The Bancroft Library’s major exhibition for Spring 2010 (March 5 – July 2) celebrates the library’s sesquicentennial with an exhibition devoted to the collecting and collections of Hubert Howe Bancroft (1832-1918).

Bancroft arrived in San Francisco in 1852 determined to sell books. The 19-year-old Midwest transplant found more pleasure—and profit—peddling books than digging for gold and by 1856 had founded his own bookstore and publishing house, H.H. Bancroft and Co. In 1860 Bancroft initiated a new phase in his business career when he began collecting books. Far from constituting a library, this initial collection was created to help the aspiring publisher enter the burgeoning publishing market on “Pacific Slope” topics. As Bancroft became more interested in collecting books, the bookseller gave way to the collector and historian. Bancroft himself recollected, in Literary Industries, that “gradually and almost imperceptibly . . . the area of my efforts enlarged. From Oregon it was but a step to British Columbia and Alaska; and as I was obliged for California to go to Mexico and Spain it finally became settled to my mind to make the western half of North America my field, including in it the whole of Mexico and Central America.” The result was a library that by the turn of the 20th century included 50,000 volumes as well as hundreds of “dictations” (early oral histories), manuscripts, maps, pictorial materials, and other original records documenting the history of California and the American West, Mexico, Central America, and western Canada—the largest library devoted to a single region in the country.

Realizing the value of The Bancroft Library for the pursuit of original historical research, the University of California purchased it in 1905 and moved it to the campus two weeks after the San Francisco Earthquake of 1906. This acquisition, through the vision and efforts of Professor of History Henry Morse Stephens and UC President Benjamin Ide Wheeler, was the first major research collection to be acquired by the University. In Wheeler’s words, the acquisition of The Bancroft Library “means the emergence of the real University of study and research out of the midst of the Colleges of elementary teaching and training.”

On the 150th anniversary of Bancroft’s initial foray into book...
Not many California institutions have celebrated their Sesquicentennial. Bancroft joins that small number this year. The tale of its origins has been told variously. Hubert Howe Bancroft himself puts it thusly in his autobiography, _Literary Industries_ (1890): “In 1859 William H. Knight, then in my service as editor and compiler of statistical works relative to the Pacific coast, was engaged in preparing the _Hand-Book Almanac_ for the year 1860. From time to time he asked of me certain books required for the work. It occurred to me that we should probably have frequent occasion to refer to books on California, Oregon, Washington, and Utah, and that it might be more convenient to have them all together. . . . Accordingly I requested Mr Knight to clear the shelves around his desk, and to them I transferred every book I could find in my stock having reference to this country. I succeeded in getting together some fifty or seventy-five volumes. This was the origin of my library, sometimes called the Pacific Library, but latterly the Bancroft Library” (pp. 173-74).

Knight remembers it rather differently, however: “Mr. Bancroft went East in 1862 and on his return a few months later I accompanied him through the store occupying two deep floors on Montgomery and Merchant Streets. He stopped at an alcove near my desk, containing about 100 volumes of various sizes, old and new, and not presenting a very artistic appearance. He asked what they were. I told him that they all pertained to the geography, history and mining of the region embraced in our map [a general map of the Pacific Coast]. He gave a cursory glance at some of the books, said nothing, and we passed on through the establishment. Returning, we again stopped at the historical alcove and he said, `Mr. Knight, I wish you would visit all the other bookstores and stands in the city and purchase a copy of every book and pamphlet relating to this territory that is not already on your shelves.’ With characteristic prompt decision he had instantly decided to form a complete Pacific Coast Library.” (“Bancroft’s Exhaustive Work Described by Collaborator,” _Los Angeles Times_, March 10, 1918.)

Was the date 1859 or 1862? Bancroft was writing thirty years after the event; Knight, at least 46 years afterwards. We can rule both dates out, however; the June 1961 issue of _Bancroftiana_ noted that Knight did not enter Bancroft’s employ until August or September of 1860, and “by December, Knight was writing his mother that ‘The Hand Book of travel which I am compiling and of which I wrote you is a great undertaking.’” There is nothing like contemporary evidence!

At the time Bancroft was all of 28 years old, a young entrepreneur on the make, and H. H. Bancroft and Co. was the very prototype of today’s Silicon Valley start-ups. He began it with $5500 borrowed from his sister, the equivalent of some $140,000 today, which he in turn used to establish credit in New York. When he opened his doors on December 1, 1856, in a storefront “in the building of Naglee, the brandymaker . . . where ten years before a . . . sandbank was washed by the tide-waters of the bay,” he had a stock of books and stationery valued at $10,000. Today Tommy Toy’s restaurant is located there, at the corner of Montgomery and Merchant Streets, across the street from the Transamerica Pyramid and one block from Portsmouth Square, at the time San Francisco’s commercial center. During the first months Bancroft slept on a cot under the counter. A year later he could afford to rent the whole three-story building, forty by sixty feet.

This spring’s exhibition, _Bancroft to the Core: The Bancroft Library at 150_, examines Bancroft’s collections and collections 150 years later (see Theresa Salazar’s article, page 1). The exhibition was accompanied by _The Bancroft Library at 150: A Sesquicentennial Symposium_, held in the Maud Fife Room (315 Wheeler Hall) on March 5th and 6th. A group of distinguished junior and senior scholars showed us how they use Bancroft today and how contemporary interpretations of the history of California and the West have changed so dramatically since Bancroft’s day.

The symposium began Friday afternoon with a session on colonial Mexico in the eighteenth century. The second Friday session took up California trade before the Gold Rush and the relations between Native Americans and other groups. The day ended with the opening reception for the _Bancroft to the Core_ exhibition in the Bancroft Gallery.

Saturday morning began with the symposium’s keynote talk, “California and the Borderlands: A Multiethnic Place that Lives Quietly in the Archives,” by UCSC Professor of History Lisbeth Haas, a fre-
collecting, this exhibit seeks to show the what and the how of Bancroft’s original library. It not only documents Bancroft’s own book-buying and research trips but also casts light on the roles his numerous assistants played. For gathering information about Spanish and Mexican California as well as documenting the unique stories of early Californians, Bancroft relied on men like Thomas Savage and Enrique Cerruti, who traversed the Golden State copying and collecting Spanish-language documents and recording the stories of native Californios, such as Mariano Guadalupe Vallejo, and American pioneers and settlers like John Sutter and John Bidwell. Bancroft’s second wife Matilda even participated in recording the stories of Mormon women, Colorado miners, and others. Matilda also accompanied her husband to Mexico to conduct research. Bancroft benefited, as well, from the research trips of Alphonse Pinart, a French linguist who traveled to Russia, the Pacific islands, Alaska, New Mexico, and Arizona in search of information on indigenous languages. Pinart was also essential to Bancroft’s collecting enterprise related to Mexico and Central America. Much of the library’s early collections from this area, however, were purchased at auction in Europe. The collapse of Maximilian’s Mexican Empire in 1867 made available a number of the libraries of imperial sympathizers such as José María Andrade, Agustín Fischer, and José Fernando Ramírez. With the aid of London agent Joseph Whitaker, Bancroft purchased books from these collections as well as select items from the library of anthropologist E.G. Squier, which contained numerous volumes on Central America.

Just as books about California served as Bancroft’s inspiration, the library itself has served as a foundation for further collecting over the past century and into the present. Bancroft’s original library is now part of a much larger collection that has grown up to supplement and expand his original vision. The exhibition features many high points from Bancroft’s initial acquisition, along with other stellar items that illustrate how that vision has continued to make The Bancroft Library’s Western and Latin American Collections vital research materials for local and international scholars, students, and the general public.

Theresa Salazar, Curator
Bancroft Collection of Western Americana
Dylan Esson
Graduate Research Assistant

**Bancroft to the Core**

**Bancroft to the Core, continued from page 1**

**Archives Exhibition in the Rowell Cases accompanies Bancroft to the Core**

An exhibition accompanying the sesquicentennial exhibition in the Bancroft Gallery has been mounted in the Rowell Cases at the Doe Library entrance to Bancroft. “Celebrating 150 Years: Bancroft and His Library, 1860-2010” features correspondence, publications, reports, images, and artifacts drawn primarily from the records of the library, the university, and other Bancroft collections. The exhibition describes Hubert Howe Bancroft’s origins in Ohio and his arrival in California; how he built and used his library in various “literary industries”; how it was acquired by the Regents; and how it grew into the collection it is today, housed in its magnificent new facility.

Kathi Neal, University Archives
David Farrell, University Archives
Michele Morgan, Acquisitions

**The Bancroft Company**

**The Bancroft Library**
Bancroft’s Regional Oral History Office (ROHO) has partnered with the San Francisco Museum of Modern Art (SFMOMA) to document the history of the museum as it approaches its 75th anniversary this year. Founded in 1935, SFMOMA was the first museum on the West Coast devoted to exhibiting and collecting work by both modern masters and younger, less-established artists. Fifty-four interviews with directors past and present, curators, board members, collectors, dealers, artists, and museum staff document the museum’s history, with an emphasis on three pivotal questions:

How has the museum reached out to the community as it has grown and as San Francisco and the world have changed since 1935?

How did the collection develop over the last 75 years?

How has the museum defined its priorities for collecting and presenting new work?

These interviews provide wide-ranging perspectives on the push and pull that results in the growth of an institution, and in the shaping of its identity and mission in a changing world.

The project builds on earlier ROHO work on art and culture in the San Francisco Bay Area. In 1960, ROHO interviewer Suzanne Riess interviewed Grace McCann Morley, the founding director of the museum, about her goals, successes, and difficulties. Morley had recently resigned and was particularly frank in her assessments. Additionally, Riess interviewed several members of the museum board as well as artists close to the museum. The first goal of the new project was to find out more about the Morley period by interviewing as many people with recollections of the museum when she was director. Then Lisa Rubens and Richard Cándida Smith interviewed five of Morley’s six successors as director, all except her immediate successor, the late George Cutler, who guided the museum from 1961 to 1965; but his recollections had been captured in an interview done for the Smithsonian’s Archives of American Art.

The interview team—Rubens, Cándida Smith, Jess Rigelhaupt, and Elizabeth Castle—complemented the conversations with the directors by interviewing 15 curators, 10 trustees, 12 artists, 8 collectors and gallery...
Excerpt from the interview with Sandra Phillips, Senior Curator of Photography, SFMOMA.

Sandra Phillips:
Then he found this picture [Dorothea Lange, J. R. Butler, President of Southern Tenant Farmers’ Union, Memphis, Tennessee, 1938], and he said, “This is a wonderful picture. I’ve never seen this before.” Of course, we have seen this picture before. Lange herself, as an older woman, would take her own work and make different cropings of it. So what we know of this picture is the head, very, very closely cropped. It’s a very effective picture. But I think as a classical example of the expressiveness of the way this man holds his body and the leanness of his arms and the expression of complete anxiety, open anxiety on his face. The face is, of course, what interested her, but how the face could be read through the expression of the body, too. That’s what so interested me. I think it’s a truly great picture, one of her very, very best. So yes, we bought it and yes, I was happy. I think it’s an important picture.

Cándida Smith:
This is a vintage print that you acquired. What about the special characteristics of her own approach to printing? Is that even a valid issue to bring up? Are there formal questions that are important for understanding her?

Phillips:
It’s interesting because she was not interested. She was interesting, because she was very squeamish about making her own prints. She persuaded Roy Stryker, who insisted with everyone else on having his photographers send the unprocessed film to him directly so they could all be processed in Washington—she persuaded him that it was a better idea for her to send the film to Ansel Adams in Yosemite, where he was living—he had a store there—and to have him produce the prints because he was a much better printer. In fact, not of this picture. This picture, I think was actually probably made by her. But we have in our collection, two versions of the White Angel Bread Line. One of them obviously printed by her, which is romantic and very touching and emotional, which is why I think this is by her; and the other one a little crisper, very beautiful, very elegant, slightly different cropping. It’s clear it’s made by Ansel. It’s interesting to see two different personalities with the essentially the same material.

Cándida Smith: Presumably, he was trying to interpret her vision.

Phillips: Oh, indeed. They were very competitive, those two.
THE BRUCE CONNOR ARCHIVES

Bancroft has long been committed to preserving the literature and arts of Northern California. Its collections, for example, include the papers of important and now internationally acclaimed Bay Area poets such as Lawrence Ferlinghetti, Jack Spicer, Philip Whalen, and Michael McClure, all of whom, with the exception of Spicer, were associated with the Beat Generation as it took root in San Francisco during the 1950’s. Until recently, however, Bancroft’s collections of artists’ papers were limited to older artists such as Alexander Calder and his father, painter Hans Hoffman, and sculptor Douglas Tilden. The situation has changed dramatically during the past decade as Bancroft has begun actively to collect the archives of significant post-war artists, such as Joan Brown, Jess, and, most prominently, Jay DeFeo (1929–1989). The late Thomas Hoving, former director of the Metropolitan Museum of Art in New York, declared her monumental “The Rose” to be one of the 111 ‘greatest’ works of art in the history of Western civilization. Bruce Conner (1933–2008) was DeFeo’s close colleague. In 1997 Conner gave his correspondence from DeFeo to Bancroft; and in the same year the DeFeo estate deposited her papers in Bancroft. Recently, Bancroft received and is currently processing Conner’s entire archive, a veritable treasure chest of 22 cartons of correspondence, scrapbooks, and ephemera that spans a 50-year career.

An iconic artist, Bruce Conner left an indelible imprint on the public life and history of mid- and late-twentieth century American art. A constantly evolving sculptor, painter, printer, filmmaker, photographer, conceptual artist, and performance artist, his work took a provocative, anarchistic glee in tapping into, responding to, and shaping the spirit and obsessions of the decades that followed World War II: the Beat Generation, the anti-nuclear and anti-war protests of the 60’s, psychedelic light shows, and the punk explosions of the 70’s. Each historical wave fed his creative output, In a wonderful piece of early performance art—before it was called that—he ran (unsuccessfully) for the San Francisco Board of Supervisors in 1967. His baby photograph on the campaign poster perhaps summed up his attitude towards the infantile character of the Board, apparently shared by some voters. Indeed, he managed to receive over 5,000 votes.

Conner’s prodigious and variable output is impossible to categorize in this short piece. Simply put, he was often intent on ripping up the surface facts of the world as a means to unveil and compose a much more imaginative and accurate vision of reality. Much of his aesthetic ingenuity emerged from his skill in assemblage and various methods of collage, put to use in several media. For brief example, between 1958 and 1964 he made over 200 assemblage sculptures—Ratbastards, he called some of them. From streets and shops he collected toy dolls, bicycle parts, porn magazine “girlies,” H-bomb test pictures, wigs, nylon stockings, etc., and assembled them as sculptures. Yes, as one might imagine, the works were often dark, provocatively gothic. Similarly, much of his great work in film, begun in the late 50’s, was composed from the collage of pieces from old “B” movies, commercials, and documentary footage. His films, which employed these techniques, are considered the founding formula for MTV’s music videos. A particularly celebrated work, Three Screen Ray, reworked shortly before his death from his film Cosmic Ray, features a sexually charged, live performance of Ray Charles’s 1959 hit song “What’d I Say” set to an ecstatic, fast-paced collage of preexisting and original imagery, including newsreel footage of bomb explosions, cartoons, television commercials, fireworks, flashing lights, and his signature use of countdown leader. This mesmerizing work is considered a tour de force of editing and film techniques, the film stock itself manipulated by Conner with punch holes and ink stains. The piece is currently playing—and is a big hit—at SFMOMA’s 75th Anniversary show. As Conner grew older he began making inkblot prints—often sacred and dark in nature—that are now considered some of his signature works.

In practice— anarchistic and nihilistic as his behavior and work could seem—Conner was focused on making art that would have an impact, be it in the social, political, or sacred realms. In the process he transformed and redefined both formal and conceptual possibilities of each of his different media as well as the public role of the artist. Conner, however, was also known as an artist who tried to maintain absolute control over the presentation of his work in galleries,
museums, and books—frequently to the detriment of his professional career. His often terminal relations with gallery directors, curators, and editors, his business dealings, and the seriousness and often defiance with which he approached his art is well recorded in the correspondence and papers. In 2000, the Walker Art Center in Minneapolis produced the traveling retrospective exhibition, "2000 BC: The Bruce Conner Story Part II." In the correspondence, the exhibit’s development, its contrary sounding title, arguments, and installation details give the reader a painstaking account of an artist insistent and persistent in holding to the singular authority of his particular vision. One of the critical and scholarly questions that remains is why Conner—whose works can be so wildly liberating and exhibit such aesthetic freedom—needed to be such a controlling figure, and whether or not his stubborn character sabotaged the possibility of a much larger public career. The answer may very well be found in his papers now at Bancroft.

In the larger picture, the Conner papers, combined with those of Bancroft’s growing archives of postwar San Francisco and Bay Area artists and poets, will continue to provide us with a much fuller and more transparent view of the seminal cross-fertilization and cultural ferment that stoked the art-making and writing of the Beats and the multiple generations across the world that have followed their original example. It is fitting that the Conner papers will be processed by Bancroft staff member Dean Smith, an artist in his own right who, for several years, was Conner’s studio assistant.

Stephen Vincent
Publications Committee Member
Friends of The Bancroft Library
The Bancroft Library has recently entered the world of social networking by joining Facebook and Twitter. Facebook allows users to connect with friends or become fans of groups or organizations. Twitter allows users to send and read tweets, microblogging text-based messages. Tweets can be informational, point to outside resources, or be retweeted by followers again and again. Both Facebook and Twitter are among the most widely used social networking tools in the landscape of emerging Web 2.0 technologies, with tens of millions of users worldwide.

Bancroft officially launched Facebook and Twitter pages in September 2009. Immediately, online users became Bancroft fans on Facebook and followed us on Twitter.

The Bancroft Facebook page includes information similar to that found on our traditional website, such as hours, location, and events; but there are also photos, links to blogs by or about Bancroft, and, most significantly, daily posts to Bancroft’s “Wall,” with links to new digital collections, online exhibitions, announcements for events, pointers to online news articles on Bancroft, and more. Facebook is ideal for brief, more ephemeral posts that may point users back to our traditional site; and users can see the posts on their own pages through dynamic news feeds.

The Bancroft Library on Facebook:

Much of the content posted on Bancroft’s Facebook page is also tweeted to Twitter to broadcast the information as widely as possible. With tweets limited to 140 characters, they must be concise. It is challenging but also liberating to craft brief, intriguing posts that can then be tweeted and retweeted time and time again.
Through fans and followers, The Bancroft Library is now “in the flow” as information is being commented on, rated, and shared through the network. A main feature on both sites is the “Digital Object of the Day,” chosen by Bancroft staff from our digital collections, that relates to an event on that day in history.

In December, Bancroft launched an “event” with the California Digital Library (CDL), using Facebook and Twitter to highlight the recently completed John Muir Correspondence Digital Collection (http://www.oac.cdlib.org/findaid/ark:/13030/kt0w1031nc/). During this event, CDL posted updates on Facebook and Twitter with brief quotations from selected texts by John Muir, along with links to the digitized letters.

The implementation of these new Web 2.0 efforts was led by the Bancroft Web Initiatives Committee, a group of Bancroft staff who investigated Facebook and Twitter, among other Web 2.0 technologies, and considered how Bancroft could best use these new tools. Technologies such as Facebook and Twitter allow us to send out threads of information to help people find their way back to Bancroft, thereby raising awareness of our unique holdings. It is no longer sufficient to “build it and they will come”; we need to be where people are already “hanging out” online, take part in the conversations in these spaces, and learn to experiment with emerging Web technologies.

Although Facebook and Twitter are already used by millions of people around the world, some skeptics see them as online fads. Technology changes rapidly, but that is not so much a problem as a given. These tools will change, and we will change right along with them. Facebook and Twitter will not be the last tools we use in our continuing mission to communicate with Bancroft’s readers, but they do represent new and exciting ways to bring the rich resources and holdings of The Bancroft Library to light.

The Bancroft Library on Twitter:
http://twitter.com/bancroftlibrary

Sample tweets from The Bancroft Library . . .

First roundtable of the spring semester discusses premodern manuscript fragments, today at noon: http://bit.ly/cRXbQL

8:31 AM Feb 18th via web

10:12 AM Feb 17th via web
Digital Object of the Day: 1st Chinese daily newspaper, Chung Sai Yat Po, publishes in San Francisco this day in 1900 http://bit.ly/aWGDA

9:34 AM Feb 12th via web
Digital Object of the Day: Rev up your gramophones and bask in electric light! Thomas Edison was born this day in 1847. http://bit.ly/9Ck9H0

10:11 AM Feb 11th via web
Great Call Bulletin images! RT@calisphere Photos and ephemera of the Civil Rights Movement in CA, incl. NAACP protest http://bit.ly/d3VSu

11:01 AM Feb 10th via web
Thanks to the generosity of The Herrick Fund, the Mark Twain Papers have just been able to acquire some 258 photographs made by Mark Twain’s daughter Jean when she was in her mid-twenties. Taken with a hand-held Kodak camera between the fall of 1903 and the middle of 1907, they afford us a remarkable, intimate look at the Clemens family during a period of some stress.

Olivia Clemens had died in Florence on June 4, 1904. The grieving family—Clemens himself and his two daughters, Jean and Clara—returned to the U.S. in July with Olivia’s body, which they laid to rest at Quarry Farm in Elmira, N.Y., her childhood home. Clara was so shaken by her mother’s death that she entered a rest home in New York City while Clemens, Jean, and Clemens’s secretary, Isabel Lyon, spent the rest of the month in a rented summer home in Lee, Massachusetts.

They went to New Hampshire the following two summers, staying in several houses near Dublin. Many of Jean’s photographs document their time in these summer retreats.

As it happens, those years coincide exactly with the time when Clemens was dictating his last great literary work, the Autobiography of Mark Twain, the first volume of which the Mark Twain Project will publish next fall—luckily enhanced by some of these very photographs.

In this same purchase made possible by The Herrick Fund came a very rare photograph of Clemens taken in San Francisco sometime in 1866, when he was just 30. It has not been published before. And the two other images, from Jean, are likewise rarely seen, even if not technically unpublished. Both were taken in February 1905 at 21 Fifth Avenue, New York, when Clemens was 69. He is seated next to his longtime friend, Joseph H. Twichell.
Friends and colleagues of The Bancroft Library’s Regional Oral History Office will be saddened to learn of the death of Amelia Fry Davis in December 2009 after a long illness. Known to the oral history world as Chita Fry, she joined ROHO in 1959. For the next 25 years she designed and conducted projects exploring significant topics in California history and their interaction with regional and national issues. Working closely with ROHO director Willa Baum, Fry was active in the founding of the Oral History Association and the development and direction of oral history throughout the country.

Chita Fry pursued new subject areas in oral history with an unerring sense of their historical value, combined with interviewing skills and a winning charm that turned interviewees into lasting friends of ROHO. Early in her career an interviewee introduced her to his neighbor, Newton Drury, former director of both the National Park Service and the California State Parks and president of the Save-the-Redwoods League. Subsequent oral histories with Drury cemented their friendship and introduced Chita to key figures in the world of conservation, leading to interviews on the National Park Service and a major project on forest history. Her work set the stage for ROHO’s continuing strong emphasis on natural resources, land use, and the environmental movement.

Drury and Horace Albright, also a former director of the National Park Service and ROHO interviewee, played an important role in launching another of Fry’s landmark projects: the documentation of the governorship of Earl Warren. The idea blossomed, according to Willa Baum’s oral history, at the 50th anniversary of the fabled UC Class of 1912, of which Warren, Drury, and Albright were members. Drury and Albright worked for two years to persuade Warren to give his blessing to the project, which he finally did, as Baum relates, in an unexpected meeting with Albright on the summit of Mount Olympus in Greece. Fry and Baum struggled for another five years to assemble funding for a 10-year project on the Earl Warren era in California. Under Fry’s imaginative direction, she and her interviewing team conducted nearly 150 wide-ranging interviews with political and governmental figures, labor and civil rights leaders, and Warren’s friends and advisors. It became the model for subsequent projects on the Pat Brown, Goodwin Knight, and Ronald Reagan governorships and led to ROHO interviews on labor, social welfare, the law, and women in politics. These interview projects on California public policy issues, all now digitized and available online, continue to provide irreplaceable insights to students and scholars.

After an interview in 1961 with poet, social radical, and suffragist Sara Bard Field, Fry developed a seminal project on the Suffragists, focusing on the work of the militant National Women’s Party and the campaign for women’s right to vote. An extended oral history with party founder Alice Paul in 1972 and 1973 was the catalyst for her final work, a biography of Alice Paul. Following her marriage to Rex Davis, the retired director of the Bureau of Alcohol, Tobacco, and Firearms, a high-school friend from Oklahoma, she moved to Washington, D.C., in the early 1980s and continued her research in the archives of the National Women’s Party and in Paul’s personal papers. Publication of the first volume of the Alice Paul biography is expected in 2010.

Throughout her career, Fry taught oral history institutes and workshops and spoke frequently at the Oral History Association’s annual colloquium and elsewhere, as well as publishing numerous articles on her work and larger issues in oral history.

Gabrielle Morris and Ann Lage
Regional Oral History Office
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**Spring 2010 Calendar**

**EXHIBITIONS**

- **March 5 – July 2, 2010**
  **BANCROFT TO THE CORE: THE BANCROFT LIBRARY AT 150**
  *The Bancroft Library Gallery*

- **March 5 – September 1, 2010**
  **CELEBRATING 150 YEARS: BANCROFT AND HIS LIBRARY 1860–2010**
  *Rowell Case, Doe Library, Floor 2*

**EVENTS**

- **Thursday, March 18 at 5:30pm**
  **THE VILLAGE VOICE: TEBTUNIS AND OTHER COMMUNITIES IN THE ROMAN PERIOD**
  Al an Bowman, Camden Professor of Ancient History, Oxford University

- **Saturday, May 1, 11:30–2:00pm**
  **THE FRIENDS OF THE BANCROFT LIBRARY ANNUAL MEETING**

**ROUNDTABLES**

- **Thursday, March 18**
  **Colin Dingler**, PhD candidate, UCB Department of Rhetoric
  *Jack Spicer’s “Correspondences”*

- **Thursday, April 15**
  **Sarah Lopez**, Bancroft Study Award recipient, PhD candidate in Architecture at UCB
  *Migrating Mexico: A Material History of Remittance Space in Sur de Jalisco, Mexico and California*

- **Thursday, May 20**
  **Alex Olson**, Gunther Barth Fellowship recipient, PhD candidate in the Program in American Culture at the University of Michigan
  *Popular Science at Berkeley and the Long History of American Studies***

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**IN THIS ISSUE**

- **ROHO Launches Web Site for SF Museum of Modern Art**

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