

# SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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SPRING 2017

## AGM 2017: RECONSIDERING ARCHIVES IN OLD PASADENA



"Queen of Fantasy" float in the Tournament of Roses Parade, Pasadena, 1938. Los Angeles Times Photographic Archive.  
Department of Special Collections, Charles E. Young Research Library, UCLA.

This year's Annual General Meeting will take place in Pasadena from April 27-29. Set at the foothills of the San Gabriel Mountains, ten miles northeast of Downtown Los Angeles, Pasadena is one of the oldest cities in LA County (second only to LA itself). Perhaps most widely recognized as the setting for the annual Tournament of Rose Parade, it is also home to many educational, cultural and scientific institutions and historic sites. With fifteen sessions, two workshops and numerous opportunities to network, socialize and explore the city, the Program and Local Arrangements Committees hope that you will join us in Pasadena for an exciting AGM.

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Two pre-conference workshops will be offered on Thursday, April 27th. In *Wall to Wall: Building a Loans Program for Special Collections and Archives*, Sharon B. Robinson, Registrar for the Library Division of The Huntington Library will instruct participants on how to develop a comprehensive loans program. Heather Briston, Head of Public Services for UCLA Special Collections will cover copyright legal issues specific to archives of digital material in *Copyright Issues for Digital Archives #1796*. This workshop is part of the Arrangement and Description (A&D) and the Digital Archives Specialist (DAS) Certificate Programs offered by the Society of American Archivists.

If you don't plan to attend a workshop and have some free time, consider spending your Thursday afternoon at an SCA-sponsored tour. Explore the California Institute of Technology with an architectural tour of the campus and a behind the scenes peek at its Archives & Special Collections. Or head down the road to The Huntington Library for a curator-led tour of its library collections. If you'd like to learn more about the Gamble House before the documentary screening on Thursday night, we are offering a docent-led tour of the historic Greene & Greene-designed home. Prefer a more active outing? Join the walking tour of Pasadena's Civic Center area, which will include stops at the Italian Renaissance Revival City Hall and its famous garden, and the newly restored Central Library designed by Myron Hunt.

The AGM opening reception will be held on Thursday evening at The Huntington Library, Art Collections and Botanical Gardens. Attendees can explore the Steven S. Koblik Education and Visitor Center, which opened in 2015 and features California native plants and enjoy drinks and hors d'oeuvres under the iconic 36-foot-high glass dome at the Rose Hills Foundation Garden Court. A screening of Don Hahn's new film, *The Gamble House*, will follow the reception (with complimentary popcorn). It follows the story of brothers Charles and Henry Greene, who were pressured into architecture by their father only to design and build the most famous Arts & Crafts house in America.

Gourmet Night will take place on Friday, April 28 and offers another opportunity to socialize - this time while exploring Pasadena's culinary offerings. Immediately following Gourmet Night, join us for the very first AGM Trivia Night where you can enjoy drinks and dessert while competing for prizes to see who will be

crowned "Dean of the Archive of Knowledge."

We have some great local speakers lined up this year. The plenary address will be made by Ann Scheid who is the archivist at the Greene and Greene archives at the Huntington Library. She has worked as a city planner for the City of Pasadena and as an architectural historian for the State of California. She has written two histories of Pasadena and published articles and lectured widely on local and regional architecture, landscape history and city planning. For Saturday's awards luncheon, renowned fine art photographer John Divola will present his talk, "George Air Force Base: A Work in Progress." He has been a Professor of Art at the University of California, Riverside since 1988 and his work has been featured in more than seventy solo exhibitions and 200 group exhibitions around the world.

Panel sessions begin on Friday and include an array of topics related to this year's theme, "New Media, Same Process: Reconsidering Archives in Old Pasadena." Panels will discuss topics ranging from digital asset description and management to facilities renovations and collection moves. Four lightning talks will feature discussions on community engagement strategies, implementing DAM systems, documenting diversity in archives and exploring new tools and approaches in archives.

The SCA Board encourages members to attend the Leadership and Members meetings. If you'd like to explore leadership in the SCA and meet the SCA Board and committee chairs, join us for the Leadership Meeting on Thursday, April 27th. Friday, April 28th is the All Members Meeting followed by individual committee meetings. Learn about SCA's recent activities, business news and election results and find out more about how to get involved in committee work.

We look forward to seeing you in Pasadena!

Nicole Shibata  
SCA AGM Local Arrangements Committee





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## PRESIDENT'S MESSAGE

*The AGM is fast approaching and with it, the debut of our new logo. To celebrate this historic change, the Board decided to forgo seeking sponsorship for the conference bag and instead, offer each member at the AGM a conference bag with no logos other than our own. It is our great pleasure to offer everyone this gift and we hope you enjoy it for years to come.*

*Since this is my last President's report, I wish to summarize the efforts the Board took to address the issues identified in the 2013 Strategic Plan. Members expressed a desire to have better communication within SCA and with other allied organizations. Besides adopting a new logo for the Society, this year saw the blending of the Electronic Communication and Outreach and Publicity Committees to maximize efforts in promoting the Society. I want to thank both committees for their flexibility and creative use of social media this past year.*

*Both the strategic plan and our mission statement call for increased archival education programs. One way the Board decided to do this was by increasing the Walter P. Gray Scholarship Award amount from \$250 per event to \$500. This award provides tuition and travel support for members to attend SCA-sponsored educational programs.*

*The Board also increased educational opportunities for our members by allowing funds to be spent on non-SCA sponsored education. To that end, I am proud to announce a new partnership between SCA and the California Rare Books School (CalRBS). For the next three years, all SCA members in good standing can apply for a new SCA scholarship that will cover the tuition costs for one CalRBS course. Simply check the box on the CalRBS application stating that you are an SCA member and you have officially applied for this scholarship. At this time our partnership includes only one scholarship per year so if you would like to see more offered, please express your feelings to the Board.*

*I'm happy to report that another new SCA professional development award is underway. This award also focuses on non-SCA sponsored training and could help send SCA members to such worthy programs as: the Archives Leadership Institute, the Association of College and Research Libraries' (ACRL) Information Literacy Immersion Program, and workshops offered by the California Preservation Program, to name a few. Other archival societies already offer their members these external development scholarships and two SCA Board members have pledged monies towards this initiative. It will take another year to finalize the award's details, but I hope that by investigating other allied organizations' trainings we can create partnerships that will help California archivists further their careers.*

*I hope to see you all at the AGM where once again, we will share our innovations that help patrons—regardless of race, gender, nationality, or religion—access the content they need to pursue their intellectual interest. I want to thank my fellow board members and committee chairs for their vision, energy and support and for making this such a productive year. It has been my honor to serve the Society as your President.*

*Mattie Taormina  
SCA President*





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](mailto:john_m_murphy@byu.edu)). Article submissions may also be made online at the journal website.

# JWA

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

## 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 e 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](mailto: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: Steve Kutay, Nicole Shibata and Emily Vigor.

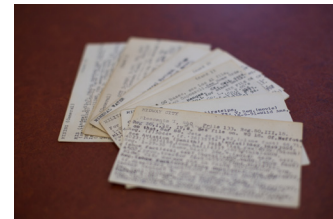
[www.calarchivists.org](http://www.calarchivists.org) ©2016

## COLLECTIONS SPOTLIGHT

### LOCAL HISTORY WIDE APPEAL THE JIM SLEEPER PAPERS

The personal papers of author and historian James (“Jim”) Doren Sleeper (1927-2012) are now open for research at the UCI Libraries Department of Special Collections & Archives. This collection brings together over 50 years of historical writings, photographs, newspaper clippings, maps, and artifacts in what is perhaps the largest private research collection on the history of Orange County, CA. The collection ranges in subject matter from broad overviews of Orange County communities to candid materials on significant local individuals, such as the civil engineer Nat Neff (1888-1972) who was instrumental in the development of the county’s highway system and sanitation districts.

In support of his prolific work, Sleeper amassed more than 10,000 pages of news clippings, and devised an extensive card index as a reference tool for his clippings and research files. According to local historian, Phil Brigandi, “A closer inspection will show that they



Images courtesy of Allan Helmick.

are rather daunting. Tightly-typed and full of abbreviations, the cards were designed for his use alone. But with a little work, they can still yield many valuable references to material in his collection.” Brigandi served as Processing Archivist for the Sleeper papers and his excellent narrative description of the collection can be

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found in the finding aid accessible through the Online Archive of California. (<http://www.oac.cdlib.org/find-aid/ark:/13030/c8cf9sf5>). To assist researchers in using Sleeper's intricate system of index cards, Brigandi prepared a brief "user's guide" that is available via the finding aid.

The Jim Sleeper papers are available for use in the Verle and Elizabeth Annis Reading Room on the 5th floor of the Langson Library. Please check the website for current hours of operation (<http://www.lib.uci.edu/hours>). Special Collections and Archives is open to anyone over 18 years of age, or accompanied by a parent. Registration is required before viewing or handling materials.

In support of the opening of the collection, a small program will take place on Thursday, April 13, 7:30 p.m. at Trinity Episcopal Church, 2400 N. Canal St., in the City of Orange. Featured speakers will be Audra Eagle Yun, Chris Jepsen, Nola Sleeper, Phil Brigandi, and Kelly Spring. The event is free and open to the public and light refreshments will be served afterward.

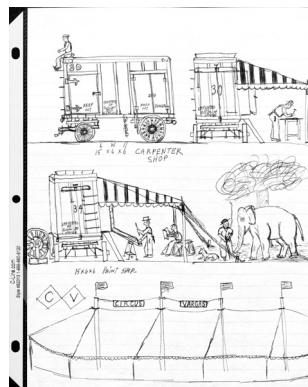
*Kelly Spring*

*Special Collections and Archives, UCI Libraries*  
[spcoll@uci.edu](mailto:spcoll@uci.edu)

## THE RALPH RODGERS AND PERCY TURNER CIRCUS COLLECTION

The Turner Bros. Circus (aka Turner Bros. Dog and Pony Show) was the creation of Percy Turner, a San Diego sign painter. He and his family had always wanted to have their own circus, so in 1959 they formed their own and became one of the first African-American families to have their own circus in California. They found a local "angel" who was willing to bankroll them. They leased the animals through a contract that Turner had with the Paul Eagles Circus Luncheon Club up in Los Angeles. They had a lion, a tiger, two ocelots, an elephant, and several camels. There were clowns, acrobats, a high-wire artist, a dog act and horses, but the Turner family were the only Black members of the troupe. Percy and his wife Joy said that they had never had any Black applicants for jobs in their circus.

The Turners left their successful sign-painting business in the San Diego neighborhood of Pacific Beach to tour



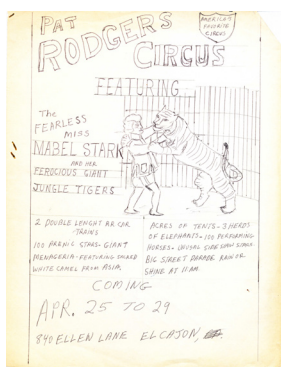
Rodgers' drawing depicting "paint shop" and "carpenter shop" circus wagons.

the California coast and were widely successful with audiences. Unfortunately, they had no circus experience and the show was forced to close after they discovered their advance agent was skimming the profits. Percy Turner went back to sign painting and later lettered some trucks for Circus Vargas when they were in Southern California. He kept hoping to find someone else who could provide the financial means to allow him to take out another circus, but his failing health and increased costs prevented him from ever touring again. And though the Turner Bros. Circus officially closed for good on July 4, 1959, Percy and Joy Turner continued to entertain their friends "circus-style"—erecting the cookhouse tent in the backyard for all their local fans, surrounded by the remnants of the dog and pony show that were in various states of repair around the sign shop. Percy Turner died in 1984.

The story of Ralph Rodgers is a little different from the Turners, in that Rodgers never owned an actual circus. A friend and San Diego neighbor of Percy Turner, Rodgers had a "day job" as a gas service man for San Diego Gas and Electric. But his true love was designing and building small-scale circuses at home and in his backyard. A lifelong circus devotee, Rodgers followed all the circuses—figuratively and later literally—becoming friends with many of the well-known circus performers and clowns of the day, many of whom were also model-builders like himself.

Ralph Rodgers' wife, Mary Ann, was supportive of her husband's "hobby" and also worked with him and attended conventions with him. They had four sons: Patrick, Kevin, Michael, and John—all of whom had model circuses named after them. The circuses were created in the Rodgers' backyard in El Cajon and were





Rodgers' drawing of a poster for the Pat Rodgers circus.

popular with elementary school groups and neighborhood parties.

When Ralph Rodgers passed on in 2006, his sons tried for about a year to place the main Rodgers Bros. circus in a museum. They contacted all of the circus museums in the United States in addition to a couple of circus model museums, but could not generate any interest in their father's circuses. They speculate that one of the reasons may be the sheer number of circus model builders that existed at one time, although the numbers have dwindled like most hobby crafts have.

As I processed this collection, I corresponded with Michael Rodgers, Ralph's son, who provided more information about his father's "hobby." When Michael and his brothers were growing up, they visited many circus model conventions and saw many of the model circuses of their father's friends. Many of the models and circuses they saw were "picture-perfect" and appeared more factory manufactured than the circuses that Ralph Rodgers built out of chiefly "found" materials. Since he was a serviceman for the San Diego Gas and Electric Company, his job afforded him many opportunities to enter vacated homes to check the gas lines and also salvage materials that could be used to build his circuses. For example, the majority of the older circus wagons were constructed from wooden Venetian blinds. Rodgers built all his wagons and train cars from found wood; he also carved all his own circus people and most of the animals. He fashioned the wagon hardware and other parts from tin coffee cans. He would paint toothpaste tube caps, put wire handles on them, and—voilà—water buckets. Every year for two weeks in the spring (rain or shine), Rodgers and his sons would set up the circus in their backyard for all the neighborhood kids, dogs, cats, etc. to enjoy and so, over time, the circus took on the look of a working circus. Though some

model builders looked down on Rodgers' creations, the model builders who were also "real" circus people admired and appreciated how realistic the Rodgers circuses were.

When the Rodgers sons failed to find an appropriate museum or host for their father's circus, they chose to honor their father's wish—which was to take it to the desert and burn it if no one wanted it as a complete circus. The circus filled a 10' x 24' storage unit and, while the family did not actually take it out to the desert and burn it, they met at the home of Michael Rodgers along with their nieces and nephews and divided up what they wanted to keep. Then they burned the rest of the stuff while toasting their father through the night, thus folding up the Big Top for the last time.

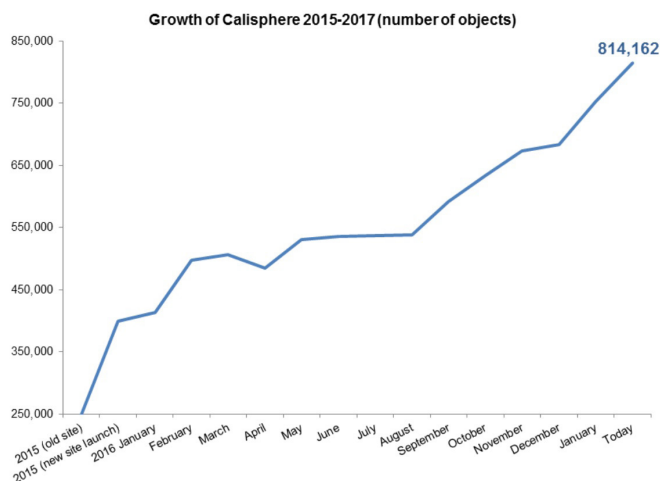
The collection that USC received in 2010 from Duncan Smith, a mutual friend of Percy Turner and Ralph Rodgers, is comprised chiefly of Ralph Rodgers' circus memorabilia and materials related to circus model building. In addition to articles, newsletters, instructions, and photographs on model building, Rodgers' own drawings, notes, and photographs are included in the papers. His correspondence with well-known circus performers such as Diamond Jim Parker and John Strong document his close ties to the circus world where he formed many long-lasting friendships. A small portion of the collection relates to Percy Turner whom Rodgers presumably met through John Strong, a well-known circus performer who had his own circus and is well-represented in the collection's ephemera. As mentioned earlier, most of the large circus artifacts—the actual circuses—were dismantled and divided up among Rodgers' sons and their families after his death. A few artifacts retained with the mostly paper collection are a Rodgers Brothers circus sign, a couple of canvas tents, some circus "costumes," and two metal circus trunks: "Turner Bros. Dog and Pony Show," and "Rodgers Bros. Circus."

The finding aid for the Ralph Rodgers and Percy Turner Circus collection may be viewed here: <http://archives.usc.edu/repositories/3/resources/386>. In addition, there is a website with excellent depictions of Ralph Rodgers' models, his workshop, and craft supplies: <http://dreamingincircus.com/media/rr-circus/rr-circus.htm>.

*Jacqueline Morin*  
USC Libraries, Special Collections  
[morinj@usc.edu](mailto:morinj@usc.edu)

## NEWS & ANNOUNCEMENTS

### CALISPHERE: GROWING BY LEAPS AND BOUNDS



Growth of Calisphere, 2015-2017 (number of objects)

Since last year's Annual General Meeting where we highlighted a revamped version of [Calisphere](#), the breadth and depth of content available through the platform has grown by leaps and bounds. Nearly 1 million items are now openly and freely available to researchers through this statewide aggregation -- which is double the number available this time last year.

Recent additions include over 30,000 photographs from the California State Library's History Section, early trademark filings from the California State Archives, maps and photographs from the California Historical Society, and an array of collections from the Claremont Colleges and the CSU Chico, Northridge, and San Jose State Universities.

The new metadata harvesting infrastructure that underlies Calisphere has made it possible for existing libraries, archives, and museums throughout the state -- and a range of new members -- to more easily add their collections to the aggregation. We also share all of these collections with the Digital Public Library of America (DPLA).

Does your library, archive, or museum have digital collections that you want to be discoverable through Cali-

sphere and the DPLA? Let us know! We aim to make it easy for institutions of all sizes and technical infrastructure to contribute (and it's free to do so!).

If you're planning to attend the Annual General Meeting in Pasadena this coming April, stop by the exhibit hall to meet with us and learn more about sharing your collections through Calisphere and DPLA. Or attend our [OAC/Calisphere contributor meeting](#) on Friday, April 28th, from 1:15-1:45.

*Adrian Turner*  
*OAC/Calisphere Data Services Manager*  
*California Digital Library*  
[adrian.turner@ucop.edu](mailto:adrian.turner@ucop.edu)

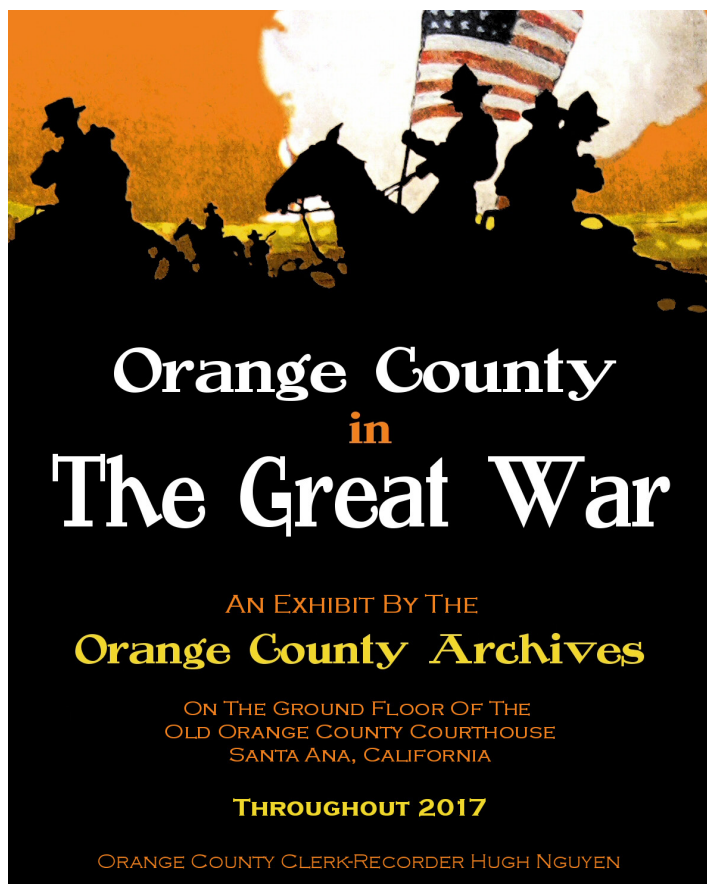
### MARGARET HERRICK LIBRARY COMPLETES NHPRC PROJECT

The [Margaret Herrick Library](#) is pleased to report the successful completion of a two-year project, *A Front Row Seat: American Film History and Culture on View through Academy Library Collections*, thanks to a grant from the National Historical Publications and Records Commission (NHPRC).

This large-scale project provided detailed processing, select digitization, and metadata creation for three collections of American filmmaking held at the Academy of Motion Picture Arts and Sciences Margaret Herrick Library in Beverly Hills, California: Guggenheim Productions records; Cinefantastique Magazine records; and selected Motion Picture Association of America, Production Code Administration records.

Some 22,000 digitized documents and photographs can be viewed at [Margaret Herrick Library Digital Collections](#). The collection-level records are in the [Library Catalog](#) and finding aids can be viewed and searched in [Manuscript Inventories](#).

*Warren M. Sherk, Manager of Special Collections, Margaret Herrick Library, Beverly Hills, California*  
[specialcollections@oscars.org](mailto:specialcollections@oscars.org)



Flyer for the upcoming exhibit by the Orange County Archives

## UCLA TO DECODE THE CIVIL WAR

The student chapter of the Society of American Archivists (SAA) within the Graduate School of Education and Information Studies at the University of California, Los Angeles (UCLA) is hosting a participatory transcription and tagging event. This one day event invites fellow archivists and community members to join current MLIS students in contributing to the Huntington-Zooniverse “Decoding the Civil War” project.

Beginning last June, The Huntington Library, funded by the National Historical Publications and Records Commission, announced a partnership with the web-host Zooniverse, the largest online platform for collaborative volunteer research, North Carolina State University’s Digital History and Pedagogy Project, and the Abraham Lincoln Presidential Library and Museum, in which an innovative crowdsourcing project has been launched to transcribe and decipher their collection of over 16,000 Civil War telegrams and codebooks from

Abraham Lincoln, his cabinet, and officers of the Union Army.

This endeavor is a three-phase digital humanities project. The first phase, which is currently underway, and the portion of the project to which we will be contributing, is line-by-line transcription of telegrams and codebooks. The following two phases, made only possible by our transcriptions, include identification of significant people, dates, and times, as well as utilizing transcribed codebooks to decipher encoded telegrams. The project will ultimately conclude with the telegrams being made openly available to scholars and others interested in the Civil War, telegraphy, cryptography, and other disciplines.

The event will be held Saturday, April 29, 2017 from 10:30AM to 1:30PM at the Department of Information Studies building on UCLA’s campus, 290 Charles E Young Drive North, Los Angeles, CA 90095. For more information on UCLA’s student chapter of SAA, see <https://uclasaa.wordpress.com/saa-student-newsletter/>. If you have any questions about the event and to RSVP, please contact Kylie Casino at [kcasino@g.ucla.edu](mailto:kcasino@g.ucla.edu). Additional information about the Huntington-Zooniverse “Decoding the Civil War” project is available at <https://www.zooniverse.org/projects/zooniverse/decoding-the-civil-war>.

*Kylie Casino*  
Department of Information Studies  
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[kcasino@g.ucla.edu](mailto:kcasino@g.ucla.edu)

## PETALUMA MUSEUM ASSOCIATION'S NEW WEBSITE

The Petaluma Museum Association (PMA) has been submitting reports to this Newsletter describing its progress in digitizing the Petaluma Historical Library & Museum’s 19<sup>th</sup> century photographic portraits collection, and we are pleased to now report that our website containing these images, [petalumapioneer.org](http://petalumapioneer.org) will be up and running by the time you read this publication. Preliminarily, Caroline Costarella, PMA Intern, accessioned all 400 + images into the museum’s Past Perfect software and the photos were then properly sleeved and stored. As the Past Perfect format is inappropriate for public use, a new, public-friendly template was created



and each Past Perfect record was edited. These records and their corresponding portraits were uploaded to the website and they are searchable by both the name of the photographer and the name of the sitter.

The website includes other functions which compliment the archived images and increase its value to the public. A comprehensive list of links to other collections containing portraits of Petaluma pioneers is provided, including the Beinecke Library's Peter Palmquist Collection at Yale University, the Sonoma County Library Photograph Collection and the William C. Darrah Collection at Pennsylvania State University. The website will also include an easily accessible, narrated, virtual tour of the exhibit, "Portraits of Petaluma Pioneers" to be held at the Petaluma Historical Library & Museum from June 10 to September 24, 2017 and an extensive bibliography divided into sections of interest including Petaluma history, the early history of portrait photography, the care of vintage photographs and Sonoma County genealogical research.

Please visit [petalumapioneers.org](http://petalumapioneers.org) and let us know if you have any comments or recommendations for improvements. A final note of good cheer: after finishing her work with this project, the PMA's intern, Caroline Costarella was awarded a Smithsonian Internship at the National Portrait Gallery in Washington D.C.

*Paula Freund*

*Solange Russek, Collections Manager,  
Petaluma Museum Association*

## **NEW DEPARTMENT HEAD APPOINTED AT SACRAMENTO STATE UNIVERSITY LIBRARY**

I am pleased to announce that James D. Fox has been appointed Head of Special Collections and University Archives (SCUA) and University Archivist for Sacramento State University Library. James earned his B.A. in Classics at the University of California at Santa Cruz, a Classics M.A. at the University of Chicago, and his M.S., Library Science at Columbia University. James brings 15 years of experience as Associate Professor and Head, Special Collections and University Archives at the University of Oregon; augmented by 7 years as the Assistant Head and Curator, Special

Collections Library, University of Michigan as well as earlier positions at the University of Oregon and Yale University.

The University Library welcomes Mr. Fox and is excited that he is bringing his years of experience in collections building and management, donor relations, and management to Sacramento State. Mr. Fox can be reached at [james.fox@csus.edu](mailto:james.fox@csus.edu).

*Julie Thomas*

*Special Collections & Manuscripts Librarian  
Sacramento State  
[jthomas1@csus.edu](mailto:jthomas1@csus.edu)*

## **AS TOLD TO...**

### **BEGINNING MY LIFE IN ARCHIVES**

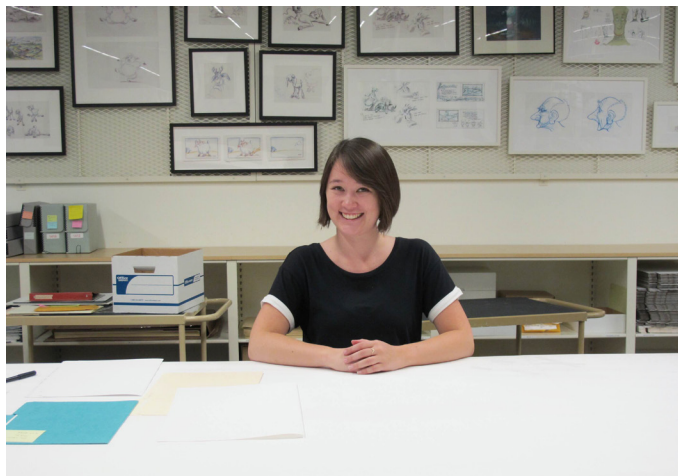
By Lauren Gaylord, as told to Dee Dee Kramer

I've been an archivist professionally for only a year and a half, but I've been working in archives off and on since 2009. I stumbled upon it during my undergraduate studies, through internships and volunteering, and I kept pursuing it. Now I work at Pixar.

I'd always been interested in museums and art, and the Getty Foundation has an internship program called the Getty Multicultural Undergraduate Internship Program. Through that program, I came upon a listing for the Corita Art Center, a small, nonprofit art gallery and archives dedicated to the work of pop artist Corita Kent --aka Sister Mary Corita--who was a nun in the 1960s and 1970s. She left the order, became a layperson and went by Corita as her artist's name. She made prints that combine text and color and advertising slogans, repurposing them for social justice.

I spent the summer after my freshman year working there, and my project ended up being to reorganize their archives. I was only 19 and really didn't know what archives were yet. I just started putting things together in their file cabinets so they would know what they had.

At this point, it was too early for me to realize I wanted to be an archivist, but I had enjoyed the experience. I've



Photograph of Lauren Gaylord

always liked organizing things and have been a personal hoarder of my own ephemera. This is something I didn't really put together until I started in archives, but I save almost everything that commemorates something that I went to. I have every ticket stub, concert wristband, and event button. As a child, I kept it all in a memory box. I think I have the mold from my teeth from when I got braces! I don't know why I kept those things; I just knew that they would document my life. I don't add to it as regularly as I used to, but it's a good-sized collection.

Although it wasn't my intention to pursue entertainment or corporate archives, working for Pixar is a good fit for me. I had grown up watching Pixar movies, so when I got a gig right out of college filling in for someone on maternity leave, it was really exciting—I got to see all the behind-the-scenes artwork. The artists here produce a lot of physical artwork before the movie gets made digitally: paintings, pastels, drawings in pencil and marker, and maquettes. This initial experience at Pixar spurred me to go on to graduate school, and then I came back.

I went to the University of Texas at Austin's School of Information. It was a big scary move for me. I had never lived outside of California. I chose Austin for a variety of reasons, but one of them was that a best friend from college lived there with her husband. I wanted to know at least one person in the place where I moved.

Austin introduced me to my favorite movie theater chain: Alamo Drafthouse. They have one now in San Francisco at the old New Mission Theater, but they started in Austin. There were five Alamo theaters in

the Greater Austin area, and each one had a different theme and inhabited the movie palace in a different way. For instance, one of them was decorated like *The Shining*; another one was *Planet of the Apes*. The one downtown was really cute; it was called the Ritz.

So, Alamo Drafthouse became a home-away-from-home, and now I can visit it in the Bay Area. But the reverse also happened; California came to me in Austin by way of a chain business. About three months after I moved, the first In-N-Out Burger in Austin opened across the street from my apartment. As a native Californian, that was such a blessing. I love In-N-Out, and it was so close to me that I walked to it. I was a little homesick; I didn't know anyone except for my one friend, so there was some comfort in having it nearby.

I'm enjoying being back at Pixar, and I like working for a corporate archives. The reference work is different from academic or public libraries; you do the research for the patron then give them the answer, instead of handing them a box to go through. You get to become an expert, because some of the requests necessitate deep dives into the collection—for instance, maybe Theme Parks is making a new restaurant or hotel, and they need to see early concept art. I love the research and learning.

*Lauren Gaylord is Processing Archivist at Pixar. She can be reached at [lauren.gaylord@gmail.com](mailto:lauren.gaylord@gmail.com).*

*"As told To" is a 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](mailto:deedee.kramer@ucsf.edu).*

## EXCLUSIVES

STATEWIDE EXHIBITIONS FOR CSU  
JAPANESE AMERICAN DIGITIZATION  
PROJECT

CSU Japanese American Digitization Project display using images from several CSU campuses at CSU Dominguez Hills.

Over ten California State University Archives have launched a statewide set of exhibitions in commemoration of the 75<sup>th</sup> anniversary of Executive Order 9066, which led to the incarceration of 120,000 Japanese Americans during World War II. In conjunction with the CSU Japanese American Digitization Project, several CSU Archives are using 10 posters created for the commemoration and displaying them with archival objects and documents from their own collections (<https://www2.calstate.edu/csu-system/media-center/Documents/csujad-posters.pdf>).

These exhibitions (as well as a number of associated programs) have been opening in February and March 2017 and focus on California State University archival items that have been digitized as part of the CSUJAD

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California Polytechnic State University at San Luis Obispo exhibition on Japanese American Incarceration during World War II.

project, which will result in the digitization of 15,000 archival items ([www.csujad.com](http://www.csujad.com)). The exhibitions highlight the extensive archival collections on Japanese American history that have grown exponentially in the CSU system over the last 50 years, but contextualize the archival objects thematically calling attention to Executive Order 9066 and its devastating effects on the Japanese American community during WWII. In addition to the physical exhibitions at various CSU campuses, the CSUJAD project is offering a virtual exhibition at <http://scalar.usc.edu/works/csujad-exhibit/index>.

California State University Dominguez Hills, homebase for the CSUJAD project, kicked off the events on February 9<sup>th</sup> with an extensive exhibition and a day-long symposium with several distinguished speakers, including: Satsuki Ina, filmmaker and psychotherapist, born in the Tule Lake WRA Camp; Tom Ikeda, executive director of Densho. (<http://www.csudhnews.com/2017/02/eo9066-commemoration/>).

The Henry Madden Library at California State University Fresno exhibition "9066 Japanese American Voices from the Inside" and several other exhibitions and events started on February 17. In addition there is also an exhibition on Japanese Americans during World War II from the Go For Broke National Education Center. (<https://library.fresnostate.edu/content/9066-exhibition>).

In addition to the posters, California Polytechnic State University at San Luis Obispo is also displaying photographs, letters, oral histories, and more in an exhibition that highlights their collections. The exhibit runs from February 17-June 9, 2017 (<http://lib.calpoly.edu/>



Posters from the CSU Japanese American Digitization Project displayed at Sonoma State University.

[events/75-years-remembering-japanese-american-incarceration/](http://events/75-years-remembering-japanese-american-incarceration/)).

California State University Fullerton's exhibition runs from February 6 through May 31, 2017 featuring materials on Sue Kunitomi Embrey (<http://www.library.fullerton.edu/visiting/exhibits/exhibit-2017-csu-japanese-american-digitization-.php>).

San Jose State University's Special Collections and Archives will hold an exhibition of their archival materials from February 17 through March 20, 2017. The Japanese American Museum of San Jose will also be lending materials to this show.

California State University Northridge also has an exhibition of archival items from their Special Collections and Archives. On display are newspapers produced by inmates at various camps. (<http://library.csun.edu/SCA/LibraryExhibits/executive-order-9066?type=exhibition>).

Sonoma State University will be displaying the posters as part of the "Japanese Americans in the West, 1886-2017" exhibition. On March 13, 2017 Sonoma will open an exhibition entitled: "I am because... Dr. Judy Sakaki's Journey to the SSU Presidency" with will be material related to Camp Amache. (<http://www.sonoma.edu/newscenter/2016/09/ssu-librarys-digital-special-collection-exhibit-highlights-life-in-japanese-internment-camps.html>).

California State University, Sacramento has an exhibit running from February 17 through May 31. (<http://www.mt democrat.com/prospecting/sacramento-state->

to-observe-9066-with-special-exhibit/).

CSU East Bay will display several of the CSUJAD posters in the library lobby during February and March, in honor of the anniversary of Executive Order 9066.

The project posters are also being used in exhibits alongside the archival materials at San Diego State, CSU San Marcos, CSU Stanislaus, and two community colleges in Northern San Diego County, Palomar College and the Mira Costa College.

CSUJAD contributors are a consortium of CSU Archives and Special Collections Departments from Bakersfield, Channel Islands, Dominguez Hills, East Bay, Fresno, Fullerton, Long Beach, Northridge, Sacramento, San Bernardino, San Diego, San Francisco, San Jose, San Luis Obispo, and Sonoma. Non-CSU partners include the Claremont Colleges, the Go For Broke National Education Center (Japanese American veterans), the Historical Society of Long Beach, the Palos Verdes Library and the University of California at Santa Barbara.

For additional information about accessing and using the set of 10 posters for other exhibitions, contact Greg Williams.

*Greg Williams,  
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UCLA LIBRARY SPECIAL COLLECTIONS  
HOSTS ACTIVATING THE ARCHIVE



*Activating the Archive* poster featuring buttons from our collection that were recreated during the event.

The Center for Primary Research and Training, part of UCLA Library Special Collections, recently hosted an archival outreach event in which participants created buttons, zines, and other crafts using materials reproduced from UCLA Library's archival collections. Materials focusing on social justice initiatives, activist groups, and human rights were highlighted. *Activating the Archive* aimed to create a space for creative engage-



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CFPRT student employees Tori Maches and Joyce Wang make buttons for participants.

ment with the collections, which included material from activist groups including the Black Panther Party, the United Farmworkers Union, ACT UP Los Angeles and documented events such as desegregation, the Vietnam War, and the Asian American Movement of the 60s and 70s.

Students and staff from a multitude of departments came out, excited to create buttons with slogans such as “A Day without Human Rights is Like a Day Without Sunshine”, “We Shall Overcome”, and “A Woman’s Place is in the House and the Senate”. Participants collaged reproductions of materials from collections including the UCLA Students Student Activism materials (1927-2014), the TreePeople records (1970s-2010), and the Underground, Alternative and Extremist Literature collection (1900-1990).

In light of the current political climate, LSC wanted to support student activism on campus by showcasing our collections of primary source documents from collections related to activist activity and social justice initiatives. *Activating the Archive* sought to highlight



Exhibit case featuring material from the Steve Louie Asian American Movement collection, the Cheryl Nassar papers, the Underground, Alternative and Extremist Literature collection, the Carol Waymire collection of periodicals and ephemera, and the LA Times photographic archive.

the ways in which archives can become sites of active social engagement, as well as display the relevancy of historical records in our contemporary lives. Through hands on interaction, remaking, and reinterpreting the ways these records are portrayed, participants were invited to discover the ways in which archives can supply source materials for creative resistance. We also compiled and made available an “Activist Resource List” that highlighted collections that focus on activist initiatives and activities from UCLA Library Special Collections, the Chicano Studies Research Center, and the Center for Oral History Research Collections. Also featured was an exhibit case including materials such as a Black Panther party publication, an image from a Gay Liberation Front protest, and a t-shirt for International Worker’s Day.

Through the invitation for participants to creatively engage with the archives, and by encouraging the reuse, remaking, and recontextualizing of our collections, we sought to open up the archive to our campus community in an innovative and socially relevant way.

Jessica Tai  
Archival Processing Scholar  
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## UCSF RECEIVES NHPRC GRANT



NATIONAL  
ARCHIVES

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NATIONAL HISTORICAL  
PUBLICATIONS  
& RECORDS COMMISSION

UCSF Archives and Special Collections is pleased to announce it has been awarded a 2016 National Historical Publications & Records Commission (NHPRC) grant from the National Archives in support of the project, *Evolution of San Francisco's Response to a Public Health Crisis: Providing Access to New AIDS History Collections*, an expansion of the AIDS History Project (AHP), <https://www.library.ucsf.edu/archives/aids/>.

The project will greatly expand the historical record of San Francisco's broad-based response to the AIDS public health crisis, and make discoverable and accessible by a wide audience a new corpus of materials related to the evolution of that response. These collections reveal breakthroughs in containing the AIDS epidemic and treating AIDS patients that were made possible by the collaborative efforts of educators, researchers, clinicians, and community advocates. The collections included in this grant are interconnected and form a unique body of research materials.

The \$86,258 award will aid in creating and making accessible detailed finding aids for seven recently acquired collections comprising a total of 373 linear feet. These collections range from the research files of science writer Laurie Garrett and the papers of Drs. Don Francis and John Greenspan of UCSF and Selma Dritz of San Francisco's Department of Public Health, to the records of two UCSF entities, the Center for AIDS Prevention Studies and the AIDS Health Project, and files from the early and pioneering publication *AIDS Treatment News*, produced by community activist John James. Diverse audiences will benefit from having access to the archival collections comprising this



Dr. Selma Dritz, ca. 1982. MSS 2001-04.

new project. They include scholars and students in disciplines such as history, literature, medicine, jurisprudence, journalism, and sociology, and members of the general public pursuing individual areas of interest, especially younger members of the GLBT community who seek a better understanding of this important period in history.

A small portion of the collections will be digitized and made accessible online. This 18-month project will commence on March 1, 2017. Kelsi Evans was appointed the project archivist. She holds an MA in Archives and Public History from New York University and an MA in History from the University of California, Santa Cruz. Kelsi has been with UCSF Archives & Special Collections since 2014, working on various processing and digitization projects and exhibits, including the Radiologic Imaging Laboratory records and the UCSF 150th anniversary celebration. Kelsi will post updates about the progress of this project on the Archives and Special Collections blog, *Brought to Light*, [blogs.library.ucsf.edu/broughttolight](https://blogs.library.ucsf.edu/broughttolight).

UCSF team would like to thank the National Historical Publications & Records Commission, the UCSF AIDS Research Institute, the California Historical Records Advisory Board, and other supporters for their help with this proposal.

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## EXTRA-ILLUSTRATION: FROM MARGINALIA TO SCRAPBOOKS

Sutro Library and J. Paul Leonard Library's new exhibit, *Extra-Illustration: From Marginalia to Scrapbooks* looks at the almost forgotten pastime of extra-illustration. Wildly popular for approximately a hundred and fifty years, it dates from the later part of the eighteenth, through the late nineteenth century. The practice generally consisted of an individual unbinding a book then rebinding it with inserted illustrations and other artifacts, visually representing a particular subject(s). Often these books became repositories of the owner's art collections as well as uniquely constructed books. Extra-illustration, or *grangerization* as it is referred to in Britain, is a significant part of book binding and printing history, one almost entirely lost to posterity. The Sutro's exhibit has a wide array of these types of works, works that share many qualities with books with written annotations or marginalia, and have a close relationship to scrapbooks, keepsakes, and commonplace books. All contain distinct similarities that demonstrate the long-standing practice of individuals interacting with their books as a means of self-expression; historically, culturally, and politically.

The extra-illustrated books in Sutro's collection contain numerous antique and rare plates. In terms of cataloging and Art History, extra-illustrations are an untapped resource as they are seldom catalogued, thus virtually hidden from researchers. There are however distinct qualities that can help identify such a work, like custom bindings and uneven pages. There are also ways to search a catalog using keywords like 'illustrations' or 'illus\*' while also being on the look-out for certain genres, like Collections of Shakespeare's works, biographies, county histories, and travel narratives. Although there is no count on the number of extra-illustrated books within Sutro's collection, so far it appears to be indicative of collections such as the Huntington library's, whose extra-illustrated books account for a staggering ninety percent of all of its artwork (Sharon Mizota. "Everything is Illuminated: Extra-Illustrated Books at the Huntington". Retrieved at <https://www.kcet.org/shows/artbound/everything-is-illuminated-extra-illustrated-books-at-the-huntington> on December 2, 2016). These books help bring perspective, in terms of the sheer number that appear to be extra-illustrated in Sutro's collection, to the extent to which money pro-



Granger – James Granger's 1769 *A biographical history of England, from Egbert the Great to the revolution*.

vided a mostly male, mostly elite, group of individuals access to images satisfying humanity's most stimulating sense, sight.

As mentioned, the pursuit of extra-illustration was one enjoyed by the select few who could afford it, as it required both wealth and leisure time. One practitioner explained "no man can expect to make a satisfying collection of prints on any subject in less than two or three years" (Laurence Hutton "Extra Illustrating in New York," *The Bookworm. An Illustrated Treasury of Old-Time Literature*. Second Series. New York: A.C. Armstrong & SON, 1890, 180). Within this context extra-illustration was an important expression of the illustrators' world, one which involved spending years in searching for prints, in contacting agents and in spending considerable capital. Looked at through this lens, not only do these books represent their owners' wealth, individuality, scholarship, and memories, as vessels they reify these things as well. The practice had its detractors nevertheless, instigated by the fact that in searching for a print, an individual might completely destroy a book to extract a desired illustration. So egregious a crime, articles were written decrying the practice as "the very Ishmaelite of [collecting]... against every man who loves books..." (John Hill Burton "The Book Hunter" from Laurence Hutton *From the Books Of*. New York: Harper and Brothers, 1892.37). Like railroad tycoon Henry E. Huntington, Sutro's collection is rich in Elizabethan drama, works on English and American culture and history, and now it seems another aspect to the collection, extra-illustrated books (Mizota). Sutro's many fine examples represent a sort of Golden Age of extra-illustrating, with the insertion of high quality prints and superior bindings. Its demise





American Civil War issued envelopes.



Japanese photo albums by Felice Beato, 1875.

in the early twentieth century came about largely as a result of advances in printing technology and mass production (H.J. Jackson. *Marginalia: Readers writing in books*. Yale University Press, 2001, 60). Even in the digital age in which we live, these artifacts remain relevant, echoing the many ways in which we now interact with social media, combining various elements from different sources to enhance a topic and theme, or give voice to commentary (Folger Shakespeare Library. "Extending the Book: the Art of Extra-Illustration," Retrieved November 21<sup>st</sup>, 2016 from [http://folgerpedia.folger.edu/Extending\\_the\\_Book:\\_the\\_Art\\_of\\_Extra-Illustration](http://folgerpedia.folger.edu/Extending_the_Book:_the_Art_of_Extra-Illustration)). Extra-illustrated works provide insight into the cultural interests and psychology of Victorians

during a period of mass change. The study of them will add greater depth to the historical narrative.

The exhibit goes through May 31, 2017.

Diana Kohnke

California State Library - Librarian

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