In the spring of 2015 the UCLA Library was awarded a National Film Preservation Foundation grant to preserve four 16mm home movies in the Golden State Mutual Life Insurance Company records. The digitized films will be launched online later this month on UCLA Library’s Digital Collection website: http://digital2.library.ucla.edu

UCLA Library Special Collections is the proud home of the Golden State Mutual Life Insurance Company records, a collection made possible through a generous donation by Ivan Houston, son of co-founder Norman Houston. Among the collection’s 175 linear feet of documentation, spanning one hundred years between 1909-2009, are unique audiovisual materials that reveal a rich corporate history and vividly tell a story of African American entrepreneurship and greater Los Angeles history. The recordings and films, on everything from open-reel audio to compact discs, document employee activities, daily operations, publicity campaigns, milestone events, and social gatherings. These materials are especially meaningful because they constitute such an underrepresented area of archives; that of the African American home movie. As media preservationist and creator of the African American Home Movie Archive (AAHMA) Registry, Jasmyn Castro, has noted of African American home movies: “Their scattered existence and lack of provenance is just one of the reasons many of these films are widely inaccessible.” However, as is becoming increasingly recognized, these films have an immense value in telling a fuller and more immediate story of the African American experience. As Castro remarks: “African American home movie collections across the United States can, and should, play a larger role in

continued on p. 4
President’s Message

We are just a few months past the Annual General Meeting and from all accounts, the conference was an overwhelming success. Local Arrangements Co-Chairs, David Uhlich and Teresa Mora, and their committee did an outstanding job of showcasing all that Santa Rosa had to offer. With over half of the Society in attendance, members benefitted from two homegrown workshops and a slate of panels that addressed issues from almost every type of archives. The Program Committee was in the enviable position of receiving more proposals than we could accept, creating a richer conference program and the inclusion of different voices. Both our plenary speaker, Dr. Michelle Jolly, and our awards luncheon speaker, Dr. Erica Peters, provided us with ideas and inspiration salient to our continued efforts in preserving society’s records. A successful AGM would not be possible without members proposing and participating in panels and without the volunteer members of the Program and Local Arrangements Committees. Thank you again to everyone for such a resounding success!

The AGM is also a time when we welcome new Board members. This year’s election has Kate Tasker taking over for Leilani Marshall as Treasurer and Chris Marino replacing Polina Ileva as Director at Large. Ellen Jarosz replaces Clay Stalls as the Immediate Past President and David Uhlich is returning back to the Board as incoming Vice President/President Elect. The Board looks forward to working with our new members and remains grateful to former members for their service and dedication to SCA. You will be missed!

As I look ahead at the coming year, the Board will continue its work on addressing issues important to the membership as identified in the 2013 Strategic Plan. More specifically, communication. Members expressed a desire
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to have better communication within SCA and with other allied organizations. To that end, I have asked the chairs of the Electronic Communication and Outreach and Publicity Committees to work together to refine their respective committees' charges and remove any duplicate efforts. They also will explore ways the two committees can complement each other and combine efforts in growing our internal and external outreach efforts.

A very visible way SCA communicates both internally and externally is through our logo. As mentioned by Past President Ellen Jarosz at the AGM, the Society’s logo is being revamped. Audible gasps of delight were heard when AGM participants got a sneak peek of the four potential logos members will vote on in the coming months. Look for an email survey soon and make sure to vote for your favorite.

Lastly, the Society communicates its activities and events through our website. Since it is critical that this platform be easy to use and robust enough to handle our growing membership needs, Past President Ellen Jarosz appointed Laura O’Hara and Maggie Hughes to co-chair the newly created Membership and Website Management Task Force. This new task force will review SCA’s needs regarding website functionality, membership, and events management and make recommendations on vendors who could meet those needs.

I conclude this message with a reminder that membership renewals occur in July, making this an ideal time to select what committee you would like to be involved in. All of our standing committees will be reviewing their rosters soon and new members are always welcome. SCA is your society and our programming and events are solely driven by the dedication and vision of our members. Thanks again to everyone who volunteers to make SCA such a wonderful organization—come join us!

Mattie Taormina
SCA President

President's Message (continued from p. 2)

the depiction of African American history and culture.”

The summer months mark two key milestones in the history of the Golden State Mutual Life Insurance Company; the largest African-American owned and operated insurance company in the Western United States, one of the very first of its kind. The company was founded ninety-one years ago on July 23, 1925 by William Nickerson, Jr., Norman O. Houston and George A. Beavers to provide insurance coverage to African Americans, a group that was routinely denied coverage and labeled an “extraordinary risk.” August 19, 1949 marks the opening of their landmark Los Angeles home office on 1999 W. Adams Blvd., designed by prolific architect Paul Revere Williams, the first African American member of the American Institute of Architects. Today the building is designated as #1000 on the list of Los Angeles Historic-Cultural Monuments.

Golden State Mutual did more than provide the stability of insurance coverage. It provided professional employment opportunities and acted as a cultural nexus for members of its community. It nurtured a number of relationships with important African American civic leaders, entertainers, artists, and sports figures such as Mayor Tom Bradley, Reverend Jesse Jackson, Langston Hughes, and Lena Horne. In 1965 (the same year as the Watts riots) Golden State Mutual dedicated a large art collection of African American art in honor of the community it served. By 2009, when Golden State Mutual officially closed its doors, the company had offices operating in 22 states and the District of Columbia. Beyond its growth and success, Golden State Mutual left behind a legacy of self-empowerment, community pride and civic responsibility.

Here’s a brief overview of the films preserved through the generous assistance of the NFPF: “Company Picnic Film, 22nd Anniversary Val Verde Park 1947” and “GSM Company Picnic, 22nd Anniversary Val Verde Park 1947” and “GSM Company Picnic, 22nd Anniversary Val Verde Park 1947” Preserving Home Movies (continued from p. 1)
Picnic Film 1958”
Two of the four preserved films are home movies from 1947 and 1958 showing company picnic gatherings which were held annually each summer to celebrate Golden State Mutual’s anniversary. With segregation in full effect at the time, African American families were relegated to a limited number of recreation sites. Two of these locations can be seen in these films: Val Verde Park and Lake Elsinore.

“Home Office Construction and Office Opening 1949”
This film features extensive footage of the West Adams home office ground breaking and the opening ceremonies that followed a year later. Scenes show the installation of murals painted by Charles Alston, member of the Harlem Renaissance and Hale Woodruff, former apprentice to Diego Rivera. Librarian Miriam Matthews and historian Titus Alexander conducted the research which ultimately formed the basis for mural’s subject matter. Also shown is the placement of the time capsule and cornerstone.

“Home Office Daily Operations”
Rounding out this group of films, is a circa 1953 tour of the Los Angeles home office shortly after it was built, showing a rare glimpse of staffers at work in various departments and a view of the office interiors and equipment. A number of well-known African American entertainers and civil rights activists make an appearance, including actress Lena Horne, boxer Joe Louis, and newspaper publisher Charlotte Bass.

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Digital Projects Spotlight

The Petaluma Museum Association Is Moving into the Digital Age

Since 1978, the Petaluma Historical Library & Museum has acquired upward of five thousand historic images. Thanks to the resources provided by the SCA and the CVAPP our staff and volunteers are transporting the PHL&M’s collection from the 19th to the 21st century.

Archival Digitizing accomplishments for 2015-2016
Thanks to the CAVPP and the California State Library and the National Endowment for the Humanities (NEH) that UC Berkeley is providing through grants, the museum submitted Visual and audio media collections that are related to Petaluma and California histories. Files will be uploaded to Archive.org for free public access.

The Collection:
5-16 mil home movies from first Petaluma Rotary Club meeting in 1928 and 1940’s. 8-1978 Audio Tapes Oral History 20- VHS Tapes
of the interviews for the Comrade Chicken Farmers documentary 1990’s

Ongoing unfunded projects performed by volunteers:
Scanning over 5000 historic photos, family photo albums from the 1800’s carte-de ’visits, cabinet cards, glass negatives and post cards. The Research Library contains over 1000 ephemeral memorabilia including WWII letters, records, journals, and biography and obituary files including 19th century scrap books.

Additionally, the PMA is planning an exhibit for the summer of 2017 with the working title, “Portraits of Petaluma’s Pioneers.” A major goal of this endeavor will be to create an online archive of the portrait photographs for genealogical research and the edification of our community members.

Solange Russek
Petaluma Museum Association

“Emma Elder,” photographed at the studio of L. Dowe, Petaluma, California, c. 1860
CALIFORNIA’S GOLDEN HISTORY
A CASE STUDY

The great state of California is the most populous in the United States and one of the largest, with a rich and complex history dating back before the country’s founding. For several decades, a relatively obscure series of television shows created by a TV personality and Tennessee transplant named Huell Howser explored some of the most fascinating little-known nooks and crannies of the Golden State.

Digital Revolution digitized and preserved the entire Huell Howser PBS TV show collection for Chapman University. Created out of KCET-TV in Los Angeles, the shows were produced to run on PBS TV stations throughout California. The collection contains over 1,100 programs including his first series from 1987, Video Log. It also includes subsequent series California’s Gold, California’s Missions, Visiting with Huell Howser, Road Trip with Huell Howser, California’s Golden Parks, California’s Green, California’s Water and his final series Downtown.

His most well known show California’s Gold was produced for 18 seasons. Mr. Howser passed away over three years ago, but the content he created is a timeless reminder of California’s wildly diverse history, culture and personality. From exploring Spanish missions to tracing California’s water from the Colorado River to the Hoover Dam, Huell Howser was a warm and friendly guide through his adopted state’s idiosyncrasies and is remembered fondly by a generation of Californians. His shows still air regularly in syndication across the state.

“...metal based tapes that hold up better over time than oxide based tapes like ¾” Umatic, 1” or plain old betacam. So the digital files look great,” said Digital Revolution CEO Paul Grippaldi.

Digital Revolution’s directive from Chapman University was not only to digitize the tapes into 10-bit uncompressed files, but also to extract the closed captions that were recorded into the programs. Then MP4’s were created for Word Press Web Player and married with the captions. The end result was Chapman University uploading the entire Huell Howser collection onto the University’s website. The viewer now has the option to watch the shows with captions, making them ADA compliant. Seventeen of the shows were never closed captioned, so Digital Revolution captioned those shows and digitized them for the collection. In the end there was over eighty terabytes of data created. Digital Revolution not only put the files onto hard drives and back up hard drives, but also made LTO data tapes for long term archiving.

Chapman University has a wonderful Huell Howser museum at their Leatherby Libraries. It’s like taking a walk through California history. Now everyone can enjoy his TV shows for decades to come.

Digital Revolution
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San Francisco, CA 94111
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paul@digitalrevolution.tv
COLLECTION SPOTLIGHT

HITTING THE TRAIL WITH THE LOS ANGELES CORRAL OF THE WESTERNERS

The Special Collections department of the University of Southern California Libraries has recently completed the processing and description of the records of the Los Angeles Corral of the Westerners—a collection which found its home at USC in 1985 and was enriched over the years through several more accessions.

Just what is a Westerner? Though begun in Chicago in 1944 to celebrate the history of the American West, Westerners now have “Corrals” or “Posses” throughout the United States and even internationally—Germany, Denmark, Japan, Belgium, Sweden, Austria, England, and several in the Czech Republic! Currently, California lays claim to eight active Corrals from San Francisco to San Diego, with the Los Angeles Corral being one of the largest and most active (behind Santa Barbara and San Dimas).

So what do the Westerners actually do to promote the study and enjoyment of the American West? Looking at the records of the Los Angeles Corral itself, Westerners engage in all manner of social and scholarly activities including monthly “roundups,” regular Fandangos and Rendezvous, banquets, speaker meetings with respected historians, field trips and excursions, and many publications including the quarterly “Branding Iron” and over twenty-two Brand Books so far. They also provide money to worthy scholars and students.

The story of the Los Angeles Corral begins in the mid-1920s when Charles and Nancy Russell—yes, that Charles Russell—decided to flee the harsh winters of Montana and build their final home in Pasadena, California which they named “Trail’s End.” Charles died just before the home was completed, and Nancy moved into it in 1927. A few years later, she sold the house to oil executive, Western history buff, and Russell art collector Homer E. Britzman who decided to start a group in the southland similar to the new organization in Chicago—and Trails End became the home of the L.A. Corral’s first meeting on December 3, 1946. Britzman became the Corral’s founding president, or “Sheriff,” and the rest—as its members would concur—is history! (Though the organization was formed as a “men’s” group with wives included mainly in social events, it expanded to include women as serious and independent members in the mid-1990s—a move which served to deepen its mission and enrich its membership as a whole.) And this year—2016—the Corral will be celebrating its 70th anniversary!

Another founding member, Glen Dawson, is still with us and is the subject of a 2012 publication titled Glen Dawson at 100. Like his father, Ernest Dawson (of the Los Angeles Dawson Bookshop), Glen was a mountain climber, antiquarian bookseller, publisher, historian, and Sierra Club president. (In 1928, Glen and his father Ernest climbed the Matterhorn with two Swiss guides.) In 1990, Glen Dawson
was instrumental in assisting the FBI with the conviction of Stephen Blumberg, a thief who had compulsively stolen rare books from at least 327 libraries. As an expert witness, he testified for the U.S. Government at Blumberg’s trial that 271 items taken from the Connecticut State Library were worth over $225,000.

Like Glen Dawson, another prominent Westerner, John W. Robinson, was an avid outdoorsman, mountaineer, and Western history enthusiast. Robinson augmented the materials donated to USC by the Westerners with his own treasure trove of photographs, maps, books, and research materials that he acquired and produced during the writing of his many books and articles on Southern California history and mountaineering. A native Californian, Robinson received his B.A. from the University of Southern California in 1951 and his M.A. from California State University, Long Beach in 1966. He taught school in Orange County for 35 years and is well-known for his trail guides and histories of the mountains of Southern California, in particular Trails of the Angeles and San Bernardino Mountain Trails. Robinson’s Gateways to Southern California explores the history of the mountain passes and trails used by the pioneers who first settled Southern California. Robinson received many awards for his work in local history including the Donald H. Pfluegar Award from the Historical Society of Southern California, the Westerners International “Coke” Wood award, and the Fellows Award medallion from the Historical Society of Southern California, honoring “exceptional lifetime achievements that have brought distinction to history.”

A rather colorful character was a Westerners regular at many meetings and festivities particularly from the 1960s through the 1980s—and that was Iron Eyes Cody. Actually of Sicilian descent, “Iron Eyes” began working in Hollywood in the 1930s, acting in over 200 films—mainly westerns—as a Native American, a role he assumed in real life as well as in the movies. (For those who remember television of the 1970s, Iron Eyes was the Native American in the “Keep America Beautiful” commercial where he sheds a tear after someone throws trash out of a car window.) Iron Eyes Cody appears in many of the L.A. Corral’s photographs, always dressed in Native American garb and often headdress.

As mentioned earlier, a mainstay of the L.A. Corral is its monthly speaker meetings or “roundups” where invited historians present topics of interest such as William Estrada’s “The Los Angeles Plaza,” Helene Demeestere’s “French Pioneers,” Phil Brigandi’s “Knotts Berry Farm,” and Michael Zack’s “How the West Was Won—in Pasadena.” Other speakers well-known in the archivist community have included Peter Blodgett from the Huntington, Dr. Janet Fireman of the Western History Association, Paul Spitzzeri of the Historical Society of Southern California, Doyce B. Nunis, Jr. – editor of the Southern California Quarterly, and Kevin Starr. Being historians as well as archivists themselves, the L.A. Corral of the Westerners recorded...
all of these presentations on audiotapes, videocassettes, and DVDs—now all part of their records in the care of USC’s Special Collections.

In addition to the audiovisual materials just described, the Los Angeles Corral of the Westerners records includes meeting programs, membership rosters, publications such as the Branding Iron as well as Brand Books, and many photographs and scrapbooks of the Westerners themselves as well as the activities they documented. It’s a collection worth perusing – not just for the nuggets of California history contained in it, but for the well-documented nuggets of an organization so enthused with that history.

The finding aid for The Los Angeles Corral of the Westerners can be found at: http://archives.usc.edu/repositories/3/resources/116.

The Corral also maintains a website filled with up-to-date news of its activities as well as membership information, digitized publications, and vintage photographs. http://www.lawesterners.org/

And lastly, to whet your appetite for a taste of the West, enjoy this sample from the Los Angeles Westerners Corral “Cowboy Poetry” (Keepsake 38, 2012), from Bill Bender:

**THE STUFF THAT JUST AIN’T**

Now I should worry…not on your life.
I gotta blue-eyed dog and a redheaded wife.
Plus a scarred up saddle and a John B. hat,
One thousand mustangs, all sassy and fat.

A ranch that spreads from here to Seattle
stocked with a million long-horn cattle
Where the native grass grows nigh belly high,
Beneath a big ol’ western sky.

If all this sounds cockeyed and sorta insane,
Don’t blame me, it’s part of the game.
Truthfully, though…the stock ranch it ain’t.

It’s all tucked away in my tubes of paint.

So when I grow restless I squeeze out a few,
Trot forth my brushes and a canvas or two,
And there on the horizon you see a bay pony.
Soon we’re riding the hills of ol’ Arizony.

A few more swipes and a stagecoach appears
As we fog into Bodie midst all of the cheers.
Now the scene changes and the wind she do blow,
I’m all bundled up and knee-deep in snow.

So here’s sending you greetings, neighbor and friend,
And as this ol’ year slides down to the end,
Toast one for me…and one for the house.
My blue-eyed dog and my redheaded spouse.

In case fortune’s too busy and passes me by,
Look at it this way…I’m one lucky guy.
I’ll set myself down and squeeze out some paint
And create all the stuff…the stuff that just ain’t.

Jacqueline Morin, M.L.I.S.
Processing Archivist
Special Collections
Doheny Memorial Library
University of Southern California
COMMUNITY DIGITIZATION DAY AT NORTH LAKE TAHOE HISTORICAL SOCIETY

This June, the North Lake Tahoe Historical Society (NLTHS), along with the University of Nevada, Reno Photography Program, are co-hosting this digitization day, funded by a Common Heritage grant from the National Endowment for the Humanities. This one-day event invites community members and visitors to bring in their historical Lake Tahoe photographs for free professional-quality scanning, with the option to then donate a digital copy of materials for inclusion in the NLTHS’s databases, contributing to the shared visual history of Lake Tahoe. There’s no commitment required from participants—the donation form is an optional step—but we hope many will be inspired to share their history with the community. Throughout the day a variety of education programming will be offered to provide information about how to care for historic visual materials and to provide insight into how these materials are being used by researchers.

The event will kick off with a welcome address from NLTHS Board President Jim Phelan. Photographer Peter Goin will then present on the use of historic photographs in his rephotographic projects. Historian Carol Jensen will speak on her use of historic photographs in her research, and particularly on her research on 20th-century photographer Harold Parker’s work at Tahoe, the subject of her exhibit at the NLTHS this summer. Photograph archivist Katrina Windon will discuss how to preserve personal photographs, while Photograph Curator Kim Roberts will provide instruction on the interpretation of historical images. Docents will also offer two tours of the Museum’s collections.

The event will be held Sunday, June 26, 2016 from 10:00 am to 4:00 pm at the Gatekeeper’s Museum, 130 W Lake Blvd, Tahoe City, CA 96145.

For a schedule of events and more information, see http://tahoedigitizationday.splashthat.com. If you have any questions about the event, please contact Katrina Windon at kwindon@unr.edu.

Additional information about the National Endowment for the Humanities and its grant programs is available at www.neh.gov. Any views, findings, conclusions, or recommendations expressed in this article do not necessarily represent those of the National Endowment for the Humanities.

Katrina Windon
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This photograph from the NLTHS’s collections was taken as part of the U.S. Reclamation Service’s 1916 Lake Tahoe Photographic Shoreline Survey, and shows photographer H.T. Cowling with his camera equipment on a pier at Tahoe.
**CSU Japanese American Digitization Project**

California State University, Dominguez Hills’ (CSUDH) Archives and Special Collections Department has received a $260,000 grant from the National Endowment for the Humanities (NEH) to continue its work on the California State University Japanese American Digitization Project (CSUJAD). The work consists of digitizing personal papers, documents, photographs and other items that detail the lives of Japanese Americans held in incarceration camps during World War II as well as the daily lives of Japanese Americans during the first half of the 20th Century. Currently, the project partners consist of 15 CSU Archives and Special Collections. Approximately 15,000 items will be digitized and placed on the project website csujad.com. With the growth of the project, CSUJAD is now open to additional archives, libraries, or museums in California and elsewhere.

This is the third grant CSUDH has received for the project—totaling $621,510. These include a planning grant from NEH in 2014, a National Parks Service (NPS) Japanese American Confinement Sites grant in 2015 and the most recent NEH Implementation Grant to start in July 2016.

“We are thrilled to receive additional support for this project,” said Greg Williams, director of CSUDH’s Archives and Special Collections and principal investigator of the project. “NEH has enabled us to bring together a great group of archivists, scholars and consultants during the grant planning, and it’s great that they saw fit to continue their contribution to this important and far-reaching project.”

Beginning in the 1960s, various CSU archives and history departments began to document the Japanese American experience during World War II through research, collecting archival materials, recording oral histories, and engaging citizens to contribute to the collective memory of this era. The archives

**Photograph by Tazu Kawamoto**

*A photo of the dentists at the Rivers Community Hospital at the Gila River Relocation Center in Arizona. Standing, left to right: Dr. Obo Sakaguchi- Los Angeles, Kawamura- San Jose, Kivosui Sonora- Los Angeles, G. Nishi- San Francisco, Masao Sugiyama- San Francisco, Geo. Suda- Fresno, Earl Yusa, Henry Minah- Berkeley, (Sitting, left to right): Drs. Takahashi- Los Angeles, Masako Moriya- San Francisco, Yamaguchi- Berkeley.*

at CSU Dominguez Hills, Fresno, Fullerton, Northridge, Sacramento, San Jose, Sonoma, San Francisco, San Diego State, San Luis Obispo, Long Beach, San Bernardino, Channel Islands, East Bay, and Bakersfield decided to collaborate in order to enhance the digital archive of the CSU’s holdings on this important historical topic. UC Santa Barbara and the Claremont University Consortium have joined the effort.

Funding for the NEH grant was offered through the NEH’s Humanities Collections and Reference Resources program. The NEH’s emphasis on Planning Grants that eventually lead to an Implementation Grant provided the CSUJAD project with a functional infrastructure. Not only did the NEH Planning Grant fund staffing, the scanning of several hundred initial records, and the construction of a pilot website, but also a scholar’s symposium
The project materials focus on some of the most striking events related to the treatment of minorities in U.S. history. Several thousands documents have already been digitized, and it is expected that another 10,000 to 12,000 documents and oral histories will be cataloged into the project by 2018.

The new NEH funding will also enable the CSU partners to build upon existing online infrastructure, solve technical issues, and continue to explore the best avenues for the access and delivery of the historic materials.

The grants will also help fund traveling exhibitions, speakers and lesson plans. February 2017 marks the 75th anniversary of Executive Order 9066 which led to the incarceration of 120,000 Japanese Americans, and several CSU Archives intend to commemorate this event with exhibitions and other events.

“The central goal of this NEH implementation project, as well as the National Parks Service grant, is to virtually unite the CSU Japanese American collections to make them discoverable and accessible on the project website,” said Williams.

“It’s been a great experience working with this statewide collaboration of CSU archives,” said Williams. “The original content in each CSU archives is rich and reveals a wide-range of potential research topics.”

**Greg Williams**  
*Director*  
*Archives & Special Collections*  
*CSU Dominguez Hills*

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**CALIFORNIA ARCHIVISTS’ WIN NATIONAL BOOK AWARD FOR RESEARCH**

The Center for Research Libraries has awarded Mattie Taormina, SCA President and Sutro Library Director, Anne Bahde, Oregon State University, and Heather Smedberg, UC San Diego, one of its 2016 Primary Source Awards for Research. The awards promote awareness and use of primary historical evidence in research and teaching.

The co-editors were honored for their book *Using Primary Sources: Hands-On Instructional Exercises*, a tool for K-12 and college educators to help them expand their repertoire of active learning techniques with original primary sources.

After noticing a dearth of tools to assist in effectively teaching the use of special collections, Anne (then working at San Diego State University) approached Mattie and Heather about collaborating on creating this much-needed source for the profession. The three academic librarians solicited a broad range of examples from their peers in libraries, archives and museums and selected 30 exercises for their book. A variety of formats (postcards, maps, legal documents, and digital files), audiences (K–12 to college students), and instructors’ roles (librarians, professors, museum professionals) are represented. The book was published in 2014 by Libraries Unlimited.

*More information about the award:*  
[https://www.crl.edu/focus/article/12002](https://www.crl.edu/focus/article/12002)
 Armenian Women’s Archives Seeks Volunteers

The Armenian Women’s Archives is looking for a BOARD MEMBER who is “part or all Armenian or married to an Armenian.” Board members make policy. We meet 1-4 times a year in the greater Berkeley area. Our bylaws allow for two of the five (2 of 5) board to be non-Armenian, but these slots are filled at present.

We also welcome any woman archivist in California to serve on our ADVISORY COUNCIL. The Advisory Council member sets her own parameters. We expect to expand rapidly during the next few years, so a paid part time archival position is likely.

More generally we are an archive without walls, founded in 1988. We are an educational literary nonprofit with tax exempt status with the IRS. We focus on education, archival collection, and some publications.

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 Stanford University Library: completed processing for the Helen and Newton Harrison Papers and the William Hewlett Papers

Stanford University Library’s Department of Special Collections has completed processing for two major collections: the Helen and Newton Harrison Papers and the William Hewlett Papers. The two projects were supported with funding from the National Endowment for the Humanities and the William and Flora Hewlett Foundation, respectively.

Helen and Newton Harrison papers
Helen Mayer Harrison and Newton Harrison are leading pioneers of the eco-art movement whose collaborative career began in the late sixties. Throughout their career, the Harrisons have worked with biologists, ecologists, architects, urban planners and other artists to create projects that have focused on topics including climate change, watershed restoration, agriculture and urban renewal.

The Helen and Newton Harrison Papers is approximately 260 linear feet, the bulk of which documents the Harrisons’ many projects and includes correspondence, designs, sketches, planning, blueprints, notes, contracts and agreements, schedules, photographic material. The collection also contains a significant amount of material pertaining the

Harrisons’ performances, exhibitions, writings, and interviews. Some photographic (project binders of slides) have been digitized as reference sheets and are available online; over 200 audiovisual elements have been digitized and are currently available in the Department of Special Collections’ reading room. An online finding aid is available at the Online Archive of CA.

Additionally, both the mixed born-digital files as well as the email accounts (both AOL and Gmail) have been processed and will be available from the reading room in May. Also in May, extracted entities (personal names, corporate names, and locations) from the Harrison’s email accounts will be available in the SUL’s email Discovery Module at http://epadd.stanford.edu/epadd/collections.

- Freya Channing and Lucy Waldrop

William Hewlett papers

William Hewlett was the co-founder of Hewlett-Packard, one of the original tech startup companies. Hewlett and his business partner David Packard started their company in a small garage in Palo Alto, now considered by many to be the birthplace of Silicon Valley. Later in life, after the tremendous success of the company, Hewlett became a notable philanthropist. He donated millions of dollars to universities, schools, museums, and non-profits. In 1966, Hewlett and his wife started the William and Flora Hewlett Foundation, which became one of the largest private foundations in the United States.

The William Hewlett Papers is 291 linear feet, and documents his professional and personal life. It covers his many activities outside of Hewlett-Packard, how he invested his time and money, and his engagement with many organizations and individuals in business, politics, science, and academia. Audiovisual elements have been digitized and are available in the reading room. An online finding aid is available at the Online Archive of CA.

- Owen Ellis and Gurudarshan Khalsa

So, what are you doing about Aeon?

You’ve heard your colleagues talk about it. You’ve read about it. You’ve considered it. Now what?

More than 50 special collections libraries, archives, and historical societies are using Aeon. Through Aeon, they have registered 200,000 researchers for personal accounts, managed more than 500,000 reading room visits, and provided access to over 1,000,000 items, with each transaction trackable for statistics and security.

For more information, and to see a list of who’s using Aeon, visit www.atlas-sys.com/aeon/
The Los Angeles Archivists Collective is thrilled to announce the launch of our new quarterly digital magazine, ACID FREE. Conceived and edited by the dedicated volunteers of our Press and Publications Subcommittee, it seeks to be a smart, complicated, non-academic forum for a variety of voices and issues in our field. The first issue’s theme is LABOR. In the issue, you’ll find audio from the Pacifica Radio Archives on women’s labor issues, a selection of May Day posters from the Center for the Study of Political Graphics, the story of the Port of Los Angeles Archives, and reflections from a first-generation student finishing her masters, along with many other gems.

Our next issue, due out in August, is already in the works and will focus on all things DISASTER—natural disaster preparedness and recovery, PR disasters, and collections documenting disasters, among other things. Please get in touch at hello@laacollective.org if you are interested in contributing to future issues!

Prior to becoming an archivist, I was trained as a historian; I got my PhD in U.S. History at University of Minnesota in Minneapolis, studying racial politics, race relations and pop culture. I’m originally from Philadelphia. My dad was a fishmonger. He worked at Century Seafoods at the Food Distribution Center, selling fish and seafood wholesale, mostly to restaurants, but also retail stores. He started as a bookkeeper with the owner and one trucker and worked there for over 30 years, until he died. My mother was a nurse but mostly worked as a housewife after she married my father.

My dad watched a lot of sports on TV. We had season tickets to football through his work. Football and other sports--playing and watching-- were meaningful ways to bond with my dad.

My family watched a lot of TV together. We had a TV on the table at dinnertime, except if we had company, which was pretty often. My mom was a good cook, so people liked to come over. When they did, we turned the TV off, but otherwise, we would watch the news and then, often, retire to another television to watch other things after dinner.

In the early 1990s, I was a transcriptionist for a television transcription company called Journal Graphics in Denver. I had just moved to Boulder with my girlfriend at the time, and I answered an ad in the paper that said, “Watch TV for a living.” It was my dream job!

Among other shows, we transcribed the OJ Simpson trial for Court TV. I didn’t personally transcribe it, because at that point, I was the newsroom manager, so I just supervised people, but I know where I was when the Bronco chase was going on, and I know where I was when
the verdict was read.

When I was a kid, I wanted to go to USC because I liked OJ Simpson. Also, Los Angeles was where movies and tv were made. When we visited my mom’s best friend in L.A., her husband took us on a backstage tour of CBS, where he worked, so my working there didn’t seem out of the question. But my parents wouldn’t let me go to California to go to college; it was too far away.

So if I was preordained to manage something, maybe it was managing the transcription of the O.J. Simpson trial.

I was interviewed on local television about the trial and had to get them to delete part of the interview, because of course they twisted my words and took advantage of my naiveté about how the media worked. I was trying to avoid offering an opinion on Simpson’s guilt or innocence; I wanted to talk instead about the intersection of racism in the criminal justice system and law enforcement, evidence of domestic violence in the Simpson relationship, and the privileges of wealth, but the reporters just wanted sound bites.

Obviously, sound bites restrict stories. The kinds of stories that get told are important to me, both as an archivist and a historian. I’m committed to other people’s stories: making sure they’re kept and told, that people are empowered to tell their own stories, in their own words. I feel like part of my work as an archivist is to make sure as many stories as possible are available to researchers. I don’t mean just in terms of inclusiveness, but in terms of how that quantity and diversity can change our historical narratives.

And now the OJ Simpson trial has cropped back up on television as the recent FX series, American Crime Story: The People vs. OJ Simpson. It’s still resonating; people are still interested in and affected by it. I think it was the first big trial in which television cameras were allowed in the courtroom, which in itself
was a huge cultural event. And of course Johnnie Cochran’s defense – that the LAPD framed a Black man -- is very timely now when it’s hard to deny the systematic profiling and murder of Black and Brown people by police.

When I finished grad school, the job market for U.S. historians wasn’t great. I was already living in San Francisco--which I loved--and had lived a lot of places I didn’t like; I wanted to have some control over where I lived. I loved doing archival research, and a lot of archivists had really helped me with my dissertation research, so becoming an archivist seemed like a positive, feasible alternative career. I had started volunteering at the GLBT Historical Society, and one of their archivists, Willie Walker, encouraged me to attend the Western Archives Institute. I was lucky to get some great internships and jobs when I was in the MLIS program at San Jose State – at Bancroft, the Labor Archives at SF State, at NARA in San Bruno, and at the Historical Society. I also had some great mentors at these repositories. It turned out that I found the work challenging and loved what I was doing, so I kept doing it. I feel lucky to have found a career that is so rewarding. I can truly say that (most days) I love what I do.

I have this childhood memory that one night my mother told me I could stay up and watch TV for as long as I wanted because she thought I would just fall asleep, and I remember sitting up all night watching and her conking out on the couch. Before she died when I would ask her about it, she would tell me it wasn’t true. Whether it’s true or not, I’ve never stopped watching for stories.

Marjorie Bryer is Accessioning & Minimal Processing Archivist at the Bancroft Library.

“As told To” is a new column by Dee Dee Kramer, written in collaboration with SCA member archivists. If you’d like to be the next subject / autobiographer, please contact her at deedee.kramer@ucsf.edu.

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EXCLUSIVES

Unexpected Accessions: Outreach Presentations Bring Digital Content and More

The Archives at Central Washington University was established as the repository for official and unofficial records that document the history of the University. It therefore serves as a regional repository to house, preserve, and promote the unique cultural history of central Washington. This is the stated mission on the website, and it was established as the official University Archives in 2006.

In addition to housing university archives, CWU Archives and Special Collections have several strong regional history collections as well. As an extension of this mission we teach students what an archive is and how to use it. So, CWU Archives and Special Collections
have a dual roll of maintaining the archives, but also teaching their use and the unique cultural heritage of the central Washington region. In the spring of 2014 CWU Archives started hosting digital content on the university ScholarWorks site through Berkeley-press. The platform houses Faculty and Student scholarship as well as our growing digital collections. By utilizing digital content, CWU Archives and Special Collections are more accessible to a wider audience. Now when a patron calls or emails requesting copies of materials, if it is in the digital collections, we can simply send them links to the file and they can download them.

Starting in the autumn of 2014, CWU Archives and Special Collections sought to increase its profile both on campus and in the greater central Washington community through a series of presentations about the history of buildings and departments on campus to students and alumni groups. These presentations have benefitted the archives in several ways. They have increased the number of patrons using both our physical collections and our digital collections. They have also brought in donations of funds and material related to the University and local history collections.

One collection came to the archive through a contact made at an event for basketball alumni. While talking to a retired University photographer, I was told about a collection of photographs related to homesteading and gold mining on nearby Table Mountain. John Allen Nicholson had been a homesteader and gold miner in the early 1900’s near the town of Liberty, Washington. A local amateur historian, named Wes Engstrom, had already digitized a series of diaries detailing his life on Table Mountain. The gentleman telling me this story had no further details, but the name Wes Engstrom was familiar. CWU Archives and Special Collections already had a couple of books he had written about the area in our special collections. Armed with this information, I went to one of our local history experts and biggest advocate for our archives, Frederick Krueger, and asked what he knew about the collections. He not only knew about these diaries but got copies of them on cd-rom, and in addition to the diaries, he had a collection of photographs taken by John Allen Nicholson digitized as well.

I now had access to these collections related to local history; but I still needed to get permission from the owner to share them.
How Sutro Library Answered A Century-old Biblical Mystery

In a story that reads like a real life Raiders of the Lost Ark, Chanan Tigay’s 2016 book, The Lost Book of Moses: The hunt for the world’s oldest bible has the Sutro library closing the chapter on a century old biblical mystery and in the process getting some much needed, much deserved, recognition. The book reveals the truth behind one of the most infamous scandals in biblical archaeological history. A scandal which involved a Jerusalem antiquities dealer named Moses Wilhelm Shapira and his proposed 1883 sale of ancient Deuteronomy fragments to the British Museum. Fragments, which if authentic, would stand as the oldest bible ever discovered - pre-dating the Dead Sea Scrolls by an incredible 600 years. The fragments were publicly declared fake and Shapira denounced. French scholar Clermont-Ganneau, who studied the fragments at the time, cited that it would be impossible for the fragments to have survived for 2000 years near the shores of the Dead Sea. However, the 1958 discovery of the Dead Sea Scrolls in the same vicinity caused many to reassess, and to wonder, if the Shapira scrolls were real after all.

The story of the ill-fated Moses Shapira has all the makings of a Shakespearean tragedy, ending with the discovery of Shapira’s body in a Rotterdam hotel room with an apparent self-inflicted gunshot wound to the head. Author Chanan Tigay, son of a renowned Israeli biblical scholar, was told Shapira’s story by his father when he was a boy. Decades later, Tigay proposed the book to his publisher, and set out to settle the mystery once and for all: were the Shapira manuscripts real or forged. Part memoir, part treasure hunt, and part detective story, the book takes Tigay across the globe driving through deserts in Qumran, trekking through caves, wading through rivers, researching in archives, and following every lead no matter how remote, no matter how unlikely. At one point Tigay flew to Australia just to visit the church of a man who contacted

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him with information about the scrolls, and who then disappeared. With a deadline looming, and without the answer, Tigay took a final look at Sutro library’s Hebraica collection and had a “eureka” moment. Ironically, the answer was a stone’s throw away from Tigay’s office at San Francisco State University, deep in the bowels of the Sutro library.

Exactly how the mystery was solved by Sutro library’s Hebraica collection is part and parcel of the legacy of Adolph Sutro. Engineer, entrepreneur, one time mayor of San Francisco, and builder of the Sutro baths, the civic-minded Sutro wanted to make San Francisco a world class urban center. To that end, he began to build a public research library to rival any in the world, with the intention of donating it to the citizens of San Francisco. Sutro’s mode of collecting was to purchase collections en masse, and both he and hired agents traveled the world buying up rare books and manuscripts. One such purchase was made from the estate of the disgraced Moses W. Shapira, and contained 169 Hebrew fragments, scrolls, and books, mostly Yemenite in origin.

Unfortunately, Sutro never got around to erecting a library building and the collections that he had amassed remained stored at two locations in downtown San Francisco. It would be almost two decades after Sutro’s death in 1898, before the family would decide to donate Sutro’s library to the State of California, (with the stipulation that it never leave the city limits of San Francisco). In the meantime, the

1906 earthquake and “Great Fire” destroyed approximately two-thirds of Sutro’s original collection and given the richness of what remains, it can only be imagined the treasures that were lost. Nevertheless, approximately 100,000 items survived, the Hebraica from the Shapira estate among them.

In addition to the Hebraica, other treasures in the collection include two copies of Shakespeare’s First Folio as well as the three Second Folios, a Third, and a Fourth folio, 30,000 Mexican pamphlets and broadsides documenting the creation of the Mexican Republic, approximately 25,000 British pamphlets dating from the 1500s-1800s, and the Joseph Banks Collection. And thanks to The Sutro Library Project, part of the Works Progress Administration, Sutro has bibliographies, reproductions of important works, and detailed card catalogs that describe, sometimes at an item level, the various collections, and are an invaluable resource for researchers. In the first Bulletin produced by the Sutro Library Project, the WPA writes:

The Sutro Library project began with the intention of listing the...Hebrew manuscripts and...Hebrew books in the collection and of arranging the Spanish material in a preliminary way. After the project started, the value of the hitherto unsorted pamphlet and manuscript material became evident and the work was extended to fields much wider than those originally planned.
That value has been somewhat lost, and for many years the Sutro library’s genealogy collection, as well as the lack of a permanent building, has overshadowed the legacy collection of Adolph Sutro. It is sincerely hoped that Sutro will be on more people’s radar in the coming years. And with discoveries like Tigay’s that seems very likely.

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Beyond Film History: An Unexpected Discovery at the Margaret Herrick Library

We made a serendipitous discovery recently in the Graphic Arts department of the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences. Forty-three delicate drawings of stately, tastefully dressed women, many with torn and charred edges, had been part of the George Stevens papers for years and were transferred to the Graphic Arts department for re-housing and cataloging. Stevens, an Academy Award®-winning filmmaker known for such classics as A Place in the Sun (1951), Shane (1953) and Giant (1956), had filmed key events for the U.S. Army during World War II, including D-Day and the liberation of the Dachau concentration camp, and appeared to have collected the drawings during that time. We originally thought that they were Nazi-era costume design drawings; we had no idea how intimately they were linked to Hitler’s inner circle.

The drawings were created by Annemarie Heise, who had a brief filmography as a costume designer in the late 1930s and early 1940s. But we could only match a few of the annotations on the drawings to film titles. This is not uncommon—designers are often uncredited for their work and do not end up in the historical record. It didn’t feel quite right to call them costume design drawings, but, unable to spend time on additional research and without German language skills, we decided to catalog them as costume designs and move on. It wasn’t until Tobias Schonrock joined us as an intern from Germany this spring that we learned more about these mysterious drawings. Although the language was somewhat old-fashioned and the handwriting hard to read, Tobias was able to decipher a name, Gretl Braun, the sister of Hitler’s mistress Eva. This discovery led to more research, during which we learned that Heise was a prominent Berlin fashion designer. In her book Eva Braun: Life with Hitler, Heike B. Görtemaker notes that the Brauns wore Heise’s clothes, and in the days leading up to her joint suicide with Hitler, Eva asked Gretl to destroy her business papers, in particular the bills from Heise. We updated the catalog records, changing the titles from “costume design drawings” to “clothing design drawings” and adding notes about Braun and Heise. The drawing with the mention of Braun can be seen here.

We were stunned to uncover this connection, in drawings of pretty dresses, to one of the most vilified figures in modern history. The discovery not only underscored the multiple, sometimes circuitous paths by which filmmaking touches on larger historical moments, it also made us aware of the limiting assumptions we sometimes make as archivists in a film library. And finally, it is a small but impactful example of the value of diversity, how colleagues with different skills and backgrounds contribute to the richness of the historical record.

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Production Art Librarian
Margaret Herrick Library
Academy of Motion Picture Arts and Sciences
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