

FIAT LUX

WE CAN LEARN FROM OUR MISTAKES. BUT WILL WE?



WE HAVE EVIDENCE. WE HAVE HOPE.



Jeffrey MacKie-Mason
University Librarian

This year, I welcomed my first grandchild into the world. It was a reminder that while the future is bright, it is also, at times, scary.

More and more, we see information being used as a weapon instead of a tool. And people across the globe are armed.

Mass shootings. Detention camps. We've seen this all before. And, once again, information is warped and twisted to justify the most heinous of actions.

What is the university's role in this war of words? How can we help break the cycle?

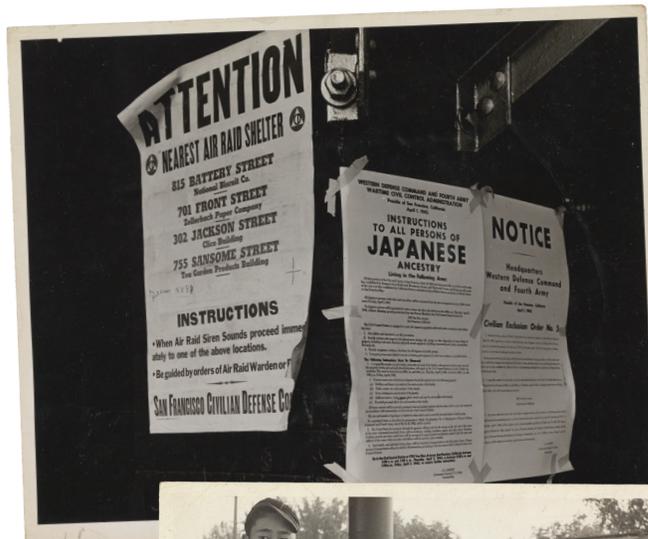
By training the next generation of information creators and consumers to rely on verifiable facts, consider all sides to an argument, and use sound logic.

By collecting documentation of the good and the bad throughout history.

And by opening our collections to the world — so anyone, anywhere can learn from the past.

By doing this, and much more, we can empower the next generation to think critically, learn from our collective knowledge, and stand up for the truth. That way, my granddaughter, and others who will inherit this imperfect world, might have a shot at facing down some of the world's biggest problems — and building a better future.

But I'll start by letting her learn her first word. ■



FROM TOP: BANC PIC 1986.012:2--PIC; BANC PIC 1986.012:6--PIC; BANC PIC 1986.012:40--PIC

The Bancroft Library's collection contains 7,000 photographs from the War Relocation Authority. The photos above were taken by WRA photographer Dorothea Lange, who rebelled against the administration by adding pointed annotations to her photos. (Lange and the WRA parted ways early on; the organization impounded her photos during the war.)

"(Lange) shows people in hardship and trial — she shows their integrity and spirit," says Theresa Salazar, curator of Bancroft's Western Americana collection, pointing to a photo, at right, of a San Francisco store owned by a Japanese American man, bearing a large sign reading, "I am an American."

FIAT LUX, or LET THERE BE LIGHT, is the motto of the University of California, Berkeley.

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Heart Mountain Relocation Center. Photo by Tom Parker.
BANC PIC 1967.014 v.59 GB:61--PIC



A DARK CHAPTER, REOPENED

A library's role in stopping the nightmarish reel of history

STORY BY VIRGIE HOBAN

The dust howls, or else settles on everything like morning dew. The sun burns first, then lashes from the wind. There are eight toilets and eight showers to accommodate hundreds. The food, endless cans like dog food, will not go down.

“We had to live like slum dwellers,” writes Yoshiko Uchida — a senior at UC Berkeley at the time of the evacuation — in a 1942 letter, recalling life in the horse stables of the Tanforan racetrack. Toilet paper and warm water were rare, the latrines were unsanitary, and privacy was nonexistent.

In the spring of 1942, approximately 120,000 Japanese Americans were banished from their homes, shuffled into squalid detainment centers as internment camps were built. Uchida's letter is one of thousands held in The Bancroft Library, where the memory of a national shame lives on.

“Some day, some time, some other may want to read this,” Uchida writes, “these notes of an event which has never before happened and which I hope cannot and will not ever happen again to any other group of people.”

But today — about 75 years later — new images come to mind: tinfoil blankets spread across the floor; a young

immigrant child crying for her parents; refugees on the border packed into a cage like fish in a net.

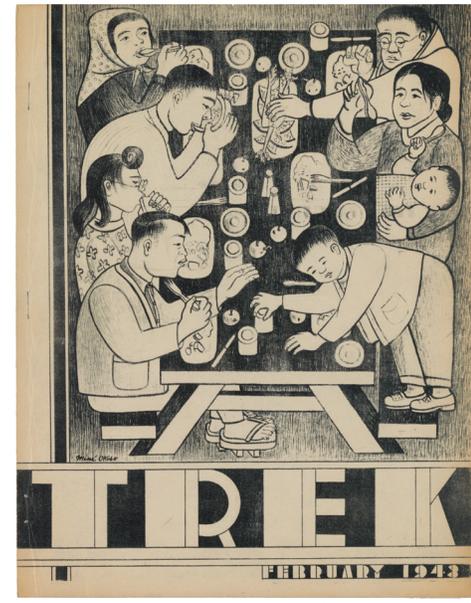
“I said probably 10,000 times that the reason we're doing this is to prevent it from happening again,” says John Tateishi, who in the late '70s led the redress campaign for Japanese Americans, culminating in a national apology and reparations for those who had been detained. Tateishi, a UC Berkeley alum, was interned from ages 3 to 6. “I never thought it would actually come to that,” he says.

Bancroft has now digitized hundreds of thousands of materials on Japanese internment, including firsthand accounts and government records. Behind the documents is a tale of evil justified — and what it took to get there.

“The materials we have we consider as evidence,” says Mary Elings, Bancroft's head of technical services, who has overseen the digitization of the collection. “It's part of our job as citizens to understand from where we came so we can hopefully improve where we're going.” ▶



BANC MSS 86/97 C, OVERSIZE BOX 12:2



BANC PIC 1986.012:45--PIC

The Bancroft Library holds one of the most comprehensive collections of materials on the internment of Japanese Americans in the world.

In September of 1945, the War Relocation Authority, or WRA — in charge of the evacuation and direction of the camps — gave a copy of its records on internment to UC Berkeley. The collection includes community letters, photos, reports, correspondence, and administrative files, as well as writings, art, and newspapers created by internees.

In the late '40s, the Library received another massive collection: the Japanese American Evacuation and Resettlement Study, directed by UC Berkeley sociology professor Dorothy Swaine Thomas. The records include personal journals, interviews, field reports, and surveys conducted by students visiting the camps.

All told, the documents in the collection tell a few different stories: the mass hysteria and racial prejudice of a nation; the shortcuts and half-truths of the government; the heroics of a citizenry appalled; and the strength, resourcefulness,

and artistry of the Japanese Americans at the center of it all.

“We all recognize that as being a violation of human rights,” says Kiyoko Woodhouse, who was 3 years old when her father, Shoho Fujiie, was arrested. “I hope that the memory of this would check the future generations from considering something like this. This is the sort of thing that should not be repeated.”

In 2011, the Library undertook a massive project: digitizing the collection. With funding from the National Park Service’s Japanese American Confinement Sites grant program, or JACS, the Library has digitized 400,000 items, with 150,000 more items to be online in the next few months. (See the materials at ucberk.li/jacs.)

Now, with a fifth JACS grant confirmed, an additional 150,000 items are on the way. The Library will be creating anonymized datasets from WRA identification forms, which include everything from internees’ religions and education levels to their hobbies. (The Library, which has the only complete set of these forms, will provide the datasets to the National Archives.)

Among the items already digitized is a trove of maps showing the concentration of Japanese people and businesses in the Bay Area before they were stripped of their property and evacuated.

They were first sent to crude detention centers, where they lived for months before filing into camps in mostly barren regions of stifling desert or mountainous cold.

For Theresa Salazar, curator of Bancroft’s Western Americana collection, who has worked with the internment materials for 20 years now, a pattern emerges. Native Americans were also pushed to harsh areas where land wasn’t arable, she points out.

“You go from the 19th century to the 20th, and now this immigrant story is also unfolding,” she says. “There’s lots of parallels between how we detain people and treat them under that detention.”

For the UC Berkeley community, one lesser-known fact about internment was its impact on campus: Among those imprisoned were UC Berkeley professors and more than 500 students.



BANC MSS 86/97 C, OVERSIZE BOX 12:6

From left: A painting by Yoshiko Uchida shows the Tanforan Assembly Center, in San Bruno; Miné Okubo's drawing of mealtime at the Topaz War Relocation Center, in Utah, appears on the cover of *Trek*, a magazine produced at the camp; and another Uchida painting depicts life at Topaz.

Pat Steenland, a lecturer in the College Writing Program, has been teaching about the internment using Bancroft's collection for many years now. But the experience is different in 2019, she says, especially as students on campus face the threat of deportation themselves.

"Before, it was, 'We made a mistake, we learned our lesson' — there was that distance," Steenland says. "But then, oh, my God, ... separating children, immigration bans — all of that all of a sudden made that event really important to look at.

"Given that it was the worst violation of constitutional rights, how did it happen?"

This past spring, students in Steenland's Images of History class pored over documents, guided by librarians, and mapped out how to bring visibility to the issue.

"They were there one moment — they were gone the next," says Julia Tjan '22, a student in the class. "They were students just like us."

The team's research culminated in three installations on campus. Two installations in the Library honor students Miné Okubo and



PHOTO BY J. PIERRE CARRILLO

A tribute to Miné Okubo graces the entrance of the Environmental Design Library. Similar pieces honoring Yoshiko Uchida and Monroe Deutsch adorn Doe Library and California Hall, respectively. The installations feature images of Okubo, Uchida, and Deutsch laser-cut into blocks of clear acrylic and lit up at the base.

Okubo, a recent alum at the time of the evacuation, was a prolific artist. Her sketches of camp life were published in her book *Citizen 13660*. Uchida was a writer. The Bancroft Library holds Uchida's collection of essays, letters, artworks, memorabilia, and more from her time in detainment.

Yoshiko Uchida, both of whom were interned at Topaz, in Utah.

The third piece, in California Hall, honors then-Provost Monroe Deutsch, who helped students barred from the West Coast transfer to schools on the East Coast.

The goal was to raise awareness about a topic too often overlooked, says Ryan Searcy '21, who designed and built the installations. He called the work a "once-in-a-lifetime" project, saying he felt honored to give back to the campus, to the community, and to history.

And — with care — to our future.

"The thing about this country is that it's just an idea — it's a concept, and it is easy to destroy," says Tateishi, the civil rights advocate interned as a child. "It is kind of a cliché that democracies require vigilance, but it is really true."

"Truth and fact are what preserve democracies," he adds. "When you ignore those, what do you have?" ■

To learn more about how the Library collects and digitizes materials, contact the Library Development Office at 510-642-9377 or give@library.berkeley.edu.



LIGHTS, CAMERA, (GO TAKE) ACTION!

With turbocharged streaming platform, Media Resources Center offers new tools for student engagement

STORY BY VIRGIE HOBAN

It's 2 in the morning, but

Giséle Tanasse is wide awake.

From the depths of her brain, a scene from 1983's *A Christmas Story* comes flashing forward: Blond and bespectacled, little Ralphie Parker is fading from the screen, swallowed by a black hole zeroing in on his face.

"*Iris fade*," Tanasse declares to herself before falling asleep.

Tanasse is UC Berkeley's film and media services librarian and a 12-year veteran of the Media Resources Center, or MRC. Her subconscious now plays an endless reel of film, serving up movie clips and trivia whenever duty calls.

"My husband hates seeing movies with me," Tanasse says,



PHOTOS BY JAMI SMITH

Giséle Tanasse, film and media services librarian, talks about some of the films in the Media Resources Center — an unassuming cove in Moffitt Library stocked floor to ceiling with DVDs and electronic gizmos.

"because I see them in a very different way.

"When I watch a movie, I'm working."

Her late night musings are part of a yearslong project called Lumière — a supercharged instructional media platform created by the MRC and the Berkeley Language Center, or BLC. The platform, which launches this fall, sorts film and documentary clips by language, theme, cinematic techniques, and more, offering instructors a swift tour of the 10,000-clip catalog.

And it's getting bigger. Tanasse is constantly finding new material, inspired by the passions of educators across campus.

“Whenever I see a new film, I have departments and individual instructors running through my head,” Tanasse says. “I’m thinking of how a particular person might use a film.”

“It’s scary, because (there’s) a lot in this brain,” she says, smiling.

Lumière — the French word

for light and a nod to pioneering filmmakers the Lumière brothers — comes as version 2.0 of a popular database called the Library of Foreign Language Film Clips, created in 2007 by the BLC.

At first, the platform held only foreign films. Film is uniquely suited for language instruction, explains Mark Kaiser, BLC associate director, as a portal into another world.

Each clip comes with a list of vocabulary words and an audio file that can be slowed down. Those vocabulary words — along with keywords and rhetorical devices, such as idioms — are tagged and thrown into the hopper. Instructors can search the system for everything from Russian small talk to metaphors in Tagalog.

In 2015, the BLC and the Library joined forces to expand the catalog, adding English language films and helping instructors cut clips. Today, the database serves about 80 universities around the country.

To meet that growth, Kaiser and Tanasse dreamt up a sequel: Lumière. One exciting feature in Lumière is a glossary of film terms — angles, zooms, transitions, and the like — accompanied by classic film examples. Clips come with a list of the techniques deployed in the shot, as well as translations of those terms in the language of the film.

The goal, Tanasse says, is to make film accessible for students of all fields, giving them the fluency to engage new forms of media in the classroom.



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The Black Power Mixtape (1967-1975), top, and Get Out are among the titles held by the Media Resources Center that can be used for instruction.

Today, that work is essential,

says Victoria Robinson, a lecturer in the Ethnic Studies Department. Especially in an age of fake news and harmful myths, she says, teachers need more innovative tools to inspire students.

“The pressures on the classroom to do an emotional as well as an intellectual job have been growing, mostly because of the political climate that we live inside,” Robinson says.

Lumière also provides space for interaction and reflection. Students will be able to add comments to scenes, which their peers can respond to. If a class is watching *Get Out*, for instance, “an instructor could ask students to identify instances of white liberal racism,” and students could discuss those choices, Kaiser says.

“We’ve moved beyond this ‘sage on the stage’ and ‘let me just tell you how brilliant I am’ model of learning,” Robinson says. “What happens in those media environments is we honor student engagement — it becomes a real active learning space.”

Robinson leads the campus’s American Cultures Center. All undergraduates at Berkeley are required to take an American Cultures course on campus, examining the complex racial, cultural, and ethnic makeup of the United States.

To understand those issues, Robinson says, students need to feel close to them. That’s where film comes in.

“In questions of identity, especially circulating around race, intimacy is required — and it is hard to get intimacy through a dataset or through a big historical text,” Robinson says. “Intimacy creates proximity, and proximity is what shifts people’s emotions and ideas of action.”

Robinson’s own research and teaching focuses on social justice issues, including mass incarceration, prison reform, and immigration. One of her favorite clips to show in class comes from the 2011 documentary *The Black Power Mixtape (1967-1975)*. The clip shows male prisoners at the Attica Correctional Facility, in upstate New York, discussing their demands for basic rights such as food and religious freedom during the 1971 Attica prison uprising.

“To hear those men in a three-minute clip start to unravel for you a whole preset notion of what prison is and who is inside it, in 1971, is so powerful,” Robinson says. “Students say, ‘Why didn’t I know about this? I am so angry — so angry.’”

“I want you to feel like it’s something that you have a stake in,” she says. “You have skin in this game.” ■

BEYOND THE MUSIC

An inside look at the massive new collection of rock 'n' roll photography at The Bancroft Library

STORY BY TOR HAUGAN

Looking through the photographs

is like flipping through records at Amoeba, a satisfying exercise in nostalgia. Scanning through the folders, you'll see Judy Collins, Elvis Costello, Bonnie Raitt, Neil Young, and so many in between.

"There's the famous names, and there are these figures who were lost to history but very important in their time," says Christine Hult-Lewis, who works with The Bancroft Library's pictorial collection as a curatorial assistant.

The photographs, 60,000 in all, make up the Howard Brainen photo archive. A recent gift to Bancroft, the archive is a time machine into a moment in music history. With photos of musicians, but also of circus performers, politicians, athletes, and activists, the collection joins Bancroft's colorful tapestry of materials documenting the life, music, and counterculture of an era.

Coming of age in Los Angeles

in the 1960s, Brainen remembers going to record stores to look at albums. But it was the album *covers* that really grabbed his attention.

"That impressed me more than the music," Brainen says at his home in Oakland. "And there was some amazing photography being done."

When it came to album covers of the 1960s and '70s, one photographer's name stood out above the others: Jim Marshall. Marshall was known for his photographs of many notable

musicians: Bob Dylan, Jimi Hendrix, and Johnny Cash, among them. He was a prolific album cover photographer, his work having been featured on over 500 covers.

After Brainen moved to Berkeley in 1970, he started going to concerts in San Francisco, where he noticed Marshall out on assignment. Despite his shyness, Brainen introduced himself.

That introduction spawned something of a mentorship. Brainen would spend time at Marshall's Union Street apartment, showing Marshall his photos and getting feedback.

In the Bay Area, Brainen's photography career began to blossom. As a freelance photographer, he amassed an expansive list of clients, from record labels to *Rolling Stone*. In Berkeley, he photographed performances at the Greek Theatre and the Berkeley Community Theater.

In fact, one of Brainen's personal favorite photographs from that time is from the Berkeley Community Theater: Stevie Wonder, with a broad smile, golden light falling on his face and piano.

But nothing compared to his experience with Roberta Flack. One day, a publicist Brainen had met at a show at Provo Park, near Berkeley City Hall, called him, asking if he wanted to photograph Flack, who was in the area for three shows. But there was a catch, as Brainen recalls: Flack needed a driver.



Among the musicians Howard Brainen photographed at the Berkeley Community Theater, on the campus of Berkeley High, is Stevie Wonder, seen above. "I showed (celebrated music photographer) Jim Marshall the Stevie Wonder photos and his comment was: 'This stuff is so good there's no need for me to photograph him,'" Brainen says. "That's quite a compliment."





HOWARD BRAINEN PHOTOGRAPH ARCHIVE, BANC PIC 2019.025



During his career, Brainen photographed countless musicians and performers, including, clockwise from above, soul-stirring singer Roberta Flack, famed circus clown Prince Paul, Southern rock icons Lynyrd Skynyrd, and singer-songwriter Bonnie Raitt.

To support the Library's Bancroft and the West initiative, contact the Library Development Office at 510-642-9377 or give@library.berkeley.edu.

Brainen rose to the occasion. He found someone who had a '64 Silver Cloud that he could rent (Flack's manager had insisted on a Rolls-Royce) and bought a suit. He picked up Flack at the San Francisco airport, taking her to her hotel. Mistaking Brainen for a chauffeur, Flack asked him to come back the next day.

"I show up the next morning — I got a Leica (camera) around my shoulder," Brainen says. "And I said, ... 'Roberta, I've got to tell you the truth. I'm really a photographer, and I'm helping Joy (the publicist) out by getting the car and all that, you know, but I'd really like to be able to hang out with you and kind of photograph in the background.'"

"Yeah, that'd probably be OK," he recalls Flack saying. And so he did.

But on Saturday night, Brainen got another request, from Flack's manager. Flack wanted to go to a black church for Sunday service — but she didn't want to be recognized.

The next day, Brainen drove Flack to a church in Hunters Point.

"Roberta kind of took my hand and went up into ... the balcony, to kind of watch — so she wasn't right down in the front," Brainen recalls.

Toward the end, Flack walked downstairs and offered a donation — what Brainen imagines could have been a thousand dollars, stuffed in an envelope.

"It was just that little private thing," Brainen says. "But it was an amazing experience."

While Brainen was freelancing,

he was flexing his entrepreneurial muscles. In 1972, he founded a photo lab called Custom Process. Jim Marshall, his mentor, became a client. In 1988, Brainen and the company delved into digital imaging, becoming a pioneer in the nascent field.

"Howard was an early adopter of digital imaging technologies," says Mary Elings, assistant director

and head of technical services at Bancroft, who worked at Custom Process as an undergraduate at UC Berkeley. "He saw the transition away from film and chemicals and helped to usher in the digital age."

In 2003, Custom Process became Two Cat Digital. He sold the business in 2015.

Although he stopped taking photo assignments around 1980, Brainen still shoots for fun and takes photography trips with his wife, Marsha Kirschbaum, also a photographer.

Handing his archive to Bancroft was, in many ways, the next logical step. (Brainen graduated from Berkeley in 1972.)

His archive joins works in Bancroft's pictorial collection documenting artists, musicians, and counterculture icons from the 1960s through the '80s, including photographs by Larry Keenan and Robert Altman.

Jack von Euw, curator of Bancroft's pictorial collection, likens the scope of these materials to Bancroft's extensive documentation of the Gold Rush.

"We have much correspondence from the early days (of the Gold Rush) — lots of diaries," he says. "Then you ask yourself, do we need another Gold Rush diary?"

To von Euw, the answer is yes: "They're all different," he says. "These photographers have very different approaches."

For Brainen and Kirschbaum, having the archive at Bancroft means Brainen's trove of photographs will be preserved, and researchers generations from now will be able to find them when they're looking back on history.

"The really important thing is that his legacy — his images, his life's work — move on," Kirschbaum says.

"The best part is it's kind of protected forever," Brainen says. ■

LOVE, LIBRARIES, AND PEARL JAM

A conversation with Interlibrary Services' Shannon Monroe

STORY BY TOR HAUGAN

Shannon Monroe helps connect the UC Berkeley Library's treasures with people across the world.

But that's just the beginning.

A published writer, Monroe composes love stories and poetry. She hosts write-ins at the Library for National Novel Writing Month, the challenge each November that motivates writers — including herself — to grind out 50,000 words by the end of the month. And she's co-chair of the Free Speech Movement Café Educational Programs Committee, where she helps organize, promote, and host events exploring myriad topics growing from the fertile soil of activism, free speech, and social justice.

And then there's Pearl Jam. A superfan, Monroe has harbored a passion for the seminal Seattle rock act since the very beginning. She has been to over a hundred shows, traveling as far as Ireland to see the band perform.

Naturally, we had questions. We recently caught up with her for a chat at the Free Speech Movement Café.

You work in Interlibrary Services. What does your work entail?

I am the unit head for lending and photoduplication. We receive requests from non-UC Berkeley-affiliated borrowers who need access to things that UC Berkeley libraries own that they don't have access to. We're world-renowned, so sometimes we get requests that are just guessing and hoping we have something, and my colleagues and I in the lending unit just do the best we can to try to find what people need and get it to them as fast as possible.

How did you come to work at the UC Berkeley Library?

I was a student Library employee when I was an undergrad. And I love libraries. I always wanted to be a librarian in addition to being a writer, so it just made sense to stay here. (Monroe worked at Cody's Books for a few years before returning to the Library, where she has been for two decades and counting.)



PHOTO COURTESY OF SHANNON MONROE

Shannon Monroe, right, and her friends Jason Lyons, left, and Kathy Davis take a selfie before a Pearl Jam concert at Fenway Park, in Boston, in 2018. Monroe has been to more than 100 Pearl Jam shows and has attended with Davis since 1993 and with Lyons for at least 15 years.

You're co-chair of the Free Speech Movement Café Educational Programs Committee. Do you have any favorite events from your time on the committee?

One of the events that I really enjoyed on a personal level was the "50 Years of 1968" panel discussion with (Black Panther Party co-founder) Bobby Seale. That event was amazing just to meet him personally — just *legendary*. And the event with (food icon) Alice Waters — another packed house. One of the first events that I was a part of was really incredible, with the prisoner of war who came from Burma. It was fascinating to hear his story.

Growing up in Oakland, which library did you go to most often?

The first thing that really generated my love of libraries was my elementary school library — a little tiny one. (Monroe attended Horace Mann Elementary School in Oakland.) The little elementary school librarian was just my dream person, so she really started it. And then it was just basically

Oakland public libraries. I just started going there and reading and checking out anything I could. The Fruitvale library was great, and we spent a lot of time at the downtown library, too.

Can you tell me about your writing?

I write romance and poetry. I began sneaking my mom's Harlequins and other novels when I was too young, and then I decided that's what I have to do. I started writing historical romance novels when I went to school here (Monroe was a history major), and I just shifted into contemporary.

Right now, I'm writing a rugby romance series, so my heroes and heroines are all rugby players, and so each book is each hero and heroine's love story.

I hear you're into rock music and specifically Pearl Jam. How did you get into Pearl Jam?

I've always been into rock music. Before I knew Pearl Jam, there were other favorites. But Pearl Jam has literally saved my life multiple times.

Luckily my mom was super supportive, to an extent, about the music I liked. She faced some similar things that I did and sometimes still do: "Why do you like rock music? You're not white." In her day, she really liked the Beatles and some other rock music, and so when I started getting into that genre, at first she was really scared for me because she knew I would get picked on. But I thought, "I don't care." And she was like, "Whatever — just like what you like."

What draws you to Pearl Jam?

That first album, *Ten*, was crucial to starting it all. Since I had this friend at Tower (Records), I would start getting collectible pieces like bootlegs and B-side CDs and things like that. There were just a bunch of songs that they had written that I was drawn to and brought me out of dark places. If there's a mood, there's a Pearl Jam song to fit it. ■



PHOTO BY J. PIERRE CARRILLO

The Center for Connected Learning at Moffitt Library will be a space where students can study together, work as a team, and challenge one another, Library Board member Alan Mendelson says.

SPARK DEBATE, AND LIGHT A FIRE



For Library Board member **Alan Mendelson '69**, if there's one way through the darkness, it's together.

When he was at Berkeley, the darkness was the Vietnam War, riots, and tear gas. A few years later, while at Harvard Law School, it was Richard Nixon and Watergate, a trail of corruption and deceit that soured him on politics.

"It was an incredibly dark period," Mendelson says. "But I think today is darker."

Throughout those tumultuous days at Berkeley, Mendelson remembers one thing in particular: a space where folks could question themselves and one another. Today, as "alternative facts" proliferate and harsh rhetoric snuffs out civil debate, that process will be more important than ever, Mendelson says.

"I felt constantly challenged," he says of his undergraduate days. "That challenge was good, in a sense, because I had to keep examining myself — who I was, what I believed in, and why I believed in what I did."

For Mendelson, chair of the Library Board's campaign committee, that's where the Center for Connected Learning at Moffitt Library will come in, as a multidimensional hub for students to "study together, question each other, and work as a team."

Beyond his work for the Library Board, Mendelson is also on the Board of Trustees of the UC Berkeley Foundation and the Board of Advisors for the College of Chemistry.

That work has brought Mendelson even closer to the campus that both grounded him and propelled him to law school and beyond. His involvement at Berkeley has added a dimension to life that he "truly treasures," he says, mostly because of the friendships he has made across campus.

"Like anything in life, if you put in effort and time and so forth, you wind up getting more out of it than you actually give," he says. ■ — V.H.

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THE SECRET LIFE OF THE CENSUS

Doe Library exhibit reveals stories behind the data

Outside a select group of researchers, demography nerds, genealogists, and dataphiles, the U.S. census is often considered a staid and decidedly *unsexy* part of American civic life.

But a richly detailed, incisive, and delightfully wonky new exhibit in Doe Library's Brown Gallery is challenging that.

With the 2020 census on the horizon, *Power and the People: The U.S. Census and Who Counts* uses maps, data, and other Library treasures to provide an inside look at some of the fascinating stories and hidden gems relating to the nationwide decennial drive for data.

In the 230 years of its existence, the census, like the makeup of the country itself, has changed over the years. But some things haven't. Take the Golden State. Despite the ongoing debate over immigration, California has always been pulsing with diversity, notes Jesse Silva, who served as one of the lead curators of the exhibit, alongside Susan Edwards, head of the Library's Social Sciences Division. Just look at the map showing foreign-born populations across America, based on 1890 census data, which is part of the exhibit.

"You'll see pockets here and there, and then you see California, and (there's)



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A map showing foreign-born populations in the U.S., based on 1890 census data, is on display in Power and the People: The U.S. Census and Who Counts, in Doe Library's Brown Gallery. The exhibit runs through March 2, 2020.

a huge foreign-born population in California in 1890, which continues today," says Silva, the Library's scholarly resources strategy librarian. "It's always been a big melting pot of folks."

The exhibit also takes a look at some of the darker moments in the census's past. In the 1940s, the census cooperated with the government by providing information — including names and addresses — that helped the military round up and intern Japanese Americans.

The exhibit weaves together these threads, and more, to tell a bigger story — the story of an American institution, and the best source of data of its kind.

"I love (the census) so much because most of history is about wealthy people and powerful people, and you have to fight so hard to find these little records — these little traces, these ghosts, of the regular people," Edwards says. "But the census has it." ■ — T.H.

To learn more about the Library's exhibits and educational programs, contact the Library Development Office at 510-642-9377 or give@library.berkeley.edu.