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California design archives : 1955-1984

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**CALIFORNIA DESIGN ARCHIVES
1955 – 1984**

A Project Report

Presented to

The Faculty of the School of Library and Information Science

San Jose State University

In Partial Fulfillment

Of the Requirements for the Degree

Master of Library and Information Science

by

Lori Ann Lindberg

May 2000

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ABSTRACT

CALIFORNIA DESIGN ARCHIVES 1955 – 1984

by Lori Ann Lindberg

This project report addresses the processing of the archives of California Design, a triennial exhibition of decorative arts and crafts active from 1955 to 1984. The project was completed for the Oakland Museum of California. The report examines the history of the Oakland Museum, the history of California Design, and California Design's relationship to the now defunct Pasadena Art Museum. It reviews current literature on archival method and practice, including the state-of-the-art Encoded Archival Description standard for machine-readable finding aids. It also describes the development and application of a methodology based on that review.

This report includes the finding aid produced for the collection, along with a sample of the Encoded Archival Description encoding used to mark it up for addition to the Museums and Online Archive of California web site.

Acknowledgements

I would like to note that my experience working on this project was extremely fulfilling personally and professionally, and I would like to acknowledge and thank my Committee Chair Professor Debra Hansen for her faith in me and her ceaseless support. Thanks also to my other committee members, Professor Linda Main and Dr. Suzanne Baizerman, for their help when I needed it, always available and willing to assist me at any point. It was Professor Main who helped me break a particularly frustrating impasse during the preparation of the project proposal, and I give her sincere thanks.

Additional thanks are due to Dr. Marcia Chamberlain for her foresight in acquiring the archives, conceiving the project, and for her financial support. My family, in particular my husband Richard, cannot go unmentioned, as it has been their support throughout this project that has allowed me the time to complete it.

Finally, it should be noted that none of this work would have been accomplished within a reasonable timeframe had I not received assistance from volunteers. I used a total of nine volunteers who performed painstakingly detailed work on this project. I kept a tally of the volunteer hours worked on the project, and as of March 7, 2000, the total hours spent were 150. A project of this size requires a team of workers who work well together. I owe special thanks to Phyllis Menafee of the Oakland Museum of California Art Guild, who coordinated the volunteers, as I needed them. The volunteers involved gave important and often crucial assistance to me and to them I owe my gratitude.

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Introduction

The Oakland Museum of California has embarked upon an ambitious plan to collect as many of the personal papers and archives of prominent California craftsmen and crafts organizations as possible in the hopes of creating a comprehensive collection of materials unmatched in the state. The collection, to be known as the *Talking California Crafts Archives*, will serve as a reference depot of the very best materials on the history of crafts activity in California. They are well on their way, holding the records of such notable California artists as Dirk Van Erp, Trude Guermonprez, and Elsie Crawford. In addition, they have secured the archives of a number of crafts organizations, the centerpiece being the archives of California Design, a triennial exhibition in the decorative arts and crafts active between 1955 and 1984. The California Design archives are the first archives of the *Talking California Crafts* collection to be processed. It is the largest group of materials so far collected and will serve as the model for the future processing of collections.

The opportunity to process the California Design archives was an excellent option to satisfy the Culminating Experience requirement for the School of Library and Information Science. The records are substantial, contain a variety of formats, and needed conservation treatment in addition to organization and description. Because the records were taken in their entirety, the opportunity to perform a comprehensive appraisal was present. Thus, the project utilized all the steps involved in archival processing. It required a significant amount of time and resources, utilized state-of-the-art developments in description by using Encoded Archival Description in the creation of the

finding aid, and provided ample means to demonstrate what was learned through the archives courses taught at San Jose State University. The processed archives provide for the Oakland Museum of California a well-organized and preserved collection of documents to add to their holdings, as well as another primary resource for crafts researchers throughout the country and the world.

The Oakland Museum of California

The Oakland Art Gallery, the predecessor of today's Oakland Museum of California, was founded on February 1, 1916. The Panama-Pacific Exposition of 1915 had spurred an interest in art, and Oakland by that time had grown enough in population and sophistication to support an art museum. The Panama-Pacific Exposition was a capstone of the Progressive politics of the time, concerned with improving society and government and including support of culture and the arts. Large expositions like the Panama-Pacific were held. The National Park System was created. City parks, municipal amphitheaters, and music halls were built. A focus on local government and improving the quality of life in the community was expressed in the building of libraries, local museums, and establishing historical associations. In keeping with the Progressive Era in which it was founded, the Oakland Art Gallery had as its chief concern the arts of California. Artists, collectors, and the public were convinced of the merit and quality of California art and wanted to see it exhibited along with European and other American painting and sculpture (Orr-Cahall, 1984, p. 9). Under the sponsorship of the Oakland Art Association, newly formed for the purpose, the Oakland Art Gallery opened in 1916 as the first Bay Area institution devoted exclusively to the fine arts.

After a brief interruption in public funding due to World War I, Oakland accepted the offer of a private collection from a local doctor and began its long-term commitment to supporting a municipal museum and art collection. The years with William Clapp as curator (1919-1949) saw the Oakland Art Gallery as the host of a number of innovative programs. European and national exhibitions were programmed along with exhibitions of Bay Area artists. In 1927 the gallery hosted the first West Coast exhibition of the Blue Four-- Klee, Kandinsky, Feininger, and Jawlensky (Orr-Cahall, 1984 p. 9). Black American artists were also the focus of annual exhibitions. The Art Gallery had a strong education program, with guided tours of the collections, sketch classes, and children's art classes.

After Clapp's retirement in 1949, the Oakland Art Gallery went through a series of interim curators and a period of decline before Paul Mills assumed the curatorship in 1953. Wanting to refocus the museum and differentiate it from the San Francisco museums, thus avoiding direct competition, Mills knew that the Art Gallery would have to carve out its own distinctive niche. A return to the California theme was the choice, with increased vigor. The museum's permanent collections and temporary exhibits would concentrate entirely on the art of California. The choice, while radical at the time, received wide local support from city administrators, art dealers, art associations, and most importantly, California artists. While the ideal since then has been to collect only works depicting or created in California, an artist's work is eligible for inclusion in the collections if s/he was born, raised, has studied, moved to, or worked in California (Orr-Cahall, 1984, p. 10).

Today, the museum continues this strong and active support of California artists, and enhances their work with the collections of the other departments of the museum. History and Natural Sciences joined with the Art Gallery in 1961 to form the present Oakland Museum of California. A bond issue passed by Oakland voters that year financed construction of a new museum to combine and house the separate facilities that existed for art, history, and natural history under one roof, all charged with the mission of collecting only California material (Orr-Cahall, 1984, p. 12). The present museum structure was built beginning in 1967 and opened to the public in 1969. It is considered one of the most architecturally significant buildings in the Bay Area and is designed with three permanent exhibition halls, one for each department, along with a 10,000 square-foot Great Hall space that they share. In addition to 3,000 square-foot exhibition spaces located adjacent to each department's permanent collections and designed for changing exhibitions, the museum has two theatres, a print room, restaurant, bookstore, classrooms, collectors' gallery, and library.

Craft Collections at the Oakland Museum of California

In 1956, the Oakland Museum began collecting objects of the decorative arts, also known by the term "craft." Craft includes all those objects made by hand, in addition to items made as part of a manufacturing process, that are used in everyday life or in decoration. This includes ceramics, weaving or textiles, furniture, metalwork, jewelry, and other related media. The craft collection of the Oakland Museum of California is impressive, and contains a variety of media including ceramics, textiles, glass, furniture, metal, wood, and jewelry, spanning over a century in time. It reflects California

participation in the major national periods of growth in craft activity: the Arts and Crafts movement (1875-1920), the Craftsman or Studio era (1920-1955), and the period since. The collecting focus has been to gather objects that reflect as much of the nineteenth- and twentieth-century crafts that California artists supported and worked with (Orr-Cahall, 1984, p. 28). In addition to the object collections, the museum holds the archives of the California Craft Museum, the administrative records of the Bolinas Art Guild—a group of craftsmen from Northern California, and the personal papers of a number of prominent California craftsmen.

In 1996, the Oakland Museum of California acquired the archives of the non-profit organization California Design. Originally a part of the Pasadena Art Museum, California Design became a separate entity after the closure of the Pasadena Art Museum and its subsequent reopening as the Norton Simon Museum of Art in 1974.

History of California Design

The Pasadena Art Museum was a trailblazer among Southern California museums. Opened to the public in 1924, the Pasadena Art Museum was founded with the mission to collect art from Pacific Rim cultures and actively encourage contemporary art in Southern California. The emphasis on contemporary art was to shape the museum throughout its existence and eventually become the museum's primary focus. In 1949, encouragement of local artists gained momentum with the introduction of a formalized program series of strong one-man exhibitions. Two galleries of the museum were christened "The Contemporary Galleries," and prominent local artists Richard Haines and Russell Cowles were invited to inaugurate the program. By 1959, over 100 artists had

exhibited at the museum. Purchases were made from the exhibitions as often as possible to augment the permanent collections. All of this was possible through the support of the Pasadena Art Alliance, a community organization devoted to the Pasadena Art Museum that worked tirelessly devoting hours and dollars to the institution.

The years with Thomas Leavitt as Director (1957-1967) were particularly fruitful. Leavitt teamed with Los Angeles' Ferus Gallery founder and Beat aficionado Walter Hopps to mount a number of internationally acclaimed exhibitions. These exhibitions, along with California Design and others at the Pasadena Art Museum, contributed to the reputation of the institution as innovative, remarkably progressive, and, along with a handful of local commercial galleries, virtually carrying the banner solo for the Greater Los Angeles Area contemporary art scene. The Pasadena Art Museum had made quite a name for itself in art circles by hosting a number of exhibitions of artists with an almost prescient sense of their future importance. The Pasadena Art Museum was the site for the first major non-commercial installation of the work of Andy Warhol, even before his home base of New York City. The first major retrospective ever staged for Marcel Duchamp was also held at the Pasadena Art Museum. Organized by Walter Hopps in 1963, Duchamp's retrospective--handily coinciding with the fiftieth anniversary of New York's ground-breaking Armory Show of 1913 and the first appearance of Duchamp's then scandalous *Nude Descending a Staircase*--focused serious art world attention on the West Coast and specifically on Los Angeles.

The California Design program of the Pasadena Art Museum began with an exhibition in 1954 of Southern California-designed products for domestic use. Originally

conceived as an annual exhibition of the Pasadena Art Museum's Design Department, California Design focused on the crafts, craftsmen, and designers/manufacturers of Southern California. A grant of \$10,000 from the Los Angeles County Board of Supervisors provided funds to support a large exhibition of products representing the best in local design. The monetary support was given with the stipulation that the exhibit travel to various locations throughout California and the United States to act as an ambassador of sorts, encouraging tourism and relocation to the Greater Los Angeles County area. Under this directive, the exhibition was shown in such places as San Diego, Fresno, Colorado Springs, Chicago, and Minneapolis. Each exhibition was simply titled California Design, along with its number in the series: California Design, California Design 2, California Design 3, and so on.

This program, along with the Los Angeles County support, continued with an annual showing through 1962. Over these six years California Design grew to be an independent part of the Pasadena Art Museum. The catalog published with each exhibition became a valuable list of local craftsmen and designers, as well as manufacturers and retailers. Each year, the exhibition grew larger and expanded to include all of California, not just the Southland. In 1957, Eudorah M. Moore became President of the Pasadena Art Museum's Board of Trustees. Her keen interest in the exhibition ensured that California Design would continue to receive the funding and support it needed from the museum to stay a viable exhibition. The growth in size and popularity of the exhibition, however, made it obvious that the logistics of travel and space were becoming more of an expense and a liability. The time, money, and effort required to organize and mount the

exhibition was exceeding museum budgets. In 1961, Moore resigned her post as President of the Board of Trustees and became an employee of the Pasadena Art Museum when Director Thomas Leavitt hired her as Curator of Design. Under her Direction, California Design was to change its scale and scope entirely.

Eudorah M. Moore is a woman of beauty, charm, and intelligence. Born in 1928 in Denver, Colorado, and a graduate of Smith College in Northampton, Massachusetts, Mrs. Moore was active in Pasadena art circles for years before becoming involved with the Pasadena Art Museum and California Design. The wife of a successful stockbroker, Mrs. Moore was able to devote time to many activities in the community in which she lived. She served on the boards of many cultural organizations, including the Pasadena Council of the Arts and the Pasadena Art Alliance, of which she was a founding member. She began her association with the Pasadena Art Museum by serving on its Board of Trustees, and was President of the Board from 1956 to 1961. In 1961 she became Curator of Design and her career with California Design began.

In 1968 she was awarded the Pasadena Chamber of Commerce Cultural Affairs Committee Award for distinguished contribution to the cultural life of the community. She was a speaker at the National Home Fashions League Annual Conference in 1968 and was cited in November 1970, along with 21 national designers, as a “dynamo” in design by *Interiors* magazine. She was recipient of the National Home Fashions League Trailblazer Award in 1971. In 1980, Mrs. Moore accepted a two-year position as Interim Crafts Coordinator for the National Endowment for the Arts in Washington, D.C. She retired from public work life in 1984 and lives in Pasadena, California.

With the preparations for the 1962 exhibition, a long-term development plan was projected, and it was decided that the exhibition should be a triennial, a major statement of the best California design for domestic use in the preceding three years. The exhibition would no longer travel. It would stay solely at the Pasadena Art Museum. In addition, it was decided to publish an important hardback catalog filled with photographs of the objects, half in color and half in black and white, as well as the established listing of objects and designers' names and addresses. To satisfy the Los Angeles County Board of Supervisors, the catalog was to be marketed internationally. The schools of the county were to benefit as well, with the production of a series of filmstrips highlighting the best objects from each of the major categories of exhibition.

The first of the triennial exhibitions, California Design 8, was a great success, drawing thousands of people to its showing. The Los Angeles County Board of Supervisors increased their grant to \$25,000, and with this money preparation for California Design 9 was well underway by December 1963. In the three years between exhibitions 8 and 9, steps were taken to establish California Design as a separate department within the Pasadena Art Museum and the concept of establishing a California Design Center was developed. The Center was to hold the triennial exhibition, with smaller themed exhibitions in between, and establish files of craftsmen and designers in the exhibitions. The nucleus of these files was the designers accepted for California Design 9. The Center was to act as a catalyst between designers, craftsmen, and manufacturers, and as a marketer for all of them.

With California Design 9 in 1965, California Design had evolved into an internationally known exhibition of tremendous scope. This and following triennial exhibitions were models of their genre, with attendance figures in the tens of thousands and heavy national and international media attention. National publicity for California Design was significant, with coverage by such magazines as *House and Garden*, *House Beautiful*, *Interiors*, *Industrial Design*, and *Arts and Architecture*. From January 17 to February 5, 1966, Carson, Pirie, Scott department store in Chicago featured items from California Design 9 in a themed promotion about California. The objects were part of a juried display, with Carson, Pirie, Scott donating funds for a \$1000.00 California Design Award, given to the work selected as best of show.

With great recognition on its resume, California Design began to pursue state funding and affiliation with California state arts organizations. By November 1966, California Design was a fully separate department of the Pasadena Art Museum with its own staff and budget. Applications to federal arts agencies for funding began. California Design 10 opened in Pasadena on March 31, 1968, and after its closing in May, moved in its entirety to be the opening exhibit in design at the newly completed California Exposition in Sacramento. A foreword for the exhibition catalog was written by then-Governor Ronald Reagan.

California Design 11 in 1971 marked the 15th year the Los Angeles County Board of Supervisors made their grant to California Design. It was the largest triennial exhibition to date, not only in number of objects exhibited, but also in attendance. The exhibition drew the largest number of visitors for any exhibition ever held at the Pasadena Art

Museum. Despite this success and the subsequent revenue it generated, concurrent changes in the administration at the museum forced a shift in favor away from California Design and set the stage for future conflict between the new museum director, William Agee, and Mrs. Moore. Different aesthetic values and judgements, along with a preference for media other than craft, contributed to a decline of museum support for the Design Department, and Mrs. Moore began looking for alternatives to staying under the umbrella of the Pasadena Art Museum.

The status of California Design as a benchmark exhibition of good design was further corroborated in 1972 when The Broadway department stores collaborated with them on a project titled Design U.S.A., featuring the best of design from across America as expressed in items that were sold in The Broadway stores. In addition to providing financial awards for items and their designers selected as especially worthy of merit, The Broadway had displays in store locations installed by California Design and provided the financial support for a hardback book about the project that Mrs. Moore edited. The book was sold in The Broadway stores and featured photographs and descriptions of the many items Mrs. Moore selected. The granting of full, unfettered direction of the project to Mrs. Moore was a statement of great faith in the quality of California Design selections.

Late 1972 and most of 1973 was spent preparing for and hosting one of the major interim exhibitions, *Islands in the Land*, an exhibition focused on the roots of craftsmanship in the United States. This particular exhibition had a host of activities throughout the museum as an accompaniment, including smaller exhibits featuring

individual artists, an authentic Cherokee dinner, lectures, and activities designed for children. This was the first exhibit that did not have California as its source of objects. The two geographical areas of the United States covered were the highland areas of the southern Appalachians, with the Scotch-Irish tradition, and the Valley of the Rio Grande in New Mexico, the heartland of the Indian-Spanish interchange.

The purpose of the exhibition was to enrich the vision of the state's designers and craftsmen by looking back at the roots of crafts in the United States as expressed by regional artists. Although a large majority of the objects on display were on loan to the museum from private collections, craftsmen from the two geographical areas contributed many. They were auctioned at the exhibit end as a service to them. The objects ran the gamut from corn husk dolls and hand made brooms to quilts and curtains, dulcimers, Indian pottery and weaving, and kachina dolls. The making and selling of these objects was the craftsmens' primary livelihood, and California Design was ready to assist in that effort by bringing awareness of their crafts to a larger public. Secondary exhibits of individual artists featured three who made unique and lasting impressions in their craft. These exhibits were Lelooska, a Cherokee artist who relocated to the Pacific Northwest and adopted the Native American culture there, producing totems and masks of extraordinary beauty, Dorothy Benrimo, a New Mexico craftswoman whose expressions in jewelry were an inspiration, and Wilnoty, another Cherokee artist whose sculpture style recalled the earliest days of Native American occupation on the continent.

By the early 1970s, however, Southern California was experiencing a diaspora of Los Angeles-based artists. The Pasadena Art Museum, with its focus on contemporary art,

was sadly losing luster. Even with high attendance at major exhibitions and a new building in 1969, membership was on the decline and public funding began to dwindle. Money problems began to plague the museum. The Board of Trustees, eager to secure some sort of stable financial footing, began to look seriously at an offer from Norton Simon, the wealthy businessman and art collector, who had amassed a considerable collection of art masterpieces and was looking for a suitable gallery to house and display them. The new building on Colorado Boulevard was just the place. In the fall of 1973, the Board of Trustees voted to turn over control of the museum to the Norton Simon Foundation. The entire structure and focus of the museum was to change. Moore received word in June 1974 that the Design Department was to be eliminated and her position as Curator of Design was to end. By August of that year, California Design was on its own.

Bruised but not beaten, Mrs. Moore immediately began working to establish California Design as an independent, tax-exempt corporation and address the task of raising money for California Design to operate. She successfully diverted the grant from the Board of Supervisors away from the now-closed Pasadena Art Museum to California Design, giving her a nice bit of money to begin with. She also successfully obtained a grant from the California Arts Commission. Additional grants were received from the Pasadena Art Alliance and the Atlantic Richfield Foundation. A membership drive was begun to provide additional funds. With this money, shop was set up in rented quarters at the Pasadena Center on Green Street and work already begun on the next major exhibit continued apace.

1974's California Design 12 was a change in direction. Not titled California Design 12 at all, but taking its name from the central year of the exhibition's emphasis, California Design 1910 was an exhibition focused on California's participation in the Arts and Crafts Movement, a major period of design creativity that began in Europe with such notable participants as John Ruskin and William Morris. The Arts and Crafts Movement was the motivation behind the Craftsman Movement here in America, a desire to create a background in craft uniquely American. The period represented by the show, roughly the two decades before World War I, marked the beginning of Southern California's eminence in the creative arts. Prominent artists, architects, and designers of the period included Gustav Stickley and Frank Lloyd Wright, and from California where the movement flourished, Jean Mannheim, Ernest Batchelder, Dirk Van Erp, and Charles and Henry Greene.

California Design 1910 was a truly comprehensive exhibit, with architectural bus tours of Greene and Greene homes, symposia, design walks, and participation in a four-day art festival given by local Pasadena schools. The exhibit added painting and architecture to its usual line of items for domestic use and in doing so created a never before assembled survey of the roots of California's crafts tradition. California Design 1910 was immensely successful and received favorable press from many national publications including *Sunset* magazine and *Craft Horizons*.

The opening of the Pacific Design Center in Long Beach, along with an unprecedented cooperative effort among the four largest department stores in the Los Angeles area, was the impetus behind the last of the huge design exhibitions, California

Design 76. Billed as a bicentennial gift to Los Angeles, The Broadway, May Company, Bullock's, and Robinson's combined financial resources in support of a totally non-commercial, educational, public service event. Attendance at the exhibition reached just under 100,000 in a six-week period. A hardback exhibition catalog was produced that sold over 4,000 copies internationally alone.

The years 1977 to 1980 were fateful for California Design. Although plans were begun for an additional triennial exhibition, funds were not immediately forthcoming. Reductions in county budgets forced the Los Angeles County Board of Supervisors to stop their annual grants. Mrs. Moore tried to raise money through the organization of an international fiber symposium with the University of California, Los Angeles, and raised money through consulting services or as a jurist/panelist for assorted crafts and design events throughout the country. She also served as a consultant for the 1978 redesign of the Huntington Library in San Marino, California, and was guest curator for the opening exhibition of the Albuquerque, New Mexico, Art Museum in 1979. Perhaps with the hope that she could do more for California Design by being in a position of national prominence, she resigned the directorship of California Design in 1980 and accepted a position as Interim Crafts Coordinator for the National Endowment for the Arts in Washington, D.C.

Lois Boardman, a staff member who had first become involved with California Design during the California Design 1910 exhibition, became the new director. Her efforts over the next few years were heroic, spending countless hours at such activities as applying for grant funding from a number of foundations, serving as a panelist for the Visual Arts

Council of the National Endowment, and hosting a regional crafts panel as part of a comprehensive National Endowment-sponsored survey of craft activity in the United States. She oversaw the establishment of the short-lived California Design Awards program, sponsored by Robinson's department stores and Max Factor. Funding for this program, however, ceased after two years with no explanation. Without adequate funds to even begin another triennial exhibition, California Design's membership began losing interest and numbers declined. Boardman moved out of the Green Street offices, laid off the long-time loyal secretary Bette Cunningham, and ran California Design out of a post office box. Her last-ditch efforts at gaining Japanese sponsorship of a major exhibition to coincide with the 1984 Olympics and then travel to Tokyo was met with some enthusiasm, but changing economic conditions both here and abroad caused the enthusiasm to wane. One last effort at foundation funding, with Boardman sending proposals to at least 20 different foundations, produced no money. The national economic recession was taking hold, and with a presidential administration not favorable to the NEH, funds dried up from that source as well. Using Boardman's own funds to close out the books, California Design ceased operations in the summer of 1984.

Prior Condition of the Archives

The archives consisted of 17 document boxes, 6 large crates, and five scrapbooks containing the administrative records of the program, publications, and other related materials. The records encompassed several formats such as photographs, negatives, audiotape, videotape, monographs, and filmstrips. Since their acquisition, the records were stored in the Paul Mills Library/Archive room at the Oakland Museum. They were

rehoused once and moved on at least two occasions, resulting in the elimination of their original order. The Oakland Museum was not fully aware of the total content and scope of the records, what condition they were in, and what steps needed to be taken to organize and preserve the archives. Without a qualified archivist or librarian on staff, the museum was unable to utilize the records for any purpose, and researchers who wanted access to them were unable to use them. The archives had no preservation treatment whatsoever, with the exception of fumigation to rid the records of insects and vermin. They were in need of urgent preservation treatment with respect to water damage incurred by the flooding of their previous storage space. There was evidence of significant mold growth. There had been, in fact, no work done on these records at all since their original packing in 1984. The project provided full archival processing of the records. It included a preliminary inventory of the records, a full appraisal, preservation treatment and rehousing of the records, full organization and description, and production of a finding aid to make the archives accessible and usable by researchers and for possible exhibitions.

The archives are significant for the Oakland Museum of California because they have evidence of development and trends in style and media for craft, as well as lists of the prominent designer-craftsmen in California over three decades. Many of the artists whose works are in the collections of the museum are artists who exhibited in California Design exhibitions, and some of the items accepted for exhibition in California Design have since made their way into the museum's collections. In addition to the evidential value they possess regarding a prominent organization that promoted crafts and designer-

craftsmen, they possess great informational value on many fronts. The thousands of photographs in the collection represent a vast assortment of the best in California crafts over the thirty years of California Design and also reveal processes involved in production of an exhibition catalog. The filmstrips and their accompanying literature inform us of outreach by arts organizations to schoolchildren, along with information regarding school curriculum at the time. The numerous grant applications and other administrative records reveal the effort California Design undertook to attain adequate funding for exhibitions and the large amount of work and time required in bringing them to the public. This is just a small list of the many uses of this collection afforded to the Oakland Museum and many others, both institutional and individual. This collection will provide great supplemental material to the collection of craft in the museum that dates from the post-Studio era and can be used by the curators in formulating future acquisition selections.

The California Design archives project was proposed by Dr. Suzanne Baizerman, Imogene Gieling Curator of Crafts and Decorative Arts for the Oakland Museum of California, on the advice of Dr. Marcia Chamberlain, retired Professor Emeritus from San Jose State University. It was Dr. Chamberlain who secured the archives for the museum from their storage space in a Southern California home. Dr. Baizerman was the site supervisor for the project, with Dr. Linda Main and Dr. Debra Hansen as the San Jose State University faculty committee members.

Review of Literature on California Design and Archival Theory and Practice

Literature on California Design

For background on California Design and its influence, various magazine and newspaper articles as well as California Design publications were reviewed. Southern California newspapers covered California Design in conjunction with the triennial exhibitions, as well as some of the interim exhibits. As California Design grew in size and influence, it received press coverage on a broader national scale. No books have yet been written on California Design or on its primary director, Eudora Moore, but feature articles were published in a handful of publications considered authoritative in their fields.

Up to California Design 8, the first of the triennial exhibitions, literature about California Design is not extant beyond the general announcement of exhibitions in the culture sections of local newspapers. California Design 8 did receive more widespread attention, however. *The New York Times Magazine* of March 25, 1962, featured five pages of photographs of exhibition objects and noted that California Design “firmly establishes the Golden State’s leadership” (O’Brien, 1962, p.110) in design. *Los Angeles Times Home Magazine* of the same date presented a pictorial preview of California Design 8 objects, as well as a feature article on California Design artist-craftsman Igor de Kansky and his distinctive lacquer murals. Calling California Design 8 an “essential link between artist and the world,” it describes the exhibition as a “vast-but selective-marketplace for the wares of the state’s most talented designers . . . publicized . . . all the way to what has been the highly competitive East Coast. Whatever is worthy of publicity

will garner publicity, once it is exposed to an appreciative quarter” (Johnson, 1962, p.12). The *Los Angeles Herald-Examiner Pictorial Living Magazine*, also of March 25, 1962, devoted most of its Sunday issue to California Design, stating, “we frankly feel it’s that important. Probably never before has so much fine design and skilled craftsmanship—the product of citizens of one state—been brought together” (Senning, 1962, p.4).

Publicity on the national front was limited for California Design 8, but it did gather some. *Arts and Architecture* reviewed the show in its April 1962 issue, with a five-page pictorial and a brief essay by Pasadena Art Museum Director Thomas Leavitt. The issue the same month of *Western Furniture Manufacturing* devoted three pages of narrative and photographs to the furniture submissions of the show. *Industrial Design* reviewed the exhibition in its April 1962 issue and, while pointing out a few faults, still called California Design 8 a significant exhibition.

The publication of the catalog for California Design 8 and its subsequent distribution to museums and department stores, buying offices, and organizations such as the American Institute of Design (AID), American Institute of Architects (AIA), and the National Society of Interior Designers (NSID), did much to elevate California Design's profile. A trip to New York by exhibition co-directors Eurorah Moore and Elisabeth Hanson in November, 1963, to promote California Design also assisted this effort. As a result, pictorial features of California Design 9 were published in *Interiors*, *Industrial Design*, *House & Garden*, *House Beautiful*, *Arts and Architecture*, and *The New York Times* magazines. All were pictorial surveys of objects in the exhibition, with little narrative. The coverage from local publications, including *Sunset* magazine, the *Los*

Angeles Times Sunday Magazine, and *California Today* magazine, was filled with photographs and praise for California Design 9 as an exhibition displaying the finest work from the nation's finest designers.

California Design 10 was featured in 20 magazines and over 20 newspapers. National magazine coverage included *Art Today*, *Craft Horizons*, *House Beautiful*, *House & Garden*, *Industrial Design*, *Interiors*, *McCalls*, *Modern Bride*, and *Sunset*. Newspapers included the *Boston Globe*, *Chicago Tribune*, *Cleveland Press*, *Home Furnishings Daily*, *Los Angeles Herald-Examiner*, *Los Angeles Times*, *The New York Times*, *The New York Sunday News*, and the *San Francisco Examiner and Chronicle*. Frequent references to California Design as a "representative and definitive exhibition," "finest of its type," "comprehensive," "a thorough and well-presented survey of the finest of the State's output," and other words of praise were supported by pages of photographs of exhibition objects. This type of publicity was to continue throughout subsequent triennial exhibitions as well as interim exhibits, peaking with California Design 76, where the exhibition was covered by over 30 national and international magazines and over 40 newspapers. In addition to the local and national articles, features on California Design 76 were published in Japan, Italy, Germany, England, Australia, and France.

An unfortunate element of these articles was that little background or biographical information was provided, as the articles were written to feature objects more than people. Most of the background information found for the exhibition personnel and history was gleaned from the exhibition catalogs, which listed current Pasadena Art Museum personnel, Board of Trustees, California Design personnel, and lists of

designers, artists, and manufacturers. Mrs. Moore's prefaces to the catalogs were great sources of information, noting significant changes and major events occurring in the three years between exhibitions. One positive aspect of the many articles, however, was the editorial view of what constituted the best in design for particular areas such as ceramics, furniture, lighting, or textiles. With many magazines having a focus on a particular media, it was interesting to see the various editorial judgements and how well Mrs. Moore, in consultation with her selected jurists, was able to perceive and capture the prevailing aesthetic preference of the time.

Literature on Archival Methods and Practice

To formulate a methodology and plan my processing of the collection, texts and articles that covered traditional methods of processing collections along with current practice were reviewed. The project was not restricted to a fixed budget, and had a generous timeframe, so particular attention was paid to all steps of archival processing: appraisal, preservation, arrangement and description, and access. In addition, literature regarding Encoded Archival Description (EAD) and its use in disseminating information on archival collections via the World Wide Web was studied. Numerous web sites that utilize and support the standard were accessed and analyzed for their content and usability. Since this project will become part of the Online Archive of California, it will be crucial that the records contained in the archives are adequately represented in this format. Construction of a finding aid suitable for EAD encoding was paramount.

Introduction to Archives

Archives are the non-current records of individuals, groups, institutions, and governments that contain information of enduring value (Bellardo & Bellardo, 1992, p. 3). The primary task of the archivist is to establish and maintain control, both physical and intellectual, over those records. Control is established under the aegis of two fundamental principles, provenance and original order. Provenance is the principle that archives of a given records creator must not be intermingled with those of other records creators (Evans, Harrison, & Thompson, 1974, p. 427). It is frequently referred by the French expression, *respect des fonds*. The principle of original order maintains that archives should be retained in their original organizational pattern or structure and in their original filing arrangement in order to preserve all relationships among individual series (Ham, 1993, p. 27). This enhances their evidential value.

Archivists gain physical and intellectual control over records through a series of specific actions. First, archivists select records, an activity shaped by the archivist's understanding of the historical context in which the records were created, their use in that context, their relationship to other sources, and how suitable they are to the archives' acquisition policy (Ham, 1993, p. 2). They then accession records, the first step toward gaining physical and intellectual control. Arranging and describing the selected records follows, in accordance with accepted standards and practices. Description culminates with the production of one or more finding aids. Ensuring the long-term preservation of records is an additional part of the process. Archivists also perform other administrative functions like assisting researchers, organizing exhibits, producing publications, and

creating outreach programs to garner support for archival programs and increase use of their collections. The processing of collections, making them available for research and use, is the major task of archivists and consumes the most time.

Archival Appraisal

Archival selection, or appraisal, is the act of determining which records will become archives and which will be discarded. Not everything produced can be kept. The proportion of records that are worthy of preservation is currently estimated to be between 1% and 5% of all records created (Ellis, 1993, p. 158). How do archivists make informed decisions about what to keep? Principles of appraisal have been developed over time that assist archivists in making this determination. Appraisal is often difficult, and the decisions made will affect the availability of records for future use permanently. Archivists, therefore, take appraisal very seriously, for so much depends on good judgement. The choice of the most valuable materials is one of the archivist's most important responsibilities.

Appraisal of records is done with two principles in mind. Records are regarded as having two basic characteristics that determine whether or not they are archives. These characteristics are referred to as values, and are either evidential or informational (Ellis, 1993, pp. 159-160). The evidential value of records demonstrates how an organization or individual conducted their business. These are records that reflect administrative, legal, or financial activity, contain details that reflect the development of the records creator, organizational structure, policies, decisions, significant operations, or the evolution of an individual's career, interests, or activities (Ellis, 1993, pp. 159-160). Evidential value

also exists in those records containing details that serve to protect the civic, legal, property or other rights of individuals or the community at large (Ellis, 1993, p. 160).

Records that possess informational value are those records that contain information that can be of use to not only the creating person or organization, but to researchers from a variety of fields (Ellis, 1993, p. 160). This use can often be quite different from the original. For example, the records of an insurance company can contain valuable information for social science researchers regarding the demographics of a specific area and time period. Archivists must always keep these informational values in mind, for they enhance or complement the evidential value records possess.

In order to conduct a thorough and fair appraisal, archivists must first do some homework. They must learn as much as possible about the nature and characteristics of the records that they are evaluating (Daniels, 1988, p. 55). The information to be gathered is considerable: the extent, arrangement, and physical condition of the records, the physical types of records, subjects, date span, periods of special concentration, principle correspondents, noteworthy materials, and any extraneous or unusual materials. Archivists also need to have a thorough understanding of the character of the functions and activities for which the records were produced (Daniels, 1988, p. 55). They need to have an understanding of the organizational structure, if the records were from a business or other organized group. They need to know the history of the organization or the background of the individual or family. Interviews with individuals who created or worked with the records may provide a great deal of assistance (Daniels, 1988, p. 55). Archivists must also take into account the history of the time in which the records were

created, as the social and historical context can play a role in appraisal decision-making (Ellis, 1993, p. 161).

Not much of this can be done with any effect unless the archivist conducts a personal, on-site survey. With sufficient time and by taking copious notes, an archivist can avoid repetitive examinations and create a comprehensive record of the appraisal. If the records are of such quantity or complexity that the appraisal would take too much time, a representative sampling can be taken to provide information (Daniels, 1988, p. 56). The archivist must have as much information as possible about related series of records.

In addition, an archivist must take into account the acquisition policy of their archives and the limitations of the archives itself. Will the records fit in to the collecting emphasis of their overall body of records? Do they have ample storage space? Is there staff enough to process the records (Ellis, 1993, p. 175)?

Ham has proposed five tools that archivists can use to evaluate records and how well specific records contribute to policy objectives (Ham, 1993, p. 51). The first, functional analysis, examines who created the records and what their purpose was. The second, content analysis, evaluates the content of records, determines their informational significance and how well they document their subject(s). The third tool, context analysis, analyzes the uniqueness of the materials. Is it available in other institutions? Is it in more than one format? The fourth tool, use analysis, forces an archivist to evaluate the future usefulness of the records. Who are potential users of the records, and for what purpose(s)? Cost-benefit analysis, the fifth tool, weighs the cost of preservation and

storage versus the value of the records themselves. An institution must always bear this in mind when determining what to keep.

Information about records is documented through a records survey, a summary of all information gathered (Ellis, 1993, p. 166). The survey can include not only the records that will possibly become archives, but any active records still being produced. The information is usually gathered with the use of some type of form: a general data-gathering form, for instance, that covers all major areas of general information. A disposal schedule is also consulted, when the appraisal concerns records that come from a greater body of records still in active production (Ellis, 1993, p. 166). Application of appraisal criteria is then implemented with the use of a records appraisal checklist, a methodical way to assess all considerations in determining whether records are archival or not (Ellis, 1993, p. 172). All of these forms are developed to suit the particular type of archives involved and its acquisition policy. While this process does not completely eliminate the inherent subjectivity in appraisal, it does help to minimize it by providing a consistent set of steps and criteria against which all records are measured.

There are issues being explored in the development of appraisal theory that attempt to challenge or revise traditional appraisal methodology. Two of these are appraisal as an integrated part of record creation, and records reappraisal and the evolution of continuing value (Daniels, 1988, p. 65; Ellis, 1993, p. 190). Society, as well as organizations, along with how we produce and record information, is changing at an accelerating pace. Organizations are no longer the stable entities they once were, in this age of mergers and acquisitions. Administrative reorganizations and the movement and redefinition of

functions within an organization happen so often now that it is difficult, if not impossible, to keep up with the changes. The forms records are taking are changing as well. The shift from paper-based formats to electronic is presenting a whole new set of challenges for archives. This accelerated change is forcing archivists to push for appraisal to shift from the bottom-based traditional approach of appraisal after the active use of records has ceased to a more top-down management of records of continuing value throughout their life span (Ellis, 1993, p. 190). This involves the identification of records of continuing value as soon as possible after their time of creation and sometimes even before they exist. This is becoming particularly true when designing computer systems and when considering tasks of migrating data across platforms and applications.

The issue of records reappraisal has been discussed in the literature for some time and is reflected in the shift from defining archives as records of permanent value to those of enduring or continuing value. This implies that the definition of continuing can change. Shifts in conservation priorities, shifts in cultural values, or changes in acquisition policy can provide incentive for archives to de-accession material (Daniels, 1988, p. 66). This is an issue that has been hotly contested and is not likely to be resolved soon.

Accessioning

Accessioning is the process by which archives gain initial physical, administrative, legal, and intellectual control over a group of records (Miller, 1990, p. 31). Accessioning needs to be done as soon as possible after the receipt of records and is the foundation upon which all further archival work is based (Ellis, 1993, p. 221). Accessioning records provides a minimal finding aid and allows an archivist to have some degree of intellectual

control over records whether a collection has been completely processed or not.

Accessioning documents has particular importance because it may be some time before a collection is processed. A collection may never be processed if other projects take priority, so the accession paperwork can be all that is available to a potential user of the records (Miller, 1990, p. 43). It is, therefore, important that accession documentation records certain vital information to achieve basic physical and intellectual control over records.

At minimum, initial accession documentation should provide information about the creator of the records, their content, format(s), extent, and location so that the records are not at jeopardy of becoming intermingled with other, unrelated records, and a suitable receipt can be provided to the record donor (Ellis, 1993, p. 207). A copy of a gift or loan agreement from the records donor should also be part of any accession paperwork. The most important piece of documentation is the accession register. It is completed for every collection that comes into an archives. The information it should include is: an accession number assigned by the archives, provenance of the records, a description of the records, inclusive dates, quantity, location in the archives where they will be kept, access restrictions or conditions, copyright information, physical condition, a list of container contents, notes about the collection, information about the donor, an acquisition file number for recordkeeping, date of written acknowledgement to the donor, archivist who accessioned the records, and the date accessioning was completed (Ellis, 1993, pp. 215-217). Depending on the particular archives and circumstances not all of this can be

completed, but this information should be summarized at some time to ensure adequate recordkeeping for a collection.

Archival Arrangement and Description

After appraisal and accessioning, the next task of processing any collection involves the arrangement and description of records. Why arrange and describe? Effective arrangement and description of archives facilitates use of the collections, establishes their authenticity, and satisfies the administrative needs of the archives (Fox & Wilkerson, 1998, p. 2). Poorly arranged archives cannot be used by researchers, poorly documented collections offer little in the way of establishing where they came from or who created them, and an archives is ineffectual if it does not provide a record of the activities it performs and the value of the collections it possesses. Archivists' obligation to the records they work with is to ensure that the records are preserved and made available for future use. Archival arrangement and description achieves this. Although arrangement and description are separate activities, they are interdependent and normally undertaken together (Ellis, 1993, p. 223).

Arrangement is the process of physically organizing records in accordance with the accepted archival principles of provenance and original order (Ellis, 1993, p. 222).

Arrangement involves both ensuring that a body of records is in a meaningful internal order and then placed within the overall organization system of their repository. It brings together sets of records derived from a common source which have common characteristics and a common file structure, and identifies relationships among these sets of records and between the records and their creator (Miller, 1990, p. 7). Arrangement

begins by examining the records and determining their original order. It ends by physically reorganizing the records into that order, if needed, and may involve reboxing, labeling, and shelving the records.

Description is the process of recording standardized information about the arrangement, contents, and formats of records so that interested persons can determine whether or not records are relevant to their topic of interest or research (Ellis, 1993, p. 223). This culminates with the production of one or more finding aids, a descriptive media that establishes physical and intellectual control over the holdings of an archives and makes it possible to retrieve particular records or information from them. Finding aids can consist of a variety of formats including pamphlets, books, loose-leaf binders, optical disks, microfiche, card indexes, and computer databases. Effective finding aids assist in the preservation of material by reducing the handling of archives needed to provide information.

As noted earlier, there are two fundamental principles of archival arrangement: provenance and original order. The principle of provenance, or *respect des fonds*, has its origins from the very beginnings of modern archives practice in early 19th-century France. The definition of it states that archives of a given records creator must not be intermingled with those of other records creators (Evans, et al. 1974, p. 427). Leaving records together in this manner and not separating them is the way to preserve the key information inherent in any group of records as a whole—their organizational context and the course of activity which led to their creation. It is the organic nature of archival collections that gives rise to this principle. It is the acknowledgement that the contents of

records are intrinsically bound up with the life of the individual or the functions of the organization from which they came and cannot be understood apart from them, thus must be retained as a body, that is the core of provenance (Fox & Wilkerson, 1998, p. 6). This in turn dictates the nature of the documentation produced and how it is presented. Provenance is primarily identified with the creator rather than the donor of records, if they are different.

The principle of original order comes directly out of provenance. It stipulates that records should be maintained in the order and with the designations which they received in the course of the official activity of the agency concerned (Schellenberg, 1961, p. 18). This fundamentally means preserving the physical arrangement of individual documents within file units, units within systems, and groups in relation to each other (Miller, 1990, p. 7). The literature regarding this principle, however, indicates that original order has some flexibility. Not all materials come into an archives in any discernible order, or poor packing and transport of records disrupt the order. T. R. Schellenberg maintained that when original order did not reflect organic activity, it could be replaced by one that did. If original order is unclear, an archivist looks to reassemble it by looking for relationships among individual items and for connections among groups of items. This can be a long and time-consuming process, especially when pieces of a collection are missing. When original order cannot be discerned at all, an archivist can impose his/her own, sorting by document types and then chronologically, for instance, in order to present the records in a logical and objective manner. Original order is best maintained when the records of an entity are smaller, for an individual or small organization for example, and not produced

as part of a large corporation, where many different departments and people produce them and environments are not as controlled. Original order can be maintained in such uncontrolled situations within the individual series of records produced, but putting them all together would not be effective. This challenge has been particularly of interest to archivists responsible for the records of national and local governments, and even more challenges have been introduced with the shift to electronic and automated records.

These two principles of provenance and original order are what underlie traditional arrangement and description practice. The concept of levels of control was developed by American archivists as a result of attempts to manage the arrangement and description process and implement provenance and original order in this process (Miller, 1990, p. 19). The essential point is that most modern archival work involves progressively grouping and describing sets of records along a continuum from the largest and most general to the smallest and most specific (Miller, 1990, p. 29). O.W. Holmes broke arrangement down into five levels, with different operations at each level: the depository level, record group and subgroup level, series level, filing unit level, and document level. (Holmes, 1964, p. 4-5). An example of this hierarchy would be a bank archives containing the records of not only its own organization, but also any and all banks it has acquired over its existence. The bank archives is the depository, the records of an acquired bank would be a record group, a subgroup of the record group would be the records of the Corporate Secretary, a series of the subgroup would be shareholder records, a subseries might be stock certificates, and a document would be an individual stock certificate. These levels establish the order or sequence in which records are placed

in containers and how they are shelved and labeled (Holmes, 1964, p. 5). When all levels of arrangement are complete, the collection can be considered under control and description can begin.

In describing this hierarchical arrangement, some definitions of constituent parts should be noted. An archival depository or repository is a location where archives, records, or manuscripts are kept (Bellardo & Bellardo, 1992, p. 10). A record group is a body of related records with common provenance, kept together with regard for the administrative history, complexity, and volume of the records of the organization or individual(s) involved (Evans, et al. 1974, p. 428). A subgroup is a body of related records within a record group (Evans, et al. 1974, p. 430). Subgroups can be established for related bodies of records within a record group that can best be divided in terms of functional, geographical, or chronological relationships, or subordinate administrative units. Record series are similar file units or documents arranged in a consistent pattern within which each unit has its proper place. A series has a beginning and an end and everything in between has a certain relationship, whether it is a common filing process, a common function, form, or other relationship (Bellardo & Bellardo, 1992, p. 32). A document is an individual record, whether a stock certificate, letter, memo, or piece of e-mail.

The organization of files into series is at the core of all archival arrangement. Series arrangement involves grouping records into coherent units, placing them into a provenance-based context, and ordering the series in relation to each other. The recognition of series is crucial, and is based on records with shared characteristics, such

as a common creator or collector, and a common format, such as journals, scrapbooks, or photographs. Archivists must maintain the identity of individual series and recognize the important relationships that exist between them.

These levels of control, along with provenance and original order, facilitate the description of the records they seek to organize. Archival description follows the principle of collective description; that is, not describing individual items in a collection, but describing groups of items. The description of an archival collection is largely a description of its arrangement, and its purpose is to provide a unified overview of the archival collection (Miller, 1990, p. 28). Collective description saves the archivist from the need to describe individual records, especially in situations where the sheer volume of records would make such a task impossible. Schellenberg states that collective description provides a short cut to attaining control over archives (Schellenberg, 1961, p. 13). It is linked explicitly to Holmes' levels of control, by beginning with the largest groupings of collections and proceeding to the successively finer subdivisions (Miller, 1990, p. 28). Each division has a set of common characteristics that can be described. Describing these characteristics beginning with the broadest level can eliminate redundancy and better depict records as a collective whole. Collective description is efficient and reflective of the organization of the collection it describes.

Miller proposes that archival description is a system with three parts - information about records and their creators, tools used to present that information, and standards and rules followed in creating the tools. The information elements encompass intellectual content of records, how to use records, their accessibility, their relationship to other

records, their physical characteristics, and how to gain physical access to them.

Information about the records' creators includes their origin and context. Additional information is about the archivist's work on the records, a description of its nature, and any products of it.

The tools are the various formats that present the elements of descriptive information. Just as the series is at the core of archival arrangement, so the series description is at the core of archival description. A range of descriptive tools is developed during the course of processing a collection. Series descriptions, inventories, lists, and other documents generated or collected during the processing of a collection form the body of descriptive tools. Finding aids are another member of this body. They summarize the information gathered and present the contents of a collection to interested persons in a clear, organized, and concise way. The two most common types of finding aid are the catalog record and the inventory/register (Fox & Wilkerson, 1998, p. 18).

Standards have been developed over time to provide archives and archivists a consistent, predictable, and efficient descriptive system. National standards have evolved to facilitate consistency within archives and allow for more integrated information exchange amongst depositories. Users are then presented with a consistent format and sequence from institution to institution, providing more efficient and in-depth use of collections. Today there are national descriptive standards for archives dealing with data structure, data content, terminology and data interchange (Fox & Wilkerson, 1998, p. 27). Data structure standards define the categories into which descriptive information is divided, data content standards govern the order, syntax, and form the descriptive

categories take, terminology standards govern the specific terms used in description, and the interchange standards govern the format the categories take and how they are labeled.

The catalog record is standardized by application of the USMARC Archives and Manuscripts Control (AMC) format. Similar to the catalog record for a book, the AMC format has special features specific to archival materials. Rules governing the formation of information--the punctuation, presentation, and such--are codified in Archives, Personal Papers, and Manuscripts (APPM) by Steven Hensen. APPM supplements the Anglo-American Cataloguing Rules, 2nd edition (AACR2), a set of rules for the description of bibliographic materials and their access points. An assortment of additional cataloguing manuals with standards for describing special materials such as graphic materials, moving images, and oral histories supplement the APPM and AACR2. Terminology is dictated by Library of Congress Subject Headings (LCSH), along with thesauri such as the Art & Architecture Thesaurus (AAT) and the Thesaurus for Graphic Materials (TGM). Archives that participate in such large national library databases like RLIN and OCLC typically employ all three types of standards, producing records with LCSH terms in USMARC AMC format catalogued according to APPM.

EAD

A new standard is emerging in archival description that answers the call for access to geographically dispersed collections via their full finding aids. The explosion in popularity of the Internet and the World Wide Web as primary vehicles for the dissemination of information has changed the face of archival description and the production of finding aids. Where the USMARC AMC and its accompanying standards

have made substantial headway in the electronic sharing of catalog records for archival collections, finding aids like inventories and registers have not been so accessible.

Although the catalog record and the inventory/register have content that significantly overlaps, inventories and registers have expanded entries with more explanatory and useful information for describing the contents of collections. The rise of the Internet as a communication medium demonstrated the importance of network access to this type of finding aid information.

The only interchange format that currently exists for inventories/registers is the Encoded Archival Description (EAD) Document Type Definition (DTD), a data structure and data interchange standard that defines the structural elements of archival inventories and their interrelationships (Fox & Wilkerson, 1998, p. 32). It has significantly greater detail than USMARC AMC records. For example, it provides a method for encoding the text of an inventory/register so that one could specify that a particular piece of information is the title of a file, and that this file is part of a series (Fox & Wilkerson, 1998, p. 32). It is platform independent, which means the EAD DTD can be used on any computer operating system. A growing number of repositories have been experimenting with EAD to create Internet-accessible finding aids.

The EAD standard is written in the syntax of a Standard Generalized Markup Language (SGML) Document Type Definition (DTD). EAD is also compliant with Extensible Markup Language (XML). EAD is the intellectual property of the Society of American Archivists, and is maintained through the Library of Congress. How does EAD work? Ultimately similar to an HTML document in appearance, EAD is a way to “mark

up” a finding aid and make it accessible via the World Wide Web. The EAD DTD, like HTML, utilizes a set of predefined tags to do this mark up. The EAD DTD, however, is only one of three components needed to display documents on the World Wide Web (Dow, 1997, p. 450). First, the EAD DTD is filled with the marked up information. Second, the DTD is presented in a visual format by using a style sheet, a separate SGML document that specifies what elements of the DTD will be displayed and how. A browser, the software that displays web-based documents and allows navigation of them, then views it. At this time, development of SGML-compliant browsers has lagged behind the development and adoption of EAD. One such browser, Panorama, can be used but it is plagued with bugs. There are, however, software tools available that can convert EAD to HTML on-the-fly, and some EAD finding aids have also been marked up in HTML (Dow, 1997, p. 450).

History of EAD

In 1993 a project was begun, led by Daniel Pitti at the University of California, Berkeley, to research the need and possibility of creating a non-proprietary encoding standard for finding aids. Realizing the limitations of MARC AMC, the project participants wanted to go beyond MARC and develop a standard that would reveal more information about collections to potential users. The desired criteria of the standard were: 1) the ability to present extensive and interrelated descriptive information found in archival finding aids, 2) the ability to preserve the hierarchical relationships existing between levels of description, 3) the ability to represent descriptive information that is inherited by one hierarchical level from another, 4) the ability to move within a

hierarchical informational structure, and 5) support for element-specific indexing and retrieval (Pitti, 1997, p. 279). After reviewing a number of options, SGML was selected as the technique that met all criteria. SGML also possessed characteristics that made it particularly suitable for the standard.

SGML is a set of rules for defining and expressing the logical structure of documents thereby enabling software products to control the searching, retrieval, and structured display of those documents (Lacy & Mitchell, 1997, p. 434). SGML applies its rules in the form of markup (tags) that can be embedded in an electronic document to identify and establish relationships among structural parts. Consistent markup of similarly structured documents is key to successful electronic processing of them. SGML encourages consistency by introducing the concept of a *document type definition* (DTD). A DTD establishes an ordered set of SGML markup tags available for encoding the parts of documents in a similar class. Because archival finding aids share similar parts and structure from institution to institution, a suitable DTD could be developed that was usable across the broad spectrum of repositories.

Using finding aids donated by interested participants, Pitti and a team of colleagues from throughout the country developed a rudimentary DTD. Over the next three years, the DTD was refined and tested repeatedly through an alpha and beta stage, culminating in the public beta release of the DTD in December 1996. The three years of development were accompanied by increasing interest in the project, including endorsement and support for the standard by the Society of American Archivists and the Library of Congress. Pitti and his team included the archival community in every step (Pitti, 1997,

p. 279). Institutions involved in the testing of the alpha EAD DTD included UC Berkeley, Yale, Harvard, and the Library of Congress National Digital Library. Testing for the beta version was expanded to include such international institutions as Oxford University and the U.K. Public Records Office (Pitti, 1997, p. 281). In addition, the beta version of the DTD was utilized in two university projects: the California Heritage Digital Image Access Project at UC Berkeley and the American Heritage Virtual Archive Project, a collaboration between UC Berkeley, Stanford, Duke and Virginia (Pitti, 1997, p. 281). Version 1.0 of the EAD DTD, along with a complete EAD Tag Library, was released in September, 1998. It is available for download from the EAD Official Web Site at the Library of Congress' site on the World Wide Web.

EAD Encoded Finding Aids on the Web

The best place to begin, and where all of the following sites were found, was from the Library of Congress' EAD Official Web Site. This site is a comprehensive one-stop location for EAD, giving background on EAD and its development, information on the EAD listserv, a list of EAD implementation sites, as well as up-to-date news. It is the home of the official EAD DTD documentation. The EAD DTD and related files were FTPed to my home computer; this also allowed viewing the tag library online before ordering a print version. There is a link to the Society of American Archivists EAD Roundtable web site's page of links that provide tools and software needed to create, parse, index, and search SGML and XML documents. This source was used to download the PanoramaFree SGML viewer. All of this information was invaluable in collecting information about EAD, and the list of EAD implementation sites was especially useful.

As a comprehensive annotated list of EAD implementation sites, it has no other site to compare to it.

Review of EAD implementation sites began by visiting the site where the finding aid produced for this project will be kept. The University of California, Berkeley, SunSite hosts a number of guides and groups of images and data from a variety of institutions throughout California. Four collaborative projects are included that utilize the EAD markup for finding aids. Using Inso Corporation's DynaWeb server and converting the EAD documents to HTML on-the-fly, these sites allow searching or browsing of their finding aids. The four collaborative projects included on the site are: the American Heritage Virtual Archive Project, the Online Archive of California Project (OAC), the California Heritage Digital Image Access Project, and the Museums and the Online Archive of California (MOAC) Project. The California Heritage and Museums projects are actually subsets of the larger Online Archive of California Project. The Oakland Museum of California is a participant in MOAC. The MOAC project aims to develop a "prototype virtual museum archive" of finding aids for California museum and library special collections.

The first review of the MOAC site was a quick overview of its contents. It contains six pages that supply background and technical information about the project: a list of links to participant web sites, a collection list, a document on automating EAD markup, technical specifications, and a MOAC handout containing general information about the project and its goals. The finding aids can be reviewed two ways: by browsing, or by keyword searching. It further delineates keyword searching by allowing refined searches

by creator name or country/culture, object type, title, or date, media/materials, or subject. Display is in a frames format that is easy to use. Participating institutions in the project include the Berkeley Art Museum and Pacific Film Archive, the Oakland Museum of California, the Japanese American National Museum, the UCLA Grunwald Center for the Graphic Arts, and the UC Riverside/California Museum of Photography.

Most of the MOAC finding aids were encoded from word-processed documents or from databases that already existed. All of the finding aids have the same structure, the purpose of the EAD standard, that facilitates use of them. The researcher knows what to expect when viewing a finding aid and becomes familiar with the structure after viewing just a few. A small menu of icons located in a frame at the bottom of the screen allows navigation between sections of the finding aid, while a navigation frame on the left of the page provides navigation to major parts via hyperlinks. Users can also scroll through the entire finding aid if they so choose. The navigation frame of hyperlinks provides a visual reference to the structure of the finding aid and helps the researcher conceptualize the overall structure. This is particularly useful, because then a researcher can quickly identify those sections of the finding aid they want to investigate, regardless of the institution involved. With uniformity amongst finding aids from various institutions, the sharing of information and the location of pertinent information is facilitated and less time-consuming. Many of these finding aids have images with them, so individual artworks can be viewed with thumbnail images. For many institutions without the funds to perform a full-scale imaging project that they can mount on their own server, this project is a perfect way to share their collections with a wide audience and achieve a

good degree of uniformity amongst the guides and finding aids they produce for their collections.

The section of the OAC site for those interested in submitting finding aids for inclusion in the archives was investigated. This is information needed in order to make sure the finding aid is structured properly and contains appropriate information. The SGML tools overview provided on the OAC site is incredibly useful. Among the best tools are the customized templates that have been produced to allow information from a finding aid to be put in the template which is then used to generate the encoded finding aid. A custom template generator has been developed to allow a participating institution to produce its own custom template, and many have. These templates are available for viewing and download from the site. The Oakland Museum has not produced a template yet, and it would be useful, so work will take place to devise one. The generator produces templates in the Beta version of EAD, but the site also provides a Beta to Version 1.0 conversion script that will convert the EAD to the most recent version.

The structure of the California Heritage Digital Image Access Project site is nearly identical to MOAC's. One can browse or search the collection, and the site has a guide to using the collection. This site is exclusively images, with over 28,000 images from over 160 individual collections. The images are served as thumbnails that can be clicked to produce a larger image.

The American Heritage Virtual Archive Project allows you to browse a selection finding aids from the four participating institutions and shows how EAD can be utilized to show the holdings of geographically dispersed collections. The project is a

collaborative effort between Duke and Stanford universities, UC Berkeley, and the University of Virginia. By developing a demonstration system, the project hopes to evaluate the effectiveness of the “virtual archive” of finding aids in providing access to geographically dispersed collections and evaluate the feasibility of a decentralized production process.

The site of one of the participating American Heritage institutions, the University of Virginia Special Collections Department of the University of Virginia Library was visited. This site is very user-friendly, with a means to search the available guides or browse them by name/title. The search can be full text or within specific constraints like personal names or corporate names. A compound search can also be done. The browsing can be done alphabetically, or the entire list of guides can be retrieved as a single file. Which ever way they are retrieved, the guides are viewed as HTML files converted on the fly. In addition, a table of contents generator allows sections of the finding aid to be viewed in HTML, including the header information that is not viewable when the full guide is converted. The table of contents generator, much like the hyperlink navigation on the MOAC site, can facilitate speedier access to container lists and individual items, if needed.

The Cornell University Library Division of Rare and Manuscript Collections has done those of us familiar with XML and XSL stylesheets a great service by encoding a group of their finding aids in EAD using XML and XSL stylesheets to view them. Their presentation is in a frames format, with hyperlinks to jump to sections of the finding aid, but they also allow elimination of the frames to produce a guide suitable for printing.

Using Microsoft Internet Explorer 5.0, at this point the only XML-compliant browser, the source code for the finding aids was viewed and EAD was seen in detail, the DTD filled with information and all of the markup tags clearly delineated. This helped so much in visualizing EAD and its structure. Cornell has used EAD version 1.0, so they have the most recent version of the standard. For those who do not have an XML-compliant browser, the finding aids are automatically created in HTML versions. Their technical information page is very informative.

Every site on the Library of Congress' EAD implementation list was visited, and most of them, while varying in presentation, are interesting and useful. Most have search engines. Overall, however, browsing was more useful than searching unless one knows what each institution's holdings are. Many have the ability to view their finding aids in HTML versions as well as SGML. The importance of effective website design in these sites was seen, for some were poorly laid out with links accessible only at the top of a long scrolling document, tables of links that could have been consolidated for better appearance, and other design faults. Representative examples of well-designed sites were seen and were efficient at navigating, had links to search help, and were more user-friendly. The sites that had creative use of frames to navigate the finding aids were more useful than those without.

Archival Preservation

Since an archivist's primary function is to establish and maintain physical and intellectual control over records of enduring value, ensuring they will be available for future use, it follows that preservation of those records is an inherent concern. Without

properly preserved records, all other archival activities are for naught (Ellis, 1993, p. 75).

Preservation of records ensures the adequate protection of records as well as their accessibility for the future by minimizing their physical and chemical deterioration and preventing the loss of information they contain. This is done by providing a stable environment for records of all formats, handling and storing them properly, duplicating records that are on unstable formats, providing housings made of stable materials, performing needed repairs, providing for pest control, and also preparing for recovery from disasters (National Archives and Records Administration, 1996d). The hands-on tasks of preservation such as rehousing, removal of damaging fasteners, and performing repairs commonly take place in conjunction with arrangement.

Preservation takes both a proactive and reactive approach (Ellis, 1993, p. 76). The reactive approach lies within the realm of conservation, working to repair damage already done or attempting to arrest deterioration that has already ensued. Conservation would include activities such as repairing the binding of a book, removing damaging fasteners such as staples from a document, cleaning a photograph, or deacidifying a mass of pamphlets. Preservation as practiced today is focused more on the proactive “larger picture,” with activities centered on providing a stable environment for records. Conservation is one component of a preservation program. When processing a collection, an archivist uses both preservation and conservation techniques simultaneously.

The variety of record formats presents a challenge to archivists when designing a preservation program for their archives. An archivist must be educated on the

preservation requirements for this variety of formats and ensure that both the physical record and the information it contains is available for use as long as possible. Since an archives contains a large number of diverse holdings, it is necessary for preservation resources to first be directed to those activities that have the greatest benefit for the whole (Jones & Ritzenthaler, 1988, p. 187). Having a suitable environment for the largest number of formats can do much to enhance the useful life of archives. The control of the major environmental factors of temperature, relative humidity, light and air quality has a direct impact on the long-term preservation of records (Jones & Ritzenthaler, 1988, p. 188). Chemical reactions rise as the temperature does, accelerating deterioration of materials. High temperature affects materials like photographs and sound recordings. High relative humidity encourages the growth of mold and mildew. High temperature and high relative humidity together can wreak havoc on documents with moisture-sensitive ink, can make photographic emulsions tacky, and make coated papers stick together. Conversely, too low temperature and relative humidity can cause materials like parchment and vellum to dry out and become brittle, perhaps even shrink and crack or break.

Light can have a devastating effect on documents. The effects of light are cumulative, and the longer an item is exposed to it, the worse the reaction can be. Materials sensitive to light continue to deteriorate even after they are removed from the light source. Different materials have different reactions to light, so concern with the limitation of light in archives is very important.

Air quality is yet another environmental concern. Keeping the air in an archives filtered and clean will remove such hazards as gaseous pollutants, which can react with water and oxygen to deteriorate records, and particulate matter like dust and soot that can be abrasive or corrosive. Controlling the environment in an archives also prevents infestation from pests like rats, mice, and insects. Keeping the environment clean and free of food scraps and crumbs, plants and animals, as well as cool and dry, will discourage pests.

The proper storage of records can have the single greatest effect on their preservation. Records should be housed in containers that are chemically and physically stable, such as folders and boxes made from high-quality paper stock that is resistant to abrasion and tearing and which is buffered throughout to a pH level of 8.5 or higher with magnesium or calcium carbonate, or both (Ritzenthaler, 1983, p. 39). (Buffering creates an alkaline environment that neutralizes acids present in records.) This ensures that the stock itself will be long lasting and non-damaging to the records within. Each major format of record in an archives has appropriate storage practices that have been developed over time from the cumulative experience of archivists and technical knowledge gained from scientific advances.

Paper is the most common material for the majority of archival records, including California Design's. This category of records encompasses a wide range of materials: correspondence, legal documents, financial records, leaflets, minutes, and broadsides. It can also include pamphlets, publications, and small booklets. Nearly any paper record that meets certain size limitations should be stored in acid-free file folders and boxes that

have an alkaline reserve (Ritzenthaler, 1983, p. 40). Many archives find that the majority of paper records fit in either letter or legal size boxes and use these consistently. This aids in creating uniform shelving and filing systems. Archival envelopes and pamphlet boxes, phase boxes (for books), and flat document boxes are used for paper formats other than loose-leaf papers, or for oversize and fragile materials that cannot fit in a standard manuscript box or cannot withstand the stress of side storage in file folders. Fragile items, regardless of size, can be encapsulated in mylar sleeves to provide additional protection and support.

Oversized items like maps and posters should be placed in file folders cut to the size of their storage enclosure and stored flat in either flat archival boxes or map cases. More than one item can be stored in a folder, but care should be taken to not overcrowd. Large pieces of buffered paper, cut to size, can be inserted in between items to protect fragile ones and provide an additional alkaline reserve. For exceptionally large or long items, a neutral pH tube can be used that the item is wrapped around and then covered with heavyweight acid-free paper. The items should then be stored flat on shelves.

All fasteners such as paper clips, staples, string ties, rubber bands, brads, and straight pins should be removed from records if possible. If removing a fastener will cause damage to a document, it should be left in place (NEDCC, 1999b). Relatively simple techniques have been developed to permit removal of damaging fasteners from documents and should be utilized every time.

The initial examination of the California Design Archives revealed some records that were dirty and dusty, so dry methods for the surface cleaning of paper were investigated.

Each item should be assessed individually to determine if cleaning is necessary and can be conducted safely (Cowan, 1986, p. 4). Always begin with scrupulously clean hands, and wash them periodically as necessary. Whenever possible, wear white cotton gloves to handle objects. Brushing, dusting, or vacuuming the material can accomplish removal of loose dust and dirt. Vacuuming should only be used for items in storage drawers or very sturdy mounted material. Brushing is done best with soft, flexible bristle brushes that are wide and flat. A stiffer brush can be used to remove encrusted dirt such as dried mud, but a softer brush should be used as soon as paper surface is exposed in order to avoid damage to the surface of the paper (Cowan, 1986, p. 4). Soft cloth such as cheesecloth is useful for removing dust from the tops of books.

Surface dirt can be removed by using an erasing compound such as Scum-X, or art erasers made from rubber or polyvinyl chloride (Cowan, 1986, p. 5). Techniques for erasing without damaging items are simple and common sense driven: erase only in one direction, use very light pressure, do not saw back and forth over a spot, use several tries as opposed to one vigorous attempt, and use a soft brush to remove erasing crumbs from a surface (Cowan, 1986, p. 5).

Materials and methods not appropriate for surface cleaning include colored papers, using abrasive or sticky material to erase papers, or using compressed air. The compressed air often has other chemicals in it, and uses such pressure that dust and other particles can actually be blown further into an object rather than out of it.

Newspaper clippings are a category of paper that would qualify for preservation photocopying. Since newsprint is generally of poor quality and deteriorates rather

rapidly, photocopying on acid free or permanent paper is often the most expedient and least expensive way to preserve the information that the newspaper contains. Loose clippings especially qualify for this treatment, while clippings mounted in scrapbooks may have to have other factors taken into consideration. After preservation photocopying is done, the photocopies can then be filed in acid-free folders in a document box and listed as their correct series. Preservation photocopying can also be useful for fragile photographs, creating a browsing file of images that users can view, rather than handling the actual photographs.

Bound volumes such as ledgers, journals, diaries, scrapbooks, and monographs have storage requirements that vary according to size and condition. Small and medium sized books can be stored upright on shelves or spine down in folders within document boxes. Volumes should be shelved by size and not allowed to lean or slant. Volumes with loose or missing boards should be tied together with linen tape and wrapped in strong paper, or placed in a phase box. Phase boxes are simple to construct from suitable archival materials or can be purchased in a variety of standard sizes from archival suppliers. Oversized volumes, scrapbooks, and albums should be stored flat, preferably in large, flat document cases.

The California Design archives has a significant number of photographs, so some literature specific to the preservation and storage of photographs was reviewed. Like the general literature on preservation, the literature specific to photographs emphasizes the need to control temperature and relative humidity in the storage environment. Temperature should be between 65 and 70 degrees Fahrenheit, lower for areas

exclusively used for storage, with relative humidity between 30 and 50%. Air quality and light levels should also be controlled. The materials used for the housing and storage of photographs should pass the ANSI IT9.16 Photographic Activity Test (PAT). In addition, other storage materials such as envelopes, folders, sleeves, and boxes should meet the standards described in ANSI IT9.2 Photographic Processed Films, Plates, and Papers-Filing Enclosures and Storage Containers. These standards specify that paper enclosures should be made from high-quality, acid-free, lignin-free paper made from cotton or purified wood pulp. Plastic enclosures should be made from uncoated pure polyethylene, polypropylene, or polyester (also known as Mylar D). PVC plastic should be avoided because of outgassing, which can generate acids and fade photographs over time. If photographs are handled frequently or are fragile, they should be stored in their own enclosures and then grouped in a box. The enclosure should be clear plastic if the photograph is subject to frequent handling. This will allow handling and viewing of the photograph without having to remove it from its enclosure. Photographs 8 x 10 inches or smaller can be stored vertically on their long edges in standard size archival boxes available for photographic formats. Boxes should be neither over stuffed nor under filled. Overstuffing causes damage when photos are removed or refiled; under filling causes photos to slump and curl. Negatives and transparencies can be stored the same way as photographic prints, and, like prints, should be stored in a cool and dry location. Negatives can be stored in polyethylene pocket pages or individual mylar sleeves. Older plastic or paper enclosures, especially those that have become brittle or have caused fading, should be replaced with suitable archival paper enclosures that pass the PAT. Old

film negatives may develop a vinegar odor, a sign that the plastic base is deteriorating. These negatives must be stored in cold storage to slow the decay process. If cold storage is not available and the negative is very important, it should be duplicated.

Slides and filmstrips should be stored the same way as photographic prints, with the same high quality paper and plastic enclosures that pass the ANSI IT9.16 PAT. Enclosures suitable for either format are available from most archival suppliers. Slides have a few options for storage, either in plastic pocket pages that typically hold 20 slides and can be kept in hanging files or in binders, or in reinforced paper slide box kits, usually composed of a drop-front archival box that contains reinforced slide boxes. These slide boxes are divided in turn by paper dividers or by paper slide bins that hold 20-25 slides each. Options for storing slides in archival-safe slide trays for a carousel are also available. Filmstrips are more difficult to find enclosures for, but suitable plastic containers can usually be located. Containers like the slide bins and slide files are another option for storing a group of filmstrips.

Execution of Methodology

Introduction

The California Design Archives were not processed and thus not available for research. The current crafts curator of the Oakland Museum of California, along with other interested persons, wanted to utilize the records for exhibition material and other projects. The archives had a pressing need for preservation or some of the most valuable information they contained would be lost. The project halted further deterioration,

arranged the records into a logical order, and provided a descriptive finding aid to enable access to the collection.

The project proposal contained the methodology employed in carrying out the tasks required for the project. It is reproduced here, followed by a section explaining the activities involved in execution.

Preliminary Work

In January 1999, Dr. Suzanne Baizerman, Curator of Crafts at the Oakland Museum of California was consulted. Dr. Baizerman presented the archives and provided a bit of background on them. In late April, a symposium she gave at the museum on California Design was attended and a great deal of background information was gathered from it. Artists whose works were exhibited in the shows attended the symposium, along with the former Director Eudorah Moore. In late May, a preliminary inventory of the archives was taken. The entire process took a full three days. The inventory revealed a very large volume of administrative material, along with thousands of photographs and negatives, over a hundred filmstrips, and other media. The organization of papers and photographs appeared to be by exhibition, with an A-Z subject file, a group of index card files, and additional boxes filled with books, slides, audiotape and other objects. The records were out of order and placed in the boxes haphazardly, with items facing various directions and whole sections of subject files missing or in other boxes, out of alphabetical order. The primary organization by exhibition was deduced by evidence presented from file headings. The records were dirty and had suffered obvious water damage. One box of slides was covered in dried mud, and a group of photographs about one-inch thick was

stuck together by emulsion that had dissolved from them. The group was still damp, even after a decade of storage.

It is apparent from the inventory that the collection contains valuable material and needs processing. The photographs alone are a treasure worthy of preservation, and many of the other materials are unquestionably of merit. The scrapbooks are filled with articles and ephemera, and the index card files are filled with the names, addresses, and primary media of California designers and craftsmen. The books are the exhibition catalogs of California Design as well as contemporary crafts exhibitions of other institutions. Many of the administrative records, however, are probably not of permanent value, and there are many copies of brochures, leaflets, and other items. In order to separate the records of enduring value from those not worthy of permanent preservation, a complete and thorough appraisal is needed to reduce the bulk and bring the collection down to the core group of materials.

The order of work to process the California Design Archives will be:

- 1) The acquisition paperwork, if any, must be located and noted. There is a photocopy of the original deed of gift in the collection. This will be placed with the documentation produced during the project, along with any copies of acquisition paperwork that might be filed with the museum registrar. Added to the documentation will be the initial inventory of the records completed in May 1999.
- 2) An appraisal will be done to determine what items will be kept as archives and what will be disposed of. In consultation with Dr. Baizerman, an appraisal checklist will be designed to assist in making decisions about materials to discard and nothing will be

discarded without Dr. Baizerman's approval. Since it is the archivist's role to preserve records that are unique and of enduring value, it is reasonable to expect that all photographs and negatives will be retained, as well as the publications in the collection. All correspondence and administrative material will be evaluated for its evidential value. Duplicates of items and information that exists elsewhere will not be retained (Ham, 1993, p. 18).

Much of the homework concerning California Design has already been done: its history, organizational structure, sources of funding, prominent persons and activities, and so forth. This ensures that the appraisal decisions made will be well informed.

3) Any accession paperwork or documentation must be located. If there is none, it must be created. After the appraisal is complete, an accession register will be created for the collection. The register will include all information gathered up to that time, but will at least have the minimum required: provenance of the records, a description of the records, inclusive dates, quantity, and the location where they will be kept.

4) After the appraisal is complete, an initial order will be made for materials needed to process the collection. From the first inspection of the records, the order will include special tools for removing harmful fasteners from paper, an erasing compound to facilitate dry cleaning of paper documents, archival document boxes, acid-free archival file folders, polyethylene sleeves for photographs, archival sleeves for negatives, a slide storage kit, and cotton gloves. Other tools needed will come from the conservation area of the art department in the museum.

5) The items will be arranged and described. All records series will be documented and the records arranged accordingly. During the arrangement and description, the records will be rehoused in archival-quality folders and document boxes. All photographs will be sleeved individually. Oversize items such as posters will be encapsulated and stored in suitable archival boxes. An inventory will be taken as part of the description process. How detailed this inventory will be has yet to be determined, but is not likely to be to the document level. A series description sheet will be devised for this purpose.

Since the records were arranged by exhibition, the original order would be retained with each exhibition being a separate series and the related documents within that series forming a set of subseries. For example, although the collection contains thousands of photographs, they will not be arranged together, but kept with the exhibition they documented. This original order will not be violated, since the records created with each exhibition would lose much evidential value if they were removed from their context. The original groupings of photographs by their corresponding catalog page numbers will be followed, and, in addition, each photograph will be individually numbered within its exhibition. The number will consist of the exhibition number and the photograph number. For example: the 50th photograph from California Design 9 will be CD9-50. This numbering will ensure that unidentified photographs can be refiled in their appropriate place in the collection. Records of interim exhibitions will also be kept together and placed in the collection where they occurred in the timeline. Administrative records not directly related to specific exhibitions will be kept as a separate

administrative series, with subseries as needed to encompass different functions such as correspondence, insurance contracts, leases, and so on.

At this time, additional supplies will be purchased to finish the project. This will include appropriate archival storage containers for the film, audio and videotape, and filmstrips that were kept after the appraisal.

6) Necessary preventive preservation will be done during the arrangement of the records, along with needed conservation work. The scrapbooks are filled with newspaper clippings that would be good candidates for preservation photocopying because they are becoming brown and brittle. The covers of the scrapbooks have buckled from the dampness. The paper of the scrapbook pages is also highly acidic, and adhesives used to attach objects have dried up in places, increasing the risk that ephemera will get lost or out of place. It is proposed to disassemble the scrapbooks, preservation photocopy all articles, and remove ephemeral items from the pages. Many of the ephemera, such as envelopes, brochures, and invitations, are in the collection elsewhere and therefore do not need to be kept from the scrapbooks.

Some of the paper documents that sustained mud and water damage can be safely surface cleaned. Most of the mud-caked slide boxes will be discarded when the slides are rehoused. The acidic photo storage envelopes will be discarded when the photographs are sleeved. Acidic manila folders will be replaced by acid-free archival file folders, and acidic papers will be interleaved with buffered paper to lower the pH. Film, audio and videotape, and filmstrips will be rehoused in archival containers. All metal fasteners

such as staples and paper clips will be removed and plastic clips will be utilized to keep pages together.

7) A finding aid will be produced that will assist people who want to know what is contained in the archives, and an index may be necessary for curatorial use. The finding aid will be designed according to the Encoded Archival Description markup specifications and placed on the Online Archive of California website. Using the EAD DTD ensures that the collection will be accessible by the widest audience possible and on a variety of computer platforms. Since EAD is widely supported as the evolving standard for archival description, the finding aid will not be obsolete or inaccessible anytime soon. Coursework at SJSU in XML and the creation of DTDs gives the appropriate background to understand and implement the EAD DTD as the format for finding aids. In addition to the online version of the finding aid, a paper copy of the end product will be produced to use at the Oakland Museum of California.

Execution

The only acquisition paperwork available was located in the library, placed alongside the records. It was actually only a photocopy of the original gift agreement. Joy Walker, museum registrar, assisted with finding the documentation the museum had in its records. Due to confidentiality agreements with the donor, photocopying any gift agreements or any other paperwork related to the gift was not permitted.

Appraisal

The informal inventory of the records completed in May 1999 is attached as Appendix A. This inventory consists of notes indicating what materials were in the collection and was meant to be only a brief overview in preparation for the appraisal.

The appraisal of the records took a full two weeks of work. The appraisal criteria were established in conjunction with Dr. Baizerman and were documented in an appraisal checklist devised for the purpose (see Appendix B). Using the checklist, the appraisal criteria were applied to every document in the collection and reduced the bulk over half.

Correspondence was appraised letter by letter. Form letters used for mass mailings where only the addressee was changed were kept, but only one copy of each. The collections contained numerous copies of California Design publications. Only one copy was kept for the collection. In most cases where duplicates were involved, only one copy was kept if it was determined from the appraisal checklist that the document had archival value. Documents that sustained significant water damage to the point that a major part of information was lost were discarded. This resulted in the loss of some photographs and a significant number of slides. In addition, records that contained information that was reproduced or consolidated elsewhere, such as monthly expense vouchers, purchase orders, and employee timesheets, were discarded, since the information they contained was reflected in income and expense statements and tax returns.

Application of the appraisal checklist made the appraisal process smooth and efficient. After the appraisal was complete, the records were consolidated into a small number of the original crates and estimating the materials needed to complete the processing began.

Accession Register

There was no accession paperwork available from the museum. After the completion of the appraisal and consolidating the records, an accession register was created to gain limited intellectual control over the archives (see Appendix C). The register included all information gathered up to the time of the finished appraisal.

Arrangement, Description, and Preservation

The arrangement and description of the materials took the longest amount of time and was done in conjunction with the rehousing and preservation of the records. To do this, a team of volunteers were called in to assist. Since the collection had over 4,000 photographs and nearly a quarter again as many negatives that required individual sleeves, the task was impossible without some type of assistance. Phyllis Menafee of the Oakland Museum of California Art Guild took a marked interest in the reorganization of the library at the museum and offered assistance with the processing of this collection as a first step toward organizing a team of volunteers who will see the library reorganization through to its eventual completion.

Having the volunteers number and sleeve photographs allowed the freedom to do other tasks. The photographs, negatives, and transparencies were isolated from the collections and begun first. After learning the numbering system, the volunteers performed the task of numbering each photograph individually by exhibition and placing each photograph in a plastic sleeve. When photographs were complete for a series, they were then subdivided and placed in transparent, heavy plastic document filing envelopes that closed with string. This aided in preventing photographs from folding or bending.

The sleeves used to house each photograph were thin and slippery and whole groups of photographs would literally slide off of a stack. In addition to facilitating handling, the envelopes serve other purposes. They provide increased water and dirt-resistant protection for the photographs, help to provide physical support, and allow easier retrieval and replacement of specific photographs. Each envelope is treated as a folder in the finding aid.

The negatives and transparencies were done next. To facilitate refiling, each negative or transparency was numbered by exhibition and assigned an individual number. Like the photographs, each transparency and negative was placed in an appropriate archival sleeve. In this case, the negative and transparency sleeve was labeled with the appropriate information, since the document itself was impossible to label. The sleeves ordered for this part of the project have areas designated for recording information. The negatives and transparencies were not as well documented as the photographs, nor as complete. If the items came in some type of envelope that provided information, that information was transferred to the appropriate area of the sleeve. Transparencies were filed in the document boxes, usually alongside or directly behind the photographs. Since they are much smaller, mostly 4 by 5 inches, they were easily grouped together and enclosed in an ephemera bag, then placed in the appropriate order in the document boxes. Small groups of transparencies or negatives that fit easily in a file folder were so housed and labeled.

Finally, the slides were rehoused in slide file kits. Each slide file kit holds six boxes that, in turn, hold eight slide bins with a 25 slide capacity. Slides were removed from

their old housing as soon as the records were appraised because it was the carton of slides that sustained the bulk of the water and mud damage during the flooding of their storage space. Many, many slides were lost because they were damaged beyond any possibility of conservation. Disposable vinyl gloves, an apron, and a mask were used while working with this material because the mud and mold dusts were severe and the flaking of dried mud was a real problem. Salvaged slides were arranged in order of exhibition and individual slides were assigned their exhibition number if it was not already noted on the slide. Slides that could not be identified as to exhibition were gathered in an unidentified category and placed at the end of the groupings.

While the volunteers were busy working with photographs, work on the arrangement and rehousing of the paper records was begun. All of the information necessary to divide the documents into record series was gathered. A series description sheet was utilized for this task (see Appendix E). The records had been organized by exhibition when active, so this original order was retained. The records were then divided into subseries within their respective exhibitions. The records of some exhibitions were more complete and the subseries reflect this. The decision to deviate from original order was made when arranging the series of interim exhibitions, administrative records, and personal papers. Because files were boxed and reboxed over time, losing much of the original order, reconstruction of order was done based on what information was gathered from the headings of file folders. It was obvious that records of specific exhibitions were kept together and that there was an additional A to Z subject file, but much of the subject file had been split asunder. The choice was made to rearrange this file into three separate

series that made sense and would make access easier. This was different than what was proposed in the original order of work. It appeared, however, that the interim exhibitions would get lost in the mass of triennial exhibition records and would be better served by their arrangement into a separate series.

Typical subseries common to nearly all series are: budget statements, contracts, correspondence, ephemera, exhibition catalogs, financial statements, grant applications, insurance contracts, leases, negatives, and photographs. Subseries were arranged alphabetically, but photographs were moved to the back of the subseries in order to house the paper records together as much as possible. The arrangement of the records into subseries was done using original folders from the collection until the final arrangement was certain.

After the records were arranged into series, rehousing and performing preservation and maintenance was begun. All staples and paper clips were removed from documents as carefully as possible using a staple spatula, and PlastiKlips were used to keep documents together. Paper records were removed from their old manila folders and placed in acid-free, legal-size archival folders. Newspaper clippings were photocopied onto acid-free paper and then discarded. The photocopies were then filed with other published articles from magazines and journals that were on higher quality paper. If a newspaper clipping was associated with a particular speech or event, the photocopy remained with its related papers. Items of ephemera such as stickers and tags were gathered together in plastic ephemera bags in order to prevent them from getting loose and lost in the rest of the records. The bags were used for only very small and thin items,

so they fit well in the file folder with other, larger ephemera such as brochures and invitations. To keep costs down, pamphlet covers were not used for the pamphlets in the collection. However, their archival folders provide ample protection and support. Items on acidic paper that were important enough to keep in their original form, such as correspondence, were interfiled with two 8.5 by 11 inch leaves of Permalife buffered paper to lower the pH. It was noted in pencil on the buffered paper that the sheets were not to be removed. Using a document cleaning pad and soft-bristle brush, any paper documents that were in need of cleaning were surface cleaned.

Taking periodic breaks from the arrangement of the paper records, work was done on the scrapbooks. The scrapbooks had sustained some water damage, particularly to the covers, which had buckled and molded. From the appraisal, it was evident that most of the materials in the scrapbooks were also repeated in the collections, the bulk of the scrapbooks' items being ephemera and newspaper clippings. In addition, the scrapbook pages themselves were highly acidic and showing pronounced discoloration and deterioration, breaking and flaking at the edges. There was significant acid migration from the scrapbook pages to the documents they held. It was decided to dismantle and remove whatever items from the scrapbooks as necessary, preservation photocopy important newspaper clippings, and then discard the scrapbook material. The adhesive used to mount most of the scrapbook items was a type of brushed-on adhesive that had dried over the years and made removal of documents quite easy. The adhesive did stain some documents, particularly the newspaper clippings, but this did not reflect much in any photocopies made and information is easily readable.

Since most of the ephemera items mounted inside the scrapbooks were located elsewhere in the collection, and adhesive free, the copies from the collection were kept. Copies of form letters were removed and kept to the side until it was determined whether or not there were copies in the collection. This pattern was repeated for all items in the scrapbooks. Magazine and journal articles that were printed on high quality paper were carefully removed and clipped together with a PlastiKlip. These were filed with the records of the exhibition or event they covered. The newspaper clippings were evaluated as to their archival value, and those kept were preservation photocopied on acid-free paper and, along with the magazine and journal articles, filed with the records of their related exhibition or event.

Materials Used

The initial order of materials was substantial. All materials were ordered from two vendors: Light Impressions and Gaylord. When ordering materials, care was taken to ensure that all items were approved for long-term archival storage and, in particular, appropriate for the proper housing of photographs. Light Impressions is a vendor that specializes in photographic materials and already has an account with the Oakland Museum. Gaylord has a larger, more comprehensive array of archival supplies available and is generally less expensive than Light Impressions. Many cost and feature comparisons were made when ordering supplies to make sure the museum was making the best use of their money. Materials, along with the vendors, quantities, and their costs are detailed in the following table.

Table 1

Initial Supplies and Costs for the California Design Archives

Vendor	Material	Quantity	Unit Price	Extension
G	Document case 12" x 15" x 5"	35	6.15	215.25
G	Archival file folders 100/pkg	3	34.99	104.97
G	Document cleaning pad	1	4.19	4.19
G	Dusting brush	1	8.45	8.45
G	Staple extractor	1	13.29	13.29
G	PlastiKlips 315/box mixed sizes	2	12.69	25.38
G	pH testing pen	1	4.25	4.25
G	Permalife bond paper 20 lb	1	12.75	12.75
L	Film/print marking pen	3	1.75	5.25
L	Slide-File Master Kit 1200 cap.	3	34.95	104.85
L	Slide-Guard slide pages	1	15.95	15.95
L	Transview sleeves 100/pkg	5	9.60	48.00
L	120 Negative sleeves 100/pkg	2	7.50	15.00
L	Cardfile boxes 3" x 5" x 10"	8	5.35	42.80
L	Polyethylene bags 5" x 7" 100/pkg	4	4.95	19.80
L	Polyethylene bags 7" x 10" 100/pkg	2	6.50	13.00
L	Polyethylene bags 8" x 10" 100/pkg	40	8.45	338.00
			Total:	\$991.18

Note. Vendor key:

G = Gaylord L= Light Impressions

Gaylord - Syracuse, NY
1-800-634-6307

Light Impressions – Rochester, NY
1-800-828-6216

After all the paper records were properly preserved and refoldered, the preliminary organization and arrangement was reviewed for consistency amongst the series and then the labeling of the files began. The folders were labeled by hand, in pencil, using very consistent and legible printing. When the labeling was complete, the paper records for

each series were boxed in their own boxes. The paper records were then followed by the large groups of photographs, negatives, and transparencies, if any. The boxes were arranged in order by series, assigned numbers, and series and box number information was posted on the outside of the box with a Post-It note. At this point, one could visualize the final product. The supply inventory was reevaluated and some additional supplies were ordered at this time. The last group of supplies ordered was small and included the materials needed to house the series of audio materials and oversize photographs that were still to be dealt with. The last order of supplies is shown in Table 2.

The processed collection consists of 35 document boxes of records, 8 card file boxes of index files, 3 slide file boxes of slides, 1 box of audio materials, and one box of oversize photographs.

Table 2

Final Supplies and Costs for the California Design Archives

Vendor	Material	Quantity	Unit Price	Extension
G	Mylar Encapsulation sheets 10/pkg	1	34.75	34.75
G	3M double sided tape	1	5.25	5.25
G	Archival storage box 3" x 24" x 20"	1	9.55	9.55
G	Acid-free labels 3.5" x 4"	1	25.7	25.7
			Total:	\$75.25

Note. Total costs for the project, including stipend, were \$3066.43.

Creation of the Finding Aid

With the records housed and folders labeled, it was relatively easy to begin assembling the finding aid. Three volunteers were assigned a section of boxes each, along with a pad of paper and a pencil. They recorded for each box in their section the box number, the series name, and a list of each folder or envelope in the box. This

process went smoothly, and the volunteers paid excellent attention to detail. From there, it was easy to then assemble the container list portion of the finding aid. By collecting and using the individual lists from the volunteers, a draft of the container list was typed in an afternoon. It was necessary to assemble a traditional finding aid first, in order to give a visual aid and a structure when marking up appropriate information for the EAD encoding. By this time, an EAD template was already created using a word processor.

A draft of the finding aid left some work to be done, and after suggestions from Professor Hansen, some changes were made. After doing so, the process of marking up the information in the finding aid with the EAD tags began. This was a long process, taking three days. It certainly helped having already built an empty template. With a browser pointed to the online EAD tag library on the Library of Congress' web site, and a word processor, the `<eadheader>` information was encoded first. By toggling back and forth between the tag library and the document, looking up every tag, and following examples, the information from the finding aid was encoded. It was painstaking, but worth every minute. With the encoding of the `<eadheader>`, particular metadata is captured that is uniform across various document types. This information is not accessible by the public, although much can also be placed in the following `<frontmatter>` section. Encoding elements in the `<frontmatter>` section creates a title page for the EAD document when it is viewed on the Web. Using the same toggling back and forth, the `<frontmatter>` was encoded and work began on the heart of the finding aid, the `<archdesc>` section.

The <archdesc> section of an EAD document contains all of the descriptive information about an entire collection of documents. It is the top level of description. When finding aids are searched across union databases, it is information encoded in <archdesc> that provides subject access, name access, and other access points. The information from the traditional finding aid encoded in <archdesc> is the overall structure of the collection. It contains information about the size of the collection, who collected it, where it is located, who processed it, and administrative information such as access restrictions, preferred citations, and use restrictions. A history of the collection, points of access, scope and content of the collection, and how it is arranged and organized are all in this section. The <archdesc> also contains the encoded container list, so it is best to visualize the <archdesc> as a truly hierarchical way to organize the description of a collection from its largest overall description down to progressively smaller and smaller components. Once understood, it is a straightforward task to encode the finding aid.

The EAD encoded finding aid has now been submitted to the Museums and Online Archive of California (MOAC) project for review and any necessary adjustments. When any needed adjustments have been made and the document conforms to MOAC specifications, the finding aid will be placed on the site. This process is estimated to be complete within the next two weeks. It will be the first finding aid submitted to MOAC by the Oakland Museum of California and the newest finding aid on the MOAC site.

The EAD encoded finding aid through the top level of the <archdesc> has been attached to this paper as Appendix E. A final copy of the finding aid in a format similar to the final viewable product is attached to this paper as Appendix F.

Work to be Done

As of this writing, the boxes of the collection need to be labeled, and the oversize photographs need to be encapsulated. The labeling has been kept to the very last to ensure that the organization was going to remain as it stands. The audiotapes and audiocassettes need to be played to identify them, as there is very little information on their exterior to aid in their identification. On some of the tapes there is no identifying information at all. The records need to be reviewed once more to ensure that all newspaper clippings have been preservation photocopied, all files are labeled accurately, and a thorough scan of the library needs to be done to ensure that no items have been misplaced or overlooked.

Future projects to be done with the records, now that they are organized, might include transcription of the audiotapes and audiocassettes, the creation of copy negatives, and the establishment of a browsing file of important object photographs.

Budget and Timeline

A budget for this project was not finalized because the needed supplies were not determined until after the appraisal was complete. \$2000.00 was allocated to pay for a stipend. Dr. Baizerman proposed dividing the project into three phases in order to allow her to complete necessary fundraising for each phase. Phases 1 and 2 were covered under an initial \$750.00 stipend payment and encompassed all activity through the appraisal,

preliminary arrangement of the records, and the ordering of the needed supplies to complete the project. Two weeks were budgeted for the appraisal. This provided 80 hours of time and took all of it. Phase 3 was the longest phase, with the preservation and rehousing of records, the ordering of additional supplies, and the creation of the finding aid. Supplies were paid for as they were ordered.

By the end of Phase 2, documents produced to demonstrate progress included copies of any available acquisition paperwork, a preliminary records survey, a records appraisal checklist, an inventory, an accession register, and series description sheets. The final work product consisted of the records completely rehoused and preserved appropriately with the finding aid encoded and available for access via the Internet, as well as in paper form. The remaining stipend payment of \$1,250.00 was made at this time. Table 3 contains the projected steps of the project. With the volunteers' help, the project was consistently ahead of schedule.

Table 3

Sequence of Work for Completion of California DesignArchives Project

January	February
Submit proposal	Begin arrangement
Plan	Order supplies
Perform appraisal	Build EAD template
March	April
Finish arrangement	Revise and submit paper
Encode finding aid	Submit finding aid to MOAC
Write final paper	Post finding aid on MOAC

Conclusion

The processing of the California Design archives has already proven to be of benefit for the Oakland Museum of California. Not only did it preserve the records from further deterioration and organize them for access, it was timely as well. An answer to a research question from an interested person in New York about a particular artist and work exhibited in California Design 10 was facilitated two weeks ago as a result of the organization of the records. Four months ago, this would not have been possible. A doctoral student at Yale will be coming to use the records later this year. The records will serve as a model for the processing of related collections in craft at the Oakland Museum, in particular the records of Dirk Van Erp. In addition, the production and submission of an EAD finding aid for this collection to MOAC, the first for the Oakland

Museum as a participant in the project, gives further exposure to the museum and its collections.

The creation of an EAD finding aid that will be posted on the World Wide Web is an example of how EAD can be applied to the collections of diverse institutions, and allow unprecedented intellectual access to collections that would not otherwise be available. Completing this project for the Oakland Museum offered the opportunity to attend MOAC participant meetings, provided experience contributing to a large online union database project, and helped to devise specifications and commonalties between museum institutions and their finding aids that are customarily anything but consistent. It was a privilege to gain this experience and be a part of the latest developments in description and the employment of technology in disseminating descriptive information.

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Appendix A
Preliminary Inventory
California Design Archives

Box 1:

Various files, including:

County contracts: funding appropriations and related correspondence, 1962-63, 1963-64, 1964-65

Photographers: names and addresses, solicitation letters, purchase orders for print developing, invoices and pay vouchers

Films: correspondence with Scope Productions, lists of AV supervisors at school districts throughout CA, 1965 catalog of instructional films

Film Associates: corresp. and contract with them for film of CD IX

Gimbel's Promotion: corresp. re: Gimbel's California 70 promotion featuring California Design X objects.

Nice Letters: inquiries for catalogues, praise for shows, etc.

Publicity, CD XI: corresp., articles in various publications

Fred Runyon: corresp. with

Speeches: corresp. re: and copies of speeches, publicity about, newspaper clippings and photos re:

Magda Abakanowicz: corresp., freight bills, customs forms, etc, re: show and Festival of Fiber

Festival of Fiber: corresp., brochures, etc, re: Entanglements and related fiber shows as part of Festival. Photographs.

CD XI: installation material, photographs, jury expense.

Box 2:

Analysis pad blank with 3 pages used for timeline projection of CD XII (never materialized).

Files:

CD 76: ephemera, invitation letters, invoices, bank statements, bookstore records, statistics.

San Fernando Valley Arts Project

Resumes 1981

Rouse Company Mall

Spanish Exhibition

Paul Tuttle: Santa Barbara Museum show

CD 76: financial records, tax returns, general ledgers, legal papers

Anderson, Ritchie, and Simon

Jurying

Los Angeles County

Lederman-Wasserman

Letters to Supervisors

Changstrom & Co.
 Trademark/Copyright
 California Arts Council
 Loose papers, Statement of Domestic Corporation
 What looks like the beginning of a set of files organized in alpha order with alpha tabs
 Avis Rent-A-Car
 Biographies

Box 3:
 42 copies of CD X book brochure and order form
 Notecards with artist names, media, formats

Box 4:
 Binder with photocopies of early CD I-V catalogs
 1 copy of CD V catalog
 photocopies of related exhibition catalogs at other museums

Box 5:
 Scrapbook containing CD X and CD XI photographs and ephemera

Box 6:
 Unidentified photographs and negatives, color and b/w

Box 7:
 Photograph and color transparency mockup for printer to reproduce cover of CD 76 catalog

Box 8:
 Scrapbook containing newspaper clippings, magazine articles, dated clipping service clippings

Box 9:
 Scrapbook containing newspaper clippings, magazine articles, poster

Box 10:
 Scrapbook containing posters, newsletter, ephemera, magazine articles, newspaper articles

Box 11:
 California Design PAM purchase orders, requisitions, invoices, bank statements. Craft publications, newsletters, brochures, pamphlets.

Box 12:
 Envelopes containing photographs and proofs of exhibits in CD IX with page numbers

Materials re: USA at the Triennale

CA State Legislative Assembly Committee meeting minutes: Mrs. Moore speaks

Folder of index to proof sheets, CD X

Folder of brochures and newsletters: Southern California Designer Craftsmen, meeting materials for other organizations

P folder: contains information about paper exhibit

National Endowment for the Arts: Grant applications and related materials

3 Islands in the Land catalogs

1 Wilnoty catalog

Islands in the Land: auction, records, loan lists, Cherokee feast materials, research

Dorothy Benrimo: corresp. heavy water damage

Lucy Lowden: corresp. heavy water damage

3 CD X brochures

Box 13:

California Design X records inclusive

Box 14:

Slides, various subjects in numerous small boxes. dried mud lightly covering outside of boxes. More with heavy mud damage, in binders. Copy of a book at bottom of box completely ruined and unsalvageable

Box 15:

I folder

National Design Center and Network

Museum of Albuquerque

National Endowment for the Arts National Research Center materials

National Endowment for the Humanities Youth Grant information and materials

Transcript: "the Art of Street Lighting in LA"

Catalog and slides: Michael Cooper re: SECA art award 1977

Docent file CD 76

Pasadena Art Museum loan record

Mathematica materials

Grant materials re: Paper as Medium, Triennial 7, Great American Design Show, Los

Angeles: Mother of Innovation

Box 16:

C files:

California Craft Congress

Correspondence divided by date: 1964-1967

CD 1-7 photos and materials

Islands in the Land invoices

Various craft association publications and newsletters

Box 17:**C to D files:****Broadway Project****Foundations and requests for funds****Proposals and projects****Box 18:****Vista del Arroyo materials****CD 1910 materials****Greene and Greene exhibit – 1972****CD XII materials (CD 76)****Box 19:****Correspondence 1980 – 1982****California Design Awards: materials****Pasadena Schools****Membership****CD insurance and benefit files****More CD 76 files****Box 20:****CD VIII and CD IX materials inclusive****Proofs and photographs****Box 21:****Scrapbook****Box 22:****Scrapbook****Box 23:****Catalog photographs****Box 24:****Catalogs, smaller scrapbook for CD 1910, ephemera, Craftsman Lifestyle book – 4
copies,
photographs****Box 25:****Photographs and film strips****Box 26:****Photographs, index card file, cash ledger**

Box 27:

Index card files

Box 28:

Film strips, slides, empty mats, photographs, index card file, ephemera

Box 29:

Slides, negatives, proof sheets for CD X

Box 30:

More files, invoices

Richard Gross: corresp.

CD XI insurance file

CD XI filmstrips list

Box 31:

L to P files

Fundraising materials for CD XI and other exhibitions

Box 32:

CD VIII, CD IX, CD X catalogs

Box 33:

Prints, slides, negatives, card file in shambles

Box 34:

Film strips, photographs

Box 35:

CD 1910 files

CD XII files

Box 36:

California Arts Commission

CD XI files

Broadway Contest

Appendix B

Records Appraisal Checklist California Design Archives

Primary Values

Records Description:

What is the purpose and format of the records?

What information do the records contain?

Are they controlled by an alphabetical or numerical system, or other?

Date range:

Are similar records still being created?

What is the quantity?

Where are the records located?

How old are they?

Are the records covered by any legislative requirements or mentioned in any legislation or regulation?

Statutory:

Are there any statutory requirements for retention? If so, list CFR citation, ordinance, etc. applicable.

Fiscal/Audit:

Are records financially accountable?

Can the records be used as evidence in cases of fraud?

Legal/Constitutional:

Do the records provide evidence of rights, obligations or entitlements of the state, individuals, organizations, etc?

Administrative:

Are the records required for the organization to carry out any current functions?

Do the records provide evidence of the origins, structure, policies, functions, activities and procedures of the organization?

Secondary Values

Do the records provide a significant source for research?

Field of potential research:

Other Factors*Duplication:*

Is information duplicated elsewhere?

Is information summarized elsewhere?

Do the records summarize information elsewhere?

Related records:

Cost factors:

What type of storage is used?

Any equipment used?

What maintenance is required?

Sampling:

Is sampling a possibility?

Contact phone number:

Title:

Signature:

Date prepared:

Appendix C

Accession Register California Design Archives

Accession Number

Not applicable.

Provenance

Lois Boardman and Eudorah Moore, both of Pasadena, California, to the Oakland Museum of California, Oakland, California. Date of donation: March 18, 1996.

Description

13 large boxes, 5 scrapbooks, and 1 crate of materials, including correspondence, accounting records, catalogues, photographs, slides, audiotape, videotape, and ephemera.

Date Range

1955 - 1984.

Quantity

19 linear feet, two shelves.

Location

Paul Mills Library/ Archive Room, Oakland Museum of California.

Access Conditions

By appointment only, access unrestricted to researchers.

Copyright

Photographs copyright of the photographer, where noted. All other documents copyright California Design.

Physical Condition

Records show signs of mud and dirt accumulation and heavy water damage. There is evidence of past mold growth and insect infestation.

Box List

To be added.

Donor/Previous Custodian

Marcia Chamberlain, retired Professor Emeritus from San Jose State University, secured the archives for the Oakland Museum of California from the home of Lois Boardman, 1305 Garfield, South Pasadena, California.

Donor is Eudorah Moore, former director of California Design.

Compiler

Lori Lindberg, MLIS student, San Jose State University.

Date

January 14, 2000.

Appendix D

Series Description Sheet California Design Archives

Provenance

Series Number

Series Title

Date range

Physical Characteristics/Condition

Content Description

Arrangement

Related Series

Access Conditions

Notes

Shelf List (list additional material on back)

Container No.

Brief Contents Note

Location

Date Completed

Appendix E

EAD Encoded Finding Aid

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museum's access policy. Appointments may be made by calling 510-238-2200</p>
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<p>Collection donated to the museum by Mrs.Eudorah M. Moore, former director, in 1996.</p>

</acqinfo>

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<p>The California Design Archives were maintained at the home of Lois M. Boardman, South Pasadena, CA, until their transfer to the Oakland Museum of California in 1996.</p>

</custodhist>

<prefercite>Suggested citation of these records is

"California Design Archives, Oakland Museum of California</prefercite>

<processinfo>These records were appraised, arranged, and described in 2000 by Lori Ann Lindberg.</processinfo>

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Researchers are responsible for obtaining copyright permission to use material not produced by museum personnel.

</userrestrict>

<arrangement>

<p>The series in this collection are arranged chronologically by exhibition, based on the original order imposed by the creator of the collection. Additional series of interim exhibition files (arranged chronologically), personal papers, index card files (arranged alphabetically), exhibition slides, audio materials, and oversize photographs were created during processing and included at the end of the exhibition series. These series include important items that were not an apparent part of the original order when the collection was acquired.</p>

<bioghist>

<p>California Design was a triennial exhibition of the decorative arts and crafts, active during the years 1955 to 1984. Originally an annual exhibition of the Pasadena Art Museum, the exhibition grew over time to such a size and scope that by 1961 an annual exhibition was impossible to stage. In 1962, the exhibition became a triennial survey of the best in California crafts and design. Eudorah M. Moore was the director of the exhibition from 1962 to 1978. Under her direction, California Design became an exhibition of national and international acclaim. Incorporated as a tax-exempt department of the Pasadena Art Museum in 1967, California Design was able to successfully survive on its own after the closing of the Pasadena Art Museum in 1974. It continued its mission of exhibiting the best work of California's designers and craftsmen for another ten years before ceasing operations in 1984.</p>

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<p>The California Design archives were arranged into series during the processing of the collection. The series and subseries represent the groupings of the files created by California Design, unless noted otherwise. The series are:</p>

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 <item>Index File of California Craftsmen, <date type="inclusive">1965-1976</date></item>
 <item>Exhibition Filmstrips and Slides</item>
 <item>Audio Material</item>
 <item>Oversize Photographs</item>
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<p>The records of California Design cover the years 1955 to 1984. The largest group of records covers the triennial exhibitions California Design 8 through California Design 76, with additional records of interim exhibitions, administrative and personal records, photographs, filmstrips, audiotapes, audiocassettes, videotape, and slides. Records of the first six exhibitions are the least represented, with not much extant beyond the exhibition catalogs and a few photographs. Some records, particularly large groups of slides, were lost to water damage after a flood in their South Pasadena storage space. Many others show some evidence of moisture exposure but are in good condition. The records are remarkably rich in photographic evidence of objects exhibited in the California Design exhibitions. The collection is a significant record of an especially creative and colorful period of craft activity in California. Records after 1972 are inconsistent, with income tax returns missing and little evidence of the dissolution of the corporation. Grant applications prior to 1973 are not in the collection and are assumed to be with the records of the Pasadena Art Museum at the Norton Simon Museum of Art, Pasadena, CA.</p>

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</unittitle>

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<p>Each of these series contains common subseries as created by California Design. Some series have more subseries than others. Since records were lost due to water damage, some series are more complete. Typical subseries include contracts, correspondence, ephemera, exhibition catalogs, negatives, photographs, press releases, and publicity. Photographs were moved out of alphabetical sequence to the back of the subseries in order to maintain paper records together as much as possible.</p>

<p>These series contain the records of the entire sequence of California Design exhibitions. These records are particularly strong in photographic evidence of objects accepted for exhibition in California Design. In addition, the exhibition catalogs and price lists provide evidence of object monetary values and aesthetic trends. There are photographs of the exhibition installations where noted in the container list.</p>

<arrangement>

<p>All series through California Design 76, series IX, have subseries arranged alphabetically by type of record.</p>

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    <p>This series contains the photographs used in the California Design publication,
    Craftsman Lifestyle: The Gentle Revolution, a survey of California craftsmen and their
    lifestyles.</p>
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    <p>Arranged by order of photograph in catalog.</p>
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    <p>This series contains the records of interim exhibitions, smaller exhibitions that took
    place between the major triennial California Design series of exhibitions. In this series
    are the records of the one-man exhibition of Magdalena Abakanowicz, the prominent
    Polish fiber artist, as well as the innovative Festival of Fiber in 1971. A record of
    California Design's long-time collaboration with The Broadway department store is also
    well documented here.</p>
    <arrangement>
    <p>Arranged chronologically by exhibition. Most exhibitions have only enough records
    to fill one folder. If records were enough to break into subseries, this was done.</p>
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<p>Bank statements, meeting minutes, bylaws, contracts, correspondence, ledgers, grant applications, income tax returns, insurance contracts, leases, and other records relating to California Design the organization and its association with the Pasadena Art Museum.</p>

<p>This series contains notable records regarding the unrealized concepts of a California Design Center, and the development of a National Design Network. Other notable records are Pasadena Art Museum ephemera, a record of activities and exhibits at this important former museum.</p>

<arrangement>

<p>Arranged alphabetically by type of record.</p>

</arrangement>

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<unittitle>XIII.: Boardman, Lois M and Moore, Eudorah M., Personal Papers

<unitdate type="inclusive">1964-1984</unitdate>

</unittitle>

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<p>Records include biographical data, photographs, records of both women as jurists, consultants, and panelists, correspondence, and awards and honors. This series contains a splendid set of correspondence documenting California Design's separation from the Pasadena Art Museum, including Mrs. Moore's letter of termination. Another prominent series is the Blue Four materials, documenting Mrs. Moore's activities as a member of the Blue Four Committee of the Pasadena Art Museum and her work with persons managing the papers and artwork of this prominent group of 20th century European painters.</p>

<arrangement>

<p>Arranged alphabetically by type of record, grouped by individual.</p>

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<unittitle>XIV.: Index Files of California Craftsmen,

<unitdate type="inclusive">1965-1976</unitdate>

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<p>This series consists of an index card file of artists and craftsmen who exhibited in California Design, and includes their names, addresses, media, and in which exhibitions they participated.</p>

<arrangement>

<p>Arranged alphabetically by last name in eight card file boxes.</p>

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<unittitle>XV.: Exhibition Filmstrips and Slides</unittitle>

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<p>This series contains slides of the major triennial exhibitions, as well as slides from some interim exhibitions. Two copies of each of the filmstrips produced by California Design for school art instruction are contained in this series.</p>

<arrangement>

<p>Arranged chronologically by exhibition in 3 slide file boxes with 6 subfiles holding 8 slide bins each.</p>

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<unittitle>XVI.: Audio Material</unittitle>

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<p>Reel-to-reel audiotapes, audiocassettes, and videotape relating to exhibitions and artist/craftsman interviews.</p>

<arrangement>

<p>Arranged chronologically.</p>

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<unittitle>XVII.: Oversize Photographs</unittitle>

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<p>A group of six oversize photographs from various exhibitions. Includes a humorous photograph of Eudorah M. Moore sitting in an unusual outdoor planter designed by Elsie Crawford, featured in California Design 10.</p>

<arrangement>

<p>Arranged chronologically.</p>

</arrangement>

</scopecontent>

</c01>

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Appendix F

World Wide Web Version of Finding Aid for California Design Collection

California Design Collection, 1955 – 1984

The Oakland Museum of California

Oakland, California

Contact Information:

The Oakland Museum of California
1000 Oak Street
Oakland, CA 94154
Phone: (510) 238-3005
Fax: (510) 238-6925
Email: sbaizerma@museumca.org
URL: <http://www.museumca.org>

Processed by:

Lori Ann Lindberg

Encoded by:

Lori Ann Lindberg

©2000 The Oakland Museum of California. All rights reserved.

Descriptive Summary**Title**

California Design Collection, 1955 – 1984.

Origination

California Design, Pasadena, CA.

Extent

19 linear feet, 48 boxes.

Repository

Paul Mills Library and Archive of California Art, The Oakland Museum of California.

Shelf location

For current information on the location of these materials, please consult the Oakland Museum of California's library shelflist.

Administrative Information

Access

The collections are open for research with no restrictions under the conditions of the museum's access policy. Appointments may be made by calling 510-238-2200.

Publication Rights

Researchers are responsible for obtaining copyright permission to use material not produced by museum personnel.

Preferred Citation

Suggested citation of these records is [Identification of item], California Design archives, Oakland Museum of California.

History of California Design

California Design was a triennial exhibition of the decorative arts and crafts, active during the years 1955 to 1984. Originally an annual exhibition of the Pasadena Art Museum, the exhibition grew over time to such a size and scope that by 1961 an annual exhibition was impossible to stage. In 1962, the exhibition became a triennial survey of the best in California crafts and design. Eudorah M. Moore was the director of the exhibition from 1962 to 1978. Under her direction, California Design became an exhibition of national and international acclaim. Incorporated as a tax-exempt department of the Pasadena Art Museum in 1967, California Design was able to successfully survive on its own after the closing of the Pasadena Art Museum in 1974. It continued its mission of exhibiting the best work of California's designers and craftsmen for another ten years before ceasing operations in 1984.

Scope and Content Note

The records of California Design cover the years 1955 to 1984. The largest group of records covers the triennial exhibitions California Design 8 through California Design 76, with additional records of interim exhibitions, administrative and personal records, photographs, filmstrips, audiotapes, audiocassettes, videotape, and slides. Records of the first six exhibitions are the least represented, with not much extant beyond the exhibition catalogs and a few photographs. Some records, particularly large groups of slides, were lost to water damage after a flood in their South Pasadena storage space. Many others show some evidence of moisture exposure but are in good condition. The records are remarkably rich in photographic evidence of objects exhibited in the California Design exhibitions. The collection is a significant record of an especially creative and colorful period of craft activity in California. Records after 1972 are inconsistent, with income tax returns missing and little evidence of the dissolution of the corporation. Grant applications prior to 1973 are not in the collection and are assumed to be with the records of the Pasadena Art Museum at the Norton Simon Museum of Art, Pasadena, CA.

The series in this collection are arranged chronologically by exhibition, based on the original order imposed by the creator of the collection. Additional series of interim exhibition files (arranged chronologically), personal papers, index card files (arranged alphabetically), exhibition slides, audio materials, and oversize photographs were created during processing and included at the end of the exhibition series. These series include important items that were not an apparent part of the original order when the collection was acquired.

Series and Series Description

The California Design archives were arranged into series during the processing of the collection. The series and subseries represent the groupings of the files created by California Design, unless noted otherwise. The series are:

Series I – IX: California Design 1-76, 1955 – 1976

Each of these series contains common subseries as created by California Design. Some series have more subseries than others. Since records were lost due to water damage, some series are more complete. All series through California Design 76, series IX, have subseries arranged alphabetically by type of record. Typical subseries include contracts, correspondence, ephemera, exhibition catalogs, negatives, photographs, press releases, and publicity. Photographs were moved out of alphabetical sequence to the back of the subseries in order to maintain paper records together as much as possible.

These series contain the records of the entire sequence of California Design exhibitions. These records are particularly strong in their photographic evidence of objects accepted for exhibition in California Design. In addition, the exhibition catalogs and price lists provide evidence of object monetary values and aesthetic trends. There are photographs of the exhibition installations where noted in the container list.

Series X: Craftsman Lifestyle, 1977

Arranged by order of photograph in catalog.

This series contains the photographs used in the California Design publication, Craftsman Lifestyle: The Gentle Revolution, a survey of California craftsmen and their lifestyles.

Series XI: Interim Exhibitions, 1964 – 1987

Arranged chronologically by exhibition.

Most exhibitions have only enough records to fill one folder. If records were enough to break into subseries, this was done.

This series contains the records of interim exhibitions, smaller exhibitions that took place between the major triennial California Design sequence of exhibitions.

In this series are the records of the one-man exhibition of Magdalena Abakanowicz, the prominent Polish fiber artist, as well as the innovative Festival of Fiber in 1971. A record of California Design's long-time collaboration with The Broadway department store is also well documented here.

Series XII: Administrative Records, 1955 – 1984

Arranged alphabetically by type of record.

Bank statements, meeting minutes, bylaws, contracts, correspondence, ledgers, grant applications, income tax returns, insurance contracts, leases, and other records relating to California Design the organization and its association with the Pasadena Art Museum.

This series contains notable records regarding the unrealized concepts of the California Design Center, and the development of a National Design Network. Other notable records are Pasadena Art Museum ephemera, a record of activities and exhibits at this important former museum.

Series XIII: Boardman, Lois M., and Moore, Eudorah M. Personal Papers, 1964 – 1984

Arranged alphabetically by type of record, grouped by individual.

Records include biographical data, photographs, records of both women as jurists, consultants, and panelists, correspondence, and awards and honors.

This series contains a splendid set of correspondence documenting California Design's separation from the Pasadena Art Museum, including Mrs. Moore's letter of termination. Another prominent series is the Blue Four materials, documenting Mrs. Moore's activities as a member of the Blue Four Committee of the Pasadena Art Museum and her work with persons managing the papers and artwork of this prominent group of 20th century European painters.

Series XIV: Index File of California Craftsmen

Arranged alphabetically by last name in eight card file boxes.

This series consists of an index card file of artists and craftsmen who exhibited in California Design, and includes their names, addresses, media, and in which exhibitions they participated.

Series XV: Exhibition Filmstrips and Slides

Arranged chronologically by exhibition in 3 slide file boxes with 6 subfiles holding 8 slide bins each.

This series contains slides of the major triennial exhibitions, as well as slides from some interim exhibitions. Two copies of each of the filmstrips produced by California Design for school art instruction are contained in this series.

Series XVI: Audio Materials

Reel-to-reel audiotapes, audiocassettes, and videotape relating to exhibitions and artist/craftsman interviews.

Series XVII: Oversized Photographs

A group of six oversize photographs from various exhibitions.

Includes a humorous photograph of Eudorah Moore sitting in an unusual outdoor planter designed by Elsie Crawford, featured in California Design 10.

Container List

 California Design Collection

Series I: California Design 1-6, 1955-1960

Box	Folder	
1	1	California Design 1 – Exhibition catalog
	2	California Design 1 – Photographs
	3	California Design 1 – Negatives
	4	California Designed - Contemporary exhibition material
	5	Contemporary California Designers – Contemporary exhibition material
	6	California Design 2 – Contract with Los Angeles County
	7	California Design 2 – Correspondence
	8	California Design 2 – Exhibition catalog
	9	California Design 2 – Insurance contracts
	10	California Design 2 – Press releases
	11	California Design 2 – Negatives
	12	California Design 2 – Photographs
	13	California Design 3 – Contract with Los Angeles County
	14	California Design 3 – Exhibition catalog
	15	California Design 3 – Negatives
	16	California Design 3 – Scrapbook of traveling exhibit, Fresno, CA
	17	California Design 4 – Contract with County of Los Angeles and budget statement
	18	California Design 4 – Exhibition catalog
	19	California Design 4 – Negatives
	20	California Design 4 – Photographs
	21	California Design 5 – Contract with County of Los Angeles
	22	California Design 5 – Exhibition catalog
	23	California Design 6 – Contract with County of Los Angeles and budget statement
	24	California Design 6 – Exhibition catalog
	25	California Design 6 – Photographs
	26	California Design 1-7 – Unidentified photographs

Series II: California Design 7, 1961

Box	Folder	
2	1	Contract with Los Angeles County
	2	Correspondence
	3	Ephemera
	4	Exhibition catalog
	5	Manufacturer literature/samples

- 6 Photographs CD7-001 to CD7-047
- 7 Photographs CD7-048 to CD7-102

Series III: California Design 8, 1962

Box	Folder	
3	1	Contract with Los Angeles County and related correspondence
	2	Correspondence
	3	Ephemera
	4	Exhibition catalog
	5	Filmstrip catalog
	6	Negatives
	7	Press releases
	8	Publicity
4	1	Photographs CD8-001 to CD8-049
	2	Photographs CD8-050 to CD8-095
	3	Photographs CD8-096 to CD8-138
	4	Photographs CD8-139 to CD8-203
	5	Photographs CD8-204 to CD8-241
	6	Transparencies 1 to 143

Series IV: California Design 9, 1965

Box	Folder	
5	1	Correspondence
	2	Ephemera
	3	Exhibition literature
	4	Photographs – installation
	5	Proofs and contact sheets
	6	Photographs
	7	Transparencies
6	1	Photographs CD9-001 to CD9-017
	2	Photographs CD9-018 to CD9-030
	3	Photographs CD9-031 to CD9-039
	4	Photographs CD9-040 to CD9-049
	5	Photographs CD9-050 to CD9-060
7	1	Photographs CD9-061 to CD9-074
	2	Photographs CD9-075 to CD9-090
	3	Photographs CD9-091 to CD9-099

Series V: California Design 10, 1968

Box	Folder	
8	1	Correspondence
	2	Correspondence
	3	Ephemera
	4	Exhibition catalog and price list
	5	Filmstrip catalog
	6	General administrative material
	7	Insurance contracts
	8	Press releases
	9	Publicity – folder 1
	10	Publicity – folder 2
	11	Cal Expo – administrative material
	12	Cal Expo – contract
	13	Milan Triennale material
9	1	Transparencies
	2	Photographs CD10-001 to CD10-080
	3	Photographs CD10-081 to CD10-201
	4	Photographs CD10-202 to CD10-284
10	1	Photographs CD10-285 to CD10-370
	2	Photographs CD10-371 to CD10-472
	3	Photographs CD10-473 to CD10-555
11	1	Photographs CD10-556 to CD10-638
	2	Photographs CD10-639 to CD10-743
	3	Photographs CD10-744 to CD10-786
	4	Photographs CD10-787 to CD10-852

Series VI: California Design 11, 1971

Box	Folder	
12	1	Correspondence – general
	2	Correspondence – invited Artists
	3	Correspondence – jurors
	4	Ephemera
	5	Exhibition catalog and price list
	6	General administrative material
	7	Insurance contracts
	8	B. Shawcroft insurance settlement
	9	Negatives
	10	Press releases
	11	Property leases

	12	Publicity
13	1	Photographs CD11-001 to CD11-078
	2	Photographs CD11-079 to CD11-154
	3	Photographs CD11-138 to CD11-239
14	1	Photographs CD11-240 to CD11-325
	2	Photographs CD11-326 to CD11-414
	3	Photographs CD11-415 to CD11-515
15	1	Photographs CD11-516 to CD11-587
	2	Photographs CD11-588 to CD11-669
	3	Photographs CD11-670 to CD11-738
16	1	Photographs CD11-815 to CD11-839
	2	Photographs CD11-857 to CD11-946
	3	Photographs CD11-947 to CD11-1049
	4	Photographs CD11-1050 to CD11-1113

Series VII: Islands in the Land, 1973

Box	Folder	
17	1	Cherokee feast materials
	2	Correspondence
	3	Ephemera
	4	Exhibition catalog
	5	Exhibition narrative
	6	Photographs
	7	Press releases
	8	Publicity
	9	Research material

Series VIII: California Design 1910, 1974

Box	Folder	
18	1	Correspondence
	2	Docent program material
	3	Ephemera
	4	Financial statements
	5	Insurance contracts
	6	Negatives, transparencies
	7	Publicity
	8	Public school event material
	9	Research material
	10	UCLA Extension course material
	11	Photographs CD1910-001 to CD1910-075

	12	Photographs CD1910-076 to CD1910-150
19	1	Photographs CD1910-151 to CD1910-225
	2	Photographs CD1910-226 to CD1910-300
	3	Photographs CD1910-301 to CD1910-375
20	1	Photographs CD1910-376 to CD1910-450
	2	Photographs CD1910-451 to CD1910-525
	3	Photographs CD1910-526 to CD1910-599
21	1	Photographs CD1910-600 to CD1910-676
	2	Photographs CD1910-677 to CD1910-731
	3	Photographs CD1910-732 to CD1910-839

Series IX: California Design 76, 1976

Box	Folder	
22	1	Budget statements
	2	Correspondence – general
	3	Correspondence – sponsors: May Company, The Broadway, Bullock's, Emporium
	4	Docent program materials
	5	Ephemera
	6	Exhibition catalog and price list
	7	Insurance claims
	8	Insurance contracts
	9	Press releases
	10	Publicity
	11	Sponsor meeting agendas, minutes
23	1	Photographs CD76-001 to CD76-041
	2	Photographs CD76-042 to CD76-135
	3	Photographs CD76-138 to CD76-234
24	1	Photographs CD76-235 to CD76-318
	2	Photographs CD76-319 to CD76-386
	3	Photographs CD76-387 to CD76-508
25	1	Photographs CD76-509 to CD76-599
	2	Photographs CD76-600 to CD76-690
	3	Photographs CD76-691 to CD76-771
26	1	Photographs CD76-772 to CD76-848
	2	Photographs CD76-849 to CD75-928
	3	Photographs CD76-929 to CD76-1013

Series X: Craftsman Lifestyle, 1977

Box	Folder
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27	1	Book cover art
	2	Correspondence – general
	3	Correspondence – Michael Cooper to E.M.M.
	4	Photographs Life-001 to Life-116
	5	Photographs Life-117 to Life-251
	6	Photographs Life-252 to Life-367
28	1	Photographs LifeA-368 to LifeA-496
	2	Photographs LifeA-497 to LifeA-606
	3	Photographs LifeB-001 to LifeB-125
29	1	Photographs LifeB-126 to LifeB-231
	2	Photographs LifeB-232 to LifeB-330
	3	Photographs LifeB-331 to LifeB-427

Series XI: Interim Exhibitions, 1964 - 1987

Box	Folder	
30	1	California Craftsmen, 1966 – Traveling exhibition sponsored by California Arts Commission
	2	California Craftsmen – photographs
	3	Carson, Pirie, Scott exhibition, Chicago, 1966
	4	Tuttle, 1967
	5	Tuttle – photographs
	6	California Design Contest, 1970 – sponsored by The Broadway department store
	7	Gimbel's department store promotion, 1970
	8	Magdalena Abakanowicz, 1971 – audiotape of informal talk, 11/16/71
	9	Magdalena Abakanowicz – correspondence
	10	Magdalena Abakanowicz – exhibition catalog
	11	Magdalena Abakanowicz – photographs
	12	Magdalena Abakanowicz – press releases
31	1	Fiber As Medium, 1971 - correspondence
	2	Fiber As Medium – ephemera
	3	Fiber As medium – photographs
	4	Fiber As Medium – press releases
	5	Fiber As Medium – proposal, budget, letters of agreement
	6	Fiber As Medium – publicity
	7	Fiber As Medium – text of presentation by textile industry representative W.W. Drummond of P.P.G. Industries
	8	The Broadway Design U.S.A., 1972 – exhibition catalog
	9	The Broadway Design U.S. A. – general material
	10	Lelooska, 1974 – general material
	11	Lelooska – photographs

- 12 California Design Awards, 1977
- 13 A Gathering of California Folk Art, 1979
- 14 California Design Awards, 1979
- 15 The Broadway Stars of America, 1981
- 16 Exhibition proposals (unrealized) – 1975-1987
- 17 Pasadena Art Museum proposed exhibition (unrealized) – Eames retrospective, 1974

Series XII: Administrative records, 1955 - 1984

Box	Folder	
32	1	Bank statements
	2	Board of Directors' meeting minutes
	3	Bylaws
	4	California Design Center concept records, 1961-1970 - Folder 1
	5	California Design Center concept records, 1961-1970 – Folder 2
	6	Contracts and related correspondence
	7	Correspondence – general, 1972-1984
	8	Financial statements, 1957-1976
33	1	General ledgers, 1978-1980
	2	Grant applications, 1973
	3	Grant applications, 1974
	4	Grant applications, 1975
	5	Grant applications, 1976
	6	Grant applications, 1977
	7	Grant applications, 1978
	8	Grant applications, 1980
	9	Grant applications, 1981
	10	Income tax returns, 1968
	11	Income tax returns, 1969
	12	Income tax returns, 1970
	13	Income tax returns, 1971
	14	Income tax returns, 1972
	15	Insurance contracts
	16	Leases - Pasadena Center, 1974-1975
	17	Leases – Colorado Blvd., 1976-1978
	18	Membership material
	19	National Design Network materials, 1976-1978
	20	Pasadena Art Museum – publicity re: closing of museum, 1974
	21	Pasadena Art Museum – ephemera
	22	Stationery samples
	23	Trademark registration

Series XIII: Boardman, Lois M., and Moore, Eudorah M., Personal Papers, 1964 - 1984

Box	Folder	
34	1	Boardman, Lois M. – biographical data
	2	Boardman, Lois M. – jurist, consultant, panelist – various events and exhibits, 1979-1981
	3	Boardman, Lois M. – jurist, consultant, panelist – National Crafts Planning Project, 1980-1981
	4	Boardman, Lois M. - speeches – Resource Council, 1979
	5	Boardman, Lois M. - speeches – National Home Fashions League, 1980
	6	Boardman, Lois M. – speeches – Western Educators – 1980
	7	Moore, Eudorah M. – awards and honors – National Home Fashions League Trailblazer Award, 1971
	8	Moore, Eudorah M. – awards and honors – Smith College Medalist, 1973
	9	Moore, Eudorah M. – awards and honors – Amie Karen Cancer Fund for Children Award, 1976
	10	Moore, Eudorah M. – awards and honors – Robinson’s Creative Spirit Award, 1976
	11	Moore, Eudorah M. – biographical data
	12	Moore, Eudorah M. – Blue Four committee materials, Folder 1
	13	Moore, Eudorah M. – Blue Four committee materials, Folder 2
	14	Moore, Eudorah M. – correspondence re: P.A.M. sale of artwork, 1970
	15	Moore, Eudorah M. – correspondence re: separation from P.A.M.
35	16	Moore, Eudorah M. – Crafts Coordinator, National Endowment for the Arts, 1978-1981
	1	Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1964
	2	Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1969
	3	Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1972
	4	Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1973
	5	Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1974
	6	Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1975
	7	Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1976

- 8 Moore, Eudorah M. – jurist, consultant, panelist – various events and exhibits, 1977
- 9 Moore, Eudorah M. – jurist, consultant, panelist – Museum of Albuquerque, 1977
- 10 Moore, Eudorah M. – memberships and related materials
- 11 Moore, Eudorah M. – speeches – Icehouse Market Week, San Francisco, 1/29/69
- 12 Moore, Eudorah M. – speeches – National Home Fashions League, Chicago. 1/27/69
- 13 Moore, Eudorah M. – speeches – various National Home Fashions League events, 1970
- 14 Moore, Eudorah M. – writings – book review, 1973
- 15 Moore, Eudorah M. – writings – catalog foreword, Tuttle exhibition, Santa Barbara, CA, 1977

Series XIV: Index Files of California Craftsmen

Box

- 36 Aanonsen to Bzik
- 37 Caffey to Dykstra
- 38 Eagles to Hasslein
- 39 Hassouna to Kowvenhoven
- 40 Kracke to D. Miller
- 41 E. Miller to Recter
- 42 Rector to L. Sullivan
- 43 P. Sullivan to Zwonechek

Series XV: Exhibition Filmstrips and Slides

Box Section

44	1	Filmstrips CD 8/9
	2	Filmstrips CD 8/9
	3	Filmstrips CD 10
	4	CD 10
	5	CD 10
	6	CD 11
45	1	CD 11
	2	CD 11
	3	CD 11
	4	CD 11/ Fiber As Medium
	5	Islands in the Land
	6	Islands in the Land
46	1	Design U.S.A./ Tuttle/ CD 1910

2	CD 76
3	CD 76
4	CD 76
5	CD 76/ Broadway, 1981
7	Unidentified

Series XVI: Audio material

Box

- 47 6 audio tapes, 11 audiocassettes, 1 video tape, all unidentified

Series XVII: Oversize photographs

Box

- 48 5 oversize photographs from various exhibitions
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