

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

NUMBER 165

ISSN: 1931-5473

WINTER 2018

THE ARCHIVES ARE CALLING AND I MUST GO!: SCA AGM 2018 IN YOSEMITE



Tenaya Lodge at Yosemite

Thanks to the hard work of our Northern California site selection committee, we are fortunate to have secured Tenaya Lodge in Fish Camp for next year's Annual General Meeting on April 11-13, 2018. Located near the South Entrance to Yosemite National Park, and surrounded by forests, the hotel has an in-house spa, bar and restaurants. As the hotel is such a popular tourist destination, we opened our reservations early, to ensure that conference-goers could obtain a room at regular rates even if our discounted room bloc sold out, which they did. Fortunately,

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the hotel added rooms to our bloc, and currently there are rooms available at the conference rate for Tuesday through Thursday nights. However, the hotel will not expand the bloc again should it sell out, at which point members will need to pay the regular rate. Alternatively, we have listed nearby properties on the website that are priced more economically in both Fish Camp and nearby Oakhurst.

Because of the distance between the hotel and possible tour sites, we are planning a Yosemite Archives Crawl, so that those of you who are driving can stop at sites along the way. The Opening Reception will be held onsite, in a lovely setting ideal for meeting new colleagues and old friends; and for late night conversations, there's a fireplace for gathering around and fire pits on the terrace.

We have a great program planned, including sessions centered on the unique place that Yosemite holds in the history and culture of California as well as exciting new developments in the archival profession. In hopes of allowing attendees some more down time to explore the area and meet informally with colleagues we've adjusted the usual schedule somewhat as well. Registrants will

be treated to a Plenary Dinner, freeing up Thursday morning for hikes or breakfast with friends.

In keeping with the relaxing surroundings, we encourage casual attire; please keep in mind that April may be cold, and there may even be snow, so pack layers! Please check the AGM website for continued updates and news, along with tips to make your stay more enjoyable. Registration for the conference will be opening in January.

Looking forward!

Local Arrangements and Program Committees



Get together with local colleagues at Member-Initiated Events!

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webinar viewing, open house, or networking social hour

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PRESIDENT'S MESSAGE

Season's greetings! It's been a super demanding, chaotic year for all of us, I'm sure, and my own thoughts are so fragmented that I'm feeling a little like a bad Herb Caen impersonator as I try to patch together all the SCA business that has been covered over the past quarter. Without further ado...

The Membership and Website Management Task Force just issued its final report, and has determined that the best option for an all-encompassing web tool to meet the needs of our society remains Wild Apricot. While not the most exciting news, it does expedite our much-needed website redesign. Our current template will be disappearing very shortly, and will be replaced by a new, mobile-friendly layout. Many thanks to all those who helped on this task force!

In my last message, I announced the formation of a new special committee, the Task Force on Professional Ethics and Inclusion, and am thrilled that SAA Fellow Robin Chandler has agreed to co-chair with SCA board member-at-large Chris Marino. The task force sent out a call for reviewers just a few weeks ago, and I hope that anyone with an interest in engaging in this very important dialogue has responded.

SCA Vice President Teresa Mora, California State Archivist Nancy Lenoil, SAA Council Member Audra Eagle Yun, and myself recently held a conference call to discuss a potential proposal to bring SAA programming to California during the 2019 meeting in Austin. We have reached out to SAA Executive Director Nancy Beaumont and hope to have more news regarding this in the near future.

Education continues to be a huge priority for SCA. In light of the highly successful webinars over the past couple of years, the Education Committee has created a new Vice-Chair position to facilitate hosting 3 webinars a year. Additionally, at the board's recent budget meeting we voted to increase the Mink scholarship to \$1500 to defray rising conference costs for students, and also to commit to a second WAI tuition scholarship. The board is also working on restructuring the Gray scholarship, which has been greatly underutilized, and starting a second continuing education scholarship.

Finally, to make it easier for our membership to make travel plans for the AGM in Yosemite, April 11-13, 2018, the Local Arrangements Committee (LAC) has opened up hotel registration and posted a bare-bones schedule for the meeting on our website. Due to an overwhelming initial response, we sold out of room nights for both the night before the AGM begins and the night after it ends almost immediately. The LAC negotiated to add rooms on both Tuesday and Friday nights, as well as posting links to some lodging alternatives in the local vicinity for when our room block does sell out, which it already has for Friday night. The Program Committee was very pleased with the quantity and quality of its session proposals, and has some very exciting speakers lined up. I look forward to seeing you all in Yosemite in just a few short months. Until then...

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.

The SCA Newsletter is published quarterly in January, April, July, and October. All submissions, advertisements for e newsletter should be directed to the Editors of the Newsletter:

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

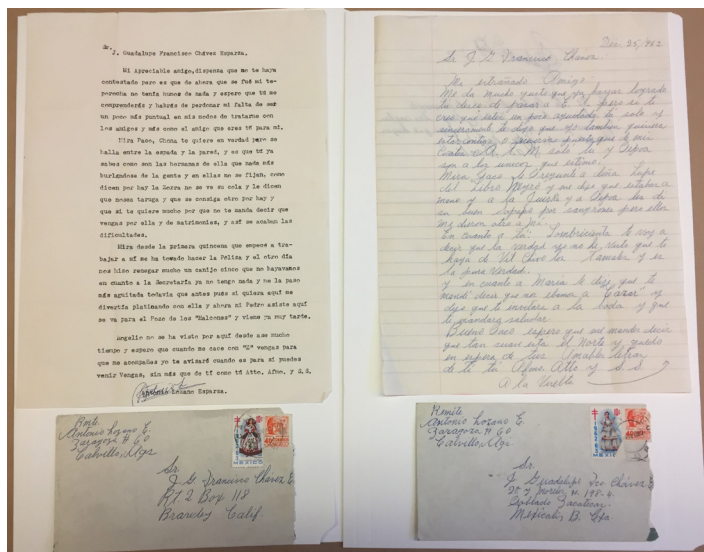
Copy Deadlines: September 1, December 1, March 1, & June 1

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

Newsletter editors and layout designers: Steve Kutay, Nicole Shibata and Emily Vigor.

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COLLECTIONS SPOTLIGHT

CHAVÉZ ESPARZA FAMILY
LETTERS COLLECTION OPEN TO
RESEARCHERS

Letters of Antonio Lozano to Paco Chávez, 1960s

The Huntington Library recently received a donation of over 300 letters recording the immigration of members of the Chavéz Esparza family from the state of Aguascalientes, Mexico, to California. The letters especially document the lives of husband and wife José Chavéz Esparza and María Concepción Alvarado and José's brother, Francisco "Paco" Chavéz Esparza. The letters range chronologically from the 1960s to the 1990s, with the bulk dates in the 1960s and the 1970s. Rich documentation on the experience of the Chavéz Esparza family's move from Mexico to the U.S. can be found in such areas as employment in agriculture, the service industry, and industrial work; bureaucratic processes for coming to the U.S.; recreation; the Bracero Program; employer-employee and ethnic relations; and strategies for moving to and living in the U.S. In addition, with their detailed descriptions of the courtship between José and María, the letters are a good source for the study of gender relations. The letters also are of interest for their documentation of the education and professional career of María Concepción Alvarado in Mexico. This collection of letters stands as an important source for the field of immigrant letter writing in the United States

and helps remedy the notion that Mexican immigrants have had little role to play in this.

For a full description of the Chavéz Esparza collection, consult the [collection guide](#) at the On-Line Archive of California.

Clay Stalls

Curator of California and Hispanic Manuscripts

Huntington Library

cstalls@huntington.org

THE LIBRARY SCHOOL OF THE
LOS ANGELES PUBLIC LIBRARY

LIBRARY SCHOOL	
COURSES OF STUDY	
The courses of study may be designated as technical, bibliographical, administrative, and special, and are briefly outlined under these four group-headings. Naturally, this classification is a matter of convenience, rather than of exactitude, as many subjects are closely inter-related, and all library school instruction rests upon a single base—knowledge and use of books in daily life. A minimum of two hours of study and exercise work is required for each class period, and many of the courses demand much more than the minimum time for preparation.	
OUTLINE OF COURSES	
FIRST SEMESTER	
Book selection	3
Children's books for the general worker	1
Reference	2
Bibliography	1
Cataloguing	2
Classification	1
Art and craft of bookmaking	2
Administration	1
Library as a profession	1
Library records	1
Required	15
SECOND SEMESTER	
Book selection	3
Reference	2
Trade bibliography	1
Cataloguing	2
Classification	1
Administration, including various types of libraries	1
Library as a profession	1
Field work and visits	2
Required	13
ELECTIVE	
Administration of children's work and field work	1
Advanced cataloguing and classification	1
Children's books and story telling	1
Bibliography	1
Branch practice	1
Reference	1

Each student must choose two electives to make 15 credits the second semester.

Page from The Library School of the Los Angeles Public Library:
Circular of Information 1931-1932.

Long before the University of Southern California had a library school, the Los Angeles Public Library provided its own library training course for its workers beginning in 1891. In 1918, the library training class was admitted to the Association of American Library Schools. Though the School prepared primarily for public library work, it offered lectures on various types of libraries, and by 1930 it had been accredited by the California State Board of Education for school library positions. In addition to the fundamental courses in library technique required in every library, special courses in cataloguing, reference, bibliography, children's work, and branch administration could also be elected by students who had completed the prerequisite courses.

In 1935 the whole library school became the purview of the University of Southern California until it closed fifty years later in 1985. (Today USC offers a Master of Management in Library and Information Science degree through its business school). It's not known what became of the remainder of the original LAPL library's school's records, but USC's Special Collections inherited a small but significant group of papers from the time that the library school was still part of the Los Angeles Public Library. The papers consist chiefly of individual applications for admission (mainly from the 1920s), questionnaires related to the applications, and a "Circular of Information" for the 1931-32 academic year.

The applications are all completed by hand, although one of the questions is, "To what extent do you use a typewriter, and what make?" Another somewhat related question is, "Do you write the library hand?" Library hand, developed by Melvil Dewey and Thomas Edison, was a rounded style of handwriting once taught in library schools with the intention of ensuring uniformity and legibility in the handwritten cards of library catalogs.

Also, of interest is the inclusion of a number of "per-

Page from an applicant's Application for Admission and from an applicant's Questionnaire.

sonal" questions which might be considered illegal, or at best, not politically correct by today's standards. These are: "Of what nationality are your parents?"; "What is, or was, your father's chief occupation?"; "Have you any defect of eyesight, hearing or speech, or other physical defect?"; "Marriage date" and "Name of husband" (No space is given for the "name of wife").

Judging from the hundred or so applications in this collection, almost all applicants had finished high school and at least some college. Most were in their twenties and many already had jobs or apprenticeships in

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libraries. “Father’s occupation” ranged from poultry farmer to Presbyterian pastor to glass bottle worker. Many family “nationalities” were represented, including Scandinavian, Armenian, Scotch/Irish [sic], and “American” to name a few.

Responses to some of the questions in the application were unintentionally humorous, if for no reason other than that they were truly genuine. “Why do you wish to enter library work?” “I have to do something and think I would like library work.” These were the days before resumé and job application coaches.

The “Circular of Information” that accompanied the box of records provided more specific details regarding courses of study, expected academic preparation, tuition and fees, etc. Among the college courses recommended as preparation in advance of library school admission were English and American literature; Modern languages such as French, German, or Spanish; Ancient, medieval, and modern European history; Economics; Psychology and philosophy; Educational methods and educational psychology; one or more sciences (zoology, botany, physiology, physics, chemistry, geology); and public speaking.

The “Circular” included a “Specimen Entrance Examination” which covered many topics including literature, history, art, and “general” information and asked such questions as: “Define ten of the following forms of literature, and give an illustration of each: Myth, Fable, Legend, Epic, Drama, Lyric, Sonnet, Parody,” etc.

The tuition fee in 1931 (for the one-year course) was \$75 for residents of Los Angeles, and \$150 for non-residents. Expenses for books, stationery, and other supplies “need not exceed \$35.”

Though the collection is small and limited in scope, the records provide an interesting snapshot of library culture in the early decades of the twentieth century, as well as a little history of the Los Angeles Public Library. The brief finding aid can be accessed at <https://archives.usc.edu/repositories/3/resources/577>.

Jacqueline Morin
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NEWS & ANNOUNCEMENTS

NEW BUILDING FOR THE SUNNYLANDS ARCHIVES



Sunnylands Archives building exterior and research area.

At our 2014 annual meeting in Palm Springs, you may have enjoyed the reception at the Sunnylands Center & Gardens or toured the archive and library. If the latter, you saw our cramped mobile office (double-wide trailer) work environment.

I’m happy to announce that our new Administration Campus, designed by architect Lance O’Donnell, is now occupied. The campus consists of three standalone buildings - Administration, Archives, and Operations. In late September 2017, we moved into our 7,000 square foot single story building. The consolidation of storage areas allows for secure spaces of art, furniture, household items, textiles, photographs, books, correspondence, objects, and other collections providing immediate access by the Collections and Exhibitions team. The new facility includes areas for work and research, cold storage, conservation, and climate controlled rooms.

I've moved the archive and library 3 times during my 8 years at Sunnylands. I'm thrilled with the functional space that honors the value of the Annenberg collection and Sunnylands legacy. It's been a long journey with no future plans for another move! Research visitors are welcome, by appointment only.

Frank Lopez

Archivist/Librarian

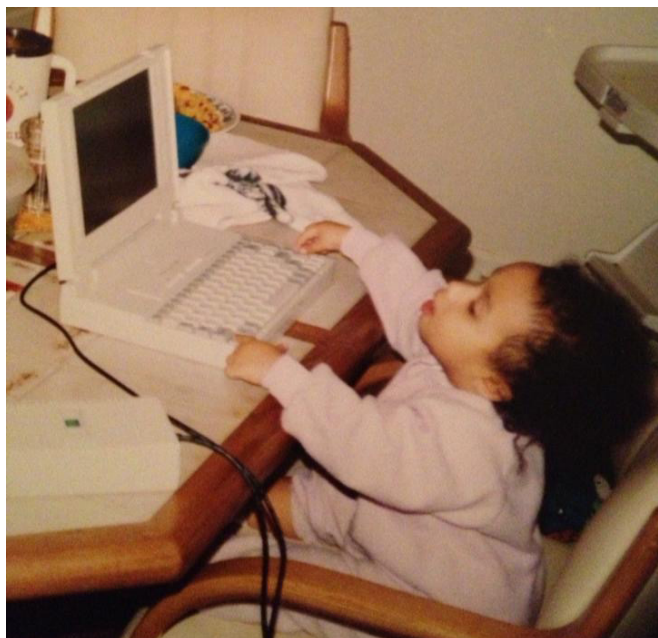
Annenberg Foundation Trust at Sunnylands

Rancho Mirage, CA

flopez@sunnylands.org

AS TOLD TO...

MY PRE-ARCHIVAL LIFE



Elena Colon-Marrero as a toddler playing with the family laptop at the dining room table, late 1990s.

By Elena Colon-Marrero, as told to Dee Dee Kramer

I'm 25, an only child. I grew up in Virginia, in the Fredericksburg area, halfway between DC and Richmond. I remember there being only one stoplight to get from where we lived to the highway, and now it's a six-lane road. It got really developed; when I go back there, I don't recognize anything anymore.

I was noticed for a lot of things because I was involved with almost everything, probably over-involved-- I've generally been an overachiever. But at SAA last year, I was noticed in a different way; really, it was more a matter of feeling validated.

I ran into one of my former fellowship supervisors, and he asked if I wanted to go out for dinner with a bunch of Black archivists who were going to have their own time together. I think it was the first time I've ever been invited to something like that. I identify myself as Afro-Latina, but growing up in Virginia, I wasn't Black enough to hang out with the Black kids; I wasn't Latino enough to hang out with the Latino kids; and I wasn't necessarily White enough to hang out with the White kids, so I was in this nebulous area where I didn't really fit in. Being asked to dinner was the first time I felt like a group of individuals recognized me and welcomed me in; inviting me to things and talking to me openly and honestly was this validation of who I am in my racial identity.

I never really felt like I fit in anywhere, not even with my own family, because I can't speak Spanish, and so I have a hard time communicating with that side of my family. My family is really mixed; my parents refer to it as the Rainbow Coalition, just because the makeup of Puerto Rico itself is very mixed, and so that's how my family has turned out. My cousins, who grew up in New York City, always identified as more Black than Puerto Rican, so I was essentially like the White country kid to them. And so I never really fit in anywhere, especially with my family.

Where I lived, it was very White. In elementary school, it was a big deal when a new Black family moved into the neighborhood and I was like, oh look there are people that look more like me and I can play with them.

Then In middle school, there was an influx of Central and South American immigrants, and I got pretty excited; growing up as one of a handful of Latino kids in the county, we all kind of stuck together. I didn't realize there was a big difference. Because we were second and third generation in the States; we couldn't speak Spanish. They were first generation and they just spoke Spanish together, and we could understand what they were saying but couldn't respond back; we could respond in English, but they didn't want us to.

Being noticed makes me feel uncomfortable. In college,

I always responded to my family in English whenever they talked to me in Spanish, and I still do. I can generally understand, and I can generally translate, as long as there aren't too many different slang words, because I mostly only know Puerto Rican Spanish. But I could not speak it. And there were certain things where I only knew the Spanish word for it growing up, so it wasn't until college that I learned the English word for certain things.

The school system didn't allow me to speak Spanish. My parents would've loved for me to speak Spanish growing up, but they didn't want to force me to speak it. Now I kind of wish they had forced me to speak it at home, but because they had been forced to speak it, they didn't want to impose that on me. They wanted it to be natural and on my own, but when given the choice, I would just speak English. For awhile, they didn't even know I could understand them, so when they would try to speak to each other in Spanish to keep secrets and gossip, later I would say, "So what did you mean when you said this?" And so they had to stop.

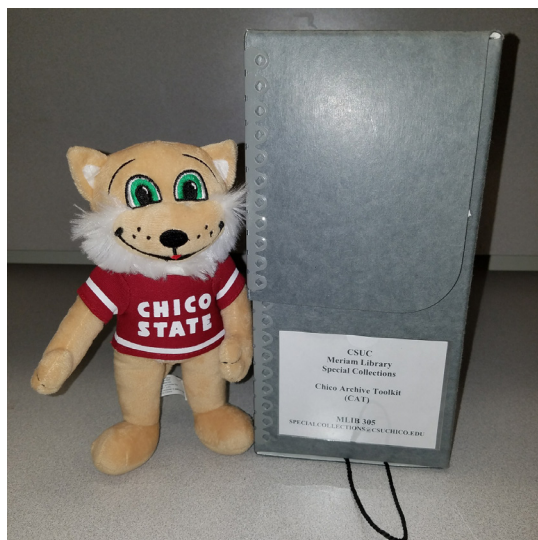
Elena Colon-Marrero is a Digital Archivist at the Computer History Museum in Mountain View.

"As told To" is a column by Dee Dee Kramer of the James C. Hormel LGBTQIA Center, San Francisco Public Library. It is written in collaboration with SCA member archivists. If you'd like to be the next subject / autobiographer, please contact her at wendy.kramer@sfpl.org

EXCLUSIVES

CSU CHICO, MERIAM LIBRARY COLLECTS STUDENT VOICES WITH CAT PROJECT

At Chico State our motto is "Today Decides Tomorrow." As archivists we also know this to be true. Our actions collecting present day materials ensures availability to future researchers. As we document the now, Meriam Library also strives to better represent the diversity of our campus and community. So, in the of Fall 2017 we launched a program to solve a common prob-



Willie the wildcat with CAT Hollinger box.

lem on some college campuses, which is the lack of student voices represented in university archives. This key campus stakeholder has been underrepresented for too long. Meriam Library's solution is CAT- Chico Archives Toolkit, named after our beloved mascot Willie the wildcat. The CAT program has three parts: a physical kit (Hollinger box, flash drive, folders and instruction sheet), a LibGuide, and instructional workshops.

In addition to the goal of documenting the student experience, we see this as an opportunity to teach students good personal record keeping practices. We also fulfill the campus mission of teaching information literacy skills. Knowledge students can carry forward long after graduation. The program also serves as an outreach tool advertising our library's resources and services to our campus community.

The student experience is vast, from dorm life, athletics, socializing, to political activism. We thought the best place to start capturing the student campus experience would be to partner with student clubs and organizations. One of our first stops was to meet with the Student Life and Leadership office which manages student clubs and organizations. They became a supportive partner through advertising CAT and providing funding incentives (bookstore gift cards) for students to attend our workshops.

But we didn't just rely on them to connect with campus clubs. To get the word out about CAT, we advertised through student email, Twitter, Facebook, and the li-



CAT flyer

brary website, blog, and event calendar. We created a flyer to distribute and post throughout the library. At multicultural welcome receptions we gave verbal pitches and conducted outreach at events displaying examples of the toolkit and passing out the CAT flyer.

In the months of August and September we concentrated our efforts on advertising the program. We waited to hold our first workshop in October, allowing student clubs time to establish. During instruction we showed students examples of university archive materials. We explained best practices for record keeping, and file naming conventions. We outlined our expectations for their club's involvement throughout the year and eventual donation of materials to the library. At the workshop's end we passed out six CAT toolkit boxes, four to student clubs and two to campus programs. A week later another group approached us about becoming involved.

To our surprise, not just students involved in clubs attended our workshop. We had unaffiliated students attend, because they were interested in learning more about university archives. In the Spring semester, we plan to hold another workshop to check in with the seven initial groups, and hopefully recruit new clubs.

The Chico Archives Toolkit program will grow as we

continue to partner with more student groups capturing their voices in our university archives. Those of us at Meriam Library along with our student partners will continue documenting the now, because "Today Decides Tomorrow."

Pamela Nett Kruger

Archivist

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SONOMA COUNTY ARCHIVE THREATENED BY FIRE

The Board of Supervisors of Sonoma County adopted a resolution on September 27, 1965, designating the Sonoma County Library as the official archive of the county, but it wasn't until 1995 that a building was found that could house the entire collection. The building was part of the former Los Guilicos School for Girls which was constructed in the 1950s. The 3,800 square foot concrete building is located off Highway 12 at the base of Hood Mountain and about nine miles east of downtown Santa Rosa. The recent Northern California fires came within less than a thousand feet from the structure. It was a close call.

Sonoma County Library staff had concerns before the fire. The building is not climate controlled and its condition and location make it difficult to manage. The fires increased awareness of the archive and its contents. A long-range plan for its relocation and funding to support improved cataloging and access are in the works, but more immediately, staff participated in a California Preservation Program workshop.

On November 29th the Sonoma County Library hosted a Protecting Cultural Collections: Prevention, Preparedness, Response, and Recovery workshop at its Central Santa Rosa branch. Over 30 individuals attended representing a broad range of institutions from California State Parks to the National Park Services as well as historical societies, museums, universities, public libraries, local government and private archives. Julie Page,



(Clockwise from top) Geoffrey Skinner (Sonoma County Library) handles wet artifacts; Mary Morganti (WESTPAS volunteer) and John Schubert (Russian River Historical Society) with Katie Azanza (Museums of Sonoma County) looking on; Julie Page speaks to the group.

co-coordinator of the California Preservation Program and WESTPAS gave a great presentation and provided excellent hands-on demonstrations. Along with her volunteer assistants, Mary Morganti and Margaret Geiss-Mooney, Julie provided training and inspiration that was greatly appreciated by Sonoma County Library staff.

Katherine J. Rinehart
Manager

Sonoma County History & Genealogy Library

I HOPE THIS FINDS YOU WELL; LETTERS FROM THE CALIFORNIA GOLD

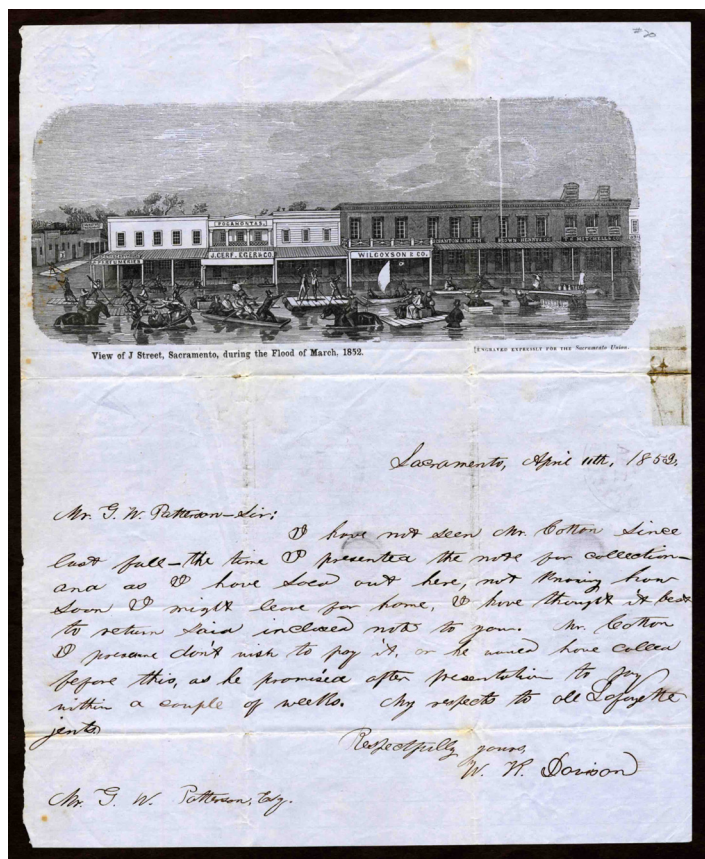
The Society of California Pioneers Museum and Library's recent exhibition, *I Hope This Finds You Well; Letters from The California Gold* (September 30 to December 17, 2017), gave visitors an opportunity to read directly from rare manuscripts in their collection.



Miners at Work with Long Toms, pictorial letter sheet, with manuscript; *My Dear Rachel...*, 1851
Society of California Pioneers Collection

This special exhibition ran concurrently with the San Francisco Opera's world premiere production of John Adams' *Girls of The Golden West*, featuring an original libretto by director Peter Sellars based on letters and diaries written during the California Gold Rush. It was also designed to support the efforts of teachers and librarians working in the San Francisco Unified School District; they have been asked to find ways for students to use primary sources for the study of history. In conjunction with the exhibition, Director of Library and Archives and S.C.A. member Patricia Keats presented another in The Society's ongoing series of "Collection Discovery Programs" entitled *Greetings from California; Letters, Lithography, and The Mail in Early California*.

In addition to transcribed and annotated original manuscripts, this exhibition featured selections from The Society's impressive collection of nineteenth-century California Pictorial Letter Sheets. The beautiful illustrations on these fragile sheets of stationery provide a



View of J Street, Sacramento during the Flood of March, 1852
pictorial letter sheet, with manuscript; Mr. G.W. Patterson Sir...,
1853. Society of California Pioneers Collection

vivid, visual record of early San Francisco, life in the gold fields, and the important events of the day. Curator John Hogan, who oversees exhibitions and public programs for The Society, selected forty fine, rare examples for exhibition.

Popular and plentiful from 1849 to 1855, letter sheets are blue, gray, or white stationery. The upper half of one side is embellished with a woodcut or lithograph, leaving space below and on the back for a handwritten letter. They could be folded, sealed with wax, and mailed without an envelope for forty cents. Many of the letter sheets in The Society's collection are unused, however, and show little evidence of having been folded or mailed; perhaps they were purchased as souvenirs, like modern picture postcards that tourists never intend to mail.

The letter sheets used for this exhibition are illustrated with maps, cityscapes, and humorous caricatures, as well as depictions of earthquakes, fires, shipwrecks, public hangings, and other newsworthy events. Created

by James Hutchings, Britton & Rey, Justh & Quirot, Charles Kimball, and other entrepreneurial printers who set up shop in early Sacramento and San Francisco, they were sold by booksellers and shopkeepers all around the state, to be mailed to loved ones across the country.

Founded by individuals arriving in California before 1850 and thriving under the leadership of several generations of their direct descendants, The Society of California Pioneers opened one of the first libraries in California, as well as a grand hall for public exhibitions and private social events. Today they operate a research library and a museum, both housed in one of the iconic Montgomery Barracks Buildings on The Presidio of San Francisco.

Pioneer Hall features rotating public exhibitions and museum education programs using the art and artifacts amassed by The Society since 1850. Their Alice Phelan Sullivan Library provides researchers and historians access to this privately held and maintained repository. The Society's public programs are designed to support scholarship and encourage new interpretations that illuminate and honor the diverse experiences of those who came before us.

Visit californiapioneers.org to learn more about this unique collection, as well as upcoming exhibitions.

EXHIBITION OPENING: UCSB CAMPUS ARCHITECTURE

UCSB Campus Architecture: Design and Social Change presents a chronological view of the planning and design of the UCSB campus, tracing architectural styles and social change through master plans, drawings, photographs, models, and ephemera from the Architecture and Design Collection, which is part of the Art, Design & Architecture Museum at the University of California, Santa Barbara. The exhibit runs from January 13, 2018 until December 2018.

Included in this exhibit are photographs and ephemera of the original Riviera Campus of the 1920s, the Leadbetter Mesa campus in the 1940s, and photographs of



UCSB campus plan, 1975

the Goleta campus when it was a Marine Air Base. As the campus grew in size, additional land was needed for expansion, and as students and society changed, the designs changed as well. What was originally destined to be a small liberal arts college of 3500 students has become a large research university of over 22,000 students. Featured buildings include: the Faculty Club by Moore & Turnbull, Student Health Center by Killingsworth & Brady, Kohn Hall by Michael Graves, and the Bren School of Environmental Science by Zimmer, Gunsul, Frasca.

The Architecture and Design Collection is one of the largest architectural archives in North America, with over one million drawings archived in over 250 collections. The focus of the collection is the design and architecture of Southern California from the late 19th through the early 21st century. The Art, Design & Architecture Museum is open Wednesday through Sunday, Noon to 5 pm; admission is always free. Please visit <http://www.museum.ucsb.edu/> for campus driving and parking instructions.

Julia Larson

Reference Archivist

Architecture and Design Collection

Art, Design & Architecture Museum

University of California, Santa Barbara

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THE CORONADO PUBLIC LIBRARY NEWSPAPER DIGITIZATION PROJECT

In 2012, we began investigating how we could digitize our holdings of various Coronado newspapers on microfilm. We had newspapers dating back to 1887, when Coronado was first being developed, up to the present. As might be expected, several newspapers had come and gone, or been absorbed into each other, and for one period, there was no newspaper at all. All the papers had been weeklies. What was certain was using the microfilm reader-printer was cumbersome. Only one person could use it at a time, and they had to come into the library to use it. While we had been compiling our own index to the newspapers, this primarily covered the recent past, and it left much to be desired. The technology of Optical Character Recognition (OCR) as a keyword searching tool was very tantalizing. The cost of digitizing and indexing our entire collection of well over 100 reels of microfilm, however was daunting. We also required national standards be applied.

We were fortunate to have made contact with, and explored our options through, the California Digital Newspaper Collection (CDNC) based at the University of California at Riverside. Working with its Director, Brian Geiger, we continued discussions over a two-year period as we explored financial options. We were supported in our efforts to make this a viable possibility through a bequest from Judith Bond. Judith had been a regular library user and had worked as an archivist at the famous Hotel del Coronado. Her family was supportive of this project, and once we received an estimate from Brian at CDNC, we knew we could afford to process 120 reels, covering 1887 through 2013. Gray-scale would be used to have good quality reproduction of the newspaper graphics (as good as we could get from microfilm).

Before we went any further, the Library Director Christian Esquevin talked with Dean Eckenroth, the publisher of the current newspaper, Coronado Eagle-Journal. He had started the more recent Eagle newspaper and had bought out the Coronado Journal, which included copyright to that newspaper and several amalgamated papers back to public domain in 1922. It was neces-

sary to get his permission to have article-level indexing of those newspapers. Dean has had a long and positive relationship with the director and the Coronado Public Library, and was happy to grant this request.

At this point, the Historical Newspaper project involved sending the back-up duplicate set of all of our microfilm reels to UC Riverside. The reels would be outsourced for scanning and digitizing, and then processed with a proprietary program to index for keyword and article-level searching. This process took just over a year. Our microfilm holdings represented nine newspapers with several other title changes, and contained over 120,000 pages of newsprint. Extra time was spent segregating a couple of short-term newspaper publications, and editing all the results. All images in the newspapers were included, and their metadata indexed.

When the first test results appeared, we were not disappointed. The ability to do internet searches and find full-text pages and articles from Coronado newspapers was exhilarating. The collection is hosted by the CDNC, and the public can access it directly or from a link on the Coronado Public Library's homepage. The public response has been tremendous. The project has been covered in the Coronado Eagle-Journal newspaper, and use of the newspaper database has been heavy. We are currently in the process of adding coverage of the newspaper through 2016, going directly from its digital source to the indexing process at CDNC. This

project has been one of the most successful and gratifying special projects ever conducted by the Coronado Public Library.

Candice Hooper

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SCA NEWS

THE SCA EDUCATION COMMITTEE ANNOUNCES TWO PRE-AGM WORKSHOPS

The Northern California Education Committee is pleased to announce the following two workshops that will be offered at the Annual General Meeting in Yosemite on Wednesday, April 11, 2018.

The workshops begin at 9:00am and end at 4:30pm. Registration fees are:

SCA member/institutional members \$75
Non-member \$125
Student \$65



From the "Label This!" project for the UC Davis Library

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“How to Tame Your Dragon: Learning to Befriend your Backlog through Efficient Processing Strategies”

In this workshop the instructor will guide participants through exercises that inspire the development or enhancement of scalable, flexible processing programs that are designed to gradually tame the archival backlog. Attendees will create their own output and come away with solutions tailored to their institution's specific needs. Topics covered will include archival project management, extensible processing, and ethics in the face of a changing archival landscape. The workshop will also address working with volunteers, interns, and student workers, and how to include born-digital material in your processing program. Attendees are encouraged to bring laptops, questions, and dragon stories to share with the group.

This participatory workshop is for anyone -- from lone arrangers to archivists at large institutions--interested in taming collection backlogs. It will be presented by Kelly Spring, the Archivist for Special Collections at the University of California, Irvine (UCI). As an archivist, she spends a lot of time in meetings, but also manages to coordinate the accessioning and processing of UCI's archival collections. She holds a master's degree from The Johns Hopkins University and an honorary Dragon Taming degree from over twelve years in the archival profession.

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

This workshop will guide participants in understanding and using the *UC Guidelines for Born-Digital Archival Description* that was approved as a UC-wide standard in the fall of 2017. The instructors will translate this descriptive standard into practice through a series of hands-on exercises designed to equip participants with the skills necessary to create more accurate, transparent, and consistent description of both processed and unprocessed born-digital material. The *UC Guidelines for Born-Digital Archival Description* was developed by the digital archivists at UC Berkeley, San Diego, Los Angeles, and San Francisco, and address and provides examples of born-digital description in each section of a standard finding aid. The Guidelines also include a controlled vocabulary for source media and links and

crosswalks to DACS, EAD, EAD3, and MARC.

This workshop is presented by Shira Peltzman and Charlie Macquarie, and is for anyone who is currently working or who anticipates working with born-digital material. The workshop will have broad applicability, and is designed to accommodate participants who have minimal experience with processing digital material as well as those who have been working with born-digital materials for some time.

Shira Peltzman is the Digital Archivist for the University of California, Los Angeles (UCLA), Library, where she leads the development of a sustainable preservation program for born-digital archival material. Charlie Macquarie is the Digital Archivist at the University of California, San Francisco (UCSF), Library, Archives and Special Collections department, where he oversees the implementation of the digital-archives program. Additionally, he is a Librarian in Residence and Library Research Fellow at the Prelinger Library in San Francisco, where he is interested in creative communities and alternative [digital] library practices that might be built on the library platform.

CALL FOR NOMINATIONS: 2018 AWARDS

Don't miss this opportunity to honor your colleagues with a Society of California Archivists' award!

Every year SCA honors individual archivists and archival organizations with awards for outstanding service, achievements, or contributions to our profession. Awards are presented at the Annual General Meeting, where we celebrate and acknowledge the deserving recipients.

Take a moment to read about all of our awards, and please consider making a nomination or two. The deadline to submit nominations for 2018 is March 2. Visit the SCA website for full criteria, past recipients, nomination forms, and contact information for the committee: http://www.calarchivists.org/Awards_Scholarships

James V. Mink Scholarship

James V. Mink was the first president of the Society

of California Archivists, and a long-serving archivist at UCLA. He was also a passionate advocate of archival education. So, it is fitting that the award in his name, first given in 1987, enables archives students or recent graduates to attend both the Annual General Meeting and a pre-conference workshop.

Sustained Service

The Sustained Service Award is given to SCA members to recognize them for their service to SCA over a period of 12 years. It's an especially meaningful award because members are nominated by their colleagues. So, take a minute to think about the people of SCA, what they have done for our organization and our profession, and make a nomination today.

Archives Appreciation

In 2000 SCA created the Archives Appreciation Award to recognize an agency, organization, or institution which has provided extraordinary support for archival programs. These can include arrangement and description programs, public service programs, reference, exhibits, or outreach. The award is sponsored by our long-time partner Hollinger Metal Edge, Inc.

Career Achievement

SCA marked its 40th anniversary in 2011, and decided to add a new award to the roster as part of the celebrations. The Career Achievement Award recognizes SCA members who have had an outstanding career in archival work. Nominees must have contributed in significant ways to the profession, such as establishing archives, teaching, and/or writing in the archival field.

WHITE PAPERS

I NEED A MIRACLE: DIGITIZING THE GRATEFUL DEAD

The Grateful Dead were many bands – blues, jazz, rock, country, and an experimental band - sometimes all within the span of a single show. In the summer of 1989, the *Grateful Dead* were at the height of their popularity following the unexpected success of their

1987 album *In the Dark*. The Dead played 74 shows in 1989, and helped secure their status as one of the biggest touring acts in history.

Digital Revolution was asked to digitize five 1" videotape masters of their never-before released July 12th, 1989 concert at Washington D.C.'s RFK Stadium. 1" analog videotape was a popular mastering format in the 1980's. With four channels of audio it is an oxide based tape. Oxide based tapes gain moisture over time. If they are not baked before playback they could exhibit "[sticky-shed syndrome](#)." This is when the oxide (*the actual recording*) rips off of the tape as it is being played.

After we baked the 28 year old tapes, we used our Ampex VPR 3 with a Zeus Time Base Corrector for playback. We added a Teranex converter to "up-res" the NTSC 525 line original video to High Definition 1080P



The Grateful Dead at RFK Stadium, July 12, 1989

full resolution digital files. After some color grading the film was ready to project in select theatres by Fathom Events. The band's management also had a pristine archival file of all of the footage.

This landmark show from this iconic American band could have been lost had the tapes been stored poorly or if too much more time had gone by. Now, this Grateful Dead show has been preserved for the ages.

Digital Revolution is an archival digitizing service in San Francisco

Paul Grippaldi
www.digitalrevolution.tv

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CALENDAR



April 10 - 13, 2018
Annual General Meeting 2018
Yosemite, CA

April 27, 2018
ArchivesNOW 2018 conference
UCLA Library
Los Angeles, CA

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c/o California State Archives
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