

California *History Action*

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Call For Papers CCPH Annual Conference Monterey October 22-24, 2009

If You Ain't Got the Do-Re-Mi: Booms and Busts in California History

Much of California history turns on stories of booms and busts, hopes realized and dreams deferred. Evidence of feast and famine appears in archaeological strata, documentary records, and material culture, in the push and pull of migration, and in the evocative imagery of social commentary, literature, music and the arts. Memories of successes and failures cut across boundaries of time and space, race, class, gender, and culture. Often hope and despair played out together; Californians Henry George and John Steinbeck pondered the enigma of poverty amid progress, and Woody Guthrie sang of hard times bound for glory, of do-re-mi and deportees.

In these times of hard times, CCPH invites proposals that explore how booms and busts have coursed through California history.

The theme is spacious, and we especially invite proposals that interpret local stories in their wider contexts, and that cross disciplinary boundaries in their search for historical meaning. Proposals may be for individual presentations or for full sessions of various formats.

Panels should have at least three discussants. Individual presentations are scheduled for 20 minutes, full sessions for 90 minutes, with time reserved for comments from the audience.

CCPH program coordinators may be able to help in developing presentations that dovetail with scheduled mobile sessions exploring the rich historical landscapes of Monterey Bay.

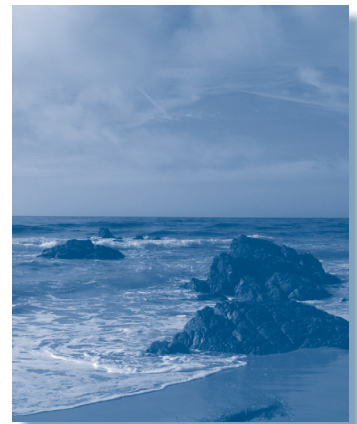
As always, CCPH welcomes presentations by students, avocational historians, new and seasoned professionals. A limited number of conference stipends may be available for students and new professionals. See the CCPH website (www.csus.edu/org/ccph) in May for stipend information. See the website in mid-August for the conference program. If you have questions email the CCPH Program Committee at ccphprogram@hotmail.com.

To propose a presentation or session, please email a 100-200 word abstract of your proposal to ccphprogram@hotmail.com. Include your name and the names of any other presenters, your affiliation(s), and contact information including mail and e-mail addresses, and phone numbers. Please also indicate any audio-visual needs. The deadline for proposals is April 30, 2009. Early submission is appreciated. ■



The Monterey Bay Aquarium is renowned for more than its inhabitants; it's a marvelous feast for the architectural aficionado as well.

Plan to visit the Larkin House in the heart of Monterey—whether it's for the first time or the tenth, it's always a treat to step back in time as you step over the threshold of this architectural treasure.



A newsletter for history advocacy published by the
California Council for the Promotion of History

Bridging the Past, Present, and Future

WANTED: California History Action editor and designer

One of the most effective communication tools for CCPH is the *California History Action* newsletter. The Board of Directors is currently seeking individuals who are willing to serve as writer/editor and/or designer of the *California History Action* newsletter. The writer/editor would be responsible for finding, collecting, writing, and editing articles. The designer would take the articles and images provided by the writer/editor and use them to design the final publication in either Microsoft Publisher or Adobe InDesign, as well as work with the printer. If you are interested in volunteering for one or both of these positions please contact the CCPH office, preferably by April 30, 2009, at ccph@csus.edu. ■

Thanks to Our Outgoing Editor

by Pam Conners

CCPH past president (2004 and 2005) and 2006 winner of the James C. Williams Award for Outstanding Service, Jenan Saunders is stepping down from the post of *California History Action* writer, editor, designer, proof-reader, printer liaison and distributor. Though she (thankfully) will help her successors in the transition, the issue you are holding in your hands is her next to last.

California History Action is produced quarterly, in February, May, August and November (editor's note: yes, it's late this issue; and I apologize, but perhaps that's fittingly indicative of it being time for me to hand over the reins). Since spring 2000, Jenan has done the job of at least four high-achievers. She significantly elevated the appearance, content and timeliness of CHA, providing CCPH's membership with a high quality newsletter... and she did it all as a dedicated volunteer in service to this organization. In addition to *California History Action*, Jenan also has, for many years, played a key role in producing the program and registration materials for our annual conferences.

Organizations like ours, the California Council for the Promotion of History, are viable only in proportion to the generosity, interest and talents of their members. Even if we only consider her work on *California History Action*, CCPH is greatly enhanced due directly to Jenan's contributions. Thank you, Jenan! ■

Money Raised for CCPH Student Assistant Salary

Thanks to your generous response to our November 2008 letter, \$1,765 was raised to help pay for CCPH's student assistant. Though we were shy of our goal, we sincerely thank all of you who dug into your wallets.

If you did not contribute, you're in luck; it's not too late! Here is a summary of the letter explaining the need: For some years CCPH and California State University, Sacramento (CSUS) enjoyed a mutually beneficial agreement. This agreement provided CCPH with office space and utilities, access to public history graduate student interns who served us as part-time administrative assistants, and stipends to pay them.

Unfortunately, that agreement expired, and subsequent budget cuts have prevented CSUS from re-funding the student intern position. Nevertheless, the History Department generously offered us continued use of office space and access to interns if CCPH provides the stipends.

Because the internships are both essential to CCPH operations and provide practical mentoring experience and income for graduate students, we need your help to maintain the position through June 2009. Our goal is to raise \$3,000 through contributions so that we do not have to dip deeply into CCPH reserves.

These internships are a vital part of CCPH's mission. If you would like to contribute to this fund, please send a tax-deductible check, payable to CCPH to: California Council for the Promotion of History; California State University, History Department; 6000 J Street; Sacramento, CA 95819-6059

No amount is too small. You'll help CCPH weather trying times, and help mentor the next generation of public historians. ■

CCPH Members Donate \$1,000

CCPH's 2008 conference in San Luis Obispo was dedicated to the memory of David Scott Byrd. Among his activities in the history community, Dave served as president of CCPH during 2000 and 2001. Born in 1963, Dave passed away in August 2008 after a heroic struggle with cancer; he is survived by his wife, Suzie, and two young daughters, Fiona and Katie. Trust funds were set up for Katie and Fiona, and CCPH members had the opportunity to contribute individually to the trusts or collectively as part of a larger donation in the name of CCPH.

Thanks to you, a check for \$500 was sent to each of the trusts on behalf of CCPH's membership. ■

California History Action

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California History Action

2008 CCPH Awards Honor Excellence

by Donna Harris

This year CCPH honored three individuals for their outstanding and diverse accomplishments in public history. Alexa Clausen and Dennis Judd received the Award of Distinction, which is granted to an individual, organization, or agency accomplishing long-term outstanding contributions, lifetime achievements, or dedication of career duties to promote history. Joan Sullivan, CCPH's long-time Award of Distinction artist, received an Award of Special Recognition in gratitude for her valuable contribution to each year's Awards Program.

Alexa Clausen, recently retired after 25 years of distinguished service with California State Parks, was acknowledged for her vital involvement in the development of nearly every state park in the southern half of California. Beginning with the museum collections program at Old Town San Diego State Historic Park, Alexa has been instrumental in historic research for general plans, cultural landscape plans, and interpretive exhibit development for Will Rogers, Pio Pico, Los Encinos, Crystal Cove, and Leo Carrillo State Parks, among others. She is widely admired for bringing sites to life through sensitive interpretation of photographs, census records, oral history transcripts, and other primary source materials. Known to champion parks, she expected to do right by each of them, always seeking to bring forth its personality shaped by the people it had known. She successfully instilled her values in those she worked with—engineers, land officers, architects, concession specialists, resource ecologists, exhibit designers, interpreters, archaeologists, and other historians. In her subtle way, Alexa quietly and patiently planted many tiny seeds within parks, and within people, that would over the years germinate and bear abundant fruit. She has also been active in the Escondido Historical Society and with CCPH.

From his decades as a guide at San Simeon, to his engaging community college history classes, to his defense of threatened structures such as the Paso Robles Farmer's Alliance building, to the myriad history-related programs, events, conferences and advocacy organizations in which he has had a hand, Dennis Judd exemplifies the quintessential public historian. For Dennis, history is not something to be merely read or talked about, but to be experienced. Through site visits, attendance at academic conferences, interviewing for the Cuesta College Oral History Program he developed, or cataloging materials from the California Almond Growers Association Archives, Dennis involves his students in meaningful local history activities that not only develop their sensibilities and connection to community, but also contribute to the historical record. The San Luis Obispo County History Day competition (as judge and advisor), Elderhostel presentations and a community symposium on Chinese San Luis Obispo are among the many endeavors to which Dennis has generously devoted his time and knowledge. Active in the Cambria Historical Society, Dennis was also a founding board member of Heritage Shared, an organization devoted to "inclusive, participatory community history" in the Central Coast region. Many are those who consider this respected and accomplished community historian an advocate, friend and mentor.

Joan Sullivan's artistic talents have enriched the CCPH Awards Program for over 15 years. Her sensitive, watercolor rendering of a scene or topic of personal significance to the recipient adorns the Award of Distinction, making it a cherished and proudly displayed prize. Joan's Award of Special Recognition was patterned after the CCPH Award of Merit plaque and adorned with a design representing artistic achievement. A self-proclaimed "history buff," Joan has written, illustrated and self-published several books on local history, one of which, *Sketching Around Hearst Castle*, is available in the Castle's bookstore. She also produces two TV shows which air on the local cable access channel, "Picture the Past Productions," featuring historical documentaries, and "History in the Making," about local artists and events of note. Unfortunately, the only award at this year's Awards Ceremony that was not decorated with Joan's beautiful drawings was the one she received herself! ■



Scott Braley Photography

Dennis Judd receives the well-deserved Award of Distinction for his many contributions to public history.



Scott Braley Photography

Bob Pavlik, a long-time and active CCPH member, presents the Award of Special Recognition to artist, author and producer Joan Sullivan.

Bay Area Historic Sites Unveil Restoration

San Francisco Bay Area historic sites are unveiling two-year restoration projects made possible by grants from the 2006 American Express Partners in Preservation program with the National Trust for Historic Preservation. The community is now invited to post stories about the selected sites at www.partnersinpreservation.org/sanfrancisco. Eight of the historic sites across six Bay Area counties have completed their Partners in Preservation-funded preservation projects, with the remaining five sites expected to conclude project work within the next few months.

In September 2006 American Express committed \$1 million in preservation grants to the San Francisco Bay Area and, with the National Trust for Historic Preservation, identified 25 historic sites throughout the region that reflected the rich and diverse cultural heritage of the area as possible grant recipients. The public was then asked to share their stories online and vote for the sites they wished to receive funding. Thousands of local residents voted at www.partnersinpreservation.org/sanfrancisco and after a six week voting period, 13 grant award winners were announced. Now, after two years, the local community is encouraged to go back to the website and post their stories about the restored sites.

The following sites received funds for Partners in Preservation projects. The public is encouraged to learn the history of these sites and view the results of their community vote for preservation:

Fallon Building, San Francisco: Built in the 1880s, the Queen Anne Victorian forms part of the LGBT Center and is the first building heading out Market Street from downtown to survive the Great Fire of 1906. This location was granted \$50,000 for exterior repair and repainting.

First Church of Christ, Scientist, Berkeley: The church, a masterwork designed by famed architect Bernard Maybeck, received a remarkable outpouring of public support during the Partners in Preservation Bay Area initiative. The Friends of First Church received an \$118,000 grant to complete a seismic upgrade of the Sunday School. The church holds free architectural tours on the first Sunday of every month and special group tours by arrangement.

Haas-Lilienthal House, San Francisco: Constructed in 1886 for William Haas, the house represents one of the finest remaining single family Victorian era residences in the Van Ness/Franklin Street corridor and is only one of several houses remaining after the 1906 earthquake and fire. The Haas-Lilienthal House is the only historic house museum open to the public on a regularly scheduled basis. This location was granted \$75,000 for seismic strengthening and roof repair.

Japanese YWCA Building, San Francisco: Built in 1932 by famed architect Julia Morgan, she considered the building an homage to Japanese architecture. The building contains an authentic Noh theater stage and decorative wood panels (ranma) by noted Japanese

American artist Chiura Obata. San Francisco's Japantown is one of the last three remaining in California. It was granted \$62,000 for exterior repair and repainting.

Pigeon Point Lightstation, Pescadero: Considered one of the most beautiful lighthouse structures on the Pacific Coast, the lighthouse was built in 1872 as a beacon for mariners coming to San Francisco. Designed by French architect Phineas F. Marston, it is an excellent example of classic mid-19th century American lighthouse architecture and is perhaps one of the oldest lighthouses remaining on the West Coast. The lighthouse contains one of the most well-preserved first-order Fresnel lenses. The lighthouse was granted \$54,000 for window restoration.

Spreckels Temple of Music (Golden Gate Park Band Shell), San Francisco: The band shell was constructed in 1900 as part of the redevelopment of Golden Gate Park that occurred following the 1894 Mid-Winter Fair. Designed by the Ecole-des-Beaux-Arts trained Reid Brothers, the Spreckels Temple of Music has hosted musicians from John Phillips Sousa to Luciano Pavarotti to the Grateful Dead. Free public concerts will resume at the band shell, as well as special events. It was granted \$75,000 for exterior restoration, conservation and waterproofing.

Tilden Park Carousel, Berkeley: Built in 1911, it is one of only two Herschell-Spillman Menagerie edition carousels of its kind still in operation. The carousel is comprised of dozens of stallions, hippocampus/"sea serpent," storks, zebras, goats, reindeer, frogs, cats, dogs, boars, roosters, lions, tigers, and two giraffes all hand-carved from poplar by immigrant wood carvers. The carousel still plays music from the large Bruder band organ. It received a grant of \$97,000 for floor and Bruder band organ restoration.

Tomales Town Hall, Tomales: The Tomales Town Hall building, known in its early years as the Public Hall, was built in 1874 and served as a dance hall, community center and site of many school programs. One of the oldest continuously used public halls in California, the Town Hall, has played a significant role in Tomales's past and continues to be a center of community life today. Tomales Town Hall was granted \$50,000 for foundation and exterior repairs.

Angel Island Immigration Station, Angel Island: Built in 1906, the Immigration Station, a 15-acre site, was the principal West Coast port of entry for a million immigrants to the U.S. Between 1910-1940, it served as the "Guardian of the Western Gate," enforcing the 1882 Chinese Exclusion Act, which barred Chinese laborers from entering the United States and denied them naturalization. This location was granted \$84,000 for WWII mess hall roof structure repair.

Casa Grande, New Almaden: Casa Grande was built in 1855 in the Federal Revival style as the residence for

(continued on next page)

Stimulus 101 for Preservationists

from preservationnation.org

With the recent enactment of the American Recovery and Reinvestment Act, \$787 billion in economic stimulus funding has started trickling down to each state. While we've heard a great deal over the past few months about job creation and "shovel-ready" projects, what is not being discussed is the role preservation advocates have in ensuring that each state's share of this funding supports our cause. On one hand we have an unprecedented level of funding generated by a history-making stimulus bill that is already being disbursed. On the other, we have state historic preservation offices, Main Street programs and cultural initiatives that are experiencing deep funding cuts and very uncertain futures. This is creating an unusual situation that both threatens historic resources and offers unprecedented opportunities for their revitalization. This is the perfect storm.

The federal stimulus package is essentially a massive investment in our states and local communities. Although focused on repairing our aging infrastructure (roads, bridges, transit, etc.), funding is also designated for neighborhood stabilization, energy upgrades and weatherization, and school modernization projects. However, the stimulus dollars are having an unanticipated side effect as state and localities are pressured to "fast-track" projects in the name of creating jobs and getting dollars out the door. This means that compliance at the state and local level with required environmental and preservation reviews may be repealed or weakened. And though federal-level reviews are required, they may be severely hindered with limited and/or strained staffing.

Battles about funding for historic preservation are being waged across the country. In response to budget shortfalls, state governments are eliminating preservation programs, cutting funding, freezing positions, and, in some instances, completely restructuring state historic preservation offices and Main Street programs. At this critical time, it is important that the effectiveness of the state historic preservation offices, Main Street programs, certified local governments and others are not curtailed. As federal stimulus dollars continue to arrive in states and local communities, preservation programs will be invaluable in helping to review projects and in getting funding out the door.

The stimulus presents an unprecedented opportunity to direct funding towards preservation and revitalization efforts. Historic preservation is a proven tool for economic development and job creation. As a powerful engine that drives real, sustainable economic growth, preservation can (and should) be a key strategy for our economic recovery. Even though states have already submitted project lists for stimulus funding and some decisions have already been made about where the money will go, it's not too late to get a piece of the pie. Decisions about how to spend the stimulus funds are still being made, and preservation advocates need to work quickly to ensure that these funds support preservation projects. Additionally, preservation advocates in each state and locality need to identify projects that are ready to go and can be supported by a variety of funding categories within the stimulus bill.

The Stimulus 101 website is intended to help identify opportunities for securing dollars. It also contains a state-by-state "storm tracker" to identify the stimulus spending process within your state. For more information, visit www.preservationnation.org/resources/public-policy/perfect-storm. ■

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the manager of the New Almaden Quicksilver Mine. The mines were highly important during the California Gold Rush, since quicksilver (mercury) was used to extract gold from ore. It received a grant of \$75,000 for interior and exterior restoration.

Cleveland Cascade Park, Oakland: The Cascade was landscaped in 1923, on the northeast shore of Lake Merritt as an Italianate influenced cascading water feature with colored lights. The fountain fell into disrepair circa WWII and was buried until 2004 when the community excavated and revealed the fountain. The Cleveland Cascade is an open space area and available to the public at anytime. The fountain was granted \$50,000 for cascade reconstruction and restoration.

Fox Oakland Theater, Oakland: Built in 1928, the Fox Oakland Theater is one of the most impressive works of Art Deco architecture in the country. Designed by San Francisco architectural firm of Weeks & Day, the Fox was used as a live performance theater and first run movie house whose stage was graced by the likes of Frank Sinatra and Bing Crosby. The Theatre will be a live performance venue by night and by day will provide a permanent home for the Oakland School for the Arts. The theater received a grant of \$75,000 for restoration of the ticket booth.

Richmond Municipal Natatorium (The Plunge), Richmond: Constructed in 1926, the Richmond Natatorium was built as a "state of the art" two-story building with an indoor warm water swimming pool, a fountain, observation balconies, and an open truss ceiling reminiscent of the Sutro Baths in San Francisco. The Plunge played a central role in Richmond life until the facility was finally forced to close in 1997 due to seismic safety concerns and mounting deferred maintenance costs. It was granted \$75,000 for seismic retrofitting, renovation and restoration.

More information about the American Express Partners in Preservation program and each site can be found at www.partnersinpreservation.org/sanfrancisco. ■

CAM Introduces the Green Museums Initiative

The Green Museums Initiative Committee has created a new website to inspire and offer practical ideas to help your institution become a “green museum.” As you navigate through the GMI website, you will find information about becoming more sustainable, department by department, including easy tips in Things to Do Today which will help you to reevaluate your daily work. You will also discover insights from visionary green leaders in Voices (in progress); a Resource Guide to further deepen your practices and knowledge base; and with your help, a growing collection of Green Museum Stories. The GMI website will continually change and grow as the field of green museums and sustainable practices grows, so check back regularly to keep up with and read new information as it is released.

You can also take a moment to read about the new Green Museum Accord and make your institution’s commitment to sustainability by signing on to the Accord. The Green Museums Accord is a non-legally binding commitment to sustainable practices: an institution-wide pledge to begin greening your museum. Participation in the Green Museums Accord is not tied to CAM membership, but is currently limited to California museums. The only organization that is going to monitor adherence to the Accord is your own. However, we hope you will keep the Green Museums Initiative apprised of the specifics you are undertaking to uphold the Accord. In the spirit of principle 5, share your experiences and information and help them build a rich and vibrant green museum resource. What is the benefit of signing the Green Museums Accord? A pledge certificate will be sent to each museum that adopts the Accord. And your museum has carte blanche to list the Accord in your promotional materials, such as “this museum is part of the Green Museums Accord.” The intent is for you to communicate your museum’s environmental commitment to your visitors and inform them of the good work you are doing to help the environment.

For more information on the Green Museums Initiative, visit www.calmuseums.info/gmi. ■

Steve Eases Online Searches of Museum Websites

For museums seeking greater and more engaged audiences for their online collections, steve.museum may offer some answers. The concept is simple: individuals contribute descriptions about the art (and other collection objects) on museum websites using the [steve](http://steve.museum) tagger, a free, open-source software tool developed by the steve.museum project. Museums say the descriptions, also known as “tags,” improve access to their online collections because tags make it easier for others to search. The tags also help museum educators and docents better understand how their visitors see and experience the collections. Taggers say that tagging art is fun, requires them to look closely at the art, and makes them feel connected to the museums and their collections. The Institute of Museum and Library Services has awarded three National Leadership Grants to advance the [steve](http://steve.museum) project because it is an innovative, national project with many collaborators.

[Steve](http://steve.museum) is not an acronym or an individual, just a friendly-sounding name for an idea that bubbled up in 2004 discussions at the Metropolitan Museum of Art. Met staff wanted to bridge the “semantic gap” between patrons using search tools on its newly-redesigned website and the language used by the museum to document the digitized art works. Online visitors tend to search for art using representational descriptions, colors, and emotions. The Met determined that the best way to find terms that people would use for searches was to ask them for keywords. After experimenting with paper prototypes, the Met and other interested members of the museum community agreed that what they really needed was tagging software.

Started as a volunteer project in 2005, the Met and its museum collaborators developed [steve](http://steve.museum) tagger 1.0 software. In 2006 eight museums on the project were supported by an NLG grant to further refine the [steve](http://steve.museum) software and to answer the research question, “Can social tagging and folksonomy improve access to art museum collections online?” Folksonomy is the practice of collaboratively creating and managing tags to categorize content. The answer is yes! A formal report will be issued later this year but preliminary results show the majority of tags submitted by non-museum professionals were useful. During the study, 2,275 individuals participated in tagging 1,784 works of art. In doing so, they contributed 93,380 tags describing these works. When museum professionals were asked whether or not the tags submitted were useful for describing or finding those works, 88 percent of tags were thought to be useful.

Improving the ability to search museum websites is increasingly important because of the explosion of online activity. In 2006, 78 million adults visited the sites of all types of museums. The [steve](http://steve.museum) collaborators hope that user-generated tags will eventually allow different kinds of collections to be linked together. For example, tags on a painting of a thunderstorm could link to scientific information on storm formation living on library or science museum websites. The tags would tie the collections together, which has enormous potential for educators and students.

The software and findings produced by the [steve](http://steve.museum) project are available to anyone with an interest, whether or not they formally represent a museum. For more information, visit www.steve.museum. ■



New Report on Museum Public Finance

In December, the Institute of Museum and Library Services released, *Exhibiting Public Value: Government Funding for Museums in the United States*. The study provides the first major review of public finance for the museum sector. It explores public support from federal, state, and local government sources, focusing particular attention on levels of financial support and types of delivery mechanisms.

This is one of the few studies to examine U.S. museums as a sector separate from other cultural institutions. The museum sector includes aquariums, arboretums, botanical gardens, art museums, children's museums, general museums, historic houses and history museums, nature centers, natural history and anthropology museums, planetariums, science and technology centers, specialized museums, and zoos.

The study was developed in response to requests for an examination of alternative funding strategies for the nation's museums, including a population-based grant program to the states for museum services. Finding highlights include:

- Budgets, staffing, and other resource needs range dramatically across the sector, as do visitorship and the geographic reach of museum services. Slightly more than 70 percent of U.S. museums are private nonprofit entities; the rest are public-owned. For-profit entities are a very small part of the sector (0.2 percent).
- Survey respondents reported a patchwork of financial support with institutions of all types reporting different combinations of revenue from earned income, private donations, government contributions, and investments. While the majority of museums in the sample reported receipt of public funds from at least one level of government, there was no consistent pattern of public support across the museum sector.
- The study found that direct federal support to museums tends to be concentrated in several geographic areas and that it tends to flow to museums for specific types of services. IMLS was the only federal agency that provided support for museums in every state in all seven years examined in the study.
- The study found a wide range of mechanisms to support museums at the state level, but few states had single agencies that coordinated funding across the entire museum sector.
- Local public support for museums is significant in the United States and for some types of museums provides over 50 percent of all government support.
- The study found several similarities when examining existing federal-state partnership programs, including requirements for planning and evaluation as well as processes to engage the public in program development.
- Qualitative information gathered through site visits and public hearings underscored the value of competitive peer review processes at federal, state, federal-state partnership, and local levels.

While the study shed light on the rich complexity of museum funding, more research is needed. Specifically, there is a great need for a consistent, reliable museum census, greater standardization of data in the field and among funders and administrative data managers, more information about the nature of museum support at all levels of government, and a more systematic analysis of the human or social impact of museum services, according to the study. Download, view, and print the report at www.imls.gov/pdf/MuseumPublicFinance.pdf. ■

Webcast on Sustaining Living Collections Now Available

Webcast presentations on the challenges of caring for and sustaining living collections in zoos, aquaria, gardens, nature centers, and living history farms are now available from the Institute of Museum and Library Services (IMLS). The presentations may be viewed at www.tvworldwide.com/events/heritage_preservation/090219/default.cfm.

The presentations were made February 19 and 20 at "It's Alive! Petals to Primates: Preservation Challenges of Living Collections," a forum in San Diego on issues of pressing concern to the smaller institutions that are stewards of America's collections of plants and animals. The webcast includes sessions on: Staying current on collections planning and management; protecting collections from natural disasters; organizing and caring for the records and photographs that document collections; and, attracting funding in tough economic times.

The forum is the third in the series of IMLS forums in the Connecting to Collections National Tour. The meetings are part of the national initiative, Connecting to Collections: A Call to Action, a multiyear, multifaceted initiative to help museums, libraries, and archives save their collections. For more information on the initiative, visit www.imls.gov/collections/index.htm. ■

Reviews

Images of America: Orangevale. By Paul J. P. Sandul and Tory D. Swim. Charleston, SC: Arcadia Publishing, 2006. 126 pp.; photographs; \$19.99 paper.

This Images of American series volume on Orangevale commemorates the local history of this agricultural community in northern California area known for its vast orange groves, fruit trees and beautiful countryside. Written by Paul Sandul and Tory Swim, who at the time of publication were both Public History doctoral candidates at the University of California at Santa Barbara, the text vividly illustrates the history, growth and development of this small community near Sacramento.

The chapters in *Orangevale* begin with a short one- or two-page overview followed by various photographs. The entire volume includes over two hundred photographs. Divided into ten chapters, it guides the reader through the chronological history of Orangevale beginning with its initial colonization. Chapter one, Colonization, includes a brief background of the area beginning with the Nisenan Indians who first settled the land and who, even in the late 18th century, still had a population of approximately 9,000 on the land around Orangevale. The authors also include a brief historical background of the Spanish and Mexican settlements and the various land deals between Mexico's then California governor Micheltoarena and California's white settlers.

The following two chapters use photos taken from the first half of the 20th century and boosterism advertisements to illustrate the effect of the suburbanization movement of the 1950s and 1960s on this largely agricultural community. Some of the most interesting photos in this section clearly show the change in land use and the reduction in lot sizes as it becomes apparent that families no longer need large tracts of land to sustain their households. The aerial photo on the bottom of page 26 unmistakably shows the housing tracts built to accommodate the increasing numbers of Midwesterners moving to California.

The authors continue to provide an encompassing pictographic history of Orangevale in Chapters 4 and 5, which provide evidence of the growth of industrialization and small business along with a tight sense of community and the ongoing development of community organizations. For historians interested in infrastructure and environmental issues the chapter on roads and bridges provides a detailed history of some of the town's major roads and the importance and early construction of bridges in the late 1800s and early 1900s.

The remainder of the text provides a compilation of photos of family life, education and the role of families in the community. This section would be of interest to historians studying the role of family and the development of education in Orangevale.

Overall the book would be of interest and suitable for anyone interested in California history, local history and the historical background of communities surrounding Sacramento.

Patti Manley is a graduate student in history at CSU San Marcos.

Images of America: Carmichael. By Kay Muther. Charleston, SC: Arcadia Publishing, 2004. 128 pp.; illus., ref., \$19.99 paper.

The history of California is replete with tales of small communities which, in their development and progress, define the Golden State as much as the grander, more-publicized events that populate many a history book. In this volume of the popular Images of America series, Kay Muther examines the origins of the town of Carmichael, a locale which would now be best described as a suburb of Sacramento but, as Muther demonstrates, developed on its own quite independently of its larger, more well-known neighbor.

As Muther notes in the Introduction, the area where Carmichael was first established was once "part of a much larger Mexican land grant known as Rancho San Juan." Daniel Carmichael, whose original "colony" was built upon two thousand acres of land along the American River in 1909, lent his name to the project and intended to sell ten-acre plots of land for farming development. Unfortunately for Carmichael and the earliest settlers, the land was not particularly conducive to farming or the establishment of orchards as intended, due to deposits of "hard pan" soil that made planting difficult without significant blasting. Of course, today, the early hardships that beset the fledgling town are but distant memories, as Carmichael sits now in a large metropolitan area. The sense of the town's history, though, is apparently not lost on the inhabitants of Carmichael.

The book itself is divided into six relatively brief chapters, each of which is primarily driven by photographs. The first chapter proves to be in many respects the most important, in that it introduces the individuals (and family names) that are prominently featured throughout the book. What this presents, though, is a bit of a dilemma for someone attempting to learn more about the community. Although there are not many families to keep straight in the material presented, the question remains who else lived in Carmichael in the one hundred or so years of history documented? The same names reappear frequently, and although there may be only limited information available to begin with, it does create an almost claustrophobic view of the town's history.

Although the book, its photographs, and the anecdotes themselves are amusing and entertaining enough, there is something lacking to the overall historical contribution. At times, the text can seem as though taken from a Chamber of Commerce circular, but overall the sense is that this is a community of which people are proud. However, what would have been of greater use to anyone trying to find out more about the inhabitants of this corner of California is more extensive intro-

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California History Action

Driven Out: The Forgotten War Against Chinese Americans. By Jean Pfaelzer. Berkeley and Los Angeles: University of California Press, 2007. 432 pp.; illustrations, notes, index; \$19.95 paper.

Jean Pfaelzer is to be commended for her desire to place her catalog of virulently racist campaigns against the Chinese in 19th-century America in a position of relevance and timeliness given contemporary immigration issues. In *Driven Out*, she is most effective in contextualizing dozens of expulsions and a few horrendous massacres through an examination of American and Chinese politics and economics while personalizing the work through the stories of individual Chinese. Pfaelzer, though, is too willing to make unsupported conclusions in terms of the contemporary effects of anti-Chinese sentiment and in making ready comparisons with other world events.

The book begins with a compelling examination of the 1885 expulsions in Tacoma as seen through the stories of a few of its targets and maintains this powerful technique in exploring the “methods” used in Eureka, Chico, San Jose, Truckee and elsewhere and is adept at pointing out Chinese attempts at resistance, such as in the courts. She also is skilled at pointing out the myriad contradictions that surfaced in the issues of labor, economic uncertainty, and the shifting positions of the Chinese government and the Six Companies when it came to representing immigrants as opposed to maintaining power or securing all-important trade agreements, although more could have been said about internecine exploitation.

Still, the book has shortcomings, mostly minor. Subchapters, such as those on native Americans, blacks, Latinos, and Chinese women, appear more tangential than if incorporated into a broader arrangement. Annoying, if not compromising, factual errors arise in the one event this reviewer knows well, the massacre of Chinese in Los Angeles in October 1871. For instance, Pfaelzer states on one page that the murdered consisted of all men and on the next, “apparently one Chinese woman [was] hanged.” There is also a misquoting of a date several days too early for a San Francisco newspaper article describing the carnage. Further, Pfaelzer writes that historian Hubert Howe Bancroft “witnessed” the event when he wasn’t there. Finally, the killing of an American accompanying the constable who first came onto the scene of an internecine Chinese shooting affray is described as if happening after the rioting began when it actually precipitated the awful slaughter.

More importantly, there are also declarative statements that beg for fuller evocation or documentation. For instance, in describing the effects of the heinous Geary Act of 1893, Pfaelzer opines, “the implementation . . . reveals how the American legal system endorsed the prostitution of Chinese women” because act-mandated identification cards were appropriated by whites and Chinese for sham marriages of prostitutes. Yet, it seems this was more a subversion of the system rather than an “endorsement” by it. Also, while the *pai hua* (Chinese for the “driven out”) may be, in correct “dictionary definition” terms, viewed as pogroms and ethnic cleansing, the author’s linkage of it as anticipatory to such large-scale catastrophes as the Holocaust, the tribal bloodbath in Rwanda, and the current crisis in Darfur seems a considerable stretch. Questionable, as well, is her conclusion that there were so few Asian-American students in the 1970s at Humboldt State University when Pfaelzer arrived to teach there because “I was told by a local poet that Chinese parents would not send their kids to HSU because ninety years earlier all the Chinese had been driven from Eureka.” In repeating that Asian students are still a rarity at the university, Pfaelzer offers that “collective memory reaffirms the reality of the past,” but offers no supporting documentation. Finally, she states that uncataloged archival material on the Chinese is tantamount to “an institutional internment [that] . . . was part of the expulsion,” but cannot give us proof that this is so (as opposed to considering that this could be more attributable to an endemic lack of money and time in archives).

There is one last concern, perhaps better directed to the publisher. The subtitle states that the war (perhaps another debatable term) against the Chinese was forgotten. There have, however, been many books and articles touching on the subject, even though none perhaps with as much depth, human interest, and passion as this one. Still, *Driven Out* is recommended for anyone interested in the history of the Chinese in America and in ethnic and racial conflict in the western United States, even if the drawbacks tend to dilute the relevance and timeliness Pfaelzer so ardently (and understandably) seeks.

Paul Spitzzeri is Collections Manager at the Workman and Temple Family Homestead Museum in City of Industry.

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spection on the community itself--not so much the individuals and the prominent families who built Carmichael, but on the average folks who made the commute to Sacramento to makes ends meet, or the itinerant laborers who worked on the farms. The audience is given tantalizing morsels of information in the stories and captions, but that is about all they can expect to receive. This, in and of itself, is not necessarily a bad thing, though; rather, it sets up a desire to do further research on this town, or on other towns with similar origins around the state. If anything, that is probably the greatest contribution any historical work can hope to make--inspiring others to go out and discover history on their own, and in that way, *Carmichael* succeeds.

Neill Kovrig is at California State University, San Marcos



Making An American Festival: Chinese New Year in San Francisco's Chinatown. By Yeh, Chiou-Ling. Berkeley: University of California Press, 2008. 206 pp.; \$24.95 paper.

In *Making An American Festival: Chinese New Year in San Francisco's Chinatown*, the idea of the “model minority” is explored through the rituals of the Chinese-American festival. Yeh takes her readers through the social evolution of the Chinese New Year celebration as well as the beauty pageant in San Francisco. Through the 1950s, '60s and '70s, readers are treated to a transformation of these festivals and how they affected the local and gender politics of the Chinese-Americans.

At each decade, the festivals were revamped and the repercussions were that the image of Chinese-Americans was changed yet again.

Drawing upon primary and secondary sources that include oral histories, festival brochures, newspaper articles and the wealth of information available to the author from the Chinese Chamber of Commerce in San Francisco, the author constructs a chronological history of the festival and beauty pageant and their greater meanings to the Chinese-Americans who organized them. The author is skilled in setting the stage for readers to understand how Chinese-Americans were initially viewed during the 1950s and from that point on, how the civil rights period in America affected Chinese-Americans at the ground level, into the epilogue's post-September 11th racial concerns. The sequential order of the chapters further makes clear the evolution of Chinese-Americans to seek and act within their own means, independent of the majority's agency.

Yeh considers the “‘contradictions and complexity’ of the model minority image” (p. 5) and is successful at illustrating them. Chinese-Americans, according to Yeh, had their festivals tailored to show the non-Chinese citizens of San Francisco they could assimilate into contemporary society. But in doing so, some Chinese-Americans felt marginalized by this behavior, and, despite their best efforts at being accepted in American society, the “model minority” notion became impressed upon them. As time went on, Yeh shows her readers that, increasingly, Chinese-Americans took back the celebrations for themselves and sought to have them on their own terms, even if it meant that, initially, the draw was commercial rather than for ethnic understanding.

In addition to the Chinese New Year festival, Yeh analyzes the image and gender issues of Chinese-Americans in the chapter titled, “Constructing a ‘Model Minority’ Identity: The Miss Chinatown U.S.A. Beauty Pageant.” The beauty pageant (fashioned after its American counterpart) managed to highlight the beauty and talent of its young contestants while staying just exotic enough to draw a large audience. According to Yeh, however, the pageant promoted the beauty (both within and without) of its contestants, which happened to coincide with Confucian ideals “such as filial piety and gender hierarchy” (p. 58). In this way, Chinese-Americans had the ability to “assimilate” into American society whilst retaining the exotic “Otherness” that could draw paying tourists to Chinatown. Even though the pageant was a big draw and seen as a positive event, in retrospect, the idea of “assimilating” into the broader culture suggests a denial or suppression of some aspect of Chinese culture. Chinese-Americans were still seen as the “Other,” only this time they wore Western dresses on stage. To some, perhaps the “uplifting” of Chinese-Americans from “Otherness” to mainstream could have been seen as a positive result of the pageantry, but in reality, Yeh shows us that it only angered Chinese-American activists who were upset over being transferred from one stereotype (the deferential Chinese man/woman) to another (the American man/woman who happens to be Chinese).

Yeh ends her thoughtful and engaging book with an epilogue reflecting on the idea of culture post-September 11th. We now reflect on attitudes aimed towards Americans of Middle-Eastern descent that are hauntingly familiar to the way Chinese-Americans were once treated with overt suspicion and disdain, as Yeh elucidates in *Making An American Festival*. She ends on a positive note in which she explains that the Chinese New Year festival is an event that in recent years has been re-claimed by the Chinese community, that it is a “permanent fixture in the cultural landscape of the city.” (p. 206) No longer inclined to explain their presence in the community, Chinese-Americans can explore the depths of their own culture and understand it. There is no need to deny one heritage over another.

Joanna Gorman is a graduate student in history at CSU San Marcos.

Heart of the Rock: The Indian Invasion of Alcatraz. By Adam Fortunate Eagle. Norman, OK: University of Oklahoma Press, 2008. 215 pp.; notes; \$19.95 paperback.

Adam Fortunate Eagle, or Adam Nordwall as he is commonly referred to in the book, poignantly tells the story of how numerous Indians in San Francisco were able to put aside their differences and come together to occupy Alcatraz. Frank Weatherman, the last prisoner to leave the island referred to Alcatraz as “no good for nobody” (p. 7). Of course, the Indians disagreed with his observation. They firmly believed they had a moral and legal right to the island, especially because nobody wanted it.

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James Thorpe dies at 93; former director of the Huntington Library

James Thorpe, former director of the Huntington Library, Art Collections and Botanical Gardens who helped raise the public profile of the institution, turning it into one of Southern California's leading educational and cultural centers, passed away from cerebral vascular disease January 4 at his home in Bloomfield CT. He was 93.

Thorpe, a scholar of English literature and former Princeton University professor, arrived at the Huntington in 1966. At that time the San Marino institution was a quiet and insular research library and museum. During his 17-year tenure, scholarship, which the Huntington calls the heart of its mission, was bolstered by an increase in research fellowships, renovations to the research facility and acquisitions including the archive of the great 20th century American poet Wallace Stevens and the papers of astronomer Edwin Hubble.

The Huntington's education program also flourished under Thorpe. He expanded what had been a modest program of guided tours in the 1960s to include dozens of tours and classes each week conducted by a dedicated group of trained docents that numbered in the hundreds. At the end of his tenure as director, annual attendance had increased by more than 115,000. Exhibitions at the Huntington were enhanced by a regular schedule of public talks and programs of dance, drama and music related to the collections. He also started a major capital campaign to build a complex of meeting rooms, a lecture hall for public events and a visitor center.

Thorpe was born Aug. 17, 1915, in Aiken, SC. He earned his bachelor's degree in English literature from the Citadel in 1936, his master's degree from the University of North Carolina a year later and his doctorate from Harvard in 1941. During World War II, he served in the Army Air Forces in India and later Okinawa, attaining the rank of colonel. He was awarded the Bronze Star. After his discharge in 1946, Thorpe taught English at Princeton for 20 years and, for a time, was an assistant dean of its graduate school before moving to Southern California to assume the post of director of the Huntington.

During his time at the Huntington, he strengthened the nonprofit institution's leadership structure by creating a 30-member Board of Overseers to assist the five-member Board of Trustees. The overseers, which according to the Huntington now number 65, serve as advisors to the trustees on a variety of matters affecting the institution. They also play a key role in fundraising. Thorpe also established support groups to attract major donors, corporations, business leaders and foundations to engage them in the intellectual life of the institution.

He returned to scholarship after leaving the post of Huntington director, the position was renamed president in 1988. He stayed on as a senior research associate, writing, lecturing and publishing numerous works until his retirement in 1999. Among his books are "Principles of Textual Criticism" (1972), "John Milton: The Inner Life" (1983) and "Henry Edwards Huntington: a Biography" (1994). ■

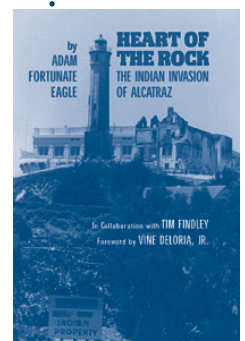
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The Indians made two unsuccessful attempts to invade the island. On March 8, 1964, the Sioux attempted to use an 1868 treaty as their basis. Basically the treaty stated the Sioux were entitled to the land as long as the government had no use for it. Although their efforts were met with opposition, they managed to gain a significant amount of publicity. The next day there was a front page story about the altercation in every newspaper in the Bay Area. The second attempt occurred mainly because the San Francisco Indian Center was destroyed. They ultimately wanted to convert the rundown prison into a center for cultural preservation and education. Unfortunately, most of the Indians never set foot on the island. The captain they had hired only agreed to take them around the island, and he immediately transported them back to the wharf after the Indians started jumping off the boat.

"From at least November 9 on there was never any doubt among us that there would have to be another landing, done in greater numbers and with far more advance planning" (p. 88). The Indians finally invaded Alcatraz on November 20, 1969, with the help of the Sausalito Navy. Ninety-two Indians were brought to the island after the three boats made two trips. More Indians came to Alcatraz after the occupation proved to be a success. Boat-ers also provided the Indians with food, water and other necessities.

Heart of the Rock eloquently depicts the Indians as disgusted with government programs such as termination and relocation. Like other minority groups in the 1960s, they felt abandoned by their government. However, "Indians would never regard themselves as minorities in their own land and they resented being associated with the racial aims of blacks and others. It was hard for many of them to accept, but it could not be denied, that if any group had reason to demand for their civil rights by the U.S. Government, it was the Indians." (p. 37) They merely wanted their own land and culture. They wanted to be compensated, not assimilated. Alcatraz represented the perfect opportunity after it was abandoned. It seems ironic that Indians who felt abandoned would seek solace in an abandoned prison. Adam Fortunate Eagle's book accurately portrays the civil rights movement from the Indians' perspective. It is without a doubt a fascinating topic that is in dire need of further historical inquiry.

Jalaine E. Carrithers is at Cal Poly, San Luis Obispo.



A Call to Action on MayDay

from the Society of American Archivists

Protecting our collections is one of our fundamental responsibilities as archivists. The Heritage Health Index, released in 2005 soon after hurricanes Katrina, Rita, and Wilma struck the Gulf Coast, reported that few institutions have disaster plans and for those that do, often the plan is out of date. It's easy to put off emergency response planning as we devote our attentions to tasks with more immediate "payback."

Interactive World War II Collection Online

Footnote.com and the National Archives and Records Administration have released the first ever interactive World War II collection, which includes an interactive version of the USS Arizona Memorial, WWII Hero Pages, and WWII photos and documents previously unavailable on the internet. For more information, visit www.footnote.com/nara.

Similar to the Vietnam War Memorial project released last March, the USS Arizona Memorial is a fully searchable digital image of the national monument. The USS Arizona Memorial allows users to search for people they know by simply typing in a name. The image viewer will zoom in to the specific area of the wall where that name appears. By placing the cursor over the name, users can access an interactive box featuring additional information about the sailors including a place to contribute photos and stories about that individual.

In addition to the USS Arizona Memorial, Footnote.com is also releasing Hero Pages, an easy way to create a tribute or memorial to our war heroes. These Hero Pages feature an interactive timeline and map, a place to upload photos, documents and letters, and a place to share stories about individuals who fought in WWII. ■

But on May 1 you can do something that will make a difference when and if an emergency occurs. That's the purpose of MayDay, a grassroots effort whose goal is to save our archives. MayDay is a time when archivists and other cultural heritage professionals take personal and professional responsibility for doing something simple, something that can be accomplished in a day but that can have a significant impact on an individual's or a repository's ability to respond.

Individuals can do many things on their own: For example, set aside time to read key policy documents once again, just to keep the information fresh. Quickly survey collections areas to ensure that nothing is stored directly on the floor, where it would be especially vulnerable to water damage. Note the location of fire exits and fire extinguishers. Encourage your repository to participate in MayDay.

Repositories may engage in activities involving all staff: For example, conduct an evacuation drill to acquaint staff members with the evacuation plan and to test its effectiveness. Or update the contact information in your existing emergency preparedness plan and create a wallet-size emergency contact roster to facilitate communication and rapid response.

SAA has prepared a list of ideas that includes a number of simple MayDay activities that can help you respond to an emergency when and if it occurs. The most important thing is to do something on MayDay that will help save our archives. For more information, visit www.archivists.org/mayday/index.asp. ■

New Website on Safety Rest Areas www.restareahistory.org

Safety rest areas (SRAs) were constructed as part of the Interstate Highway System. Modeled after roadside parks, they were to provide minimal comfort amenities for the traveling public; generally consisting of toilet facilities, drinking water, picnic grounds and information dispersal. However, early in their developmental history, design aesthetics moved in the tradition of roadside architecture that dominated American highways in previous decades, and safety rest area sites emerged as unique and colorful expressions of regional flavor and modern architectural design. Safety rest areas functioned to create a context of place within the Interstate System; achieved through the implementation of unique and whimsical design elements and the use of regionally signifying characteristics. The limited access nature of Interstate Highways meant that a stop within these sites was often the only contact travelers had with regions they were passing through. Architecture was an essential element in developing the context of a site. SRA structures and the sites on whole were to be both functionally and aesthetically satisfying, creating environments that were at once relaxing and engaging.

Safety rest areas continue to function in their original capacity, and due to this, their buildings, structures and original site plans are continually threatened by redevelopment. However, with the passage of time, these sites have become more than stewards of interstate travelers. They are important cultural landscapes, expressing the expansion of road building and the growth of leisure travel that emerged during the mid-century period. They articulate the desire people felt to remain personally connected to their nation even as it was growing ever more disparate; and are quirky and engaging manifestations of the mid-century's cultural aesthetic and ideology.

Restareahistory.org is dedicated to documenting and communicating the unique and significant history of Interstate safety rest areas. As we are gaining increased appreciation for our mid-twentieth century architectural landscape, it is becoming increasingly important to look for significance in unlikely places and to recognize that many buildings constructed during this era have relevance in our lives today. ■

Conferences and Other Educational Opportunities

The **Western Association of Women Historians** will hold its 40th anniversary conference **April 30-May 3, 2009**, at Santa Clara University. For more information, visit www.wawh.org.

The 103rd Annual **American Association of Museums Meeting and MuseumExpo™** will take place **April 30-May 4, 2009**, in Philadelphia and will focus on the theme, "The Museum Experiment." For more information, visit www.aam-us.org.

The Annual General Meeting of the **Society of California Archivists** will be held **May 7-9, 2009**, in Riverside. The meeting will have the theme, "Cultivating Collaboration." For more information, visit www.calarchivists.org.

The **Conference of California Historical Societies** is holding its annual meeting **June 25-28, 2009**, in Martinez. For more information when it's available, visit www.californiahistorian.org.

The **Society of American Archivists** will hold a joint annual meeting with the Council of State Archivists **August 11-16, 2009**, in Austin. "Sustainable Archives / Austin 2009" is an opportunity to explore the concept of sufficiency across all aspects of archival practice, theory, and visioning. For more information, visit www.archivists.org/conference.

The **American Association for State and Local History** will present its 2009 annual meeting in Indianapolis, **August 26-29, 2009**. The theme for the meeting is "Making History a 21st-Century Enterprise." For more information, visit www.aaslh.org/anmeeting.htm.

The **California Council for History Education** will hold its fourth annual conference, **September 24-26, 2009**, in Costa Mesa. For more information, visit www.csuchico.edu/cche/.

The 49th annual conference of the **Western History Association** will be held **October 7-10, 2009**, in Denver, with the theme, "Wired West." For more information, visit www.umsl.edu/~wha.

The **National Preservation Conference** will take place **October 13-17, 2009**, in Nashville, Tennessee. The conference will have the theme, "Sustaining the Future in Harmony with Our Pasts." For more information, visit www.preservationnation.org/resources/training/npc.

The **Oral History Association's** annual conference will be held **October 14-18, 2009**, in Louisville, Kentucky. Collecting and preserving stories via interviews long has been the central focus of oral history method and practice. The conference celebrates this basic unit of our field, the interview, by placing it within a circle of

critical issues necessarily encountered in working with oral histories—in "doing something" with the materials oral historians collect. Too often relegated to the methodological sidelines, these include technological, philosophical, analytical, archival, collaborative, ethical, educational, and public aspects of working with oral history interviews. For more information, visit www.oralhistory.org.

The **Society for American City and Regional Planning History** presents the 13th National Conference on Planning History, which will be held in Oakland, California, **October 15-18, 2009**. For more information, visit www.dcp.ufl.edu/sacrph/conference/conference.html.

The **California Council for the Promotion of History**

will hold its annual conference **October 22-24, 2009**, in Monterey.

With the theme, "If You Ain't Got the Do-Re-Mi: Booms and Busts in California History" the conference program is sure to be enlightening and entertaining. Plan to join us there. Paper and session proposals are being accepted until April 30, but early submission is appreciated. For more information, see the first page of this newsletter or visit www.csus.edu/org/ccph.



The **Western Museums Association** will hold its annual conference **October 25-29, 2009**, in San Diego. The theme of the conference is, "A Rising Tide: Sustainable Practices, Green and Beyond." For more information, visit www.westmuse.org.

The **National Association for Interpretation's** National Workshop will take place **November 17-21, 2009**, in Hartford, Connecticut. The workshop slogan, "Navigating Change, Revolutionizing Interpretation" is an apt one, as our world, our audiences and our economy change at an ever-quickening pace. For more information, visit www.interpnet.com/workshop.

The 124th annual meeting of the **American Historical Association** will take place **January 7-10, 2010**, in San Diego. The meeting will have the theme, "Oceans, Islands and Continents." For more information when it becomes available, visit www.historians.org.

The 50th annual **Western History Association** conference will take place **October 13-16, 2010**, in Lake Tahoe (Incline Village, Nevada). For more information, visit www.umsl.edu/~wha. ■

• Come to
• Monterey for
• the CCPH
• conference in
• October and
• you can plan
• to visit the
• exquisite Point
• Lobos State
• Natural Reserve
• while you're
• there.

CCPH Liaisons

The following is a list of CCPH liaisons with state and national heritage organizations. This list of representatives has been established so that liaisons can supply important information to the CCPH membership and so members will have an appropriate contact should the need arise. Are you a member of a state or national association and want to serve as a CCPH liaison? Contact us at ccph@csus.edu or 916 278-4296.

American Association of Museums (AAM)
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American Assoc. for State and Local History (AASLH)
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California Association of Museums (CAM)
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Chuck Wilson, chuckw@cur.edu
California Historical Society (CHS)
Dick Orsi, rorsi@csuhayward.edu
California Preservation Foundation (CPF)
Open
Conference of California Historical Societies (CCHS)
Nan Hauser Cotton, 916 644-2610
National Council on Public History (NCPH)
Open
Society for California Archaeology (SCA)
Open
Society of California Archivists (SCA)
Patricia Johnson, pjohnson@cityofsacramento.org
Southwest Oral History Association (SOHA)
Susan Douglass Yates, syates@coh.org
State Historical Resources Commission
Rick Moss, rmoss@oaklandlibrary.org
Western History Association (WHA)
Ken Owens, owensk@csus.edu
Western Museums Association (WMA)
Rebecca Carruthers, reb2000@surewest.net

CCPH encourages the reprinting of articles published in this newsletter. To do so, use the credit line - "Reprinted from *California History Action*, the newsletter of the California Council for the Promotion of History." To inquire about using photographs, contact the CHA editor.

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Heather McCummins	Sacramento
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Tory Swim	Sacramento

California History Action Editorial Information

California History Action is the official publication of the California Council for the Promotion of History. Its purpose is to disseminate news to the membership. The organization's numerous committee chairs provide much of the information herein. It is the responsibility of the general membership to provide input to the newsletter. This sharing of information is critical to the well-being of the organization.

Issues will be produced quarterly in January, April, July, and October. Deadlines are the first of the month of publication. This late deadline is designed to provide information to the membership in the most timely manner. Material must be received prior to the deadline to

be printed in the current issue and should be submitted directly to the editor at the address below.

It is preferred that articles and other material be submitted electronically by email (either in the text of the message or as an attachment). However, typewritten printed material is also accepted via fax or mail.

Views expressed herein are solely those of their authors. Their publication does not constitute an endorsement by CCPH.

Jenan Saunders, Editor
CCPH, Dept of History, 6000 J St,
Sacramento CA 95819-6059
ccph@csus.edu

Just in case you missed it on page 2 . . .

WANTED: California History Action editor and designer

One of the most effective communication tools for CCPH is the California History Action newsletter. The Board of Directors is currently seeking individuals who are willing to serve as writer/editor and/or designer of the California History Action newsletter. The writer/editor would be responsible for finding, collecting, writing, and editing articles. The designer would take the articles and images provided by the writer/editor and use them to design the final publication in either Microsoft Publisher or Adobe InDesign, as well as work with the printer. If you are interested in volunteering for one or both of these positions please contact the CCPH office, preferably by May 1, 2009 at ccph@csus.edu.

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Rick Moss (rmoss@oaklandlibrary.org)

Standing Conference Committee

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Conference 2009 - Monterey

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and Tory Swim (tinkerswim@yahoo.com)

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Public Sector CRM

Chair Open

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Standards and Professional Register

Chuck Wilson (chuckw@cur.edu)

Keeper of the Register

Leslie Fryman (archaeo44@yahoo.com)

Join the California Council for the Promotion of History

All members receive issues of *California History Action*, the CCPH newsletter for history advocacy, notices of CCPH conferences and workshops, and other CCPH publications. Corporate and Institutional members also receive membership rates for two individuals at conferences and other events. Annual dues are due January 1; those received from new members after August 1 will be credited to the next year.

Name _____ Affiliation _____ Position _____

Address _____ City _____ State _____ Zip _____

Phone (h) _____ (w) _____ Email _____

Areas of Historical Interest _____

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