

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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TURNING ON THE TAP



Entrance to the “Turning On The Tap: Colorado River Water Comes To Southern California” exhibit. Photograph by Salvador Vazquez, © Metropolitan Water District of Southern California.

Synergy doesn't always happen. Particularly when a special event brings together different working sectors of a large company. Yet something special definitely occurred when various teams at the Metropolitan Water District of Southern California shared tasks to produce both an exhibit and event entitled, “Turning on the Tap: 75 Years of Water Delivery to Southern California.” The opening ceremony took place this past June at Union Station and the adjacent Metropolitan headquarters building in downtown Los Angeles. The celebration and exhibit were produced by Metropolitan's External Affairs team. Strong historical and concept support came from the Records Management and Imaging Services Team. Graphic Services, Building Maintenance, and even Metropolitan's machine shop personnel all helped make the event and exhibit unique and successful.

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PRESIDENT'S MESSAGE

Archivists have always been found outside of the traditional archival settings, like museums, libraries, corporations, state agencies, etc. Today's archivists, however, face increasing pressure to develop a more diverse and sophisticated skill set that outstrips the capacity of what can be taught in professional education programs. Many archivists engage in creating exhibitions and educational programming, skills that overlap with our museum allies. Many need to be proficient in digitization and metadata standards that are more in line with digital librarians. Additionally, more and more of us find ourselves in a position of doing preservation work, fundraising and/or grant writing. Given that all these skills touch upon other specialized areas of expertise, many members wish they had additional professional development funding to attend non-SCA created training, such as: the Archives Leadership Institute, California Rare Books School, the Association of College and Research Libraries' (ACRL) Information Literacy Immersion Program, and workshops offered by the California Preservation Program, to name a few.

Our mission statement says that as a Society, we shall develop, offer, and support educational programs. Increasing educational opportunities was also strongly supported by the membership during our 2013 strategic planning and, as a longtime member of the Education Committee, is something near and dear to my heart. While the Education Committee continues to make significant inroads into expanding SCA's educational programs, I wonder if we can do more. Does our mission statement extend to helping our members grow and develop their archival skills regardless of who creates the learning opportunity? Can SCA stipends be offered to members to attend other organizations' training? Thus, one of the main things I am exploring during my presidential year is how the Society can assist members in taking advantage of non-SCA educational opportunities. I hope that by investigating other allied organizations' workshops we will be able to create partnerships that will make California archivists more dynamic in their professional careers.

THE SOCIETY OF CALIFORNIA ARCHIVISTS, INC.

The Society of California Archivists, Inc. exists to support and develop those who collect, care for, and provide access to the documentary heritage of California and adjoining areas.

To this end it:

1. acts as a vehicle for dissemination of information about archival collections, issues, and methodology to the profession and the public;
2. provides a forum for the discussion of matters related to the creation, preservation, and use of historical documents;
3. develops, offers and supports archival education programs;
4. cooperates with individuals and organizations on matters of common concern; and
5. advocates the identification, collection, preservation, use, and appreciation of historical records and manuscripts.

The SCA Newsletter is published quarterly in January, April, July, and October. All submissions, advertisements for future issues, letters to the editors, and inquiries regarding the newsletter should be directed to the Editors of the Newsletter:

Newsletter Editors
The Bancroft Library
University of California, Berkeley
Berkeley, California 94720-6000
Email(s): newsletter@calarchivists.org

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

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President's Message (continued from p. 2)

Let me conclude this message by mentioning that October is Archives Month which raises awareness about our diverse materials and the valuable work we do. On October 3rd, archivists from around the US will respond to questions posed on Twitter using the hashtag #AskAnArchivist. This is a great opportunity for us to interact with the public and build awareness about our repositories' unique and historic holdings. SCA members are encouraged to plan events during Archives Month and to share those plans with the membership at large. If you are looking for an idea of what to do, the Society of American Archivists created a helpful list of ideas:

<http://files.archivists.org/advocacy/AAM/DozenOutreachIdeas.pdf>

Remember, if you have an event in October or any other month, please consider adding your event to the SCA master online calendar. Simply send an email with the details to admin@calarchivists.org.

*Mattie Taormina
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/>

Turning on the Tap (continued from p. 1)

Planning began for this milestone in fall 2015. Metropolitan was celebrating 75 years of Southern California water delivery thanks to the completion of the Colorado River Aqueduct and accompanying distribution facilities in June of 1941. For the Records team this was a golden opportunity to help get the word out about a vast and under-utilized historical collection, particularly our digitized MWD Image Collection. Indeed, one of the biggest challenges was finding uncirculated images and objects, circa 1925 – 1941, relating to the history and construction of the Colorado River Aqueduct (CRA) water delivery system. This gave me an opportunity to review collections in depth and to comb through little known series. For example in the photograph, the two pillars are wrapped by a single split photograph. This image was from a recent Walter Preston donation and depicts a 1936 tunnel scene inside of the 1000 Palms Siphon portion of the CRA. Preston was an assistant engineer and amateur photographer who worked on the Aqueduct from 1935 to 1936. His photographs and descriptions add another dimension to Metropolitan's official photographic collection from this period.

More synergism between Records and External Affairs (EA) came about as I raced to supply photographs and quotes for a fast-moving, EA-lead Twitter campaign which rolled out before the June 13 commemoration ceremony. (See https://twitter.com/mwdh2o_75years.)



Custom showcase built by Metropolitan's Manufacturing Services Unit/Fabrication Shop. Photograph by Larry LaCom, © Metropolitan Water District of Southern California.



Amando Acuna, External Affairs Media & Communications Sections Manager, and David Keller - pointing, archivist. Photograph by Larry LaCom, © Metropolitan Water District of Southern California.

Metropolitan's Twitter profiles of CRA workers included: Alfred "Al" Preston; Walter Preston, no relation; Contractors' General Hospital General Nurse, Betty Runyen; school teachers at camps and nearby schools; former L. A. Department of Water and Power public utility lawyer, W. B. Mathews; and publicist and special projects person Don Kinsey. On this semi-daunting part of the project, I was helped tremendously by a tireless External Affairs writer, who pored over 1931 to 1947 bound volumes of hitherto unused Metropolitan press clippings. Thus, an important resource was discovered and earmarked for eventual digitization.

Of course, there were also other challenges. A case in point involved the heady conceptual portion of the exhibit. During this design phase, the project lead thought of making the exhibit display cases resemble water pipelines. The end result was impressive. However, there were several obstacles in achieving this. These included the sudden departure of the machine shop's designer of the cases, load-bearing headaches with wall mountings, and puzzling, shelving concerns. All of these needed to be surmounted in order to create and install the two custom-made, one-of-a-kind exhibit cases.

Back on the synergistic side of the project, a high point for this archivist was the opportunity to work with the noted California historian, author, USC Professor, and former California State Librarian Dr. Kevin Starr. At an early production meeting, Prof. Starr's name came up as a keynote speaker. Without giving it much

thought, I said that we could get his contact information through another author with whom we had just helped with some research. This in turn set off months of edifying and pleasurable correspondence with the San Francisco-based professor. However, this too brought on other unforeseen challenges. In particular, this transpired when the project lead and I were asked by Starr to supply key images for his wide-ranging presentation, “The Metropolitan Water District of Southern California: An Epic of Social Cooperation.” We settled on 31, although our research efforts then continued almost to the eleventh hour. A different highlight occurred when Starr, a serious polymath and skilled raconteur, inserted literary and architectural references which helped bring to life the historical period of his speech. This took place just hours before the kick-off event within the decidedly modest confines of my office. As he suggested, I went about my normal work as he layered in these illustrations. Then after a bit, I was pleased to respond to an historical query. The professor wanted to know the name of the early major conveyance of the Los Angeles water system – (Zanja Madre,) and I got a kick out of hearing it mentioned later during the speech.

In sum, and to paraphrase the 18th century philosopher, Johann Wolfgang von Goethe, if you are fortunate enough to be involved in your shop’s commemorative event jump in with both feet. You and your archives will be rewarded in myriad and unexpected ways.

This exhibit is free and open to the public. SCA members are welcome to contact the author for a personal tour.

David Keller

Senior Analyst and Archivist

Metropolitan Water District of Southern California

COLLECTIONS SPOTLIGHT

AL G. BARNES: A MAN, A CITY, A CIRCUS



Chevrolet at Al Barnes Zoo, Culver City, CA., 1926. “Dick” Whittington Photography Collection, 1924-1987, University of Southern California.

“Here’s Cal Worthington, and his dog Spot!” Anyone who grew up in the American southwest in the 1960s and 70s (or 80s and 90s) undoubtedly remembers the late night tv commercials featuring consummate car salesman/entertainer Cal Worthington and his menagerie of sidekicks who were anything but dogs. Dressed in western wear and cowboy hat, Cal paraded around his car lots leading wild or exotic animals around on leashes—or riding them—lions, tigers, elephants, whales—often against a backdrop of circus tents or wagons. A catchy song with several verses—and versions—cemented the master showman’s place in car circus history.

Yet long before Cal Worthington was even a tiny tot, another ambitious showman was making the scene in southern California—an actual circus man named Al G. Barnes. Around 1910 Barnes had been invited to Venice, California by fellow entrepreneur Abbott Kinney who

had tried to recreate the cultural ambience of Venice, Italy—by engaging Chautauqua assemblies of speakers and entertainers—and then discovered that his beach visitors preferred the less cerebral amusements of thrill rides, foreign or foreign-sounding exhibits, and freak shows.

Al G. Barnes and his entourage set up their base camp—and new winter home—near the Venice Lagoon in a large circus tent with several smaller ones. The area was located in South Venice, south of the rail line that is today Venice Blvd, and east of the existing canals. As the circus grew, it needed more space—plus the non-circus residents of Venice were complaining about the noise of braying elephants and roaring lions among other things. (In 1919 the circus was accused of bringing the Spanish flu to Venice.) So in 1920 Al Barnes pulled up stakes and relocated his circus to a ranch located between Venice and Culver City and called it “Barnes City.”

By 1923 the Barnes Circus Zoo, located at the corner of Washington Blvd. and McLaughlin had been added to the circus and was comprised of about four thousand animals including Sally the orangutan, Tusko the giant elephant, Mary the giraffe, a host of Russian grizzlies, elk, ostriches, reindeer, llamas, sea lions, and Peccary hogs from South America. While the circus was on the road, the zoo was always open – with the animals that were deemed too old or too wild to perform in the circus. During the winter months, the circus was at home in Barnes City, where the non-circus residents complained of the noise of lions and elephants—in addition to the activities of the circus employees such as buying liquor from local bootleggers.

Local opposition to the circus led to the 1925 annexation of Walnut Park, which included part of Barnes City (“Monkeyville”) where the zoo was located, to Culver City. In 1926, the remainder of Barnes City was officially annexed into Los Angeles. The annexations to Culver City and Los Angeles forced more regulation to Barnes’ property, and so in 1927 he bought a tract of land between Baldwin Park and El Monte in the San Gabriel Valley and moved his circus there. In 1929 Barnes sold his circus for \$1,000,000 to an eastern syndicate which operated the American Circus Corporation, although the name Al G. Barnes

Circus continued, even after Ringling Brothers bought the American Circus Corporation.

And so for that brief but eventful decade in Los Angeles history, a town named for a circus manager and his circus literally put the “roar” into the Roaring Twenties. These days, Barnes City occupies the area of Los Angeles known as Mar Vista and part of Culver City. And, according to a map that Glen Creason refers to in his 2014 article “CityDig: Barnes City and L.A.’s Long Lost Circus,” Barnes City still appeared on a map created around 1936.

We’ll never know whether or not a young Cal Worthington was influenced by Al Barnes and his unbridled showmanship in the early decades of the twentieth century—or if cars and wild animals were just a part of the southern California landscape with its boom and bust of lion farms, alligator farms, ostrich farms, Lion Country Safari, Jungland, and Marineland. But a series of photographs taken by Dick Whittington in 1926 for the prominent advertising agency Dan Miner, depict a lone Chevrolet accompanied by several animals (camel, bear, etc) –one at a time—ostensibly on Barnes Zoo property, as there is a large cage in the background. Other than the title of the photograph (and date), the photographer’s name, and “Dan Miner,” there is little other descriptive information to explain what is being promoted—the Chevrolet? The Circus? The photographs and negatives comprise USC’s large “Dick” Whittington Photography Collection, 1924-1987 and can be viewed online in USC’s Digital Library.

*Jacqueline Morin, M.L.I.S.
Special Collections
USC Libraries*

DISNEY PRINCESSES VISIT JAPAN



Promotional sign in Matsuzakaya department store, Nagoya Japan.

Disney fans in Japan are having a royal opportunity to view assets from the Walt Disney Archives in a very up close and personal manner. Working with corporate partners Disney Japan, NHK Japan and Dentsu Japan, the Walt Disney Archives began a series of touring exhibitions starting with “Treasures of the Walt Disney Archives” in 2014, and continuing through 2015 with “The Walt Disney Archives Presents Winnie The Pooh”. On May 2016, “Power of the Princess” exhibition held court for over 85,000 guests at Matsuya department store in the Ginza district of Tokyo.

“Power of the Princess” explores the strength, courage and optimism recognized in nine very special characters from Disney’s noble film history. Beginning with Snow White in 1937, each Disney princess has struck a chord with audiences that continued in 2013 with regal sisters Elsa and Anna from the popular animated feature “Frozen”.

Through the years, other reigning princesses including Cinderella, Aurora, Ariel, Belle, Jasmine and Rapunzel have individually demonstrated that no matter the circumstances, a Disney princess can dream, persevere and conquer all obstacles.

The “Power of Princess” exhibition has given the Walt Disney Archives the opportunity to showcase some



Original Snow White promotional figures from 1937; Animator character maquettes from Aladdin.

extraordinary art, models, props and costumes. The majority of assets on display have rarely been shown to the public and others are making their debut to Japanese guests.

Featured from *Snow White and the Seven Dwarfs* are original hand-painted wood figures that were used to advertise the film in foreign theaters during its first release in 1937. During production, actress Marjorie Belcher moved and danced as a live action model for Snow White. Shadowboxed and hung prominently in the exhibit is the costume bodice Marjorie wore in her role of the charming princess.

Princess Aurora is represented with original art from the 1959 animated *Sleeping Beauty* along with costumes worn by Elle Fanning and Angelina Jolie from the live action film *Maleficent* (2014).

Cinderella is another Disney princess with two feature films that tell her classic fairy tale story of kindness, compassion and determination. With over 10,000 tiny crystals, the blue seventeen-layered ball gown designed by Oscar® winner Sandy Powell, demonstrates the attention to detail seen in the 2015 live action film *Cinderella*. Original art and very special character merchandise highlight the 1950 animated film, *Cinderella*.

The mermaid with a golden voice, Ariel, and the animated *The Little Mermaid*, received an award for Best Animated Feature (1989) from the Los Angeles Film Critics as well as a Platinum award from the Recording Industry Association of America for sales



Belle costumes from *Beauty and the Beast* on Broadway; Ball gown and glass slipper from *Cinderella*.

of more than one million albums, cassettes and CD's. Both awards are shown in the exhibit along with several animator character models.

Before she became a princess and appeared in an animated film and a Broadway show, Belle was just a girl from a provincial town who saw the beauty that lies within everyone. From *Beauty and the Beast* (1991), Walt Disney Archives selected several character models for exhibition. The stage musical *Disney's Beauty and the Beast* is represented with two costumes worn by Toni Braxton as Belle in 1998.

The new world that was inhabited by Jasmine in *Aladdin* is demonstrated through character models, original art and a Gold Sales Award from the Recording Industry Association of America. Sung by Peabo Bryson and Regina Belle, "A Whole New World" sold over 600,000 single copies.

Several oversized art reproductions tell the story of

Rapunzel and *Tangled* (2010). The princess character is stylishly presented with a costume designed for special events and photo opportunities at the Magic Kingdom in Walt Disney World Resort®.

Before guests leave the "Power of Princess" exhibition they view several character models (including Olaf and Sven) and pass by special Walt Disney World Resort® costumes from *Frozen* (2013). And of course, a *Frozen* display would not be complete without a special effects dark room and a screening of Elsa belting out "Let It Go"!

After four weeks visiting in Tokyo, "Power of Princess" moved to Osaka, Japan for several weeks and on September 19, 2016 opened in the Matsuzakaya department store in Nagoya. Still remaining on the tour schedule in 2017 are stopovers in Sapporo and Fukuoka.

With the cooperative team work of our Japanese partners, the Walt Disney Archives is proud to have the opportunity to bring a little bit of Disney magic to guests in Japan.

The Walt Disney Archives began in 1970 and over the past forty-six years has collected countless props, costumes, set pieces, photos, character models, merchandise and art from Disney films, parks and television shows. The upcoming D23 EXPO, July 14-16, 2017 in Anaheim, California provides the Archives with a bi-yearly opportunity to showcase assets from our varied collections. Hope to see you there!

Rick Lorentz
Archivist
Walt Disney Archives

NEWS & ANNOUNCEMENTS

UPDATES ON THE CENTER FOR ARCHIVAL RESEARCH AND TRAINING AT UC SANTA CRUZ

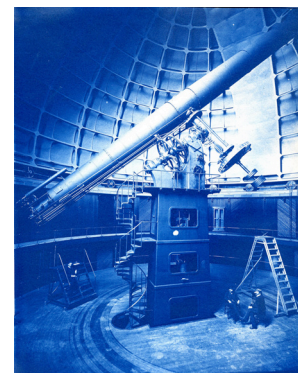
We are proud to announce that the University Library at UC Santa Cruz has secured permanent funding for The Center for Archival Research and Training (CART), a paid fellowship program that integrates primary source materials into the teaching and research mission of the university by providing hands-on experience for graduate students, while enhancing access to archival collections. CART fellows are trained in archival processing, and produce collaborative themed exhibits at the end of their term. CART has been generously supported by the UCSC Executive Vice Chancellor who funded project archivists for two years and recently committed funds for a full-time permanent archivist to lead the program. Alix Norton has just been hired to serve in this position. Donor funds cover compensation for the CART graduate fellows.

The 2015-2016 CART cohort of doctoral students (Danielle Crawford, Literature; Alex Moore, History of Art and Visual Culture; and Christine Turk, Literature) focused on two archival collections that both document

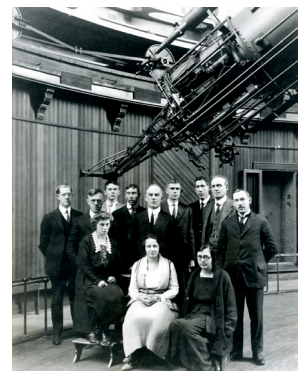
the history of science and UC Santa Cruz campus history. The Lick Observatory records cover the history of the oldest residential mountaintop observatory, located on Mount Hamilton near San Jose, California. The observatory was funded by James Lick, an early San Francisco resident and millionaire who donated \$700,000 from his trust to construct the observatory buildings and a state-of-the-art telescope, in order to promote the advancement of science and technology. For several years after its completion in 1888, the Great Lick Refractor was the largest refracting telescope in the world. Previously an administratively separate institution in the University of California system, then part of UC Berkeley, the Lick Observatory has been affiliated with UC Santa Cruz since the 1960s, and still hosts astronomers, students, and visitors to this day. The collection includes over 400 linear feet of records from the construction and operation of the observatory from the mid-19th century to the mid-20th century, thousands of photographs and glass plate negatives, as well as logs, charts, drawings, and other research materials. Selected images from the collection are available on UCSC's Digital Collections site, with more to be added in the coming months:

<http://digitalcollections.ucsc.edu/cdm/landingpage/collection/p265101coll10>

For more information on the Lick Observatory Archives, and to view the finding aids, visit:



36-inch refractor, the "Great Lick Refractor", undated. (Courtesy of UC Santa Cruz Special Collections & Archives)



Group in 36-inch dome, Lick Observatory, 1922. (Courtesy of UC Santa Cruz Special Collections & Archives)



General view of Lick Observatory peak and buildings, circa 1888. Photograph by H.E. Mathews. (Courtesy of UC Santa Cruz Special Collections & Archives)



Ken Norris (front, light blue shirt) with group of students during Natural History Field Quarter, circa 1980. (Courtesy of UC Santa Cruz Special Collections & Archives)

<http://guides.library.ucsc.edu/c.php?g=119809&p=3819184>

The Kenneth S. Norris papers document the career of a renowned professor of natural history at UC Santa Cruz. Norris was a pioneer in the study of marine mammal science, particularly in dolphin behavior and echolocation, and his long career included research and teaching in desert geology, herpetology, and ichthyology. He was instrumental to the passage of the Marine Mammal Protection Act of 1972, and is known for his involvement in founding both the UC Natural Reserve System and the Natural History Field Quarter, a field-based, quarter-long class still offered today that gives undergraduates the opportunity to travel all across California to study natural history and land management issues. Norris's papers include teaching materials, manuscripts of his many publications, other writings, research grants, correspondence, photographs portraying his research studies and travels all over the world, and audiovisual recordings of dolphin behaviors. View the finding aid for the collection of Norris papers here:

<http://www.oac.cdlib.org/findaid/ark:/13030/c8pc36x7/>

Over the past year, each fellow worked for 100 hours to process these two collections before collaborating on a physical and digital exhibit in the spring. Their exhibit, *Reading Nature, Observing Science: Examining Material Practices in the Lick Observatory Archives*

and *Kenneth S. Norris Papers* [<http://scalar.usc.edu/works/reading-nature/cover>], examines how science has treated nature as a text to be understood through objective practices of “reading,” and how this text is understood through objective modes of representation, such as photography. Their digital exhibit explores connections and relationships in the material practices of these two collections, and is accompanied by a physical exhibit in Special Collections & Archives at UCSC's McHenry Library, which features items from these collections. iPads are placed next to the exhibit cases so that visitors can learn more about exhibited items and view the digital exhibit. The cohort of CART fellows collaborated with members of the Digital Scholarship Commons at McHenry Library in conceptualizing their online exhibit, digitizing material, and receiving training in the authoring and publishing platform, Scalar [<http://scalar.usc.edu/>].

Learn more about the CART program and our plans for the 2016-2017 year at:

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

Alix Norton
CART Archivist

Kate Dundon
Supervisory Archivist
UC Santa Cruz



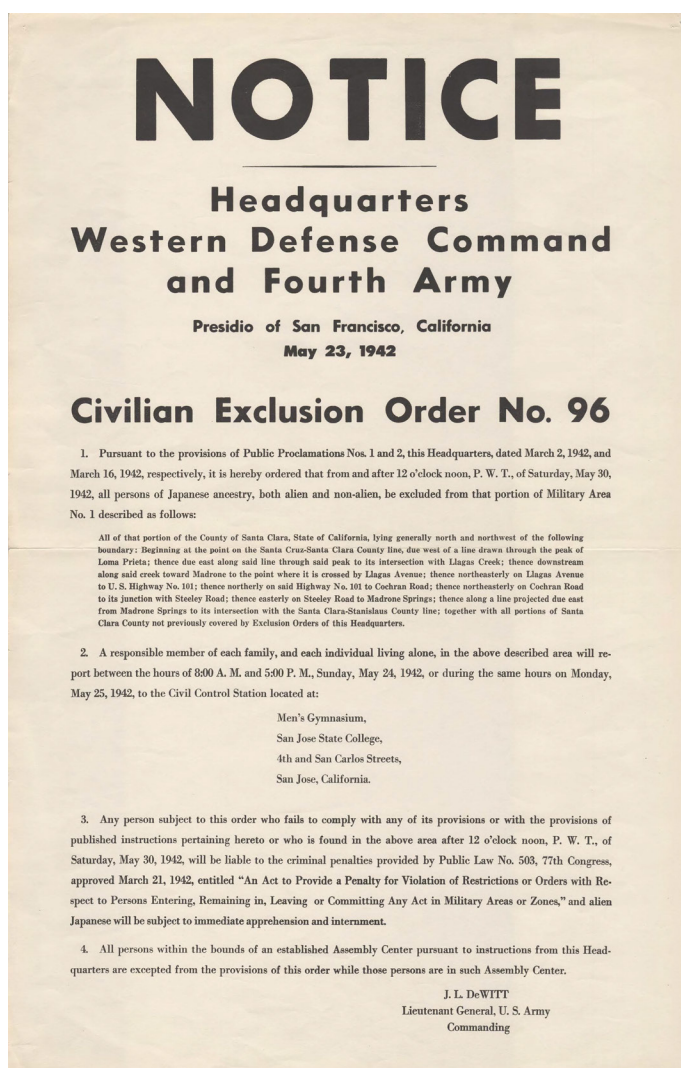
Ken Norris observing plant life with students, circa 1985. (Courtesy of UC Santa Cruz Special Collections & Archives)

JAPANESE INTERNMENT

Digitization of Japanese internment materials for a California State University wide project has been in full swing at San Jose State University since April of this year. Nearly 800 documents and photographs have been digitized and uploaded to CU Dominguez Hills' digital collections page. A large portion of those materials were digitized by Lisa Zakharova who worked on the first half of the project and established an efficient workflow for San Jose's materials. I began work on the project in June of this year and have inherited one of the most interesting collections I've had the privilege to work with. An early visit to the Japanese American Museum in San Jose and guided tour provided some historical background and a more in depth look at what camp life was like for many Japanese families. In the past few months I've digitized and cataloged numerous items related to the Wartime Civil Control Administration's internal planning and operations for the evacuation of these families.

A few key elements that I think the project exemplifies are diversity and collaboration. Diversity has been a hot topic in recent years both inside and out of the archive profession. There have been movements within to try and preserve and make accessible materials related to historically underrepresented groups in archives holdings. The Japanese-American experience during World War II, I believe falls into that category with most of the focus being on military endeavors in the Pacific Theater and mainland Japan. The oral histories and photographs of Japanese-Americans living through internment is an important aspect of World War II history to preserve.

The project also focuses highly on collaboration. Materials from many CSU archives are being digitized and hosted in a central location. This gives individual archives a chance to expand their own digital collections as well as increasing access for researchers who will only need to visit one place to see multiple CSU archive holdings. Archivists at each location digitize and format item metadata with the help and guidance of a head cataloger and technical consultant. This aids in the uniformity of documents being added to the central repository. The collaboration between many campuses to create a cohesive and comprehensive display of



Broadside instructing Japanese American residents in Santa Clara county to prepare for evacuation and report to a Civil Control Station at San Jose State College, 4th and San Carlos Streets. Image from John M. Flaherty Collection of Japanese Internment Records.

materials will hopefully establish a successful workflow for future projects.

Amanda Mellinger
Project Archivist
SJSU Special Collections and Archives

CALL FOR PAPERS

Interested scholars are invited to submit papers for the 2017 Popular Culture Association/American Culture Association Annual Conference in San Diego, California, April 12-15, 2017 Special Topics Area, Genealogy.

Academics studying and writing on American popular culture might examine genealogy within the context of television and literary disciplines, library and archival disciplines, American and public history disciplines, museum studies, or folklore. Proposals for papers or panel presentations regarding any aspect of these or other connections would be welcome.

Possible themes for papers/panels include but are not restricted to:

- DNA in genealogy
- Comparison of different genealogy television programs
- Comparison of US genealogy television programs with British or Canadian programs
- Study of the motivations for researching family history
- Religious aspect of family history (e.g., LDS church)
- The monetary impact of the business of genealogy
- Redefining genealogy: from elitist pursuit to the Roots phenomenon
- Fiction or non-fiction: when genealogists write the family story
- Genealogy in mystery novels
- The fate of the FitzRoys and Royal Bastards if DNA had been discovered in 1100 AD
- Serendipity in genealogy
- Comparing “traditional” research methods with “Internet Genealogy”
- Ethnic studies in genealogy
- Ephemera as family history evidence
- Victorian obituaries and death stories
- The relationship between genealogy and history or law or medicine

Please submit a 100 to 250 word abstract on your proposed topic to the PCA website as described here: [http://pcaaca.org/national-conference/proposing-a-](http://pcaaca.org/national-conference/proposing-a-presentation-at-the-conference/)

[presentation-at-the-conference/](http://pcaaca.org/national-conference/proposing-a-presentation-at-the-conference/)

Potential participants do not need to be members to submit proposals; however, membership in PCA/ACA and registration for the conference are required in order to present.

Please send all inquiries to:

Bruce E. Drushel, Ph.D.
VP Programming & Area Chairs, PCA/ACA
drushebe@miamioh.edu

WESTERN ARCHIVES INSTITUTE 2016

The Western Archives Institute (WAI) marked its 30th successful program at Santa Clara University in July, for the first of three years in its Northern California rotation. A total of 27 students traveled from all over California, as well as Oregon, Nevada, Arizona, Ohio, Indiana, Illinois, Maine, and Alaska to participate in the program. The participants represented a number of repositories and organizations such as the San Diego Zoo Global Library, the California History Center, Glendale Community College, the County of Santa Clara Clerk of the Board of Supervisors, the Arizona State Archives, the Bonneville Power Administration Library, the Elmer E. Rasmusen Library, Chapman University, the Berkeley Repertory Theatre, the Northeast Harbor Library, and many others.

This year the WAI Management Committee awarded two scholarships. Beth Autin of the San Diego Zoo Global Library won the SCA scholarship, and Ulyana Korotkova of the Elmer E. Rasmusen Library at the University of Alaska, Fairbanks won the WAI scholarship.

WAI is the only program of its kind offered annually in the Western United States. The Institute is designed to offer a balance of basic archives theory and practice to individuals whose jobs require an understanding of basic archival skills but who have little or no archival education or training. This year's curriculum included sessions on starting and managing an archives, records management, appraisal, arrangement and description, preservation, administration of personal and family

collections, reference, electronic records, legal and ethical issues, photographs, outreach and public relations, and grant funding.

The principal faculty member for this year's Institute was Thomas Wilsted, who has worked at the Illinois State Historical Library, the National Library of New Zealand, The Salvation Army Archives and Research Center, and the American Heritage Center at the University of Wyoming and the Thomas J. Dodd Research Center at the University of Connecticut. He is currently the principal at Wilsted Consulting. Wilsted is the author of *Managing Archival and Manuscript Repositories* (SAA, 1991), *Planning New and Remodeled Archival Facilities* (SAA, 2007) and co-editor of *Archival and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects, and Engineers* (SAA, 2010).

He taught archives administration at the University of Wyoming and the University of Connecticut, as well as numerous workshops for the Society of American Archivists. Most recently, he developed and taught workshops and webinars on fundraising and archival management for the California State Historical Records Advisory Board. Mr. Wilsted is a member of the Academy of Certified Archivists and a Fellow of the Society of American Archivists.

Site visits interspersed with scheduled sessions featured behind the scenes looks at the day-to-day operations of different types of archival repositories. Sara Lott of the Computer History Museum offered a look into the workings of a museum. Patricia Keats, from the Society of California Pioneers, offered a glimpse into the workings of an historical society that had recently relocated to a new facility. Erin Louthen, from Santa Clara University, hosted participants on a visit to a university Special Collections department.

Many other Society of California Archivists members contributed to the success of this year's program. Julie Graham served as Onsite Coordinator during the two week program and (as always) kept things running smoothly. Erin Louthen served as Local Arrangements Coordinator, and did an outstanding job of planning and preparing for our two weeks at Santa Clara University with Cailin Trimble. Jessica Knox, WAI Administrator,

and Ellen Jarosz, Assistant Administrator, worked on the program year round, seeing to all the details that make the Institute a success.

The WAI Management Team is starting to plan the 2017 Institute with new Administrator Kira Dres, and will soon convene a Site Selection Committee that will investigate potential host locations for the 2018-2020 Institutes in Southern California.

Ellen Jarosz

WAI Assistant Administrator

Head of Special Collections & Archives, California

AS TOLD TO...

MY LIFE IN ART AND ARCHIVES, AS TOLD TO DEE DEE KRAMER



You and I started as assemblage artists together in the 1990s, so you know how it is--the work and the job are two different things, but they inform each other.

The job is supposed to support the work, but the job can take a lot of energy--physical and mental energy--without much compensation. When we met each other in Buffalo, I was working at the Lexington Food Co-op as the produce buyer. I used to get up at 3:30 in the morning and drive in a rickety 1970s van to the farmer's market to buy all the vegetables and fruit. The most prominent part of the job was during apple season. I was the only woman there buying, and the

only person there who knew nothing at all about apples. Growing up, I'd only ever eaten Red Delicious. And here I was tasting Braeburns, Romes, and Cortlands. It paid minimum wage--\$3.35 an hour--so when my then-husband Taylor came home and said "This woman Dee Dee in the Poetics Program makes art out of garbage, too, and she's thinking of going to library school," I said, "I need to meet her! And maybe they'll take me too!"

I met a lot of poets in Buffalo, and I started to collaborate with them--Taylor and I had a magazine, put together chapbooks (remember Joel Kuszai's Meow Press?), and hosted visiting poets who came to give readings, some of them from San Francisco. We met Chip [Samuel] Delaney, who was really friendly; years later here in San Francisco he donated a piece of his beard for a Small Press Traffic silent auction, which I bought. And most importantly, working in the Poetry Rare Books Room at SUNY Buffalo started my interest in Archives & Special Collections, simultaneously exposing me to the work of so many poets and artists I had never heard of, such as Robert Duncan, Jess, Helen Adam and the whole San Francisco Renaissance scene. It seemed like a natural decision to move to San Francisco right after graduation-- we saw it as our community even before

we ever visited.

After we'd moved here [to San Francisco] in 1999, I continued to meet a number of amazing artists and writers, attending readings at Small Press Traffic, hosting readings in our house, and participating in things like Poets Theater. And we started the Nonsite Collective, which consisted mainly of writers and got pretty contentious. So there was always a lot of collaboration mixed with a lot of drama. But I think I learned from the poets how to be one voice among many voices; in the art world, it felt more like the artist had to promote their own voice above all others. I related better to the poets in that respect, but I always identified as an artist in relation to them, creating cover art for their books, reading their work, and collaborating with them whenever possible.

Eventually, my art life with poets and my professional life in archives with poets' papers coincided. I was at Berkeley when the papers of the poet Jack Spicer came in; I was incredibly lucky it coincided with them transitioning me to the position of Literary Manuscripts Archivist. And I was fortunate to work with my friend Kevin Killian, a poet and Spicer's biographer and editor of Spicer's work, who helped me process the Spicer

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collection. It was an incredible experience, though difficult sometimes-- he and I had many conversations about why he couldn't pull manuscripts from one box and move them to another just because he thought they belonged together. But he really knew the work and the social narrative. So once again, I was collaborating with writers, only now it was at my job.

My day job has always played a part in my artwork. My first job out of college was sort of my first art project. It was with a New York architectural firm called Traditional Line. We had a gig at the Dakota Building, where John Lennon and Yoko Ono had lived, and Lauren Bacall. I was hired with a bunch of other artists and writers to take lead paint off miles of mahogany. It was thrilling to see Lauren Bacall in the hallway, to be in the Dakota. But of course, it also paid really badly. Years later, when I was doing a lot of *décollage*, I thought about pulling that lead paint away from the hardwood. Remember those issues of *Entomology News* my friend Renee Gladman gave me as a birthday present that ended up pasted and scraped in several of my larger pieces? Removing layers started as my job, and then it became my art practice.

And for many years, I created assemblages from found objects and paper. Back in Buffalo, I'd been picking up items in the street on the way home from work and bringing them home: velveteen sofas, burlap, rust. In Berkeley, it was strips of cellophane tape and paper from processing. Lately, I don't collect so much, and I have a different artist-partner, Jason, whose job is installing and deinstalling art and whose work is his painting. Right now, I paint with powdered pigments, no paper or objects of any kind. It's freeing. The archives stay at work, and the art goes where it will.

Tanya Hollis

Archivist

*Labor Archives and Research Center
San Francisco State University*

EXCLUSIVES

ENDLESS IMAGES: A MEETING OF THREE PROFESSIONAL ORGANIZATIONS' MINDS IN LAGUNA BEACH

Wishing to bring members of allied organizations together, SCA members Maureen Burns and Jennifer Martinez Wormser convened a mini-conference entitled *Endless Images* in Laguna Beach in August 2016. Developed to address the wide range

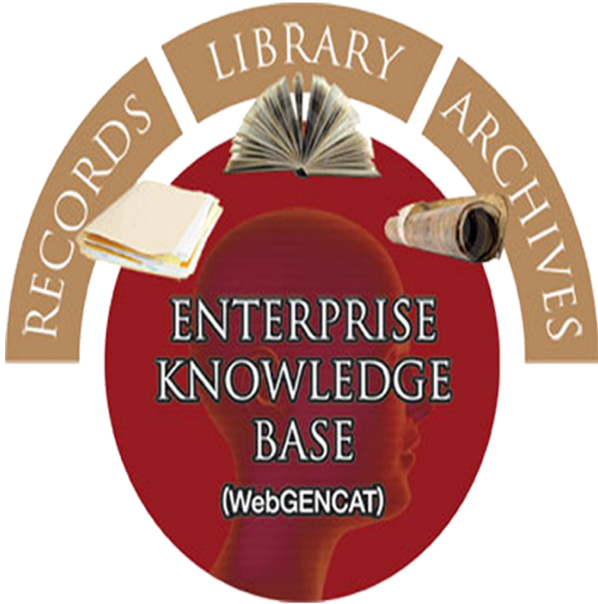


SCA member Lindy Narver provides a behind-the-scenes tour of the Laguna Art Museum library.

of activities and efforts related to digitizing materials in archives, libraries and visual resources collections, the program was co-sponsored by the Society of California Archivists, the Visual Resources Association, and the Art Libraries Society of North America. Over fifty attendees participated in the program held on the campus of Laguna College of Art + Design on Monday, August 15th, and several came a day earlier to enjoy tours of the Laguna Art Museum, a no-host alfresco dinner at Urth Café, and Laguna's famous *tableaux vivants* Pageant of the Masters performance at the Festival of Arts.

Monday's morning session featured invited speakers who focused on grants, curation, digital projects and

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instruction. Speakers included Emilee Matthews (UC Irvine), who discussed an open linked data project on artists' books; Steve Kutay (CSU Northridge), demonstrating his guided research inquiries developed to further archival information literacy; Paul Wormser (Sherman Library & Gardens), discussing the challenges faced by a small private library in managing large photograph collections; and a team presentation by Greg Williams (CSU Dominguez Hills), Maureen Burns (IMAGinED Consulting), and Rachel Mandell (CSU Dominguez Hills), who spoke about the different roles involved with managing large grant projects across multiple institutions. Invited speakers in the afternoon session on Description, Metadata and Preservation included Lisa Crane (Claremont Colleges Library), who discussed the use of ContentDM; Greg Reser (UC San Diego), whose talk focused on ARTstor's Shared Shelf; Teresa Soleau (Getty Research Institute), who provided information about the digitization of the Julius Schulman archives; and Adrian Turner (California Digital Library), who shared news of recent developments with Calisphere.

The event also featured a dynamic lightning round session, with a dozen speakers participating in the challenge of conveying a treasure trove of information in five minutes or less. Kelly Besser and Yasmin Dessem (UCLA Library), spoke on audiovisual gems related to 20th century Los Angeles African-American history in the Golden State Mutual Life Insurance Company Records; Krystal Boehlert (J. Paul Getty Museum) discussed viewing stereographs with smartphones; Rand Boyd (Chapman University) spoke of his experiences with digitization and PDF/A; Bonnie Corral (UC Irvine) revealed how she managed the digital assets of the "UCI Stories" oral history project; Erin Fletcher (Whittier Public Library) shared news of her "Gathering Images of Post-War Whittier" project; Janine Henri (UCLA Arts Library) announced a new UCLA grant-funded project related to visual resources in instruction; Laura Uglean Jackson (UC Irvine) discussed raw camera moving image files; Christine Kim (UC Irvine) demonstrated recently developed policies and procedures related to patron requests for images; Shilpa Rele (Loyola Marymount University) shared news of LMU's partnership with Calisphere and the Digital Public Library of America (DPLA); Greg Reser (UC San Diego) explained new VRA embedded

metadata tools; and Jackie Spafford (UC Santa Barbara) spoke on the Society of Architectural Historians' Color Film Emergency Project.

Saturated with information and inspiration, program attendees and speakers rounded out the day at the Sherman Library & Gardens in nearby Corona del Mar, where an evening reception provided ample opportunities for chatting with colleagues.

Some of the comments received on evaluation forms for the event indicated that participants were happy to have a local affordable conference experience, enjoyed the more in-depth discussion and analysis of digital image collection management provided in the program, and valued the opportunity to network with others in related fields.

The session and lightning round presenters were asked to share their presentations in the VRA area of SlideShare (<http://www.slideshare.net/VisResAssoc>). They have also been provided with the option to publish articles based on their presentations in a forthcoming issue of the VRA Bulletin (see <http://online.vraweb.org/vrab/>).

Proceeds from the program were distributed to each of the sponsoring organizations. For more information about the three sponsoring organizations, see:

Society of California Archivists:
<http://www.calarchivists.org/>



Endless Images participants enjoy a delightful outdoor reception at the Sherman Library and Gardens.

Visual Resources Association's Southern California Chapter:
<http://vraweb.org/about/chapters/southern-california/>

Art Libraries Society of North America Southern California Chapter:
<http://southerncalifornia.arlisna.org/>

Jennifer Martinez Wormser
Library Director
Laguna College of Art + Design

ASK QUESTIONS LATER: A SOCIAL MEDIA STRATEGY FOR BUILDING A WINE LABEL DATABASE



When we're capturing imagery for an archive at Act 3 Partners we usually append the relevant metadata for each image as we capture it. It takes some extra time but it keeps things organized and accurate. But recently we helped with a project for U.C. Davis that turned this standard approach on its head with a creative "social media" strategy for getting a lot of metadata into an archive with a limited budget.

The project involved capturing Dr. Maynard Amerine's huge collection of wine bottle labels.

U.C. Davis is the premier U.S. institution for the study of viticulture and enology and Dr. Amerine was an immensely popular professor there for nearly four decades. He is widely considered to have been one of the most influential forces behind the development of the California wine industry.




His passion for the subject is clearly reflected in his private collection of over 5000 wine labels that he gathered over the course of the last century - many of which are accompanied by his handwritten notes on the wine's quality as well as the company he enjoyed it with.

The collection provides a unique window into the history of both winemaking and graphic art during this pivotal time in the industry. The University's goal is to make this visual resource available to academics and wine lovers everywhere.

The only catch was cost.

Five thousand labels equates to eight banker's boxes full of single notebook pages. To add to the challenge, wine labels are typically designed with stylish fonts and elegant scripts that would stymie the best optical character recognition software. Key-wording was going to require human attention.

Working with Peter Brantley and the Special Collections team at U.C. Davis Library we determined that if we worked very efficiently we could capture all the labels at high-resolution within their budget, but capturing metadata would be limited to the name of the source notebook. It would be up to them to enter more complete metadata for each label. In other words: Capture first, label later!



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Our capture efficiency was greatly aided by Dr. Amerine's neatness. He had precisely pasted the labels into notebooks with two-hole ring bindings. We engineered a custom rig similar to the pin-registered animation stands that old cartoon animators used. That let us streamline our photography while maintaining consistent image placement throughout.

To resolve the finest detail each image was captured at 24 megapixels. For flat artwork like this we normally use a polarizing filter on the capture lens cross-polarized with polarizing filters on the strobes. This eliminates glare and keeps colors rich and saturated. But we had to be judicious with this on these labels because it can also remove the gleam of the foil on some fancy labels!

Meanwhile, the digital acquisition folks at Davis were cooking up a clever website that would allow them to "crowd-source" the metadata annotations of the labels.

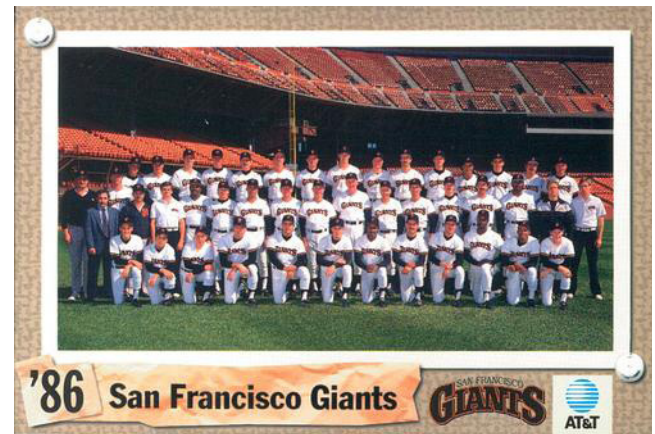
Called "Label This" the site encourages anyone in the public to go online, browse to a label, and then mark and caption the various important elements of that label. The information goes into the database and will ultimately allow the whole collection to be searchable. When complete, scholars will be able to search by vintage, varietal, region, or even the type of image on a label.

For researchers around the world — historians, sommeliers, oenologists, even novelists looking for period details — this online resource will be a rich vein to mine.

The project is still a work-in-progress. For more information about the project including the software and the team behind it, or to help transcribing labels go to <https://labelthis.lib.ucdavis.edu>

For more information about Act 3 Partners and digitizing visit <http://www.act3partners.com>

SAN FRANCISCO GIANTS 30TH ANNIVERSARY



The San Francisco Giants were celebrating the 30th anniversary of their 1986 team this summer. They called us at Digital Revolution to see if we could digitize thirty four ¾" Umatic video tapes in two days. They wanted to edit the footage into short videos that they would play on the big screen at the park as well as bumpers on TV during the game. We got started right away.

In 1986 the Giants were still at Candlestick Park and had no player earning over a million dollars a year even with the likes of Vida Blue, Will Clark and Mike Krukow on the team. It was the year that new manager Roger Craig coined the phrase Humm-baby. That would be their marketing slogan for the next seven years.

Their file format of choice was QuickTime DV50. So, I baked all of the tapes, which is our standard procedure for ¾" Umatic. Thirty year old tapes need to be handled with care. I cleaned the dust from decomposition off of the entire length of the recorded side of each tape. We use Sony BVU 950 ¾"SP Umatic machines for playback. They were the top of the Sony line for this format. "SP" stands for "superior performance". A nice feature that they have is the ability to adjust the output level of the audio. This allows two important things: 1: to digitize the tape with proper sound levels 2: to transfer audio without the added noise of a limiter. Another helpful feature is manual tracking and skew functions. This allows the operator to adjust the tension and the horizontal shift in the tape for getting the best playback results.



SCA NEWS & ANNOUNCEMENTS

SCA's Nominating Committee is now accepting nominations and self-nominations for the following positions:

- Vice President / President Elect (3-year term)
- Secretary (2-year term)
- Membership Director (2-year term)
- Director at Large (2-year term)
- Nominating Committee member (2-year term)

Our assessment was that about a third of the tapes needed to be put into new shells for optimum playback. Old tape shells can have dried out parts that make for uneven playback or even tape jamming. There were two tapes of special note. They were of iconic Hall of Fame player Willie Mays giving batting and hitting instruction to the camera. Now those and 33 of the other tapes are preserved for sports history. Unfortunately, one tape from a local TV station recorded on an off-brand of tape was not playable. It had decomposed to the point of not functioning and there were no other copies of it. This illustrates the danger of aging magnetic tape.

Fittingly, the anniversary celebration was planned for a Giants match up with their old rivals the Dodgers. We were at the game and it was a thrill to see our work up on the big screen at the stadium. Also, the Giants won the game in the last inning. It was satisfying to be a part of the celebration.

Paul Grippaldi
CEO
Digital Revolution

Submit your name or the name of a colleague by completing the **SCA Nomination Form**:
<https://goo.gl/forms/AMY5wQd1zt1Bmvl62>.

SCA service is a great way to have an impact on the archival profession in California. It provides opportunities to engage with colleagues while sharing, learning, and developing leadership skills. Furthermore, it's a chance to work with a team of archival colleagues from around the state.

More information about the positions and their responsibilities can be found in the SCA Handbook, sections 3-11 and 3-11-5 (http://www.calarchivists.org/About_SCA/Handbook_Bylaws.)

All nominations must be received by
NOVEMBER 15, 2016.

Thank you,
SCA Nominating Committee

Ellen Jarosz, Chair
Josh Schneider
Tanya Hollis



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CALENDAR



October 15, 2016

11th Annual Los Angeles Archives Bazaar
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October 22, 2016

Santa Clara Archives Crawl
Santa Clara, CA

April 27 - 29, 2017

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