

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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UC SANTA CRUZ OPENS EXHIBIT COMMEMORATING THE SUMMER OF LOVE



Ruth-Marion Baruch “*San Francisco*” (sign), 1967

In the summer of 1967, approximately 75,000 young people converged in the Haight-Ashbury neighborhood of San Francisco. Drawn to the area by a shared rejection of dominant American morals and cultural values, hippies sought to manifest a new mode of authentic living by dropping out of society and embracing writer Timothy Leary’s call to “turn on, tune in, drop out.” Mainstream media coverage of the “hippie phenomenon” portrayed a menacing, yet enticing lifestyle of excess that attracted young people from around the country to experience the free love movement.

In celebration of the 50th anniversary of the Summer of Love, UCSC Special Collections & Archives recently produced the exhibition, [Love on Haight: The Grateful Dead and San Francisco in 1967](#). Installed in the library’s Dead Central exhibit space, *Love on Haight* explores different modes of representation that shaped the image of the hippie movement in San Francisco.

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Ruth-Marion Baruch *All the symbols of the Haight*, 1967

Materials on display include concert posters and photography from the Grateful Dead Archive; San Francisco small press literature, including controversial works like Michael McClure's *Beard* and Lenore Kandel's *Love Book*; articles from mainstream media contrasted with underground newspapers like *The Oracle* and *Berkeley Barb*; alternative comic books; and the street photography of Ruth-Marion Baruch. The exhibit also features video footage of the Human Be-In and the Haight-Ashbury in 1967, as well as a playlist featuring hits from the San Francisco psychedelic rock scene.



Ruth-Marion Baruch *Love on a Motorcycle*, 1967

The Summer of Love took place in the public sphere, and the images and texts on display, all of which are from UCSC Special Collections, would have been available on the streets of San Francisco fifty years ago. *Love on Haight* will be on display in UCSC's McHenry Library until May 2018. Learn more about the Summer of Love, and view images and videos from this exhibition at ucsc.edu/loveonhaight.

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PRESIDENT'S MESSAGE

It has been a very busy summer! I'd like to highlight a few of the SCA board and committee initiatives that I am particularly excited about. Hopefully you have noticed that our new bear logo has now been integrated into our website, thanks to the efforts of the newly-formed Communications & Outreach Committee, and our new webmaster, Kelsi Evans. This change is only the first step in the evolution of the SCA web presence, which the Membership and Website Management Task Force is diligently addressing as we speak. The current website has had a long run and I am very much looking forward to a new design.

I'd also like to announce that the board has launched another special committee: the Task Force on Professional Ethics and Inclusion. Over the past year, board member-at-large Chris Marino has been investigating the Codes of Conduct of other like-minded organizations to determine whether SCA should adopt one of its own. Taking into account this research and the current political climate, the board feels that now is an opportune time to begin a much broader discussion. In addition to evaluating our need for a Code of Conduct, the charge of the task force is "to review the society's websites, programs, policies, and statements regarding the need for more inclusive language." While the board is expecting tangible results from this, including follow-up action plans, I am also hoping that this will encourage an ongoing dialogue.

The board has also decided to expand our Member Initiated Events criteria to include Pop-Up Workshops geared towards SCA membership as an acceptable use of funds. While the Education Committee has done a fantastic job, hosting 4 workshops over the past calendar year, with at least one more workshop and two webinars scheduled for the coming months, we also want to support more educational opportunities for our membership. We hope these Pop-Up Workshops will better reach our outlying geographic areas and cover topics that we have not had the opportunity to address in the prior calendar year. Please check the MIE section of our website for further details.

The Program and Local Arrangements Committees are already gearing up for our next AGM in Yosemite, April 11-13, 2018. Knowing that this is our most remote AGM location yet—and definitely our most scenic—we hope to have our hotel registration open as soon as possible so that members can make their travel plans early. We have lots of exciting ideas and would like to make this program our best one yet, so please stay tuned for the upcoming call for proposals, as well as other missives from the LAC.

Finally, I would be completely remiss in my duties if I didn't mention that October is Archives Month. To kick off the festivities, I am on the state planning committee for the Archives Month poster, and am very excited about the theme and design ideas that we have discussed thus far. October 4th is #AskAnArchivist Day on Twitter, which is a great opportunity to show off your institution's holdings and raise awareness of our profession as a whole. I also want to invite you to please share any Archives Month events that your institution or organization might be planning with our Communications & Outreach Committee (admin@calarchivists.org), so that we might help you promote it through our website calendar and social media accounts. Hope you all have a great Archives Month!

David Uhlich
SCA President



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

Journal Contents

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

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

Contributing to the Journal

If you are interested in contributing to the journal or serving as a peer reviewer for journal content, please contact the managing editor, John Murphy (john_m_murphy@byu.edu). 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.

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Email(s): newsletter@calarchivists.org

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www.calarchivists.org ©2016

COLLECTIONS SPOTLIGHT

UP CLOSE AND PERSONAL
WITH MOVIE POSTERS

It was a long and winding road that brought me from Ukraine to the outskirts of Beverly Hills. I *thought* I was fortunate to be asked to advise on a collection of postwar Soviet movie posters that the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library was considering for acquisition. The collection featured posters of over two thousand films that were shown in Soviet movie theatres from the 1950s through the 1980s. These were not only films produced in the USSR, but also films from countries of the so called Eastern bloc, and a variety of foreign films released in the USSR in the same period.

In the first two weeks, I discovered two posters that featured my cousin-uncle, Genrikh Ostashevskii (1921-2004), a leading actor in the Ukrainian Drama theatre in Odessa on the coast of the Black Sea. It was a nice surprise, and brought back some memories. I was

raised looking at photographs of him in different roles, hearing stories about his adventures on stage and during film shoots. I grew up in Kyiv, the capital of Ukraine and when he entered our apartment during his visits, the ceiling felt immediately too low. I knew that he rescued



Poster for the film "THE RETURN" (1960, dir. M. Tereshchenko) featuring the Ukrainian actor Genrikh Ostashevskii. Soviet Union Movie Posters Collection, Margaret

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his Jewish wife during World War II (a story he never told), and that he was one step away from landing a role with the legendary director, Alexander Dovzhenko. I met him on a number of memorable occasions, but I was unfamiliar with the films in which he appeared in mostly minor roles. The films were largely considered outdated by the time I graduated from high school in 1999, and embraced a life in independent Ukraine after the fall of USSR.

I *thought* I was fortunate when I got the job of cataloging the Soviet posters for the Margaret Herrick Library, lending my expertise to such a distinguished institution. When I took the job, the work on the posters had already been started, and the two posters that had a personal connection were already cataloged. But I still hoped to find other posters representing films with my cousin-uncle in them and I was in for yet another strike of fortune. When I turned over yet another poster to lay down on my table, I saw my uncle's portrait on it! I didn't even realize that he had once had a leading role in a film! With a quick search online, I found out that my uncle had been in over thirty feature and TV films. In the film promoted by the poster in front of me, he played a Ukrainian peasant who comes back to his native village to retrieve his sweetheart 10 years after emigrating to America. In this film, made in accordance with the strict rules of socialist realism, the peasant decides to stay in Ukraine after all, investing his "American" money in a farm. Needless to say, if it would happen in reality he would go straight to GULAG labor camps. Leaving ideological underpinnings aside, my now Ukrainian- American family was extremely proud to see my cousin-uncle featured on a poster that is part of the collection in the Academy of Motion Picture Arts and Sciences. I shared the discovery with my uncle's daughter, Valentina Ostashevskaya who now lives in Seattle. I watched some of his films online and on DVDs with my kids, who were blown away by the Soviet era airplanes, submarines, and, of course, spies. And yes, I am ready for more discoveries that the collection of Soviet movie posters may bring. I would like to thank the Academy for this unique opportunity!

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CITRUS AND THE CALIFORNIA DREAM: THE DAVID BOULÉ CALIFORNIA ORANGE COLLECTION



"In California: The Land of Fruit, Sunshine, and flowers."
 David Boulé California Orange Collection, Special Collections,
 Claremont Colleges Library, Claremont, California.

Claremont Colleges Library Special Collections is proud to introduce the David Boulé California Orange Collection, a keystone collection which covers both the dream and the reality of California through its citrus growing industry.

There is a strong case to be made that California's identity, the "dream of California," was built on the orange. The citrus industry's boom days created more than fields of oranges and lemons; its various marketing campaigns sought not only to sell their products but to project an image of California as a paradise, a pleasant land with a mild climate that could not help but burst with fresh fruit. Of course, the reality was that California did not naturally produce these "Gardens of the Hesperides," or even make it particularly easy for aspiring orchardists to develop them. Successful citrus farming resulted from precise management, imported water, precautions against the weather, and the hard work of laborers in the orchards and packing houses. The "dream" was as constructed as the orchards themselves.

A third generation Californian, David Boulé is an enthusiastic collector, researcher, archivist, and author. His vast and varied collection started small with the



“I’ll eat oranges for you if you’ll throw snowballs for me.”
David Boulé California Orange Collection, Special Collections,
Claremont Colleges Library, Claremont, California.



Mexican women working at the Sunkist packing house. David
Boulé California Orange Collection, Special Collections,
Claremont Colleges Library, Claremont, California.

purchase of two postcards depicting the idealized fields of oranges that were so typical of the California dream’s image. Since then, his collection grew to include historic photographs, hundreds of postcards, rare advertising and marketing materials, books, phonograph records, posters, journals and personal papers, newspapers and press clippings, and many California orange-themed souvenirs and promotional items. He has lectured on the impact of California’s King Citrus, and his book, *The Orange and Dream of California*, was published in 2014 by Angel City Press and was first catalogued in WorldCat by Honnold/Mudd Special Collections. In its mission statement, Boulé describes this collection as “explor[ing] the California citrus empire, how it shaped the state’s image and culture, and how the orange became a symbol for California’s historic promise – as a place of beauty, abundance, and potential. In addition to materials that portray an idealized vision of California and King Citrus, the collection includes items that illuminate the significant labor, enterprise and economic aspects of the California citrus industry.”

This “significant labor” was sometimes officially depicted in an idealized sense, but a large proportion of the laborers involved were ignored in the construction of the “California dream.” People of color made up most of the industry’s workforce, yet were largely hidden from view. The Boulé collection includes rare images of the Chinese, Japanese, and Mexican workers,

both men and women, who provided the majority of the labor that was so crucial for the success of large-scale citrus production in California.

This collection is currently open and available to researchers, with a finding aid to follow soon. For more information or updates, please contact:

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USC LIBRARIES TO DIGITIZE 10,200 HAMLIN GARLAND LETTERS

The [National Historical Publications and Records Commission](#) is generously supporting a project by the USC Libraries to digitize a trove of 10,200 letters between writer Hamlin Garland and important figures in late 19th and early 20th century American life. Once the project is complete, these letters will be freely accessible online via the USC Digital Library and Digital Public Library of America.

Garland is best known for his short-story collection *Main-Travelled Roads* (1891) exploring Midwestern

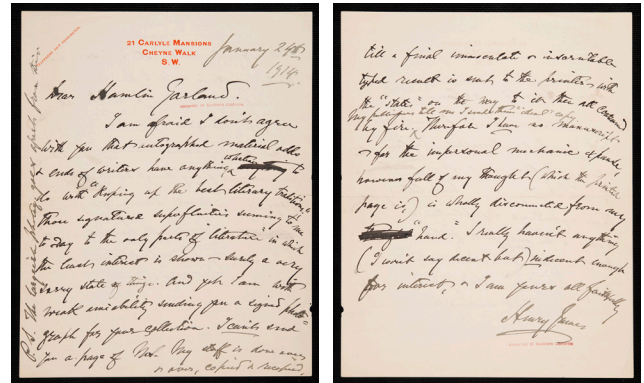


Top: Picture postcard sent to Garland by American literary realist author Margaret Wade Campbell Deland from the USC Libraries' Hamlin Garland Correspondence.

Bottom: Portrait of Mark Twain from the USC Libraries' Hamlin Garland Correspondence.

farm life, his autobiography *A Son of the Middle Border* (1917), and his biography of Civil War general and U.S. president Ulysses S. Grant. Garland played a leading role in conceptualizing American literary realism and earned a Pulitzer Prize in 1922 for *A Daughter of the Middle Border*.

Acquired soon after Garland's death in 1940, the USC Libraries' Hamlin Garland collection is unparalleled for its full representation of Garland's life and work. It contains the vast majority of all available archival materials relating to Garland, who taught at USC after



Handwritten 1914 note from Henry James reflecting on the changing nature of literary authorship from the USC Libraries' Hamlin Garland Correspondence.

moving to California in 1929. Garland diligently saved his correspondence and literary and personal papers, so the collection is unique for its complete record of a major U.S. writer's life and work.

The USC Libraries' collection features Garland's letters from 3,000 correspondents, including Jane Addams, Willa Cather, Stephen Crane, William Dean Howells, Theodore Roosevelt, Mark Twain, and Edith Wharton. As such, it preserves the intellectual tissue of a vast, diverse social network—with Garland at the center—spanning 50 years of American life.

The letters also document Garland's creative process and the evolution of major works like *A Son of the Middle Border* through revisions over a period of years—and his perspective on the changes wrought to American literary culture with the rise of mass-publishing, radio, and film.

Many of the letters [have already been published](#) in the USC Digital Library, and they give a picture of Hamlin's life and work—as well as developments in late 19th and early 20th century American letters—through the letters he exchanged with his correspondents. The project is expected to conclude in March of 2018.

The project team includes co-principal investigators Susan Luftschien and Deborah Holmes-Wong as well as Giao Luong Baker, Rachel Mandel, Wayne Shoaf, Louise Smith, and Timothy Stanton.

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NEWS & ANNOUNCEMENTS

CAL POLY POMONA SPECIAL COLLECTIONS AND ARCHIVES RECEIVES NHPRC GRANT

Cal Poly Pomona Special Collections and Archives was selected as a recipient for an 18-month grant project from the National Historical Publications and Records Commission (NHPRC) Access to Historical Records: Archival Projects in the amount of \$96,328. The project, “As California Goes, So Goes the Nation: Immigration, Agriculture, Public Policy, and Pop Culture throughout the 20th Century,” will begin on October 1, 2017 and end on March 31, 2019. Special Collections and Archives will hire a Project Archivist and student assistant to work alongside Special Collections faculty and staff, to process 600 linear feet of archival materials and create or enhance 53 EAD finding aids and MARC records. Archival materials from all four of the unit’s main collecting areas will be processed as part of the grant (University Archives, W.K. Kellogg Arabian Horse Library, Pomona Valley Historical Collection, and Southern California Wine and Wine Industry Collection). Completed inventories will be made available via three different catalogs including the Online Archive of California, ArchiveGrid, and the Library catalog in order to increase public access and raise awareness of these rich collections.

This grant project is essential to the unit’s overall goal of eliminating their current backlog of unprocessed archival materials within the next five years. It will also facilitate the development of policies and procedures for acquiring, accessioning, and processing archival materials moving forward. This will be an important step in gaining a deeper understanding of our campus history and the surrounding areas. Cal Poly Pomona Special Collections and Archives is grateful to NHPRC for funding this project.

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UCI LIBRARIES AWARDED AN IMLS LAURA BUSH 21ST CENTURY LIBRARIAN PROGRAM GRANT



Research team, left to right: Audra Eagle Yun, Krystal Tribbett, and Thuy Vo Dang.

The University of California, Irvine (UCI) Libraries have been awarded a prestigious Institute of Museum and Library Services (IMLS) grant in the community anchors category for “Transforming Knowledge/Transforming Libraries.” This three-year research project will explore the outcomes of undergraduate students applying what they learn in ethnic studies combined with lived experience in contributing to community archives.

The team, led by Audra Eagle Yun, Head, Special Collections & Archives and University Archivist, will partner with the UCI departments of Asian American Studies, Chicano/Latino Studies and African American Studies, as well as stakeholders representing organizations throughout Orange County, California. Further, this collaborative will work to connect library and information studies practice with the ethnic studies curriculum and provide undergraduates with first-hand experience in building and providing access to the digital cultural heritage of the under-documented. Other research team members from the UCI Libraries include Krystal Tribbett, Ph.D., Curator for Orange County Regional History, Thuy Vo Dang, Ph.D., Curator for the Southeast Asian Archive, and new recruit Jimmy Zavala, Project Coordinator Librarian (not pictured).

“This is a vital time in the history of UCI and our community to begin this work. We look forward to

collaborations with students and faculty, in addition to partnerships with important organizations in the community on this project,” explains Lorelei Tanji, University Librarian.

The UCI Libraries is also home to the Orange County & Southeast Asian Archive (OC&SEAA) Center, which will play an integral part in the work of this project as a repository, learning, research and oral history center and a model for community-centered archives practice.

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INTERNATIONAL DIRECTORY OF NATIONAL ARCHIVES: ISCHOOL STUDENTS & ALUMNI CONTRIBUTE

Slated for publication in 2018, the *International Directory of National Archives* (IDNA) is a groundbreaking work that will serve as an authority on the national archives of countries recognized by the United Nations in addition to Northern Ireland, Scotland, and Taiwan (Republic of China). IDNA will provide information about 198 national archives for archivists, historians, and researchers interested in finding materials relating to national history and preparing to visit national archives. IDNA will be the first book published focusing on the national archives of all countries recognized by the United Nations. It will serve as a reference, a snapshot in time, and a framework for future archival publications of its scope and depth.

Since Fall 2016, IDNA editors Dr. Pat Franks and Dr. Anthony Bernier have supervised over 60 School of Information (iSchool) students and alumni from San José State University conducting research on how nations manage and preserve their documentary heritage. By leading this endeavor, Dr. Franks and Dr. Bernier have offered these budding information professionals the opportunity to contribute to a work that will share their findings with a wide audience. Dr. Franks and Dr.

Bernier also encourage IDNA researchers to consider tangential research projects that may lead to further publication opportunities.

Such a large-scale project is a challenge both for editors and researchers. For Fall 2016 and Spring 2017, Dr. Franks and Dr. Bernier recruited an iSchool student as Program Coordinator (Pamela Lutzker, Fall 2016 and Heather Kohles, Spring 2017) to assist in managing researchers, maintaining administrative documentation, reviewing and fact-checking entries, and hosting group trainings and meetings. An additional volunteer and iSchool alumnus, Mark Driskill (MARA, 2014), assists in formatting entries. The group collaborates via a private project site complete with a discussion forum, vital documents, and a resource wiki.

On June 9, 2017, IDNA researchers and iSchool students Heather Kohles (MARA, 2017), Kathryn Eminhizer (MLIS, 2018), and Alyse Dunavant-Jones (MLIS, 2018) participated in International Archives Day by hosting an online panel where they discussed lessons learned through their research for IDNA.

Heather Kohles served as IDNA Program Coordinator during Spring 2017. Her lessons learned spanned national archives research for a Pacific island nation and insights from supervising the project. Heather emphasized the importance of social media for archives in countries without robust information technology frameworks, the dispersion of archival materials (due to war, colonialism, etc.), and the right of access vs. cultural privacy. Heather also noted her forensic science background was advantageous in “investigating” national archives.

Kathryn (Kate) Eminhizer researched national archives from three countries in Spring 2017 and addressed the similarities and differences in researching countries that vary in size, region, history, and culture. She discussed how the archives differed in access and facilities, web presence, languages used, age of materials, focus, response rates for communication, and infrastructures. Kate also emphasized the value of Internet searches, International Council on Archives listings, and Google Translate for her research.

Alyse Dunavant-Jones researched six African national archives Fall 2016-Spring 2017 and compared her ideal research process for IDNA to her actual process, which

includes a lack of web presence for many archives. She cited values gained including real archival scenarios for class discussions, professional networking, core competency completion, research experience, and additional publication opportunities. Alyse also discussed group issues addressed throughout the project such as time-keeping, ethics and collaborative works, commercial vs. public projects, and tangential work.

Find the full presentation at: <http://ischool.sjsu.edu/about/multimedia-content/videos/international-archives-day-lessons-learned-while-gathering-data>

For more information about IDNA, please visit the project website: <https://idnaproject.org/> And check out the IDNA blog for project updates and more lessons learned from researchers: <https://idnaproject.org/blog/>

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EXCLUSIVES

TWO EXHIBITS, TWO CITIES, ONE HISTORY

Like concentric circles created by tossing a stone in a pond, the ripple effect flows outward, from one exhibition to another, reaching more people in separate spaces but linked by one history.

What began as one exhibition in Fresno to mark the 75th anniversary of the signing of Executive Order 9066 and the removal of 120,000 Japanese Americans from the West Coast in 1942 sparked another exhibition in Indianapolis, Indiana.

9066: Japanese American Voices from the Inside opened February 19, 2017 at California State University, Fresno's Henry Madden Library. This exhibition highlighted the stories of local Japanese American families before, during and after World War II. It was an exploration of the art of perseverance or more properly, *Gaman*, in Japanese culture.



9066: Japanese American Voices from the Inside title sign.

Photograph by Gregory Megee.

Highlights of the exhibition included two traveling exhibitions, artwork and objects made and used by the families in the camps:

- *Art of Survival: Enduring the Turmoil of Tule Lake* traveling exhibition from Exhibit Envoy in San Francisco
- *Connecting the Pieces: Dialogues on the Amache Archaeology Collection* traveling exhibition from the University of Denver Museum of Anthropology
- San Diego artist Wendy Maruyama's 11 ft. x 4 ft. Tag Project stack (ID tag reproductions from the Tule Lake Segregation Center)
- Artworks by artists Judy Shintani, Patricia Wakida, Reiko Fujii and Robert Ogata
- Architectural renderings of an imagined Fresno Assembly Center
- Ten posters explaining the history of Japanese Americans in America, designed by the California State University (CSU) Japanese American Digitization Project consortium (see csujad.com)
- Objects made and used in the camps and profiles of individual families
- Military contributions of Japanese Americans during World War II from the Go For Broke National Education Center in Los Angeles.



Borrowed trunks and canvas bags taken to the camps as luggage in 1942 ("only what they could carry") with a week or less to pack. Photograph by Julie Moore.

As part of the exhibition, a public opening reception was held in conjunction with the Central California District Council of the Japanese American Citizens League (JACL) as their annual Day of Remembrance event. Over 500 people attended the opening event and the emotional impact on former Japanese American incarceratedees and veterans was especially poignant.

There was a screening of a new feature documentary, *Resistance at Tule Lake*, as part of the Cineculture series on campus with a discussion led by director Konrad Aderer from New York City as well as a Friends of the Madden Library talk by Karen Korematsu, the daughter of Fred Korematsu, who was a key figure in a landmark U.S. Supreme Court case that challenged the constitutionality of Executive Order 9066. There was also a Wikipedia Edit-a-thon to encourage more research and awareness of the topic, especially by students.

We hosted a poetry contest that was open to Fresno State students, schoolchildren and the community. The winners' poems are now being displayed in Indianapolis along with some of the family profiles and the posters from the CSU and Go For Broke.

Running from February 19 to April 30, the 9066 exhibition and related events attracted an audience of approximately 12,000 visitors. In terms of its impact and value to the community, a former incarceratedee's review was simply, "They got it right."

We hope the awareness the 9066 exhibition stimulated

continues on through our 9066 resource guide: <http://guides.library.fresnostate.edu/c.php?g=636720> and reaches people we were not able to connect with during the exhibition.

Elements of the 9066 exhibition have found a second life in a new exhibition, *Surpassing Adversity: The Japanese American Journey* at the Bona Thompson Memorial Center in Indianapolis, from August 4 to October 1, 2017. This exhibition was curated by Anne Chieko Moore, a retired librarian and art curator, survivor of the Japanese American incarceration and current president of the Hoosier chapter of the JACL.



Four miniature model dresses for teaching sewing fashion, 1940s fabric, Poston; Artist, Toyo Ase; On loan from Kate Ase for the Surpassing Adversity exhibition (Indianapolis, IN); Photograph by Marsha Hippensteel.

Visitors have shown interest in the Go For Broke posters, especially those having to do with the Japanese American women who served in the military during World War II. Items on loan include artifacts from Fresno, Indianapolis, Princeton, New Jersey and Rome, New York.

The opening reception featured speaker Gordon Yoshikawa, originally from Yuba City, California, who told of his experiences living in the Tule Lake and Topaz camps as a young child. His family resettled in Cincinnati, Ohio.

Anne Moore has scheduled special events virtually every weekend, such as movie screenings (*American Pastime*, *Of Civil Wrongs and Rights: The Fred*

Korematsu Story and *Art of Gaman*), two bird pin wood carving workshops (making bird pins was popular in the camps), and a panel discussion with camp survivors from Indianapolis.

Surpassing Adversity is making a discernable impact in Indianapolis. Some of these materials will travel on to other libraries and schools in the Midwest.

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W.K. Kellogg Arabian Horse Library foyer

ALL HANDS ON DECK: DEVELOPING EXHIBITIONS WITH RESEARCHERS AND STUDENTS

The Special Collections and Archives department at the Cal Poly Pomona University Library consists of two physical locations: the WK Kellogg Arabian Horse Library (WKK AHL) on the first floor and Special Collections and University Archives on the fourth floor.

The WKK AHL is the largest publicly accessible collection on the Arabian horse in the world. It holds over 7000 books and periodicals, archival collections, artwork, and realia. It has a beautiful, purpose-built exhibition space spread out between the foyer and reception area past the front doors. We stage exhibitions here featuring highlights from the collection.

This past June we opened the exhibition *Horse Drawn: Equine Illustrations and Artistry in Books*. It covers notable artists from the 18th-20th centuries with a focus on 20th century children's and popular art and fiction. The idea for the exhibition was proposed by one of our regular researchers. She studies equine artists and traces the role that WK Kellogg's original Arabians played in modeling for artists working in the Pomona area.

Every quarter, we have 1-2 undergraduate history interns through an internship for credit in partnership with the History Department. We usually have the students process a collection, but in the spring we had one curate this exhibition.

Before the Spring quarter began, I met with our researcher to discuss artists to include and possible themes to explore. I then pulled together a list of artists for our student to begin researching. He reviewed books from the WKK AHL collection and the Library's main collection and did biographical research on the artists. I asked him to start looking for themes in the materials during this first pass. Once this was completed, we met to settle on what to include in the exhibition. I had some ideas already in mind based on my discussions with our researcher, but I wanted to see what he came up with on his own so that it would be a more engaging learning experience. Of course, he had ideas that hadn't occurred to me and the exhibition was stronger for it.

Our researcher had offered to loan items from her personal collection for the exhibition. The timing of our planning and research phase coincided nicely with "Wall to Wall: Building a Loans Program for Special Collections and Archives" workshop I took at the Society of California Archivists Annual General Meeting in April. Armed with new knowledge, I drafted loan policies and procedures as well agreement forms that the researcher and I completed when she dropped off her materials.

With artists and themes in mind, our student returned to the materials—now including the loans—to select images for display. We couldn't have a lot of books open in the cases because of limited space. Instead, the student scanned selected images and then printed them

out on photo paper. He drafted a layout “storyboard” and reviewed it with me before proceeding.

Next, our Assistant Archivist Elizabeth Gomez worked with the student to develop a timeline for the last few weeks of the quarter and trained him on preparing materials for display. The student wrote the caption cards and I edited them as needed.

About a month out from opening, we began to advertise the exhibit via Facebook and Twitter. A library staff member who designs promotional materials for the library made us a poster and we used the image to make handouts, 11x17 inch posters we could print in house, and had it added to digital signage and the library’s homepage. We’ve offered tours to University Library staff over the summer and are planning more tours during the school year.

This exhibition was a successful collaboration with our two main stakeholders: our researchers and the Cal Poly Pomona student. It is important to pay attention to researchers’ interests and reference questions, especially if your specific job doesn’t involve a lot of public service. Regularly check-in with your colleagues who do interact with researchers, such as reading room staff and reference librarians. Ask them what materials get requested a lot and the kinds of questions asked. You will begin to think about your collections from different angles and can make your finding aids more useful. You will also become aware of items you hadn’t thought very important and this will open new avenues for promotion, outreach, and collection development.

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DESIGNING A 3D-PRINTED HOUSING FOR A FLOPPY DISK DRIVE

I never imagined that my first encounter with 3D printing would take place in the context of digital archives. My previous experience working in a digital archives program involved “intangible,” un-tactile work such as transferring files in cloud storage and recording

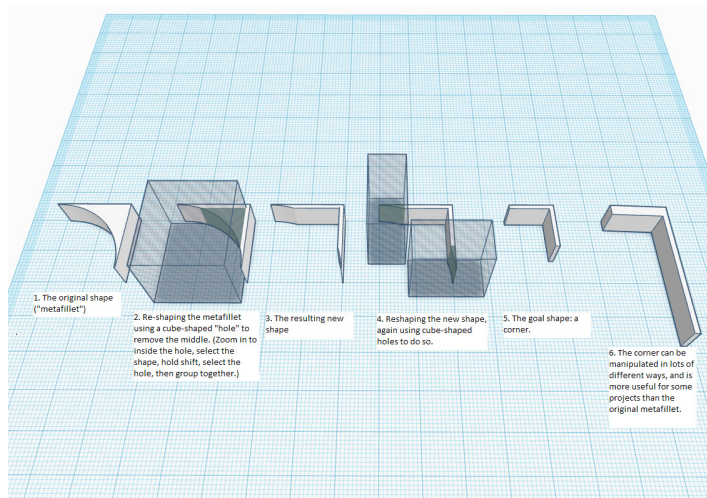


Top: Unhoused KryoFlux (left) and floppy disk drive (right), with exposed circuit boards.

Bottom: The floppy disk drive in its 3D-printed housing

metadata. This 3D-printing project--one of my first as a Digital Archives Program Scholar working under Digital Archivist Shira Peltzman in the UCLA Library Special Collections [Center for Primary Research and Training](#)--turned out to be much more spatial, tactile, and experimental than I initially expected.

UCLA’s digital archives program relies on their digital forensics lab to process a wide variety of media formats for preservation and access. These can include legacy media like Zip, and jaz and floppy disks, as well as newer formats like optical media and flash drives. Processing media formats, particularly older, obsolete ones, requires specialized equipment. For example, we use two pieces of equipment to image floppy disks: a modified 5.25-inch floppy disk drive (FDD), and a [KryoFlux](#) (a circuit board that enables floppy disks to be read by modern computers).



Tinkercad technique for re-shaping existing shapes.

Both pieces of equipment have exposed circuit boards (see figure 1). Left uncovered, exposed circuit boards can accumulate dust, and their delicacy leaves them vulnerable to accidental damage from being dropped or bumped into. 3D printing custom housing for this equipment can protect against such damage. Before designing the housing, we first measured the FDD, then made a list of the features that the housing would need to have. These included space for the plate to spin freely, space for power cord and data cables, and accessibility of the drive head. Then, we proceeded to design the first FDD housing incarnation in Tinkercad. It was also important to recognize that the process of 3D printing requires a lot of trial and error. This first attempt was a continuous piece. Too much support material compromised the stability of the supports. For the second attempt, the head of the [UCLA Lux Lab](#), Doug Daniels, 3D scanned the floppy disk drive and sent it to us as an .STL file. This made it possible to build the housing design *around* the 3D scan in Tinkercad. Instead of making the second version a continuous piece, we decided to split the FDD housing into two pieces.

In Tinkercad, it is possible to create custom shapes using Javascript. Since I don't know Javascript, I had to improvise using the shapes that were already available. I cut existing shapes up, stretched them into other shapes, sometimes combining them with other shapes to create a new shape. Like MS Paint, Tinkercad has a toolbar, but it is highly simplified. Cutting and pasting objects is not an action that is explicitly included in the toolbar. So, I found a YouTube tutorial video to learn the re-shaping technique: "How to Split Objects

in Tinkercad!" by Chaos Core Tech. Figure 3 shows how this was possible in some detail, but watching the video is the best way to understand exactly how to do it. Many YouTube Tinkercad tutorials exist--because of the simplified toolbar and the fact that it takes a while to get used to Tinkercad controls, tutorials are quite useful.

FDD housing version II ended up being the final version put into use. The team at the Lux Lab printed the parts of FDD housing version II so that support material was minimal. A big part of the reason the second version was successful was working around the 3-D scan of the FDD. It allowed for more realistic visualization while designing the housing. Once the design was printed, I put it up on [Thingiverse](#) so that others can download and print the design themselves. Seven users have already added it to their queue to print, and it was [successfully printed](#) by Jess Venlet at the Wilson Library at UNC Chapel Hill. This was absolutely one of the most thrilling parts of the entire process--not only was I able to see my design come to life in the UCLA LSC digital forensics lab, but I also saw it come to life and be helpful in other places. My hope is that others will print the design whenever it is needed!

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HIGHLIGHTS FROM THE RALPH FERTIG PAPERS AT USC'S UNIVERSITY ARCHIVES

Ralph Fertig's fourteen-year career at the University of Southern California Suzanne Dworak-Peck School of Social Work strengthened the school's commitments to social justice and community engagement. With the recent donation of his papers to the USC University Archives, Fertig's achievements in social work education, along with his past work as a federal administrative judge, civil rights lawyer, and activist, come to life in his authored essays, personal narratives, collected clippings, correspondence, and other primary resources that comprise his collection.



"L.A. Community Action Agency Gets New Chief," 1973 July 4, Ralph Fertig papers, USC Libraries

One part of Fertig's life that his students and associates might not know as much about is his participation in the 1961 Freedom Rides. The materials in Fertig's collection that document his life-long commitment to the Freedom Rides, both as a specific set of demonstrations in the Civil Rights Movement and as a catalyst for forming a community of activists, are of particular historical value.

Even though the U.S. Supreme Court ruled in 1946, 1956, and 1960 that racially segregated public buses were unconstitutional, Southern states were still ignoring these decisions in 1961 and the federal government was not enforcing them. In May of 1961, Fertig joined the movement to challenge this inaction by riding interstate buses across Southern states in mixed racial groups and integrating transit restrooms and waiting rooms. When met with violent resistance by white supremacist mobs and local law enforcement, the Freedom Riders would attempt to compel the Justice Department to enforce the desegregation laws.

The Ralph Fertig papers contain numerous clippings, essays, and personal narratives documenting the Freedom Rides as a movement and, in more detail, Fertig's own participation. In one memoir titled "Four Days in the Life of a Freedom Rider," Fertig describes a bus ride in Alabama where an older white woman occupied two seats on a crowded bus while other

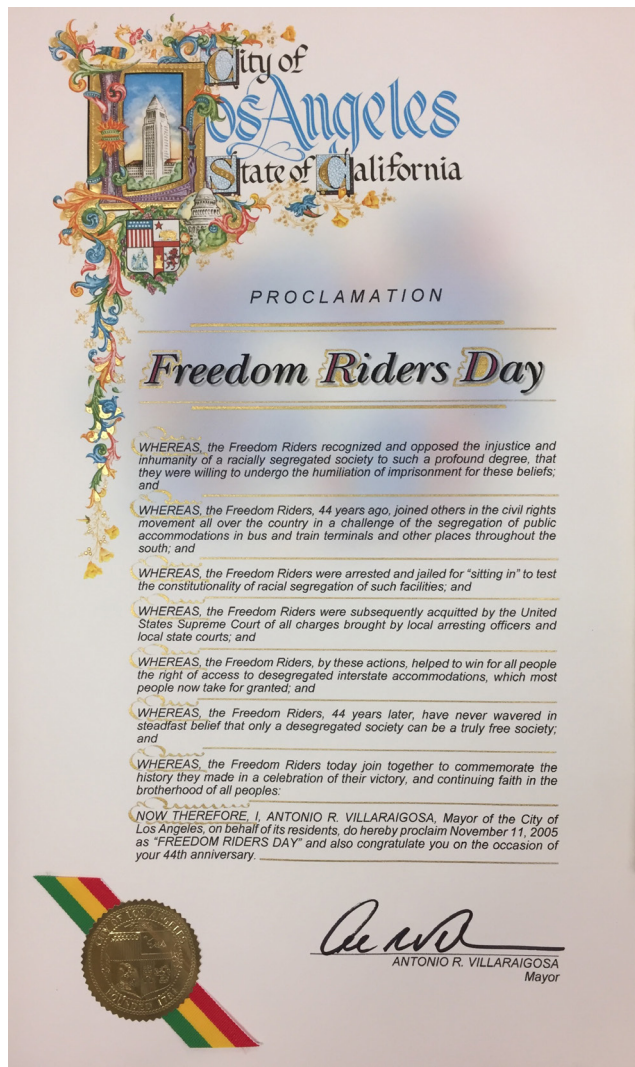
passengers stood in the aisle. Fertig notified this woman of the lack of seating and helped open the adjacent seat for an African-American woman who had been standing. The driver of the bus and many of its white passengers reacted angrily to Fertig's action, calling him a "Communist agitator" – among other names. When the bus stopped in Selma, a group of police officers awaited its arrival and, after meeting with the bus driver and urging the white passenger to sign a statement, arrested Fertig for disturbing the peace.

Following his arrest and a hastily conducted hearing, Fertig was incarcerated in the Dallas County jailhouse with bail set for \$1500. Eventually Fertig was ordered into a bullpen with five other white inmates. These inmates, egged on by the Deputy Sheriff and visitors to the jail professing to be Klansmen, assaulted Fertig until his ribs were broken and he was in and out of consciousness. An orderly of the jail that Fertig knew only as Dave – "a thin-framed Black porter, bent over a wet mop" – saved Fertig's life by constantly mopping the floors in and around the cell, inhibiting the other inmates. Fertig survived into the following day when three lawyers, Solomon S. Seay Jr., Fred D. Gray, and Charles Connolly, obtained his release.

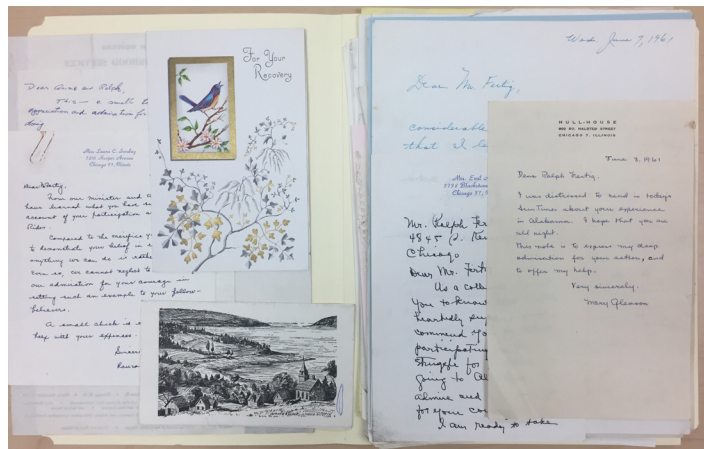
[Adapted from various sources in collection, especially: "Four Days in the Life of a Freedom Rider," Box 15, Folder 8, Ralph Fertig papers, Collection no. 0362, University Archives, Special Collections]

Fertig's papers also contain a large file of correspondence from 1961 following his release from the Dallas County jail. These letters express solidarity, gratitude, pride, and wishes for his recovery from a wide spectrum of individuals and groups.

With material relating to the Freedom Riders dating from 1961 through 2011, including rosters listing names and contact information for the participants, Fertig's papers show that his shared identity with this movement was not confined to the year that the demonstrations took place, but spread across the majority of his life and career. This collection holds extensive rosters from different decades listing names and contact information for other participants of the 1961 Freedom Rides. Throughout his life, Fertig constantly engaged with members of this movement, organizing the other Freedom Riders for reunions, publications, and initiatives for social justice well beyond the Civil Rights Movement of the 1950s



Freedom Riders Day proclamation poster, 2005, Ralph Fertig papers, USC Libraries.



Correspondence to Fertig, 1961, Ralph Fertig papers, USC Libraries

and 1960s. A poster in Fertig's papers proclaiming the official Freedom Riders Day by then-Mayor Antonio Villaraigosa serves as a unique visual representation of this community and Fertig's commitment to it.

The Ralph Fertig papers are now open for research:
<https://tinyurl.com/yd9yxrl0>.

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SCA NEWS

SCA ANNUAL GENERAL MEETING 2018

The Society of California Archivists Annual General Meeting (AGM) will be held April 10-13, 2018 at the Tenaya Lodge at Yosemite, 2 miles from the south entrance to Yosemite.

The Program Committee welcomes session and workshop proposals on any archival topic.

Possible session formats include: Panel Discussions, Traditional, and Lightning Talks.

More information and a proposal form is available on the SCA website: <http://www.calarchivists.org/agm2018>

The deadline for submitting session proposals is Monday, October 16, 2017.

If you have any questions, or ideas to discuss, please don't hesitate to contact me. Thanks so much for helping us to make next year's conference a successful one!

See you in Yosemite,

Teresa Mora
2018 AGM Program Committee Chair

SCA NOMINATIONS

Do you know of an outstanding colleague who deserves recognition? Your SCA Awards committee will be seeking nominations soon. Stay tuned for more details or visit the SCA Awards website at http://www.calarchivists.org/Awards_Scholarships

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CALENDAR

November 3, 2017

Workshop: "Get Hands-On: Improving Descriptive Practices for Born-Digital Material in an Archival Context"

Los Angeles, CA

April 10 - 13, 2018

Annual General Meeting 2018

Yosemite, CA

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