

SOCIETY OF CALIFORNIA ARCHIVISTS NEWSLETTER

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Winter 2015

NEW LOCATION FOR THE SOCIETY OF CALIFORNIA PIONEERS

The Society of California Pioneers opened in its new location – The Presidio of San Francisco – on October 4, 2014. A member opening preceded this, with 200 people in attendance. The new quarters – one of the beautiful Montgomery Barracks buildings on The Presidio’s Main Post – have already drawn more visitors over the last two months than many years at the older location in downtown San Francisco. Established in 1850, The Society seems to be a better fit to the area – with the newly refurbished and reopened Officer’s Club/ Heritage Center of the Presidio within close walking distance.

The move to The Presidio went fairly smoothly, thanks to the help of the staff, volunteers and board members. We were able to hire on two former interns – Lacey Lieberthal and Michael Lange – for the entire year before the move. This enabled us to catch up on processing, sorting and cataloging items in the collections. With Patricia Keats, those staff members also did space and move planning – entailing ordering shelving, reusing and fitting in



much of the existing shelving from the older building, furniture reuse and new needs, mapping the shelving in each of 3 vaults to make sure items could be found after the move – and a myriad of other duties that would be familiar to all of you who have ever moved collections. Lists were made, timelines were made and remade, and the problems we ran across were eventually solved and the move took place over about a 3 week period. The collections are now in great condition – and are stored in climate controlled rooms in the new location. With rehousing, and some shifting, we were able to move the entire book and archival collection – manuscripts, maps, ephemera, prints, etc. – to the new location. The photographs are arriving in early December 2014, and the art and

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PRESIDENT'S MESSAGE

As the new year begins, I'd like to update our members on the activities of the SCA and the board. "Member Initiated Events" merits first mention. Since its establishment at the beginning of this year, we've had four groups take advantage of this funding for local groups of archivists to get together and connect and develop their expertise in archives. If you're interested in hosting an activity that provides such opportunities, Member Initiated Events is an outstanding resource!

Also under the umbrella of "Member Initiated Events", we are looking to sponsor mini-conferences, in the Fall of 2015, one in north and one in the south. This one-day event would be a chance for archivists to meet and enjoy panels, sessions, or speakers. Regardless of the format, we believe that it will be an opportunity for our members to network and provide them with opportunities for professional development.

I'd like to remind our membership that this year's Annual General Meeting will be part of the Western Roundup, which will be held in Denver, 27-30 May 2015. This is the joint conference of archival organizations in the Western United States, held every five years, and it offers a superb chance to meet with our fellow archivists in the Western United States. The roster of organizations includes the Northwest Archivists, Conference of Inter-Mountain Archivists, and the Society of Rocky Mountain Archivists.

In closing, I want to note that over the past six months this SCA president has had the opportunity to see how hard—and effectively—our committees and committee chairs work, and would like to acknowledge their contributions. Although the SCA Board is grateful for all the work that our committees do, the Education Committee, co-chaired by Wendy Kramer and Katie Richardson, merits recognition. They offered three workshops this fall, which all sold out. These workshops are perhaps the most important service that the SCA offers the archival community in California, and the SCA Board greatly appreciates the co-chairs' work in this regard. Supriya Wronkiewicz chairs the Electronic Communication Committee, and her tireless efforts keep our social media and web page going are much

valued. By the way, there may be some changes to the home page in the coming months, so be ready. And last but not least, if you are interested in serving on a committee, contact our committee chairs or me (see our committee page).

Finally: Happy New Year to you all!

*Clay Stalls
Department of Archives and Special Collections
Hannon Library
Loyola Marymount University*

California Pioneers (continued from p. 1)



artifacts will be moved when the final storage room is fitted out and climate controlled. John Hogan, Education and Gallery Manager, organized and moved the many installation items, furniture and kept our website current throughout the move – amongst many other things. Managing Director Mercedes Devine handled – with help from some of the staff – coordinating the construction company and the Presidio Trust's work on the new building as well as managing renting out our former location.

The Library officially reopened to the public on October 6, 2014, as did the Museum. Museum hours are: Tuesday – Sunday, 10am – 5pm; Library hours remain the same as before: Tuesday – Friday, 10am 4pm.

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THE SOCIETY OF CALIFORNIA ARCHIVISTS, INC.

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

To this end it:

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

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

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

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: Michele Morgan, Joanna Black, Emily Vigor, and Jeff Sahaida

www.calarchivists.org ©2013

California Pioneers (continued from p. 2)

The photographs will not be available for researchers until sometime in January – please check our website for details in the new year. Please stop by and visit us at our new location. The first introductory exhibition is: Circa 1849: Treasures from the Archives, and it will run through at least the end of January in its current form. We have already welcomed school groups, senior groups, first time visitors to our museum and library, and staff members from the Heritage Center in the Officers Club and the nearby Disney Family Museum. The library has resumed its welcoming of researchers in-person and by email and phone. We're glad the move is over and we can get back to doing what we did before the move!

Patricia L. Keats

*Director Of Library and Archives/Acting Registrar
The Society of California Pioneers*

COLLECTION SPOTLIGHT

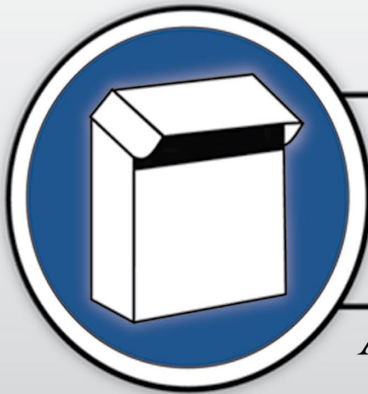
EXCITING NEW COLLECTION FROM WESTERN SHOSHONE TRIBE

The University of Nevada, Reno's Special Collections Department has received an extensive collection of records, the first from a Western Shoshone Tribal organization, and a grant from the National Historical Records & Publications Commission of more than \$77,000 to organize, preserve and make the records available to the public. The department was one of only 15 organizations nationwide to receive an NHRPC grant for a project that has national significance.

The 120 linear-foot collection includes records from the Western Shoshone Defense Project as well as Western Shoshone ranchers and activists Carrie Dann and her sister Mary Dann, now deceased. The Dann sisters were involved in a legal battle with the U.S. government for nearly 50 years to maintain ownership and control over ancestral lands in northeastern Nevada. Their case was eventually argued before the U.S. Supreme Court.

The Dann sisters' struggle with the federal government over questions of grazing rights, water

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Shoshone Tribe (continued from p. 3)

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and rights of the Western Shoshones began before the non-profit organization, the Western Shoshone Defense Project, was formed. The collection includes documents from the mid-1960s to 2010.

“With the addition of this collection, we will expand the information and sources related to the Paiute, Shoshone and Washoe, the three Great Basin tribes in our area. We have collections from anthropologists and ethnographers who worked with Paiute and Washoe tribal members and materials from the Pyramid Lake Paiute Tribe, but this is a significant contribution entrusted to us from the Western Shoshone,” said Jacquelyn Sundstrand, Manuscripts and Archives Librarian.

For further information, please contact Jacquelyn Sundstrand via email (jsund@unr.edu) or phone (775) 682-5667.

THE RUSKIN ART CLUB RECORDS COME TO USC

In April of 2014, the Ruskin Art Club donated their records to USC Libraries Special Collections. These records document important aspects of both the history of Los Angeles and women’s history in the United States. The Ruskin Art Club (founded in 1888) is both the oldest art club and the oldest women’s club in Los Angeles. Its members were, from its founding, intimately involved in the creation

and dissemination of culture in Los Angeles. Many of these members also had strong connections to the University of Southern California.

The Ruskin Art Club was founded October 12, 1888, by Mary E. Boyce, Fanny Brainerd, Dora Haynes, Lora Hubbel, and Mary Widney. These women represented the highest echelons of Los Angeles society: Mary Boyce, nee Mary Ella Smith, moved to Los Angeles with her husband, Captain Henry H. Boyce, in 1882. Captain Boyce, a horse-breeder, went on to become the business manager of the Times-Mirror Company. Franny Brainerd was the wife of Dr. Henry Green Brainerd, neurologist, faculty member of the USC School of Medicine, Superintendent of the County Hospital, and later founder of the USC School of Dentistry. Dora Haynes was the wife of John Randolph Haynes, social reformer and founder of the California Hospital, regent of USC for 30 years, and political reformer in Los Angeles. Dora was the founder of the League of Women Voters and a leader in the women’s suffrage movement in California. They established the John Randolph Haynes and Dora Haynes Foundation in 1926, which became and is still one of Los Angeles’s leading philanthropic organizations. Lora Hubbel was married to Judge Stephen Hubbel, a member of the New York Supreme Court and later the United States Supreme Court. They arrived in Los Angeles in 1870; Judge Hubbel was one of the founding members of both the National Bank of California and the board of directors of USC. He was also the president of the 6th and Spring Street Railroad (Los Angeles’s first street car). Mary Widney was the wife of Judge Robert Widney, lawyer, founder of the Los Angeles Chamber of Commerce, and founder of USC.

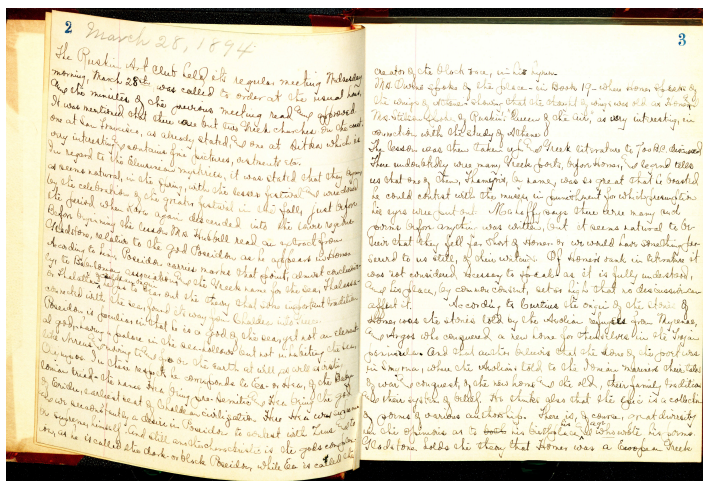
The ladies came together to form a study club, the inspiration for which came from the collection of etchings and engravings owned by Mary Boyce, who often hosted the ladies in her home. The Club’s original purpose was to study the technique and history of engraving and etching. As stated in the earliest history of the Club, published in 1893, “Los Angeles, peerless in sunshine and flowers, offers few facilities for the study of art. It has no museums, no art galleries. Only in the domain of etching and engraving can access be had to the original works of great artists. To this subject we have given, therefore, more attention than would be possible in cities filled with works of art; where, indeed, the greatest collections of engravings in this country lie

(continued on p. 6)

Ruskin Art Club (continued from p. 5)

almost unheeded.”

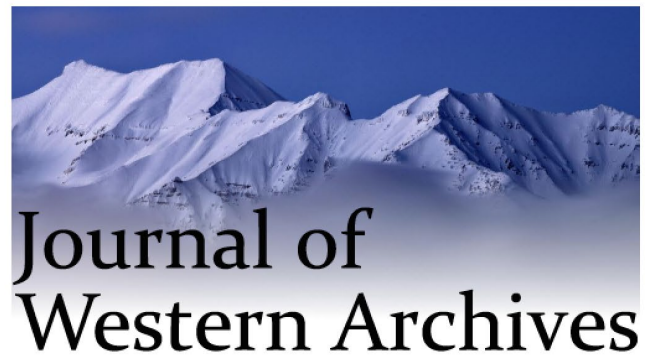
Its main activity became the annual course of study in the history of art, architecture, or archaeology. These courses of study, selected by the president, ran for 8 months every year. They consisted of lectures delivered by the members to the membership at the monthly Wednesday morning meetings. Programs were printed and distributed amongst the membership and were, in effect, syllabi, including a weekly schedule of specialized topics, bibliographies, the names of the members who would research and present on these topics, and the schedule of the presentations. The records contain detailed accounts of these lectures, as they were recorded almost verbatim in the monthly meeting minutes. The first five years of study, between 1888 and 1893, centered on the history



The minutes from March 28, 1894. Box 1, folder 1.

and technique of etching and engraving; and the histories of ancient Egypt, the Ancient Near East, and ancient Greece in extraordinarily detailed, lengthy, and chronological courses of study. As Mary Boyce wrote, “[This club] has not tried to compass a subject in a definite and limited time, having its program arranged from the beginning of the year for each meeting; but in the midst of the high pressure of California life, it has made a place for leisurely and persistent investigation.” To get a sense of the range of subjects tackled by the ladies, in 1908-1909 the program centered on myths, folklore and medieval romance; in 1923-1924 the chosen program was art in America.

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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.

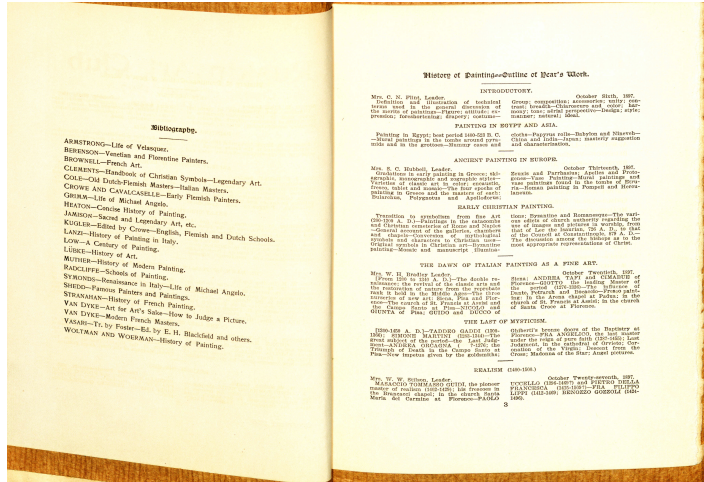


<http://digitalcommons.usu.edu/westernarchives/>

Ruskin Art Club (continued from p. 6)

The minutes, more rightly transcripts, of the meetings, provide detailed looks into the cultural milieu of Los Angeles at the end of the 19th century and into the aspirations of this group of women. The

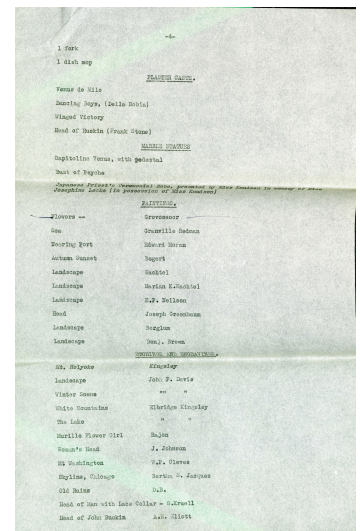
annual art exhibits. In 1892, they attempted to raise funds to purchase a collection of art that would form the basis for an art museum in the city. While this venture was unsuccessful, their interest in the project did not wane, and in 1905, Mrs. Henrietta Housh, president of the Club, brought together representatives from all of the city's clubs in order to discuss the establishment of a public museum. This group, the Permanent Art Building Association, raised over \$11,000 in its first year. The Club also collected art and furnishings, which, when a permanent clubhouse was purchased in the 1920s, were used to decorate the space and contribute to the education of the ladies.



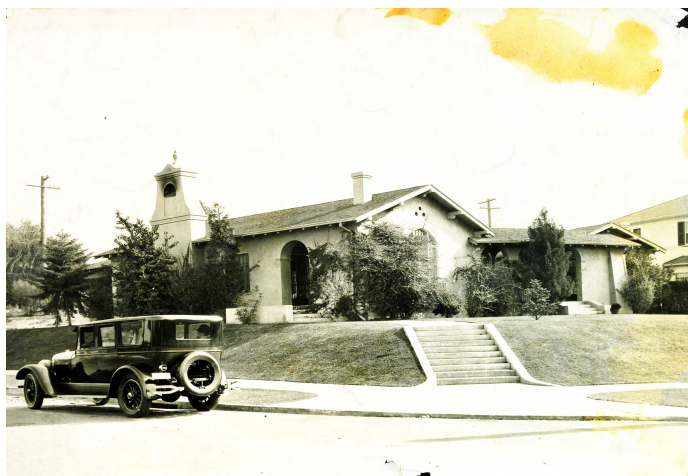
Pages 1 and 2 from the program for 1897-1898.

Ruskin ladies became major players in the art and cultural landscape of the city. As noted by Mary Boyce, Los Angeles in the 1880s had no commercial or public galleries, no museums, and only one small (and new) art school (at USC and founded in 1883). In April 1890, the Club sponsored the first public art exhibition in Los Angeles when it had the entire engraving exhibit of the Society of American Wood Engravers from the 1889 Paris Universal Exposition sent to it on loan. This exhibition was so successful that the ladies continued the practice of holding

The success of this exhibit resulted in a rapid growth in membership to the point where the members imposed a maximum membership of 100 women. The membership also soon outgrew its original meeting location, Mary Boyce's drawing room, and began meeting in various locations around the city, including the Hamburger Department Store, and the Bella Union, Nadau, and Hollenbeck hotels. In the 1920s, the Club moved into its permanent home at 800 South Plymouth Boulevard. Originally built by the Congregational Church Extension Society as a Sunday School Room and Parish House, the club occupied the building as its club house and headquarters until 2014, when it was sold.



Page from the 1926 Curator's List. Box 7, folder 5.



View of the Ruskin Art Club clubhouse, 800 S. Plymouth Blvd., Los Angeles, 1926

The records are particularly strong for the first 50 or so years of the Club's history. The minutes, recorded in ledgers in the neat hand of the recording secretaries, are remarkable documents for their almost verbatim transcription of that month's lecture (see fig. 1). Also included in the records are the papers of Helen Witmer, who was President of the Club in the 1960s, and whose particular passion was John Ruskin, whose philosophies formed the

(continued on p. 8)

Ruskin Art Club (continued from p. 7)

core of the Ruskin Art Club's mission.

USC is pleased to house and preserve these records.

Sue Luftschein

Archival and Metadata Librarian

USC Libraries Special Collections

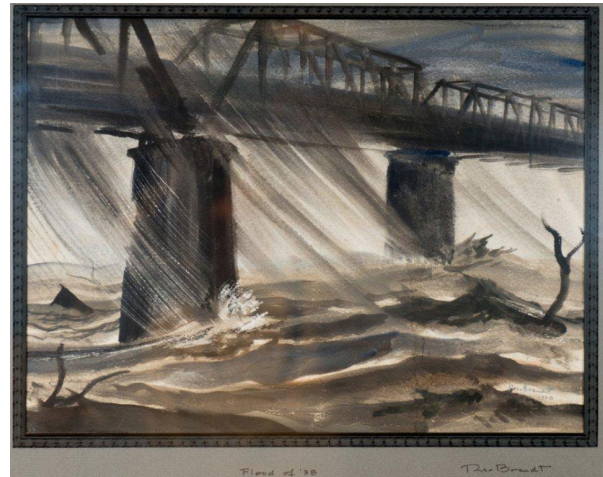
EXHIBITION SPOTLIGHT

NEW EDUCATIONAL EXHIBIT AT METROPOLITAN'S HEADQUARTERS BUILDING COMMEMORATES CENTENNIAL OF FAMED WATERCOLORIST REX BRANDT

For nearly 80 years, fate has intertwined the histories of celebrated Southland watercolorist Rex Brandt and the Metropolitan Water District of Southern California. A new exhibit unveiled today at Metropolitan's downtown Los Angeles headquarters building—showcasing the renowned artist's vivid chronicling of the construction of Metropolitan's 242-mile Colorado River Aqueduct during the Great Depression—ensures that association lives on. The exhibit—"From the Archives Reaching for Water: Rex Brandt and Metropolitan"—will be on display in the South Gallery public space next to the building's lobby entrance for the next two years. "It's fitting that this collection came together here. There's a great deal of shared history in these paintings," said Metropolitan board Chairman Randy Record about the educational exhibit, which coincides with the centennial year of Brandt's birth. "I completely understand why Rex Brandt saw beauty and strength in the construction of our aqueduct. It shows how he appreciated water, particularly where it came from, as well as the tremendous effort it took to ensure it got to where it needed to be," Record said. Brandt's daughter, Shelley Walker, said the artist's family is gratified the collection will forever be a part of Metropolitan and the history of water in Southern California. "My father's legacy is a lifetime of works that saw the beauty in everything. Each piece evokes such emotion; you can feel the sun on your face, the rush of the wind, and even the pride of a miner taking a break from an arduous task," Walker said. "I truly believe his paintings will inspire people for generations to come." Brandt was a recent UC Berkeley art student graduate in 1936

when he returned home to Riverside to find work and happened upon teams of men and machines hard at work building the aqueduct.

Attracted by what he described as the project's "structural beauty," he began painting scenes of the aqueduct's construction on his own accord. Along the way, Brandt captured and chronicled at least 17 iconic canvas scenes from the monumental engineering task, including construction of the 13-mile tunnel under Mt. San Jacinto. A friend of Brandt's sent snapshots of his paintings to *Fortune* magazine, leading to an April 1937 story about the construction of the aqueduct and showcased Brandt's work. The layout gained national attention and helped launch Brandt's art career. Unknown no longer, the artist was granted *carte blanche* access by Metropolitan to the aqueduct's construction sites. Sixty years later, Metropolitan would buy nine original paintings from Brandt's collection near the end of the artist's life. All are reproduced in the exhibit. "Not every modern marvel of engineering can claim an artist who captured its structure, its construction and



Flood of 1938

its essence," said Metropolitan General Manager Jeffrey Kightlinger. "Today it's a digital image, uploaded in an instant, shared across the globe that serves to document engineering accomplishments. But, as Brandt said, 'Art starts where the camera stops.'" Another instance of serendipity occurred when John and Judith Burgess discovered some of Brandt's artwork and rare district memorabilia in a closet while packing for a move from their former Upland home. The couple sent Metropolitan a letter a couple years ago, seeking to donate the items. The

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Rex Brandt (continued from p. 8)

letter eventually reached Metropolitan archivist David Keller, who knew Metropolitan already owned several Brandt pieces. Among the donated treasures was the spectacular lithograph, “Jack Hammer Symphony,” which at Keller’s urging sparked a re-examination of Brandt’s Metropolitan artwork, culminating in the exhibit. Keller acknowledged the Laguna College of Art and Design, which houses the permanent Brandt archives, for providing details of Brandt’s life and work for use in the exhibit. “This story about Brandt and Metropolitan is a great one to tell and chronicle,” Keller said. “We have many images in our historical collection, but only a few watercolors and fine art drawings. The chance to share Brandt’s unique items and their story with the public in this exhibit is exciting.”

The Metropolitan Water District of Southern California is a cooperative of 26 cities and water agencies serving nearly 19 million people in six counties. The district imports water from the Colorado



Battery Charging Station

River and Northern California to supplement local supplies, and helps its members to develop increased water conservation, recycling, storage and other resource-management programs.



Jumbo at the Working Face Rex Brandt

Jumbo at the Working Face

NEW EXHIBIT IMAGES OF THE KOREAN WAR: ONE SOLDIER'S PERSPECTIVE OPENS THIS MONTH AT PEPPERDINE UNIVERSITY

Pepperdine University Libraries is pleased to announce a new exhibition highlighting the Korean War photos taken by Hanson Williams Jr., a 1950 graduate of Pepperdine who received a photography scholarship to attend the university. Six months after his graduation, he was drafted by the United States Army and was stationed in California for one year before being deployed to Korea to serve as a war photographer. In this capacity, he often photographed soldiers in combat, special events, and



Two Korean men enjoying the sun while taking a break from cleaning, 1952

visiting dignitaries such as generals, politicians, and celebrities. Williams recalled carrying his personal camera with him every day, and even resorted to developing film in rivers and rice paddies when necessary. In addition to his military duties, Williams tried to get a better understanding of the country and its people. He would spend his spare time riding his bike into remote

locations and photograph such things as local villagers and their farms. Williams spent 13 months in Korea traveling to cities such as Seoul, Incheon, and Taegu.



Korean man, 1952

The exhibit serves as Williams's visual diary showing his journey from basic training at Fort Ord in Monterey, CA to his time served in Korea. Many of the photos taken by Williams during his spare time in remote villages have never been exhibited before. The materials will be on display on the first floor of Payson Library until April 15th. *For questions about the exhibit please contact Katie Richardson, Archivist for Special Collections and University Archives, at 310-506-4323 or katie.richardson@pepperdine.edu.*

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The Conference of California Historical Societies was founded in 1954 to bring together the many history-oriented organizations and individuals throughout the State to share California's remarkable history.

We have 3 outstanding meetings a year – a 2-day symposium every spring and another 2-day symposium in the fall plus a 3-day annual meeting every June. All meetings rotate between north and south. We have held meetings all over California from Yreka to Trona. All 3 meetings are a neat combination of visits to historic sites, workshops, lectures by local historians, great food and lots of matchless conversation. Finally, when we are not roaming the state we conduct workshops and have begun offering webinars, mostly how-to sessions on subjects of value to regional historical societies and museums. The Conference also publishes the California Historian.

When I retired from The Bancroft Library I was able to devote more time to CCHS by attending meetings and writing an occasional article for its periodical, the California Historian. Several years ago, I was asked to become editor of the magazine. I declined emphatically and was informed that I was the best qualified member to do it. Best qualified is another way of saying that no one else would touch the job.

I wrote this article for 2 reasons: To tell you about CCHS and maybe gain some new members and to ask SCA members to think about submitting material for possible publication in the Historian. I would really like to run articles about collections that you think would be of interest to my readers. They are intensely interested in California history and have above average knowledge of many aspects of it.

I am also interested in running how-to articles on aspects of processing collections. Volunteers usually run regional historical societies and seldom know much about processing. Often they seek advice from another historical society which only perpetuates

less than ideal processing methods. I am not sure how doable this idea is and would appreciate any opinions or advice.

Mary-Ellen Jones
Editor, California Historian

RESEARCH REFERRAL FROM LOCAL LIBRARY CONNECTS PATRON TO HIS PAST

It was just another typical (not so) quiet day in the Archives when the following email was forwarded to me by Sara Ferguson, the Rural Libraries Branch Manager for the Yolo County Library System:

“Dear Winters Library Staff,

My name is George Asai and my father's family lived in Winters before being relocated during WWII. I was wondering if the Winters Library has any data from 1940 that would show a street address for them. I checked the 1940 census and saw that they lived on “Winters-Monticello Road” (see attached, lines 70-75), but there are no street numbers on the page.

Also, does the library have high school yearbooks from that time? I'm planning a day trip to the Winters area and would love to take a look at any information that is available.

Thank you for letting me know what's available.

Sincerely,
George Asai”

Little did I know that this request for an address would become one of the most rewarding and successful research experiences of my career. That 1940 census page became the first thread in what would become a rich and vibrant tapestry illuminating a family history shrouded by a painful period in our nation's past.

After internment, Mr. Asai's family relocated to Chicago. It wasn't until earlier this year when the discovery of photos of his mother's ancestors that Mr. Asai became curious about his father's childhood in Winters, prompting his inquiry to the Winters Library. Once I received the request, I began with

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Patron to Past (continued from p. 11)

the easy part. The archives has a large collection of “The Poppy”, the Winters High School yearbook. Judging from the information on the census sheet, I figured that Mr. Asai’s father, listed as George, Jr., would have been a student there around 1934 – 1938. I started with the 1937 edition of “The Poppy” and found George Asai in a group photo of the junior class. Success! Knowing an individual senior portrait from him would be in the 1938 yearbook, I reached for the next yearbook only to find that we do not have a copy of the 1938 “Poppy”. A quick search of the library catalog confirmed that the Winters Library has the only copy.

Undeterred and determined to fulfill the original request for an address, I turned to the Great Register index for 1940 where I found the only registered Asai in Winters was a “Toshio Asai” with an address of “Winters-Monticello Road”. No street number, but what would become one of the most important pieces of the puzzle revealed itself. Using the archives’ subscription to Ancestry.com, I located the Asai family in the 1920 and 1930 census and found the same family residing in Winters but listed by their Japanese names instead of the Americanized versions of them: George Sr. became Shobei, George Jr. became Toshio, Susie became Shizue. I now had the tools to broaden my search.

The first thing I did following this revelation was to use NewspaperArchive.com to search for articles in the Woodland Daily Democrat about the Asai family from the 1920’s – 1940’s. I was surprised, especially considering they lived in Winters, to find mentions of them in nine articles from 1930 – 1936. Many of the articles concerned the small slices of life so hard to get at when doing family research: George Jr. was bitten by a rabid dog at the Apricot Schoolhouse, he and Susie were in multiple school plays, the entire family was in a car accident on the Davis highway near Broderick. But it was single line on page 8 of the September 1, 1933 edition of the Daily Democrat that prompted the next leap forward in my “investigation”. Under the headline “Heavy Calendar to be Held in Court Tuesday” was the entry: “Petition to establish birth of Toshio Asai”. Using the Civil Case index, I found the case number and was able to locate the original court case in the archives and discovered the following: “That on and prior to the 19th day of May, 1919, petitioner and his said wife were living on the August Brinck ranch

(continued on p. 13)

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Patron to Past (continued from p. 12)

in the County of Yolo, State of California; that on said date last aforesaid, there was born to the wife of petitioner a male child, whose name is Toshio Asai.”

Finally, I had the information Mr. Asai had originally asked for: the place his father grew-up. By this time Mr. Asai and I had exchanged several emails and he authorized me to take the research where it led, providing him with digital copies of the materials along the way. I know that neither one of us ever expected the wealth of information hiding away in the archives. I had one last thought before compiling everything I had for Mr. Asai. I wanted what every family researcher wants: photographs. I was easily able to provide photographs of the Apricot School and the Brinck ranch – great for providing context and a backdrop for family stories. But I wanted more. I searched our photograph index under the subject heading “Japanese Americans” and found pure archival gold.

During World War II, many of the residents of Winters acted as custodians for the property and possessions left behind by their Japanese neighbors. Some of these things have found their way to the archives through the generous donation of Betty Coman. Included among these were a collection of oversized photographs of Japanese families who lived in the Winters area in the 1930’s. The photos were stored in the Opera House by Jack and Gregory Vasey in May 1942 and were never reclaimed after the war. They remained in storage until the Vasey Brother’s building was sold in 1983 and donated to the archives in 1993. Of particular interest to me was a large panoramic photo of a wedding party in front of the Japanese School and Community Center and another photograph with the caption “Fifty-six members of the Japanese community living in Winters posed for this photo c. 1930. They gathered on Main Street, in front of the entrance to the second floor Opera House where a public performance was staged featuring young girls in native costumes.” The notations in the index indicated that some identifications had been made of the people in both photographs in 1990 by members of the Japanese community still residing in Winters. Upon reading that I got that tingly feeling on the back of my neck many of you may be familiar with as genealogists and researchers. I pulled the original deed of gift and accompanying paperwork and was thrilled to find Marilyn Thompson’s careful notations. The wedding photo and accompanying identification was

published in Joanne Larkey’s “Winters: A Heritage of Horticulture, a Harmony of Purpose” (1991) and there was George, Susie, and Mr. Asai! George and Susie were also identified in the Opera House photograph.

Mr. Asai contacted the Winters Library for an address and a yearbook and ended up with digital copies of: his father’s voter registration affidavit, nine articles from the Woodland Daily Democrat, the court petition to establish his father’s birth, photographs of the Apricot School and Brinck ranch, and two beautiful photographs of the Japanese community living in Winters during the 1930 including his dad, aunt, and grandfather. So many pieces had to fall together to make this happen and none of it would have been possible without the collaboration between the Library and the archives and the generous donations of Winters High School (for the yearbooks) and community members like Betty Coman. It is research requests like this that make my job so fulfilling.

Postscript: Since this article was originally published in the Friends of the Yolo County Archives newsletter, we have received many generous donations related to the town of Winters and the Japanese American community that lived there. Betty Coman passed away in March of this year and her family has donated more of her collection to the archives. Included among the newly acquired materials are letters from Japanese internees to Jack Vasey. Many of them are expressions of gratitude for the money he sent them and for his efforts to assist them with affidavits and other legal paperwork while interned.

These materials, combined with our newly digitized collection of oral history interviews with Japanese American internees from Yolo County (courtesy of the California Audiovisual Preservation Project) provide valuable insight into a turbulent time in our nation’s history through the lens of one rural community in California. It is experiences like my research for Mr. Asai and the opportunity to grow collections like our Japanese American collection that remind me what a vital and important role archivists play in preserving our history and the deeply personal impact we have on individuals every day.

Meredith Sarmiento
Archives and Records Center Coordinator
Yolo County Archives

THE STANFORD LIBRARIES AND MUSIC DEPARTMENT ACQUIRE MAJOR COLLECTION OF PLAYER PIANOS AND PIANO ROLLS

The Stanford Music Department and Archive of Recorded Sound has acquired the Denis Condon Collection of Reproducing Pianos and Rolls, a collection of over 7500 rolls and ten players. With this significant acquisition, Stanford is announcing a major initiative in paper music rolls and players that aims to bring attention to this important historical medium. Leading figures in the field of rolls and players are working along with Stanford faculty and staff on the project. The initiative will include cataloging the collection, roll preservation through scanning and digitization, restoration of instruments for playback, and research into under-represented or rare systems and rolls. Plans for the collection include making images and the sound of the recordings available on the internet to the public at large.

This roll project follows on from established efforts at Stanford in historical performance research under the banner Reactions to the Record, which have established Stanford as a leader in the field. The roll collection will be housed at the Stanford Archive of Recorded Sound, a leading music archive with over 400,000 items in its permanent collection. The archive is located on the campus of Stanford University with its world-class music facilities including the newly opened Bing Concert Hall, where a concerto performance featuring rolls from the collection accompanied by the Stanford Symphony Orchestra is planned for Spring 2015.

Many of the rolls in the collection were recorded by major composers playing their own works starting as early as 1904 and extending as late as 1941. Composers represented include Saint Sa'ns, Busoni, Mahler, Prokofiev, Rachmaninoff, Debussy, Ravel, Scriabin, Stravinsky, Gershwin, Joplin, and Zez Confrey, to name just a few. In addition, many of the rolls are extremely rare and may be the only copy in existence, such as Franz Liszt's Sonata in B minor played by Liszt's protege, Eugen d'Albert, making the listening experience as close to hearing the work played Liszt himself, as it is possible for us to get today.

The collection includes a wide selection of systems and rare rolls by Hupfeld, Art Echo, Welte (Red, Green, Licensee), Ampico (A,B), and Duo-Art. The instruments include a keyboardless Red

Welte Steinway, two Ampico grands (Chickering and Marshall and Wendell), Hupfeld Animatic Phonoliszt, Behning Art Echo, and four Vorsetzer players (Ampico, Duo-Art, Welte Red, and Welte Green).

Following cataloging of the collection, announcements will be made to let people know that the collection is available for use. Stanford is also interested in adding more reproducing piano rolls to its collection and is accepting donations of rolls that complement the collection.

To make a donation or to inquire about other ways to assist in this important project, visit the project website at: <http://playerpiano.stanford.edu>

NEWS & ANNOUNCEMENTS

NEWS FROM THE CALIFORNIA EPHEMERA PROJECT

The California Historical Society is pleased to announce the addition of six new ephemera finding aids to the California Ephemera Project (CEP): Commercial Catalogs Collection; Kemble Ephemera Collection; California Art Gallery and Museum Ephemera Collection; California Menu Collection; California Wine Label and Ephemera Collection; and Crate, Can, and Bottle Label Collection. These collections document California's food, wine, printing, and art traditions in a rich variety of ephemeral formats, including menus and wine lists, crate labels, wine, beer, and liquor labels, exhibition catalogs, prospectuses, broadsides, and bookmarks. Gorgeous examples of ephemera from the California Business Ephemera Collection, California Wine Label and Ephemera Collection, and California Menu Collection can also be found on Flickr Commons (https://www.flickr.com/photos/chs_commons/), with additions of crate, can, and bottle labels expected soon.

The California Ephemera Project (CEP) originated as a two-year collaboration of the California Historical Society with the San Francisco Public Library, Society of California Pioneers, and the

(continued on p. 15)

Ephemera (continued from p. 14)



Kemble Spec Col 07_017

Cataloging Hidden Special Collections and Archives grant from the Council on Library and Information Resources (CLIR), with generous funding from the Andrew Mellon Foundation. Although the initial project was completed in 2010, the California Historical Society is excited to continue adding ephemera finding aids to the Online Archive of California, and encourages other institutions to participate. If you are interested in learning how to contribute your finding aids to the CEP, please contact Marie Silva at msilva@calhist.org.

Marie Silva
Archivist & Manuscripts Librarian
California Historical Society

DAN COHEN TO PRESENT AT SFPL

On Wednesday, January 7, at 6:00 PM, the Marjorie G. and Carl W. Stern Book Arts & Special Collections Center and the San Francisco History Center present Dan Cohen, Executive Director of the Digital Public Library of America (DPLA), in the Koret Auditorium of the San Francisco Public Library. Cohen will speak about this exciting new national project for our annual Holiday Lecture. He will address how Special Collections are able to share their collections more widely through DPLA. We encourage our library, archive, and museum colleagues to join us as we work to build the infrastructure for DPLA participation in California.

Dan Cohen is the Founding Executive Director of the DPLA, where he works to further the DPLA's mission to make the cultural and scientific heritage

of humanity available, free of charge, to all. Prior to his tenure, Dan was a Professor of History and the Director of the Roy Rosenzweig Center for History and New Media at George Mason University.

His books include *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*, and he most recently edited *Hacking the Academy: New Approaches to Scholarship and Teaching From Digital Humanities*.

Susan Goldstein
City Archivist
San Francisco History Center / Book Arts and Special Collections
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LYNN WOOLSEY PAPERS DONATED TO SONOMA STATE UNIVERSITY

In 2013, the Honorable Lynn C. Woolsey, retired US Representative for California's Sixth Congressional District, donated her official papers to the Sonoma State University Library.

The papers include legislative research, introduced and passed bills, speeches, manuscripts, awards, and visual media documenting years of committed service to Sonoma and Marin counties. The papers offer a wealth of research materials to students, faculty, and the community and present a window into the workings of Congress and the role of elected representatives.

During her tenure in the House of Representatives (1993–2013), Lynn Woolsey championed causes related to the environment, women, children, diversity, education, workers' rights, civil rights, and world peace. A progressive Democrat, she served on the Committee on Education and the Workforce; the Committee on Science, Space and Technology; and the Foreign Affairs Committee. She chaired the Workforce Protection Subcommittee, co-chaired the Congressional Progressive Caucus, and served on many other caucuses and informal committees. Her introduction of a bill (H.R. 5352) that would expand the Cordell Bank Marine Sanctuary off the northern California coast, and her active opposition to the wars in Iraq and Afghanistan, may be her greatest legacies.

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SSU (continued from p. 15)

Two student interns, an undergraduate at SSU in the Political Science department and a San Jose State University library school student, have developed a web page highlighting Lynn Woolsey's legacy and have conducted a personal interview with Lynn Woolsey (2013). The collection's finding aid is being developed and should be available in 2015.

For more information about the papers, or to make an appointment to view them, see <http://library.sonoma.edu/specialcollections/notables/woolsey/> or contact the SSU Special Collections department (707)-664-4152; specialcollections@sonoma.edu.

SCA NEWS & ANNOUNCEMENTS

SCA EXHIBITION WORKSHOP AT THE HUNTINGTON LIBRARY: THREE ACCOUNTS

SCA EXHIBITION WORKSHOP A SUCCESS

Katie Richardson, Co-Chair SCA Education Committee

Due to popular demand, the SCA Education Committee offered two "Exhibition Development, Design, and Assessment: Best Practices" workshops on November 21st and 22nd at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA. The workshops were taught by Karina White, an award-winning exhibition developer and the Huntington's senior exhibition designer and project manager with over fifteen years of experience in the museum and library field. In 2009, the American Association of Museums awarded Karina the 21st Annual Excellence in Exhibition Award for "Beautiful Science: Ideas that Changed the World." Her most recent project "Remarkable Works, Remarkable Times: Highlights of the Huntington Library (2013)" received national acclaim as well. Within a few hours of being announced, both workshops reached capacity and a long waiting list was established. Each workshop was capped at 20 individuals with one Walter P. Gray III Education Fund Scholarship being awarded per workshop to help an SCA member in good-standing who is either self-employed, unemployed, working for an employer who does not provide financial assistance for continuing education expenses, or a student attend. JoAnn Fujikawa, Staff Services Analyst for the POST Library and Archives was awarded the scholarship

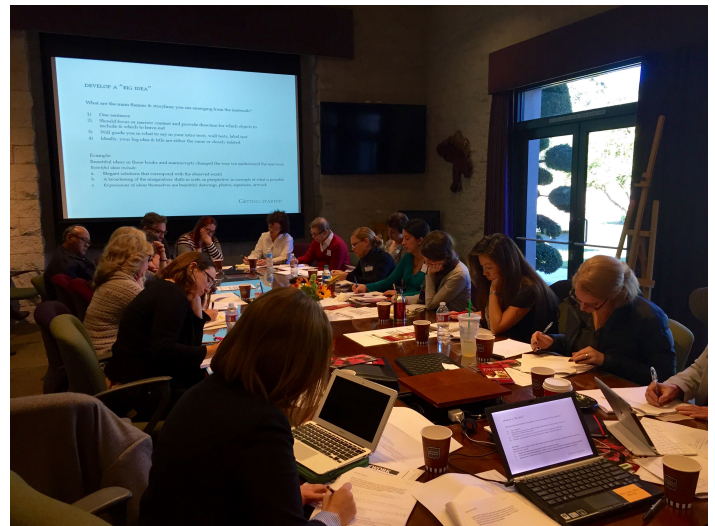
for the Friday workshop and Hilary Swett, Archivist for the Writers Guild Foundation was awarded the scholarship for Saturday. Each recipient provided a recap of the workshop they attended which can be found in further detail below.

A DAY AT THE HUNTINGTON

JoAnn Fujikawa, Staff Services Analyst for the POST Library and Archives

What makes an exhibit memorable? Is it the welcoming and inviting space embracing fascinating, exquisite or unique items? Easy to read and descriptive, attractive labels complimented by focused lighting? Or could it be perhaps the interactive exhibit that is so engaging and fun that one forgets it is also educational? Exhibits that assemble all those great elements produce a wonderful and unforgettable experience. But how does it all occur? And how can I create such a successful display or exhibit for my library, museum, or archives?

Twenty lucky participants, including myself, were able to ponder those very questions and learn about the development of exhibits in a one-day workshop called "Exhibition Development, Design, and Assessment: Best Practices" presented by Karina White, Senior Exhibition Designer for the Huntington Library, Art Collections, and Botanical Gardens in San Marino. This event was one which many of us were excited



and eager to attend. The knowledge and experience of Karina's design background complimented by the backdrop of exceptional Huntington exhibits and displays were the ultimate learning experience.

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Huntington (continued from p. 16)

Many others recognized this great opportunity as well since this workshop was presented again the following day to accommodate the long waiting list.

The morning began with discussing the “big idea”, a condensed sentence describing and focusing the content of an exhibit with audience and goals in mind. Producing a clear and concise one sentence statement may be one of the more difficult items in the development process but undoubtedly the most important. A timeline schedule keeps the project moving and organized through the various tasks such as budgets, content development, design (which includes graphics, label guidelines, wall texts and colors), media planning, and installation. Karina discussed each of these essential pieces and later referred to them in the ongoing exhibits. A last but very essential step in the development process is the use of subject experts, designers, and a small sampling of the target audience to review and critique the exhibit prior to its opening for its content, purpose, engagement, and meaningful experience. A sample detailed critique form, provided by Karina, illustrates the importance of feedback prior to the opening on key exhibit elements, confirming that

the “big idea” has been successfully achieved.

In the afternoon we viewed two of Huntington’s permanent exhibitions, the “Remarkable Works, Remarkable Times: Highlights from the Huntington Library” in the Main Exhibition Hall and the “Beautiful Science: Ideas that Changed the World” in the Library Exhibition Hall. We individually chose a section of this science exhibit to examine and appraise based on what was discussed in the morning session and then joined for a “behind the scenes” look at the “Remarkable Works” with Karina. Her commentary on the creation and development of these exhibits while viewing the displays created a special experience and greater appreciation for the skills and tools discussed during the day.

One day workshops are not always easy. But Karina was able to capture the main elements of exhibition development in one day – a triumph considering the depth of the subject. It was a great introduction to this topic and it has opened my eyes to how other exhibitions are arranged and presented.

This memorable workshop was made possible by the

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Huntington (continued from p. 17)

generous Walter P. Gray, III scholarship. As a former State Archivist and Director of the California State Railroad Museum, the late Mr. Gray's enthusiasm for archives and preservation lives in his legacy to provide continuing education through the Society of California Archivists. I am very honored and appreciative to be one of the recipients.

**EXHIBITION WORKSHOP COULDN'T HAVE
COME AT A BETTER TIME**

*Hilary Swett, Archivist at
the Writers Guild Foundation*

This workshop couldn't have come at a better time. I am fairly new in my position at the Writers Guild Foundation and creating better exhibits are on my list of professional goals. They are an effective way to show our progress and accomplishments to a variety of stakeholders. I got some great ideas and inspiration from the workshop (well described by JoAnn) and am happy to share a little of what I learned.

The first part of the day was dedicated to brainstorming and project planning. Karina shared her process in beginning the project by articulating goals, defining the target audience and landing on a "big idea" that informs the rest of the work. There were many great tips that resonated with me: don't be too broad or general in scope, decide on the story you are telling through your exhibit, think about what you want your visitors to experience, learn and feel and don't be afraid to have a voice. Karina stressed that the process of actually writing these ideas down and sharing them with your team goes a long way toward success in the collaborative aspect of the project. We broke out into teams to discuss our own recent or upcoming exhibits and their big ideas. The morning ended with us discussing these big ideas amongst the larger group, with practical ideas being discussed and discovering practical solutions.

The afternoon was split into two parts. We visited two exhibits that Karina installed and after viewing them individually, she walked us through and explained some of her goals, decisions, and limitations. It was very helpful to examine designs and choices in person and in detail. We then went back to the classroom and discussed assessment, getting visitor feedback, and the importance of

prototyping in the design process.

Attending this course was informative, comprehensive and inspiring. Discussing ideas conceptually and thinking through problems with other participants was very useful and I feel more prepared to think about, talk through and implement my own exhibit ideas. I am excited about the possibilities and new directions I could take our collections and I am grateful that the Gray scholarship was available to aid in my professional development.



**WESTERN ARCHIVES INSTITUTE MOVES TO
UNIVERSITY OF SANTA CLARA**

Having successfully completed a three-year rotation in Southern California, the Western Archives Institute will move to Northern California at the University of Santa Clara for its next three years starting next summer, from July 5-17, 2015. The Western Archives Institute is an intensive, two-week program that provides integrated instruction in basic archival practices to individuals with a variety of backgrounds, including those whose jobs require a fundamental understanding of archival skills, but have little or no previous archives education; those who have expanding responsibility for archival materials; those who are practicing archivists but lack formal archival education; and those who demonstrate a commitment to an archival career.

The Institute features site visits to numerous archival

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repositories, and a diverse curriculum that includes the history and development of the profession, theory and terminology, records management, appraisal, arrangement, description, manuscripts acquisition, archives and the law, photographs, preservation administration, reference and access, outreach programs, and managing archival programs and institutions.

The Principal Faculty Member for our first year at the University of Santa Clara is Dennis Meissner. Meissner is the Interim Deputy Director for Programs at the Minnesota Historical Society, and a Fellow of the Society of American Archivists. He has participated in a number of SAA and international efforts focused on the arrangement, description, and management of archival materials, and presently serves on SAA's Encoded Archival Context Working Group, which is developing a global standard for encoding archival authority records.

Meissner has worked closely with the design, delivery, and management of electronic finding aids to archival collections, and has participated in numerous U.S. and international working groups in the development and delivery of collection descriptions and the standards that underlie them, including chairing RLG's EAD Best Practices Working Group. He has consulted and presented workshops on archival processing and description and has published largely in those areas, but also in the area of business records management.

In 2003, He and Mark Greene were awarded a yearlong NHPRC Archival Research Fellowship to study archival processing expectations and backlogs in U.S. repositories and to recommend changes to existing practices. That research led to an article in the *American Archivist*, "More Product, Less Process: Revamping Traditional Archival Processing," which has since enjoyed a strong uptake within the archival community.

Jesi Knox, WAI Administrator, and Ellen Jarosz, WAI Associate Administrator look forward to working with Meissner, and to the upcoming three years at the University of Santa Clara.

Ellen Jarosz
WAI Associate Administrator
Head of Special Collections & Archives
California State University, Northridge

ATTENTION ARCHIVISTS: BE THE ENGINE (NOT THE CABOOSE) OF YOUR INSTITUTION'S RECORDS MANAGEMENT PROGRAM

The Northern California section of the Society of California Archivists hosted its Fall workshop, "Engine or Caboose: The Changing Relationship between Archives and Records Management" at the African-American Museum and Library in Oakland on November 4th, with about 25 participants. Leslie R. Fisher, Records Retention Manager for the San Francisco Public Utilities Commission, and Sydney Bailey, Archivist for the California State Archives, shared their expertise and insight into the responsibilities and challenges of maintaining a records management program - whether it be for a corporate, state, or other type of organization - and how archivists need to take a more active role.

The question of the day: "Are you, the archivist, acting as "engine" or "caboose" of that long train of cars filled with records and the staff that creates and manages them?" The workshop offered strategies for cooperating at the forefront of the records management process in order to help bring up the rear with a manageable and accessible archives.

Leslie began with an overview of the basics of records management, including an explanation of the life cycle of a record as showing each facet of a record from its point of creation to its final disposition. Understanding the life cycle of a record provides an archivist the context s/he needs to inform their appraisal and management decisions for the archives.

Being an archivist "engine" requires involvement with records management from the point of the records' creation. This allows for the possibility of creating a strategic and systematic approach to how the archivist manages the appraisal, transfer, and maintenance of the record at the end of its life cycle. It is a collaborative effort and includes building partnerships with managers, resource providers, digitization staff, IT, records creator and users, and records managers. For established records management programs, you can appoint or identify a Records Coordinator for each department to act as a primary liaison between the records' function and

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Be The Engine (continued from p. 19)

the business. Working with records coordinators in different departments can also help identify useable transferrable series titles.

The backbone of this form of collaboration is the records retention schedule document; however, Leslie and Sydney both emphasized that getting a records schedule established and getting departments to follow it are two completely separate efforts. Therefore, the “engine” approach also means educating staff on how and why to implement records management policies; having a plan on paper by itself isn’t enough. Leslie talked about the “crash course” introduction to records management she gives to new employees. “Give them a touch of fear about the legal” mandates for recordkeeping and e-discovery, but make the primary goal one of education, and try to appeal to what is relatable. In other words, staff needs to know that records management is both required and the right thing to do. For example, email is a record-type that most people use and struggle to organize, so it is perhaps the best entry point at which to help employees to understand, in layman’s terms, how and why to manage their records. The goal is to “imbue” the relevance of records management to their workflow by demonstrating the values of good records management:

- The value in the retrievability and security of their work.
- Limiting liability to the organization (and potential liability to self).
- Creating effectiveness and credibility of the organization.

Sometimes, despite all your best efforts to “be the engine,” not everyone will climb on board your records management train. The reach and authority of archivists and records managers to ensure records compliancy is limited. Sydney demonstrated ATHENA <http://www.sos.ca.gov/archives/athena/>, an online database of records retention schedules since 1989 that serves as the public face of the State Archives Records Program. The searchable website is essential for researchers trying to determine the existence and location of state government records. Making the records schedules available to the public also acts as an accountability tool when no directive or authority exists to enforce a records retention schedule.

In addition to education and awareness-building, another creative way to encourage records management within an institution is to hold a Records Cleanout Day sanctioned by executive management.

A key component in facilitating the transition between active records and historical archives is making use of records retention schedules. Sydney explained how she uses records retention schedules for appraisal purposes. The schedules identify records for their primary values, i.e. administrative, legal, and fiscal; and their secondary values, i.e. evidential and informational; and intrinsic value. An archivist, however, bases their appraisal decisions on the potential historical and research value of the records. The example Sydney used were State prison case files from the 1880s through the 1980s, which made for great genealogy research material.

To emphasize the importance of appraising electronic records, Sydney showed us an actual artifact of electronic record format past from the early 1990s. It was quite a sight to behold: a large, plastic-encased disk whose reading technology has been rendered obsolete. She then posed a challenging question, “If a records retention schedule dictates the transfer of mostly electronic-created or formatted records 30 years after it was created, will the archives have a system to input these records or ability to read them?” Another one, “What if there are multiple shared drives with a lot of stored content without any capability to do an appraisal?” Create a strategy using the following steps:

- First, view current records schedule and any box lists or inventories that came with the records.
- Bring together your team: archivist, records manager, governing office representative, the IT specialist.
- Discuss the volume, format, and arrangement (key elements to know).
- Make known what the archives requires (for example, Dublin Core to identify series levels; or .jpg format for all images).

Sydney, in her effort to be the “engine,” took another proactive approach by creating a memo she sends out to departmental executive officers about electronic records management that offers instructional tips in the following areas: Digitization and Best Practices,

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Be The Engine (continued from p. 20)

What to do with Paper Records, Document What You Do, and Keeping Electronic Records Long-Term or Permanently.

The workshop ended with several group exercises that guided us through appraisal decisions for records, determining access terms, and evaluating the effectiveness of a records schedule.

In summary, the “engine” approach means:

- You are working with a Records Management Program.
- You get a say/have a discussion with the

departments.

- You are an educator and have an opportunity to be educated about the records.

Operating as the engine will also require doing things like “keep pounding the drum with IT,” as Leslie put it. After all, you don’t want 20 giant floppy disks to arriving at your archives’ doorstep without any way to read them, do you?

Chris Doan

Archivist

Sisters of the Presentation, San Francisco



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79TH ANNUAL MEETING OF THE SOCIETY OF AMERICAN ARCHIVISTS

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