

2004 GUIDE TO CALIFORNIA STATE PARKS

PHOTOGRAPHIC ARCHIVES



The Sempervirens Club, circa 1915, at the future Big Basin Redwoods State Park.
California State Parks, 2004.

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INTRODUCTION

The first archivist assigned to the Photographic Archives created the *Guide to California State Parks' Photographic Archives* (the "Guide") in 1996. The *Guide* was designed to be a general information resource on the core collection. It consisted of a series of lists. In 1998 the second archivist conducted a detailed inventory and review of the various photographic materials stored at the Photographic Archives for inclusion in the 1998 *Guide* revision. This version of the *Guide* documented materials left out of the original 1996 *Guide*. It also featured a series of indexes organized by Park Name, Subject, Plants, Animals, Song Slides, and Aerial Photography. Additionally, it included a brief history of California State Parks Photographic Archives, the scope and content of the collection, instructions on using the *Guide*, and a section on copyright and reproduction.

The 2004 edition of the *Guide to California State Parks Photographic Archives* features a different stylistic look while preserving the basic index format utilized in the 1998 edition. Retaining the organization of materials by Park Name, Subject, Plants, Animals, Song Slides, and Aerial Photography; it also includes edited and updated versions of the history, scope and content, instructions, and copyright sections from the 1998 *Guide*. We converted the *Guide* to a database format to assist in updating information in subsequent revisions. Consequently, some categories will appear with "Inventory in Progress." The "Inventory in Progress" will serve as a placeholder for data to be incorporated in future editions. Additionally, park units that changed their names or became subunits of other parks will have "None" in categories related to the total number of images. Please refer to the new park identity when searching for available images. We incorporated changes in font size and contact requirements to comply with the Americans with Disabilities Act (ADA).

Revising the *Guide* gave us a chance to take a new look at our collections and provide us with an opportunity to develop a greater awareness of the collections among the new staff. We conducted a detailed inventory as part of the updating process. In addition to various gifts and transfers of photographic materials from park units, our photographers added significantly to our slide collections over the past five years. We hope you enjoy the 2004 *Guide*.

Wil Jorae
Museum Curator I
March 2004

HISTORY OF THE ARCHIVES

The Photographic Archives originated when the earliest advocates of the state park system wanted to acquire and preserve lands reflecting the incredible beauty and diversity of our state. Documenting this diversity through photographs served to illustrate their cause and enlist public and legislative support. Many of the earliest photographs in the Photographic Archives depict huge virgin redwood stands, pristine lakes and rivers, and historically significant structures. Later photographs detail the growing and developing park structure: access roads, sewer lines, campgrounds, firepits, and ranger housing. Photographers employed by the federally funded Work Projects Administration in the 1930s took many of the photographs in this group, which highlight the contributions of the Civilian Conservation Corps. Images from this era document public and legislative acceptance of the idea of land preservation for recreational use.

The State of California's continued commitment to acquisition of park land necessitated workforce growth for planning and stewardship. The collection contains the photographic work of many important archeologists, historians, naturalists, supervisors, and directors. Of particular note are the contributions of Fred Meyer, Fritz Riddell, Norm Wilson, John Michael, Elmer Aldrich, Bud Heacox, Len Penhale, and Leo Crawford. Innumerable others helped provide a visual history of California State Parks. In general, these early photographs served a specific purpose—to document the state of the new acquisitions. Later photographs document erosion, floods, fires, and other natural disasters. The collection contains a unique photographic record of the Department's developing environmental focus and planning priorities as depicted in the construction and restoration work undertaken by park employees and volunteers.

California State Parks acquired its first official photographer in the 1960s. Gene Russell focused on copying historical photograph collections held at local parks, documenting new park acquisitions, and working on exhibit and audiovisual projects. As park holdings continued to grow, so did the photographic record that was to become the Photographic Archives. Collection control became more centralized, numbering systems were developed and refined, and selected images were mounted into photograph albums. Park employees in the field sent their film to the Photo Files Unit in downtown Sacramento to be developed. The Department borrowed and copied photographs relating to the history of particular areas. Clearly, a central location was needed to house and preserve the growing collection of original images, negatives, and copy work generated by the Department, and to provide access to this valuable information resource. In 1976 the Photo Files Unit moved to a new location in West Sacramento, along with the exhibit shop and related offices.

In 1980 the Office of Interpretive Services (OIS) was formed to unite the various interpretive functions performed on a statewide level. The Photo Files Unit became the Audio-Visual Section (later named the Interpretive Programs Section) and was included in OIS. Until 1991 OIS served to create meaningful interpretive exhibits and programs for park visitors, and to publicize California's natural and cultural resources to the public. Housed in the same facility as the photo lab, OIS staff often drew upon the photographic

resources held in the developing Photographic Archives. With the Department's reorganization in 1991, the majority of these interpretive efforts became a local or district responsibility, but the photographs acquired, created, or used in interpretive efforts remained a statewide responsibility with the Photographic Archives. Fundamentally, the Photographic Archives holdings reflect the spirit and the efforts of an organization devoted not only to maintaining and preserving California's abundant resources, but also to interpreting them for the greater understanding of the public as well.

The Photographic Archives became an official entity of the Interpretation Section in 1991 (becoming a section of the Interpretation and Education Division in 2000), providing a secure, controlled environment for the Department's photographic images, both historical and contemporary. Consisting of prints, negatives, glass plates, lantern slides, color slides, and supplementary research files, the Photographic Archives continues to grow and assist staff in planning restorations, creating interpretive programs, and documenting concessions and visitor activities. In addition the Photographic Archives serves as a valuable information resource for students and scholars, as well as the casual interested user. The Photographic Archives maintains a dynamic acquisition program, adding to its contemporary holdings through the original work of Department photographers. The Photographic Archives also adds to its historical holdings by accepting and housing images previously held in park units and by individuals.



Self-portrait of Gene Russell, first professional photographer employed by the Department of Parks and Recreation.
© California State Parks, 1978.

SCOPE AND CONTENT

The Photographic Archives is home to approximately 200,000 images depicting the natural and cultural resources of California State Parks. Holdings consist of about 100,000 prints and negatives in black and white and color, about 35,000 contemporary color slides in 35mm format, approximately 60,000 images awaiting processing and a small number of lantern slides and glass plates. The photographs were taken between 1900 and the present, with the majority taken between 1950 and 1985. In addition there is a large collection of copy photography reflecting works created as early as 1839. Materials in 35mm slide format tend to be more contemporary in nature, dating between 1970 and the present.

The photographic materials depict a wide range of subjects. These subjects include the movement of populations into California from the early days of the gold rush to West Coast immigration. The collections document the growth and development of the state park system, beginning with the acquisition of Big Basin Redwoods State Park in 1902. Photographs reveal the construction of access roads, campgrounds, restrooms, sewers, and visitor centers, often using the Civilian Conservation Corps and inmate workers. The unique natural resources of areas are also recorded, including lakes, mountains, flora and fauna, as are cultural resources, including buildings, artifacts, landscapes, and restoration and preservation efforts. Also depicted in the collection are natural disasters, such as fires and floods, oil spills and erosion. The Photographic Archives also contains nearly a century of images of people fishing, swimming, eating, talking, hiking, biking, and relaxing in California's wonderful state parks.

Among the print collections, several groups of materials stand out. The Hearst School of Mines Collection consists of approximately 6,000 glass lantern slides, copied and mounted into photo albums. Once used as teaching aides for the mining school at the University of California, Berkeley, these images document the equipment and processes used for mining gold and other minerals. Another major collection consists of prints made from lantern slides of Angel Island in the early 1900s, which record the diversity of cultural groups arriving at the immigration and quarantine station. Highlights of the H. C. Peterson Collection include images of Sacramento's Hobo Jungle in the 1930s, California missions, and historic gold mining towns. This collection, compiled by the first curator of Sutter's Fort State Historic Park, consists of several hundred prints made from glass and nitrate negatives.

While the slide collection contains representative images of nearly all parks, some units are more comprehensively depicted than others. Angel Island State Park, La Purisima Mission State Historic Park, Folsom Lake State Recreation Area, and Monterey State Historic Park have over 300 slides each, while some parks have only a few slides. The Photographic Archives is strong in images of park personnel and park interpretive activities such as environmental living programs and junior rangers. One significant collection of slides is composed of aerial photographs taken by Jim Woodward, park planner and archeologist, and the late Jim Tryner, Chief of the Resource Protection Division. These slides were created to assist park personnel in planning land acquisitions,

designing projects, evaluating resources, and training Department staff. The aerial photography collection consists of about 6,000 slides spanning a time period of 1970 to 1995, and represents almost all of the 278 park units.

Over the last 30 years, interpretive staff worked on a variety of park-specific projects, and compiled the graphic elements of their research into binders, now held at the Photographic Archives. These binders, consisting of both original photography and photographs gathered from other institutions, form a valuable reference tool. For example, images of early adobe tile and brick construction were gathered by Mary Helmich and Richard Clark, State Park Interpreters, in preparation for the restoration of La Casa de Estudillo at Old Town San Diego State Historic Park. Of particular note in the reference collection is a 20-volume set of binders relating to the gold rush, including mining processes, milling and refining technology, and life in the gold fields.

Format determines the housing of materials in the Photographic Archives. Many of the earliest photographs were dry mounted into photo albums and usually have brief inscriptions and a numbering system. The Photographic Archives stores its unbound prints in archival folders and boxes; the unbound prints contain both unique and duplicate images. There are separate storage locations for the slides, negatives, and photographic prints. The catalog records contain transcriptions of all the information accompanying negatives, prints, and slides for the purpose of retention and accessibility.

The Photographic Archives maintains an active photography laboratory and continually adds images to the collection. The staff photographer periodically travels to park units to add to the holdings of the Photographic Archives through both original and copy photography. In addition, the curator is available to evaluate the conservation needs of photographic materials held in field units and to appraise materials for potential addition to the collection.

USING THE INDEXES

Two primary concerns guided the development of the *Guide to California State Parks Photographic Archives*—first, to harness internal control over an active and changing collection; and second, to assist users of the archives in locating relevant materials easily and efficiently. The primary access to images in the collection is by park unit. This index lists parks alphabetically, and includes both “classified” and “unclassified” units. The *Guide* also includes internal units within the State Park System, underwater areas, unnamed and unclassified units or properties, trail and non-trail properties not intended for classification, units and properties whose identities have changed, and units/properties formerly owned by the Department.

The Park Index lists the current official form of the park name. This index lists former, variant, and proper names alphabetically, and refers the user to the proper name of the park. The alphabetical listing also includes internal classified units within parks, as well as unclassified significant structures and areas; these refer the user to the larger unit. For example, the entry for the Tijuana Estuary Nature Preserve refers the user to the Border Field State Park, and the entry for Cascade Ranch refers the user to Año Nuevo State Park. The Park Index includes former park properties transferred outside the California State Park system that are now under local or federal control.

The Subject Index integrates the most commonly requested materials under subject headings originally created by Department staff. Subject terms such as “Environmental Concerns” and “Missions” will lead the user to images regardless of which specific unit they exist in. The Plant Index is arranged “dictionary” style, integrating Latin and common names. The Animal Index reflects the taxonomical physical arrangement of the slides and includes a common name index. The Song Index listing, arranged alphabetically by song title, can assist users in finding common campfire songs for interpretive programs. The number next to each song title indicates the quantity of slides required per song.

The Aerial Photography Index lists the large collection of aerial slides by park unit. The dates when the images were captured for the respective park units are also indicated. Aerial photographs are, in some cases, additionally located in the slide collection and the photographic print collection under the name of the individual park unit.

Park units represented in the Department's image database appear with an asterisk next to their name. As of April 2004, approximately 48,000 images have been scanned and cataloged as part of the Department's ongoing conservation efforts. Archival, full resolution digital images exist in TGA or TIFF format, depending on the creation date of the digital master, as well as in compressed JPEG format. The images have received no cosmetic alterations, except for contrast and brightness modifications. Until 2003 the Photographic Archives used ARGUS, the Department's former statewide artifact cataloging software, adapted for image use, to catalog the images in its collection. The Department implemented a data transfer of its statewide electronic catalog records to TMS (The Museum System), the museum database system that replaced ARGUS.

COPYRIGHT AND REPRODUCTION

Copyright is a form of legal protection provided by Title 17, U.S. Code, to the creators of original works, including photographs. Copyright dates from the moment a work is created in tangible format, and includes the rights of reproduction, adaptation, distribution, performance, and exhibit. Fair use privileges afforded to libraries and archives allows for reference use and reproduction of most of the copyrighted materials held at the Photographic Archives.

Park employees took the majority of images held in the Photographic Archives in the course of their work for the Department. The Department holds the copyright to these images and reproduces them for reference or scholarly use for a minimal charge. Commercial use of these images typically involves both reproduction and licensing fees.

A significant portion of the collection consists of copies of historic photographs held at individual park units or district offices. Many of these images are now in the public domain and unprotected by copyright regulations. Reproduction fees are charged for public domain images held at both the Photographic Archives and at the individual park units.

Over the course of many years, the Photographic Archives gathered reference copies of images held by a variety of individuals and agencies. While the Photographic Archives will provide a reference copy of these photographs to individuals, those wishing to obtain copies for commercial use are referred to the source agency for permission.

Due to limited staffing, it is advisable to make an appointment prior to visiting the Photographic Archives. Black and white printing, color slide duplication, and copy work is done onsite in the photo lab, while most color print work is sent out to a local company. Four weeks lead-time is requested for work that must be sent out; work that can be done in the photo lab can usually be completed in two to three weeks. The Photographic Archives does not loan or rent photographic materials.

For further information, please contact Wil Jorae (Museum Curator I) at 916/375-5930 or Jennifer Heichel (Photographer) at 916/375-5933. To use the California Relay Service with TTY, call 888/877-5378 or without TTY, call 888/877-5379. Please call 916/375-5930 to obtain this publication in alternate formats. Direct any correspondence to:

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