amir Gera.</td>
</tr>
</tbody>
</table>

**Ron Davis**

Scope and Contents
- Artist from Sebastopol, California.

Subjects and Indexing Terms
- Davis, Ron

**Margaret De Patta, Eugene Bielawski, Martha Bielawski**

Scope and Contents
- De Patta was a pioneering modernist jewellsmith in San Francisco who traded work with Ruth. De Patta was an early member of the Metal Arts Guild along with Merry Renk. She took her life in 1964, and there is very little correspondence from her here. Her husband and his second wife wrote a few letters later.

Subjects and Indexing Terms
- De Patta, Margaret
- Bielawski, Eugene

**Onno and Aty De Ruyter**

Scope and Contents
- Onno De Ruyter was one of the founders of S.F. Art Foundry, which did a lot of casting for Ruth, including the Ghirardelli Fountain.

Subjects and Indexing Terms
- Ruyter, Onno de
- Ruyter, Aty de
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Name</th>
<th>Scope and Contents</th>
<th>Subjects and Indexing Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>177, folder 6</td>
<td>Eleanor Dickinson</td>
<td>San Francisco painter, graphic artist and teacher. Active in Artists Equity Association with Ruth.</td>
<td>Dickinson, Eleanor</td>
</tr>
<tr>
<td>177, folder 7</td>
<td>Shoshana Dubiner</td>
<td>CETA/Alvarado artist-in-residence in the 1970s.</td>
<td>Shoshanah</td>
</tr>
<tr>
<td>177, folder 8</td>
<td>Anne Smith Easley</td>
<td>Artist, daughter of Page and Eloise Smith.</td>
<td>Easley, Anne</td>
</tr>
<tr>
<td>177, folder 9</td>
<td>Joe Ehreth</td>
<td>Artist, photographer, and cinematographer who worked with the Halprins.</td>
<td>Ehreth, Joe</td>
</tr>
<tr>
<td>177, folder 10</td>
<td>D-E</td>
<td>Chantal DeCleve ; Kenneth Derby ; Verity Diefauf ; Judy Dunworth ; Maurice English ; Harold Ehrensperger ; Eunice Elton ; Bob Ernsththal ; Lisa Esherick ; Connor Everts</td>
<td></td>
</tr>
</tbody>
</table>
Gordon Onslow Ford

Scope and Contents
Bay Area post-Surrealist painter who once owned a Sausalito houseboat with Jean Varda. Contains exhibition notices, little or no correspondence.
Subjects and Indexing Terms
Onslow-Ford, Gordon

Box 3, Folder 2

Gordon Onslow Ford

Scope and Contents
Bay Area post-Surrealist painter who once owned a Sausalito houseboat with Jean Varda. Contains exhibition notices, little or no correspondence.
Subjects and Indexing Terms
Onslow-Ford, Gordon

Box 3, Folder 1

Buckminster and Anne Fuller

Related Materials
Stanford holds extensive collections on Fuller, including the R. Buckminster Fuller Papers (M1090): http://www.oac.cdlib.org/findaid/ark:/13030/tf109n9832. Fuller's Dymaxion Chronofile contains a good deal of correspondence with Asawa.

Scope and Contents
The materials consist of Canonical 20th century thinker and polymath R. Buckminster Fuller needs little introduction. Ruth and Albert met Bucky and Anne Fuller at Black Mountain College in 1948. Both studied with Fuller. Albert took part in the famous “supine dome” episode, and Ruth cut his hair (she made extra money barbering) and Fuller in turn made her a barber pole from Venetian blinds. Their enduring friendship is reflected in the great deal of correspondence present, especially from Anne. As with the Albers, Asawa respectfully addresses them as Mr. and Mrs. Fuller; he often calls her Dearest Ruth.

In one of Fuller's reference letters for an Asawa Guggenheim application, he is quite generous with his praise: “I state, without hesitation or reserve, that I consider Ruth Asawa to be the most gifted, productive and originally inspired artist that I have ever known personally.” She also received the first Dymaxion Award for Artist-Scientist in 1966.

Ruth credited him for her educational direction: “He inspired me to work with young children. When I asked him what should I do in the schools, he said ‘Give every kindergarten child a PhD! Create an environment and learning will take place. Work directly with the children.’ I took his advice.”

Asawa cast Fuller’s hands and face in 1966, and later sculpted a large bust of his head. She also attended many lectures, some of which she arranged, and made sketches and notes. See the Calendars and Planners series for these.

Asawa was on the board of the Buckminster Fuller Institute for one year following Fuller’s death in 1983, and there is correspondence, newsletters, catalogs and other material from this time.

Also of note are photographs, audio recordings of lectures, and videotaped news segments on the discovery of “Buckyballs.” More material related to Fuller can be found in the Black Mountain College series and elsewhere in the collection.

Subjects and Indexing Terms
Fuller, R. Buckminster (Richard Buckminster)
Fuller, R. Buckminster (Richard Buckminster)
Fuller, Anne Hewlett
Fuller, Anne Hewlett

Chronological Files

1. Box 3, Folder 1: undated
2. Box 3, Folder 2: 1949-1960
4. Box 3, Folder 4: 1966
7. Box 3, Folder 7: 1972-1973
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 3, folder 8</td>
<td>1974-1975</td>
</tr>
<tr>
<td>box 3, folder 9</td>
<td>1976-1977</td>
</tr>
<tr>
<td>box 3, folder 10</td>
<td>1978-1981</td>
</tr>
<tr>
<td>box 4, folder 1</td>
<td>1982</td>
</tr>
<tr>
<td>box 4, folder 2</td>
<td>1983</td>
</tr>
<tr>
<td>box 4, folder 3</td>
<td>1984</td>
</tr>
<tr>
<td>box 4, folder 4</td>
<td>1985-1990</td>
</tr>
<tr>
<td>box 4, folder 5</td>
<td>1991-1995</td>
</tr>
<tr>
<td>box 5, folder 1</td>
<td>1996-2005</td>
</tr>
<tr>
<td>box 5, folder 2</td>
<td>2006-2013</td>
</tr>
<tr>
<td>box 11, folders 1-5</td>
<td>articles and publications 1946-2008</td>
</tr>
<tr>
<td>box 5, folder 3</td>
<td>Snyders</td>
</tr>
<tr>
<td>box 5, folder 4</td>
<td>Geo-Globes</td>
</tr>
<tr>
<td>box 133</td>
<td>cast bronze hands</td>
</tr>
<tr>
<td>box 271</td>
<td>model kits, etc.</td>
</tr>
<tr>
<td>map-folder 68</td>
<td>posters and notes</td>
</tr>
<tr>
<td>box 51, folder 3</td>
<td>A/V</td>
</tr>
<tr>
<td>box 40, folder 2</td>
<td>Buckminster Fuller Lecture to S.F. City College, Art Department 1974-04-26</td>
</tr>
</tbody>
</table>
Box 40, Folder 1

Buckminster Fuller in Marin. Integrity Day. Intuitive Audio, Larkspur 1983-04-30

Physical Description: 5 audiocassette(s)

Scope and Contents
Fuller speaking at Marin Veteran's Auditorium in San Rafael. Introduced by "Integrity Day" producer Ron Lanzman and Fuller's son-in-law Jaime Snyder.

Box 40, Folder 10

Bob Snyder 1992-03-30

Physical Description: 1 audiocassette(s)

Scope and Contents
Snyder at the Laniers for dinner, Ruth and Albert speak some too.

Box 51, Folder 1

Re: Buckminster Fuller. Masters & Masterworks Productions. Discovery’s Inventions on “Buckyballs” 5”; CNN Futurewatch on “Energy Grid” 4”; Camcorder Footage, Exterior, Traveling Exhibit at Atrium, Art Center College 5”; Video Loops in Travelling Exhibit 33”

Physical Description: 1 videotape(s) (vhs)

Scope and Contents

Box 51, Folder 2

Race To Catch a Buckyball #2216. Nova. WGBH 1995

Physical Description: 1 videotape(s) (vhs)

Scope and Contents
Nova episode about buckminsterfullerine aka "Buckyballs." WGBH Production, Corporation for Public Broadcasting.

Box 52, Folder 1


Physical Description: 2 videotape(s) (vhs)

Scope and Contents
Thomas Zung interviews Ruth Asawa (first) and Albert Lanier (second) at their home August 24-25, 2002 about Fuller, Black Mountain, art, and other subjects. Collection contains SUL access copies produced for the Laniers. Transfers are from original mini-DV cassettes in Humanities Lab Oral History project series of Buckminster Fuller M1090 collection.

Photographs

Box 218, Folder 6

Photographs

Scope and Contents
Hazel Larsen Archer organized the “Insights Into the Future: The Individual In Question” Symposium at Santa Fe Preparatory School in Santa Fe, New Mexico September 22-28, 1982. Archer had attended Black Mountain with Fuller and Asawa, and former BMC teacher Beaumont Newhall also took part. During the symposium, Asawa and a group used 2000 pounds of clay to sculpt an oversized likeness of Fuller's head, with Fuller as a live model. The clay head was then used to create a Celastic shell. There are many photographs from the event and the sculpting, taken by Jean Dunaway, Laura Wilson and others.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Name</th>
<th>Scope and Contents</th>
<th>Subjects and Indexing Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 15, folder 3</td>
<td>Ida Dean Grae and H.D. &quot;Dan&quot; Grae</td>
<td>Textile artist Ida Dean exhibited in the 1954 SFMA &quot;Four Artist-Craftsmen&quot; show with Ruth. Exhibition notices, little correspondence.</td>
<td>Grae, Ida</td>
</tr>
<tr>
<td>box 15, folder 4</td>
<td>Georgia Guback</td>
<td>Artist and illustrator, studied with Ruth, Mark Adams, and at the San Francisco Art Institute.</td>
<td>Guback, Georgia</td>
</tr>
<tr>
<td>box 15, folder 5</td>
<td>Paul Hassel</td>
<td>Photographed many of Ruth's wire sculptures and other art. After a visit to the desert with his wife, they gave her the dried plant that inspired her tied wire forms. Passed away unexpectedly in 1964. Very little correspondence.</td>
<td>Hassel, Paul</td>
</tr>
<tr>
<td>box 15, folder 6</td>
<td>Eva Heinitz</td>
<td>Musician, taught at Black Mountain, played cello in the Pittsburgh Symphony and later lived in Seattle.</td>
<td>Heinitz, Eva</td>
</tr>
<tr>
<td>box 15, folder 7</td>
<td>Hisako Hibi</td>
<td>Issei painter and printmaker who lived in San Francisco for most of her life. She sent Ruth several handmade cards.</td>
<td>Hibi, Hisako</td>
</tr>
<tr>
<td>box 15, folder 8</td>
<td>Jacqueline Hoefer and Peter Hoefer</td>
<td>The Hoefers owned a successful scientific instrument business and bought several of Ruth's sculptures. After Peter's death, Jacqueline, who was a writer, poet and Fine Arts Museums trustee, continued her patronage and supported Alvarado and the School of the Arts. She also wrote a chapter in the Contours in the Air catalog.</td>
<td>Hoefer, Jacqueline</td>
</tr>
</tbody>
</table>
### Robert Howard

**Scope and Contents**
Exhibition notices, little or no correspondence. Sculptor, married to Adaline Kent. Exhibited with Ruth.

**Subjects and Indexing Terms**
Howard, Robert Boardman

### F-H

**Scope and Contents**
Charles Griffin Farr; Lissie Fein; Bob Fennell and Ron Young; Lawrence Ferlinghetti; Fiberworks; Frank Foreman; Helen Frankenthaler; Mary Fuller-McChesney; Jenny Hunter Groat; Daniel Galvez; Warren and Ida Lou Glass; Stephen Goldstine; Noriko Goto; Gary Graham; Scot Grenfell; Karl Grimm; John Gutman; Eric Hoffer, Stephen Hoffer, Lili Osborne; Wynne Hayakawa; Bea Henderson; Jon Herbst and Karla Clement; Lynne Hershmann; Leo Holub and Florence Holub; Galen Howard; Leigh Hyams; Bill Hyde

### Andrea Iuppa Jepson and Werner Jepson

**Scope and Contents**
The Jepsons were neighbors of the Lanier family. Andrea was the model for the Ghirardelli mermaids, and was involved with the Alvarado Arts Workshop from the beginning. Warner Jepson was a composer and musician who collaborated with Ruth on a variety of projects, some involving experimental video and electronic music.

### correspondence, etc.

**Subjects and Indexing Terms**
Jepson, Andrea
Jepson, Warner


**Physical Description:** 1 optical disc(s) (dvd)

**Scope and Contents**
Avant-garde video art from composer and artist Warner Jepson. 3 segments, first two in collaboration with Asawa. Some sound. See letter enclosed with DVD.
Ray Johnson

Scope and Contents

The materials consist of

Although Ray Johnson attended Black Mountain College with Ruth and Albert, he actually knew Ruth from Milwaukee through mutual friend Elaine Schmitt, who was also studying at MSTC. In fact, he was one of the people who convinced her to go to BMC. His letters to Ruth, sometimes adorned with small drawings or collage, date from after he moved to New York (beginning late 1948/early 1949). There is reportedly very little of his early correspondence in existence; therefore, each letter has been described individually. Also of note are several sheets of typescript prose, including "What Is a Moticos," fliers from the New York Correspondence School, and various exhibition notices.

In a 1998 interview by Mary Emma Harris, Asawa said "Ray was one of the most talented that ever came out of Black Mountain. He would not go with the flow of New York or any art scene. He was always contradicting them or trying to knock them down from that pedestal that they were being put on. Artists going into this style or that style and Ray wouldn't put up with any of it. So, he was never the big name that he should have been but he was probably more talented than anyone that I have ever known."

Subjects and Indexing Terms

Johnson, Ray

Ray Johnson

Scope and Contents

Image of Ray Johnson and others watching a musical demonstration, possibly koto. Undated but originally foldered with empty December 30, 1948 envelope.

Johnson - Asawa postcard 1948-12-03

Scope and Contents

Photographs of [Lippold?] sculpture. No text.

Johnson - Asawa postcard 1949-01-25

Scope and Contents

Larger envelope, contains Naum Gabo quote only.

Johnson - Asawa 1949-05-12

Scope and Contents

Stylized writing, collage, crayon. Last one to Ruth at BMC.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Correspondence</th>
<th>Scope and Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 8, folder 14</td>
<td>Johnson - Asawa 1950-07-14</td>
<td>Dated July 14th, no year, possibly 1950.</td>
<td></td>
</tr>
<tr>
<td>box 8, folder 15</td>
<td>Johnson - Asawa 1950-01-30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 16</td>
<td>Johnson - Asawa 1951-04-19</td>
<td>Also enclosed, a 2004 transcription by Addie Lanier for Mary Emma Harris research.</td>
<td></td>
</tr>
<tr>
<td>box 8, folder 17</td>
<td>Johnson - Asawa 1951-04-30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 18</td>
<td>Johnson - Laniers undated 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 19</td>
<td>Johnson - Asawa 195u-05-29</td>
<td>Dated May 29th, no year, possibly 1951 or 1952. A small color photograph of Ray with &quot;Calm Center&quot; was with letter in plastic sleeve and was possibly originally enclosed, although there is no reference to it in the text.</td>
<td></td>
</tr>
<tr>
<td>box 8, folder 20</td>
<td>Johnson - Laniers 195u-11-08</td>
<td>Dated November 11th, no year, probably 1951.</td>
<td></td>
</tr>
<tr>
<td>box 8, folder 21</td>
<td>Johnson - Laniers 1952-07-18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 22</td>
<td>Johnson - Asawa 1952-09-22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 23</td>
<td>Johnson - Asawa 195u-12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 24</td>
<td>Johnson - Laniers 1952</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 25</td>
<td>Johnson - Asawa 1952-11-10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 26</td>
<td>Johnson - Asawa 1952</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 27</td>
<td>empty envelopes 1955, 1956, 1959</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 28</td>
<td>Johnson - Lanier 1962-03-26</td>
<td>Forwarded response from Sidney Lanier, one of Albert's distant relatives in New York who was involved with Saint Thomas Church. He wrote Johnson saying he did not know Albert.</td>
<td></td>
</tr>
<tr>
<td>box 8, folder 29</td>
<td>Lanier - Johnson 1964-12-15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 30</td>
<td>Johnson - Laniers 1969-03-19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 8, folder 31</td>
<td>Johnson - Asawa 1985</td>
<td>Dated from accompanying note, no envelope. Photocopy art with crayon inscription &quot;Ruth Love Ray&quot; and address stamps.</td>
<td></td>
</tr>
</tbody>
</table>
Series 5. Correspondence, Artists and Colleagues 1948-2009

Ray Johnson

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>32</td>
<td>Johnson - Laniers 1987-10-13</td>
</tr>
<tr>
<td>8</td>
<td>33</td>
<td>Johnson - Laniers 1989-10-23</td>
</tr>
</tbody>
</table>

Scope and Contents

Five photocopied sheets, no handwriting except on envelope.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>34</td>
<td>1984-1997</td>
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<tr>
<td>8</td>
<td>35</td>
<td>1999</td>
</tr>
<tr>
<td>8</td>
<td>36</td>
<td>2000-2011</td>
</tr>
<tr>
<td>8</td>
<td>37</td>
<td>unidentifed black and white photograph</td>
</tr>
</tbody>
</table>

Scope and Contents

Print of young man with cropped hair perched on a window sill with arms outstretched. Typed on the back: “Well. It got her out of College, didn’t it?” Pinholes indicating display, including holes stuck through face. There is a slight resemblance to Ray Johnson circa late 1940s, but it’s probably not him. Was originally located in Albers series.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>1</td>
<td>&quot;What is a moticos&quot; etc. circa 1950s</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>Correspondance fliers, etc.</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>exhibition posters</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>exhibition posters</td>
</tr>
</tbody>
</table>

Scope and Contents

Five typed sheets of newsprint featuring abstract poetry mostly referring moticos including “What is a moticos.” The Laniers owned several actual moticos as well.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>1</td>
<td>miscellaneous oversize</td>
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</tbody>
</table>

Scope and Contents


<table>
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<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>1</td>
<td>Gere Kavanaugh</td>
</tr>
<tr>
<td>16</td>
<td>2</td>
<td>Adaline Kent</td>
</tr>
</tbody>
</table>

Scope and Contents

Interior designer who brought Ruth some of her first commercial commissions, including the Joseph Magnin store installation.

Subjects and Indexing Terms

Kavanaugh, Gere

Bay Area sculptor, died in a car accident in 1957. Exhibition notices, one with a short note.

Subjects and Indexing Terms

Kent, Adaline Dutton
Toby Judith Klayman

Scope and Contents
Artist, advocate for artist rights, member of Women's Caucus For Art with Ruth. She also taught a workshop at School of the Arts.

Subjects and Indexing Terms
Klayman, Toby Judith

Christopher Lane

Scope and Contents
Painter and teacher who studied calligraphy with Hodo Tobase in the 1950s and probably met Ruth there (his brother Mervin had gone to Black Mountain College with her). He worked with Ruth on a few projects, including the Youth Guidance Center murals, and was also involved with the School of the Arts.

Subjects and Indexing Terms
Lane, Christopher

Jack Lenor Larsen

Scope and Contents
Fabric designer, asked Ruth for textile patterns in 1955, and later included her in the book "Beyond Craft: The Art Fabric." See also professional correspondence.

Subjects and Indexing Terms
Larsen, Jack Lenor

Lisa Lee Peterson

Scope and Contents
Mae Lee's daughter.

Subjects and Indexing Terms
Peterson, Lisa Lee

Mae Lee

Scope and Contents
Friend, neighbor, and one of Ruth's closest collaborators. She assisted with projects beginning with Ghirardelli, and helped Ruth develop a paperfolding curriculum.

Subjects and Indexing Terms
Lee, Mae

N'ima Leveton

Scope and Contents
Artist who worked with Si Sillman and Merry Renk, friends with Ruth since the 1950s. Birth name was Nancy.

Subjects and Indexing Terms
Leveton, N'ima
Scope and Contents
Larry Inada; Karen Iuppa; Elyse Jacobs; Bud and Fran Johns; Willie Joseph; Howard Junker; John Keel; Eleanor Kent; Bruce Klein; Ruth Kneass; Freda Koblick; Marlene Kramer; Tracy Krumm; Beryl Landau; Gyöngy Laky; Howard Lazar; Ted Lindberg; Lisa Livoni; Paulette Long; Jeanie Low

Margery Mann
Scope and Contents
Photographer, Art Forum photo critic, worked with Imogen Cunningham.
Subjects and Indexing Terms
Mann, Margery

Joan and Vincent Mastropaul
Scope and Contents
Artist couple that ran Mastropaul Design in Syracuse, New York. Very prolific correspondents.
Subjects and Indexing Terms
Mastropaul, Joan
Mastropaul, Vincent

Valerie Matsumoto
Scope and Contents
History professor and author, met Ruth through Mark Johnson. Illustrated her own cards.
Subjects and Indexing Terms
Matsumoto, Valerie J.

Emiko Matsutsuyu
Scope and Contents
East Bay artist who discovered her talent in her mid-50s after taking classes at California State University, where she was employed.
Subjects and Indexing Terms
Matsutsuyu, Emiko

Michael McMillan
Scope and Contents
Graphic artist from the San Francisco underground comics scene. File contains three unfoldered sheets from his Big Time Comics series of 1978.
Subjects and Indexing Terms
McMillian, Michael
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Name</th>
<th>Scope and Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>26, 5</td>
<td><strong>Forrest Luis Merrill</strong></td>
<td>Art collector, designed his own annual holiday cards. Subjects and Indexing Terms: Merrill, Forrest L.</td>
</tr>
<tr>
<td>26, 6</td>
<td><strong>Ruth Ewart Muehlmeier</strong></td>
<td>Schoolmate of Ruth's at Milwaukee State Teacher's College. Subjects and Indexing Terms: Muehlmeier, Ruth Ewart</td>
</tr>
<tr>
<td>26, 7</td>
<td><strong>M</strong></td>
<td>Subjects and Indexing Terms: Susan MacDonald; Dawn MacNutt; Betsie Miller-Kusz; Margaretta Mitchell; Pamela Morin; Sara Morris; Lee Mullican; Museum of Conceptual Art; Mussi Artworks Foundry</td>
</tr>
<tr>
<td>26, 8</td>
<td><strong>Andy Oates</strong></td>
<td>Textile artist who attended Black Mountain College, studying with Anni Albers. Full name was Andrew Francis &quot;Andy&quot; Oates, Jr. Subjects and Indexing Terms: Oates, Andy</td>
</tr>
<tr>
<td>26, 9</td>
<td><strong>Jacque Overhoff and Elfriede Overhoff-Cryns</strong></td>
<td>Accruals: Jacque Overhoff was a sculptor. Scope and Contents: Dutch sculptor who lived in San Francisco for a time, creating many public commissions. His wife wrote the majority of correspondence. Subjects and Indexing Terms: Overhoff, Jacque; Cryns, Elfriede</td>
</tr>
<tr>
<td>26, 10</td>
<td><strong>Emmy Lou Packard</strong></td>
<td>Artist, illustrator, activist. Member of San Francisco Women Artists. Exhibited with Asawa and many others at the SF Museum of Art &quot;Bay Region Painting and Sculpture&quot; show in 1952. Worked with Ruth on several art preservation campaigns, including the Diego Rivera murals at City College and the WPA murals at Rincon Annex. Subjects and Indexing Terms: Packard, Emmy Lou</td>
</tr>
</tbody>
</table>
Blanche Pastorino

Scope and Contents
Pastorino was a close friend of Ruth’s who owned a cafe on a pier by the Fourth Street Bridge known as Galerie de Blanche. The restaurant, which she opened in 1959 while the area was still fully industrial, attracted many artists, and the walls were covered with paintings. Ruth took Buckminster Fuller and many other friends there, and Lawrence Ferlinghetti used to come by in the morning to write and drink coffee. After the café closed in 1987, she continued to maintain the landscaped pier, which became known as Blanche’s Garden. The garden was used for parties and other events until around 1998, and the pier no longer exists today. In addition to correspondence, Ruth recorded a series of interviews with her, and several events at the Garden were videotaped.

Subjects and Indexing Terms
Pastorino, Blanche
Pastorino, Blanche

box 27, folder 1
correspondence

box 219, folders 4-5
photographs

Scope and Contents
Mostly from events at Galerie de Blanche/Blanche’s Garden, including a Lawrence Ferlinghetti party for Nancy Peters. See also A/V series.

flat-box 241, folder 2
oversize photographs

A/V

box 51, folder 8
Gallerie De Blanche: Channel 7 News. Carol Ivy 1981-09-17
Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Off-air recording of KGO news segment on closing of Blanche Pastorino’s restaurant Gallerie de Blanche. The art collection will be auctioned to benefit SOTA. Asawa at 3:04.

box 40, folder 7
Blanche In The Garden 1985
Physical Description: 1 audiocassette(s)
Scope and Contents
Answering machine message from Blanche to Ruth and Albert re: Ruth’s bench, approx. 1:22.

box 40, folder 3
Blanche Pastorino 1991-02
Physical Description: 1 audiocassette(s)
Scope and Contents
Asawa recording Pastorino re: Galerie De Blanche cafe. Started in 1958, lasted 29 years. Blanche reminisces about establishing herself among longshoremen, warehouses and banana boats, developing a reputation as an eccentric and attracting artists of all kinds.

box 51, folder 9
Blanche’s Party With Turk Murphy Band 1991-09-21
Physical Description: 1 videotape(s) (vhs)
Scope and Contents
party at Blanche’s Garden on pier, with music by a traditional jazz trio (no Turk).
Blanche Pastorino

box 40, folder 8  Lawrence Ferlinghetti At Blanche's 1991-10-03
Physical Description: 1 audiocassette(s)
Scope and Contents
Lawrence Ferlinghetti speaking informally about Blanche and her restaurant, at a gathering there. Live music in background.
Subjects and Indexing Terms
Ferlinghetti, Lawrence

box 40, folder 4  Blanche Pastorino 1991-12-10
Physical Description: 1 audiocassette(s)
Scope and Contents
Asawa recording Pastorino. At least part of Side A is copy of other Blanche recording.

box 40, folder 5  Blanche Pastorino. B- With Frank Fredericks 1992-01-03
Physical Description: 1 audiocassette(s)
Scope and Contents

box 40, folder 6  Blanche. Just Begun 1992-12-26
Physical Description: 1 audiocassette(s)
Scope and Contents
Asawa recording Pastorino recounting Oscar De La Renta story (about 5 min.)

box 51, folder 10  Blanche's Garden 1994-11
Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Promotional video for Blanche's Garden, available for parties and events. Asawa at 6:16, etc. Produced by Friends of Blanche.

box 27, folder 2  Nina Payne
Scope and Contents
Probably the poet and fiber artist known for her childrens' books.
Subjects and Indexing Terms
Payne, Nina

box 27, folder 3  Betty and Willys Peck
Scope and Contents
Couple from Saratoga, California. Betty was a kindergarten teacher and author, Willys a historian and journalist. Both were also avid gardeners. Contains mostly holiday cards. Ruth wrote a short statement for one of Betty’s books.
Subjects and Indexing Terms
Peck, Betty
Peck, Willys I.
Fumiko Murayama Pentler

Scope and Contents
Weaver with an interest in silk production. She also shared recipes for Japanese dishes with Ruth.

Subjects and Indexing Terms
Pentler, Fumiko

N-P

Scope and Contents
Any Nelder; Keiko Nelson; Stephen Nomura; Gerald Nordland; Gloria Nusse; Ruby Baird O’Burke; Irene Oppenheimer; Leonora Oppenheimer; Shizu Oyama; John Pai; Joseph Park; Stephanie Peek; Samuel Provenzano; Glenna Putt

Trudy Myrrh Reagan/YLEM

Scope and Contents
Palo Alto-based artist, founded the non-profit group YLEM: Artists Using Science and Technology in 1981. Ruth was the first dues-paying member.

Subjects and Indexing Terms
Ylem (Organization)
Reagan, Trudy Myrrh

Harland Ristau

Scope and Contents
Art teacher who went to Milwaukee State Teacher’s College with Ruth.

Subjects and Indexing Terms
Ristau, Harland

Tommy Roberts

Scope and Contents

Subjects and Indexing Terms
Roberts, Tom (the puppet man)

Jean Maurice Rochin

Scope and Contents
Went to Black Mountain College with Ruth, was part of an informal drawing club in San Francisco that also included Merry Renk and Trude Guermonprez. Later lived in France.

Subjects and Indexing Terms
Rochin, Jean
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Name and Institution</th>
<th>Scope and Contents</th>
<th>Subjects and Indexing Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 28, folder 4</td>
<td><strong>William Roth and Joan Roth</strong></td>
<td>Very little correspondence here, more in other series. Roth was a businessman, trade ambassador and philanthropist who provided Ruth with her first major public commission as part of his Ghirardelli Square development. Roth was an investor in The Tin Angel jazz club, run by Ruth's friend Peggy Tolk-Watkins, and it is there they probably first met.</td>
<td>Roth, William M. (William Matson)</td>
</tr>
<tr>
<td>box 28, folder 5</td>
<td><strong>R</strong></td>
<td>Robert Radziejewski ; Joe Ramos ; Robert Rauschenberg ; Pat Ravarra ; Fred Reichman ; B. Reiss ; Florence Resnikoff ; Lori Rossetti</td>
<td></td>
</tr>
<tr>
<td>box 28, folder 6</td>
<td><strong>Jeanne Schulz / Charles M. Schulz Museum and Research Center</strong></td>
<td>Jean was the wife of Peanuts creator Charles Schulz. Ruth first contacted them for permission to use Snoopy on the Hyatt Fountain.</td>
<td>Schulz, Jeanne</td>
</tr>
<tr>
<td>box 29, folder 1</td>
<td><strong>Arthur Secunda</strong></td>
<td>Artist, wrote for Art Forum. One of Ray Johnson’s oldest friends, but met the Laniers through Merv Lane. Did a show with Ruth. Mostly exhibition notices.</td>
<td>Secunda, Arthur</td>
</tr>
<tr>
<td>box 29, folder 2</td>
<td><strong>Kay Sekimachi and Bob Stockdale</strong></td>
<td>Mostly exhibition notices and clippings. Sekimachi is a fiber artist known especially for her basket designs. She studied with Trude Guermonprez and Jack Lenor Larsen, and taught at San Francisco Community College. Her older sister and her husband (who worked with Albert) bought a duplex on Alpine Terrace with the Laniers in 1950. She was also a member of the Women’s Caucus For Art with Ruth. Sekimachi and Stockdale were married, and exhibited together frequently. Ruth also exhibited with her. See also the Stockdale file.</td>
<td>Stockdale, Kay Sekimachi&lt;br&gt;Stockdale, Bob&lt;br&gt;Stockdale, Kay Sekimachi</td>
</tr>
</tbody>
</table>
Raymond Sells and Atsuko Sells

Scope and Contents
Raymond was an artist, and was friends with Albert in Georgia. After having passed away unexpectedly in 1983, the Laniers remained close with his family.

Subjects and Indexing Terms
Sells, Raymond

Sewell "Si" Sillman

Scope and Contents
Painter, printer, teacher. Studied architecture at Georgia Tech with Albert Lanier, both decided to transfer to Black Mountain College. After having studied with Albers there, Sillman went on to work with him at Yale. He founded Ives/Sillman Publications with Norman Ives, and they published Albers' landmark "Interaction of Color," among many other works. See also professional correspondence, Albers, and Black Mountain series.

Subjects and Indexing Terms
Sillman, Sewell

Anna Deavere Smith

Scope and Contents
Performance artist who profiled Asawa in a work. Ruth cast her face.

Subjects and Indexing Terms
Smith, Anna Deavere

Eloise Smith and Page Smith

Scope and Contents
Page Smith was an author, historian, and professor at UC Santa Cruz. He included Asawa in his book "Democracy on Trial" about WWII Internment, and Ruth invited him to speak at a Black Mountain College reunion. Eloise Smith was active in the arts in the Santa Cruz area, and was briefly head of the California Arts Council before working with such groups as the California Prison Arts Program. See also their daughter Anne Easley.

Subjects and Indexing Terms
Smith, Page
Smith, Eloise

Gary Snyder and Masa Snyder

Scope and Contents
Ruth served on the California Arts Council with Snyder, but they were friends before that. Contains a few short notes and cards from Gary and his wife Masa.

Subjects and Indexing Terms
Snyder, Gary
Bob Stocksdale

Scope and Contents
Woodworker known for his turned bowls, married to Kay Sekimachi. Exhibited with Ruth. Contains exhibition notices, memorial program, and photographs.

Subjects and Indexing Terms
Stockdale, Bob

exhibition cards, obituary and memorial photographs circa 1954

Scope and Contents
Photographs of wooden bowls, Stockdale's hands by Ernest Braun-Halberstadt.

oversize photographs

Kate and John Swackhamer

Scope and Contents
The Swackhamers were Black Mountain College alumni, although Ruth apparently didn't meet John until afterwards. More correspondence in BMC series.

Subjects and Indexing Terms
Swackhamer, Kate
Swackhamer, John

S

Scope and Contents
Doug Salim; Carol Sauvier; Barbara Scales; Howard Schatz; Bruce Schnabel; Ward Schumaker; Monica Scott; Hisako Sekijima; Takashi Senda; Ravi Shankar; Larry Shaw; Steve Silver; Alette Simmons-Jimenez; Laurie Snyder; Irene and Peter Stern; Jack Stuppin; Takeshi Sugimoto

Tamarind Lithography Workshop

Scope and Contents
Ruth was invited for a fellowship at LA's Tamarind Workshop by founder June Wayne in 1965. Despite (or perhaps because of) her lack of experience with printing, Ruth found a number of interesting approaches to reproducing her drawings, and the lithographs produced during that time are an underrated among her two-dimensional works. See also professional correspondence and photographs in Art series.

Subjects and Indexing Terms
Tamarind Lithography Workshop
Tamarind Lithography Workshop

Alice Imamoto Takemono

Scope and Contents
Childhood friend and schoolmate of Ruth's, later had a career as a pianist and teacher.

Subjects and Indexing Terms
Takemono, Alice Imamoto
Nancy Howry Thompson

Scope and Contents
Artist and teacher whose role in Ruth's public commissions, from working drawings to dough sculpture, is generally underacknowledged. She was a founder of Alvarado Arts Workshop and conducted countless workshops, including several murals at Alvarado and elsewhere.

Subjects and Indexing Terms
Thompson, Nancy Howry

Hodo Tobase photographs 1950s

Scope and Contents
Paul Hassel portraits of Hodo Tobase (Tobase Sensei), a Zen buddhist priest who ran the Sokoji Soto Mission in San Francisco. Tobase taught calligraphy to many artists, including Asawa, Gordon Onslow Ford, Adaline Kent, Beth Van Hoesen, Betty Wedell, Lucienne Bloch and Stephen Dimitroff. Includes photos from some of his calligraphy classes.

Bernard Tolk

Scope and Contents
Peggy Tolk-Watkins' brother, also an artist.

Subjects and Indexing Terms
Tolk, Bernard

Peggy Tolk-Watkins

Scope and Contents
Peggy was an artist, poet and raconteur who had attended Black Mountain College, where she met and later married Albert Lanier's friend from Georgia, Ragland "Rags" Watkins. The couple moved to San Francisco (although they soon separated) and were instrumental in convincing Albert and Ruth to move there. Peggy operated the Tin Angel, a jazz club owned by Sally Stanford which was located first in Sausalito and later on the Embarcadero. One of Ruth's first exhibitions was at the Tin Angel with Jean Varda. Fantasy Records, whose Max and Sol Weiss temporarily owned the club, recorded some live albums there, and Peggy's paintings were used on some LP covers (she also modeled for the cover of a comedy album). Later she ran Stanford's Fallen Angel club, but eventually left the entertainment world to teach in Richmond and pursue art more vigorously. Unfortunately, as with so many creative people, her health and personal affairs were victims of her zest for life, and and she passed away in 1973 at the age of 51. Contains correspondence with family and friends, as well as a few of her letters.

Subjects and Indexing Terms
Tolk-Watkins, Peggy
**Elaine Schmitt Urbain**

**Scope and Contents**

Artist, traveler, journalist, and one of Ruth's oldest and closest friends. They first met at Milwaukee State Teachers College, where they worked on the yearbook together, and her sister Elizabeth Schmitt (later Jennerjahn) was one of the MSTC group that returned from a semester at Black Mountain College with glowing reports. Subsequently, Ruth, Elaine, and their friend Ray Johnson (whom Elaine was dating) enrolled at Black Mountain. She later married artist and fellow student John Urbain. See also BMC series for more correspondence, including copies of her letters home in 1945 or 1946.

**Subjects and Indexing Terms**

Urbain, Elaine Schmitt

---

**Beth Van Hoesen and Mark Adams**

**Scope and Contents**

Van Hoesen met Ruth through San Francisco Women Artists. They also both took classes from Hodo Tobase. Albert redesigned the old firehouse where she lived with her husband Mark Adams. Beth and Mark did self-portraits on the Hyatt fountain. Filed here are cards from them as a couple; see also Adams' file.

**Subjects and Indexing Terms**

Van Hoesen, Beth

---

**T-V**

**Scope and Contents**

Lois Takaoka ; Jerry Takigawa ; Billy Taylor ; Toad the Mime (Antoinette Attell) ; Betsy Tharp ; Wayne Thiebaud ; Holman "Bob" Turner ; Tuscan Alley Press ; Luis Valdez/El Teatro Campesino ; Virginia Varda ; Royce Vaughn ; Manuel Villamor ; Peter Voulkos

---

**Jean Waldberg**

**Scope and Contents**

Florida potter, photographer, and arts advocate.

**Subjects and Indexing Terms**

Waldberg, Jean

---

**June Watanabe**

**Scope and Contents**

Dancer and choreographer. Ruth's mask/headpiece was used in her work "The Tower Collection."

**Subjects and Indexing Terms**

Watanabe, June

---

**correspondence, etc.**

**Subjects and Indexing Terms**

Watanabe, June
June Watanabe


*Physical Description: 1 videotape(s) (vhs)*

**Scope and Contents**

Highlights from "The Tower Collection," a June Watanabe dance performance with art by Ruth Asawa.

---

**Marguerite Wildenhain**

**Scope and Contents**

Bauhaus-trained potter who eventually settled at the Pond Farm art colony in Guerneville in 1942. The initial colony’s workshops ceased in 1953, but Wildenhain continued to teach there through 1980. Ruth exhibited with her in the SF Museum of Art’s pivotal "Four Artist-Craftsmen" show, and the Laniers frequently visited her at Pond Farm. Albert remodeled her home there and designed a guest house, and Paul Lanier studied with her. Her first husband Frans Wildenhain (whose name she kept) was also a ceramicist, and he arranged for Ruth’s show at Shop One in Rochester. Very little correspondence is present. See also professional correspondence.

**Subjects and Indexing Terms**

Wildenhain, Marguerite

---

**correspondence, exhibition announcements, etc. photographs**

**Scope and Contents**

Photographs from Pond Farm in Guerneville, some with Paul Lanier. See also Exhibition Photographs for 1954 de Young show.

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**oversize photographs**

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**W-Z**

**Scope and Contents**

John Waggaman ; June Wayne (Tamarind) ; Susan Witka ; Franz and Marjorie Wildenhain ; Bryan Wilson ; Carol Witten ; Juanita Wolff ; Rene Yanez ; Althya Youngman ; Jamin Zegart

---

**group show announcements**

**Scope and Contents**

Also includes Tamarind Lithography Workshop printed material.

---

**artist video**

**Peter Dema, "Discovery" 1990**

*Physical Description: 1 videotape(s) (vhs)*

**Scope and Contents**

Two "Discovery" television programs (Pacifica Community Television). Host Peter Dema interviews photographer Jane Los (1989) and sculptor Joe Robles (1987). Note from director Dema enclosed.

**Subjects and Indexing Terms**

Dema, Peter
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Title</th>
<th>Physical Description</th>
<th>Scope and Contents</th>
<th>Subjects and Indexing Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>50, 7</td>
<td>A Glimpse Of De Kooning 1984-12-20</td>
<td>1 videotape(s) (vhs)</td>
<td>Robert Snyder documentary about artist Willem De Kooning.</td>
<td>De Kooning, Willem</td>
</tr>
<tr>
<td>51, 5</td>
<td>Shoji Hamada: A Potter's Way To Work. Susan Peterson 1997-01-10</td>
<td>1 videotape(s) (vhs)</td>
<td>Not digitized.</td>
<td></td>
</tr>
<tr>
<td>219, 6</td>
<td>photographs of friends and associates</td>
<td></td>
<td>Slides (and a few prints) featuring Trude Guermonprez, Tommy Roberts, Cyril Magnin, Ann Marie Theilan, Mae Lee, Anna Deveare Smith, Kiku Funabiki, Eva Heinitz, and Susan Stater.</td>
<td></td>
</tr>
<tr>
<td>38, 1</td>
<td>original artwork</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38, 2</td>
<td>exhibition catalogs, posters, etc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38, 3</td>
<td>Trudy King letter with copy of Albert Lanier art 1999</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>map-folder 59</td>
<td>oversize posters and prints</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Guide to the Ruth Asawa Papers
M1585
M1585

Scope and Contents
Correspondence, fliers, brochures and other material concerning lectures, workshops and other events. Working with schools, community organizations, arts councils, and other groups, Ruth taught art (especially origami, life casting, and "dough-ins"), judged art, consulted, presented awards, and participated in meet-and-greets. Beyond the Bay Area, Ruth traveled to Alaska, Utah, Florida, Georgia, and elsewhere. Some events were in connection with exhibitions of her art. Speech transcripts are filed in their own series. Given the breadth of Ruth's activities, there is overlap with other series: professional correspondence, public service, activism, awards, etc.

6.1 chronological files

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Dates</th>
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<td>box 96, folder 1</td>
<td>1966-1970</td>
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<tr>
<td>box 96, folder 2</td>
<td>Los Angeles County Fair 1969</td>
</tr>
<tr>
<td>box 96, folder 3</td>
<td>1971-1976</td>
</tr>
<tr>
<td>box 96, folder 4</td>
<td>1977-1982</td>
</tr>
<tr>
<td>box 96, folder 5</td>
<td>1983-1988</td>
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<tr>
<td>box 97, folder 1</td>
<td>1989-1992</td>
</tr>
<tr>
<td>box 97, folder 2</td>
<td>1992-1994</td>
</tr>
<tr>
<td>box 97, folder 3</td>
<td>1995-2008</td>
</tr>
</tbody>
</table>

6.2 SFSU "Zen, the Bauhaus and Public Art" class 1996-1997

Scope and Contents
Ruth was one of the teachers for this San Francisco State University class, the goal of which was the creation of a public sculpture to be installed in a lightwell on campus. SFSU’s Creative Arts Department appointed her the first Distinguished Urban Artist, and during the Fall semester of 1996, she taught this class with eighteen graduate students from the Art Department, one art student from Galileo and thirteen SOTA students. See also SOTA files.

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Dates</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 97, folder 4</td>
<td>correspondence, memoranda, notes, etc. 1996-1997</td>
<td></td>
</tr>
<tr>
<td>box 47, folder 5</td>
<td>Ruth's Class. SFSU SOTA [video] 1996-09</td>
<td></td>
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<tr>
<td>box 47, folder 6</td>
<td>Ruth's Class. SFSU Field Trip to See Ruth's Artwork and Classroom Time. Sneak Preview of Belfast [video] 1996-09</td>
<td></td>
</tr>
<tr>
<td>box 47, folder 7</td>
<td>SFSU. Uncatalogued [video]</td>
<td></td>
</tr>
</tbody>
</table>

Guide to the Ruth Asawa Papers

M1585
6.2 SFSU "Zen, the Bauhaus and Public Art" class 1996-1997

SFSU Decision 1 and 3 [video] 1996-11-26
Physical Description: 1 videotape(s) (hi-8)
Scope and Contents
Two group discussions concerning sculpture installation. Includes student and artist presentations, criticism, and remarks from Ruth Asawa, Mark Johnson, many others. Break between recordings about 1:13:45.

6.3 origami/paper folding curriculum planning 1997

correspondence, notes, etc.
Interviews - Mae Lee, Mary Lee, Sally Woodbridge, Ruth Asawa, Nancy Thompson.

Terry Schmitt. #2 Kitchen Origami 7/97 [video] 1997-07
Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Kitchen table discussion at Ruth's home about teaching with origami. recording by Schmitt.

Physical Description: 2 videotape(s) (hi-8)
Scope and Contents
Kitchen table discussion about educational video, including Alvarado, paperfolding and geometry.

Paper Folding Instruction October 3-4, 1997 [video] 1997-10
Physical Description: 3 videotape(s) (hi-8)
Scope and Contents
Geometric paper folding demonstrations at Ruth Asawa's home studio. Nancy Thompson, Mary Lee, Mae Lee?

6.4 mask making videos

Masks 1998-05-19
Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Class on field trip to 1116 Castro for clay mask sculpting project. Paul Lanier leads, Aiko, other teacher, Ruth assist. Raw footage, partial duplicate.

Masks: Tim Houlihan & Peter Dunnigan 1994-05-07
Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Life mask session in home studio. Paul Lanier, others assist.

Masks. Elliot Davis, Cinematographer
Physical Description: 1 videotape(s) (hi-8)
Scope and Contents
Paul Lanier conducts a workshop making clay faces (with Ruth's assistance).
## 6.4 mask making videos

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Title</th>
<th>Date</th>
<th>Physical Description</th>
<th>Scope and Contents</th>
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</thead>
<tbody>
<tr>
<td>46</td>
<td>14</td>
<td>Jan Yanahiro + Son + Masks</td>
<td>2000-04-24</td>
<td>1 videotape(s) (vhs)</td>
<td>Ruth and Paul at 1116 Castro studio, making life masks for a mother and son</td>
</tr>
<tr>
<td>47</td>
<td>9</td>
<td>Masks At Clarendon. Terry Schmitt</td>
<td></td>
<td>1 videotape(s) (vhs)</td>
<td>Foundry tour (probably Mussi/ Berkeley Art Foundry) includes Nihonmachi origami fountain; [33:20] life maskmaking. Shot by Terry Schmitt</td>
</tr>
</tbody>
</table>

### 6.5 other class & workshop A/V

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Title</th>
<th>Date</th>
<th>Physical Description</th>
<th>Scope and Contents</th>
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<tr>
<td>47</td>
<td>12</td>
<td>Rooftop Workshop; Paul's Ceramics at Alvarado; Teachers &amp; Parents in Ceramic Mosaic; Aiko's Bookmaking Workshop. Uncatalogued</td>
<td></td>
<td>1 videotape(s) (hi-8)</td>
<td>Ruth Asawa and other teachers with elementary art class; closeups of student clay sculpture; Paul Lanier mural class; Aiko Cuneo bookmaking class</td>
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<tr>
<td>47</td>
<td>14</td>
<td>Summer Arts Workshops 1982</td>
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<td>1 videotape(s) (vhs)</td>
<td>Summer school art workshops (possibly Alvarado). Asawa is present but classes taught mostly by others.</td>
</tr>
<tr>
<td>48</td>
<td>11</td>
<td>Aiko Teaches Pop-Up Books at Alvarado</td>
<td>1998-11-12</td>
<td>1 videotape(s) (vhs)</td>
<td>Aiko Cuneo teaching art class, making Day of the Dead altars using paper construction.</td>
</tr>
</tbody>
</table>

Scope and Contents
Contains various forms of Ruth's writing, including artist's statements used for exhibitions, interview and lecture transcripts, editorials, essays, and biographical notes. Most concern her professional career as an artist, but there is also educational and activist writing such as the Alvarado Arts Workshop Statement of Purpose. Many other examples of her writing can be found in the collection, especially under the Art Commission, California Arts Council, biography/portfolio and fellowship application series. Some writing here has been copied from other series.

- box 127, folder 1  1959-1971
- box 127, folder 2  1972-1974
- box 127, folder 3  1975-1981
  Scope and Contents
  Both Ruth and Albert were interviewed by Harriet Nathan of UCB's Regional Oral History Office in 1974 and 1976, resulting in the publication of "Art, Competence and Citywide Cooperation for San Francisco" in 1980.

- box 127, folder 5  1982-1989
- box 127, folder 6  1990-1993
- box 127, folder 7  1994-1995
- box 128, folder 1  1996-1999
- box 128, folder 2  1999-2000
- box 128, folder 3  Florin JACL Oral History Project 2000
  Scope and Contents
  Interview by Joanne Iritani on behalf of the Florin, California chapter of the Japanese American Citizens League. See Interviews and Profiles A/V series for the audio recording.

- box 128, folder 4  2000-2004
- box 128, folder 5  2005-2007

Scope and Contents

The materials consist of

“Our program works to integrate the arts and gardening. We have involved painters, poets, dancers, musicians, puppeteers, actors and gardeners, reflecting our belief in hands-on experiences, which provide children with the opportunities to experiment, make decisions, and enjoy the results...Our approach is: learning by doing. Alvarado looks for opportunities for the art experience to be a meaningful part of the children’s schoolday, and hopes that it carries over into their homelife ... I believe in it because I have seen artists reach students in ways new to educators.” Ruth Asawa, Art Education interview 1981

In the mid-1960s, art education in public schools was in many cases reduced to coloring in mimeographed outlines and making hand-turkeys at Thanksgiving. At Noe Valley's Alvarado Elementary School, Ruth Asawa and several other concerned parents began quietly intervening, at first by staging special workshops and campus beautification efforts (such as murals and planters), and gradually developing a program that placed working artists in regular teaching situations in schools across San Francisco. Activities also included training in the performing arts (especially dance and puppetry), gardening, and recycled material sculpture.

What became known as the Alvarado Arts Workshop began the summer of 1968. Asawa and Sally Woodbridge, who was also assisting Ruth with the similar-minded Hyatt Fountain, were primary instigators, but in fact the program relied on a strong network of Alvarado mothers and neighbors who already shared babysitting and other needs. These included Dottye Dean, Sharon Litzky, Andrea Jepson, Nancy Thompson, Anne-Marie Thelen, Charmalee Larkin, Lois Link, Annette Clark, and Leah Forbes.

Working with the San Francisco Unified School District, Alvarado's teachers and administration, and various foundations and grant agencies (including the Zellerbach Family Fund, Rosenberg Foundation, and San Francisco Foundation), the Workshop, sometimes referred to as the Alvarado School-Community Art Project, worked with forty schools by 1974 and garnered national attention. Desegregation-mandated bussing helped spread the program into middle and high schools.

Instructors (usually called Artists-in-Residence) included Henri Marie-Rose and Alan Brooks in sculpture, Valerie Ferrer in graphic arts, Ron Nagle and Jamin Zegart in pottery, and Elizabeth Ross and Consuelo Mendez in mural painting. A few of the others involved were Lili Osborne, Kiku Funabiki, Merry Renk, Earl Curtis, Aiko Cuneo, and Shoshana Dubiner. Long before student-made murals were ubiquitous at schools, Alvarado Elementary created a large ceramic tile mural under the direction of first artist-in-residence Thompson which served to galvanize the movement. In the late 1990s, a second tile mural was created at Alvarado under the direction of Ruth's son Paul Lanier.

Please note that there are commonalities between this series and those of the San Francisco Arts Commission's Neighborhood Arts Program and especially CETA. Ruth eventually moved her energy towards the development of a single arts magnet school, which would become the San Francisco School of the Arts. In 1982, Alvarado was incorporated into the School of the Arts Foundation, and most files after that point concern Alvarado Elementary School and its arts programs.

Subjects and Indexing Terms
Alvarado Arts Workshop

8.1 chronological files

- box 134, folder 1: undated
- box 134, folder 2: 1964-1967
- box 134, folder 3: 1968
- box 134, folder 4: 1969
- box 134, folder 5: 1970
8.1 chronological files

<table>
<thead>
<tr>
<th>Box and Folder</th>
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<td>Board of Education 1972-1974</td>
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<td>box 134, folder 10</td>
<td>SFUSD Contracts 1972-1975</td>
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<tr>
<td>box 135, folder 1</td>
<td>1973</td>
</tr>
<tr>
<td>box 135, folder 2</td>
<td>Five Year Report - Joan Abrahamson and Sally Woodbridge 1973 manual (draft) 1973</td>
</tr>
<tr>
<td>box 135, folder 3</td>
<td>1974</td>
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<tr>
<td>box 135, folders 4-5</td>
<td>Everett Junior High report 1974-1976</td>
</tr>
<tr>
<td>box 135, folder 6</td>
<td>Joan Abrahamson notes, evaluation materials, etc. 1973-1975</td>
</tr>
<tr>
<td>box 135, folder 7</td>
<td>SF Twin Bicentennial Interagency/Community Gardening Project 1975-1976</td>
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<td>box 136, folder 1</td>
<td>1975</td>
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<tr>
<td>box 136, folder 2</td>
<td>1976</td>
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<tr>
<td>box 136, folder 3</td>
<td>Lincoln High School Creative Arts Summer School 1976</td>
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<tr>
<td>box 136, folder 4, map-folder 75</td>
<td>Scope and Contents</td>
</tr>
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<td>box 136, folders 4-5</td>
<td>Includes UC Medical Center mural project with Asawa, Thompson, students.</td>
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<tr>
<td>box 136, folders 6</td>
<td>1977</td>
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<td>box 137, folder 1</td>
<td>Alternatives in Education Evaluation (CAC) 1977-1978</td>
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<tr>
<td>box 137, folder 2</td>
<td>Apprentice Programs in Art 1977-1982</td>
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<td>box 137, folder 4</td>
<td>Scope and Contents</td>
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<tr>
<td>box 137, folder 5</td>
<td>Includes copies of &quot;The Alvarado Experience.&quot;</td>
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<tr>
<td>box 137, folder 6</td>
<td>1979</td>
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<td>box 137, folder 7</td>
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<td>1982</td>
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<tr>
<td>box 137, folder 10</td>
<td>Scope and Contents</td>
</tr>
<tr>
<td>box 137, folder 11</td>
<td>Alvarado is incorporated in the School of the Arts Foundation. Most files from here on concern Alvarado school.</td>
</tr>
<tr>
<td>box 138, folder 1</td>
<td>1983-1989</td>
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<tr>
<td>box 138, folder 2</td>
<td>Arts in Education program 1984-1987</td>
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<tr>
<td>box 138, folder 3</td>
<td>Scope and Contents</td>
</tr>
<tr>
<td>box 138, folder 4</td>
<td>The Arts in Education program is not explicitly Alvarado-related, but was filed here originally. The San Francisco Arts Education Collaborative Steering Committee was chaired by Jackie Nemerovski, and members included Ruth Asawa, Fred Sonnenberg, Leah Forbes, Myra Kopf, and various people from the SFUSD, SF Arts Commission, and SF Education Fund. Tasked with arts curriculum planning, they held a symposium and met regularly.</td>
</tr>
<tr>
<td>box 138, folder 5</td>
<td>1990-1996</td>
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<tr>
<td>box 138, folder 6</td>
<td>1997-1998</td>
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<tr>
<td>box 138, folder 7</td>
<td>Video Documentation Project 1997-1998</td>
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<tr>
<td>box 138, folder 8</td>
<td>1999-2000</td>
</tr>
<tr>
<td>box 138, folder 9</td>
<td>Alvarado history interviews by Valerie Soe 2000</td>
</tr>
<tr>
<td>box 138, folder 10</td>
<td>2001-2002</td>
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8.2 photographs

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<th>Box and Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>box 219, folder 7</td>
<td>miscellaneous</td>
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</tbody>
</table>
8.2 photographs

box 220, folder 1  people (mothers, Artists in Residence, children, etc.)
box 220, folder 2  tile mural/mosaic project 1969-1970
box 220, folder 3  Paul Lanier tile mural/mosaic project 1998-2000
box 220, folder 4  Nancy Thompson butterfly mural
box 221, folder 1,  miscellaneous murals/mosaics
box 220, folder 5  slides, visual art (clay/masks/milk carton art)
box 221, folder 2  slides, visual art (painting/paper/stained glass)
box 221, folder 4  slides, visual art (baker’s clay)
box 222, folder 1  slides, visual art (projects)
box 222, folder 2  Scope and Contents
banners/wall hangings, costume, batik, paper mache, plaster, prints/etchings,
scarecrows, tie dye, sewing, weaving, rugmaking, woodworking.

box 222, folder 3  slides, performing arts (dance, music, puppetry, drama)
box 222, folder 5  slides, secondary schools (Everett, James Lick)
Scope and Contents
Murals, puppets, etc.

box 223, folder 1  Mission High School murals (Polytechnic site)
box 226, folder 5  slides, Mission High School
Scope and Contents
Baker’s clay, drama, campus (old Polytechnic HS), life masks, milk carton art, mime,
painting, puppetry, sewing, stained glass, tai chi, woodcarving.

box 223, folder 2  slides, miscellaneous events, etc.
Scope and Contents
Summer School 1981, exhibitions (Noe Valley Ministry), field trips (1116, foundry,
etc.), Schoolworks, Learning Center

box 223, folder 3  slides, miscellaneous projects
box 226, folder 8  School Works Unlimited
box 223, folder 4  photos for Alvarado report 1998
box 223, folder 5  miscellaneous snapshots
box 223, folder 6  Clay Chair project
box 223, folder 7  Pinata of Dreams project
box 223, folder 8  Christmas in April
box 224, folder 1  clay projects, Paul Lanier
box 224, folder 2  Carnival
box 224, folder 3  Bill Horgas wood carving demo
box 224, folder 4  Wendy Nelder
box 224, folder 5  Alvarado Revisited photo album
box 224, folder 2  field trips- 1116 Castro (Alvarado)
box 225, folder 1  origami workshops

8.3 oversize

flat-box 55,  Mosaic General Plan 1970
folder 5
flat-box 55,  Alvarado Art Workshop Grows Up poster 1982
folder 10
flat-box 74,  Scope and Contents
folder 1
Alvarado Elementary School New Art Room blueprints 1994-04-10
flat-box 78, folder 10
flat-box 270, item 1

Alvarado Workshop Statement of Purpose by Ruth Asawa

Schoolworks Unlimited apron
Scope and Contents
Apron with Schoolworks logo, as sold in the Schoolworks store.

flat-box 270, item 2
box 269

Alvarado t-shirt

Alvarado quilt 1974
Scope and Contents
Patchwork quilt made by parents, artists and teachers as a gift to Ruth.

8.4 A/V

box 47, folder 10

Alvarado Arts Day
Physical Description: 1 videotape(s) (hi-8)
Scope and Contents
Arts Day at Alvarado Elementary School

box 47, folder 11

Alvarado Class At Castro. Elliot’s
Physical Description: 1 videotape(s) (hi-8)
Scope and Contents

box 54, folder 12

Edison Alvarado Art P. 1972
Physical Description: 1 audiocassette(s)
Scope and Contents
Low budget self-produced audio documentary about Alvarado Art Workshop. unidentified speaker, possibly Sally Woodbridge. interview with Alvarado principal McGinnis, teacher Marlyeen Stettner, custodian Matt Swan, artist Nancy Thompson, Edison principal Mr. Sanchez with a second unidentified female speaker. Segments separated by singing children.

box 43, folder 4

Evening Show, KPIX. Ruth Asawa 1977-01-20
Physical Description: 1 videotape(s) (u-matic)
Scope and Contents
0-6:31 news segment with Asawa at Alvarado school making life masks with children. 7:28 interview with Harlem Globetrotters Meadowlark Lemon, Jackie Jackson [possibly raw]

box 79, folder 6

Alvarado #1 Carlos ; Alvarado #2 Carlos NG [no good?] ; Alvarado #3 1978
Physical Description: 4 audiotape reel(s)
Scope and Contents
Raw audio for documentary? interviewing various San Francisco teachers in art, dance, theater, music, gardening, etc. (not just Alvarado). 1a- Carlos Lorca ; Elyse Jacobs ; unknown speaker ; Miranda, Youth Guidance Center ; other speakers ; [23:58] Ruth Asawa Lanier ; Benito Santiago ; other speakers -- 1b- recorded music and speech, unknown language. 2a- Carlos Lorca ; Barbara Manini ; Mary Ann Crandall ; George Sams ; Sal Steinberg ; other speaker -- 2b. electronic sound effects, for theater? 3a- speech, unknown language ; [1:06] Ginger Drake, CETA Artist in Residence at Mission HS ; [11:47] Ruth Asawa ; [26:19] Benito Santiago ; [34:04] Carlos Lorca ; [43:17] speech, unknown language.
Annette Clark AAW Dinner Table 1997-06-28

- **Physical Description:** 1 videotape(s) (vhs)
- **Scope and Contents**
  - Alvarado Arts Workshop reunion gathering hosted by Annette [?], with Ruth Asawa, Nancy Thompson, Dottye Dean, Leah [Forbes?], Trudy Clawson, Andrea Jepson, many others. shot by Terry Schmitt.


- **Physical Description:** 1 videotape(s) (hi-8)
- **Scope and Contents**
  - Nancy Thompson working with children on "Butterfly Gardens" mural at Alvarado Elementary School. Shot by Terry Schmitt.

Alvarado. Renegade Recess 2000-03-15

- **Physical Description:** 1 videotape(s) (vhs)
- **Scope and Contents**
  - Ruth and a woodcarver making de Young fundraiser piggybank at Alvarado during recess.


- **Physical Description:** 1 videotape(s) (hi-8)
- **Scope and Contents**
  - Alvarado mural installation

Each One Teach One. The Alvarado School Art Program. by Valerie Soe and Ruth Asawa 2002

- **Physical Description:** 1 videotape(s) (vhs)
- **Scope and Contents**
  - Professionally produced program on Alvarado Arts Program.
Series 9. San Francisco School of the Arts 1973-2012

9.1 chronological files

Scope and Contents

The San Francisco School of the Arts, renamed the Ruth Asawa San Francisco School of the Arts in 2010, is a four-year public high school founded by Ruth Asawa and others. SOTA’s arts-intensive program within a regular academic context was modeled after NYC’s School of Performing Arts, with the Artists-in-Residence concept inherited from the Alvarado Arts Workshop. An arts/alternative magnet school was first discussed in the early 1970s, and Ruth wrote a proposal for a High School For The Creative Arts in 1976, but it really took until Myra Kopf’s election to the Board of Education in 1980 for real planning to begin. An ad hoc committee met for a year and a half, and in September 1982 SOTA began with a ninth grade class, adding a class each year until June 1986’s first graduating class of 65 seniors.

As a public school, it relied on San Francisco Unified’s administrative support, and SFUSD’s well-chronicled difficulties in the 80s and 90s were SOTA’s too. To assist with the guiding and fine-tuning of the school’s mission, the SOTA Task Force was charged in 1987, and the Laniers were active members. The SOTA Foundation developed from the Alvarado Arts Workshop, in large part to manage fundraising for SOTA. Support came mostly from philanthropic foundations, as well as the NEA, California Arts Council, and local organizations. Ruth was on the Foundation Board from 1980 to 1988 with six years as president. After leaving the foundation, Ruth mostly devoted her SOTA efforts to fundraising and independent site planning.

SOTA had begun by sharing a campus and many classes with McAteer High School, but in 1985 a concerted effort had begun to find an independent site (one in fact that continues today). In 1992, the district approved a move to 700 Font Boulevard, an unused elementary school across from San Francisco State University. To alleviate some of the moving expenses, students and staff volunteered to renovate the space themselves. The location’s proximity to SFSU had advantages, but its remoteness and limited size were problematic. Within a few years, Superintendent Bill Rojas promised SOTA a site at the former SFUSD headquarters at 135 Van Ness, a location central to the Arts District which the school had long campaigned for. After innumerable hurdles, including lawsuits, rising costs, and endless meetings, reports, and disagreements, SOTA in the end chose to return to 555 Portola Drive after McAteer was dissolved in 2002.

Asawa’s SOTA files are relatively comprehensive and there are many copies of correspondence and memoranda that she was not directly involved with. They are chronological for the most part, except for separated administrative files, class files, printed material related to performances and events, Albert Lanier’s 135 Van Ness dossier, and others.

Subjects and Indexing Terms

Ruth Asawa San Francisco School of the Arts

9.1 chronological files

- box 139, folder 4: undated
- box 139, folder 5: 1973-1975
- box 139, folder 3: other alternative/arts/magnet schools 1975-1998
- box 139, folder 6: 1976
- box 139, folder 7: 1977
- box 140, folder 1: 1978-1982
- box 140, folder 2: Concept Paper, Articles of Incorporation 1983-1985
- box 140, folder 3: 1986-1988
- box 140, folders 5-6: 1989
- box 140, folder 7: Noh Mask project for Cherry Blossom Festival 1989 1989
### 9.1 chronological files

**Box 140, Folder 9**

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<tr>
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<td>Projections In Performance event 1989</td>
<td>1989</td>
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<td></td>
<td>Scope and Contents</td>
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</tr>
<tr>
<td></td>
<td>Ruth Asawa and Mae Lee developed folded paper sculpture for a SOTA dance performance. Herbert Bielawa did music for the piece.</td>
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**Box 141, Folder 1**

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<td>clippings 1992</td>
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<td>8</td>
<td>site planning 1994</td>
<td>1994</td>
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<td>10</td>
<td>Proposition A Bond</td>
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<td>1994</td>
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**Box 144, Folder 1**

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**Box 146, Folder 6**

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<td>6</td>
<td>9.2 yearbooks 1993, 1997</td>
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**Box 147, Folder 1**

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<tr>
<td></td>
<td>Scope and Contents</td>
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<tr>
<td></td>
<td>Formerly &quot;SOTA Parents Association Newsletter,&quot; then &quot;The Link&quot;</td>
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**Box 147, Folder 2**

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<td>9.5 student events and performances (non-benefit) 1984-2013</td>
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**Box 147, Folder 6**

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<td>9.9 Asawa light correspondence</td>
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### 9.10 administrative files

- box 144, folder 2
- box 144, folder 3
- box 144, folder 4
- box 144, folder 5
- box 144, folder 6
- box 144, folder 7
- box 145, folder 1
- box 145, folder 2
- box 145, folder 3
- box 145, folder 4
- box 145, folder 5
- box 145, folder 6
- box 145, folder 7
- box 145, folder 8
- box 145, folder 9
- box 146, folder 1
- box 146, folder 2
- box 146, folder 3
- box 146, folder 4
- box 146, folder 5
- box 146, folder 6
- box 147, folder 1

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<th>Folder</th>
<th>Description</th>
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<tr>
<td>144</td>
<td>2</td>
<td>classes 1982-1989</td>
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<tr>
<td>144</td>
<td>3</td>
<td>classes 1990-1994</td>
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<td>144</td>
<td>4</td>
<td>classes 1995-2004</td>
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<td>144</td>
<td>5</td>
<td>fundraising - direct mail</td>
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<tr>
<td>144</td>
<td>6</td>
<td>fundraising - events, benefits 1982-1989</td>
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<tr>
<td>144</td>
<td>7</td>
<td>Event of the Year/National Dance Inst (NDI)/Circus Wagon project 1986</td>
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<td>145</td>
<td>1</td>
<td>funding requests 1982-1989</td>
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<td>2</td>
<td>funding requests 1990-1992</td>
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<td>145</td>
<td>3</td>
<td>funding requests 1993-1997</td>
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<tr>
<td>146</td>
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<td>donors</td>
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<td>146</td>
<td>2</td>
<td>SOTA foundation donors</td>
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<td>146</td>
<td>3</td>
<td>donors: materials, products</td>
</tr>
<tr>
<td>146</td>
<td>4</td>
<td>financial reports and budgets</td>
</tr>
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<td>146</td>
<td>5</td>
<td>501c3 master</td>
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<tr>
<td>146</td>
<td>6</td>
<td>letterhead, other master copies</td>
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<td>146</td>
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<td>applications, student recruitment</td>
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<td></td>
<td></td>
<td>artist recruitment</td>
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<td></td>
<td></td>
<td>artists-in-residence (including Asawa non-resident guest artists)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>staff, including PTSA, Foundation alumni</td>
</tr>
</tbody>
</table>

### 9.11 photographs

- box 227, folder 7
- box 228, folders 1-2
- box 228, folder 3
- box 229, folder 1
- box 229, folder 2
- box 229, folder 3
- box 229, folder 4
- box 230, folder 1
- box 230, folder 2
- box 230, folder 3
- box 230, folder 4
- box 231, folder 1
- box 231, folder 2
- box 231, folder 3
- box 231, folder 4
- box 232, folder 1
- box 232, folder 2
- box 232, folder 3
- box 232, folder 4
- box 233
- box 233, folder 1
- box 233, folder 2
- box 233, folder 3
- box 233, folder 4
- box 234, folder 1

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<tr>
<td>227</td>
<td>7</td>
<td>Font site (before move) 1992</td>
</tr>
<tr>
<td>228</td>
<td></td>
<td>Font site renovation/Workdays 1992-1994</td>
</tr>
<tr>
<td>228</td>
<td>1-2</td>
<td>garden/greenhouse</td>
</tr>
<tr>
<td>229</td>
<td>1</td>
<td>135 Van Ness walkthrough</td>
</tr>
<tr>
<td>229</td>
<td>2</td>
<td>math/paperfolding</td>
</tr>
<tr>
<td>229</td>
<td>3</td>
<td>paperfolding for dance performance “Breathing”</td>
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<tr>
<td>229</td>
<td>4</td>
<td>Chinese New Year</td>
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<tr>
<td>230</td>
<td>1</td>
<td>Japanese mask project/Cherry Blossom Festival</td>
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<tr>
<td>230</td>
<td>2</td>
<td>clay/ceramics projects</td>
</tr>
</tbody>
</table>

Scope and Contents

Includes series (probably by Allen Nomura) of Paul Lanier, Jamin Zaigert, others teaching.

- box 230, folder 3
- box 230, folder 4
- box 230, folder 5
- box 230, folder 6
- box 230, folder 7
- box 231, folder 1
- box 231, folder 2
- box 231, folder 3
- box 231, folder 4
- box 232, folder 1
- box 232, folder 2
- box 232, folder 3
- box 232, folder 4
- box 233
- box 233, folder 1
- box 233, folder 2
- box 233, folder 3
- box 233, folder 4
- box 234, folder 1

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<td>230</td>
<td>3</td>
<td>golf project</td>
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<td>230</td>
<td>4</td>
<td>poinsettia project 1985</td>
</tr>
<tr>
<td>230</td>
<td>5</td>
<td>Chantal Declève drawing class</td>
</tr>
<tr>
<td>230</td>
<td>6</td>
<td>Luis Valdez</td>
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<tr>
<td>230</td>
<td>7</td>
<td>Jacques D’Amboise</td>
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<tr>
<td>231</td>
<td>1</td>
<td>field trips (Sacramento, 1116 Castro, Embarcadero, San Jose, Foundry)</td>
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<td>232</td>
<td>1</td>
<td>Creative Arts Summer School, McAteer (Middle School students)</td>
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<td>231</td>
<td></td>
<td>miscellaneous</td>
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<td>232</td>
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<td>Service Learning 1996-1997</td>
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<td>233</td>
<td></td>
<td>SFSU Class and project 1996-1997</td>
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<tr>
<td>233</td>
<td></td>
<td>slides - dance, music, visual arts, garden</td>
</tr>
</tbody>
</table>
9.11 photographs

<table>
<thead>
<tr>
<th>Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 234, folder 2</td>
<td>slides - events, field trips, meetings, service learning, summer school, McAteer/Font sites</td>
</tr>
</tbody>
</table>

9.12 Albert Lanier SOTA/135 Van Ness files

<table>
<thead>
<tr>
<th>Folder Details</th>
<th>Description</th>
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<tbody>
<tr>
<td>box 148, folder 1</td>
<td>undated Scope and Contents Includes notebook with notes and sketches by Ruth.</td>
</tr>
<tr>
<td>box 148, folder 2</td>
<td>1992-1996</td>
</tr>
<tr>
<td>box 148, folder 3</td>
<td>1997-1998</td>
</tr>
<tr>
<td>box 151, folder 1</td>
<td>SFUSD/Board of Education meetings 1999-2000</td>
</tr>
<tr>
<td>box 149, folder 1</td>
<td>2000-2002 reports re: 135 Van Ness Scope and Contents Includes proposals, blueprints, EIR and other site evaluations, etc.</td>
</tr>
<tr>
<td>box 150, folders 2-4</td>
<td></td>
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<tr>
<td>box 151, folders 1-2</td>
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9.13 oversize

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<th>Folder Details</th>
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<tbody>
<tr>
<td>map-folder 72</td>
<td>circus wagon drawings for Event of the Year 1986</td>
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</table>

9.14 A/V

<table>
<thead>
<tr>
<th>Folder Details</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>box 50, folder 4</td>
<td>Jacque Brel. &quot;Jamie's Tape&quot; Scope and Contents Begins with a few minutes of children dancing and pretending to play along with a recording, followed by miscellaneous student-shot footage of SOTA at Font, including rehearsal for a production of Jacques Brel and students and Susan Stauter discussing it.</td>
</tr>
<tr>
<td>box 47, folder 15</td>
<td>Highlights From The Event Of The Year. 20 Minute Version 1987-05-09 Scope and Contents Highlights from &quot;Event of the Year&quot; at War Memorial. song and dance performance by 350 San Francisco children, with narration by Howard Hesseman.</td>
</tr>
</tbody>
</table>
Physical Description: 1 audiocassette(s)
Scope and Contents
School of the Arts panel discussion at Commonwealth Club.

SOTA. Luis Valdez 1992-11-13
Physical Description: 2 audiocassette(s)
Scope and Contents
Opening programs for new home for School of the Arts. Tape 1, Side A, Side B until 5:00: afternoon speech by Luis Valdez; unknown dramatic performance. Tape 2, Side A: Jim Gonzalez introduces principal Yvonne McClune, Commissioner Carlotta Portillo, [7:25] Ruth Asawa [presenting bronze lifecast to Valdez], Luis Valdez

SOTA. Introduction to the San Francisco School of the Arts 1993-01-26
Physical Description: 1 videotape(s) (vhs)
Scope and Contents
1. KTVU news story on first day of school at SOTA at Font. Ruth seen briefly 2. "On Our Own" SOTA promo pitch produced by Media Arts Department

SFSU Class. Uncatalogued [mostly SOTA performances] 1996
Physical Description: 1 videotape(s) (hi-8)
Scope and Contents
School of the Arts Expo event with various performances Poetry, dance, music, drama; [1:47:14] San Francisco State art class

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
D’Amboise dance workshop at SOTA 1996. 33:06 ends abruptly.

SFCC [SF Community Convalescent Hospital]] Mural. SOTA Field Trip 1997-03
Physical Description: 1 videotape(s) (hi-8)
Scope and Contents
SOTA field trip to mural under construction at SF Community Convalescent Hospital. Nancy Thompson, Isabelle Mixon, others (possibly not Ruth Asawa). content ends 42:50, camera kept recording

SOTA Mural Dedication [SF Community Convalescent Hospital] 1997-04-11
Physical Description: 1 videotape(s) (hi-8)
Scope and Contents
Mural opening at SF Community Convalescent Hospital. Nancy Thompson, Susan Stauter, Sumiko Kawashima, Isabelle Mixon (whose self-portraits are part of mural), singing students. Ruth Asawa and Albert Lanier are present but don’t speak.
Series 9. San Francisco School of the Arts 1973-2012

9.14 A/V

Guide to the Ruth Asawa Papers

Series 9. San Francisco School of the Arts 1973-2012

9.14 A/V

Guide to the Ruth Asawa Papers

M1585

M1585

Series 11. Education and Schools, General

11.1 educational correspondence

Scope and Contents
Correspondence not easily absorbed by any other series. Majority are from Asawa to such people as Bill Honig and State Assemblyman John Vasconcellos. Subjects include educational reform, the SFUSD, the Board of Education, the Feingold Snack Program, etc. Also included are some editorials and inquiries from arts educators.

11.2 educational resources

Scope and Contents
Articles, reports, pamphlets, etc. concerning arts education, educational reform, and the San Francisco Unified School District. See also clipping files on education and art education.

11.3 photographs, other school/youth art projects

Scope and Contents
Includes Chinese puppet show at 1116 Castro.

Includes Chinese puppet show at 1116 Castro.

Guide to the Ruth Asawa Papers
11.3 photographs, other school/youth art projects

- box 224, folder 6
  miscellaneous projects
  Scope and Contents
  Includes Alaska 1975, Japanese Cultural Center cleanup.

- box 227, folder 6
  slides, miscellaneous school/youth projects
  oversize

- flat-box 241, folder 1
  box 224, folder 6
  miscellaneous projects

11.4 oversize

- map-folder 65
  Map of The City and County of San Francisco Unified School District 1971

- map-folder 57
  Jim Schermerhorn sketches of Rooftop Elementary school kids on playground
  [brochure for children's organization]

11.5 A/V

- box 40, folder 11
  All Things Considered #821018. Arts Cutaway 1982
  Physical Description: 1 audiocassette(s)
  Scope and Contents
  NPR All Things Considered radio program about public school of the arts in New York City.

- box 47, folder 3
  Physical Description: 1 videotape(s) (vhs)
  Scope and Contents
  "Class Action: A Town Hall" KQED Channel 9 panel discussion on state of California public schools

Series 12. Student Art and Correspondence

- box 157, folders 1-3,
  box 158, folder 1
  12.1 artist books
  Scope and Contents
  Unknown origin, but probably from an adult workshop.

- box 158, folder 2
  12.2 calendars 1972-2002

- box 158, folder 3
  12.3 printmaking

- box 158, folder 4
  12.4 SFUSD Creative Arts Summer School project report 1991

- box 158, folder 5,
  box 159, folder 1
  12.5 Everett Junior High School Alvarado Arts Workshop project 1974-1976
  Scope and Contents
  Project led by Merry Renk, Marion Norberg, and Annette Clark. Includes photographs and captions [removed from photo album], student report, Renk draft report, and other writing.
12.6 student publications and project documentation

Scope and Contents
Poetry, art, photographs and other work, much of which appears in magazine or scrapbook format. Many are connected with Alvarado Arts Workshop. Some appear self-produced, others were made by teachers or workshop coordinators.

Related Materials
see also student publications in School of the Arts series.

box 159, folder 2
1970-1973

Scope and Contents

box 159, folder 3
"...and the sun is still shining" (Mission High School PACE project) 1972

box 159, folder 4
Boathouse Mural project (Winfield Scott, Jedediah Smith) 1974

Scope and Contents
Alvarado project organized by Asawa. Contains photographs by Laurence Cuneo.

box 159, folder 5
1975-1976

Scope and Contents
Documents Alvarado Arts Workshop projects at Commodore Stockton, Jefferson, and St. Philip.

box 159, folder 6
Teaching Poetry to Kids (Dudley Stone, Daniel Webster) 1976

box 159, folder 7

box 159, folder 8
Facets 1977-1978

Scope and Contents
Two issues. Began at Galileo High as an AAW project, later expanded to include Mission and George Washington. Second issue includes punk rock photo collage by Karen Wong, "courtesy CREEP magazine."

box 159, folder 9
In Small Dreams (Opportunity II HS Creative Writing) 1978

box 159, folder 10
California Poets in the Schools anthologies 1981-1987

Scope and Contents

box 160, folder 1
The Giant And the Clever Children (Alvarado After School Art Class, Nancy Thompson) 1989

box 160, folder 2
Ewald Foundation 1994-1995

box 160, folder 3
MYEEP MegaZine Vol.3 No.1 1998-1999

box 160, folder 4
Estudiantes de Una Gran Clase/ Students From a Great Class (Alvarado School) 2001

Scope and Contents
With portraits by Asawa.

box 160, folder 5
miscellaneous publications (non-Bay Area)

12.7 letters and artwork from students

box 160, folder 6
undated

box 160, folder 7
1960-1969
12.7 letters and artwork from students

<table>
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<td>box 161, folder 1</td>
<td>1970-1979</td>
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<td>1980-1989</td>
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<td>box 161, folder 3</td>
<td>1990-1999</td>
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<tr>
<td>box 162, folder 1</td>
<td>2000-2009</td>
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<tr>
<td>box 162, folder 2</td>
<td>guestbooks 1988-2002</td>
</tr>
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</table>

Scope and Contents
- Studio registry 1988-1991
- Open studio 1991
- Field trip to 1116 Castro 2000
- "Completing the Circle" comment book, Oakland Museum 2002

Box 126

Two bound items [unfoldered]

Scope and Contents
- Photo collages and poetry honoring Ruth’s art teaching workshops (Mission High, early 1970s)
- Courthouse Square Fountain Project (Santa Rosa, Burbank School 2/7/87, see also commission file)

Flat-box 78, folder 11

12.8 poster from Mission High School Graphics Department "Thank You Both - Ruth Asawa, Charlie Fowlie" 1973-06-06

12.9 MADDs (Music Art Drama Dance Science) / Youth Arts Festival 1969-2006

Scope and Contents
- Annual festival of children's art and performance in San Francisco. The first was organized by the Neighborhood Arts Program in 1973, but various groups have sponsored it since under different names.

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Dates</th>
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<td>box 139, folder 1</td>
<td>1969-1988</td>
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<tr>
<td>box 139, folder 2</td>
<td>1989-2006</td>
</tr>
<tr>
<td>box 222, folder 4</td>
<td>slides - MADDs festival 1973-1975, Youth Arts Festival 1978, Event of the Year 1986</td>
</tr>
<tr>
<td>box 227, folder 2</td>
<td>photographs - Youth Arts Festival, MADDs 1975, Hooray For Kids Festival 1977</td>
</tr>
<tr>
<td>Flat-box 193, folder 3</td>
<td>Youth Arts Festival, SOTA event posters</td>
</tr>
<tr>
<td>box 49, folder 3</td>
<td>Images of the Youth Arts Festival 2006 ; DVD Movie ; A Short Documentary of Student Visual Art as People View It [video] 2006</td>
</tr>
<tr>
<td>Box 49, folder 4</td>
<td>S.F. Youth Arts Festival Gala Evening at the De Young [video] 2006-06-09</td>
</tr>
</tbody>
</table>

Physical Description:
- 1 optical disc(s) (dvd)

Scope and Contents
- Produced program on 1986 Youth Arts Festival at de Young Museum. Asawa, Aiko Cuneo present.

Box 49, folder 4

Informally produced program on Youth Arts Festival 1986 gala at de Young Museum. Music by SOTA Orchestra, speeches, awards ceremony. Asawa, Paul Lanier present
Series 13. Black Mountain College

Related Materials
See also Ruth Asawa’s Black Mountain College applications, records, and class notes under Juvenalia/School. Some alumni and faculty are filed in artist correspondence.

Scope and Contents
The materials consist of
Milwaukee State Teachers College Art Education teacher Howard Thomas had attended Black Mountain College’s Summer Art Institute in 1944 with several students including Asawa’s friends Hazel-Frieda Larsen and Elizabeth Schmitt. The following summer two other friends, Elaine Schmitt (Elizabeth’s sister) and Ray Johnson signed up for the Art Institute. Asawa also applied, but decided to go study in Mexico instead.

Meanwhile, after three years of MSTC, Asawa could not complete her degree without student teaching, but was told by her counselor that due to lingering anti-Japanese sentiment finding an internship in the area would be difficult. Based in part on her friends’ recommendations, she decided to officially enroll at Black Mountain to study painting. Ruth spent nearly three years at BMC, from the summer of 1946 to June 1949, with two breaks: a second trip to Mexico in the Summer 1947 and to see her family in California the summer of 1948. Tuition was always hard to manage, and she relied on scholarships and extra work-study (including cutting hair, laundering, and making butter) to attend. A popular student, she was even voted student moderator her last semester.

At the time, Black Mountain’s pioneering educational experiment was hitting a post-war stride, and between the special summer sessions and regular semesters, Ruth was able to study with many of the school’s greatest teachers. She repeatedly took Albers’ Design and Color classes, and was a favorite student of his. She enrolled in Buckminster Fuller’s Architecture and Industrial Design class and took math and philosophy with Max Dehn, music with Charlotte Schlesinger, English with M.C. Richards, and dance with Elizabeth Schmitt Jennerjahn and Merce Cunningham.

Since there were no grades, it was also easy to sit in lectures by Jean Varda, Jacob Lawrence, Charles Olson, Beaumont Newhall, Leo Amino, and others. Ilya Bolotowsky, who taught art during one of the Albers’ sabbaticals, described Asawa as “an excellent draftsman. In a style all her own, she combines modern realism with the Japanese elegance of line drawing.” See the Juvenalia/School series for her class notes.

Classmates included Robert Rauschenberg (with whom she danced in Rites of Spring), Arthur Penn (who directed Ruse of Medusa, for which Ruth made props), Joseph Fiore, Kenneth Noland, and Kenneth Snelson, but contrary to Black Mountain’s reputation many alumni did not pursue careers in the arts. Of course this is also where she met Albert Lanier, who had come from Georgia to study architecture and design. Ruth and Albert were engaged at the school and from there moved to San Francisco, where there was a growing community of former students and teachers.

Ruth and Albert first met Marguerite Wildenhain when she came to the College recruiting artists for the Pond Farm Workshops in Northern California. Textile artist and designer Trude Guermanprez, who was the Jalowetz’ daughter, would later teach at Pond Farm after resigning from Black Mountain. Although there is almost no correspondence from them here, Guermanprez and her mother Johanna Jalowetz were among the closest of former BMCers in San Francisco.

Correspondence includes letters from Mary Phelan Outten Bowles, the Dreier family, Mary Jo Slick Godfrey, Lorna Blaine Halper, Pete and Elizabeth Schmitt Jennerjahn, Frank Eisenrath, Toni and Max Dehn, Willie Joseph, Merv Lane, Charlotte “Bimbis” Schlesinger, Piet and Johanne Swierstra, Mary Parks Washington and many others. Original chronological order was retained.

The artist correspondence series also contains files on alumni and teachers such as the Albers, the Fullers, and Ray Johnson, as well as Elaine Schmitt Urban, Peggy Tolk-Watkins, Eva Heinitz, Raymond Barnhart, Remy Charlip, Marguerite Wildenhain, Andy Oates, Lisa Jalowetz Aronson, Kate and John Swackhamer, Allan Brooks, Ragland “Rags” Watkins, and Sewell Sillman.

A great deal of the material here concerns various reunions and conferences about Black Mountain. Ruth was one of primary organizers for the large 1992 de Young reunion/symposium, and hosted multiple parties at her house. There are many files for this reunion, including audiovisual documentation. Some reunion participants are not otherwise represented in the correspondence section. Likewise, there is material in the reunion section from people who were not able to attend.

Subjects and Indexing Terms
Black Mountain College (Black Mountain, N.C.)
13.1 correspondence with alumni and faculty

box 17, folder 1  undated

Scope and Contents
Includes a late 1940s letter from Lorna Halper with an Asawa drawing on the back.

box 17, folder 2  1949-1953

Scope and Contents
Includes a letter to Asawa from her mother (in Japanese, see below for translation)
1/49; Paul Williams to the Laniers re: Minimum House article 2/50; Max and Toni Dehn to Asawa 11/24/51 with response by Ruth; and Mervin Lane to Asawa 7/52.

translation of Haru Asawa letter by Mieko Mazza

Happy New Year. How are you, Aiko-san? Please be assured that we are healthy and working. Thank you very much for sending us various things. THANK YOU VERY MUCH. Shirts, skirts, blouse and walnuts, quite a few gifts you sent us. Did you stay in college during your Christmas break? I expect you are having cold weather over there, too. Here in California, we are also having very cold weather. We have frost falling every day. How did you enjoy your New Year’s holidays? Please take care of yourself as it is cold, and keep up the good work with your study. Are you going to have a school break on February? Masako-san wrote to us and told us she will visit us in June.

January 3rd, Norwalk
From mother to Aiko-sama

Happy New Year. How are you, Aiko-san? Please be assured that we are healthy and working.

Thank you very much for sending us various things. THANK YOU VERY MUCH. Shirts, skirts, blouse and walnuts, quite a few gifts you sent us. Did you stay in college during your Christmas break? I expect you are having cold weather over there, too. Here in California, we are also having very cold weather. We have frost falling every day. How did you enjoy your New Year’s holidays?

Please take care of yourself as it is cold, and keep up the good work with your study. Are you going to have a school break on February? Masako-san wrote to us and told us she will visit us in June.

January 3rd, Norwalk
From mother to Aiko-sama

box 17, folder 3  1954-1958
box 17, folder 4  1959-1960
box 17, folder 5  1961-1964
box 17, folder 6  1965-1967
box 17, folder 7  1968-1971
box 17, folder 8  1972-1974
box 17, folder 9  1975-1976
box 17, folder 10  1977-1980
box 17, folder 11  1981-1982
box 17, folder 12  1983-1985
box 18, folder 1  1986-1987
box 18, folder 2  re: Bard College 1987
box 18, folder 3  1988-1989
box 18, folder 4  1990-1992
box 18, folders 5-6  re: de Young reunion and symposium 1990-1992
box 19, folder 1  1993
box 19, folder 2  1994-1995
box 19, folder 3  1996
### 13.1 correspondence with alumni and faculty

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<td>2002-2004</td>
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<td>2005-2013</td>
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### 13.2 Mary Emma Harris

**Subjects and Indexing Terms**

- Harris, Mary Emma

<table>
<thead>
<tr>
<th>Folder Details</th>
<th>Correspondence</th>
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<tr>
<td>box 20, folder 2</td>
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<tr>
<td>box 25, folder 5</td>
<td>CD-Rs from Mary Emma Harris</td>
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</table>

**Scope and Contents**

Data discs containing documents and images for the de Young retrospective.

### 13.3 Asawa-Lanier art loans, etc.

### 13.4 BMC Museum and Arts Center

**Subjects and Indexing Terms**

- Black Mountain College Museum + Arts Center

<table>
<thead>
<tr>
<th>Folder Details</th>
<th>Correspondence 1992-2013</th>
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<td>box 20, folder 4</td>
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**Subjects and Indexing Terms**

<table>
<thead>
<tr>
<th>Folder Details</th>
<th>Publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 20, folder 5</td>
<td></td>
</tr>
</tbody>
</table>

**Scope and Contents**

Newsletters, exhibition cards and catalogs.

**Subjects and Indexing Terms**

- Black Mountain College Museum + Arts Center

### 13.5 Asheville Art Museum

### 13.6 1970 reunion 1970-05-12

**Scope and Contents**

Inspired by the publication of the Duberman book on BMC, Larry Fox organized a small reunion at a Jesuit monastery in Lenox, Massachusetts. Contains notes from Elaine Schmitt Urbain.

### 13.7 1987 Bard College exhibition/symposium 1987

### 13.8 Tampa Museum of Art exhibition 1991

### 13.9 1992 de Young reunion planning 1990-1991
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>21</td>
<td>2</td>
<td>fundraising and budget</td>
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<td>21</td>
<td>3</td>
<td>SFSU course credit</td>
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<tr>
<td>21</td>
<td>4</td>
<td>documentation (videographer, etc.)</td>
</tr>
<tr>
<td>21</td>
<td>5</td>
<td>logistics</td>
</tr>
<tr>
<td>21</td>
<td>6</td>
<td>Merce Cunningham Foundation</td>
</tr>
<tr>
<td>21</td>
<td>7</td>
<td>list of slides for presentation</td>
</tr>
<tr>
<td>21</td>
<td>8</td>
<td>research notes</td>
</tr>
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<td>21</td>
<td>9</td>
<td>lists, addresses</td>
</tr>
<tr>
<td>21</td>
<td>10</td>
<td>speaker correspondence and biographies</td>
</tr>
<tr>
<td>21</td>
<td>11</td>
<td>flier, program, drafts</td>
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<td>21</td>
<td>12</td>
<td>flier distribution</td>
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<td>14</td>
<td>attendee addresses for distribution</td>
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<td>transcript and video distribution, with release forms</td>
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<td>attendee addresses for distribution</td>
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<td>22</td>
<td>3-4</td>
<td>questionaires A-Z</td>
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<td>22</td>
<td>5-6</td>
<td>regrets</td>
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<td>22</td>
<td>7</td>
<td>statements</td>
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<tr>
<td>23</td>
<td>1</td>
<td>statements and transcripts (as distributed)</td>
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<td>24</td>
<td>1</td>
<td>de Young Reunion guest book, March 6-8, 1992 (oversize)</td>
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</tbody>
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### 13.10 1992 de Young reunion A/V

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>51</td>
<td>12</td>
<td>&quot;Return to Black Mountain&quot; by Aiko Cuneo and Sally Young 1992-03</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Physical Description: 1 videotape(s) (vhs)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Black Mountain alumni reunion. Party at 1116 Castro, group photo outside. A few shots from de Young event. Starring Sophia &amp; Henry &amp; [illeg.]. Edited By Fred [illeg.]. Video By: Sally Young.</td>
</tr>
<tr>
<td>52</td>
<td>3</td>
<td>BMC Reunion 1992-03</td>
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<tr>
<td></td>
<td></td>
<td>Physical Description: 1 videotape(s) (vhs)</td>
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<tr>
<td></td>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Black Mountain College reunion event at de Young Museum. See other videos, audio.</td>
</tr>
<tr>
<td>52</td>
<td>4</td>
<td>BM Reunion. Ruth's Reception. Tape 1 1992-03-08</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Physical Description: 1 videotape(s) (vhs)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>By Sally Young. Black Mountain College reunion party at 1116 Castro. Tape log enclosed.</td>
</tr>
<tr>
<td>52</td>
<td>5</td>
<td>BM Reunion at the De Young and the Legion of Honor. Tape 1/ Tape 2 1992-03</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Physical Description: 2 videotape(s) (vhs)</td>
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<tr>
<td></td>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>By Sally Young. Black Mountain College reunion event at de Young Museum. 1. Different recording of second half of remarks and panel (lesser quality) 2. de Young event continued ; [12:53] shots of 1116 Castro and neighborhood ; [16:18] second part of Concert of Music and Dance, California Palace of the Legion of Honor. Remy Charlip dance performance followed by music composed Lou Harrison (present at end). Tape log enclosed.</td>
</tr>
</tbody>
</table>
Guide to the Ruth Asawa Papers

M1585

M1585

13.010 1992 de Young reunion A/V

Series 13. Black Mountain College

13.10 1992 de Young reunion A/V

Guide to the Ruth Asawa Papers

BMC. Camerini Inc. Manvel Schaufller Interview at Ruth Asawa's House #1; Schaufller & Bonge. Ruth Asawa's House #2; Bonge Interview to 5 min. 20 sec. Party Shots. Ruth Asawa's House #3; Oberlander & Various Outtakes. Party Shots, Group Picture. Ruth Asawa's House. CH1 transmitted; CH2 on wire #4; Ruth Asawa's House. Group Picture, Conversation Bites #5; Mervin Lane, Ruth Asawa's House #6; Mervin Lane interview Cont'd. Ruth Asawa interview. Ruth Asawa's House #7; Ruth Asawa interview cont'd. Ruth Asawa Home #8 1992-03-08

Physical Description: 8 videotape(s) (digital betacam)
Scope and Contents
Formal interviews with and conversation among Black Mountain College reunion participants at 1116 Castro. Some footage from party, group photo.


Physical Description: 5 audiocassette(s)
Scope and Contents
Black Mountain College Reunion, de Young Museum, Trustee's Auditorium. Tape 1: Asawa introduction (also introduces each speaker) ; John Swackhamer (slides) ; Elizabeth Jennerjahn (slides, short silent film) ; Fielding Dawson -- Dawson cont. ; M.C. Richards. Tape 2: Richards cont. ; Asawa closing remarks, museum announcement ; Joan Peterson ; Page Smith -- Merv Lane ; Manvel Schaufller ; Eve Milton ; Morton Steinau ; Sue Spaeth Riley ; Barbara Steinau ; Lucian Marquis. Tape 3: Marquis cont. ; Claude Stoller ; Robert Bliss ; Vera Williams ; Patsy Lynch Woods ; Judd Woldin ; Larry Fox ; Pete Jennerjahn ; Elaine Urbain ; Knute Stiles ; Peter Oberlander. Tape 4: Lyle Bonge ; Mary Bowles ; Mary Parks Washington ; Stanley Cooke ; Dick Spahn ; John Corkran -- Eva Jungermann ; Fielding Dawson ; Stephen De Staebler ; break ; Hannelore Hahn ; Ruth Asawa, Mark Phillips, Joan Abrahamson (panel, Lois Gordon, moderator). Tape 5: panel cont.

Elaine, Rupert, Schmitt Family 3/92 ; Elizabeth Jennerjahn, Larry Fox 1992-03

Physical Description: 1 audiocassette(s)
Scope and Contents

Betty Jennerjahn. 1116 Castro 1992-03-09

Physical Description: 1 audiocassette(s)
Scope and Contents
Asawa, Jennerjahn and male speaker (Pete and or Albert?) re: reunion, Fiore, homosexuality, Duberman, Dawson, Eisendrath, etc.

Pete [Jennerjahn]. BM 1992-03

Physical Description: 1 audiocassette(s)
Scope and Contents
Elaine Urbain, Pete Jennerjahn, Rupert Schmitt, Albert Lanier, Ruth Asawa in casual conversation, probably at 1116 Castro
<table>
<thead>
<tr>
<th>Box 54, Folder 5</th>
<th><strong>BMC Reunion. Lou Harrison, Legion of Honor 1992-03-07</strong></th>
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<tbody>
<tr>
<td></td>
<td><strong>Physical Description:</strong> 1 audiocassette(s)</td>
</tr>
<tr>
<td></td>
<td><strong>Scope and Contents</strong></td>
</tr>
</tbody>
</table>

| Box 24, Folder 5 | **13.11 1993 reunion honoring Jacob Lawrence and Gwendolyn Knight 1993** |

| Box 24, Folder 6 | **13.12 1995 reunion** |

<table>
<thead>
<tr>
<th>Box 24, Folder 6</th>
<th><strong>13.13 interview transcripts</strong></th>
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<tr>
<td></td>
<td><strong>Related Materials</strong></td>
</tr>
<tr>
<td></td>
<td>See also Asawa statements series</td>
</tr>
</tbody>
</table>

| Box 35, Folder 1 | **Lanier and Asawa, "Summer of 48" draft of book chapter with edits undated** |
| Box 35, Folder 2 | **Lanier and Asawa interview for Duberman book 1968-06-28** |
| Box 35, Folder 3 | **Lanier, Asawa, Outtens interviews by Mary Emma Harris 1971** |
| Box 35, Folder 4 | **Ted Drier interview 1972** |
|                | **Subjects and Indexing Terms** |
|                | Dreier, Theodore |

| Box 35, Folder 5 | **Asawa College of Arts and Crafts lecture 1973** |
| Box 35, Folder 6 | **Asawa statement 1978-07** |
| Box 35, Folder 7 | **Asawa public television 1989** |
| Box 35, Folder 8 | **Asawa interview by Mary Emma Harris 1998-02-17** |
| Box 35, Folder 9 | **Asawa interview by Aiko Cuneo re: BMC art 2003-12-05** |
| Box 35, Folders 10-11 | **Harris and Cuneo working notes for BMC portion of "Contours" book/exhibition** |

| Box 25, Folder 1 | **13.14 miscellaneous publications (exhibitions, symposia, etc.)** |

| Box 25, Folder 2 | **13.15 BMC articles** |

| Box 25, Folder 3 | **13.16 new Black Mountain College 1989-1991** |

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td><strong>Subjects and Indexing Terms</strong></td>
</tr>
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<td></td>
<td>Jargon Society</td>
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---

**Guide to the Ruth Asawa Papers**

**M1585**
13.18 photocopies

<table>
<thead>
<tr>
<th>Box and Folder</th>
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<tbody>
<tr>
<td>25, 6</td>
<td>Mary Parks Washington - Albers class notes 1946</td>
</tr>
<tr>
<td></td>
<td>Washington, Mary Parks</td>
</tr>
<tr>
<td></td>
<td>Albers, Josef</td>
</tr>
<tr>
<td>25, 7</td>
<td>Elaine Schmitt correspondence home 1945-1946</td>
</tr>
<tr>
<td></td>
<td>Urbain, Elaine Schmitt</td>
</tr>
<tr>
<td>25, 8</td>
<td>photographs from Clemens Kalischer; song lyrics</td>
</tr>
<tr>
<td></td>
<td>Kalischer, Clemens</td>
</tr>
<tr>
<td>25, 9</td>
<td>student petition [original]</td>
</tr>
<tr>
<td></td>
<td>Petition to Board re: accepting Charles Olson as summer faculty. Signed by several students, but not Asawa.</td>
</tr>
</tbody>
</table>

13.19 photographs

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>217, 1</td>
<td>miscellaneous alumni and faculty</td>
</tr>
<tr>
<td>217, 2</td>
<td>Albert Lanier and Johanna Jalowetz 1949</td>
</tr>
<tr>
<td></td>
<td>Copy of old print with new negative. With other BMC and family negatives.</td>
</tr>
<tr>
<td>217, 3</td>
<td>Ruth Asawa in Elizabeth Schmitt Jennerjahn dance class 1948</td>
</tr>
<tr>
<td></td>
<td>Photographs probably by Jennerjahn. Seven original prints cut from scrapbook with new prints and negatives.</td>
</tr>
<tr>
<td>217, 4</td>
<td>portrait of Asawa by Hazel-Frieda Larsen Archer</td>
</tr>
<tr>
<td></td>
<td>Mounted on cardboard.</td>
</tr>
<tr>
<td></td>
<td>Archer, Hazel Larsen</td>
</tr>
<tr>
<td>217, 5</td>
<td>portraits of Asawa by Hazel-Frieda Larsen Archer</td>
</tr>
<tr>
<td></td>
<td>Four vintage prints with new negatives.</td>
</tr>
<tr>
<td></td>
<td>Archer, Hazel Larsen</td>
</tr>
<tr>
<td>217, 6</td>
<td>miscellaneous BMC photographs (photocopies)</td>
</tr>
<tr>
<td></td>
<td>Sent by Frank Eisenrath, who originally took them.</td>
</tr>
</tbody>
</table>
box 217, folder 7  
copy of 1995 letter from Renee Siegel Collins with new print of Eisenrath photo and 3 slides

box 217, folder 8  
copy of 2009 Ted Dreier Jr. letter with photocopy of Ruth and Albert photograph (now in NC State Archive)

box 217, folder 9  
photos of Asawa and San Miguel Mission by Hazel-Frieda Larsen Archer 1957

Scope and Contents
  Sent to Ruth c/o Kneedler-Fauchere (they sold her industrial designs for wall coverings).

Subjects and Indexing Terms
  Archer, Hazel Larsen

box 217, folder 10  
BMC Reunion Bard College 1987

box 217, folders 11-12  
BMC Reunion San Francisco 1992

Scope and Contents
  Many snapshots of de Young and 1116 Castro events, including some with correspondence by Elaine Schmitt Urbain, the Jennerjahns, Frank Eisenrath. See also video.

box 217, folder 13  
BMC Reunion, group photo in front of 1116 Castro 1992

Scope and Contents
  Includes Aiko’s original negative.

box 217, folder 14  
BMC Reunions, etc. 1993

Scope and Contents
  Lisa Aronson hosted small reunion in New York. Ruth and Albert hosted Jacob Lawrence and Gwendolyn Knight at a small gathering at their house. Raymond Barnhart sent photos of his trip to Black Mountain in 1993.

box 218, folder 1  
BMC Reunion at Black Mountain 1995

map-folder 56  
Reunion of Alumni and Friends of Black Mountain College, by Benjamin Porter 1995-10-28

Scope and Contents
  Group photograph in front of Lake Eden.

box 218, folder 2  
landscape photos 2000, 2011

Series 14. Public Service

Scope and Contents
  Correspondence, memoranda, reports, etc. from the various commissions, committees, councils, boards, task forces, and other groups Ruth Asawa participated in. See also the Activism and Advocacy series.

14.1 California Arts Council 1973-2003

Scope and Contents
  Following a reorganization of the California Arts Council in 1975, Asawa served on the Council, working especially with the Artists-in-the-Schools and Artist-in-Communities programs. Other members during her tenure included Gary Snyder, Peter Coyote, Luis Valdez, Noah Purifoy, and Allauddin Mathieu. She chose to leave in 1979.

Subjects and Indexing Terms
  California Arts Council

box 88, folder 3  
1973-1975

box 88, folder 4  
Artists-In-Communities grant applications for review 1975

Guide to the Ruth Asawa Papers  M1585
M1585
14.1 California Arts Council 1973-2003

Scope and Contents

The California Arts Council, known as the CAC (California Arts Commission), was established in 1973 under the leadership of Ruth Asawa. The Council had a dual mandate: to provide funding for the arts and to encourage the development of arts programs throughout California. Asawa's involvement with the CAC was significant, particularly in the early years when the Council was forming its policies and programs. The records related to the CAC reflect Asawa's contributions to the arts community in California, including her role as a board member and her efforts to promote arts education and outreach projects. Box 88, folder 6 contains a CAC report from 1976, while box 89, folder 2 includes records related to the Alternatives in Education grant program from 1977. Box 89, folder 5 contains legislation records from 1978.

14.2 CETA (Comprehensive Employment and Training Act) 1970-1982

Scope and Contents

The Comprehensive Employment and Training Act, a Labor Department job program, was signed into law by President Ford in December 1973. San Francisco was the first city to recognize that these funds could be directed towards the arts. Administered through the Office of the Mayor’s Manpower Program, CETA fueled the Art Commission's Neighborhood Arts Program and to a lesser degree the Alvarado Arts Workshop. Beginning in 1975, there were 123 allotted positions for un- or underemployed artists, with all but the Fine Arts Museums program jointly supervised by the NAP and AAW. Workshops were held in schools, YMCAs/YWCAs, community centers, senior homes, and even jails. As a result of these workshops, gardens, murals, theatrical performances, and many other projects thrived, but by the early 1980s, CETA had been dismantled and San Francisco arts organizations were forced to seek other funding sources.

14.3 Commission for the Reform of Intermediate and Secondary Education (RISE Report) 1975

Scope and Contents

California school reform task force, with members appointed by State Superintendent Wilson Riles. Contains a typescript draft of Asawa’s contribution, as well as correspondence, memoranda, and a copy of the final report.

14.4 Fine Arts Museums of San Francisco

Scope and Contents

The Fine Arts Museums of San Francisco is comprised of the M.H. de Young Memorial Museum and the California Palace of the Legion of Honor. Although Asawa joined their Board of Trustees in 1989, there is relatively little material prior to 1995. She had long been an advocate for the museums, and had worked with de Young education program coordinator Elsa Cameron and their outreach programs (such as the Trip-Out Truck). The majority of files concern planning and fundraising for the construction of the new de Young. Ruth remained involved with the Education Trustee Committee after having left Board around 1998. See also her own exhibition history at the de Young and the Piazzoni Mural preservation files in the Activism series.

Subjects and Indexing Terms

Fine Arts Museums of San Francisco
14.4 Fine Arts Museums of San Francisco

Guide to the Ruth Asawa Papers

M1585

14.5 National Crafts Planning Project 1980-1984

Scope and Contents
The National Crafts Planning Project (sometimes referred to as the National Craft Council) was an early 1980s initiative sponsored by the National Endowment of the Arts. There were many meetings across the country (including Alaska and Hawaii) and Ruth attended many but not all of them. The majority of material here consists of reports, but there is also correspondence from artists and other task force members.

14.6 NEA (National Endowment for the Arts) 1972-1995

Scope and Contents
The National Endowment for the Arts was involved in one way or another with many of Asawa's art education endeavors, particularly in the 1970s. Included here are reports, memoranda and correspondence, especially about NEA's funding of Alvarado and the Artists-in-Schools program. Ruth served on various task forces and advisory panels, attended conferences, and applied for grants. In the midst of 1990's art funding controversy she wrote a letter to the Senate defending the NEA, and testified on their behalf in 1994.

Subjects and Indexing Terms
National Endowment for the Arts
14.6 NEA (National Endowment for the Arts) 1972-1995

**Ruth Asawa Panelist on NEA, KQED "Forum" [audio] 1992-07-06**

Physical Description: 1 audiocassette(s)

Scope and Contents

KQED "Forum" radio program re: NEA funding, featuring panel: Peter Hiro, Andy Grundberg, Ruth Asawa, Neil Wellever.

---

14.7 The New Older Woman, Esalen Institute 1991

- box 166, folder 2 correspondence, notes, etc.
- box 235, folder 1 photographs
- flat-box 78, folder 16 original sketches 1991

---

14.8 President's Commission on Mental Health 1977-1978

Scope and Contents

Jimmy Carter created the President's Commission on Mental Health in December 1977, and Asawa served for one year on a Task Panel for the Role of the Arts in Therapy and Environment.

- box 90, folder 4 correspondence 1977
- box 90, folder 5 correspondence 1978
- box 91, folder 1 Asawa writing
- box 91, folder 2 report
- box 91, folder 3 articles, white papers, other reference sources

---

14.9 San Francisco Art Commission 1960-2013

Scope and Contents

Ruth Asawa served on the San Francisco Art Commission (since renamed the San Francisco Arts Commission) from 1968 to 1975, and continued to work with the Commission following her last term. She was chairman of the Visual Arts Committee, was appointed to the Civic Design, Planning and Art Enrichment Committee, and did much of the organizing for the annual San Francisco Arts Festival. Asawa had displayed her work at the festivals since the 1950s. This series contains commission and committee meeting minutes, reports, and memoranda, as well as Asawa's own notes, draft correspondence, and public statements. There is a great deal of material on the politically charged emergence and development of the Neighborhood Arts Program, as Asawa was on the NAP Ad Hoc Committee. See also the CETA and Alvarado Arts Workshop series, and correspondence from fellow commissioners elsewhere.

Subjects and Indexing Terms

- Art Commission of San Francisco
- Asawa, Ruth
- Asawa, Ruth Farley
- Visual Arts Committee
- Civic Design, Planning and Art Enrichment Committee
- Neighborhood Arts Program
- Vaillancourt fountain
- Alvarado Arts Workshop
- CETA

- box 84, folder 1 undated
- box 84, folder 2 1960-1967
- box 84, folder 3 January-May 1968
- box 84, folder 4 June-December 1968
- box 84, folder 5 Neighborhood Arts Program 1968
- box 84, folder 6 Vaillancourt fountain articles
- box 84, folder 7 1969
- box 84, folder 8 1970
- box 85, folders 1-2 Neighborhood Arts Program 1970
- box 85, folder 3 1971-1972
14.9 San Francisco Art Commission 1960-2013

Scope and Contents

Mostly from annual Art Festival. Includes signed photos with then-mayor Alioto

flat-box 78, folder 12
Neighborhoods Arts Program printed fliers for Galeria De La Raza and SF Black Writers Workshop

14.10 San Francisco Symphony Association Community Advisory Board, Symphony-in-Schools Program 1970

14.11 SCRAP 1976-2010

Scope and Contents

The Scrounger's Center for Reusable Art Parts (SCRAP) was founded in 1975 by Ann Marie Theilen of the San Francisco Art Commission. At the time, the Commission's CETA workshops employed 140 artists but had no supplies. SCRAP was able to solicit industrial overage of various materials and distributed it to artists as well as conducting on-site workshops. Asawa was on the SCRAP Board and served as president. Long-time Treasurer Dorice Murphy's files were given to Ruth and are now mixed with hers. SCRAP continues today: http://www.scrap-sf.org.

Subjects and Indexing Terms

SCRAP (Scrounger's Center for Reusable Art Parts)
14.11 SCRAP 1976-2010

**SCRAP [video]**

*Physical Description: 1 videotape(s) (hi-8)*

*Scope and Contents*

School field trip to SCRAP. Children making rainsticks from recycled material. Asawa is present, speaks briefly.

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14.12 committee and event documentation

**photographs**

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**Series 15. Activism and Advocacy 1957-2012**

*Scope and Contents*

Files concerning the Lanier's political and social advocacy work. This broad range of activities includes urban planning and historical preservation (Civic Center Plaza, Goodman Building, Noe Valley Public Library, Eureka Valley Promotion Association, Neighborhood Beautification Fund), environmentalism and gardening (especially the San Francisco League of Urban Gardeners), artist's rights (Artists Equity, Art Enrichment Program, Bay Area Lawyers for the Arts), feminism (San Francisco Women Artists, Women's Caucus For Art), and Japanese American cultural affairs (JACL, NJAHS, Bilingual Bicultural Project). This series is arranged chronologically for the most part, with separate files for printed material (and some correspondence) from some organizations. Other organizations in this series include the Community Music Center, Artists Embassy International, Creativity Explored, and the Farm. See also the Public Service series.

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15.1 chronological files

*undated*

*Scope and Contents*

Includes early 50s San Francisco Women Artists application for general membership. Asawa was nominated by Imogen Cunningham.

---

**box 163, folder 2** 1957, 1964

**box 163, folder 3** 1967

**box 163, folder 4** 1968

**box 163, folder 5** 1969-1970

**box 163, folder 6** 1971-1972

**box 163, folder 7** 1973

**box 163, folder 8** 1974

**box 163, folder 9** 1975

**box 163, folder 10** 1976

**box 163, folder 11** 1977

**box 163, folder 12** Artist Law 1977

*Scope and Contents*

Correspondence, reports and guides from Bay Area Lawyers for the Arts and others concerning a charter requirement for art enrichment in public buildings, as well as contract law, rights of resale, reproduction, and other matters. See also Artists Equity.

---

**box 164, folder 1** 1978-1979

**box 164, folder 2** 1980

**box 164, folder 3** 1981

**box 164, folder 4** 1982
Series 15. Activism and Advocacy 1957-2012

15.1 chronological files

Guide to the Ruth Asawa Papers

Legislation 1982-1989

Scope and Contents
Includes California State Summer School of the Arts funding, Art in Public Buildings Bill, California State Foundation for the Arts Advisory Committee, etc.

box 164, folder 5

1983
box 164, folder 6
1984
box 164, folder 7
1985
box 165, folder 1
1986
box 165, folder 2
1987
box 165, folder 3
1988
box 165, folder 4
1989
box 165, folder 5

Diego Rivera “Pan American Unity” mural at City College 1989-1993

Scope and Contents
When the City College of San Francisco announced their decision in 1989 to move the Diego Rivera “Pan American Unity” mural, many people opposed the plan. Involved were various campus groups, artists, historians, and the San Francisco Art Commission. Also among those protesting were Emmy Lou Packard, who had been Rivera’s assistant on the work in the late 1930s, and her friend Ruth Asawa, who had met Rivera and watched him paint in Mexico. The mural remains installed in the campus theater lobby. Packard and Asawa also worked together to preserve the Rincon Annex murals.

box 165, folder 6
1990
box 165, folder 7
1991
box 165, folder 8
1992

Goddess of Democracy 1989-1993

Scope and Contents
Following the 1989 Tiananmen Square protests, the San Francisco Goddess of Democracy Project wanted to present the city with a bronze statue modeled after the original Goddess that had been part of the demonstration. Asawa was on the site task force with Lawrence Halprin and others. The statue, which was sculpted by Thomas Marsh and others, was installed in Portsmouth Square Park in 1994.

box 166, folder 1
1993
box 166, folder 3
1994
box 166, folder 4
1995
box 166, folder 5
1996
box 166, folder 6

Committee to Retain the Piazzoni Murals 1997-1999

Scope and Contents
In 1996, the design for the new Asian Art Museum in the former San Francisco Public Library called for moving the original Gottardo Piazzoni murals, which were felt to be inappropriate for the museum. In response, many groups expressed concern for their safety. Some argued that they should remain, while others sought an appropriate new location for them. In the end, after a three year struggle including a failed lawsuit and a great deal of mudslinging, the murals were restored and installed at the new M.H. de Young Museum. The Laniers were very involved in the preservation battle, and Ruth’s role as a Fine Arts Museums trustee probably helped with determining the de Young site.

box 166, folder 7
1997
box 166, folder 8
1998
box 167, folder 1
1999
box 167, folder 2
2000-2002
box 167, folder 3
2003-2008
15.2 Artists Equity Association, Incorporated, Northern California Chapter 1974-1992

15.3 Bethany Center 1989-2012

Related Materials
See also Bethany Mosaic material under Public Art Projects.

15.4 Exploratorium 1975-1995

15.5 Precita Eyes Mural Arts Center

15.6 SLUG (SF League of Urban Gardeners)/Gardening/CETA Bicentennial 1974-2004

15.7 Teatro Campesino

Related Materials
See also Luis Valdez material in School of the Arts series.

15.8 oversize

political posters [mostly election campaigns]

First Annual Artists' Soapbox Derby poster [Asawa designed a trophy] 1974

15.8 A/V

Anti-War Protest / Ruth Asawa 1991-02-09

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Unknown local news segment. Vietnam vets anti-war protest downtown, meanwhile in Golden Gate Park, Asawa organizes temporary peace mural

Paintbrush Diplomacy: Making Friends Through Art 1989

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Program by San Mateo organization Paintbrush Diplomacy about their efforts to promote peace through the exchange of art between Russia and the United States.


Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Self-produced program on JBBB on 30th anniversary, founded by Phyllis Matsuno (later Alvarado Elementary principal), Naomi Nishioka, Nob Fukuda, Will Tsukamoto, and Kay Higashi. K-5 public education program, mostly at Clarendon
The Women's Caucus For Art. Small Planet Productions 1993

Physical Description: 1 videotape(s) (vhs)

Scope and Contents
Introduction to organization followed by 1993 awards ceremony. Asawa honored along with several others. Mary Emma Harris tribute/slide show, Asawa accepting award.

Alumnae Resources. 1999 Wave 1999

Physical Description: 1 videotape(s) (vhs)

Scope and Contents
Alumnae Resources honors "Women of Achievement, Vision, and Excellence" (WAVE) Ruth Asawa Lanier, Marian Cleeves Diamond, Gladys Hu, and Marie Fielder

Series 16. Fellowships and Grants

Scope and Contents
The materials consist of applications and related correspondence. The majority chronicle Ruth's repeated attempts to secure a fellowship from the John Simon Guggenheim Memorial Foundation. Despite her fruitful fundraising for arts education, her efforts to receive grants for her own work were less successful. However, these applications, and especially her artist's statements, provide an excellent perspective on her vision of herself as a working artist and the development of wire crocheting techniques in the 1950s.

Her sponsors, some of whom also wrote reference letters, make an impressive list; they include Josef Albers, Buckminster Fuller, Imogen Cunningham, Bartlett Hayes (Addison Gallery director), John Entenza (Arts and Architecture editor), sculptor Richard Lippold, June Wayne (Tamarind Lithography Workshop), Grace McCann Morley (SFMA director), Thomas Hawe (Palace of Legion of Honor director), Alfred Frankenstein (SF Chronicle critic), Jean Lipman (Art in America editor), and Philip Johnson (an early patron).

There are also photographs (including otherwise unpublished images by Imogen Cunningham) and half-tone images of her art in the applications, most of which are bound in paper folders. Some also exist as incomplete copies or drafts. See also the Biography/Portfolio series, and the various Tamarind fellowship files.

Series 17. Awards and Honors 1960-2013

Scope and Contents
Recognition of Asawa's accomplishments in the form of awards and other honors. Contains correspondence, photographs, and other documentation, including some of the actual awards, trophies and proclamations. Also filed here are Ruth's honorary degrees from the University of Wisconsin, San Francisco State, California College of Arts and Crafts, and the SF Art Institute, and memorial acknowledgements from the California State Senate and others.
<table>
<thead>
<tr>
<th>Folder Details</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 130, folder 1</td>
<td>1960-1974</td>
</tr>
<tr>
<td>box 130, folder 2</td>
<td>1975-1983</td>
</tr>
<tr>
<td>box 130, folder 3</td>
<td><strong>Ruth Asawa Day 1982</strong></td>
</tr>
<tr>
<td>box 235, folders 4-5</td>
<td></td>
</tr>
<tr>
<td>box 130, folder 4</td>
<td>1984-1989</td>
</tr>
<tr>
<td>box 130, folder 5</td>
<td>1990-1992</td>
</tr>
<tr>
<td>box 131, folder 1</td>
<td>1993</td>
</tr>
<tr>
<td>box 131, folder 2</td>
<td>1994-1996</td>
</tr>
<tr>
<td>box 131, folder 3</td>
<td>1997</td>
</tr>
<tr>
<td>box 131, folder 4</td>
<td>1998</td>
</tr>
<tr>
<td>box 132, folder 1</td>
<td>1999-2000</td>
</tr>
<tr>
<td>box 132, folder 2</td>
<td>2001-2013</td>
</tr>
<tr>
<td>box 272, box 273</td>
<td><strong>trophies, plaques, medals, etc.</strong> photographs</td>
</tr>
<tr>
<td>box 235, folder 3</td>
<td></td>
</tr>
</tbody>
</table>

**Scope and Contents**

Includes images from the following award ceremonies and events: Jefferson Award; American Institute of Architects Award; Cable Car Award 1973; Kirkwood Award 1974; Phelps-Dodge Award; Firestone; signed photo with Rosalyn Carter; Renaissance Faire 1985; Asawa with mayor Willie Brown; signed photo with Barbara Boxer; Asawa and Ambassador of India Kaul (he hosted a reception in her honor when she won the AIA award. one photo also features Ravi Shankar); Women Artists Picnic honoring Ruth, with Hisako Hibi; Milwaukee Teaching Credential; SF State Honorary Doctorate; Precita Eyes Muralist award, etc.

**miscellaneous ephemera**

*Scope and Contents*

Susan Stauter speech mentioning Asawa, stencil portrait, school report, map of her commissions in San Francisco, etc.

**oversize**

*Scope and Contents*

Includes various city and state government honors, Master of Fine Arts diplomas from San Francisco State and the San Francisco Art Institute, AIA 1974, Ruth Asawa Day, San Francisco Art Commission awards, etc.
Series 18. Correspondence, Personal

Scope and Contents

The materials consist of bb

Includes postcards, holiday and birthday cards, thank you notes, fan mail, appeals, and other relatively superficial communication, but also more significant exchanges. Included are letters from Edith Lowe, her art teacher at Norwalk High; Harold Alexander, a doctor who had met Ruth on the train to Rohwer; journalist Mary Oyama Mittwer who was at Santa Anita Relocation Center; MSTC students Marge Voshnik Fiasca and Beth Christel Vierregge (whom Ruth lived with); Celia Sieverts and Joe Friebert, both of whom Ruth worked babysitting for in Milwaukee; Susanah and Gabriela Sotres, Ruth's host family in Mexico; and Mary Montgomery Childs, who was with her in Mexico in 1947.

Original chronological order was retained. As with most other correspondence series, almost all are incoming. Letters and cards are typically from friends, schoolmates, current and former teachers and students, politicians, neighbors, and some Lanier and Asawa family members (see also the family series). While the majority are filed in artist and professional correspondence series, there are art-related letters here, including some from patrons, collectors, artists, and musicians. Among the most prolific writers here are Marlyeen Stettner, Roy Leeper and Gaylord Hall, Lee and Jack Churchill, Joan Abrahamson, Dottye Dean, Lili Fabilli Osborne, Jean Minasian, and Pansy Ryan. Other correspondents of note include Phyllis Matsuno, William and Joan Roth (also in other series), Paul and Ruth Sherrill, and members of the Zellerbach family.

box 30, folder 1  1950-1960
box 30, folder 2  1961-1964
box 30, folder 3  1965-1966
box 30, folder 4  1967
box 30, folder 5  1968-1969
box 30, folder 6  1970-1972
box 30, folder 7  1973-1974
box 30, folder 8  1975-1976
box 30, folder 9  1977-1980
box 30, folder 10 1981-1983
box 31, folder 1  1984-1985
box 31, folder 2  1986
box 31, folder 3  1987-1988
box 31, folder 4  1989
box 31, folder 5  1990
box 32, folder 1  1991
box 32, folder 2  1992
box 32, folder 3  1993
box 32, folder 4  1994-1995
box 32, folder 5  1996-1997
box 32, folder 6  1998-2000
box 32, folder 7  2001-2003
box 33, folder 1  2004
box 33, folder 2  2005
box 33, folder 3  2006
box 33, folder 4  2007
box 33, folder 5  2008
box 33, folder 6  2009
box 34, folder 1  2010
box 34, folder 2  2011
box 34, folder 3  2012
box 34, folder 4  2013
box 34, folder 5  correspondence with enclosed photographs
Series 18. Correspondence, Personal

| box 258, box 259, | cards and fan mail |
| box 262, box 263, |
| box 260, box 261, |
| box 256, box 257 |

Scope and Contents
Arranged chronologically. Cards and other similar material in other correspondence series.

Series 19. Calendars, Planners, Notebooks, etc. 1956-2002

Scope and Contents
Contains notebooks, day planners, calendars, datebooks, phone logs, address books, mailing lists, and related material. Many notebooks have sketches and doodles by Asawa. Refer to the numbered notebooks in the art series for more of these. Arrangement is chronological, although many notebooks span multiple years or have significant gaps and unused portions, and some are barely used at all. Albert and other family also used the notebooks and logs.

- box 179, folder 1 address books
- box 180, folder 1
  - undated early 70s, 1971, 1973
- box 180, folder 2
  - 1974
- box 181, folder 1
  - 1975
- box 181, folder 2
  - 1976
- box 182, folder 1
  - 1976-1977
- box 182, folder 2
  - 1977
- box 183, folder 1
  - 1978
- box 184, folder 1
  - 1979
- box 184, folder 2
  - 1980
- box 185, folder 1
  - 1981
- box 185, folder 2
  - 1982
- box 186, folder 1
  - 1983
- box 186, folder 2
  - 1984
- box 187, folder 1
  - 1985-1986
    Scope and Contents
    Includes diary from her lupus attack.
- box 187, folder 2
  - 1986-1987
- box 187, folder 3
  - 1987-1988
- box 188, folder 1
  - 1989
- box 188, folder 2
  - 1990
- box 188, folder 3
  - 1991
- box 189, folder 1
  - 1992
- box 189, folder 2
  - 1993-1994
- box 190, folder 1
  - 1995
- box 190, folder 2
  - 1996
- box 191, folder 1
  - 1997
- box 191, folder 2
  - 1998-2002
- box 192
  - oversize wall calendars [unfolded]
- box 271
  - realia
    Scope and Contents
    Buttons, nametags, ID cards, business cards, etc.
Series 20. Clipping Files, Bibliography

Scope and Contents
Newspaper and magazine articles about or mentioning Ruth Asawa. Most are clippings but there are also entire issues. Many feature photographs of Ruth and her art and commissions. Some 1950s magazines feature Ruth and Albert's industrial designs in advertisements, and wire sculptures as props in fashion photographs. Many articles, editorials, and columns are from the San Francisco Chronicle, San Francisco Examiner, Noe Valley Voice, and the Japanese American paper Hokubei Mainichi. An index based on these clipping files, including a listing of books, has been posted in the Stanford Digital Repository as the Ruth Asawa Bibliography: http://purl.stanford.edu/xx128db6087

undated, 1948-1964

1965-1972

1973-1974

1975-1981

1982-1986

1987-1993

1994-1996

1997-2002

2003-2007

2008-2014

oversize

books

Scope and Contents
Assorted books and publications, the majority of which either refer to Asawa or include her work. Some are inscribed copies. Most are not available in the Stanford library catalog. Refer to the bibliography for a more comprehensive list.


Related Materials
See also grant and fellowship applications.

biographies, CV/resumes, etc.
unpublished promotional brochure early 1950s

Material Specific Details: Conservation treatment: collage was glued back, components were separated and sleeved in mylar. Was Box 132, Folder 3: after treatment item was moved to Flat Box 275. Process was fully documented, refer to JIRA or Conservation records.

Scope and Contents
Probable maquette, "never got printed" according to note.

bound portfolio [unfoldered] circa 1974

Scope and Contents
### Series 21. Biographies and Portfolios

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>132, 3</td>
<td>Portfolio binder circa 1986</td>
</tr>
<tr>
<td>132, 4</td>
<td>Portfolio circa 1986</td>
</tr>
<tr>
<td>132, 7</td>
<td>Portrait for biographies by Allen Nomura 1986</td>
</tr>
<tr>
<td>132, 5</td>
<td>Alvarado/SOTA scrapbook 1986</td>
</tr>
</tbody>
</table>

**Scope and Contents**

"Made by woman from arts collective"

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>132, 6</td>
<td>Bound photocopies of articles circa 1990</td>
</tr>
</tbody>
</table>

### Series 22. Juvenalia, School

**Related Materials**

See also school drawings, sketches, and scrapbook in Art series.

**Scope and Contents**

Contains notes, artifacts, and other material from Asawa's childhood and schooling in California, Mexico City, Milwaukee, Black Mountain, and San Francisco.

#### 22.1 Norwalk

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>173, 8</td>
<td>Miscellaneous</td>
</tr>
</tbody>
</table>

**Scope and Contents**

Birth certificate; Bellflower Old Timers Reunion flier 1996; Norwalk historical tour brochure; Hargitt House material.

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>173, 9</td>
<td>Norwalk history books (2)</td>
</tr>
<tr>
<td>173, 10</td>
<td>Norwalk School 1939</td>
</tr>
</tbody>
</table>

**Scope and Contents**

Staff photograph 10/5/39 (includes Gwendolyn Cowan, Asawa's seventh grade art teacher); program for "White Gypsy" performance 4/27/39 (Ruth played one of the gypsies, her friend Alice played piano); homework assignments, mostly September 1939 (also some schoolwork and drawings from her sister Chiyo).

<table>
<thead>
<tr>
<th>Flat-box</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>78, 15</td>
<td>Current Events: The National School Newspaper 1938-1939</td>
</tr>
</tbody>
</table>

**Scope and Contents**

Ruth's name is written on most issues.

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>173, 11</td>
<td>Excelsior High School 1939-1996</td>
</tr>
</tbody>
</table>

**Scope and Contents**

Program for 1939 Christmas concert; Class of 1943 50th reunion material 1993 (including copy of Asawa letter re: internment); Excelsior Life (alumni editions) 1995-1996.

**Related Materials**

See the Japanese-American Internment series for more material related to Ruth's education. She continued her studies informally while at Santa Anita and graduated from high school at Rohwer.

<table>
<thead>
<tr>
<th>Flat-box</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>55, 12</td>
<td>Excelsior school newspapers 1939-1941</td>
</tr>
</tbody>
</table>

**Scope and Contents**

Excelsior Life and Excelsior Spotlight. In Spotlight dated 5/23/1939, Ruth's older sister Lois is listed as a reporter and is mentioned in an article: "Miss Lois Asawa will leave for Japan to enroll in an English Language College in June. Miss Asawa will spend a day at Treasure Island, and hopes to stop over in Honolulu enroute to Japan." In an October 1940 Excelsior Life, Ruth is on the publicity committee for a surrealism-themed dance.
22.1 Norwalk

Excelsior Reunion [audio] 1993-09-19
Physical Description: 1 audiocassette(s)

22.2 Milwaukee State Teachers College 1943-1946
Scope and Contents
Ruth attended MSTC from September 1943 to June 1946.

Yearbooks 1945
Scope and Contents
In the Ivy Annual 1945, Elaine Schmitt is on the art staff and Asawa is listed as "art contributor." Although nothing is attributed, Ruth and Elaine did the faculty caricatures and other incidental illustrations. Ruth is also on C.W.A. [i.e. Civil Works Administration?] Board, and is in their group photograph. There is also a photocopy of a different yearbook with pictures of Ruth and Elaine, as well as her friends Ruth Ewart Muehimeier and Edith Maletz.

Bank book
Drawing of mollusk 1946-04-12
Scope and Contents
Presumed to be from MSTC.

Etching from 4th year class 1945
Transcripts
Scope and Contents
Includes her 1999 degree award from University of Wisconsin, Milwaukee.

22.3 University of Mexico, Mexico City

Mexican History class notes, July-August 1945
Scope and Contents
Notebook containing many drawings and doodles in addition to class notes.

22.4 Black Mountain College
Related Materials
See other Black Mountain College series for correspondence and reunion files.

Application for Spring 1946 [photocopy] 1945-10-02
Application for 1946 Summer Art Institute [photocopy] 1946
Application for Fall 1946 [photocopy] 1946-07
Scholarships [originals and copies]
Grades/evaluations [photocopies] 1946-1949
Correspondence - Asawa and college administration [photocopy] 1944-1948
Transcript [originals and copies] 1951

22.5 Black Mountain College class notes

Albers (etc.) class notes undated
Albers class notes July-August 1946
Jean Varda design class notes July-August 1946
M.C. Richards class notes September-October 1946
Albers class notes Spring 1947
22.5 Black Mountain College class notes

- Schlesinger music class notes Spring 1947
- Dehn math class notes 1947-1948
  Existence and Location of Copies
  161 pages of notes have been scanned.

- Schlesinger music class notes Spring 1948
- Albers class notes 1948-1949

Tsui, Albers, Olson etc. class notes 1949-early 1950s

Scope and Contents

- notebook labeled "Biology: Dr. Tsui." Includes notes from General Biology Spring 1949, Albers class Spring 1949, an audited Charles Olson class, and later Silkscreening class notes from San Francisco State College.

miscellaneous typed classwork

Scope and Contents

- essay on Paul Klee ("from first year"); senior exam first semester 1946-1947 (photocopy only)

Black Mountain College note pages used in the 2006 Asawa Retrospective at de Young Museum

- "Sonata Sketch" (from music class) [1946]
- "White Words" [1946]
- "Meaning of Form, Mirror Drawing" (Albers design class, Summer Institute 1946) 1946-07-03
- "F and Meander" (design class, Summer Institute 1946) 1946-07-16
- "Greeks - Romans" (design class, Summer Institute 1946) 1946-07-16
- "Proportional 1-2-3-4" (design class, Summer Institute 1946) 1946-07-31
- "Art is Order" (Albers design class, Summer Institute 1946) 1946-08-07
- "E's Loops" [1948]
- "Figure Background" (Albers design class, Spring 1948) 1948-05-05

22.6 SF State

- 1951-1953
  Scope and Contents
  Includes correspondence concerning credits for her BMC classes, her library card from Spring 1953, an exam essay on the Constitution, dance notation notes, mimeographed folk dance music, and other loose notes and handouts.

Guide to the Ruth Asawa Papers
Series 23. Japanese American Internment

Scope and Contents
The materials consist of
The Asawa family was among the 110,000 West Coast Japanese Americans interned during World War Two. Following Executive Order 9066 Ruth's father Umakichi was arrested in February 1942 by FBI agents and sent to a camp in New Mexico. Two months later, the Asawas were ordered to report to nearby Santa Anita Assembly Center, a hastily converted race track. After several months of waiting, they were transferred to Rohwer War Relocation Center in McGehee, Arkansas. Ruth was in Rohwer for eighteen months, although her mother Haru stayed through 1945.

At Santa Anita, college students organized classes for younger students so they wouldn't get too behind in their studies. Held in the track's bleachers, they taught Ruth English, Math, Geometry and Art. Her sister, who had attended Long Beach State, taught English. Drawing was taught by former Disney Studio artists Tom Okamoto, Chris Ishii (who created the Lil' Neebo comic while at Santa Anita), Robert Shiororu Kuwahara, and James Tanaka. Ruth often acknowledged the influence her art teachers had on her, especially Okamoto. "No other 16 year-old Americans were receiving (and still aren't) such training: many hours of instruction and practice with professional artists." Other artists at Santa Anita included Shingo Nishiura, Kinichi Nakanishi, Shinkichi Tojiri, and Hideo Date.

At Rohwer, Asawa took art classes from Mabel Rose Jamison (later known as Jamie Vogel). They corresponded later, and Jamison sent Ruth her old artwork. Other artists at Rohwer included painter Henry Sugimoto and George Akimoto, who drew Lil Dan'l cartoons for the Rohwer Outpost.

Ruth graduated from high school in July 1943. With the assistance of the Quaker Japanese American Student Relocation Council, she was told she could continue her study in the Midwest, but not either coast. Since tuition for her first choice, the Art Institute of Chicago, was too expensive, she decided on the more affordable Milwaukee State Teacher's College, where she would train as an art teacher.

This series contains correspondence with family, friends, and former teachers; ephemera including camp newspapers and the Rohwer High School yearbook (with uncredited drawings by Asawa, who was art editor); notes and interviews; material related to camp reunions and monument efforts; reparation paperwork; reference material for creating the San Jose Internment Memorial, including photographs and photocopied images, articles, newsletters, and magazines such as Nikkei Heritage and the Japanese American National Museum Quarterly. More of this general background information is located with the Memorial files.

Subjects and Indexing Terms
Japanese American evacuation and resettlement
World War, 1939-1945 -- Japanese Americans

23.1 Santa Anita Assembly Center

box 172, folder 4
Santa Anita Pacemaker Vol.1 No.3 April 28, 1942 1942
Existence and Location of Copies
http://library.ci.arcadia.ca.us/SAJAC/04-28-1942.pdf

box 172, folder 4
sketches of Santa Anita Racetrack 1994-04-12
Scope and Contents
Two sides of a Lafayette Manufacturing envelope, drawn as Ruth remembered it. A news program shows her drawing it while sitting in the grandstand.

box 172, folder 4
miscellaneous photocopied photographs

23.2 Rohwer Relocation Center
box 172, folder 5  Jamison Art Club drawings 1943
Scope and Contents
Photocopies of art from Vogel's collection, mostly by Sam Ichiba.

box 172, folder 5  Jamison Art Club: list of Asawa art
Scope and Contents
List of Ruth's art from Vogel with notes, probably for 2001 Fresno show.

box 172, folder 5  miscellaneous photocopied photographs
Selected Photos, Evacuation and Internment of Japanese/Americans from West
Coast : Stockton Assembly Center and Santa Anita Assembly Center to Rohwer
Relocation Center, McGehee, Arkansas, 1942-1945. [On cover: War Relocation
Authority, Rohwer Relocation Center, McGehee, Arkansas 1942-1945] [Los
Angeles]: TecCom Productions, 1989
Scope and Contents
Published edition of photographs from U.S. Army Signal Corp., Associated Press and
others.

box 172, folder 5  George Akimoto, "Lil' Dan'l: One Year in a Relocation Center" 1989
Scope and Contents
1989 reproduction (with new typeset) of Akimoto's 1944 comic book "Lil' Dan'l: One
Year in a Relocation Center," with enclosed Hokubei Mainichi article. Akimoto, who
lives in Stockton, had the reproduction made himself. His art was also featured in the
Rohwer Outpost.
Subjects and Indexing Terms
Akimoto, George

box 172, folder 5  Rohwer Center High School Class of 1943 Commencement program [photocopy]
1943-07
Scope and Contents
With Ruth, George and Victor Asawa.

box 172, folder 5  research photos and negatives
Scope and Contents
Most are derived from print sources.

box 172, folder 6  Rohwer Outpost letterhead stationery
Scope and Contents
Asawa was editor for one issue of the camp newspaper.

box 172, folder 6  Leisure Time Program Groups, Summer 1943
Delta Round-Up yearbook Spring 1943
Scope and Contents
Two bound copies, one of which was Asawa's and is heavily inscribed, two unbound
partial copies with no inset photographs (probably proofs), and one photocopy. Ruth,
who was the uncredited art director for the yearbook, is probably the artist behind
several caricatures and other illustrations.

box 172, folder 9  Rohwer Restoration Project 1994-02-02
Scope and Contents
Letter from project coordinator George Sakaguchi with photographs of monuments at
Jerome and Rohwer.
box 172, folder 10  Laurie: Rohwer Today
   Scope and Contents
   Photographs of Rohwer monuments and gravestones (probably by Addie Lanier).

box 173, folder 1  Rohwer High School reunion program 1980-05
   Scope and Contents
   Reunion was in Stockton, California. Program includes reproduced letters from
   Vogel/Jamison and Betty Hunter, whose father was Dr. Hunter, who had assisted with
   monument upkeep.

   Scope and Contents
   published by the First Rohwer Reunion Committee.

box 173, folder 3  First Rohwer Reunion 1990
   Scope and Contents
   This reunion took place July 20-21, 1990 in Los Angeles. File contains a
   "mini-yearbook," booklet and program, as well as photographs, slides, and negatives.
   The yearbook features photos of Ruth, Addie and other Asawa family members,
   including Chiyo Asawa Knewbow, George and Florence Asawa Hamamoto, George and
   Sako Asawa, George and Masako Asawa, Janet Asawa Davis, Lois Asawa Shishido, Joe
   and Mary Asawa Oye, and Stella Asawa Yano.

box 173, folder 4  Rohwer Reunion III 2001-10
box 173, folder 5  notes about camp
   Scope and Contents
   Includes speech draft, 1998 student interview, document recounting Asawa family
   activity during the war.

flat-box 78, folder 13  unidentified student art [not by Asawa]
   Scope and Contents
   Most or all from Rohwer according to attached notes.

box 173, folder 7  23.3 miscellaneous
   Scope and Contents
   American Friends Service Committee policy handbook ; address label from father to
   Milwaukee 8/7/44 ; Lois Asawa's menu from MS Tatuta Maru 10/29/1941 (with sketches
   presumably by her).

box 171, folder 3  23.4 conferences, exhibitions, other events 1976-2010

box 171, folder 5  23.5 Day of Remembrance Curriculum Committee 1990-1991

23.6 correspondence
box 172, folder 1  undated, 1975-1990
box 172, folder 2  1991-1994
box 172, folder 3  1995-2013
23.7 A/V

box 79, folder 11


Physical Description: 1 audiocassette(s)
Scope and Contents
High school students Robin Veracruz, Lauren Leaptrot, and Stephanie Owens interviewed Ruth Asawa about her internment experience. See transcripts. The students sent Ruth their interview form with their notes along with a copy of the tape.

box 43, folder 3

NBC Reports "Guilty By Reason of Race" [video] 1972-09-19

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
NBC documentary re: Japanese-American Internment. NATIONAL BROADCAST SERVICE; FILMS INCORPORATED/PMI 1972. 18:34 Santa Anita

box 49, folder 8


Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Produced and directed by Dianne Fukami. Copyright 1996 San Mateo County Community College District.

box 49, folder 9

A Personal Matter: Gordon Hirabayashi Vs. The United States. Crosscurrent Media 1992

Physical Description: 1 videotape(s) (vhs)
Scope and Contents
Not digitized. Copyright 1992, The Constitution Project. 2011 DVD Distributed by Center for Asian American Media

23.8 reparations paperwork 1988-1991

Scope and Contents
Includes photocopy of Asawa's reparation check from the United States government.

23.9 reference material, publications

box 170, folder 1

Nikkei Heritage (NJAHS) 1991-1996

box 170, folder 2


box 170, folder 3


box 170, folder 5

articles 1969-1988

Guide to the Ruth Asawa Papers
Series 23. Japanese American Internment

23.9 reference material, publications

box 170, folder 6 articles 1989-1991
box 170, folder 7 articles 1992
box 171, folder 1 articles 1993-1997
box 171, folder 2 articles 1998-2012
box 170, folder 4 other periodicals

Scope and Contents
NJAHLS Focus, JANL Bulletin, Nikkei Family, Japanese Cultural and Community Center of Northern California newsletter.

box 169, folder 6 other publications

Scope and Contents
brochures, pamphlets, three different photocopies of conspiracy tract "War Lords of Washington," sent by Asawa's cousin Stella.

box 171, folder 4 unpublished writing
box 169, folder 7 calendars 1989-1996

Scope and Contents

Series 24. Family

Scope and Contents
Files concerning the Asawa and Lanier families. Much more can be found in other series, especially Aiko Cuneo and Paul Lanier, both of whom taught art and worked on commissions.

box 175, folder 13 Albert Lanier

Scope and Contents
letterhead from architecture firm; notebooks with phone messages and SOTA-related notes 1976, 1996-1999; real estate ad for home he designed; Ruth and Albert 40th Anniversary invitation; memorial program with drawings by Asawa; obituaries from Noe Valley Voice and SF Chronicle; condolence from Board of Supervisors, etc.

box 175, folder 14 Asawas

Scope and Contents
Asawa family documentation; card from sister Janet, correspondence with first cousin Stella Yano (more elsewhere); color copies of 1976 photographs of family gathering in Idaho, etc.

box 175, folder 15 Ruth with Albert’s Family in Georgia [photographs] 1949

Scope and Contents
Photographs, both original and copies, of Ruth in Georgia with Laurie Pearson, Ann and Peggy.

box 175, folder 16 miscellaneous

Scope and Contents
Family cards, letters, photographs, notebook (with Japanese writing lessons, children’s art, some Ruth sketches), etc.

box 175, folder 17 Paul Lanier

Scope and Contents
mostly exhibition announcements for his pottery.
### Series 24. Family

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>175</td>
<td>18</td>
<td><strong>Brian Asawa</strong>&lt;br&gt;Scope and Contents&lt;br&gt;Brian, a professional singer, is Ruth's nephew. Contains a postcard, fliers, promotional material, and articles. See also Secondary Uses file.</td>
</tr>
<tr>
<td>175</td>
<td>19</td>
<td><strong>lupus get well soon cards</strong>&lt;br&gt;<strong>drawing of eyes - Lanier children</strong></td>
</tr>
<tr>
<td>197</td>
<td>5</td>
<td>Series 25. Audiovisual Media and Photographs&lt;br&gt;Scope and Contents&lt;br&gt;Most media and photographs have been listed with their relevant subject files. This series contains interviews and profiles of Asawa, as well as material about her house, studio and garden.</td>
</tr>
</tbody>
</table>

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### 25.1 interviews, news profiles, etc.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>175</td>
<td>1</td>
<td><strong>Asawa/Goldstine at de Young Museum 1974-06-10</strong>&lt;br&gt;Physical Description: 1 audiocassette(s)</td>
</tr>
<tr>
<td>175</td>
<td>16</td>
<td><strong>Ruth Asawa and Clark Mitze Interviews w/Christian Lauritzen courtesy KORV Radio 1976</strong>&lt;br&gt;Physical Description: 1 audiocassette(s)</td>
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<tr>
<td>41</td>
<td>1</td>
<td><strong>Of Forms and Growth. Robert Snyder 1978</strong>&lt;br&gt;Physical Description: 1 videotape(s) (vhs)</td>
</tr>
<tr>
<td>41</td>
<td>3</td>
<td><strong>Ruth 1980s</strong>&lt;br&gt;Physical Description: 1 audiocassette(s)</td>
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<td>41</td>
<td>7</td>
<td><strong>Asawa #1, #2. Interview By Wendy Garfield 1980-07-07</strong>&lt;br&gt;Physical Description: 2 audiocassette(s)</td>
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<td>Box Folder</td>
<td>Description</td>
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<td>41, 4</td>
<td><strong>Ruth Asawa 1980-07-09</strong>&lt;br&gt;Physical Description: 2 audiocassette(s)&lt;br&gt;Scope and Contents&lt;br&gt;Probably continuation of Garfield interview. Garfield (?), Asawa discussion, others present (Addie? teachers) re: Alvarado, store at Emporium, etc. Tape 2 Side B: [20:23] woman singing with guitar, 2 songs.</td>
<td></td>
</tr>
<tr>
<td>43, 5</td>
<td><strong>Horizons, KGO-TV with Ruth Ajana [Asawa]. From BayScene 1982-07-17</strong>&lt;br&gt;Physical Description: 1 videotape(s) (u-matic)&lt;br&gt;Scope and Contents&lt;br&gt;&quot;The World of Ruth Asawa&quot; profile, Bayscene program</td>
<td></td>
</tr>
<tr>
<td>41, 5</td>
<td><strong>Ruth Asawa Interview AE [Artists Equity] - Carolyn Marks and Chiori Santiago 1985-02</strong>&lt;br&gt;Physical Description: 1 audiocassette(s)&lt;br&gt;Scope and Contents&lt;br&gt;Asawa interviewed by Marks (Berkeley artist) and Santiago (journalist, wrote several articles about Ruth) re: Artists Equity, etc. poss. for Metier magazine</td>
<td></td>
</tr>
<tr>
<td>41, 7</td>
<td><strong>Ruth Asawa on Internment 1990</strong>&lt;br&gt;Physical Description: 1 audiocassette(s)&lt;br&gt;Scope and Contents&lt;br&gt;Side A: Addie Lanier interviews her mother Ruth Asawa for Noe Valley Voice &quot;Voices of Noe Valley&quot; article ; [15:45] Addie Lanier telephone conversations re: other NVV articles, personal/family. Side B: more interview, mostly re: internment.</td>
<td></td>
</tr>
<tr>
<td>45, 12</td>
<td><strong>CAC [California Arts Council] 1990-11</strong>&lt;br&gt;Physical Description: 1 videotape(s) (vhs)&lt;br&gt;Scope and Contents&lt;br&gt;&quot;State of the Arts&quot; program with host Bob Reid. interview with Asawa. Sacramento public television? Partially funded by CAC.</td>
<td></td>
</tr>
<tr>
<td>43, 8</td>
<td><strong>Ruth Asawa, Channel 4 News With Belva Davis [KRON] 1991-07-04</strong>&lt;br&gt;Physical Description: 1 videotape(s) (vhs)&lt;br&gt;Scope and Contents&lt;br&gt;Brief KRON profile.</td>
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<td>44, 1</td>
<td><strong>CBS Sunday Morning Ruth Asawa &quot;Changed By Art.&quot; FP-94-7952 1994-07-31</strong>&lt;br&gt;Physical Description: 2 videotape(s) (vhs)&lt;br&gt;Scope and Contents&lt;br&gt;CBS Sunday Morning profile by Jerry Bowen. Ruth at Santa Anita race track, sketching (see original in Internment files), San Jose Internment Memorial opening, Alvarado. Asawa segment begins 28:41 in full episode.</td>
<td></td>
</tr>
<tr>
<td>42, 1</td>
<td><strong>Internment Interview by Joanne Iritani for the Florin JACL 2000-04-07</strong>&lt;br&gt;Physical Description: 3 audiocassette(s)&lt;br&gt;Scope and Contents&lt;br&gt;Iritani interviews Asawa about her life and art. &quot;She got a civil liberties grant to interview camp/Japanese American experience. Interview done Spring/Summer 2000.&quot; See transcript in Writing and Transcripts series.</td>
<td></td>
</tr>
</tbody>
</table>
box 44, folder 3  Excerpts From a Research Interview of Ruth Asawa by Karin Higa and Sally Stein. 
Japanese American National Museum 2001-09-07
    Physical Description: 1 optical disc(s) (dvd)
    Scope and Contents
    Produced program with interviews of Asawa in her house.

box 43, folder 2  Ruth Asawa and Albert Lanier Re: Valerie Harper [TK Zung interviews] 2002
    Physical Description: 1 videotape(s) (vhs)
    Scope and Contents
    Video made for Valerie Harper by TK Zung. 1. Ruth Asawa 2. Ruth Asawa and Albert Lanier 3. Ring Designed by Bucky Fuller for Ruth. Zung interviews Asawa and Lanier, 2002. Met actress Harper through Blanche Pastorino, involved with Hunger Project along with John Denver, Buckminster Fuller. She invited them to her play when it was in SF. see other Zung interviews, some same content.

box 41, folder 11  Ruth Asawa Retrospective Broadcast [KNBR] 2002-05-25
    Physical Description: 1 audiocassette(s)
    Scope and Contents
    radio interview with Gimmy Park Li, host of untitled public affairs program on KNBR.

box 44, folder 4  Ruth Asawa Preview Video. Bridge Media, Inc. 2002-06-02
    Physical Description: 1 videotape(s) (vhs)
    Scope and Contents
    Asawa profile, opens with new de Young, closes with San Jose Internment Memorial. Made before SFSU Garden video, also by Bridge Media.

box 44, folder 5  Ruth Asawa KGO-TV Profiles in Excellence 2003-08-05
    Physical Description: 1 videotape(s) (vhs)
    Scope and Contents
    Profiles in Excellence series, hosted by Thuy Vu. Asian Art Museum, community leaders profiled. 6:54-11:57 Asawa segment

box 44, folder 6  Oakland Museum of California Interview With Ruth Asawa by Suzanne Baizerman. 
San Francisco. [Tape 1 of 2 only] 2003-09-18
    Physical Description: 1 videotape(s) (vhs)
    Scope and Contents
    Unedited interview by Baizerman in Ruth's home.

box 41, folder 12  D. Cornell Interview on Pacific Currents, KQED Radio [about Asawa] 2006-12
    Physical Description: 1 audiocassette(s)
    Scope and Contents

box 44, folder 7  Asawa Symposium at de Young. D. Cornell, M. Johnson, V. Matsumoto, Lenore Chin 2007-01-06
    Physical Description: 2 videotape(s) (vhs)
    Scope and Contents
<table>
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<th>Box Number</th>
<th>Folder Number</th>
<th>Description</th>
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<tr>
<td>79</td>
<td>1</td>
<td><strong>25.2 de Young book interviews by Aiko Cuneo and Addie Lanier 2003-2004</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>BMC &amp; Ruth (after BMC State College) #13. 4 ; Ruth BMC ends with #31. 3 2003</strong></td>
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<td></td>
<td></td>
<td>Physical Description: 1 audiocassette(s)</td>
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<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aiko Cuneo interviews her mother Ruth Asawa about art and class notes at Black Mountain College. Side A: #12B cont-17, 2003-12-10. Side B: #18-31. Albers, studio, San Francisco State, etc.</td>
</tr>
<tr>
<td>79</td>
<td>2</td>
<td><strong>BMC work found later. Starts 1a ; BMC cont. #47 2003</strong></td>
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<td></td>
<td>Scope and Contents</td>
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<td></td>
<td></td>
<td>Aiko Cuneo interviews her mother Ruth Asawa about art and class notes at Black Mountain College.</td>
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<tr>
<td>79</td>
<td>3</td>
<td><strong>BMC Transcribed 12/26/03 2003</strong></td>
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<td>Physical Description: 1 audiocassette(s)</td>
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<td></td>
<td></td>
<td>Scope and Contents</td>
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<tr>
<td></td>
<td></td>
<td>Aiko Cuneo interviews her mother Ruth Asawa about art and class notes at Black Mountain College.</td>
</tr>
<tr>
<td>79</td>
<td>4</td>
<td><strong>BMC - Ruth 12/5/03 Starts With #1. 1 ; BMC Ruth 12/5/03 Ends With #4, Starts With #5 &amp; On. 2 2003-12</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Physical Description: 1 audiocassette(s)</td>
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<tr>
<td></td>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aiko Cuneo interviews her mother Ruth Asawa about art and class notes at Black Mountain College. Side A: #1-4. Side B: #4 cont, #5-12b.</td>
</tr>
<tr>
<td>79</td>
<td>5</td>
<td><strong>Ruth BMC starts with #31, Ends With #41. 5 ; Ruth BMC/SF Starts With #42 Ends With #49 &amp; On. 6. #37 Between 30 &amp; 50 [note] 2003</strong></td>
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<tr>
<td></td>
<td></td>
<td>Physical Description: 1 audiocassette(s)</td>
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<tr>
<td></td>
<td></td>
<td>Scope and Contents</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Aiko Cuneo interviews her mother Ruth Asawa. Side A: #31 cont.-41, 2003-12-10. Side B: no numbers</td>
</tr>
</tbody>
</table>

Physical Description: 4 audiocassette(s)
Scope and Contents

Addie Lanier interviews Ruth Asawa and Albert Lanier in prep for De Young Book. Fact-checking 2004-07-20

Physical Description: 1 audiocassette(s)

Ruth Early Childhood/Art ; Early Childhood, Camp, College. Both Sides Transcribed 2003-12-09

Physical Description: 1 audiocassette(s)
Scope and Contents
Aiko Cuneo interviews her mother Ruth Asawa about her childhood, upbringing, education, and early artistic tendencies.

Albert's Stories 9/18/03 & 12/26/03 ; 11-24-03 Ruth- BMC, Bucky Ring, Coming to CA. Transcribed 2003

Physical Description: 1 audiocassette(s)
Scope and Contents
Subjects and Indexing Terms
Lanier, Albert

Addie Lanier interviews Ruth Asawa's longtime friend Mae Lum Lee in prep for de Young Book 2004-07-19

Physical Description: 1 audiocassette(s)
Subjects and Indexing Terms
Lee, Mae
### 25.2 de Young book interviews by Aiko Cuneo and Addie Lanier 2003-2004

Addie Lanier interviews Ruth Asawa’s longtime friend Merry Renk in prep for de Young Book 2004-06-17

Physical Description: 1 audiocassette(s)

Subjects and Indexing Terms
Renk, Merry

<table>
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<th>Box/Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>box 42, folder 3</td>
<td>Addie Lanier interviews Ruth Asawa’s longtime friend Merry Renk in prep for de Young Book 2004-06-17</td>
</tr>
</tbody>
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### 25.3 slide presentations

<table>
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<tr>
<th>Box/Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>box 274, item 1</td>
<td>Alvarado School-Community Arts Program [carousel] 1970s</td>
</tr>
<tr>
<td>box 274, item 2</td>
<td>Oakland Museum [carousel with narrative] 2002-07-14</td>
</tr>
</tbody>
</table>

### 25.4 photographs of house, studio, carved doors, garden

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>box 199, folder 1</td>
<td>prints</td>
</tr>
<tr>
<td>box 199, folder 2</td>
<td>slides</td>
</tr>
<tr>
<td>box 199, folders 3-4</td>
<td>snapshots</td>
</tr>
<tr>
<td>flat-box 242, folder 9</td>
<td>oversize</td>
</tr>
<tr>
<td>box 40, folder 13</td>
<td>City Planning Commission hearing re: Cuneo house expansion [audio] 1991-05-06</td>
</tr>
</tbody>
</table>

### 25.5 miscellaneous photos and slides

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>box 237, folder 1</td>
<td>Asawa portraits - slides</td>
</tr>
<tr>
<td>box 47, folder 13</td>
<td>Rooftop on Ruth. DVD and Photos [&quot;Simple Gifts: Ruth Asawa&quot;]</td>
</tr>
<tr>
<td>box 236, box 116, folders 9-10</td>
<td>duplicate slides [four metal cases] art photos, non-Asawa</td>
</tr>
<tr>
<td>flat-boxes 274, item 3</td>
<td>overexposed negatives of Ruth and Albert</td>
</tr>
</tbody>
</table>

### Series 26. Articles saved by Asawa

Scope and Contents
Various articles saved by Ruth, some for portrait ideas, some for reference.
<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
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<tr>
<td>box 253, folders 1-5</td>
<td>Education 1969-2002</td>
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<td>box 254, folder 1</td>
<td>Arts Education 1968-2005</td>
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<td>box 254, folders 2-3</td>
<td>Art 1965-2006</td>
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<td>box 254, folder 4</td>
<td>People to Draw</td>
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<tr>
<td>box 255, folders 1-2</td>
<td>People</td>
</tr>
<tr>
<td>box 255, folder 3</td>
<td>Health, Lupus</td>
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<tr>
<td>box 255, folder 4</td>
<td>Miscellaneous</td>
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