

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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ARCHIVAL PROCESSING PROJECTS AROUND THE STATE

This issue of the SCA Newsletter features reports from three different California institutions on recently completed grant-supported processing projects. San Jose State University's Special Collections and Archives reports on the results of an NHPRC Detailed Processing Project grant that allowed them to process two important Santa Clara County collections. Stanford University's Archive of Recorded Sound reports on a processing project undertaken with Yale University's Recorded Sound Archives (supported by CLIR and the Andrew Mellon Foundation). And the ONE National Gay and Lesbian Archives at the University of Southern California Libraries reports on a project, supported by the NEH, to process the records of ONE Incorporated, a pioneering LGBT organization.

SJSU SPECIAL COLLECTIONS & ARCHIVES CONCLUDES NHPRC DETAILED PROCESSING GRANT



Group portrait of employees and family of Araki Ranch. San Jose, California. Photo by Charles Ellis Johnson, November 30, 1924

San José State University concluded a one-year detailed processing grant supported by the NHPRC. This project award of \$99,709 enabled SJSU to process the John C. Gordon Photographic Negatives Collection and the Ted Sahl Social Justice and Black Americana collections. These rich visual resources document the history of Santa Clara County from 1900 to the present.

The project staff arranged and described approximately 15,000 glass plate, acetate and nitrate negatives in the John C. Gordon Photographic Negatives Collection. The negatives include a variety of subjects that illustrate everyday life in the Santa Clara County region, and document the changes in area business ventures such as agriculture, banking, aeronautics, and railroads. Specific subjects and images in the collection include canneries and fruit drying yards, storefronts, community events, educational institutions, and religious and fraternal organizations. Local businesses include the Bisceglia Brothers Canning Company, the Bean

Spray Pump Company, the Leonard Coates Nursery, the California Packing Corporation, and the Montgomery Hotel. The project work included preservation and digitization of 525 panoramic nitrate negatives that are now available on our digital library at: <http://digitalcollections.sjlibrary.org>

In addition, we arranged and described in detail the Ted Sahl Social Justice and Black Americana Collections, which also included digitization of 135 photographs documenting the LGBT community in San José.

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PRESIDENT'S MESSAGE: REFLECTIONS FROM THE ROAD

Last month, a cross-country move to the Washington, DC area—where I have since started working in a new archival position (more about that later in this column)—gave me the opportunity to take a road trip across the United States, something I have always wanted to do. Starting in San Jose, I drove southward and picked up Interstate 40 in Barstow, following that highway eastward for 2,400 miles to North Carolina, before heading northward to my new home in Virginia. Being an archivist and a student of history, it goes without saying that various historic sites and museums would be on the itinerary, but in looking back on this trip, I realize that many of these places also demonstrated the diverse nature of the archival record.

Beginning in Arizona, most people would view the Grand Canyon as a series of magnificent vistas of multi-hued layers of stone carved over millennia by the powerful forces of erosion. However, one could also see these strata of rock as the

ultimate archival collection, providing an evidentiary record of geologic forces that played out during the past hundreds of millions of years. In Oklahoma City, in the museum that documents and memorializes the 1995 terrorist attack on the Murrah Federal Building, the line between artifacts and archives becomes blurred, as the museum exhibits contain twisted filing cabinets, muddied and torn file folders, personal calendars, and damaged briefcases, all objects that were retrieved from the ruins of what had once been an office building, documenting both the functions of those offices as well as the cold-blooded attack on those who worked there. Further east, in Little Rock, the William J. Clinton Presidential Library provided colorful and information-packed exhibits dedicated to the eight years of his presidency, but only a few archival documents are on display, those being primarily letters to the president from celebrities such as Paul Newman or Maya Angelou. The Country Music Hall of Fame in Nashville, by contrast, has a glass wall separating the two floors of museum galleries from the museum's archive, providing museum visitors not only with a view of archivists at work in the adjacent stacks, but also including an exhibit that detailed the process of preserving and restoring rare audio recordings of this uniquely American art form.

Why do I bring all of this up in this column, aside from reporting about what I did during what was, in effect, my summer vacation? Primarily, to reflect on the amazing diversity of the archival record, the repositories that hold such records, and by extension, those of us who have the privilege of working with such material. This point has been driven home to me in my new workplace, the United States Holocaust Memorial Museum in Washington, DC. Beginning a new position as an archivist in a museum setting, working alongside curators, registrars, librarians, and historians, has challenged some of my notions about the description and arrangement of the archival record, as well as what actually constitutes that record. As we work together with the common goal of documenting a period of history through collections that contain a variety of media—ranging from paper documents to scrapbooks, photographs, and three-dimensional artifacts—I am looking forward to learning new insights from my colleagues and from working with these collections.

In relation to the Society of California Archivists, however, this move has also given me a renewed appreciation for the diversity of archival settings that our own members work within, from governmental archives to local historical societies or from large academic libraries to small repositories staffed by a “lone arranger,” among other locales. One of the strengths of SCA is in such diversity and in the various viewpoints and experiences that our members bring to the society, whether at such formal events as the workshops and panel sessions

THE SOCIETY OF CALIFORNIA ARCHIVISTS, INC.

The Society of California Archivists, Inc. exists to support and develop those who collect, care for, and provide access to the documentary heritage of California and adjoining areas.

To this end it:

1. acts as a vehicle for dissemination of information about archival collections, issues, and methodology to the profession and the public;
2. provides a forum for the discussion of matters related to the creation, preservation, and use of historical documents;
3. develops, offers and supports archival education programs;
4. cooperates with individuals and organizations on matters of common concern; and
5. advocates the identification, collection, preservation, use, and appreciation of historical records and manuscripts.

The *SCA Newsletter* is published quarterly in January, April, July, and October. All submissions, advertisements for future issues, letters to the editors, and inquiries regarding the newsletter should be directed to the Editors of the *Newsletter*:

Newsletter Editors
The Bancroft Library
University of California, Berkeley
Berkeley, California 94720-6000
Email(s): newsletter@calarchivists.org

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Newsletter editors and layout designers: Jean Pasco, Lara Michels, Amy Croft, Elizabeth Borchardt

www.calarchivists.org ©2011

that are presented at the Annual General Meeting, or in more relaxed settings such as meeting with friends and professional colleagues over drinks at a reception afterward. In either case, every member has something to offer to the rest of the society, and every archivist—whether aspiring, retiring, or somewhere in between—has a place within it.

Although I am now over 3,000 miles removed from the West Coast, I am pleased to remain a member of SCA and am still planning to serve out my term as president. I look forward to seeing many of you at next year's Annual General Meeting in Ventura, which our Local Arrangements and Program Committees are already hard at work planning.

Brad Bauer

President, Society of California Archivists

SJSU SPECIAL COLLECTIONS & ARCHIVES

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These descriptive finding aids will allow for future digitization of the social justice materials, which depict political activism and demonstrations, local farm worker strikes, the homeless, and other disenfranchised groups in the San José area. Specific images in the collection include protests at the Lawrence Livermore Laboratory and United

States Naval bases, anti-nuclear and anti-war demonstration prayer vigils, and Watsonville cannery and farm workers strikes. The materials in the Black Americana collection are comprised of photographs, printed materials, textiles, and three-dimensional objects, including historic postcards,



Women and children pose for a group photograph on the steps outside Tower Hall, circa 1920

news clippings, sheet music, textiles, and figurines reflecting aspects of the African American experience.

The photographic materials include images of celebrities, political rallies, and social events in San José, and will be digitized in the future.

The finding aids are available through OCLC, the Online Archives

of California website, and through our library catalog and digital library website. We are pleased to be able to increase access to these historic treasures, and offer new discovery tools for scholars, students, and local researchers.

Danelle Moon

Director/Full Librarian



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THE CLIR PROJECT AT STANFORD UNIVERSITY'S ARCHIVE OF RECORDED SOUND

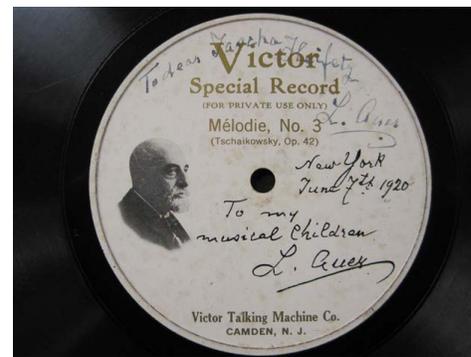
In December 2009 Stanford University's Archive of Recorded Sound joined with Yale University's Recorded Sound Archives to begin a 19-month collaborative archival processing project with the sponsorship of the Council on Library and Information Resources (CLIR) (<http://www.clir.org/hiddencollections/index.html>) and funding from the Andrew Mellon Foundation.

Titled *Song, Speech, and Dance: Special Collections from the Recorded Sound Archives at Yale and Stanford Universities*, the project encompasses the processing of twenty-three collections between the two institutions. Nineteen of those collections are housed at Yale, and they include the Stanley Dance collection of taped interviews with major jazz figures, the business archives of Overtone Records and the Spoken Arts Record Company, and autograph letters, photographs, and recording company logbooks. Four collections at Stanford's Archive of Recorded Sound have been processed by Project Archivist Frank Ferko and Archive Assistant Anna Hunt Graves. Three of these collections are comprised almost entirely of sound recordings and they document the artistic achievements of three major musicians of international renown, each of whom spent a portion of his life in California: Yehudi Menuhin, Jascha Heifetz, and Lawrence Tibbett. The fourth collection, which is the largest of the entire project, is the complete archive of the Ambassador Auditorium, a major concert hall located in Pasadena.

The first of Stanford's four processed collections is the Yehudi Menuhin Collection, created by Menuhin's family. Spanning 75 years, the career of Yehudi Menuhin included work as a virtuoso violinist as well as a highly respected conductor, and this collection consists of fifty-four 78 rpm recordings of Menuhin performing violin works, often accompanied on the piano by his sister, Hephzibah Menuhin. Although the collection includes a number of commercially released shellac discs, it offers many test pressings as well. The recordings were made primarily for the Victor and the Gramophone companies between 1938 and 1950, and they include standard works by composers such as Beethoven, Mozart and Brahms, but also recordings of lesser known works, such as Ildebrando Pizzetti's *Sonata in A major*, and several works identified only by their Japanese titles.

The Jascha Heifetz Collection, donated by Heifetz's longtime friend and record producer at RCA Victor, Jack Pfeiffer, includes not only numerous performances of this legendary virtuoso, but it also offers Heifetz's own personal collection of recordings made by other artists. One of the rarities to be found here is the 1920 privately made recording of Heifetz's teacher, Leopold Auer. The record is signed and dated by Auer, who was a fine performer and venerated as a teacher but

was not commercially recorded. Consisting of 920 discs of various types and 88 open-reel tapes, recorded between 1911 and 1972, the Heifetz Collection abundantly documents the



Auer disc label, close-up view (Heifetz Collection)

work of this great musician, and at the same time, it attests to the many technological changes in the recording industry that occurred throughout the last century. Four distinct record types can be found in this collection: standard, long-playing records, 78 rpm commercially released records, test pressings, and instantaneous discs.

A large number of instantaneous discs can also be found in the Lawrence Tibbett Collection, consisting of 144 discs documenting the middle years of the baritone's career. Tibbett sang for 27 seasons at the Metropolitan Opera (1923-1950), and although he mastered and recorded many of the standard baritone operatic roles, he also created roles in the world premieres of operas by noted composers of the day. An outstanding example was Howard Hanson's *Merry Mount*, commissioned by the Metropolitan and first performed on February 10th, 1934. A pre-premiere recording was made in

January of that year, and a copy of that recording can be found in this collection. Tibbett's career also extended beyond the world of opera as he frequently performed popular songs in live radio programs in the 1940s. The

Rodgers and Hammerstein song "Oh, what a beautiful mornin'" and Harold Arlen's "Accentuate the positive" are among the many popular



Aluminum disc with orange label
(Tibbett Collection)

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THE CLIR PROJECT
(continued from p. 4)

songs performed by Lawrence Tibbett and recorded on instantaneous discs in this collection.

By far, the largest collection in the CLIR Project is the Ambassador Auditorium Collection. This preeminent concert hall, located in Pasadena, reigned as one of the major concert venues on the West Coast between 1974 and 1995. Often called "the Carnegie Hall of the West," the



Exterior of the Ambassador Auditorium

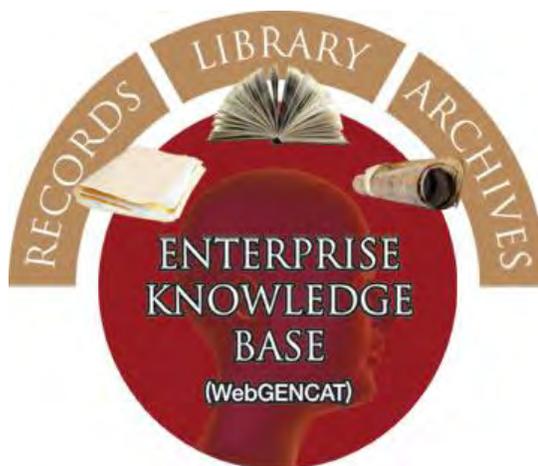
Ambassador hosted hundreds of world-class artists and performing ensembles from around the globe for twenty years. Several years after the hall ceased its operations, the Ambassador Foundation gave its entire archive to Stanford University. The collection consists of over 636 containers (boxes and oversize folders) of mixed materials including thousands

of paper documents, such as correspondence, contracts, management and promotional materials, posters, brochures, concert programs in addition to artists' photographs and photographic slides. The Ambassador was the site of the Ivo Pogorelich International Solo Piano Competition in 1993 (the hall closed before the next competition could take place), and that event is extensively documented in this collection. The Ambassador also hosted the Pasadena Jazz Festival from 1992 to 1995 and served as the venue for several television specials. Among the more unusual items in the collection are the original pieces of artwork which were commissioned by the Ambassador to function in the organization's promotional campaigns. However, the most important segment of the Ambassador archive is probably the collection of hundreds of audio and video recordings that document live performances which took place in the hall during its twenty years of operation.

Finding aids for all four the collections are currently available on OAC.

Frank Ferko
Sound Cataloger/Project Archivist
Archive of Recorded Sound
Stanford University

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EARLY CIVIL RIGHTS RECORDS RELEASED AT ONE NATIONAL GAY AND LESBIAN ARCHIVES

Under a two-year \$277,000 National Endowment for the Humanities grant to process the records of the early pioneers of the lesbian, gay, bisexual, and transgender (LGBT) movement, the University of Southern California, ONE National Gay and Lesbian Archives has recently released the finding aid to the ONE Incorporated records, the oldest gay and lesbian organization in the western hemisphere. Through the combined effort of volunteers and staff, the archives was able to rescue 85+ linear feet of disorganized records, not only preserving our own history, but making accessible the most significant LGBT civil rights records of the 1950s and 1960s.

The ONE Incorporated records begin with the 1952 incorporation of ONE and its January 1953 release of the country's first widely distributed LGBT periodical, ONE Magazine. The openness and brashness of the periodical drew immediate attention from federal authorities, resulting in the confiscation of the 1953 "Homosexual Marriage" and 1954 "You Can't Print It" issues for their positive portrayal of homosexuality. Fighting insolvency and refused assistance by the ACLU, ONE took the authorities to court, eventually delivering the case to the doors of the United States Supreme Court. In 1958, the justices issued a landmark decision in favor of ONE, the first ever for LGBT civil rights, expanding freedom of press and setting the precedent for all future LGBT legal challenges.

Although known most for its magazine, ONE Incorporated set the foundation for future civil rights advances in numerous venues. First and foremost was the establishment of ONE Institute in 1956, the first school to offer courses in gay studies. Teachers developed their own textbooks and reference material for ONE Institute courses, then spread their knowledge across the United States through extension classes and lecture series. The classes, lectures, yearly Midwinter Institute conferences, and student mentoring programs reached thousands, creating a nationwide movement of empowered activists. In 1981, the school was officially accredited by the state of California, the first such accreditation for an LGBT organization.

In addition, ONE Incorporated in 1953 became the first LGBT organization to open their offices to the community, offering social services and peer counseling for occupational, housing, legal, and personal issues. By the mid-1950s, ONE Incorporated had also developed a research division, conducting and supporting original LGBT research to refute biased studies of the past. ONE complemented its education and research divisions in the late 1950s by opening a public research library as well as publishing ONE Institute of Homophile Studies, the first ever gay scholarly journal.

Because of the extreme persecution of the 1950s, grassroots materials are nearly non-existent in archives. LGBT materials of the era were frequently hidden or destroyed by

those who collected or created them. Those that did survive were usually destroyed by family, friends, and even partners to protect their deceased loved ones.

However ONE Incorporated not only maintained the records of their numerous activities, but preserved 30+ linear feet of membership records and correspondence, most from the 1950s and 1960s, covering over 5,000 people across the United States. These letters uniquely capture the individual experience of what it was like to be gay or lesbian, allowing researchers a first-time cross-sectional glimpse into the lives of the era. The letters describe hundreds of LGBT communities from across the United States, allowing localized grassroots research that had never previously been possible. More specialized studies into the artistic output of LGBT communities can now be supported through a subsection of fiction and artwork submissions to *ONE Magazine*.

In the records of ONE Incorporated and the letters of their readers are defined an identity and voice of a burgeoning national consciousness, one that set the foundation for the civil rights advances to come. Because of the special civil rights significance of this organization, the wide impact of their activities, and the uniqueness of the records, we hope the ONE Incorporated records will open a vast avenue for research into this oft-neglected era of the American LGBT civil rights movement.

Kyle Morgan

Archivist

University of Southern California

ONE National Gay & Lesbian Archives

—ON EXHIBIT—

DOIN' IT IN PUBLIC: FEMINISM AND ART AT THE WOMAN'S BUILDING

Two items from the CalArts Archive's Feminist Art Material Collection, Womanhouse Invitation on Doilie (1972) and the West Coast Women Artists Conference Program (1972) will be on exhibit at the Ben Maltz Gallery at Otis College of Art and Design from October 1, 2011 until January 28, 2012 as part of the exhibition, Doin' It In Public: Feminism and Art at the Woman's Building, which is part of the Getty's Pacific Standard Time: Art in LA 1945-1980. http://www.otis.edu/public_programs/ben_maltz_gallery/womansbuilding.html <http://calarts.edu/library/collections/archive>

Kathy Carbone

Manager, CalArts Archive

kcarbone@calarts.edu

661.253.7882



Journal of Western Archives

The *Journal of Western Archives* is a peer-reviewed, open access journal sponsored by Western regional archival organizations. The journal focuses on contemporary issues and developments in the archival and curatorial fields, particularly as they affect Western archives and manuscript repositories.

Journal Contents

The *Journal of Western Archives* gives archivists, manuscript curators, and graduate students in the American West a place to publish on topics of particular interest and relevance to them. The journal features research articles, case studies, and review essays on regional topics. These include:

- Important Western regional issues in archives and manuscript repositories;
- Unique archival developments in the western United States;
- Technological innovations and their effect on archival theory and practice;
- The history and development of the archival and curatorial professions in the American West;
- Collaborative efforts and projects between various cultural institutions.

Contributing to the Journal

If you are interested in contributing to the journal or serving as a peer reviewer for journal content, please contact the managing editor, John Murphy (john_m_murphy@byu.edu). Article submissions may also be made online at the journal website.

JWA

<http://digitalcommons.usu.edu/westernarchives/>

—ON EXHIBIT—

LOOK THE OTHER WAY: AN EXHIBITION OF PHOTOGRAPHIC TRUTH AND FICTION

In the spring of 2011, Cal Poly, San Luis Obispo's Special Collections and University Archives launched the exhibit *Look the Other Way: An exhibition of photographic truth and fiction*. The exhibit was a successful merger of early 20th century materials and 21st century technologies that brought University Archives materials to a large audience in an interactive setting.

Beginning in January 2011, Special Collection & University Archives staff worked with professors in architecture, computer science, theater, education, and the new Liberal Arts and Engineering Studies (LAES) program to develop an exhibit that would highlight the early history of the University and the unusual history of spirit photography. With the aid of computer technology, students manipulated early views of the campus and students found in University Archives. The students re-envisioned the University's history—straining credibility and provoking a rich array of interpretations from viewers.

A total of 145 students participated in the development of the exhibit, a unique collaboration between students, faculty, and archives staff. The exhibit engaged visitors of all ages with student-engineered historic radios/iPods, photo-developing



Animated GIF engineered by Jessica Wong, Computer Science student, for exhibit. Courtesy Special Collections & University Archives, Cal Poly, San Luis Obispo.

photographs and postcards, and campus publications in physical and digital versions. Tours were provided during Cal Poly's Open House and students in the education department led tours for students from ten different K-6 schools in the county. An estimated 700 people viewed the exhibit during the quarter.

In the next phase of the project LAES students and faculty will create a virtual version of the project for iPads and smartphones. Read more about the exhibit: <http://lib.calpoly.edu/learningcommons/gallery/11spring/>

*Special Collections and University Archives
Cal Poly, San Luis Obispo*

—*ON EXHIBIT*—

OFF HOURS: ENVIRONMENTS FOR ENTERTAINMENT

As Americans' leisure time has increased during the century, we have filled it with all manner of diversions. This exhibit highlights the buildings and landscapes in which we spend leisure time for respite from the stresses of daily life. Grouped thematically as things to watch, play, eat and buy, the focus is on spaces such as theaters, restaurants, playgrounds, country clubs, stores and sports facilities. Original sketches, photographs, drawings, and rare books are included in the material on display provided by the Environmental Design Archives, Visual Resources Center, and Environmental Design Library.



September 27-December 22, 2011

Environmental Design Library

210 Wurster Hall, University of California, Berkeley

<http://www.lib.berkeley.edu/ENVI/hours.php>

Miranda Hambro, Assistant Curator,
Environmental Design Archives

Jason Miller, Associate Librarian and Director,
Visual Resources Center

—*RECENT ACQUISITIONS*—

PHILIP G. ZIMBARDO PAPERS

The Stanford University Archives is pleased to announce the acquisition of the Philip G. Zimbardo papers. Dr. Zimbardo is Professor Emeritus of Psychology at Stanford University. A renowned teacher and scholar, Dr. Zimbardo has been at Stanford University since 1968, having taught previously at Yale, NYU, and Columbia University. He is currently on the faculty of the Pacific Graduate School of Psychology, and the Naval Postgraduate School at Monterey, CA. He has been given numerous awards and honors as an educator, researcher, writer, and for service to the profession. Recently, he was awarded the Vaclav Havel Foundation Prize for his lifetime of research on the human condition. His more than 300 professional publications and 50 books convey his research interests in the domain of social psychology, with a broad

spread of interests from shyness to time perspective, madness, cults, political psychology, torture, terrorism, and evil.

Dr. Zimbardo is perhaps best known for the Stanford Prison Experiment, carried out August 15-21, 1971 in the basement of Jordan Hall. To commemorate the 40th anniversary of the Experiment and the acquisition of the Zimbardo papers an exhibit is on display in the Albert M. Bender Room, 5th Floor, Green Library (Bing Wing). Materials on display include application materials, original prison gowns, photographs, transcripts, press material, news clippings, and a follow-up evaluation form. The exhibit will be on display from August 15 through October 22, 2011. The exhibit is accessible whenever Green Library is open and hours vary with the academic schedule. For Library hours, call 650.723.0931.

The Zimbardo papers include research files, subject files, correspondence, articles, photographs, slides, video and audio recordings, motion picture films, and books. The Stanford Prison Experiment is particularly well documented, including original film stock, audio recordings, photographs, and slides.

Daniel Hartwig

Stanford University Archivist

Special Collections & University Archives

BRANDT PAPERS

The Laguna College of Art & Design library received a donation of over 15 linear feet of archival materials related to the Southern California artists Rex Brandt (1914-2000) and Joan Irving Brandt (1916-1995). The collection includes correspondence, diaries, photographs, slides, subject files, business records, sketches, and publications reflecting the lives and artwork of these two "California School" artists.

Rex Brandt, along with Phil Dike (1906-1990) taught a workshop in 1962, the first summer classes were offered by what was then called the Laguna Beach School of Art. Brandt and Dike offered workshops out of the Brandts' home in Corona del Mar for several decades.

Having the Brandt Papers cared for and preserved here will provide a wonderful resource for not only current students and faculty at the college but also for individuals associated with the broader Southern California artistic community. Given his many years of painting and teaching at his Corona del Mar residence, it seems like a natural fit that his sketchbooks, files, and other materials which document his work should be here in South Orange County.

The donors of the collection are the daughters of Rex Brandt & Joan Irving Brandt, Joan Scarborough and Shelley Walker. "We are thrilled to have his works close to the area he loved so much, and we hope that something in his papers will inspire others in their artistic endeavors," said Walker.

Betty Shelton, Fine Arts Professor and Study Abroad Director commented, "I'm so thankful that we were able to

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BRANDT PAPERS

(CONTINUED FROM P. 8)

examine and study the Rex Brandt travel sketchbooks before my group of students traveled to Ireland and England this summer. To have the opportunity to observe the actual artwork was so beneficial, and set a high standard for the group to emulate. These drawings and watercolors are an invaluable teaching aid and a treasure to Laguna College.”

The Brandt Papers are currently undergoing archival processing and will be available for research in the newly renovated library. They will not only expand the range of offerings available for inspiration and research, but also demonstrate the dynamic ways in which artists’ papers can inspire our students when they are incorporated into a class discussion. The Brandts’ legacy and contribution to twentieth century art will be studied and preserved for generations to come.

Rexford Elson Brandt was born in San Diego, California in 1914. A graduate of Riverside Polytechnic High School (1932), Riverside Junior College (1934), University of California at Berkeley (1936), he taught at Riverside Junior College, Chouinard Art Institute in Los Angeles and at his Blue Sky Studio in Corona del Mar. Renowned for his watercolor paintings of the Southern California coast, Brandt wrote numerous books on technique and served as president of the California Water Color Society in the late 1940s. Along with his contemporaries Phil Dike, Emil Kosa, Jr., Barse Miller, Phil Paradise, George Post, Millard Sheets, Robert E. Wood and Milford Zornes, Brandt was known as a member of what has been variously called the California School, the White Paper Painters and the California Regionalists. Brandt and Phil Dike operated the Brandt- Dike Summer School of

Painting, which began in the late 1940s, which in 1955 became the Rex Brandt Summer School and was again renamed in 1973 as the Brandt Painting Workshop.

Rex and Joan Mallock Irving married in 1938 in Riverside, California. Joan Mallock Irving Brandt was born in Riverside, California in 1961. She attended Santa Barbara Girls’ School, Katharine Branson School, Riverside Junior College and Art Center School, Los Angeles. Along with her husband, she taught in the Brandt-Dike Summer School of Painting and was co-director of the Brandt Painting Workshop after 1973. She was a founding director of the Newport Harbor Art Museum, founding chairman of the Newport Beach Arts Commission, a life fellow of the American Watercolor Society and a life member of the Royal Society of Art.

Rex Brandt was involved in designing the first two studios built for what was then named the Laguna Beach School of Art, located on the festival grounds in Laguna Beach, and he and fellow painter Phil Dike taught a workshop for the school in 1963 (the second year classes were offered). He also later served on the advisory board for the school and its endowment fund campaign in 1978.

“The Rex Brandt archives is a treasure trove of personal information focused on one of California’s finest mid century watercolor artists. It also provides engaging information pertaining to mid-century California art in general and some specific information regarding watercolor society exhibitions and other artists Brandt was affiliated with,” said Gordon T. McClelland. Gordon has written several books on the California School and California artists.

*Jennifer Martinez Wormser, Library Director
Laguna College of Art and Design*

NEWS AND ANNOUNCEMENTS

HERB QUICK ARCHIVE

The University of California Riverside/California Museum of Photography is pleased to announced that it has processed the Herb Quick Archive. Herb Quick (1925-2006) was a Riverside-based photographer who studied at Art Center in Pasadena, and worked at the University of California, Riverside from 1964 until his retirement in 1996. The collection of negatives, contact prints, correspondence, and personal papers was arranged by Azalea Camacho, who is currently completing her archives training through San Jose State University. Ms. Camacho interned with UCR/CMP during the fall semester of 2010 and continued volunteering with UCR/CMP until the project was completed.

*Leigh Gleason
Curator of Collections
UCR/California Museum of Photography*

SF HISTORY CENTER SHARES MAPTCHA AND OLD S.F. PROJECTS

The San Francisco History Center at the San Francisco Public Library is excited to share two recent projects, Maptcha (<http://maptcha.org>) and Old S.F. (<http://www.oldsf.org>), which combine archival images of San Francisco and mapping technologies to allow the public to share collections through social media, crowdsourcing, and geotagging. City Archivist, Susan Goldstein, thanks David Rumsey for his ongoing assistance with the digital maps and Dan, the Google employee, who fell in love with and geotagged thousands of San Francisco History Center photographs for Old S.F. Check out the following blog post on the Bay Citizen for information on these projects: <http://www.baycitizen.org/blogs/culturefeed/crowdsourced-mapping-projects-mine/>

*Susan Goldstein, City Archivist
San Francisco History Center
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NEWS AND ANNOUNCEMENTS

MINING FOR CALIFORNIA LIGHT AND SOUND

As part of the California Preservation Program, the California Audiovisual Preservation Project (CAVPP), with start-up funding from the California State Library and New York University's Moving Image Archiving and Preservation Program, is creating a consortium to digitize and provide online access to California's historical audiovisual recordings. Thus far, 18 institutions across California- libraries, museums, archives and historical societies - have partnered with the CAVPP to digitize, preserve, and provide online access to a selection of film, video and audio recordings that are threatened by physical deterioration and format obsolescence. The Project's prototype online collection, called California Light and Sound, is being hosted by the Internet Archive. Additionally, the California Digital Library is developing infrastructure to provide access via the Online Archive of California and Calisphere.

The Project helps libraries and archives move from the analog to the digital age. It gathers best archival practices for moving image and sound preservation to establish practical standards. The process goes as follows: the partners nominate recordings from their collection, contribute selected recordings for digitization (with the originals returned to the owning institutions), and provide the associated descriptive and rights metadata. The CAVPP works with an outside digitization service vendor, manages production and quality control, and coordinates preservation and online access with the third party repositories. Partner archives are encouraged to store copies of their files if they are able. Following ingest, the partner archives are able to access their records with "keys" to their online collection(s) and add and enhance the metadata using a web-based editor.

Online collections no longer limit access by geographical and operational factors - local history becomes state history and state history becomes national history to be shared and experienced. California Light and Sound inspires new discoveries, interactions, and the gathering of communities around their own sights and sounds within the archive and beyond. The CAVPP looks forward to including additional institutions and recordings, unfolding the story of California in sound and moving image, in "real time," and preserving and making accessible a history that feels present, alive and tangible.

What audiovisual Californiana treasures does your library/archive hold? If your institution is interested in joining the CAVPP, or you would like more information, please contact Project Coordinator, Pamela Vadakan (pamelaje@berkeley.edu or 510.642.4665).

Visit the collection at: <http://www.archive.org/details/californialightandsound>. We welcome questions and feedback.

EXPLORE HISTORY: SACRAMENTO ARCHIVES CRAWL

The first annual "Explore History: Sacramento Archives Crawl" took place on October 1st. Nineteen area archives and special collections were on hand at one of four locations to exhibit treasures from their collections and talk with the public about their institutions and their collections. Participating institutions included: the California State Archives; the California State Library; the Center for Sacramento History; the Sacramento Room of the Sacramento Public Library; the El Dorado County Historical Museum; the National Archives-San Bruno; the Root Cellar (the Sacramento Genealogical Society Library); the Sacramento Historic City Cemetery Archives; the Society of California Archivists; California State Parks; California State University, Chico; Sacramento City College; University of California, Davis; the Lavender Library; Little People of America; the Placer County Museum, Archives & Research Center; the Sacramento History Foundation; Congregation B'nai Israel Archives; the Yolo County Archives; the California State Railroad Museum Library; and California State University, Sacramento.

POLLAK LIBRARY, CSU FULLERTON AWARDED LHDRP LSTA GRANT

Pollak Library, California State University, Fullerton, has been awarded a Local History Digital Resources Project (LHDRP) LSTA grant through the California State Library. This grant provides funding, in addition to education and resources, which will facilitate the digitization of 200 rarely seen historical images and make them accessible to the public over the Internet.

The Hickox Studio Photograph Collection depicts Orange County's pioneers and its common folk, business and industry, social and leisure time, the changing landscape, and the history of Southern California's vernacular architecture in the early twentieth century. Moreover, this collection portrays a fascinating cross-section of American life as experienced by those living in and around Orange County from 1890 through 1950. The collection includes images of various notables, such as Glenn Martin, early aviation pioneer, Silkwood, a much celebrated racehorse, J.W. Towner, Orange County's first judge, and President Benjamin Harrison during a visit to Santa Ana, among many others.

An open house at the University is planned to unveil this remarkable collection in the spring of 2012.

*University Archives/Special Collections
Pollak Library
California State University, Fullerton*



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NEWS AND ANNOUNCEMENTS

NHPRC DETAILED PROCESSING GRANT AWARDED TO STANFORD UNIVERSITY LIBRARIES SPECIAL COLLECTIONS

The Stanford University Libraries Department of Special Collections is pleased to announce that it has been awarded a detailed processing grant by the National Historical Publications and Records Commission. The year-long project, which will begin on October 1, 2011, will be dedicated to the detailed processing of the STOP AIDS Project records.

Founded in 1985, the STOP AIDS Project is a thriving community-based organization dedicated to the prevention of HIV transmission among all gay, bisexual, and transgender men in San Francisco. Throughout its history, the STOP AIDS Project has been overwhelmingly successful in meeting its goal of reducing HIV transmission rates within the San Francisco through innovative outreach and education programs. The STOP AIDS Project has also served as a model for community-based HIV/AIDS education and support, both across the nation and around the world. Since its inception the STOP AIDS Project has worked to create an exchange of data with state and local agencies as well as the federal government in order to serve as a resource for informing and shaping national HIV/AIDS education policy.

Stanford holds over 350 linear feet of records from the STOP AIDS Project received between 2005 and 2011. The records are comprised of behavioral risk assessment questionnaires and surveys; data about HIV/AIDS transmission and prevention trends; social marketing campaign materials, including HIV/AIDS prevention posters and fliers; community outreach and workshop materials; volunteer training materials; correspondence; grant proposals; development related materials; administrative records; photographs; audio and video recordings; and computer files. The records include an estimated 270 items of legacy computer media and more than 300 posters.

The goal of this project is to process the entirety of the STOP AIDS Project records. The records will be arranged and described, basic preservation measures will be taken where necessary, and detailed description for the STOP AIDS Project posters, audio, video, and computer files will be performed. Project products will include: over 350 linear feet of processed materials; a detailed EAD finding aid which will be made available to researchers through Stanford University's finding aid site, the OAC, and ArchiveGrid; and an updated collection-level MARC record. Data on legacy computer media will be captured and the files will be processed using AccessData's Forensic Toolkit (FTK) software at the file level. The project is slated to last one year with work completed by the end of September 2012.

*Glynn Edwards, Principal Manuscripts Processing Librarian
Laura Williams, Project Archivist*

NEW ENGLAND TO GOLD RUSH CALIFORNIA BY LYNN A. BONFIELD

Lynn A. Bonfield, retired director of the Labor Archives and Research Center at San Francisco State University, has published *New England to Gold Rush California*, a book based on the journal of Alfred and Chastina W. Rix, which dates to 1849-1854 and tells the story of a couple of young teachers in Vermont who settled in San Francisco. The author found the journal on the shelves of the California Historical Society when she was curator there in the 1970s. The book is published by the Arthur H. Clark Company, an imprint of the University of Oklahoma Press.

DOROTHY MACKAY-COLLINS TO LEAVE THE ROBERT LOUIS STEVENSON SILVERADO MUSEUM

After three and a half years of work, Dorothy Mackay-Collins is preparing to leave her post as Curator-Director of the Robert Louis Stevenson Silverado Museum in St. Helena, Napa Valley. She arrived at the museum, the largest Stevenson museum in the world, in 2008 to find 11,000 items that had never been properly catalogued, exhibits that had not been changed for years, and a facility in need of cleaning and repair. Mackay-Collins leaves the Museum with processed archival collections and a Scholars' Room that allows for proper access to the collections. She and recently hired Assistant Curator Marissa Schleicher, have, to this date, identified and cataloged 2,000 items. Mackay-Collins recently traveled to Scotland to do some research of her own on the birthplace of Robert Louis Stevenson. While there she was honored by the Stevenson Club with a reception at Stevenson's former Edinburgh home.

*Robert Louis Stevenson Silverado Museum
St. Helena, California*

JENNY JOHNSON JOINS THE STANFORD UNIVERSITY ARCHIVES

The Stanford University Archives is pleased to announce that Jenny Johnson will be (re)joining its ranks as Collections Management and Processing Archivist starting August 16th. Since 2009, Jenny has been Project Archivist on the Stephen Jay Gould papers in the Manuscript Division of Special Collections at Stanford. Prior to that, Jenny worked in the Archives from 2008-2009, as Archives Specialist, and as Visual Resources Specialist at San Francisco Museum of Modern Art from 2007-2008.

*Daniel Hartwig
Stanford University Archivist
Special Collections & University Archives*

NEWS AND ANNOUNCEMENTS

SUE HODSON NAMED WOMAN OF THE YEAR

Sue Hodson has been named Woman of the Year by the Jack London Foundation, in recognition of her long service assisting scholars with their research on Jack London, and in recognition of her own lecturing and writing on the author. Most recently, Sue co-wrote a book, *Jack London, Photographer*, published in 2010 by the University of Georgia Press. She will receive the award in January at the annual Jack London Birthday Banquet in Sonoma.

SCA NEWS AND ANNOUNCEMENTS

SAVE THE DATE!

The 2012 Annual General Meeting of the Society of California Archivists will take place April 26-28 in the quaint seaside town of Ventura. The conference will be held at the Crowne Plaza Ventura Beach Hotel (<http://www.cpventura.com/>), which is within walking distance of charming shops, a wide variety of restaurants, the San Buenaventura Mission, and several other historic sites. More information will be posted on the SCA website in the coming months!

Useful Links:

Ventura Visitors' Bureau

<http://www.ventura-usa.com/>

San Buenaventura Mission

<http://www.sanbuenaventuramission.org/>

AGM Local Arrangements Committee

PARTICIPATE IN SCA'S 2012 AGM

Did you notice that there was a session missing from last year's AGM? Do have an idea for a session that you'd like to be part of? Are there colleagues you'd like to hear talk about their specialty? Would you like to develop a session that would help you with a current project or problem?

If you answered yes to any or all of the above, submit a session proposal for SCA's Annual General Meeting. The AGM will be held in Ventura, California, from April 26 to 28, 2012.

You'll find the session proposal form on the SCA website at www.calarchivists.org

The deadline for submitting session proposals is October 7, 2011.

Got questions about a possible session or concerns about the deadline? Contact Program Committee Chair Lisa Miller at the email address or phone number below. Your time and thought now will help us make the 2012 AGM an interesting and stimulating conference that meets your needs.

Lisa Miller

SCA Program Committee Chair

lisa.miller@stanford.edu

650.724.2961

SCA LEADERSHIP OPPORTUNITIES!

Do you want to be more involved in the Society of California Archivists? **(Yes!)**

Do you have great ideas about how to keep the Society relevant? **(Of course you do!)**

Are you passionate about making a real difference? **(Well, duh!)**

How? Throw your hat into the ring and run for a position on the SCA Board!

Everything we do in the Society is facilitated by a team of committed individuals working together to make a difference. These members' efforts are rewarded exponentially by the impact they have in the community and on SCA's continued longevity - going strong for 40 years. There's always room for more leaders to join the team!

The Nominating Committee is seeking the names and nominations of leaders from the California archives community to lead the Society. Nominations will include the positions of Vice President/President-elect (three year term), Director-at-Large (two year term), Treasurer (two year term), and the Nominating Committee (two year term). More information about each of these chief positions and their responsibilities may be found in the SCA Handbook on the Society's website (<http://www.calarchivists.org/>). Or contact the individuals who currently hold these positions, or members of the Nominating Committee, to explore the opportunities.

Submit your name and/or the name of someone you recognize as a leader via email to:

• SCA Nominating Committee Chair
Julie Graham (jgraham@library.ucla.edu)

OR

• Committee members
Ellen Jarosz (ejarosz@rohan.sdsu.edu)
Teresa Mora (tmora@library.berkeley.edu)

WESTERN ARCHIVES INSTITUTE MARKS 25TH SUCCESSFUL PROGRAM

The Western Archives Institute (WAI) marked its 25th successful program at the University of California, Berkeley this past summer, thus concluding its time in northern California. A total of 28 students traveled from all over California, as well as Arizona, Idaho, New York, Oregon, Utah, and Washington, D.C. to participate in the program. The participants represented a variety of repositories and organizations such as the Fuller Theological Seminary, the Braun Music Center, the Sierra Club, the Fuller Theological Seminary, as well as numerous public libraries and university or secondary education archives. This year's scholarship winners were Kimberly Bray of the Haggin Museum and Suzie Earp of the Water Resources Institute, CSU San Bernardino.

WAI is the only program of its kind offered annually in the Western United States. The Institute is designed to offer a balance of basic archives theory and practice to individuals whose jobs require an understanding of basic archival skills but who have little or no archival education or training. This year's curriculum included sessions on arrangement and description, appraisal, administering personal and family collections, reference and access, preservation, electronic records, digital collections management, starting and managing an archives program, legal and ethical issues in archives, outreach and public relations, photographs in archives, and grant funding.

The principal faculty member for this year's Institute was David Gracy, the Governor Bill Daniel Professor in Archival Enterprise, University of Texas at Austin School of Information. Dr. Gracy worked in the Texas State Archives and University of Texas Archives before becoming Archivist, Southern Labor Archives, Georgia State University, and then Director, Texas State Archives. He is a former President of both the Society of American Archivists and the Academy of Certified Archivists, and a Fellow of the Texas State Historical Association. This was Dr. Gracy's fifth stint as Principal Faculty Member of the Western Archives Institute. Additionally, this year's adjunct faculty, including Elena Danielson, Leigh Gleason, Mary Elings, Tanya Hollis, Hannah Tashjian, Rebecca Wendt, and Nancy Z. Lenoil enhanced the program with insight into various subjects in our shared field.

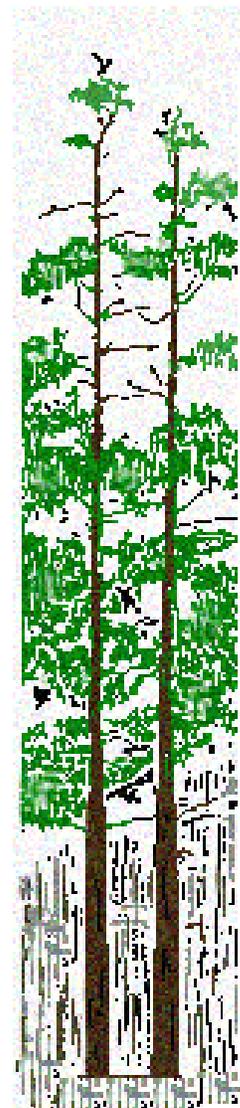
Site visits, built into the two-week instruction, featured behind the scenes looks at the day-to-day operations of a sampling of archival repositories. Lynn Downey, archivist at Levi Strauss & Co., offered a look into the workings of a corporate archives. Mark Goodwin, from UC Berkeley's Museum of Paleontology, hosted a visit which offered insights into the work of small archives and the relationships between museum and archival work. Teresa Mora, archivist at the Bancroft Library, offered a look at an academic repository's

operations. Participants also visited Keri Koehler, Collections Manager, at the San Francisco Maritime National Historical Park at Fort Mason.

Many other Society of California Archivists members contributed to the success of this year's program. Julie Graham served as Onsite Coordinator during the two week program and (as always) kept things running smoothly. Teresa Mora single-handedly served as Local Arrangements Coordinator, and did an impressive job of planning and preparing for our second year at UC Berkeley. Sydney Bailey, WAI Administrator, and Ellen Jarosz, Assistant Administrator, worked on the program year round, seeing to all the details that make the Institute such a success.

The WAI Management Team is already planning a celebration for its 25th anniversary in 2012, and for its return to southern California. The 2012 Institute will be held from July 8 to July 20, 2012 at California State Polytechnic University, Pomona.

*Ellen Jarosz,
WAI Assistant Administrator
Special Collections & University
Archives Librarian, SDSU*



The Western Archives Institute (WAI) is celebrating its 25th anniversary next year. To help us with the celebration, please send your favorite photos from past Institutes to Sydney Bailey at SBailey@sos.ca.gov.

SCA Board of Directors and Committee Chairs 2011-2012

BOARD OF DIRECTORS

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Chief Archivist
United States Holocaust Memorial
Museum
100 Raoul Wallenberg Place, SW
Washington, DC 20024-2126
bbauer@ushmm.org
(202) 488-6165

Vice President / President Elect 2011:

Lisa Miller
Hoover Institution Library and Archives
Stanford University
lisa.miller@stanford.edu
(650) 724-2961

Secretary:

Tracey Panek
AAA Northern California, Nevada and
Utah
Tracey.Panek@goAAA.com
(925) 279-4831

Treasurer:

David Uhlich
The Bancroft Library
University of California, Berkeley
duhlich@gmail.com
(916) 616-8003

Membership Director:

Eric Milenkiewicz
University of California, Riverside
ericm@ucr.edu
(951) 827-4942

At-Large Board Members:

Clay Stalls
Loyola Marymount University
wstalls@lmu.edu
(310) 338-5357

Liza Posas
Autry National Center
lposas@theautry.org
(323) 221-2164, ext. 256

Immediate Past President:

Julie Graham
University of California, Los Angeles
jgraham@library.ucla.edu
(818) 885-6827

COMMITTEE CHAIRS

Awards:

Chuck Wilson
University of California, Riverside
chuckw@ucr.edu
(951) 827-6384

Development:

Jeanette Berard
Thousand Oaks Library
jberard@mx.tol.lib.ca.us
(805) 449-2660 x228

Jessica Moran
California State Archives
Jessica.Moran@sos.ca.gov
(916) 651-3306

Education:

Liz Phillips
Hoover Institution Library and Archives
Stanford University
ekphillips@stanford.edu
(650) 725-3471

Jennifer Goldman
Huntington Library
jgoldman@huntington.org
(626) 405-2208

Election:

Pat Johnson
Center for Sacramento History
pjohnson@cityofsacramento.org
(916) 808-7074

Finance & Investment:

David Uhlich
The Bancroft Library
University of California, Berkeley
duhlich@library.berkeley.edu
(916) 616-8003

Government Affairs:

David Keller
Metropolitan Water District of Southern
California
dkeller@mwdh2o.com
(213) 217-5911

Local Arrangements 2012:

TBD

Membership:

Eric Milenkiewicz
University of California, Riverside
ericm@ucr.edu
(951) 827-4942

Nominating:

Julie Graham
University of California, Los Angeles
jgraham@library.ucla.edu
(818) 885-6827

Outreach & Publicity:

Brooke M. Black
Huntington Library
bblack@huntington.org
(626) 405-2202

Jessica Knox
California State Archives
jknox@sos.ca.gov
(916) 653-5075

Program:

Lisa Miller
Hoover Institution Library and Archives
Stanford University
lisa.miller@stanford.edu
(650) 724-2961

Publications:

Josh Schneider
The Bancroft Library
University of California, Berkeley
jschneid@library.berkeley.edu
(510) 643-2886

Site Selection:

Gabriele Carey
History Associates, Inc.
ggcarey@emacorp.com
(714) 529-3953

David Uhlich
The Bancroft Library,
University of California, Berkeley
duhlich@gmail.com
(916) 616-8003

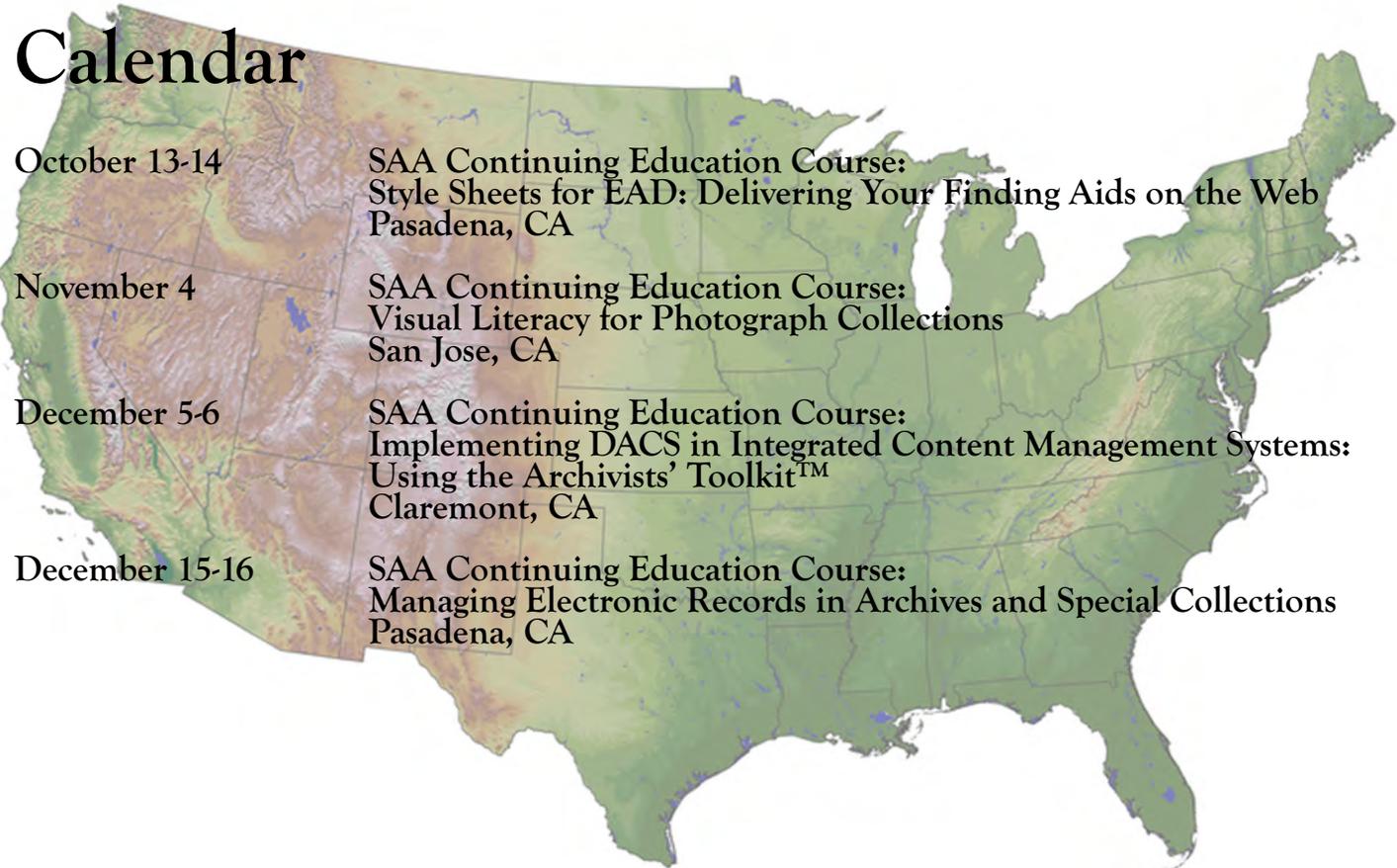
Website:

Julie Cooper
Jet Propulsion Laboratory
julie.a.cooper@jpl.nasa.gov
(818) 354-1844

Western Archives Institute:

Sydney Bailey
California State Archives
sbailey@ss.ca.gov
(916) 653-6734

Calendar



October 13-14	SAA Continuing Education Course: Style Sheets for EAD: Delivering Your Finding Aids on the Web Pasadena, CA
November 4	SAA Continuing Education Course: Visual Literacy for Photograph Collections San Jose, CA
December 5-6	SAA Continuing Education Course: Implementing DACS in Integrated Content Management Systems: Using the Archivists' Toolkit™ Claremont, CA
December 15-16	SAA Continuing Education Course: Managing Electronic Records in Archives and Special Collections Pasadena, CA

Society of California Archivists
c/o California State Archives
1020 "O" Street
Sacramento, CA 95814