

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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BREATH OF LIFE: WORKSHOP AT THE BANCROFT LIBRARY

Since 1994, The Bancroft Library has partnered with the Linguistics Department of the University of California, Berkeley, the Phoebe Hearst Museum and the Advocates for California Indian Language Survival to present a week-long workshop in even-numbered years called Breath of Life. During the first week of June, the library welcomed 92 Native Americans, linguists and linguistics graduate students who are studying endangered languages as well as ones which are no longer spoken. This year there were 26 California languages represented, from Tongva and Kawaiisu in the south to Achumawi and Wailaki in the north, and the Takelma language from Southern Oregon. Approximately half of the participants were returnees and half were new to the conference, and they ranged in age from 15 to early 80's. Some of the participants have been working on their languages for decades, and others have just recently begun their studies. Emerita Professor Leanne Hinton, who originated the conference and continues to chair it, is known nationally and internationally for her work in the language revitalization movement.

The Bancroft Library holds a myriad of types of



useful materials, including field notes, index card files, translations, devotional materials, song lyrics, books, journal articles, maps, photographs and sound recordings. In some cases, the library holds the only known written examples of a language. Archival collections include the papers of many anthropologists and linguists, including Alfred L. Kroeber, Edward Sapir, C. Hart Merriam, Samuel A. Barrett, Edward Winslow Gifford and Thomas T. Waterman. Frank J. Essene and Frederick Seymour Hulse managed Depression-era projects, funded by the State Emergency Relief Administration Project, which employed California Indians and scholars

continued on p. 5



<i>In This Issue</i>		News/Announcements	
		Exhibition Spotlight	8
Breath of Life	1	Other News	13
President's Message	2	SCA News	16
Collection Spotlight	6	Calendar	18
			22

PRESIDENT'S MESSAGE

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:

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Email(s): newsletter@calarchivists.org

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Newsletter editors and layout designers: Lara Michels, Michele Morgan, Joanna Black, Emily Vigor, and Jeff Sahaida

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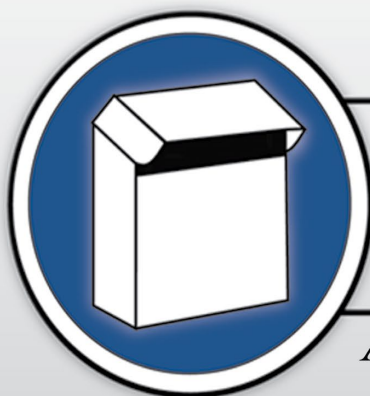
With the Annual General Meeting just concluded a little over a month ago, now is perhaps an appropriate time to reflect on the AGM, one of the central activities of our organization. It's almost a cliché to say that the AGM was successful, but if the numbers of registrants at this year's meeting indicate anything (well over 220), it was. The setting in Palm Springs was splendid, the sessions were well attended, and the plenary and luncheon speakers well received. For this successful work, the members of the Local Arrangements Committee and the Program Committee richly deserve congratulations and thanks! Next year, we will be at the "Western Round-Up," a joint meeting with other archivists throughout the western United States to be held in Denver in late May 2015.

It is also fitting to review what the Board accomplished last year. Under the leadership of President James Eason, the Board seriously studied and took to heart the recommendations for the SCA of the Strategic Task Force Plan that it submitted in 2013. The Board had a two-day meeting in July 2013 at which the plan was reviewed and discussed, and steps were planned to implement the plan's provisions.

The Board moved to support the participation of members in more local meetings, whether formal or informal, one of the primary desires of SCA's members. President James Eason devised the "Member Initiated Events" plan, which provides financial support for gatherings of SCA members that can range from social gatherings where archivists meet to talk shop to site visits to mini-conferences. Support for SCA members in this regard rests with the Membership Committee, whose new vice-chair for membership activities, Kate Tasker can be contacted at memberevents@calarchivists.org. For more information on the possibilities provided by Member Initiated Events, take a look at its SCA web page [here](#).

This support has already begun to bear fruit. The Gold Country Archivists, an informal group of archivists in the Sacramento area, has solicited and received support for its meeting on 11 June 2014.

continued on p. 4



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President's Message (continued from p. 2)

We wish them the best, and encourage others to seek support for their activities through Member Initiated Events.

There's more to do, though. The Board hopes to reach conclusions on other recommendations of the strategic plan in such areas as designating an administrative assistant to help with the work of the SCA and the improvement of communication with the membership through social media and with outside organizations with similar interests. The Board will be working on these and other areas and is always interested in feedback from members about the process.

Besides continuing work on the strategic plan, the Board of the SCA will have the usual business to attend to. I especially want to mention the [Western Archives Institute](#) (WAI), a joint program of the SCA and the California State Archives. WAI is a two-week intensive training program for those archivists requiring deeper training in our field. This year's WAI will be held at UC Riverside, from 6 July to 18 July. We encourage archivists for whom this program might be a fit to apply for next year's WAI.

In closing, I want to recognize those Board members who are leaving or who are assuming new roles. James Eason is outgoing president (replaced by yours truly); Polina Ilieava replaces Rebekah Kim as board member at large; Lisa Miller leaves the ex-officio post of immediate past president; and Ellen Jarosz is the incoming vice-president/president-elect. A sincere and deep thanks goes to all who have served and to those who are now stepping up to serve. As always, the SCA is looking for persons such as these, who are willing to run for office or to work on committees. Without them the SCA could not thrive, and we hope that you will respond when the Nominating Committee comes calling or a committee chair requires filling or a committee needs members. If you want to contact a Board member go [here](#); or a committee chair, [here](#). On behalf of the Board, I extend an invitation to you to serve.

Clay Stalls
Department of Archives and Special Collections
Loyola Marymount University

FROM THE IMMEDIATE PAST PRESIDENT

I have yet to grow into my new title, but I am confident it will be a smooth transition. Looking back on my year as President, I think SCA has a lot to be proud of. Clay Stalls along with Kelley Bachli and Lisa Crane were at the helm of a terrific Annual General Meeting. The bar remains high, and it seems SCA programs are ever-improving! So, kudos to all the members who made it happen, from the Program, Local Arrangements and Education Committees to panelists and speakers, and our Development Committee who raised funds by holding our traditional silent auction. And we will all remember the beautiful opening reception at Sunnylands that made us all feel like VIPs.

In addition to the ongoing work carried out by committees such as Outreach & Publicity, Electronic Communications, and Publications, and the regional workshops developed by the Education Committee, progress has been made on some of the goals of our 2012 strategic planning review. The incoming Board intends to continue down the path with the 2012 priorities in mind. As I write, the first event with support from SCA's new Member Initiated Events program is about to take place, hosted in Sacramento by the Gold Country Archivists. I hope individuals or groups throughout the state will take the initiative and bring colleagues together with SCA's support. (Please see program details on the website.)

Involved and committed members make SCA a dynamic and professionally stimulating organization. I look forward to continuing on the Board as Past President, and I am grateful for all the hard work and good humor of the SCA leaders and member volunteers I've engaged with thus far. It has been a rewarding pleasure, and I hope many more of you will consider stepping into roles on committees, on the Board, or as local event organizers.

James Eason
Principal Pictorial Archivist
The Bancroft Library

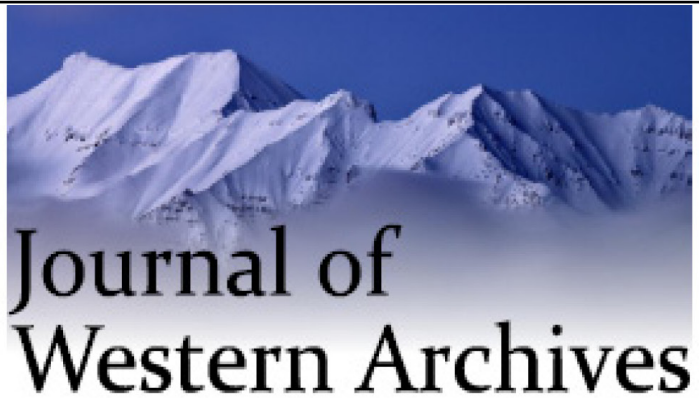
Breath of Life (continued from p. 1)

as interviewers, translators and compilers. These notebooks and many other primary source materials found their way to the Berkeley campus, and were incorporated into The Ethnological Documents Collection of the Department and Museum of Anthropology. Kroeber considered his efforts and those of his students and colleagues to record samples of as many as possible of the more than 80 languages which were spoken in pre-contact California to be both a scholarly opportunity and a professional responsibility. It is unlikely that he could have ever imagined the birth and growth of the language revitalization movement, and the extensive amount of use that these collections now receive.

Today, California Indians have many different motivations for studying their heritage languages. Some of these are personal, including learning and creating songs, stories, and prayers, teaching their children and doing genealogical work. Some tribal governments are actively engaged in doing the historical and geographical research necessary to seek federal recognition and/or grant money, establishing bilingual programs at the pre-school through the community college level, supporting a cultural program, library or archives, and holding language lessons for adult learners.

For more information about language revitalization, see three books by Hinton: *Flutes of Fire: Essays on California Indian Languages* (Heyday Books, 1994 and 1996); *How to Keep Your Language Alive* (Heyday Books, 2002); *The Green Book of Language Revitalization* (Brill, 2013); and AICLS.org.

Lauren Lassleben
Appraisal and Accessioning Archivist
The Bancroft Library
University of California, Berkeley



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/>

COLLECTION SPOTLIGHT

PROCESSING THE SAUL BASS PAPERS

The Saul Bass papers arrived at the Academy of Motion Picture Arts and Sciences in 1999, having literally been pulled from the filing cabinets of Bass's office in Hollywood before it permanently closed its doors. The collection was transported in transfile boxes in the original file order to the Margaret Herrick Library in Beverly Hills. Spanning the years 1949 to 1996, the manuscript portion of the collection encompasses approximately 312 linear feet.



Between 1999 and 2006, Collections Archivist Val Almendarez processed portions of the collection based on request or need. After initially being assigned the task of processing the production series, I was asked to process the manuscripts in their entirety. Upon examining this large and complex collection, I decided to plunge in and let the collection reveal itself. What I discovered is that, in addition to crafting memorable and iconic opening-title sequences for films such as *Psycho*, *Anatomy of a Murder*, and *The Man with the Golden Arm*, Saul Bass enjoyed a successful career in the corporate world, designing logos, trademarks, and graphics for businesses, organizations, and publications. The full scope of his continuing influence in this area is

becoming more and more apparent. Significant campaigns included the AT&T globe, the Girl Scouts logo, and signage for the J. Paul Getty Museum. The director of several short films, he received an Academy Award for best documentary short subject in 1969 for *Why Man Creates*, and was twice nominated for best live action short for *Notes on the Popular Arts* in 1978 and *The Solar Film* in 1980.

Upon consideration, the final manuscript series were determined to be Production files (produced and unproduced), Television files (produced and unproduced), and Stage files; Subject files, including materials on his service to the Academy Board of Governors from 1989 to 1996, membership activities, and presentations; Business papers documenting his wide-ranging work with a variety of corporations in creating their iconic logos; Periodicals; Books; Artifacts; and Oversize materials.

Upon consideration, the final manuscript series were determined to be Production files (produced and unproduced), Television files (produced and unproduced), and Stage files; Subject files, including materials on his service to the Academy Board of Governors from 1989 to 1996, membership activities, and presentations; Business papers documenting his wide-ranging work with a variety of corporations in creating their iconic logos; Periodicals; Books; Artifacts; and Oversize materials.

During processing of the manuscripts, four other Academy archivists were simultaneously delving into and cataloging other components of this diverse collection. Sean Savage in the Film Archive processed the moving image material, Sharon Mizota cataloged the posters and graphic art components, Brad Roberts and Jeanie Braun processed the photographs, and Lauren Sin excavated the born-digital materials. In addition, the year the collection was acquired, Bass's longtime assistant, Brad Roberts, presently a Graphic Arts Assistant at the library, joined our staff and has been a rich source of information.

In the Film Archive, the relatively straightforward material was processed soon after accessioning; however, there remained film stacked on a dozen pallets

continued on p. 7

Bass Papers (continued from p. 6)

that required further investigation. Film Archivist Sean Savage inventoried all of the finished elements for each particular work. Encountering multiple versions of some films or sequences proved challenging. For instance, *The Solar Film* was reedited after submission for Oscar® consideration, and there were four different versions of *The Searching Eye*, originating with the 1964 World's Fair. He found completed, but not used, alternate sequences for *Why Man Creates*, as well as Bass's own preferred versions of his film title sequences, some of which the graphic designer would show in his personal appearances.

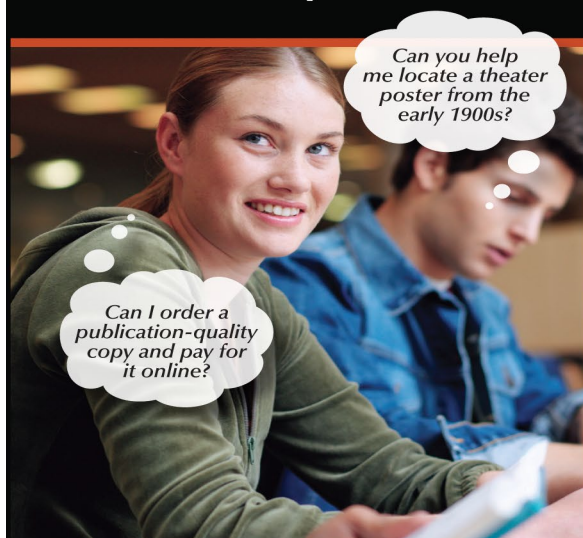
For one academic term, a UCLA-MIAS intern overseen by Sean was charged with cleaning up existing database records and pulling and reexamining previously vaulted items. Representative material was retained for developed, even if not ultimately realized, work or for work that was otherwise revealing of Bass's creative process. Some non-specific material was donated to a stock footage house.

Bass's working methods prompted Production Art Librarian Sharon Mizota to reconsider the term original art. As a designer, Bass employed a wide variety of techniques and technologies in his work. He often would make a drawing by hand, photocopy

and photograph the result as "final" art. The Graphic Arts department typically deals with "original" art, which has traditionally been defined as hand-drawn or painted images on paper, board, or canvas. At times, and in Bass's case, this definition held less meaning. A photocopy, Photostat, or digital print was just as likely to be an "original" as a hand-drawn image. Works larger than a standard-size flat box or having dimensions of 18 by 25 inches, were cataloged in graphic arts. Graphic arts materials were arranged into six series: Film projects, Television projects, Theater projects, Clients, Exhibitions, and Promotions. Materials were cataloged at either the folder or item level, and select items were digitized.

Photographs had initially been pre-arranged into series after they were separated from the manuscript material then housed in a temperature- and humidity-appropriate photograph vault. This material includes color and black-and-white photographic prints, negatives, transparencies, and motion picture film frames and film strips. Photograph Archivist Jeanie Braun arranged the Photograph series into four sub-series: Motion Picture production photographs, Stage production photographs, Subject photographs, and Television production photographs. Materials were organized by title, personal name, corporate name, or subject name and cataloged at the folder or item level. Select

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Bass Papers (continued from p. 7)

items were digitized, with high-resolution TIFF files retained in the library's in-house Digital Image Gallery.

The collection also contained a small amount of born-digital materials, numbering around 36 items, ranging from CDs to floppy disks to Syquest cartridges. Fortunately, in 2014 the Special Collections and Graphic Arts departments committed to participating in the Society of American Archivists' Jump In, Too/Two initiative to survey born-digital material. Previously, the born-digital materials were stored among the manuscript files, and the files on the disks had not been accessed for cataloging. Digital and Audio Archivist Lauren Sin completed the survey, and a more detailed inventory is under way to get a better picture of the number and type of items in the collection and an estimate of the server storage space required to preserve the digital files. Plans are also under consideration for separating the physical items and moving them to a more appropriate storage environment.

Two books draw heavily on the content of the papers. Jennifer Bass, the artist's daughter, devoted years to her 2011 homage, *Saul Bass: A Life in Film and Design*, co-authored with Pat Kirkham and featuring a forward by Martin Scorsese. Academy Film Scholar Jan-Christopher Horak, Director of the Film & Television Archive and Professor for Critical Studies at UCLA, has a forthcoming book, *Saul Bass: Anatomy of Film Design* from University of Kentucky Press, October 2014.

As a result of final processing, and attention from the above books, the collection entered the top ten most accessed collections for the Academy's 2013–2014 fiscal year, landing at position seven in the good company of the MPAA Production Code Administration records and the Alfred Hitchcock papers. The latter is perhaps fitting, given the long association between the director and designer, on such films as *North by Northwest*, *Psycho*, and *Vertigo*.

Catherine Butler
Special Collections Archivist, Academy of Motion Picture Arts and Sciences

NEWS & ANNOUNCEMENTS

ARCHIVES OF THE ARCHDIOCESE OF LOS ANGELES

It was a bright and sunny Tuesday morning on April 8th as the [Archives of the Archdiocese of Los Angeles](#) hosted the bi-monthly forum of the [L.A. as Subject](#) research alliance at historic San Fernando Mission. An excellent turn-out of around 50 members and guests made its way to the north side of the San Fernando Valley. The lively meeting, (as usual), aimed to provide attendees with (1) an informal opportunity to network with others in the profession, (2) an avenue to share best practices, and (3) a conduit to local and regional archival communities.



LA as Subject Coordinator Liza Posas addresses the April 8th forum at San Fernando Mission

As is the routine with the L.A. as Subject forums, a tour of the hosting venue was offered to those who could extend their visit into the lunch hour. In this instance, two guided back-of-house explorations were conducted--one to the less-visible Cathedral of Our Lady of the Angels Archive, and another to the historic [Andres Pico Adobe](#) sited nearby. SCA members are welcomed visitors to L.A. as Subject and all scheduled events are posted online.

NEWS & ANNOUNCEMENTS

NEW DIGITAL ARCHIVIST AT THE BANCROFT LIBRARY

The Bancroft Library is pleased to announce the appointment of Kate Tasker as Digital Archivist. Kate Tasker recently joined the staff of the Bancroft Library. Kate comes to Bancroft after having worked the last few years as a processing archivist at the UCSF Archives and Special Collections and the Labor Archives and Research Center in San Francisco, as an archives technician at the National Archives at San Francisco, and an archives intern at the San Francisco Exploratorium Media Archive. Kate also worked as a project archivist at the Paul K. Longmore Institute on Disability at San Francisco State where she processed a born digital collection. Kate holds a BA in History from Sonoma State University and an MLIS from San Jose State University. Kate brings a strong archival processing background and interest in digital archival processing to this 18 month position. Kate will be working on implementing ArchivesSpace, our new archival information management system, and processing born digital collections. Kate can be reached by phone at 510-643-2886 or by email at ktasker@library.berkeley.edu. Please join us in welcoming Kate to her new position.

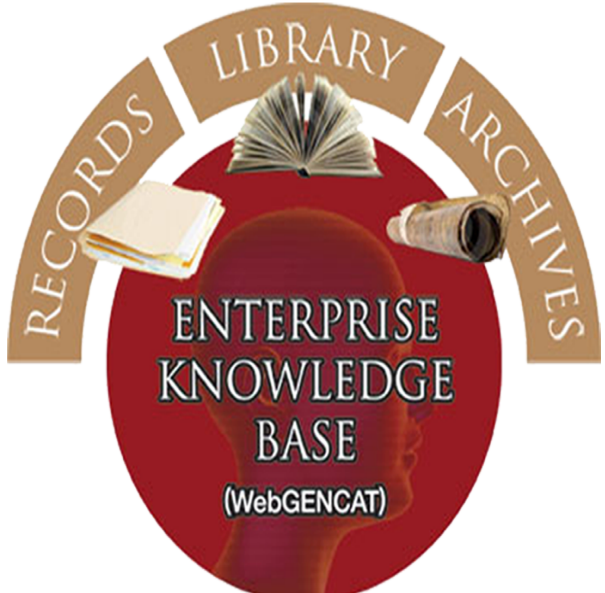
Mary W. Elings
Head of Digital Collection
The Bancroft Library

NEW ARCHIVIST AT THE SANTA CRUZ BEACH BOARDWALK

The Santa Cruz Beach Boardwalk is pleased to announce that Jessie Durant has been hired as company Archivist. Jessie previously worked for the Environmental Design Archive at the University of California, Berkeley. She has a MLIS from San Jose State University, and a B.A. in History of Art and Visual Culture from the University of California, Santa Cruz. The Santa Cruz Beach Boardwalk's Archive is home to approximately 40,000 items including business records, ephemera, posters, videos, artifacts, photographs and clippings documenting the history of the Santa Cruz Beach Boardwalk and the Santa Cruz beach area since the late 1800s.

Brigid Fuller
Santa Cruz Beach Boardwalk

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NEWS & ANNOUNCEMENTS

THE SOCIETY OF CALIFORNIA PIONEERS TO OPEN HISTORY MUSEUM AND RESEARCH LIBRARY

One of the iconic Montgomery Barracks Buildings on The Presidio of San Francisco's historic Main Post will become a California history museum later this year, when The Society of California Pioneers relocates there to expand and enrich the experience of Presidio visitors.

Established in 1850, The Society of California Pioneers collects, maintains and exhibits California art, archival materials and artifacts from the early years of statehood. Founded by individuals arriving in California before 1850, The Society has continuously served the academic community and public as a nonprofit organization under the leadership of several generations who are the direct descendants of its first members. The Society will reopen Pioneer Hall – their public museum, research library and administrative office currently located South of Market – in the new 101 Montgomery Street location this summer.



The Society offers free museum education programs for school-aged children and families, as well as public tours and events. Pioneer Hall features rotating exhibitions of art, archival items and artifacts drawn from The Society's unique collections amassed over the last century and a half. The Alice Phelan Sullivan Research Library allows researchers and historians access to this privately held repository of rare books,



photographs, maps and manuscripts and archival materials.

The Society's archives document the early history of California, including The Gold Rush, The Earthquake and Fire of 1906, and other defining events. Their collection includes

rare manuscripts and diaries, paintings, prints and drawings, photographs, books, maps, newspapers and journals, the business ledgers of mining and transportation companies, historic artifacts and decorative objects, as well as biographical and other primary source materials.

Their extensive collection of overland and pioneer diaries includes those of John A. Sutter and a letter by Henry W. Bigler, both primary sources announcing the discovery of gold in California. The photography collection includes works by Carleton Watkins, Eadweard Muybridge, Lawrence & Houseworth and Turrill & Miller. The painting collection is particularly notable for its nineteenth century holdings and includes works by Thomas Hill, William Keith, Jules Tavernier and Maynard Dixon, among many others. Together with The Society's extensive collection of ephemera and rare prints, these form a vivid, visual record of life in California over time.

Information about The Society's museum exhibitions and public programs in Pioneer Hall will be posted at californiapioneers.org. The museum plans to open with an exhibit of treasures from the collections sometime in October – watch our website for more information. The Library plans to re-open at about the same time – again, watch our website for specific dates and times.

Patricia L. Keats
Director of Library and Archives/
Acting Registrar

NEWS & ANNOUNCEMENTS

UNIVERSITY OF NEVADA, RENO SPECIAL COLLECTIONS DEPARTMENT AWARDED NHPRC GRANT

The Special Collections Department of the University Libraries at the University of Nevada, Reno was just awarded a grant from the National Archives' National Historical Publications and Records Commission under their DOCUMENTING DEMOCRACY: ACCESS TO HISTORICAL RECORDS section. The award of \$77,463 is to process the records of the Western Shoshone Defense Project, the first Western Shoshone collection the department has received from Western Shoshone tribal members.

The goal of the Western Shoshone Defense Project Records Accessibility Project is to complete processing of the collection's 120 cubic feet to the folder level over one year, and to make its contents accessible to researchers through a comprehensive online EAD finding aid. For nearly fifty years, these materials have not been available except to members of the Western Shoshone Nation and two Western Shoshone ranchers, Mary

and Carrie Dann, who lived through this history and saved these items.

The collection records the Dann sisters' significant legal battle over decades against the federal government's control of Western Shoshone ancestral lands, a fight which led to a decision by the U. S. Supreme Court. Because of the extraordinary scope and historical significance of the Project's records for not only Western Shoshone history but also Native American issues concerning the use of ancestral lands by the U. S. government, the collection will appeal to a wide array of researchers who wish to understand the legal, anthropological, and environmental issues which face indigenous peoples in the West.

The work on this grant will begin in October 2014. Jacquelyn Sundstrand, Manuscripts & Archives Librarian via email (jsund@unr.edu) or phone (775/682-5667).



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NEWS & ANNOUNCEMENTS

NEWS & HAPPENINGS IN THE STANFORD UNIVERSITY ARCHIVES

Stanford Alumni Legacy Project: Stanford University Archives receives Stanford Associates Grant

The Stanford University Archives is one of three campus recipients of the 2014 Stanford Associates Grant, awarded by the Stanford Alumni Association. The Stanford Alumni Legacy Project will focus on the collection and processing of materials from Stanford alumni, as well as the creation of class exhibits in collaboration with alumni volunteers, to be displayed during Stanford's Reunion Weekend. Images and other materials gathered through this project will be made available to the campus community through the Stanford ALL-Image Exchange (SALLIE), and to the world via SearchWorks, the Stanford Digital Repository, and the Online Archive of California.

Recently Processed Collections

Stephen H. Schneider papers: Schneider (1945-2010), Lane Professor for Interdisciplinary Environmental Studies, Professor of Biology, Professor of Civil and Environmental Engineering, and a Senior Fellow in the Woods Institute for the Environment at Stanford University. Processing was funded by a generous grant from the Council on Library and Information Resources (CLIR). Finding aid available at: <http://www.oac.cdlib.org/findaid/ark:/13030/c8g1630q/>

William Bradford Shockley papers: Shockley (1910-1989), Professor Emeritus of Engineering, and co-recipient of the Nobel Prize in Physics in 1956. The papers relate to Shockley's controversial interests in environment and genetic influences on intelligence; research on transistors and electronics; and science education. Finding aid available at: <http://www.oac.cdlib.org/findaid/ark:/13030/c8qf8tf9/>

20 Photograph and Slide Collections Recently Digitized

More than 20 photograph and slide collections have recently been digitized and are now available online via SALLIE, Flickr, Facebook and Google+. Of particular note are the George Harrington photographs, which document Harrington's work and travels in Bolivia and Argentina, 1921-1926. Images include villages, local people, trekking on

mountain trails and by river boat, geologic formations, other geologists, oil rigs, and various camps established by the oil company. See more at: <http://stanford.io/1x8Qye6>

NEWS & HAPPENINGS IN THE CAL ENVIRONMENTAL DESIGN ARCHIVES

Welcome Chris Marino

The Environmental Design Archives (EDA) happily welcomed Chris Marino as the new Reference & Outreach Archivist. She comes to Berkeley from the Architecture and Design Collection at UC Santa Barbara where she worked as the Project Archivist. Hailing originally from Los Angeles, Chris received her Masters of Library and Information Science degree with specialization in Archival Studies from UCLA. She holds a Bachelor's degree from UC San Diego in Ethnic Studies.

Chris brings her passion for architectural records, research, access, and education, as well as two years of experience processing collections, providing research assistance, and curating the exhibitions Year of Rebellion: The 1970 Isla Vista Riots, Photographs by Joseph S. Melchione. (Art, Design & Architecture Museum, UC Santa Barbara), and Unbuilt Santa Barbara (Jane Deering Gallery, UCSB).

New EDA Website

The Archives launched a fabulous new website: <http://archives.ced.berkeley.edu/>. More exciting and visual than the one we have used since – believe it or not – 2000, we have updated the helpful and useful aspects of the old one, divided the list of collections to facilitate locating designers, added lots of new images, and added special features including a monthly staff blog, a highlighted collection, and breaking news.

EDA Honored by AIA-SF

The Environmental Design Archives was honored with a Special Commendation at the 2014 AIA – SF annual Awards Gala. Received by Curator Waverly Lowell, the presenter started "The UC Berkeley Environmental Design Archives houses Northern California's premiere collection of historic

continued on p. 13

NEWS & ANNOUNCEMENTS

EDA (continued from p. 12)

architecture and landscape architecture records. It is always sharing information, whether through its archives or exhibitions such as *Unbuilt San Francisco: Ambition and Imagination and Planning with Nature: 100 Years of Landscape Architecture at UC Berkeley*." The jury commended the Environmental Design Archives as a valuable and fully accessible resource for both professionals and students.

Edith Heath Exhibit at the EDA

During the past several months archivists Emily Vigor and Jessie Durant, along with a dedicated exhibition committee, have been working hard to assemble the latest show in the EDA exhibition series - *A Handful of Clay: The Legacy of Edith Heath*.

Using archival materials from the Heath Foundation, private holdings, and a variety of EDA collections, the exhibit highlights key aspects of her life and work. These include Heath's early years as an artist and designer, the Tiburon barge and its Royston garden that she and husband Brian renovated and lived in, and the innovative Marquis & Stoller designed Heath Ceramics plant that continues to function as a working factory and showroom for the company today. The exhibit is made possible by generous



Edith working on a pitcher, early 1970s.

funds from the Heath Foundation and will be up through September 19. For information on library hours and directions please visit <http://www.lib.berkeley.edu/hours>.

EXHIBITION SPOTLIGHT

HISTORY SAN JOSÉ EXHIBIT

History San José announces the opening of photography exhibit, "Shirley Montgomery: Picturing San José Since 1938."



"Shirley Montgomery photographing wrestling match at San Francisco Auditorium circa 1953, Shirley Montgomery Collection, History San José."

Shirley Montgomery led a colorful life. Her love of photography, sports, current events and a good time put her in a unique position to document both the historic and the ordinary. From local disasters to high-society gatherings, she captured post World War II culture in Santa Clara Valley.

In her quest to capture the moment with her 4×5 speed graphic camera, Montgomery was often adventurous, whether shooting aerial photographs of downtown San José or getting close to a blazing fire in her pumps. Later, an assignment to cover a professional wrestling match at the Civic Auditorium led to a multi-year relationship with the sport and

continued on p. 14

EXHIBITION SPOTLIGHT

History San Jose (continued from p. 13)

its participants. The quality of her images eventually secured her induction as a photographer into the Slammers World Wrestling Hall of Fame.

Montgomery passed away in November 2012 at a youthful 92. In 2013, Susan and Bob Bortfeld donated over 15 linear feet of photographs, documents and personal items from Montgomery's estate, which are the basis of this exhibit, on view in the McKay Gallery at the Pasetta House at History Park through December 14, 2014. For more information, visit www.historysanjose.org.

MOORE EXHIBIT AT PEPPERDINE UNIVERSITY LIBRARIES

Pepperdine University Libraries is pleased to announce a new exhibition highlighting the life and work of longtime filmmaker and childhood actor Michael D. "Micky" Moore. Moore began his film career as a silent screen child actor. Between 1917 and 1929, he acted in over 40 films and worked with such silent screen stars as Mary Pickford, Jack Holt, Gloria Swanson, Lillian Gish, Conrad Nagel and Tom Mix. However, the most influential relationship he developed during this time period was with legend-ary director Cecil B. DeMille, who became his mentor. Moore acted in four of DeMille's films, including the epic *The King of Kings*. DeMille helped Moore transition from childhood actor to a career behind the camera.



Moore as a child actor working with Mary Pickford on the film *Pollyanna*, 1920.



Moore directing an action sequence for *Indiana Jones and the Last Crusade*, 1988.

From the 1960s on, Moore became well-known as a reliable and confident second unit director with a knack for action sequences. He worked on some of the most famous movies of the twentieth century including: *Butch Cassidy and the Sundance Kid*; *Patton*; *Rooster Cogburn*; *Paradise, Hawaiian Style*; *Raiders of the Lost Ark*; *Indiana Jones and the Temple of Doom*; and *Indiana Jones and the Last Crusade*. Moore retired in 2000 after completing his final movie, the Walt Disney picture *102 Dalmatians*.

The exhibit will feature a diverse array of archival materials that document Moore's career and include photographs, scripts, sketches, storyboards, production materials, correspondence, and cameras. The materials will be on display on the first floor of Payson Library from August 20th to December 15th. For questions about the exhibit please contact Katie Richardson, Archivist for Special Collections and University Archives, at 310-506-4323 or katie.richardson@pepperdine.edu.

Katie Richardson
Archivist for Special Collections and University Archives
Pepperdine University Libraries

OTHER ARTICLES**BANCROFT HOSTS #HACKFSM**

In April, The Bancroft Library and the UC Berkeley Digital Humanities Working Group organized #HackFSM, a digital humanities hackathon using the data of the Free Speech Movement digital collections at Berkeley. In preparation for the fiftieth anniversary of the FSM at Berkeley coming up in fall 2014, the event was an opportunity to engage the UC Berkeley community around the materials and history of the movement and align that conversation with the movement's legacy of open discourse and access to information in new ways for the digital age.

This was the first interdisciplinary, digital humanities hackathon on the Berkeley campus. All participants had to be current UC Berkeley students and had to be members of a team of between two and four participants. Each team was required to include at least one humanist and one programmer (defined by their program of study).

The teams were tasked with creating a compelling web-based user interface for the materials from the FSM digital archive, one of Bancroft's early digital initiatives. The hackathon teams were provided access to the collections data through an Apache Solr-indexed API which was put together by the UC Berkeley Library Systems Office.

The event kicked off on April 1 when teams gathered or were formed and received API keys to the data. We also had a speaker who framed the time period historically for the participants. The closing event on April 12 offered each team time to present their project and then judges deliberated and announced the winners.

The #HackFSM hackathon was different from traditional hackathons in several ways. First, we extended the traditional compressed 24-48 hours hackathon format to 12 days. This was intended to give teams more time to explore the data and develop their projects more fully.

The expanded timeframe also allowed more opportunity for collaboration between members of each team and was intended to increase participation by students who were not necessarily

part of the hackathon community or shied away from the typical compressed format -- particularly women. The interdisciplinary teams also had to fulfill another requirement of the hackathon: that the web application designed would enable a researcher to answer a humanities research question, so the teams actually had to learn to communicate across their disciplines, which ended up being very successful.

Teams had access to mentors (academic and industry) throughout the 12 days. At the final event, projects were judged by two panels. One panel assessed the usability, appearance, and value of the interface from a humanist standpoint and another reviewed the quality of the code and the deployability of the tool from a technical point of view. Additionally, each team's project had to comply with the campus policies for web accessibility and security. Compliance to these criteria was verified by running automated testing tools on each contestant site.

After presentations were completed first place was awarded to the team of Alice Liu, Craig Hiller, Kevin Casey, and Cassie Xiong, and second went to Olivia Benowitz, Nicholas Chang, Jason Khoe, and Edwin Lao. The winning team's website has been (temporarily) deployed at <http://2n.io>. The library is currently investigating the feasibility of deploying both the first and second place sites alongside our other digital collections web interfaces. Collectively, we were surprised and pleased by the high-quality of all the projects, both visually and functionally.

Overall, The Bancroft felt the hackathon was a very valuable experience and one we hope to build upon in the near future. It was a highly collaborative and engaging event, both for the students and for us. The event required reaching out across campus and our community, to students, IT, and administrators. The students also felt the interdisciplinary nature of the event was positive for them. They had to learn to talk to one another, teach one another, and build something together. Other feedback we received from the students

continued on p. 16

OTHER ARTICLES

#HackFSM (continued from p. 15)

included their excitement about our materials, as well as the fact that they thought the challenge we presented and having the opportunity to see their site hosted by the library was sufficient reward for participating (but the prizes were also cool).

We look forward to engaging more community around our collections and supporting digital humanities efforts in the future. They say that imitation is sincerest form of flattery; The Phoebe Hearst Museum of Anthropology, a fellow UCB institution, has just announced their first hackathon. That is great news.

Charlie Macquarie and Mary Elings
Bancroft Digital Collections

FORMER SECRETARY OF LABOR HILDA SOLIS HONORS THE CPP ARCHIVES

The Special Collections and University Archives proudly displayed the Archives of Hilda Solis in an exhibit with an accompanying lecture during National Library Week. The lecture and exhibit entitled “Hilda Solis: Honoring the Past with Voices from the Present” took place at the Cal Poly Pomona University Library where students, faculty, staff and visitors to the campus listened attentively to her inspirational journey from Cal Poly Pomona to Washington, D.C. “There were a lot of people that didn’t believe some of us belonged in college. I remember very distinctly being told to become a secretary. Lo and behold, I had that title: Secretary of Labor!” Secretary Solis, current scholar in residence and alumna of Cal Poly Pomona University, was active in campus clubs such as MASA (Mexican American Student Association) and MeCha (Movimiento Estudiantil Chicano(a) de Aztlan) and worked as a student assistant recruiter and summer orientation leader for the University. She graduated with a Bachelor’s degree in Political Science in 1979 from Cal Poly Pomona. In December 2008, President Barack Obama announced his intention to nominate Solis as the next United States Secretary of Labor. She took office after being confirmed by the United States Senate in February 2009, becoming the first Hispanic woman to serve as Secretary in a U.S. Cabinet. Ms. Solis was recently elected to the Los Angeles County Board of Supervisors representing

District 1. The collection finding aid has been uploaded into the Online Archive of California and is also on the Cal Poly Pomona Special Collections and University Archives website.



The collection includes materials documenting her career as a United States Congresswoman, campaign materials, interviews from talk shows and many awards and artifacts given by various organizations that attest to her being the woman who positively changed the face of politics in her congressional district. The exhibit, which ends in July, includes materials from the circulating collection of iconic figures that had an impact on Secretary Solis such as John F. Kennedy, Cesar Chavez and Martin Luther King and materials from the Archives such as awards for her achievements. She is currently running for Supervisor of Los Angeles County.

Natalie Lopez
Special Collections and University Archives
Cal Poly Pomona University

ISSEI ORAL HISTORY PROJECT NOW STREAMING ONLINE

The Stanford Archive of Recorded Sound is pleased to announce the launch of a substantially updated finding aid for the Issei Oral History Project in Watsonville Collection. In addition to many other notable improvements, which include English summaries of each interview from the collection and additional subject headings to aid discovery, the new finding aid now includes streaming audio of each recorded interview. The finding aid is available via

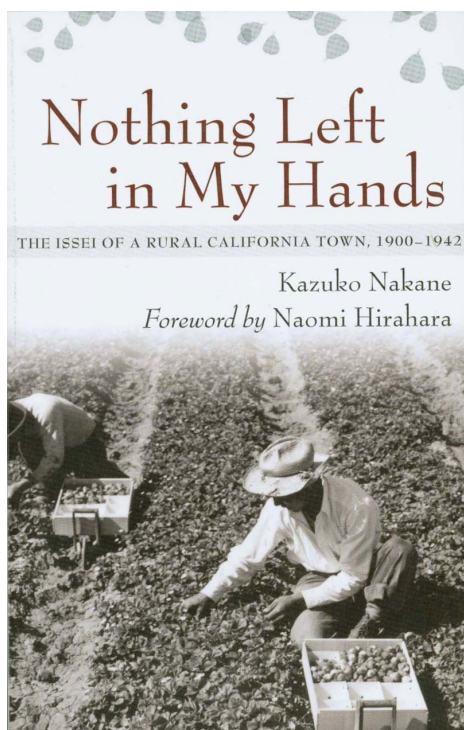
continued on p. 17

OTHER ARTICLES

ISSEI (continued from p. 16)

the Online Archive of California <http://www.oac.cdlib.org/findaid/ark:/13030/kt8489s0c0/>.

The Issei Oral History Project in Watsonville was created by historian Kazuko Nakane in preparation for her 1985 book “Nothing Left in my Hands : The Issei of a Rural California Town, 1900-1942”, one of the earliest studies of the history of Japanese communities in California and one of the few sources for pre World War II Japanese immigrant history in the Pajaro Valley. The project is based around interviews, mostly conducted in Japanese by Nakane between 1978 and 1983, with fifteen Japanese-American residents in Watsonville, California, both men and women, who were first and second generation immigrants (Issei and Nissei), who Nakane describes as “pioneers” that laid the groundwork for later immigrants to the area.



Located in the Pajaro Valley, Watsonville and the surrounding area is overwhelmingly agricultural. Farming is therefore a major topic of discussion in the interviews. Other subjects covered however include life at the turn of the 20th century, the impact of anti-immigration legislation, relocation camps during World War II, and the difficulty in maintaining relations with family still in Japan. The

interviewees also recount stories of gambling, prostitution, and labor protests.

With the help of Professor Gordon Chang (Olive H. Palmer Professor in Humanities), the Issei Oral History Project in Watsonville Collection, which contains original audiocassettes of the interviews as well as transcripts in English, arrived at Stanford in 2009. Since then work has been ongoing to make this collection publicly accessible. This has included creation of an initial finding aid in 2011, made possible by financial support from the National Historical Publications & Records Commission; digitizing the original audiocassettes, undertaken by the Stanford Media Preservation Lab; and finally the recent development of the enhanced descriptive information at the heart of the new finding aid, created by Mieko Mazza, Japanese Technical Services Librarian in Stanford's East Asia Library.

The creation of this significantly enhanced finding aid was a truly collaborative effort and thanks must go to everyone involved across Stanford University Libraries for making this happen, especially Regan Murphy Kao (Japanese Studies Librarian), Franz Kunst (former Processing Assistant at the Archive of Recorded Sound, now Project Archivist - Educational Collections Project), Mieko Mazza (Japanese Technical Services Librarian), Abraham Tewolde (2013 Stanford University Libraries 1st-generation summer intern), and Geoff Willard (Preservation Coordinator, Stanford Media Preservation Lab).

FOR THEIR PROTECTION: DIGITIZING CALIFORNIA'S 19TH CENTURY TRADEMARK FILES

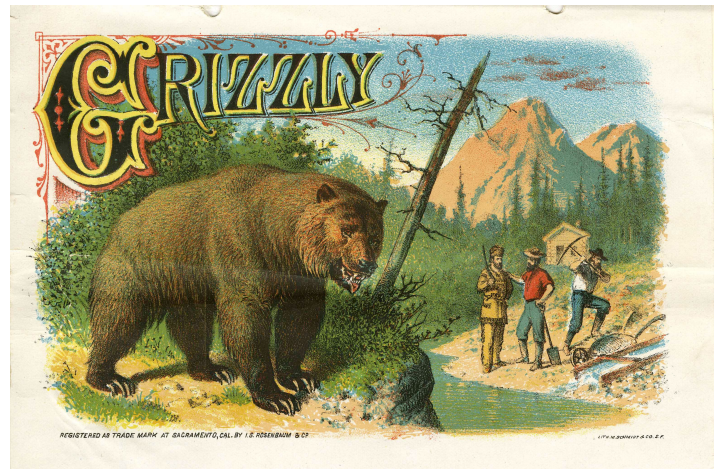
You might be forgiven if a quick glance at the trademark files at the California State Archives led you to believe that 19th Century Californians were all cigar chomping, liquor swilling folks in dire need of a quick but sure cure for a variety of ailments. However, a National Historical Publications & Records Commission (NHPRC) grant to The Friends of California Archives is enabling the California State Archives to digitize the 1861-1900 trademark applications and specimens (labels) and reveal more of the story.

continued on p. 18

OTHER ARTICLES

Trademark Files (continued from p. 17)

Yes, there are trademark files for cigars and intoxicants aplenty. And side-effects of the patent medicines must have been scarier than the ailments they purported to cure (these were before the Pure Food and Drug Act of 1906). But there are files for many other commodities and every file will be of interest: the first California trademark application filed by a woman, beautiful lithography, agricultural and social trends, and now-controversial and certainly racist depictions of ethnic groups all feature in the collection. The trademark files are attractive not only to scholars in the fields of economics, business history, sociology, and cultural history, but also to genealogists, art historians, and individuals interested in the decorative arts.



new equipment to create and preserve these digital files and for the ability to hire a scanning assistant, Lindsey Gillespie, to perform much of the scanning. As the project nears completion, the files will also be available online for public access. Follow the progress of the project online at <http://www.sos.ca.gov/archives/collections/trademarks.htm>.

Rebecca L. Wendt and Lindsey Gillespie
California State Archives



All of these applications were filed according to the first laws in the United States (California was well ahead of any federal legislation) to protect trademark holders. This trademark registration protection encouraged consumer recognition of particular services or commodities and allowed trademark owners the security to expand, market, and innovate. This, in turn, formed the basis of modern economic and commercial development that spread from California to the United States as a whole.

The digitization project began in April of this year and will continue through the end of March 2015. In that time, approximately 24,000 pages will be digitized from nearly 3,900 trademark applications.

We are indebted to NHPRC for the \$28,736 toward

SCA NEWS & ANNOUNCEMENTS

FUN IN THE SUN: A REVIEW OF THE 2014 ANNUAL GENERAL MEETING

The 2014 SCA Annual General Meeting (AGM) in Palm Springs was a sun-splashed affair attended by nearly 240 registrants and marked by interesting sessions, entertaining and informative speakers, and great venues for socializing. From the Palm Springs Renaissance Hotel to the reception held at the elegant Sunnylands estate, Palm Springs is a “wonderful location and [the] opening reception really upped the bar,” as one attendee appropriately put it.

The traditional pre-AGM workshop started the meeting rolling on Thursday. The SCA co-hosted with the Society of American Archivists an electronic

continued on p. 19

SCA NEWS & ANNOUNCEMENTS

Fun in the Sun (continued from p. 18)

records workshop that is part of the SAA's Digital Archives Program certificate. Registration, for which SCA members received a subsidy, was at capacity. The other workshop was led by Pamela Jean Vadakan of the California Audiovisual Preservation Project, who not only taught Thursday's well-received workshop on audiovisual preservation, but also was awarded the "Archival Award of Excellence" from the California Historical Advisory Board for her work in helping preserve the state's A/V heritage.

"The sessions were very good; the speakers were high quality," as one attendee described this year's sessions, and this opinion seemed to be the consensus. The AGM's theme this year was "Archives and the Public," and sessions covered such pertinent topics as privacy, public outreach to teenagers, and the interaction of the public with film and television collections. Other sessions explored topics ranging from processing to collaboration between archivists and programmers and developers to the study of a California artist (Rex Brandt). This fruitful variety of topics allowed attendees to enrich their understanding of our profession and to take this knowledge with them back to work.

Plenary speaker Alan Hess and Awards Luncheon speaker Sarah Seekatz offered talks that explored different aspects of local history. Speaking on Friday, Alan Hess took the audience through examples of modernist architecture in Palm Springs in an attempt to identify a Palm Springs school of modernist architects, which gave the audience an appreciation of the style, history, and development of the city in which the AGM was held.

At the Awards Luncheon, Coachella Valley native Sarah Seekatz's splendid talk on the valley's infatuation with the Middle East worked expertly on several different levels. It explored not only cultural history, but traced the valley's development and agricultural history. Seekatz pinpointed the importance of the date industry (imported from the Middle East) to the valley's development and to demonstrate this, each audience member received a package of dates. Each package contained a selection of different types of dates that were part of the Coachella Valley's agriculture.

Another highlight of the Awards Luncheon was the

presentation of SCA's Career Achievement Award to Chuck Wilson. A mentor, friend, and colleague to many archivists in our state, Chuck has been instrumental in the growth and success of the Society of California Archivists, and we are greatly indebted to him for his work.

Last but not least is that aspect of any AGM that is not necessarily in the program—fellowship and informal exchanges with our peers and colleagues at the AGM. Among the many opportunities at the AGM for socializing were Gourmet Night, the opening reception, coffee breaks, and new member happy hour. The reception at the Sunnylands Center & Gardens proved especially noteworthy, because of its superb venue and wonderful food, complemented by a tour of the archives there.

Other highlights included the Silent Auction, which raised over \$800 for the AGM Speakers Fund. All in all, the 2014 AGM provided a great chance to celebrate our profession—and many thanks are owed to those who made it possible. The Local Arrangements Committee did a superb job in setting up the venue, the Program Committee ensured top-notch sessions, and the Board of the SCA provided stellar support. Thanks to all, and we look forward to next year's meeting in late May to be held in Denver with other archival organizations in the western United States.

PRACTICAL PROJECT MANAGEMENT FOR ARCHIVISTS

*P*ractical Project Management For Archivists was the topic of the Spring 2014 SCA Northern California Workshop. Held on March 28, 2014, the workshop was hosted by the staff at the newly opened state-of-the-art, LEED-certified California Statewide Museum Collections Center in Sacramento (on the former McClellan Air Force Base).

The workshop was designed and instructed by Mitchell Brodsky, the Digital Archives Project Manager at the New York Philharmonic. Attendees included archivists of all stripes. Participants hailed from academic and public libraries, corporate archives, historical societies, religious archives, state and local governments. Also in attendance

continued on p. 20

SCA NEWS & ANNOUNCEMENTS*Project Management (continued from p. 19)*

were a fair share of graduate students and recent grads ready to learn the nuts and bolts of project management.

Mitchell began the workshop with a discussion about some of the unique issues facing many archivists, including: projects with limited or non-existent budgets, grant-funded projects, limited-term staffing or no staffing at all, and the need to justify and explain our work to administrators and stakeholders, just to name a few.

Participants discussed practical concepts, such as: how to define a project, how to move a concept into a project plan, and how to work with budgets, timelines, goals, deliverables, and how to communicate with stakeholders. Mitchell discussed ways to outline and plan for efficient division of labor, setting up benchmarks and quality control, working within the constraints of legacy or institutional practices, and project sustainability.

Workshop attendees came away from the workshop with tools and methods to work with

the “Iron Triangle” of time, resources, and results.

Mitchell provided attendees with a list of questions to ask when initiating a project, and laid out the importance of clarifying the answers to these questions before starting any project. Attendees used Mitchell’s planning tools to create, define, and refine real project plans based on their goals.

The workshop was a great introduction to the importance of planning as a crucial part of any successful project. Mitchell familiarized attendees with project management concepts, provided a valuable list of web-based project management tools, and made great suggestions for planning, executing, and wrapping up archival projects.

Thank you Mitchell for instructing this great workshop, and thank you California Statewide Museum Collections Center for hosting the event!

Jenny Johnson
Collections Management & Processing Archivist
Stanford University



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OCTOBER, 2014

CALIFORNIA ARCHIVES MONTH



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