

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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Paperback of "Murder Bait" by Will Daemer, 1956

Partners in Crime: The Wade Miller Caper

"When a gorilla of a man meets a tigress of a woman..." teases the front cover of *The Big Guy*, the 1953 noir thriller by Wade Miller.

Back in the day when everyone was familiar with Dashiell Hammett and Raymond Chandler, another crime fiction writer was steaming up the presses with a series of hardboiled detectives, common thugs, and, of course, femmes fatales. Wade Miller was in reality the amalgamation of two lifetime friends/writing partners, Robert (Bob) Wade and William (Bill) Miller, who wrote variously under the pseudonyms of Whit Masterson, Dale Wilmer, and Will Daemer. (After Miller died in 1961, Wade continued to publish under the pseudonyms as well as his own name, Robert Wade. Wade died in 2012.)

The two began their partnership in the early 1930s when they were twelve years old, having met in junior high school in San Diego. Together, they began writing plays, sketches, and radio scripts, continuing their collaboration at San Diego State College where they edited the college newspaper and literary magazine. In 1942, when Wade was drafted into the Air Force, Miller enlisted with him. After the war, the duo combined their surnames and began their writing career in earnest.

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Deadly Weapon was published in 1946 and featured private investigator Walter James as well as Austin Clapp, the head of San Diego's Homicide Squad. The two investigate a series of murders beginning with one in a local burlesque theatre. Austin Clapp then continues this role in a series of Max Thursday novels—Max Thursday being an alcoholic ex-private eye who, in *Guilty Bystander*, is called upon (by his ex-wife) to reprise his former career in order to rescue their kidnaped son from all the elements of San Diego's seedy underworld. Five more Max Thursday stories were created by Wade Miller before the series was abandoned after *Shoot to Kill* in 1951.

Wade and Miller continued to write over forty novels, short stories, and scripts for television productions such as *Alfred Hitchcock Presents*. Several of their novels were adapted into films, most famously *Badge of Evil*, which became Orson Welles's *Touch of Evil*; and *Kitten With a Whip*, which was the basis for the 1964 crime drama starring John Forsythe and newcomer Ann-Margret. Even their first Max Thursday novel, *Guilty Bystander*, was adapted into a movie in 1950 starring Zachary Scott as the title character.

The Bob Wade papers, acquired by the Special Collections department of the USC Libraries in 2017, help to explore the pulp fiction worlds that Wade and Miller created during their lifetimes. When Bob Wade was interviewed later in life, he stated that the secret of their successful writing career over so many years was that they had started early in life and that they would have been close friends even if writing had not been their special bond. They shared similar tastes, enjoyed each other's company, and worked as a genuine team. They kept extremely meticulous notes during the writing of each work describing how many pages a day were written for each chapter or topic, detailed financial records, and diaries noting other daily activities. (Most of the records acquired in this collection appear to be those kept by Bob Wade; it is not known whether or not Bill Miller kept similar, separate records.) But the notebooks for each individual book that Wade and Miller authored reflect the efforts and activities of both men, as if written in unison.

In addition to writing notebooks and diaries, the papers include personal and business correspondence and contracts, scrapbooks, photographs, and many editions of their hardback and paperback books. The paperback books in particular are interesting in that often the same title was reprinted with a different image on the cover and/or different caption, and sometimes under one of the other pseudonyms. For example, the 1954 thriller *Jungle Heat* by Dale Wilmer depicts a racy love scene on the cover and the caption, "A bold man, a shameless woman, in a land of primitive desires." The title was later re-printed as being by Wade Miller, with an illustration of *three* people on the cover—a scantily-clad woman in the foreground glancing at a romantic couple behind her, now with the caption, "The electrifying love affair of a Malayan planter and a Hollywood actress—bold, passionate, uninhibited."

The Bob Wade papers shine a light on the writing life of one of the most successful and unusual partnerships in the crime fiction field.

Jacqueline Morin

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Chap	Subject	Bob PP	Bill PP	Loss	Gain	Total L/G
1	Personnel Investigation	9	9			0
2	Thursday killed	6	7		1	1
3	Fisticuffs; Joyce body	6	7		1	2
4	Murder; handkerchief	4	4			2
5	Thursday steers clear	5	5			2
6	Murder circumstances	10	10			2
7	Explaining the handkerchief	3	4		1	3
8	Hired by Hecht, meet Dow	10	10			3
9	House of Buena	6	6			3
10	Thoughts at Maxwell	5	5			3
11	Vigil at Police Hq	5	6		1	4
12	The dead Mexican girl	5	5			4
13	Threats: Dow & Pencie	5	5			4
14	Buena cooperates	5	6		1	5
15	Mr. Nameless	6	7		1	6
16	Reward; Gasman Lee	6	6			6
17	Ana; coin hunt; Mele; emotions	6	6			6
18	Meier; bracelets; note	6	7		1	7
19	Lighthouse decay	3	4		1	8
20	Nory's story; Hecht cries	5	5			8

Notebook page for "Shoot to Kill" (c. 1950)

PRESIDENT'S MESSAGE

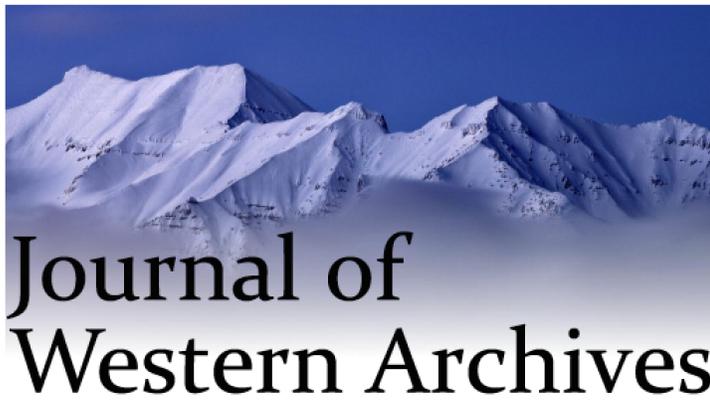
With summer upon us it is hard to believe that several months have already passed since many of us gathered in Long Beach for the 2019 AGM. Nearly 300 attendees made the trek to the LBC and by all accounts this year's extended two and a half day conference was a huge success. From the thought provoking and inspiring plenary talks of Yusef Omowale and Michelle Caswell, to the introduction of alternative format interactive sessions, to the unforgettable opening reception aboard the historic Queen Mary it was a truly memorable AGM. Many thanks to the incredible Local Arrangements committee, lead by Nicole Shibata and Annette Doss, for all of their hard work in planning the event and making sure everything ran smoothly on-site. And also a big thanks to all of the presenters and Program committee members for pulling together such a strong conference program.

As a new SCA year begins it is time for our leadership to change, so I would like to take a moment to recognize those individuals rotating off of the Board. David Uhlich (Immediate Past President), Christy Horton (Membership Director), Lisa Crane (Secretary), and Jessica Knox-Jensen (At-Large Board Member) all completed their terms of service in May. It was a pleasure working with such a talented, dedicated, and thoughtful group over the past year and I would like to thank each of you for volunteering your time and talents to SCA. I would also like to welcome the incoming Board members, Tanya Hollis (Vice President/President Elect), Alix Norton (Membership Director), Maggie Hughes (Secretary), and Sara Seltzer (At-Large Board Member). SCA exists because of the dedication and vision of our members, so thanks to everyone who volunteers to make this such a great organization!

Looking at the upcoming year there are some exciting things ahead, with work already underway on a few fronts. I am pleased to announce that the Ethics and Inclusion committee has been formally established and will begin work where the Taskforce on Professional Ethics and Inclusion left off by helping us further establish policies and procedures surrounding our Code of Conduct. To build upon the work started at the 2019 AGM during the "Brown Bag Lunch: Labor Practices in Archives" and the "Solution Room: Archivists at Work / as Workers" we have also just launched a new taskforce charged to take a more critical look at labor issues within the archival profession and how SCA can better advocate for its membership in this regard. Additionally, planning for the 2020 Western Archives Meeting has already started as SCA will host fellow regional organizations, the Conference of Inter-Mountain Archivists (CIMA), Northwest Archivists (NWA), and Society of Rocky Mountain Archivists (SRMA) for a joint meeting in San Francisco next April.

It is shaping up to be another great year for SCA, and I am excited to get to work!

Eric Milenkiewicz
SCA President



Journal of Western Archives

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

Journal Contents

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

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

Contributing to the Journal

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

JWA

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

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

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 Patricia Delara.

COLLECTIONS SPOTLIGHT

Over 94,000 San Francisco Building Photos Now Accessible to the Public



Assortment of photographs from the San Francisco Assessor's Office

The San Francisco History Center at the San Francisco Public Library worked with the San Francisco Assessor's Office to preserve and make publicly available over 94,000 historic property photos. The photos span the time period from the late 1940's through the early 2000's, covering commercial and residential properties across the City.

Previously only kept in work files of the Assessor's Office, this initiative was made possible through the Assessor's recent efforts to modernize and digitize hundreds of thousands of real estate vital documents in their Office. Once these documents were digitized, now available only to property owners, all the original photographs were turned over to the San Francisco History Center for free and open public access.

The photos are now available in the San Francisco Historical Photograph Collection at the Main Library. "The photos are an invaluable resource for people trying to find pictures of their own house or neighborhood," said City Archivist Susan Goldstein. "They also contain abundant documentation of long gone businesses, back alleys, street and building signs, automobiles and other details of daily life – essentially Google Street View for the past sixty years."

Although of interest to property owners and people doing research on an individual house, these photos also document sweeping changes across the city, particularly in redevelopment areas like the Western Addition and South of Market Area (SOMA), as well as across neighborhoods from Chinatown out to the avenues.

Christina Moretta, photo curator, remarked that the staff is having a hard time keeping up with the demand: "Over 270 requests came into our department in the first 72 hours. People are very excited to see this resource and get their (gloved) hands on these photos. Our reading room has been quite noisy lately."

In collaboration with the Assessor, the Library has created a searchable database and map for members of the public to be able to locate images of specific properties: sfpl.org/sfphotos/asr. Photographs and negatives may be viewed at the Main Library during the Photo Desk open hours: Tuesday and Thursday from 1-5 p.m., and Saturday from 10 a.m.-noon and 1-5 p.m.

The San Francisco Chronicle wrote an excellent article on this collaboration, including many photographs: <https://datebook.sfchronicle.com/art-exhibits/sf-opens-its-trove-of-historic-property-photos-to-the-public>.

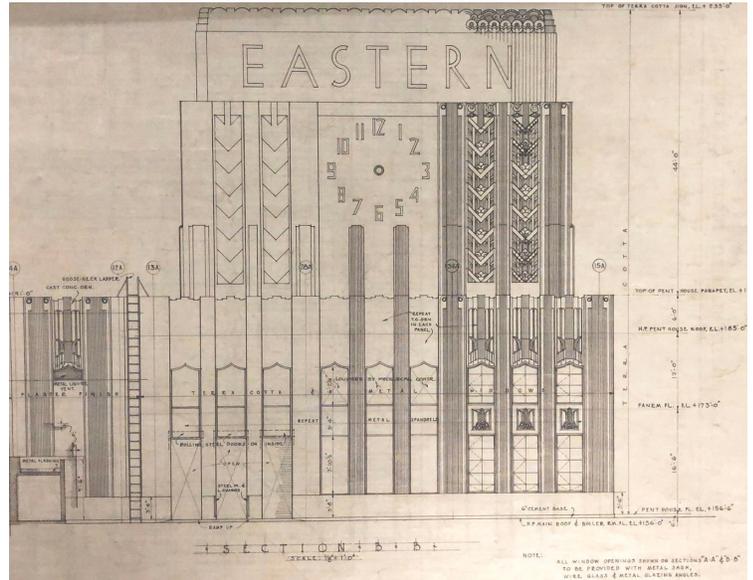
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Unrolling History: The Processing of the Claud Beelman Architectural Drawings

The Architecture and Design Collection at the Art, Design & Architecture Museum at UC Santa Barbara recently finished cataloging the Claud Beelman Architecture Drawings. This was a recent acquisition, donated by the son of a structural engineer who had worked closely with Claud Beelman for many years. The collection of original (graphite on tracing paper and ink on linen) drawings had been rolled in tubes and stored in a relatively climate controlled storage facility for over 50 years.

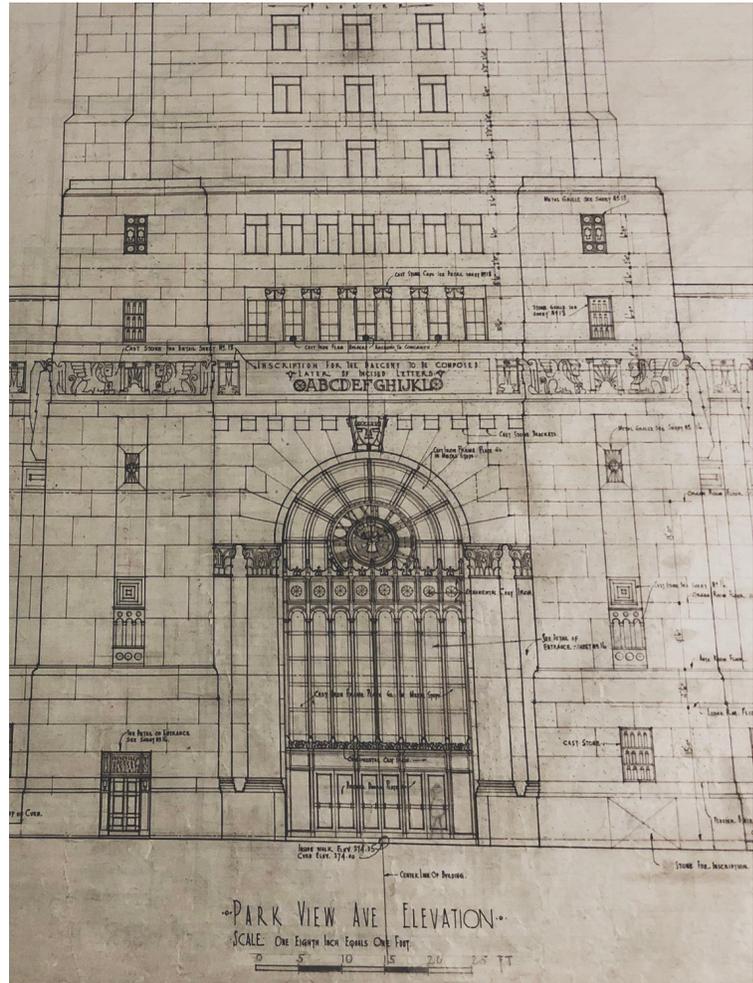
Claud W. Beelman was born in Ohio in 1883, and attended architecture school at Harvard. He worked in the Midwest for the firm Rapp & Rapp, the well-known theater designers. Beelman moved to Los Angeles in 1921 and soon partnered with architect Aleck Curlett to form Curlett & Beelman. The firm was responsible for many of the large commercial buildings in downtown Los Angeles in the 1920s; they planned, designed, and superintended every step of the construction for most of their buildings. After the firm dissolved in 1932, Beelman continued to practice, designing commercial, residential, and civic buildings in the Los Angeles area until his death in 1963. Our collection spans his career—from the early buildings with Curlett, to his residential work in the 1930s, a US Navy hospital in 1942, and his later, more modern corporate office buildings of the 1950s. The addition of the Beelman drawings adds to our existing collection of Curlett & Beelman blueprints and our Marcus P. Miller collection (Miller was an employee in the firm who later ran his own successful architecture firm).

Curlett & Beelman's most recognizable building is the Eastern Columbia building on 9th and Broadway in downtown Los Angeles. The bright turquoise color, with blue and gold trim, along with the clock tower with the word EASTERN emblazoned on all four sides, makes the 14-story building stand out amongst taller, and newer buildings. The art deco building was completed in 1930 to house the Eastern and Columbia department stores on the first floor, with a parking garage in the basement and offices on the upper floors.



Top image: Eastern-Columbia building, detail of sign

Bottom image: Elks Club building, detail of front entrance



The building was named a Los Angeles Historic-Cultural Monument in 1985, and has been the backdrop for many TV shows and movies. It was renovated in 2005-2007, and turned into live/work lofts and upscale condominiums, many with celebrity owners.

Another Beelman building that has been used extensively by the entertainment industry is the Elks Lodge / Park Plaza Hotel near MacArthur Park in Los Angeles. The Gothic Revival building, completed in 1925, is also a Los Angeles Cultural-Historic Landmark, and is now known as The MacArthur, a special event venue and proposed hotel. The building was designed for the Elks and originally contained 169 hotel rooms, indoor swimming pool, multiple ballrooms and meeting rooms, intricately carved stone figures on the exterior of the building, and elaborate murals painted on the ceilings of the interior of the building by muralist Anthony Heinsbergen.

Processing interns Kinny Chen and Maiqi Zhang painstakingly opened each of the tubes, unrolled the drawings, flattened the sheets, and housed each project in individual large flat file folders. They then entered the information into Archivist Toolkit—taking care to add in any address information and location information into the database to speed discovery and access—and transported the oversize flat file folders to our climate controlled storage facility. As Kinny and Maiqi unrolled each project from its tube, they were able to see how architectural drawings changed over time—from art deco to moderne and finally, modern office buildings. Their internship is part of UCSB's Museum Studies program and our student interns, in addition to archival or curatorial hours (and a weekly hour-long seminar on Museum administration), gain experience with event planning and preparation by working with our marketing and event staff on exhibition openings, lectures, and other special events. With new acquisitions arriving every month, and a backlog of older collections which need processing, the undergraduate student interns are a valuable part of our processing and curatorial operations.

Here is a link to our [Online Archive of California finding aid](#).

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NEWS AND ANNOUNCEMENTS

ArtCenter completes IMLS grant to incorporate design into archival practice

ArtCenter College of Design has completed an Institute of Museum and Library Services (IMLS) National Leadership Grant for Libraries project to identify best practices for collaborations between archivists and designers. We called this initiative Future Pasts. As a partnership between ArtCenter's Archives and Interaction Design Department, the project included as its centerpiece a core 14-week design studio class in which librarians, archivists, design students and faculty worked together in devising prototypes of digital tools and interfaces to enhance access to the collections in the ArtCenter Archives. We incorporated design methodologies to address how to meet users' needs while creating a quality user experience. The results are documented in a publication called *Future Pasts: Reimagining the User Experience in Archives*, which also serves as a set of guidelines for other institutions to follow when embarking on their own projects.

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SCA Member Receives Professional Award

At the 58th annual conference of the Western History Association in San Antonio, Texas, SCA member Peter J. Blodgett was one of three recipients of the 2018 Gordon M. Bakken Award of Merit. In commemorating the late Professor Bakken's unstinting dedication to his chosen subject, this award is presented by the WHA to individuals who have performed outstanding service to the field of western American history and the Western History Association during their careers. Blodgett is currently the H. Russell Smith Foundation Curator of Western American History at the Huntington Library, where he has been on the staff for 34 years.

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New Exhibition at the Hollywood Bowl Museum Opens June 15



TAPES ROLLING

1954 David Swedlow Records the Hollywood Bowl 1959

The Los Angeles Philharmonic Association is pleased to announce a new exhibition at the Hollywood Bowl Museum titled *Tapes Rolling: David Swedlow Records the Hollywood Bowl, 1954-1959*. Opening June 15, in conjunction with the opening of the 2019 summer season and the continuing centennial celebrations of the Los Angeles Philharmonic, the exhibition honors Swedlow's trailblazing legacy and offers a new appreciation of the Los Angeles Philharmonic's analog past.

David Swedlow purchased and customized an Ampex tape recorder to capture the Los Angeles Philharmonic performing live. Beginning in July 1954 and continuing for six seasons, Swedlow recorded over 1,500 ten-inch three-track reel-to-reel tapes, which he donated to the Philharmonic in 1986. David Swedlow's collection is considered the crown jewel of the LA Phil's archives. It is a rare surviving document of the orchestra's activities in the late 1950s. The collection includes legendary conductors as Bruno Walter, Pierre Monteux, and Leopold Stokowski, as well as celebrated soloists Yehudi Menuhin, Renata Tebaldi, and Oscar Peterson. The concerts led by Dutch conductor Eduard van Beinum, the Philharmonic's Music Director from 1956 to 1959, are a treasure for connoisseurs and historians and considered the high point of the collection.

Selena Chau
Los Angeles Philharmonic Archives
schau@laphil.org

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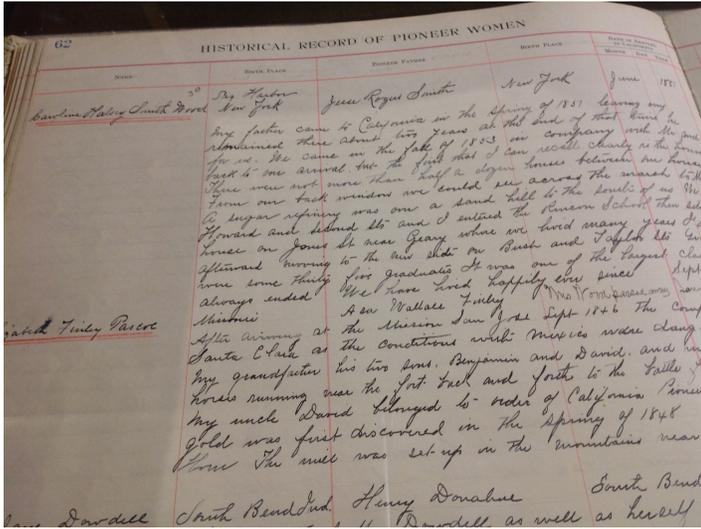
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History Book of The Association of Pioneer Women of California now available online

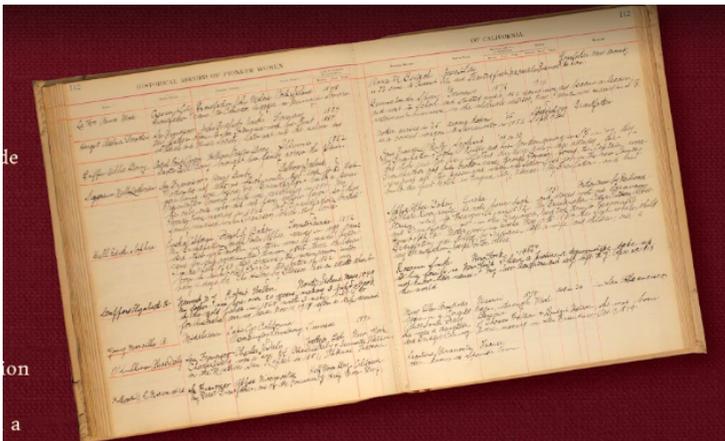


**Association of Pioneer Women of California.
History Book. 1900-c.1970. The Society of
California Pioneers.**

The entries were compiled by [The Association of Pioneer Women of California](#), over 60 years of The Association's existence, and were transcribed by staff and volunteers of The Society of California Pioneers. Each entry consists of the name of a California pioneer woman, her personal and family information, and remarks about her family history.

We hope this database will be a boon to genealogists and researchers in finding information about early women pioneers travelling to California, as well as to researchers looking for information on the daily life on the trails and at sea, and in California in the 19th and early 20th century.

*Patricia Keats
Director of Library and Archives
The Society of California Pioneers*



EXCLUSIVES

Cal Poly Pomona Wraps up NHPRC Archival Grant Project

Cal Poly Pomona Special Collections and Archives completed an 18-month grant project "As California Goes, So Goes the Nation" with the goal of processing 53 archival collections across all four of its collecting areas: University Archives, the W.K. Kellogg Arabian Horse Library, the Southern California Wine and Wine Industry Collection, and the Pomona Valley Historical Collection. In the end, 54 collections were processed totaling over 800 linear feet with finding aids that will guide future researchers in the use of the collections. This puts the unit in an excellent position moving forward. Not only will Special Collections and Archives now be able to better serve researchers but is also able to identify gaps in collections so that it can focus on collection development.

The exhibition spotlighting the archival records of the Association of Pioneer Women of California, on view at The Society of California Pioneers through mid-September 2019, now has an added feature.

We have completed the database which includes all the original handwritten entries, and their transcriptions, and it is available online now at our exhibition's website. A direct link to the search page is: <http://pioneerwomen.californiapioneers.org/research-aid/>

The 18-month grant project which began on October 1, 2017 and concluded on March 31, 2019 was funded by the National Historical Publications and Records Commission (NHPRC).

The grant funded the hiring of Project Archivist Rob Strauss, additional student assistants, and archival supplies.

Highlights from the University Archives include the John T. Lyle Papers, the California State Polytechnic University, Pomona Athletic Department Records, and former president Hugh O. LaBounty's papers.



Top image: Rob Strauss, Project Archivist, shows attendees materials from grant related collections

Bottom image: Katie Richardson, Head of Special Collections and Archives, shows attendees materials from grant related collections.

The Southern California Wine and Wine Industry Collection focuses on the history of wine in the area, which was a major wine producing region in the early 20th century. Immigrants from Europe, including Secondo Guasti from Italy, built vineyards and wineries in the area today known as Rancho Cucamonga. Notable collections include the Donald Galleano Collection, the Gail G. Unzelman Collection of Historic Winery Photographs, Stationery, and Postcards, and the Southern California Wine and Wine Industry Oral History Collection.

The Pomona Valley Historical Collection focuses on the broader history of the region. The Hilda Solis Papers document her political career. Solis is a Cal Poly Pomona alumna who has served as congressional representative for the 31st and 32nd districts in California between 2001 and 2009. She later served as President Barack Obama's first Secretary of Labor and today serves on the Los Angeles County Board of Supervisors. The League of Women Voters of East San Gabriel Valley Records offers another view of local politics.

The W.K. Kellogg Arabian Horse Library is the largest publicly available collection on the Arabian horse in the world. Major archival collections processed as part of the grant include the W.K. Kellogg Arabian Horse Ranch Records, the W.K. Kellogg Arabian Horse Center Records, and the W.K. Kellogg Arabian Horse Library Photograph Collection.

To celebrate the conclusion of the project, Special Collections and Archives hosted an Open House/Wrap Party on March 28, 2019. Highlights from all 53 of the processed collections were on display for attendees to view and staff was on hand to answer questions about the materials.

For more information on the grant project visit <https://libguides.library.cpp.edu/nhprc> or contact Special Collections and Archives at speccollections@cpp.edu or 909-869-3775.

Katie Richardson
 Head of Special Collections and Archives
 Cal Poly Pomona
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Lowriding in the Archives? San José Celebrates Cruisin' Culture



A view of the main exhibit area on the 5th floor of the Dr. Martin Luther King, Jr. Library

A lowrider is a customized vehicle distinguished by a lowered chassis, hydraulics, and intricate design work on the body and interiors. Though lowriding has spread throughout the world, it is most commonly associated with Mexican Americans, among whom it originated in the mid-twentieth century. Historian Arturo Villarreal contends that lowriding is the modern continuation of the Mexican “Vaquero” (cowboy) tradition, wherein horses were used to convey a rider’s pride and social status. “Mexican youths,” Villarreal writes, “have replaced horses and horsemanship with their beautifully crafted machines.” Beyond aesthetics, lowriding also has strong political associations; clashes between lowriders and law enforcement were a major feature of the Latino civil rights movement of the 1960s and 70s.

The city of San José has always been home to a thriving lowrider scene. It was the birthplace of some of the first lowrider car shops and of the legendary *Lowrider Magazine*, which in 1979 was the most successful Chicano publication in the United States. Lowrider activity in San José centered around the intersection of Story and King roads on the city’s east side. After the LAPD closed LA’s streets to lowriders, Story and King became the unofficial cruising capitol of the west coast. With this popularity came increased conflict with politicians, pundits, and police determined to quash cruising in San José.

One would expect this colorful history to be reflected in the local archives. But when a patron walked in to the San José Public Library’s California Room in late 2017 seeking information about local lowriding, we found our collection contained only a single, slim clipping file on the subject! Determined to fill this gap, we began to research local lowrider history and reach out to its salient figures. The breadth of information and enthusiasm we discovered inspired us to do more than just expand our collection; on December 15, 2018, we opened San José Public Library’s largest-ever historical exhibit, *Story and King: San José’s Lowrider Culture*.

The exhibit featured hundreds of materials from over sixty contributors, including photographs, magazines, programs, model cars, car club plaques, street signs, light-up signs, and trophies. Notable pieces included custom clothing by *Lowrider Magazine* creator, Sonny Madrid, figurines by Homies creator David Gonzales, and artwork by Teen Angel.



Panelists at our February 6th event, Lowrider Culture and Society

Over 200 people gathered at our opening reception, mingling amidst art and artifacts while a DJ spun classic lowrider jams. In the following three months we held three panel events featuring writers, artists, scholars, and activists associated with San José lowriding, which had a combined attendance of over 900 people. All told, the exhibit and associated programming drew thousands to the California Room and the library, many from outside the city and state. Some notable visitors included radio DJs Jimmy Jam Hernandez and Javier the X-man, and Danny De La Paz, star of the iconic lowrider film *Boulevard Nights*.

Once perceived as outlaws by the dominant culture, lowriders have since established themselves as forces for good in their communities. In San José, as throughout the country, lowrider car clubs host car shows, concerts, community barbeques and charity events, in addition to beautifying the streets with their sweet rides.

Through our exhibit, we sought to celebrate lowrider history and dispel negative stereotypes, and we succeeded beyond our wildest aspirations. The relationships we established over the course of this exhibit have helped lay the groundwork for future programs and partnerships. We plan to revisit San José's Latino history with another exhibit in the summer of 2021, and we invite you to cruise on by.

Shane Curtin and Estella Inda
 San José Public Library's California Room
 Dr. Martin Luther King, Jr. Library
 Telephone (for Shane): 408-808-2136



Councilmember Raul Peralez addresses the crowd at our February 6th event, Lowrider Culture and Society

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Metropolitan Water's New Headquarters Exhibit, Come and Get It

The Metropolitan Water District of Southern California's headquarters in downtown Los Angeles has a new exhibit. "COME AND GET IT: Serving Metropolitan" features 26 historical photographs, spanning the years 1923- 2018, just shy of 100 years. These images chronicle a rich and varied history of food and service dating back to desert surveying and the construction of the Colorado River Aqueduct (CRA). The scenes testify to the pride and joy of keeping surveyors, hard-rock miners, concrete finishers and others fed and able to do physically hard work. They also are apt, since currently the south gallery exhibit area shares space with a small, temporarily relocated Courtyard Café due to a building seismic retrofit.

Exhibit highlights include:

A 1936 photo of baker, "Casey," at the then-Division Three CRA Headquarters kitchen. Casey's smiling countenance has been blown up and greets all who enter with a large plate of sugar-sprinkled, hot-off-the griddle donuts.



Above photo: Casey with Hot-Off-the-Griddle Donuts. Division 3 Headquarters on the CRA PER 170, Feb. 15, 1936.

Top right photo: Pastry Cook, Houston H. Pillow, with flour and Calumet Baking Powder, creating a "delectable two-crust creation." Pushawalla Camp, Coachella Division on the CRA. 4-13d-28, Jan. 18, 1934.



Pastry chef, Houston H. Pillow. Pillow was part of a 1934, eight-man, all African-American cooking team, which operated out of the CRA's Pushawalla Camp west of Division Three and north of Mecca, CA.

A 1934 map from Metropolitan's Aqueduct News, which helps exhibit visitors pick out the now, long-gone camp and kitchen locations. This map, and all other images, are mounted on 3/8-inch, oak veneer with a sepia effect.

This collection shows both the modest way in which earlier explorers and surveyors for the CRA ate, and later how professional kitchen chefs served a hungry workforce. It is also a welcome opportunity to turn a spotlight on this underrepresented group and to acknowledge their contributions.

These 26 images, many on display for the first time, detail the history and ingenuity of food service prepared by early explorers and surveyors and later by professional chefs who fed the CRA workforce. Kitchens were installed at the 10 main camps along the Colorado River Aqueduct. A Metropolitan steak branding iron, period recipes, and other dimensional items are also on display. A complimentary brochure and map are available as well.

Additionally, the photographs illustrate a colorful culinary history and its importance to construction workers, employees, and management from Metropolitan's earliest years. Imagine pears and pie for the miners, or MWD-branded steaks at Gene Camp, and you can almost taste the care and detail that turned what was otherwise physically challenging work into an energizing, culinary taste of heaven. That tradition continues today with renowned hospitality staff and cooks at Gene Camp, just east of the Colorado River.

The photos used in "Come and Get It" are from both private and company photographers and are part of some 58,000, digitized files in the MWD Image Collection. The collection is available to Metropolitan's staff as well as to other researchers. To learn more, or to schedule a visit, please contact David Keller at dkeller@mwdh2o.com or 213.217-5911.

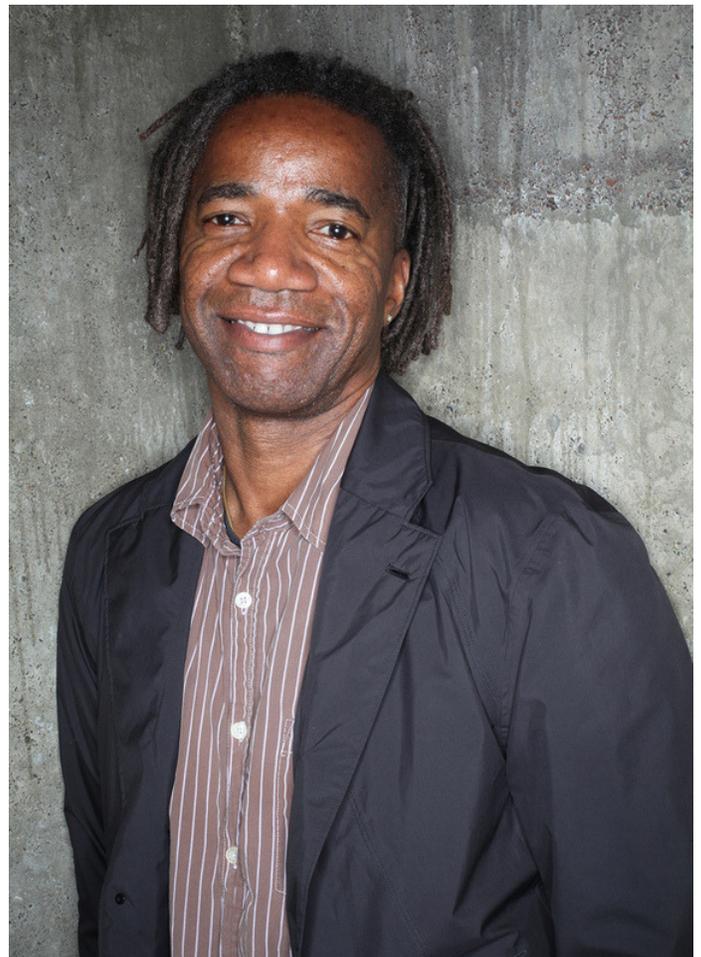
Irma Macias, David Keller and Debra Sass curated the collection of art and photos.

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Environmental Design Archives Receives NEH Grant for the Walter Hood collection

The Environmental Design Archives (EDA) at the University of California, Berkeley received a \$95,203 grant from the National Endowment for the Humanities: Collections and Reference Resources Grant to process and make accessible significant source materials created by urban designer Walter Hood. Hood's work focuses on creating environments for people to live, work, and play through engagement with a community and its history. His practice encompasses both the traditional parameters of landscape architecture and embraces urban design, community planning, architecture, environmental art, and research.

The Walter Hood collection is comprised of project files and drawings, firm portfolios, born-digital design files, models, and personal sketchbooks. Processing this collection is essential as an increasing number of humanities scholars explore the role of designers in reshaping cities, and in Hood's case, the forgotten edges of urban environments. Of special concern are the born-digital records on obsolete or proprietary removable computer media. Completion of the grant project will result in an electronic finding aid, disk images of all born-digital media, and collection level bibliographic records made accessible through the Online Archive of California, the Environmental Design Archives web site, OCLC, and the UC campus library system. All materials processed in this project will be available for study on-site. The research potential of this collection and the opportunity to develop a framework and workflow to preserve and promote access to the born-digital files that drive this project.



Walter Hood, Urban Designer

About the Environmental Design Archives: The Environmental Design Archives is a non-profit, self-supporting research unit housed in the College of Environmental Design at UC Berkeley. One of the largest archival repositories of its kind west of the Mississippi with more than 200 collections that document the work of many of the San Francisco Bay region's historically significant architects, landscape architects, planners, and designers, the EDA is committed to collecting, preserving, and providing access to the primary records of the designed environment.



Lafayette Square Park (Oakland, CA): presentation drawing, 1999.

About the National Endowment for the Humanities: Created in 1965 as an independent federal agency, the National Endowment for the Humanities supports research and learning in history, literature, philosophy, and other areas of the humanities by funding selected, peer-reviewed proposals from around the nation. Additional information about the National Endowment for the Humanities and its grant programs is available at: www.neh.gov.



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WHITE PAPERS

Series or Folder? Professional vs Institutional Standards Across Repositories

There are best practices and standards for arrangement and description across the archives profession and some that can be tailored to an institution. The hierarchy of archival arrangement, (e.g. collection, series, folder, item) is the foundation upon which the organization of a manuscript collection rests. The archivist determines at what level the materials will be described and that determination sets the hierarchy for the arrangement of the collection.

There are several sources that discuss the arrangement and description of archival collections, codified over the decades as professional standards. When determining how to arrange your new collection, one may consult these standards or one may look inward, at institutional norms. Those institutional norms are based on best practices and standards, but some deviation may exist because of resources or collection scope. Based on a practical situation, I argue that intent is what is important and the terms we use in our arrangement may in fact be referring to the same thing.

In our small repository, our institutional practice has followed the standard hierarchical arrangement of collections. For instance, the top tier is the repository, then the collection, series, and sub-series. Very rarely have we used “file” or “folder.” Even if the collection is small and is described at the item level, that description will be given at the collection (single or few items) or series (few items, but various material types) levels.

At a larger repository, like that from which my supervisor hailed, I discovered that folder level processing is far more common. This was illuminated to me in an exchange that went back and forth about why I would describe small amounts of materials at the series rather than folder level. I did not at first understand the problem, since the hierarchy seemed straight forward and that series was the next logical step below the collection level.

My lack of understanding, it turns out, was largely owed to two factors: my own unfamiliarity with massive collections of dozens of cartons, and the fact that we were talking about the same thing, just with a different name.

They felt my use of the word “series” was unwarranted for something so small. We saw these as different, when after some discussion/argument, we discovered they were the same and just conceptualized from differing viewpoints.

To allow this to make more sense, I will give some specifics. The collection in question is a correspondence collection from the Second World War. Within the collection there are several different authors, as well as some other materials. My institutional understanding of arrangement, as well as basic archival training in this regard, led me to arrange the collection by the only original order I saw: chronological correspondence separated into series by author.

My supervisor was confused as to why I would place these in a huge series, and not describe them at the folder level. Their training and experience at a large repository had dictated that something so small (a few physical folders) should be described as a folder, and only several boxes earned arrangement into series.

This institutional reality that I have known, arranging series under the collection level, has some foundation in the professional standards. In Gregory Hunter’s *Developing and Maintaining Practical Archives*, five levels of arrangement are provided: repository, record group (or collection), series, file unit, and item. The first two are fairly obvious, but the definition of a series is helpful here. A series is defined as “a group of files or documents maintained together as a unit because of some relationship arising out of their creation, receipt, or use.” The fact that they are listed as the next hierarchical level below the collection also validates the use of series in our repository.

It is important, especially for new archivists perhaps in a small or unconventional archives, to understand that institutional standards can be okay. A small repository cannot model itself and its collections arrangement based on what large and unrelated repositories are doing. It is okay to see the best practices and standards as guidelines in some instances and do what is right for your repository. At the same time, professional standards are the guides that give the arrangement of our collections meaning to those outside of our institutions. We may even be following the same standard but referring to it by a different name. As archivists are familiar, the most common answer to any question about archival arrangement is, "it depends."

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SCA BUSINESS

Celebrating our Colleagues: Multiple Awards Presented at 2019 AGM

The SCA Awards Committee presented several awards and scholarships at the April 2019 Annual General Meeting held in Long Beach, California.

The James V. Mink scholarship, named in honor of the first President of the Society of California Archivists, is a financial scholarship which promotes professional development and enables archival studies students or recent graduates to attend both the SCA Annual General Meeting and a pre-conference workshop. This year's recipient of the Mink scholarship was Ashley Evans Bandy, a graduate student at UCLA who will graduate in June of this year. She has interned in Special Collections at Long Beach Public Library and at the Los Angeles County Museum of Art's Costumes and Textiles Department. Her research interests include: Ethics in digital access to information, algorithmic decision making, and digital access to Indigenous cultural heritage materials.

The Lynn A. Bonfield scholarship funds travel and registration for members to attend non-SCA sponsored continuing education events outside of California to enhance their professional training. Up to \$1000 may be awarded per event, and two scholarships are available each year. The Society's first recipient of this new scholarship was Kelsi Evans, Director of Archives and Special Collections of the GLBT Historical Society in San Francisco. Kelsi will be attending the Digital Directions: Fundamentals of Creating and Managing Digital Collections program offered by the NEDCC in Overland, Kansas in August 2019. Watch for her account of her experience in a future issue of the SCA Newsletter.

The Archives Appreciation Award recognizes an agency, organization or institution which has provided extraordinary support for archival programs. These can include arrangement and description programs, public service programs, reference, exhibits, or outreach.

The award is sponsored by our longtime partner, Hollinger Metal Edge, Inc. This year's Archives Appreciation Award was presented to the Los Angeles Archivists Collective (LAAC). The LAAC is not tied to a repository but is a collective supporting, the people that work in, around, or use, archives. LAAC is a nonexclusive community; encouraging the public, researchers, and archivists to participate and be welcomed. One need not be a professional, which is quite encouraging since many institutions that hold primary resources do not employ someone with an archivist job title.

The Sustained Service Award is given to SCA members to recognize them for their prolonged and quality service to the Society of California Archivists over a period of 12 years, and this year's recipient was David Keller, Senior Analyst/Archivist of Metropolitan Water District Media Services of the Metropolitan Water District of Southern California.

David has been a speaker on several panels at various SCA annual general meetings over the years and was also the second longest-serving committee chair in the Society's history. He served as chair of the Government Affairs Committee from 2006-2017 and also served as a member of the California Historic Records Advisory Board.

The SCA Career Achievement Award recognizes SCA members who have had an outstanding career in the archival profession. Nominees must have contributed in significant ways to the profession, such as establishing archives, teaching, and/or writing in the archival field. This year's recipient, Jim Hofer, was responsible for the founding of three different archival programs: one at a university and at two different county archives programs in Southern California. The archival programs in existence today at San Bernardino County, Riverside County and at the University of Redlands are the result of this individual's dedication to the archival enterprise. He served as SCA President in 1996-1997 and was a member of what was then called the SCA Council in 1990-1992.

He served as chair of the Local Arrangements, Site Selection and Program Committees and was also chair of the Society's Task Force on the SCA Archives in 1991-1993. He was as a member on a variety of other SCA Committees and was a speaker on several panels at various annual general meetings over the years. Jim also served as a member of the California Historic Records Advisory Board for fourteen years and notably was a graduate of the first Western Archives Institute in 1987. Few colleagues of ours can match or embody the dedication, professionalism and leadership of this individual, described in the nomination paperwork as "the epitome of an archival public servant."

Each year, members of SCA submit nominations and application materials to the SCA Awards Committee, and we encourage you to think about colleagues you know who may be eligible to receive an award in the coming year. The members of the Awards Committee during this past year were: Stephanie Bayless (National Archives and Records Administration, San Francisco), Jeanette Berard (Thousand Oaks Public Library), Leilani Marshall (Sourisseau Academy for State and Local History), Jennifer Martinez Wormser (Scripps College), Jacqueline Morin (USC), Sara Seltzer (J. Paul Getty Trust), and David Uhlich (UC San Francisco).

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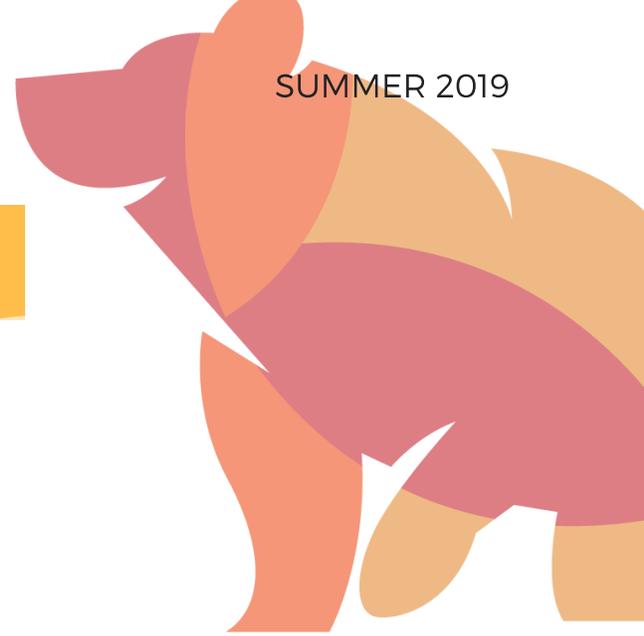
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