

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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ESTABLISHED IN SAN FRANCISCO: FOUR ICONIC CALIFORNIA BRANDS

Not often does an archives get the chance to display and create an exhibition around their own archives, as well as borrow archival material from businesses currently still in operation, but The Society of California Pioneers has had just that exact opportunity in their current exhibition, *Established in San Francisco: Four Iconic California Brands*. The exhibition, both informative and entertaining, also underlines the importance of businesses retaining their archives in some way: whether it be at their own institution (Levi Strauss & Co., Anchor Brewing), through the family founders of the business (Taddich Grill), or by donating their archives to an institution (J.C. Meussdorffer and Sons Hat Company), the importance of retaining these archives for researchers is illustrated in this exhibit. Shreve & Company, although contacted by the Society, replied that they not only did not have archives, but never did keep records of any sort. We therefore, to include Shreve & Company, utilized our own objects and relied upon an historian of silver makers in early San Francisco to round out the history of Shreve in the city.



ESTABLISHED IN SAN FRANCISCO: Four Iconic California Brands

JUNE 6 – OCTOBER 31, 2015

BROCHURE COVER FOR THE EXHIBIT.
TRADE CARD, 1899. LEVI STRAUSS & CO. ARCHIVES.

The exhibition tells the story of these five businesses, and although wild speculation fueled the boom-and-bust Gold Rush

era, some of San Francisco's earliest entrepreneurs crafted sound, enduring business models. This exhibition draws from privately held company archives, family scrapbooks, stockrooms, as well as The Society's collection of business records and city directories to tell the story of four ~ Levi Strauss & Co., Tadich Grill, Anchor Brewing, and Shreve & Company ~ each a pioneer in their industry and all still in

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PRESIDENT'S MESSAGE

The recently concluded Western Roundup, attended by over 350 members of SCA, NWA, CIMA, and SRMA, was a wonderful success. Attendance by SCA members exceeded our expectations, so thanks to those who made it all the way to Denver! Workshops and sessions were well attended, as was the all-attendee reception in the beautiful Western History/ Genealogy room at Denver Public Library.

Thanks to all who served on the Program and Local Arrangements Committees, as well as those who taught workshops and presented in sessions. Your participation and willingness to engage with our colleagues across the western region is a huge part of what made the Roundup so successful. Our next AGM will be in Santa Rosa at the Santa Rosa Hyatt Vineyard Creek from April 6-9, 2016. The Program and Local Arrangements Committees are forming now, so please contact us if you're interested in serving on either committee.

In addition to the Western Roundup, planning committees in Northern and Southern California are organizing single-day mini conferences, both of which will take place on August 28, 2015. The mini conference in Sacramento will feature morning and afternoon plenary addresses by Dr. Chris Castaneda and Gary Noy; concurrent panel presentations; and tours of the State Archives, State Library, and Leland Stanford Mansion. The mini conference in San Diego will feature an address by Michelle Light, concurrent sessions, and tours of the San Diego Museum of Art and Mingei Museum in Balboa Park.

The mini conferences are being funded as Member Initiated Events (MIEs). Other MIEs, including networking events, site visits, a webinar, and a mock interviewing event have been organized in Sacramento, Riverside, San Francisco, and Los Angeles. We hope the mini conferences and other MIEs will continue to provide opportunities for SCA members to share what they've been working on, develop new professional skillsets, and network, especially in a year when the annual conference took place outside of California.

In looking ahead, the Board has continued to carefully consider recommendations made in the strategic plan in the areas of increased opportunities for participation in the organization. After much discussion and consultation with past SCA presidents and others, the Board has approved instituting three-year terms for committee chairs appointed by the president. At the conclusion of three years chairs will rotate out of their positions, but may continue to serve as committee members if they wish to do so. In making this change, we hope to increase opportunities for our old and new members to serve in the organization, and maintain SCA's long-term health by helping members develop valuable leadership skills for the future.

Also on the horizon for the coming year is the 29th annual Western Archives Institute (WAI). WAI is jointly sponsored by SCA and the California State Archives, and will be held at Santa Clara University from July 5-17, 2015. Additionally, the WAI Task Force is hard at work examining WAI's future, and will begin implementing changes to ensure the long-term relevance and sustainability of the program next year.

Lastly, I would be remiss if I did not thank those Board members who have recently concluded their terms, and welcome those joining the Board for the first time. Christy Horton has taken on the role of Membership Director from Eric Milenkiewicz, Lisa Crane will be taking over as Secretary from Tracey Panek, and Li Wei Yang has replaced Tanya Hollis as Director at Large. Clay Stalls has assumed the role of Immediate Past President from James Eason, and Mattie Taormina is incoming Vice President/ President Elect. I want to extend heartfelt thanks to our outgoing Board members, all of whom have devoted so much time and energy to SCA. To our new Board members, welcome!

*Ellen Jarosz
President
Society of California Archivists*

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

Copy Deadlines: September 1, December 1, March 1,
& June 1

Format for Submissions:
 Articles and other items submitted for consideration should be sent via e-mail attachment.

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

www.calarchivists.org ©2015

(continued from p. 1)

business, serving miners then and millennials today.

John Hogan, our Education and Gallery Manager, and Patricia Keats, Director of Library and Archives, conceived of this exhibit, with John Hogan contacting archivists and historians and business owners

in San Francisco. We were pleased they were willing to lend archival and historic items from their collections. John Hogan then continued to develop the idea, drawing in the Meussdorffer archives from our collection, and choosing prints, maps and paintings that rounded out the story of early San Francisco business endeavors.

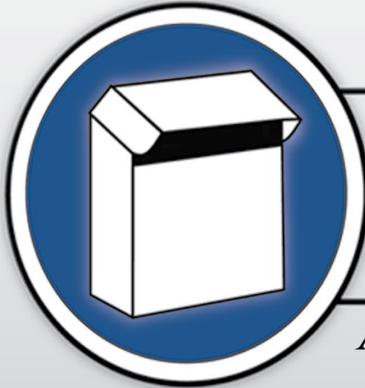
Tracey Panek and Anastasia Fink, archivists at Levi Strauss & Co., were gracious and generous with their time and archival collections – preparing the collections to lend and installing the items in our gallery. David Burkhart, Brewery Historian at Anchor Brewing Co., also was generous with his time and efforts to select and loan items from Anchor Brewing's own collection of artifacts as well as loaning many of his own items. The Buich family, owners of Taddich Grill, were also extremely gracious and enthusiastic about participating in the exhibition – bring items to display (notably dishes, silverware and plates – which allowed us to set up a mock dinner table near their display) and loaning a carefully compiled and preserved scrapbook tracing the history of their business from its' first owners down through today.

In the exhibit, each business has a section which displays items they felt were important and well as illuminating to tell the story of their history. Levi Strauss & Company loaned original display models for their clothing, as well as reproducing



LEVI STRAUSS & COMPANY EXHIBIT
AREA, LEVI STRAUSS & CO. ARCHIVES.

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Est. in San Francisco (continued from p. 3)

panels of their booth at the Panama-Pacific International Exhibition showing the children's jumpers being made and worn. Also displayed are reproductions of patents for their clothing, advertisements, trade cards, and photographs of their original premises on 10-16 Battery Street here in San Francisco. One item, named "Shane" by the archivists, is a twelve foot floor display of a cowboy, complete with cowboy hat, boots, and real Levis. Anchor Brewing loaned historic brewing equipment, hops barrels, and bottling equipment, as well as advertising images from years past. Actual signs for the brewery are displayed as well



SILVER MARK, PITCHER. SHREVE & COL., SAN FRANCISCO, N.D. SOCIETY OF CALIFORNIA PIONEERS

The Society, fortunately, houses a large and varied collection of Shreve produced silver items, as well as silver sold by them – but not produced by the company. Artifacts on display range from: items found in a butler's pantry such as serving pieces for dinner; awards, silver engraved place cards; and finally to gifts such as spoons from the Cliff House, an olive and pickle server, opera binoculars, etc. Shreve not only produced many of the items, utilizing silversmiths from San Francisco, but also sold many items that were produced in France. The silver historian, Pansylea Wilburn, was our consultant for this section.

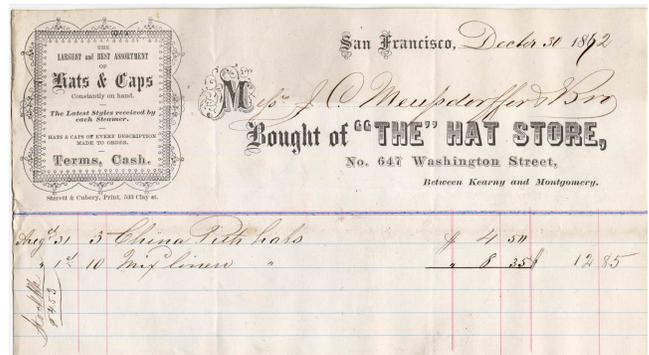
The Society added another early business, for which we have one of the largest archival collections in our archives for a business – John C. Meusdorffer and his hat business, also established in 1849 in San Francisco. John Charles Meusdorffer was born in Bavaria on April 9, 1823, into a family that had been making hats since 1570. As a young man, J.C. Meusdorffer studied in Paris before

immigrating to St. Louis in 1847 and coming to California a year later. He opened The J. C. Meusdorffer Hat Company in San Francisco in 1849. Over time, his business expanded to include hat stores in Sacramento, Marysville and Portland, as well as a manufacturing facility that shipped goods to haberdasheries around the world. Meusdorffer made each of his four sons a full partner as they came of age and the company became Meusdorffer and Sons.



TRADE CARD, J.C. MEUSSDORFFER & SON, N.D. SOCIETY OF CALIFORNIA PIONEERS.

Meusdorffer was President of the German Benevolent Society of California and of the German Hospital in San Francisco. He was a member of the first Committee of Vigilance and a lifetime member of The Society of California Pioneers. He died on December 3, 1894. The business continued and last appears in the San Francisco Business Directory of 1943 under the name J. C. Meusdorffer's Sons.



BILLHEAD. J.C. MEUSSDORFFER BRO., "THE" HAT STORE, DEC. 30, 1862

(continued on p.6)

Est. in San Francisco (continued from p. 5)

The J.C. Meussdorffer and Sons Hat Company business records are the largest and most comprehensive collection from a single business in The Society's archives. The collection includes hand-written ledgers, trade cards, invoices and correspondence, merchandise samples, and signs. Most of the collection was a gift from Irene Meussdorffer; J.C. Meussdorffer's personal effects - including his abalone shell inlaid writing case - were gifts from Reynold Meussdorffer and Mrs. Lloyd Meussdorffer.



TADDICH GRILL EXHIBIT AREA,
TADDICH GRILL ARCHIVES.

To round out the exhibit, we have display prints from the same era of San Francisco which illustrate a merchant's exchange, a play with many of the early businessmen shown in the balcony called "At the Play", an early Auguste Chevalier map of San Francisco, as well as views of early San Francisco by Charles Méryon and Isador Laurent Deroy – as panoramas and birds-eye views. This portion of the exhibit also includes a lithography stone – one from one of the Society's early certificate – and a panel explaining how important these early methods of printing (wood engraving, lithography and etching) were to early businesses. These companies needed billheads, stationary, trade cards, and advertisements – and these early printing methods produced all of these documents and advertising ephemera.

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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/>

Est. in San Francisco (continued from p. 6)

DIGITAL PROJECTS SPOTLIGHT

NEW AND IMPROVED – THE UCSF INDUSTRY DOCUMENTS DIGITAL LIBRARY

There is also a selection of paintings from our collection – all of which illustrate other businessmen of San Francisco – and all of whom were members here at the Society. The oil portraits include: Commander Selim E. Woodworth (naval officer, importer and merchant); James Harvey Strobbridge (railroad tycoon, supervisor of the Central Pacific Railroad); Simon Popper (shirt maker); Dr. Washington M. Ryer (real estate investor, physician and mental health advocate); Philip A. Roach (newspaper editor for the San Francisco Examiner); and Joseph G. Eastland (Director of Oakland Gas-Light Company).

The exhibition highlights the diversity found in archival collections, as well as the importance of these collections to researchers and the need for businesses to record their history. Whether it be by just keeping all of their records (i.e. the Meussdorffer archives has a little bit of everything in it, and that alone gives a wonderful picture of the business and its' owners), or by carefully documenting their history via a scrapbook or boxes of archival items selected over the years by the business owners, employees or others, these archival collections are invaluable to researchers and historians of businesses and the cities in which they began and prospered. And, although wild speculation fueled the boom-and-bust Gold Rush era, some of San Francisco's earliest entrepreneurs – as represented in this exhibition – crafted sound, enduring business models. This exhibit showcases these early businesses, their archives, and the artifacts which were objects of everyday use in their business practices.

The Society of California Pioneers Museum is open Wednesday through Saturday, 10am – 5pm, and admission is free. There is also a small brochure available for the exhibit on site.

We are located in the Presidio of San Francisco, 101 Montgomery Street, Suite 150, located along the western edge of the parade grounds. Please check our website for more information.

John Hogan
Education and Gallery Manager
Patricia Keats
Director of Library and Archives

The industry documents team at the UCSF Library and Center for Knowledge Management is pleased to announce the release of the new Industry Documents Digital Library (IDDL): <http://industrydocuments.library.ucsf.edu>.

This new site integrates our two previously separate archives, the Legacy Tobacco Documents Library (LTDL) and the Drug Industry Documents Archive (DIDA) under one portal. Our goal with IDDL is to provide enhanced search functionality, a new look and a more focused approach to guiding novice researchers towards 'good documents'...a daunting task when facing close to 15 million digitized documents!

The Legacy Tobacco Documents Library (<https://industrydocuments.library.ucsf.edu/tobacco/>) contains over 14 million digitized documents and multimedia items created and/or collected by tobacco companies in connection with their advertising, manufacturing, marketing, scientific research and political activities. LTDL was built to house and provide permanent access to these internal corporate documents which were produced during litigation between US States and the seven major tobacco industry organizations and other sources. Researchers, educators, journalists and the general public use the documents to answer research questions, inspire activists, and inform public policy legislation and regulations.

The Drug Industry Documents Archive (<https://industrydocuments.library.ucsf.edu/drug/>) contains thousands of digitized documents from lawsuits and government investigations pertaining to the health risks of prescription drugs, the ghostwriting of articles, and the off-label marketing of these drugs. These documents illustrate how the pharmaceutical industry, academic journals and institutions, continuing medical education organizations and regulatory/funding agencies can operate in ways that are detrimental to public health.

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UCSF (continued from p. 7)

COLLECTION SPOTLIGHT

LOINAZ-DALIS COLLECTION AT SAN JOSÉ STATE UNIVERSITY

This past spring, San José State University Library received a significant donation from the family of Irene (nee Yvonne) Loinaz-Dalis (1925-2014), which includes Miss Dalis' professional and personal archive documenting her trajectory as an international mezzo-soprano opera singer, a beloved music teacher, mentor, and principle founder of Opera San José. The collection will be processed and made available globally for discovery and access in the next year. A subset of the photographic collection has been digitized and is available for research through the King Library Digital Special Collections. See: <http://digitalcollections.sjlibrary.org/cdm/search/collection/idalis>.



Irene Dalis as the "AMME" in *Die Frau ohne Schatten*

Yvonne Dalis graduated from San José State College in 1946 in piano & voice, followed by graduate studies at Columbia University in New York. She attracted the attention of two of the finest voice teachers in the U.S., Edyth Walker (1867-1950) and Paul Althouse (1889-1954); both

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This rebuild of our industry documents sites began nearly 2 years ago in response to a need to upgrade a 10 year old website and to allow researchers a way to search across a growing number of industry archives. To start the rebuild process, we held meetings with a group of dedicated users from the

tobacco control policy sector who gave us their "wish-list" of features. These included ways to narrow large results sets using faceting and ways to browse similar documents such as a "more like this" feature. IDDL is still evolving and this year we will be adding a login feature and user accounts which will allow

researchers to maintain their own personal libraries and search histories indefinitely. Also in the works and hopefully out by 2016 are two new archives under the IDDL umbrella: the Chemical Industry Documents Archive, containing over 20,000 documents from lawsuits concerning benzene; and the Food Industry Documents Archive which will initially contain internal documents from companies within the large US Sugar Industry.

Taken together, we hope these collections give a view into the workings of some of the largest and most influential industries in the United States.

Keep up with the Industry Documents Digital Library through our blog (<https://industrydocuments.library.ucsf.edu/blog/>) and twitter (@ltdlnews and @dida_ucsf)

*Rachel Taketa
Library Specialist, UCSF Library
Industry Documents Digital Library*

Dalis Collection (continued from p. 8)

were former “greats” of the Metropolitan Opera. It was under their careful tutelage that she emerged as one of the “great” mezzo-soprano’s of her generation. In 1951, she received a Fulbright Scholarship that took her to Milan, Italy, where she studied under Dr. Otto Mueller who was a protégé of Martha Mödl (1912-2000). At the suggestion of Rudolf Bing (1902-1997) Yvonne assumed the stage name of Irene Dalis. Her first operatic debut took place in Oldenburg, Germany. This experience launched both her national and international career. She performed in Germany, Italy, New York, San Francisco, and many other theaters across the U.S.

Her voice range and talent was recognized widely. The Met described her singing as having “color and fire,” and she was among one of the Met’s most admired performers. From 1956-1986, she appeared in more than 270 performances and singing virtually every major mezzo-soprano part written by Verdi, Wagner, Richard Strauss and others.”

After her retirement from the Metropolitan Opera in New York, she returned to San José State as a Professor of Music. While working at SJSU she developed the Opera Workshop program with David Rohrbaugh, which led to the formation of Opera San Jose in 1985, which she directed until her retirement in 2014. Opera San José is modelled after the European regional opera companies (like Odenburg) where emerging operatic artists are engaged as resident artists, performing all of the leading roles in that season’s repertoire (similar to repertory theater).

Miss Dalis received many prestigious awards across her lifetime, including the San Francisco Opera Medal in 1998 preceded by many other honors and awards from Chicago, Berlin, Rome, and Naples. In 1987 Santa Clara University recognized her contributions and conferred her with an Honorary Doctorate degree in music.

Irene Dalis married George Loinaz in 1957 and in 1959 she gave birth to her only child, Alida Loinaz (also an SJSU alumna in Occupational Therapy, ‘93). Miss Dalis died on December 14, 2014 at

the age of 89, and is survived by her daughter, grandsons, and great grand-daughter.

Danelle Moon

Director SJSU Special Collections

Danelle.Moon@sjsu.edu

WHITTIER PUBLIC LIBRARY’S HISTORY ROOM MATCHBOOK COVERS ONLINE

The Whittier Public Library’s History Room has made available on its website a new collection of matchbook covers. These matchbooks covers, lent to the library for digitization by collector Bob Donnelson and the Angelus Match Cover Club, colorfully advertise Whittier area businesses of yesteryear. Library Assistant Erin Fletcher scanned the matchbook covers, processed them, and researched and wrote their metadata. Visit the Local History page of the Whittier Public Library’s website, at www.cityofwhittier.org/depts/lhr and click on “Visual Collection” to view the collection.

Erin Fletcher

Library Assistant

Whittier Public Library History Room



GROUNDBREAKING LGBT TELEVISION PROGRAM, IN THE LIFE, NOW ACCESSIBLE THROUGH AN ONLINE RESEARCH PORTAL

In 2005, a partnership between Outfest and UCLA Film & Television Archive was forged and the Outfest UCLA Legacy Project was created. Since then, numerous collections have been added to the Legacy Project, which currently totals over 35,000 items and remains one of the few programs in the world devoted to preserving lesbian, gay, bisexual and transgender moving image media becoming lost to deterioration and neglect.

The Archive acquired the In the Life collection in 2013, and it has been added to the Outfest Legacy Project. With grant funding from the Estate of Ric Weiland (managed by the Pride Foundation), the Arcus Foundation and Henry van Ameringen to process, catalog and digitize the collection, over 9,000 items will be made available for research, with a significant portion being currently accessible via a newly designed LGBT research portal.

Originally conceived by creator John Scagliotti

as a gay and lesbian variety show, In the Life debuted in 1992 in a television landscape largely devoid of LGBT representation. Its first episodes gave a television platform to a number of gay and lesbian musical, theatrical, cinematic and comedic talents, mostly from the New York City arts scene. New York City remained In the Life's production headquarters for the 20 years it remained on air, but its scope broadened following a 1993 episode focusing on that year's March on Washington for Lesbian, Gay and Bi Equal Rights and Liberation. In the Life soon transformed into the country's first and only LGBT television newsmagazine program, and it tackled a number of issues and events underrepresented by mainstream news outlets up through its final broadcast in 2012. Its coverage of major events spans from the Stonewall 25 celebrations in 1994 to the passage of marriage equality in New York State in 2011.

In the Life faced controversy from its inception. Before its premiere, Bob Dole criticized PBS's decision to air the program at the taxpayer's expense, although no tax dollars actually went into the show's funding. It instead relied on viewers and private donations, and PBS did not



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"In the Life" (continued from p. 10)

distribute the program. It initially aired on New York City's WNYC-TV and later on WNET, and was offered to PBS affiliates to broadcast for free, though many markets refused to air the program. Despite its New York City origins, *In the Life* consistently sought out stories that offered a broader understanding of LGBT life throughout the country, visiting LGBT youth in small-town Iowa, spotlighting a Vermont lesbian couple, covering marriage equality legislation in Hawaii, and examining gay adoption rights in Florida. It also took a global approach to LGBT lives, with segments focusing on LGBT culture and politics in such countries as Cuba, Nepal and Uganda. And though its primary focus was on the LGBT issues of the day, with unparalleled coverage of such important topics as HIV criminalization, the "Don't Ask, Don't Tell" military policy and the Defense of Marriage Act, *In the Life* also looked back at important events in LGBT history. Historical spotlights included such subjects as the persecution of homosexuals in the Holocaust, the Stonewall Riots and the rise of LGBT activism during the AIDS crisis in the 1980s, as well as profiles of notable LGBT figures, including Harvey Milk, Billy Tipton and Sam Steward.

Given the two decade span of the program, the collection consists of a wide variety of video and other media formats, including 1" videoreels, 3/4" tapes, Betacam, Betacam SP, MiniDV, DVC PRO, DV CAM, VHS, CD, DVD, and hard drives. Along with the nearly 200 episodes of the program on various tapes, the collection also features unedited interviews, b-roll footage, correspondent shoots, promos and a variety of other ancillary materials. Processing the 9,000-plus items in the collection was completed in six months by two full-time Collection Assistants.

After completion of the initial inventory, the process of cataloging the collection soon began. The full episodes took immediate cataloging priority, as the process of digitizing and creating a web portal to access these episodes was concurrent with the cataloging process. The complete episodes are cataloged at the item-level, fully described and contain subject analysis and local genre/form headings. The metadata from the MARC records

were mapped to the online research portal and, in the future, researchers will be able to add their own subject headings to the videos in the form of user-tags.

Over the 20 years *In the Life* was on the air, it featured interviews with, speeches by and commentary from a wide variety of LGBT community figures and allies. Katherine Linton and Kate Clinton were frequent hosts, the show featured regular contributions from such entertainers as Harvey Fierstein and Charles Busch, and comedians Margaret Cho and Lily Tomlin performed monologues on the program. Episodes included interviews with activists, including Larry Kramer, Urvashi Vaid and Janet Mock, and athletes, such as Martina Navratilova and John Amaechi. Politicians Barney Frank and Christine Quinn, journalists Dan Savage and Rachel Maddow, and religious leaders Reverend Welton Gaddy and Rabbi Sharon Kleinbaum were all featured on the program, among many others. Along with interviews, the show also showcased musical performances, Pride parades, marches, protests, awards ceremonies, sports competitions and stage productions. The tapes featuring such interviews and b-roll footage total nearly 5000, and the majority of these materials have been cataloged at the item level and are available for viewing at the UCLA Film & Television Archive Research and Study Center.

As digital methods of research become more commonplace, online access to archival holdings is greatly beneficial to the Archive and researchers alike. Digitizing and posting every episode of *In the Life* on UCLA Film & Television Archive's LGBT research portal marks an important step toward increasing LGBT visibility, allowing access to 20 years of history and stories underrepresented by the mainstream media. The *In the Life* research portal can be viewed online at <https://www.cinema.ucla.edu/collections/inthelife> and access to the entire collection can be found by searching the Archive's catalog at <http://cinema.library.ucla.edu/vwebv/searchBasic>.

Jonathan Marquis, Cataloging Assistant
Annette Doss, Cataloging Supervisor
UCLA Film & Television Archive

EXHIBITION SPOTLIGHT

“ICONIC LIGHT” OPENS AT LA QUINTA MUSEUM

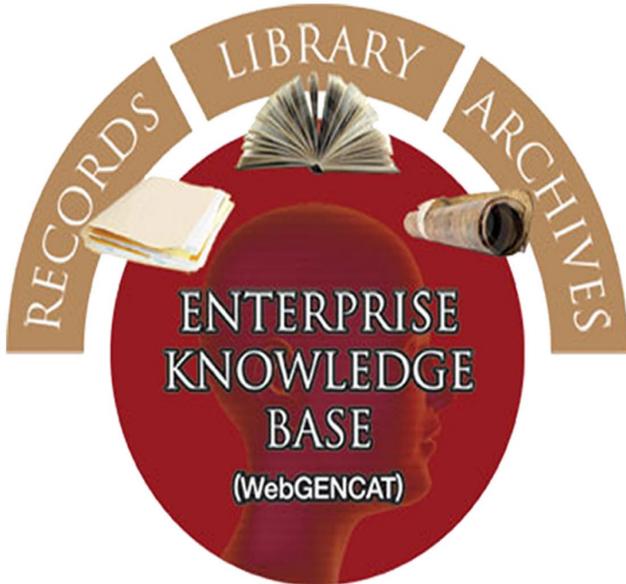
The La Quinta Museum in La Quinta, CA is currently showing “Iconic Light”. This exhibit features rarely seen photographs, by Dorothea Lange and Ansel Adams. The Ansel Adams collection offers images from the Deep Canyon Research Center in Palm Desert as well as an extremely rare photo of Ansel Adams taken by Alfred Eisenstaedt in 1961 while Adams was teaching at the Idyllwild School of Music and Arts. The images from Dorothea Lange collection include photographs of migrant workers and



agricultural photographs from the 1930’s. The show is an intimate look at the Coachella Valley by two renowned and accomplished photographers. To complement this exhibit, we offered a special event where we invited the La Quinta High School photography students to show their work as well as a group of local teens who participated in a photography project called “Focus On Teens”.

“Iconic Light” runs through Saturday, August 15, 2015. The La Quinta Museum is open Tuesday – Saturday, 10:00am – 4:00pm and admission is free.

Robin Stewart
 Museum Programming Manager
 La Quinta Museum
 robin.stewart@rivlib.net



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NEWS & ANNOUNCEMENTS

FIRE DISASTER RESPONSE: SALVAGING PHOTOGRAPHS

It was one of those thunderclaps that reverberates through the ears and into the bones. Then the sky was ripped in two by an electric blue-bolt of lightning. Mother Nature was announcing the arrival of Fire Season 2015; a season that, according to CalFire, will be even more intense than last year with California's ongoing drought (http://www.readyforwildfire.org/increased_fire_activity). This is also the time of year for reviewing Disaster Planning and Emergency Response manuals.



PAGE 32, [HTTP://WWW.ARCHIVES.GOV/PRESERVATION/CONSERVATION/FIRE-RECOVERY.PDF](http://www.archives.gov/preservation/conservation/fire-recovery.pdf) CASE STUDY BY SUSAN PAGE, SENIOR PAPER CONSERVATOR: ACTUAL EXPERIENCE GAINED DURING RECOVERY OPERATIONS FOLLOWING A FIRE AT THE WASHINGTON NATIONAL RECORDS CENTER IN SUITLAND, MD.

The focus of this article is disaster response specific to fire-damaged photographs, but before launching into that discussion I first want to introduce *The Melville and Branch Libraries' Emergency Response Manual*. This manual is an excellent model for effective and comprehensive planning. The manual provides evacuation procedures and salvage techniques for books, manuscripts, maps, film, microfiche, magnetic tape, digital discs, and photographs.

As for photographs, the following is a quick reference guide for damage control and preservation:

Order of treatment: 1. Tintypes and glass plates.
2. Color photographs. 3. Black and white photos.
4. Negatives and slides.

Cased photographs: Leave case intact. Air dry, do not freeze.

Tintypes and glass plates: Air dry.

Photographic prints: If the prints are fragile place them on a stiff support such as a plastic tray to minimize cracking, ripping, flaking, or disintegration. If the prints are relatively stable they can be removed from enclosures and rinsed clean in cool water. Place face up on an absorbent surface and allow to air dry. Another option is to interleave photos with wax paper and place them in polyethylene bags for freezing until there is time to address further preservation.

Photographic negatives on film: If time is available it is recommended to air dry being careful not to disturb the emulsion. Freezing is also an option for future cleaning and restoration.

Film-based negatives and positives: These materials can be air dried, frozen, or freeze-dried. In the case of glass mounted slides it is recommended to disassemble prior to drying.



SCORCHED BUT RECOVERABLE ...
JUNE 6, 2013

A list of websites is provided below for more detailed information. In addition, both the Western State and Territories Preservation Assistance Service and the American Institute for Conservation Collections provide emergency hotlines. And once the disaster has been contained and addressed, remember to thank the Firefighters and Emergency Responders dedicated to preserving

(continued on p. 14)

Fire Disaster Response (continued from p. 13)

our lives and possessions.

Resources:

<http://www.archives.gov/preservation/conservation/fire-recovery.pdf>

<http://bethhellerconservation.com/2013/06/20/saving-family-treasures-after-a-fire/>

http://www.ccaha.org/uploads/media_items/technical-bulletin-salvaging-photographs.original.pdf

http://www.imagepermanenceinstitute.org/consumerguide_waterdamage.pdf

Emergency Response Assistance:

American Institute for Conservation Collections
Emergency Response Team (AIC-CERT)

24/7 Emergency Hotline: 202-661-8068

Western States and Territories Preservation
Assistance Service (WESTPAS) 24/7 Emergency
Hotline: 888-905-7737

Marcia Anderson

Image Preservationist, Archivist

PRESS RELEASE FOR “HOT FADS
AND COOL TRENDS IN CLOTH”

Folsom, California (May 21, 2014) — “Hot Fads and Cool Trends in Cloth” is this year’s theme for the popular summer quilt and clothing show in the Wells Fargo Gallery at Folsom History Museum.

Antique quilts in Hexagon, Log Cabin, Crazy Patchwork and other patterns will be on display at the 36th annual exhibit. Showcased are Victorian-era gowns and other clothing featuring some of the fads in fashion from a by-gone era. The exhibit runs from June 6 through September 6, 2015.

The museum is located in the heart of historic old town Folsom at 823 Sutter Street. The collection in Folsom Heritage Gallery tells the story of early Folsom inhabitants and the California Gold Rush. Nearby Pioneer Village is an outdoor living history venue with blacksmith demonstrations and panning for kids. The museums are open from 11am to 4pm Tuesdays through Sundays. Free parking is available on the street and at the nearby city garage.

Mary Mast, Director

Folsom History Museum

info@folsomhistoricalsociety.org

www.folsomhistoricalsociety.org



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Digitizing & Restoration
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MAKE IT DIGITAL • MAKE IT LAST

NEW PROFESSIONAL ORGANIZATION
IN LOS ANGELES!

The Los Angeles Archivists Collective (LAAC) is a newly formed organization made up of persons in the greater Los Angeles area that are interested in and affiliated with the archival profession. Rather than a collections or institution based organization, our goal is to build a local community that encourages professional development and skill-sharing, with an emphasis on supporting students and new professionals in the field. Through social events, workshops, repository tours, lectures, and networking opportunities, we aim to provide a forum for collaboration, education, participation, and professional growth. LAAC also prioritizes archival outreach to local community groups by providing educational workshops, facilitating connections to local resources, and promoting general archival awareness.

Since our founding last fall, LAAC has hosted two happy hours, one of which was co-hosted with the Society of American Archivists' Archivists and Archives of Color Roundtable; arranged three archives repository tours; and held two book club meetings. LAAC also led an educational workshop for personal digital archiving through the Women's Center for Creative Work, and co-organized a mock interview event for students and archival professionals with LA as Subject.

LAAC is pleased to announce the formation of our Advisory Board, which will guide the direction and development of LAAC and promote and advocate the importance of a community-based organization for Los Angeles area archivists. LAAC's Advisory Board members are Michelle Caswell, Assistant Professor of Archival Studies in the Department of Information Studies at UCLA; Nancy Enneking, Head of Institutional Records and Digital Stewardship at the Getty Research Institute in the J. Paul Getty Trust; Anne Gilliland, Professor and Director of the Archival Studies specialization in the Department of Information Studies at UCLA; Rebecca Fenning Marschall, Curator of Manuscripts at UCLA's William Andrews Clark Memorial Library; and Liza Posas, Head Librarian/Archivist at the Autry National Center.

Please join us at our upcoming events and stay tuned for more in the fall!

RBMS 2015 Happy Hour - Jupiter Restaurant, Berkeley

Thursday, June 25, 2015, 5:30 PM-7:30 PM

Summer Happy Hour - Verdugo Bar, Los Angeles

Wednesday, July 29, 2015, 7:00 PM-9:00 PM

Check out LAAC's new blog series:

In-Process highlights the activities and experiences of current archival studies students in the Los Angeles area, <https://laacollective.wordpress.com/category/in-process/>

PERSON/PLACE/THING is designed to explore an aspect of local archival culture whether through an interview with a professional active in the field, exploring a local repository, or highlighting an item from an archival collection, <https://laacollective.wordpress.com/category/personplacething/>

We currently do not require a membership fee, but we do encourage you to join the group listing on our Google Group <https://groups.google.com/forum/#!aboutgroup/laacollective>. For more information, visit www.laacollective.wordpress.com or email laacollective@gmail.com.

Angel Diaz

Archivist, Los Angeles County Metropolitan Transportation Authority

NOW ONLINE: BACK ISSUES OF PROVENANCE
AND GEORGIA ARCHIVE

When I took over as the editor of Provenance: Journal of the Society of Georgia Archivists in January 2012, the idea of putting back issues online was an ongoing project. In 2002, Provenance published Linda Matthews' (former editor of Georgia Archive) proposal for an electronic journal, including these select points:

- "Electronic publishing would enhance the recognition and readership of Provenance by making it more visible and useful to readers throughout the world, likely increasing the number of submissions for publication.
- The full text of the journal from its first to current issues could be made fully searchable

(continued on p. 16)

Back Issues Online (continued from p. 15)

online.

- Users would be able to print those articles of immediate use without having to give shelf space to the whole issue or many issues.
- The Society of Georgia Archivists could be in the forefront of the archives world in making its journal accessible to a worldwide audience and searchable through the Web.”

Matthews noted that when David B. Gracy II founded Georgia Archive in 1972, “archivists had little professional literature beyond *American Archivist*.” Now, all past issues of *Georgia Archive* (1972-1982) and *Provenance* (1982-2013) are available online: <http://digitalcommons.kennesaw.edu/provenance/>. Browsing the 60 issues shows advancements in technology, trends, ideas, practices, and theories that are core to the archival profession.

There is a wealth of knowledge published in these journals in the past 42 years that contribute greatly to archival scholarship. Subjects of articles include academic archives, access, appraisal, archival administration, archival education, arrangement, automation, cataloging, collection development, congressional papers, description, electronic records, ethics, GLBT collections, government records, indexing, information management, military archives, Native Americans, oral history, photographs, preservation, presidential libraries, privacy, processing, records management, religious archives, use and users, user studies, volunteers, and women’s archives and history. Plus some specific topics such as circus records, folklore collections, Grand Turk Island, internet gopher, and Project Jukebox.

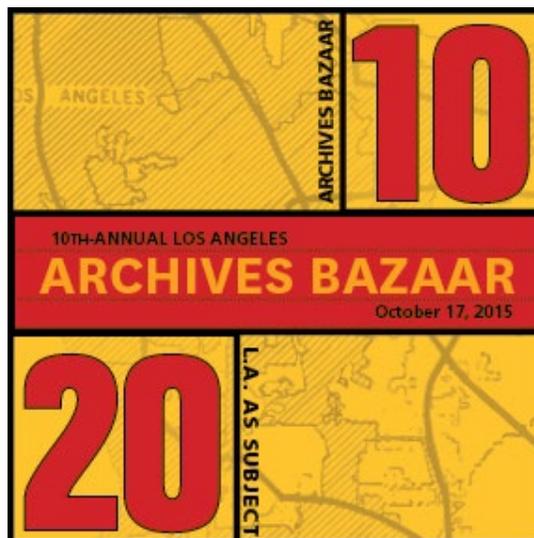
As of June 2015, there were over 32,000 views and downloads. I was thrilled to see such a high interest and I know that both *Provenance* and *Georgia Archive* will be instrumental in future education and scholarship.

Cheryl Oestreicher

Editor, Provenance, Journal of the Society of Georgia Archivists
Head, Special Collections and Archives, Boise State University

ARCHIVES BAZAAR: OCTOBER 16 - 18, 2015

Heads up – mark your calendars – etc., etc. Whether you reside in or are planning to be in the Southern California area over the weekend of October 16th – 18th, please join L.A. as Subject on Saturday, the 17th at the Doheny Library on the U.S.C. campus for a very special archives event:



All Day – All in one Place. Come experience the diversity of stories that make Southern California such a relevant place of discovery and imagination. At the 10th-annual Los Angeles Archives Bazaar, presented by L.A. as Subject and USC Libraries, anyone with an interest in the region’s history will find something of value. A broad array of institutions and archives will have experts on hand to show off their collections and answer questions—from the Autry National Center of the American West and the Los Angeles Public Library to private collectors whose materials fill many of the gaps left in the area’s local history. In all, more than 70 archives will be represented at this event, which is free and open to the public. Additional details can be found in cyberspace, particularly at: http://www.laassubject.org/index.php/archives_bazaar.

Jim A. Beardsley

Associate Archivist

Archdiocese of Los Angeles

CALISPHERE BETA IS COMING!

Since 2006, Calisphere has been the go-to, one-stop-shop for researchers looking for unique digital content from California's great archives, libraries, and museums. But the site's design and underlying technology have looked the same for the better part of a decade. That's about to change.

Later this summer, the California Digital Library (CDL) plans to release Calisphere BETA: a sleek new interface for exploring digital collections. The beta site will provide end users with more features for searching, browsing, and viewing digital images, texts, videos, and sound files. It will also have a bigger pool of collections. CDL has been developing new infrastructure for harvesting metadata from contributors' own platforms, and the beta site will demonstrate the initial results of piloting this infrastructure. Calisphere BETA will include well over 100,000 unique resources not previously in the aggregation which have been harvested from the University of California Libraries, the San Francisco Public Library, and the Los Angeles Public Library. In addition, all of the collections will be made available through the Digital Public Library of America, through CDL's role as a Content Hub.

Calisphere BETA will run in parallel to the existing Calisphere site for several months as CDL collects feedback and irons out any technical issues that arise with the new infrastructure. Users will have the option of going to the older but production-level existing interface or trying out the new beta site while it's still in development.

Look for Calisphere BETA in late August or early September. For more information, watch the recording of CDL's recent webinar for OAC/Calisphere contributors at <https://vimeo.com/cdlib/calisphere-beta-webinar> or contact oacops@cdlib.org.

Sherri Berger
California Digital Library

***EXCLUSIVES*****SAN JOSÉ STATE UNIVERSITY RISING SCHOLARS ADD EXPERTISE TO THE FIRST-EVER ENCYCLOPEDIA OF ARCHIVAL SCIENCE**

The Encyclopedia of Archival Science is the first-ever comprehensive guide to archival concepts, principles and practices. Containing 154 entries addressing every aspect of professional archival knowledge, from traditional to current challenges, the publication represents the work of leading luminaries, contemporary authors, and rising scholars.

Dr. Patricia Franks, an associate professor at San José State University (SJSU) was asked by Rowman & Littlefield Publishing Group to submit a proposal for an encyclopedia. "I invited Luciana Duranti, professor and chair of archival studies at the University of British Columbia, to join me as co-editor," explains Franks, who is coordinator of SJSU School of Information's Master of Archives and Records Administration (MARA) program.

Franks and Duranti convened an advisory board comprised of recognized leaders in the archival world to compile a list of entries for the encyclopedia, and solicited contributions from authors, based on their expertise. "Because Luciana and I both work with students in archival and records management graduate programs, we each invited several of our students who have demonstrated their enthusiasm for archives and records management and had the ability to author one entry." Ten entries are authored or co-authored by faculty, alumni and current graduate students from the SJSU iSchool. Writing five entries herself, Franks points out, "The number and quality of authors is unprecedented."

Franks' student research assistant in 2012–2013, Matt Carmichael, was estate manager for the Virtual Center for Archives and Records Administration (VCARA) in Second Life. Franks notes that "because of Matt's role as lead for digitization efforts at the History Museum of Hood River County in Oregon, Matt was the ideal person to author the encyclopedia entry Digitization."

(continued on p. 18)

Encyclopedia (continued from p. 16)

Ryan Banks was Franks' research assistant working on InterPARES Trust: International Research into the Preservation of Authentic Records in Electronic Systems, a research project exploring issues concerning digital records and data stored on the internet. Banks, who will complete her Master's degree in Archives and Records Administration in May 2015, was selected to co-author the entry Records Center. Banks provided the U.S. perspective, and her co-author, Gianni Penzo Doria, general manager of the University of Insubria, Varese, Italy, provided the international perspective.

"It was interesting," Banks says. "Dr. Franks provided me with work that she had done before, as well as the portion of the article my co-author had written. From there, I did research based on known records centres like NARA and companies like Iron Mountain."

Banks says that all of the MARA courses focusing on records helped her immensely with this project. "My method of writing was to create an outline of the main points I wanted to cover and then complete the sections. What I learned from this process is that writing an encyclopedia entry is much like writing a research paper."

And rounding out the SJSU iSchool student contributors is Mark Driskill, InterPARES Trust research assistant for 2013–2014. Because of his superior writing skills and the archives-related courses in the MARA program, Franks invited him to author the entry Archival Policy.

Driskill's transition from graduate student at the SJSU iSchool to a professional career as a freelance writer and researcher was smooth. "Because policy writing and managing archival institutions was a primary focus of the degree, all I needed [to write his entry] was to review my notes from classes," he explains.

This is the premiere edition of the Encyclopedia of Archival Studies. Contributors represent archival veterans and emerging leaders. The work will be

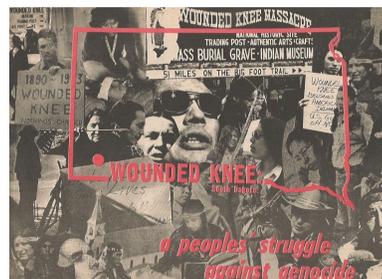
available for archivists everywhere in July 2015.

Alison Peters
iSchool Student & Community Profiler
onellestarfish@gmail.com

COLLECTIONS HIGHLIGHTING ACTIVISM OF 1960S AND 1970S, FEATURED IN EXHIBITS

PhD students in the inaugural 2014-2015 Center for Archival Research and Training (CART) fellowship program at the University of California-Santa Cruz, have curated online and physical exhibits with archival materials which exemplify the activist era of the 1960s and 1970s San Francisco Bay Area.

The CART program, managed by the Special Collections & Archives department at the McHenry Library, trains humanities graduate students in archival processing and guides them in the curation of their own exhibits with items from collections they helped process. In exchange



BROADSIDE INFORMING THE PUBLIC OF THE NATIVE AMERICAN PROTESTS OCCURRING AT THE OCCUPATION OF WOUNDED KNEE, SOUTH DAKOTA IN 1973. (COURTESY OF UC SANTA CRUZ SPECIAL COLLECTIONS & ARCHIVES.)

for their subject expertise and assistance in organizing a collection, the fellows gain important skills in a different field and a richer appreciation for primary resources.

This year's cohort created the exhibit, "Activism in the Archives: Radical Imaginaries of the 1960s and 1970s" at the McHenry Library, with materials from four collections: the Ruth-Marion Baruch & Pirkle Jones Photographs and Papers, curated by crystal an nelson of the History of Art and Visual Culture program; the Karen Tei Yamashita Papers, curated by Melissa Eriko Poulsen, Literature; and

(continued on p. 19)

Activism Collections (continued from p. 18)

the John E. Thorne Papers, curated by Samantha Williams, History. An accompanying online exhibit was also curated by fellows, via the Omeka digital platform.

The over 500 linear feet of holdings reflect key social justice movements which occurred half a century ago. Married Northern California photographers Ruth-Marion Baruch and Pirkle Jones were best known for their works depicting



BLACK PANTHERS, BOBBY HUTTON MEMORIAL PARK, OAKLAND, CA SEPT. 22, 1968, FROM A PHOTO ESSAY ON THE BLACK PANTHERS. PHOTO BY PIRKLE JONES, 1968 (COURTESY OF UC SANTA CRUZ SPECIAL COLLECTIONS & ARCHIVES. COPYRIGHT BY MARIN COMMUNITY FOUNDATION.)

the Black Panther Party and the San Francisco neighborhood of Haight Ashbury, photographs which illustrated the Black Power and Flower Power Movements, respectively. The legal papers of civil rights lawyer John E. Thorne cut across the diverse swatch of cultural movements during this period, but he was particularly known for defending Native Americans rights in the aftermath of the Wounded Knee occupation in South Dakota. Lastly, the literary papers of author and professor Karen Tei Yamashita document the Asian American Yellow Power Movement of the time, through archival materials related to her book *I Hotel* (2010), a National Book Award finalist selection. The holdings are welcome additions to the history of multicultural activism in the Bay Area.

Project Archivist Annie Tang, who trained the PhD students in archives processing, has published the finding aids for the Baruch and Jones collections on the Online Archive of California and is in-process of preparing the finding aids for the Thorne and Yamashita papers. Special thanks goes to: Elisabeth Remak-Honnef, Head of Special Collections & Archives, as well as the rest of the SC&A team; Alison Galloway, Campus Provost/Executive Vice Chancellor; the Humanities and Graduate Divisions; and the library's Digital Initiatives team, for making this program possible. More information on the program, finding aids, and exhibits can be found below:

CART program: <http://guides.library.ucsc.edu/speccoll/cart-program>

Ruth-Marion Baruch Photographs and Papers: <http://www.oac.cdlib.org/findaid/ark:/13030/c8g1643g/>

Pirkle Jones Photographs and Papers: <http://www.oac.cdlib.org/findaid/ark:/13030/c8b85cfn/>

“Activism in the Archives: Radical Imaginaries of the 1960s and 1970s” digital exhibit: <http://exhibits.library.ucsc.edu/exhibits/show/activism-in-the-archives>

Annie Tang
Project Archivist
UC Santa Cruz



PROOFS OF CHAPTER ILLUSTRATIONS BY LELAND WONG FOR YAMASHITA'S *I HOTEL* (2010). (COURTESY OF UC SANTA CRUZ SPECIAL COLLECTIONS & ARCHIVES. PHOTOGRAPH BY ANNIE TANG.)

SCA NEWS & ANNOUNCEMENTS

NORTHERN CALIFORNIA'S SPRING WORKSHOP: EXHIBITIONS FOR BEGINNERS

Hosted by the Environmental Design Archives on the University of California, Berkeley campus on April 17, 2015, the Society of California Archivists Northern California Spring Workshop, Exhibitions for Beginners, offered participants a full day of insight and inspiration drawn from the exhibit-driven world of museums. Wurster Hall's bold architecture provided the backdrop for the day's whirlwind introduction to the fundamentals of exhibition planning, creation and evaluation. Twenty-two attendees gathered in a bright classroom on the third floor of the building for instruction and the opportunity to gain hands-on experience creating their own mock exhibits. Nancy Arms Simon, Visual Resources Specialist for the J. Paul Leonard Library at San Francisco State University, led the workshop. Ms. Arms Simon manages exhibits for four archives and the library's fine art collection. She holds a Master's degree in Museum Studies and teaches the Museum Exhibit Planning and Design course for the Museum Studies Program at San Francisco State



University. Her extensive experience in collection handling, management and exhibition includes collaboration on exhibits with the San Francisco Public Library's San Francisco History Center, the Rosenberg Library at City College of San Francisco, and the research library at the Walt Disney Family Museum. Adapting tools and principles developed by the museum field for use by archivists and librarians, the instructor stressed the value of exhibitions and explored resources and strategies that could be used by smaller institutions to mount successful exhibitions--even without access to formal exhibition space. Key topics addressed

during the workshop included: assessment of available resources; management of exhibition timelines and goals; designing a compelling story through the use of visual and textual storytelling devices; basic design principles; and proper collections handling, care, and documentation. Advance planning, ample time for evaluation prior to the formal opening, and good relationships were also identified as vital to the success of an exhibition.



The morning began with a look at the differences between archives and museums.

Unlike museums, archival institutions collect by collection, and objects received are not always given item-level attention. Workshop participants were encouraged to put on their "museum hats" and think about the potential significance of objects. The instructor's own experience with exhibit design was used to demonstrate the power that objects have to help us tell stories in a visually compelling way. One example was taken from the collaborative exhibition Occupation! Economic Justice as a Civil Right in San Francisco, 1963-1964. The 2010 thesis exhibit drew on documents and objects from the Labor Archives and Research Center and the San Francisco Public Library's San Francisco History Center. While historical photographs were a major driving force, buttons, booklets, and documents that told a story through their sheer bulk or unusual form were also used effectively in the exhibition. A stack of approximately 300 letters to San Francisco's mayor provided visual evidence of public engagement, for example. Pull quotes extracted important ideas and concerns expressed in the letters and brought them into view. Strips of yellowed tape on another document showed that it had been folded repeatedly so that it could be carried in pockets and secretly passed from person to person. The instructor noted that, while many of the documents

(continued on p. 21)

Exhibition for Beginners (continued from p. 20)

in archival collections are not visually interesting, the unique characteristics of some documents can be used to help us tell fascinating stories and generate interest in our collections.

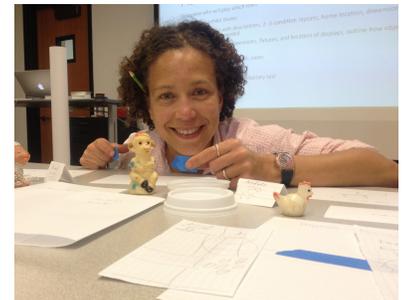


In preparation for the afternoon's hands-on exercises, the formal roles of the exhibition manager, curator, registrar, collection manager, preparator or art handler, and education, graphic design and collateral, development, and facilities staff were outlined. Well defined in the museum field, these roles are often less distinct in the archives setting, but the functions they represent are no less vital. The instructor stressed that mounting a small exhibition is similar to building a small house—home construction requires the expertise of a plumber, an electrician and a carpenter, regardless of the number of rooms being built. Likewise, the complex set of skills and knowledge required for exhibition planning and creation are the same no matter the size of the exhibit. It is important to assess the resources available to your institution before taking on an exhibition. For archivists and librarians who are called upon to fill multiple roles, knowing when to say no or when to seek the help of an outside expert is essential. The services of a preparator are often required, for example, when a fragile object is put on exhibit.

During the afternoon portion of the workshop, participants formed teams to create mock exhibits based on their own institution's exhibition plans--or the scenarios, floor plans, objects, and room specifications provided by the instructor. Team

members were asked to assess available resources, develop an exhibition schedule, and design an exhibit while taking on one or more formal roles. Registrars and collection managers, for example, were responsible for completing condition reports for objects, and curators were responsible for developing the theme of the exhibition and writing label text. Participants used vintage toys, books, board games, textiles, buttons and other materials to create physical representations of the exhibitions they planned. One team created a mock exhibition that reflected their plans to mount an exhibition commemorating the centennial of the 1915 Panama-Pacific International Exposition. Another team used vintage children's books and their own oversized floor plans to design a complex, interactive exhibition for children and adults celebrating the life and work of Shel Silverstein.

In addition to the feedback provided and resources identified during the instructor's evaluation of each mock exhibit, a host of practical tips were shared with participants throughout the day. These included recommendations for tools, hanging hardware, gloves, adhesive board for mounting label text, and layout software. Attendees also went home with sample exhibition schedules, condition reports, resource assessment guidelines, exhibit label templates, and a list of publications to refer to for ongoing guidance.



Martha R. Noble

Assistant to the Director, Special Collections & Archives

California Judicial Center Library

martha.noble@jud.ca.gov

LEARNING BY DOING: A RECAP OF SCA'S EXHIBITION PREPARATION WORKSHOPS

Due to popular demand, the SCA Education Committee offered two Practical Exhibition and Preservation Issues workshops in Southern California on May 1st at the University of Southern California and May 15th at Pepperdine University. The workshops were taught by Jennifer Kim, Associate Conservator at the Autry National Center, and Erin Jue, Assistant Conservator at LACMA.

Each workshop was capped at 12 participants and reached capacity quickly. We awarded three Walter P. Gray III Education Fund Scholarships (the scholarships are available to help an SCA member in good-standing who is either self-employed, unemployed, working for an employer who does not provide financial assistance for continuing education expenses, or a student). John Fiedor, Project Archivist at the Center for Sacramento History, was awarded the scholarship for the May 1st workshop and both Dawn Rocha and Krystal Young were awarded a scholarship to attend the May 15th workshop. Each recipient provided a recap of the workshop they attended which can be found in further detail below.

Katie Richardson
Co-Chair SCA Education Committee

"Great Workshop about the Practical Side of Putting on an Exhibition with a Fun Afternoon Hands-On Component!"

John Fiedor: I am very grateful to have received the Walter P. Gray III scholarship to attend the Practical Exhibition and Preservation Issues workshop held May 1st at USC. I'd like to thank Katie Richardson from Pepperdine University and the entire SCA Education Committee for organizing, hosting, and allowing me the opportunity to attend this workshop. I would really like to thank Erin Jue, the Assistant Conservator from the Los Angeles County Museum of Art, and Jennifer Kim, the Associate Conservator at the Autry National Center, for teaching the workshop.

It was valuable to see the passion for their art



MAY 15TH WORKSHOP PARTICIPANTS WORK ON MAKING LABELS.

and benefit from the real-life practical experience that they shared with us at the workshop. In my current grant-funded position at the Center for Sacramento History as a Project Archivist, I am not involved with organizing exhibitions, but wanted to gain practical experience for my own knowledge and for future endeavors. I was fortunate to also attend the Exhibitions for Beginners workshop on April 17th at UC Berkeley taught by Nancy Arms Simon, the Visual Resources Specialist at the J. Paul Leonard Library at San Francisco State University. The two workshops had a different focus and complemented each other very well.

The morning at the Practical Exhibition and Preservation Issues workshop covered Planning and Preparing for an Exhibition, Environmental conditions, and Exhibition design, Installation, and maintenance. It was very practical to see and hear about the tools that Erin and Jennifer use in their everyday work to prepare for an exhibition.



MAY 1ST CLASS LEARNING ABOUT TOOL SAFETY

(continued on p. 23)

SCA Workshops (continued from p. 22)

It was terrific that they shared these tools to envision ways in which we could implement them in all of our own varied workplaces. I really enjoyed learning about the environmental conditions that need to be considered and managed when displaying materials. It was also very interesting to see different exhibits and how they were designed and the challenges that always exist in installing and maintaining valuable materials in our instructors' respective institutions. The materials that were distributed such as condition reports, vendor lists, articles, and bibliography for further study were all very helpful.

The afternoon was the fun part! Tools and supplies for exhibition preparation were covered, including how to safely handle different tools. The instructors demonstrated how to use a Plexiglas book cradle, which I had a chance to test out. We also all made individual book cradles using mat board for a book that we brought to class as well as corners for a postcard that each participant brought. I appreciated the patience that Erin and Jennifer showed and for their hard work and dedication to teach us some practical things to use in future exhibits that we may work on. I certainly have a better appreciation for all the intense work that goes into an exhibition from the conceptual stage to the moment when each item is safely stored again for future use. Thank you for a wonderful workshop!



MAY 1ST SCHOLARSHIP RECIPIENT JOHN FIEDOR WORKS WITH INSTRUCTOR ERIN JUE TO MAKE A PLEXIGLAS BOOK CRADLE.



MAY 15TH WORKSHOP PARTICIPANT KELSEY KNOX POSES WITH SCHOLARSHIP RECIPIENTS DAWN ROCHA AND KRYSTAL YOUNG AS THEY SHOW OFF THEIR NEWLY CONSTRUCTED BOOK CRADLES AND LABELS.

studying. I think everyone would agree with me, though, when I say that things taught in school are probably more conceptual than practical for workplace tasks. Concepts are great, but I find that my employers are just a tad more excited when I am familiar with exactly what needs to be done to successfully execute a project (in addition to knowing the ins and outs of existing literature for a certain information science debate...that is of course important in the workforce as well I'm sure).

I am currently going to school with the aim of eventually working in archives and museums. Another part of my learning is connecting with real industry experts and hearing from them what they think is best from their own experiences. The Society of California Archivists (SCA) has generously helped me by granting me a scholarship to attend a practical workshop and meet kind professionals happy to share their knowledge and experiences. The workshop, Practical Exhibition Preparation and Preservation Issues, was a peek into how museum exhibitions and shows are planned, set up, and maintained. Topics as large as themes, timelines, and budgets were covered as well as a number of meticulous details such as labels and temperature controls. It has always been my dream to work in a museum setting, but this workshop provided me the insight I needed in order to understand how exhibits can be successful or fail. Considerations such as knowing how close an object is to the restrooms can often go unnoticed without experience and expertise in understanding humidity effects, and possibly be

(continued on p. 24)

"Learning at the Practical Exhibition Preparation and Preservation Issues Workshop"

Krystal Young: Being a student has its perks—namely that I am almost guaranteed to learn something every day that I am reading and

SCA Workshops (continued from p. 23)

the difference between successfully preserving a national treasure or letting time and deterioration claim the object. While I am certainly no expert after only a day of lectures and hands-on builds of exhibition tools, I am well on my way to learning more of the right things and asking the right questions.

There is nothing more essential to a student like me, who learns by doing, than having the opportunity to see which ingredients go into a magic sauce. It was essentially like being an aspiring culinary student let into a gourmet test kitchen and given a tour by a couple Iron Chefs. I am very grateful to the SCA for this opportunity and encourage other students to attend these practical workshops.

“Wonderful Workshop that was Both Informative and Down-Right Fun!”

Dawn Rocha: The Practical Exhibition Preparation and Preservation Issues workshop was informative and down-right fun. I feel that I am returning to my organization with skills that will improve our exhibitions and greatly increase our accessibility. Erin and Jennifer established their experience not only with their lecture, but their easy responses to our real-life questions. They not only gave practical information on the guidelines for starting an exhibition, but the reasons why. Lists of resources and suppliers are another beneficial aspect provided by Erin and Jennifer that enables cultural organizations big or small; a place to begin the process. The hands-on portion of the workshop was wonderful in its ease, and Erin and Jennifer boosted our crafting skills, while sharing the tricks of the trade. The ability to make individualized book cradles is a skill I know I will use throughout my career as an archivist. Thank you; Erin, Jennifer, and SCA for the revealing look at the behind the scenes strategies for creating an exhibition, regardless of the size and scope.

AMMENDMENT TO THE SCA NEWSLETTER
WINTER 2015

For more information about Mary-Ellen Jones' piece in the Winter 2015 SCA Newsletter entitled “Never Heard of the Conference of California Historical Societies? Let Me Introduce You To This Cool Organization”, please contact her at jonesmaryellen@prodigy.net.

PHOTOS FROM THE
2015 WESTERN ROUNDUP AWARD LUNCHEON



CHUCK WILSON (SCA AWARDS COMMITTEE CHAIR), LARRY GATES (HOLLINGER-METAL EDGE).



JOANNA CHEN (2014 MINK SCHOLARSHIP), JESSICA MADDOX (2015 MINK SCHOLARSHIP), KENN BICKNELL (ARCHIVES APPRECIATION AWARD), CYNDI SHEIN (BEST ARTICLE IN JOURNAL OF WESTERN ARCHIVES).



GORDON DAINES (DIRECTOR OF THE JOURNAL OF WESTERN ARCHIVES), CYNDI SHEIN (UNLV), JOSH SCHNEIDER (JOURNAL OF WESTERN ARCHIVES EDITORIAL BOARD MEMBER, STANFORD UNIVERSITY). CYNDI RECEIVED THE AWARD FOR THE BEST ARTICLE IN THE JOURNAL OF WESTERN ARCHIVES.



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(310) 338-5357

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(951) 686-7870

DEVELOPMENT:

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Thousand Oaks Library
jberard@tolibrary.org
(805) 449-2660 x228

DANIELLE SCOTT

Hoover Institution Library and Archives,
danielle.scott@stanford.edu
(650) 723-3428

EDUCATION:

DEE DEE KRAMER
San Francisco Public Library
wendy.kramer@sfpl.org
(415) 557-4527

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katie.richardson@pepperdine.edu
(310) 506-4323

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University
peter.runge@nau.edu
(928) 523-6502

ELECTRONIC COMMUNICATIONS

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Museum of Performance+Design
admin@calarchivists.org

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LEILANI MARSHALL
Sourisseau Academy for State & Local
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treasurer@calarchivists.org
(408) 808-2064

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dkeller@mwdh2o.com
(213) 217-5911

MEMBERSHIP:

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

NOMINATING:

CLAY STALLS
Dept. of Archives and Special Collections
Hannon Library, Loyola Marymount
University
wstalls@lmu.edu
(310) 338-5357

OUTREACH & PUBLICITY:

BROOKE M. BLACK
Huntington Library
bblack@huntington.org
(626) 405-2202

JACK DORAN

Hoover Institute
jdoran@stanford.edu
(650) 497-7431

PUBLICATIONS:

JOSH SCHNEIDER
Special Collections & University Archives
Stanford University
josh.schneider@stanford.edu
(650) 497-6489

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

WESTERN ARCHIVES INSTITUTE:

JESSICA KNOX
California State Archives
jessica.knox@sos.ca.gov
(916) 653-5075

WESTERN ROUNDUP PROGRAM COMMITTEE LIAISON:

ELLEN JAROSZ
Special Collections and Archives
Oviatt Library
California State University, Northridge
ellen.jarosz@csun.edu
(818) 677-2597

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GOLD COUNTY AND SOCIETY OF CALIFORNIA ARCHIVISTS
MINI-CONFERENCE
SACRAMENTO, CA
goldcountryarchivists@gmail.com

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