

# Public History Newsletter

Winter 2006  
Editor: Amanda Frank

## Public History Notes

by Molly McGarry, Director of the Program in Public History at UCR

This is an exciting time for UCR's Public History Program. There are eleven students in the Masters Program, four of whom are new this year. Almost two dozen History Ph.D. students count Public History as either their primary research or complementary field. What this means is that Public History is more central to our graduate program than ever. Students are being trained in U.S. history, Native American, and Latin American history. They are thinking (and researching) globally, and many are working locally.

Public historians use their rigorous academic training to bring history beyond the walls of the academy. And they don't wait until graduation to do so. Over the years, through Professor Cliff Trafzer's direction, the Program has built strong partnerships with local institutions, including museums, archives, land conservancies, city planning organizations, and heritage sites. This year alone, our students are interning at the Autry National Center in Los Angeles, the Oakland Museum of California, the Riverside Metropolitan Museum, the California Museum of Photography, the Newport Harbor Nautical Museum, and the City of San Juan Capistrano's Historic Preservation program. Graduates of UC Riverside's program are now public history professionals working across the state and the country.

Robert Gonzales Vasquez, a UCR History graduate, returned this fall to present **"Living on the Dime: Inland Southern California in Transition"** on November 9<sup>th</sup>. Organized by Professor Cathy Gudis as part of the Carlotta and Knox Mellon Lectures in Public History, "Living on the Dime" is a multi-media regional heritage project that explores the social, political, economic, and environmental impact of the Interstate 10 freeway. Through stories, photos, and film, it tells the stories of the diverse communities along a two hundred mile stretch of the I-10 from Blythe, the gateway to California, to Bloomington. Gonzales is the founder of Inland Mexican Heritage, a community-based research and media production company, and the creator of *Citrus, Labor and Community*, a collection of oral history interviews, historic photographs, and artifacts documenting the lost history of Mexicans in the San Bernardino Valley. As part of his November 9<sup>th</sup> lecture, Gonzales screened a segment from a new documentary film, based on his extensive and ongoing research.

This lecture series is made possible by the generous funding of Carlotta and Knox Mellon. “**Living on the Dime**” is cosponsored by the Center for Ideas and Society, Department of Ethnic Studies, the Film and Visual Culture Program, California Museum of Photography, and the Riverside Metropolitan Museum.

The UCR Program in Public History is also supported by the Friends of Public History, chaired by Carlotta Mellon. Contact: [molly.mcgarry@ucr.edu](mailto:molly.mcgarry@ucr.edu) to find out how you can get involved with the Program and become a Friend of Public History.

*Molly McGarry is currently Director of the Program in Public History in the History Department at UCR. She received her B.A. from Cornell University, M.A. (in Public History), and Ph.D. from New York University. She has worked as a curator and consultant for The New York Public Library, The Jewish Museum, The Museum of the Chinese in the Americas, and the American Social History Project. Her public history projects have received awards from the American Association of Museums, the American Society for State and Local History, the International Association of Art Critics, and the Society of American Archivists.*

*Following is a sampling of the achievements of faculty, current students, and alumni of the UCR Public History Program. While it would take at least an entire book to describe the many accomplishments of all our students and professors, this newsletter gives a glimpse of the highly valuable contributions they are making to UCR, the field of public history, and society at large.*

## **Meef...Catherine Gudis (UCR Public History Professor)**

We at UCR know Catherine Gudis as a distinguished university professor. But Dr. Gudis has, in fact, performed a variety of roles throughout her career as a public historian. In order to fully appreciate how fortunate we are to have Dr. Gudis as a part of our academic community, it would behoove us to examine her many past accomplishments in the field of public history.

Dr. Gudis began her career at MOCA (Museum of Contemporary Art), where she continued to work even after she began graduate school at UCLA and, then, Yale University. At MOCA, she was an innovator in creating books that, according to Dr. Gudis, provided “a cultural historian’s approach to contemporary art.” While at Yale, she

continued to work for MOCA as part of the curatorial team for the ambitious, internationally touring exhibition “At the End of the Century: 100 Years of Architecture.” This was among a number of consulting projects that she completed for art institutions nationwide, including the Whitney Museum of Art and Cooper Union, both in New York, and the Wexner Center for the Arts at Ohio State University.

After completing her Ph.D. at Yale, Dr. Gudis continued her curatorial work, with a renewed focus on history museums. For example, she helped the Connecticut Historical Society create an exhibition on early American inn and tavern signs. She also helped the Society of California Pioneers (located in San Francisco) navigate a transformation as they completed plans for a new history museum. Previously, the Society of California Pioneers had focused on the Gold Rush; but Dr. Gudis helped them broaden their focus to include 20<sup>th</sup> century history. As part of this project, Dr. Gudis curated the museum’s inaugural show, which explored the 1915 World’s Fair. The exhibition, which was titled “Kiss of the Oceans: Culture and Commerce at the 1915 San Francisco World’s Fair,” addressed issues from the period of social and technological progress, racial representation, and globalization. The exhibit was an innovative multimedia blend of text, photos, film footage, audio (including recorded readings of 1915 diary entries about the fair), and childrens’ activities.

But perhaps her most impressive accomplishment to date is her recent work with the Los Angeles Conservancy, a non-profit organization dedicated to preserving the cultural and historic resources of Los Angeles County. As the organization’s director of education, Dr. Gudis oversaw all educational and community outreach programs. One program, titled *Spring on Spring*, involved an historic architecture tour of buildings from the first decades of the 20<sup>th</sup> century, many of which have been adaptively reused as lofts, single room occupant hotels, and nightclubs. Another, called *Last Remaining Seats*, merged history and entertainment. Classic films were screened in old Los Angeles theaters—many of which had been closed for years—thus returning the films to their original context. At the theater, a guest speaker spoke on issues such as the importance of preserving buildings in the downtown area. In bringing these theaters back to life by reenacting their original functions, the well-established program, according to Dr. Gudis, “drew public attention to the reason for saving old buildings.” As Gudis explained, the program demonstrated that buildings provide the setting for activities that give our lives meaning, and thus “are a part of the social fabric.”

The most ambitious project Dr. Gudis oversaw at the Los Angeles Conservancy was called *Curating the City*. According to the official website, developed by Dr. Gudis, this program “treats the city as a living museum,” using architectural tours and other activities to encourage “the ongoing exploration—and appreciation—of L.A.’s unique built environment.” This ongoing project will focus on a different theme every three years. The initial phase, which took place in October and November 2005, spotlighted Wilshire Boulevard. According to Dr. Gudis, who directed the Wilshire Blvd project and serves as a consultant for the next, the Conservancy hosted events and created guides that sought to enrich people’s understanding of the diverse social and architectural history of Wilshire Boulevard as communicated by buildings lining the street. Architectural tours, training for teachers, children’s guides, several months of cultural events held at historic sites along the Boulevard, and other interactive tools created an “exhibit” that

encompassed a great geographic distance and united the efforts of various segments of the community. For more information, visit [www.curatingthecity.org](http://www.curatingthecity.org).

Recently, the UCR history department created its first tenure-track position for public history since the graduate program was established in 1973. In July 2005, Dr. Gudis was chosen as the first person to hold this position. At UCR, Professor Gudis currently teaches Historic Preservation and several undergraduate courses on U.S. cultural history, including classes in consumer culture, mass media, and advertising. In addition to her teaching, Dr. Gudis is a member of several teams of experts that help organizations put together historical programs. For example, she is working with the Huntington-USC Institute on California and the West on a project that examines the history of McArthur Park, one of the first wealthy suburbs of Los Angeles and now known as a working-class, densely populated, and heavily Central American neighborhood. She is also a history advisor to the Los Angeles Poverty Department (LAPD), an organization that focuses on art and activism (note: it is not part of the government). Her work with this organization will help create a series of public programs that goes by the title “UTOPIA/dystopia,” addressing homelessness, gentrification, and civil rights in downtown Los Angeles.

When she’s not teaching or serving on committees, Dr. Gudis finds time to write. Her book entitled Buyways: Billboards, Automobiles, and the American Landscape was published in 2004. This book discusses the history of outdoor advertising from the Civil War to the present, particularly focusing on its role in, according to Dr. Gudis, “transforming the appearance and understanding of the built and natural environment.” This year, Dr. Gudis was co-editor of and contributor to a book entitled Cultures of Commerce: Representations and American Business Culture, 1877-1960, which, as Dr. Gudis explains, seeks “to look at new scholarship on the intersection of business history and the study of cultural forms.”

We are indeed fortunate to have Dr. Gudis as a member of the UCR public history community! Her classroom instruction and mentorship will, most certainly, help equip public history students to embark on careers that are as successful as her own.

## ***Meet...Shola Lynch (UCR Public History Alumnus)***

The achievements of UCR alumnus Shola Lynch attest to the potential value of a public historian’s knowledge and perspective. Through her understanding of the power of history and, particularly, the value of communicating history through visual media, Shola has shared history with a broad audience.

Shola became involved with visual media while in the UCR public history program in the early 1990s. Shola recognized that outside academia, many people simply do not read about history. In pondering that insight, she became intrigued with the idea of sharing history through means that would appeal to the general public. Shola first pursued this concept through the use of photographic images. She devised an idea for an exhibit that she hoped to create for her public history internship. When Shola proposed her idea to the Director of the UCR California Museum of Photography, the Director gave her permission to create the exhibit as long as she could raise enough money to fund it. Shola successfully raised \$6,000 from private donors (including Bill and Camille Cosby), and thus had the resources to create the first student-curated show ever to be

exhibited in a main gallery of the museum. Her show, which ran from November 12, 1994 through February 12 1995, was titled “How Far Have We Come? The Media's Past and Present Representations of African Americans.” This ambitious effort prepared her for the challenges of her future career.

After receiving her M.A. in 1995, Shola planned to continue her dedication to visual media as a museum curator. But Shola’s career path led her in an unexpected direction. Rather than beginning her career in a museum, Shola soon became involved in documentary production. As Shola explains, she “realized that curating for film is in a sense the same as curating for walls.” Indeed, film can be a very effective way of communicating history to a general public that is accustomed to being both entertained and informed through film and television.

Shola was introduced to film work through her involvement with several highly successful documentaries. Lynch worked with Ken Burns in the production of Peabody Award-winning *Frank Lloyd Wright* and the highly popular documentary entitled *Jazz*. Later, Shola worked on the Emmy Award-winning documentary *Do You Believe in Miracles? The Story of the 1980 US Olympic Hockey Team*, which was produced by HBO Sports as a part of its *Sports in the Twentieth Century* series. To name just a few of her many responsibilities as an associate producer for each of these projects, Shola acquired photographs, conducted research for the script, directed film shoots for stills, and critiqued rough cuts of the films.

After working on these projects, Shola decided to try directing her own documentary. Shola started her own company and began work on *Chisholm '72 — Unbought & Unbossed*, a one-hour documentary about Shirley Chisholm’s 1972 campaign for presidency. As explained in the documentary, Chisholm, the first African-American woman in Congress (1968-1983), shocked the nation by announcing her plan to run for the Democratic ticket in the 1972 presidential election. At this time, the idea of a woman—especially a black woman—running for president seemed absurd to many people. But the documentary explains that while Chisholm knew she was not likely to win the presidency, she also knew her campaign could accomplish other positive results: for example, her grassroots campaigning led to the involvement of people who, otherwise, usually were not politically active. As noted on the film’s website, “the ‘Chisholm for President’ campaign inspired countless grass roots people to get politically active such as Congresswoman Barbara Lee (D-CA) who at the time was a student and single-mother on public assistance.” While Chisholm did not become the Democratic nominee, she did make it as far as the Democratic convention. According to the website, the documentary addresses questions raised by Chisholm’s story, such as: “How do we evaluate her contribution to American history and politics? What does it mean to participate in American democracy? And, the question many people ask today: Why bother to participate at all? The lessons from Chisholm’s campaign address these questions and allow us to reflect on the current state of voter participation and presidential politics...”

Shola’s documentary was a great success. It was screened at several festivals, including the prestigious Sundance Festival, and was awarded the Peabody Award, which is the highest distinction for electronic media. The film, and what it reveals about the task of communicating history through film, was also the topic of Shola’s spring 2006 lecture at UCR, which was hosted by the public history program and made possible by

the Knox and Carlotta Mellon Endowment. For more information on the documentary, visit [www.chisholm72.net](http://www.chisholm72.net). You may also purchase the film on DVD.

When asked what she found to be the most rewarding aspect of her job, Shola replied that documentaries bring history to life for people who generally are not interested in history books; she adds that, hopefully, her films will inspire people to read about history. Although her job involves a lot of work, Shola explains that “it’s so worthwhile when you create a story that resonates with a lot of people.” Like the upcoming book by Jeff Smith and Clifford Trafzer, Shola Lynch’s films have the potential of reaching thousands of people who may not realize that history can be vivid, inspiring, and deeply relevant.

Due to the success of Shola’s directorial debut, Shola is planning to direct a documentary on Angela Davis. Be on the look out for this film, which is sure to impress and inspire historians and non-academics alike.

## ***Meef...* Matthew Sakiestewa Gilbert (UCR Public History Alumnus)**

UCR Public History alumnus Matthew (Matt) Sakiestewa Gilbert is currently working on a book entitled *Education Beyond the Mesas: Hopi Student Involvement at Sherman Institute, 1902-1929*. The book began as a paper for a UCR public history seminar. After revision, Matt’s paper was published as an article in the *Journal of American Indian Education*. The article was titled “The Hopi Followers: Chief Tawaquaptewa and Hopi Student Advancement at Sherman Institute 1906-1909” and was published in November 2005 (volume 44, number 2). The abstract for the article can be found at <http://jaie.asu.edu/abstracts/abs2005.htm>. As a Ph.D student, Matt expanded this article to create his dissertation. Upon receiving his PhD, Matt turned his dissertation into a book manuscript while working as Postdoctoral Research Associate in American Indian Studies at the University of Illinois at Urbana-Champaign. The book manuscript is currently under review with the University of Nebraska Press.

Matt’s choice of topic resulted from several factors. First of all, Matt’s interest in the Hopi children of Sherman Institute was deeply connected to his personal roots and identity. Matt is an enrolled member of the Hopi Tribe from the Village of Upper Moencopi, Arizona. The specific focus on Sherman Institute resulted from memories of tales his great-grandfather, Victor Sakiestewa, told of his experiences as a student at Sherman from 1906-1909.

Matt involved the Hopi Tribe in the creation of this project by working with the Hopi Cultural Preservation Office. Some people questioned his decision to get the Hopi Tribe involved, particularly because of the extra time it entailed. Nevertheless, Matt is deeply convinced he made the right decision. He believes he had an obligation to give the Hopi tribe a voice in the creation of his project.

Matt’s involvement with the Hopi Tribe went beyond collaboration in decision-making. He also made the fruits of his research available to the Hopi people. Matt presented the Hopi Cultural Preservation Office with copies of the historical documents and oral interviews used in his paper. Also, upon finding personal documents of students

related to Matt's acquaintances, Matt sent copies of the documents to the students' families. Matt's actions serve to remind us that history is not simply a collection of facts and ideas, but has very real meaning for both the people who lived that history and for future generations who, in various ways, are touched by it.

Matt has also used his research to create a documentary. Recently, Matt Gilbert, Allan Holzman and the Hopi Cultural Preservation Office produced *Beyond the Mesas*, which documents the Hopi boarding school experience. The film discusses multiple boarding schools, including Sherman Institute. The film premiered at Northern Arizona University on November 8, 2006.

In reflecting on his research experience, Matt notes that his UCR professors provided invaluable help. He is "deeply grateful for the mentoring received from Clifford Trafzer, Rebecca Kugel, and Michelle Raheja." While students are given primary credit for well-written papers, it is important to remember the guidance received from professors.

When asked what he found to be the most valuable result of his research, Matt replied that his work provided "a voice for the Hopi people." He added that it was of particular significance that this project was crafted by a member of the Hopi tribe. In the past, most historians writing about the Hopi have not been part of the tribe. Thus, Matt brought a neglected and valuable perspective—the perspective of an insider—to the study of the Hopi people.

Matthew Sakiestewa Gilbert can be reached via email at: [tewa@uiuc.edu](mailto:tewa@uiuc.edu)

## ***Meet...Michelle Sifuentes (UCR Public History Alumnus)***

Congratulations to UCR public history alumnus Michelle Sifuentes, who was recently selected for the position of Collections Manager at the March Field Air Museum of Riverside. At the March Field Air Museum, Michelle is in charge of maintaining and preserving the museum's collections. Michelle is blazing a new trail, for she is the museum's first full-time collections manager to be given the privilege of focusing solely on caring for the artifacts, rather than being responsible for additional tasks such as creating exhibits.

Currently, Michelle is engaged in taking inventory of the collections, which consist of a wide variety of objects involving military and aviation history. The approximately 29,000 artifacts include items such as photos, scrapbooks, medals, uniforms, weapons, artwork, and 68 airplanes. This task will help correct the museum's past tendency to accession an overly broad array of artifacts. As she takes inventory, Michelle will decide which artifacts should not remain in the collection. She will also help assure that all new accessions are relevant to the museum's mission statement.

When asked what she likes best about her job, Michelle said she is glad the task of taking inventory allows her to explore the museum's collections. She noted that the collections are "like a treasure trove. You never know what you're going to find!" Indeed, detective work is one of the most tantalizing aspects of an historian's pursuits.

Michelle is also pleased to be working at a small museum. In large museums, she noted, employees generally only become acquainted with people in their department; but at a small museum like March, the staff is smaller, which makes it much more likely that the entire staff will get to know one another. Thus, public history students who enjoy intimate community (small class sizes, for example) should perhaps consider employment in a small museum like March.

Michelle received her M.A. from UCR in public history this past June. When asked what aspect of the public history program most prepared her for her current job, she replied that the hands on experience of the internships and practicums provided highly valuable experience. Michelle completed her internship at the San Bernardino County Museum (SBCM). While at the SBCM, Michelle worked on organizing the Sun Telegram Negative Collection, which includes newspaper negatives from the 1960s and 1970s. Michelle also completed all three public history practicums. For her museum practicum, Michelle worked with part of the Evans Collection at the Riverside Metropolitan Museum. Michelle helped organize a portion of the collection containing information about the Aurantia chapter of the Daughters of the American Revolution (DAR). For her archives practicum, Michelle worked at the Smiley Library of Redlands. At the Smiley, Michelle helped create a research index for the archive's collection of scrapbooks that once belonged to Kirke Heart Field, an important figure in the history of Redlands. Lastly, for her preservation practicum, Michelle worked with a group that sought to get the Sherman Indian School Cemetery named an historic landmark.

The March Field Air Museum is open from 9:00 a.m. to 4:00 p.m. seven days a week. It is just a few minutes away from UCR, so stop by and check out some of the artifacts that are under Michelle's care.

## ***Meet...* Jeff Smith (UCR Public History Alumnus)**

Jeff Smith, another UCR alumnus, is currently co-authoring a book with Clifford Trafzer. The book, entitled *Native Americans of Riverside County*, presents a photographic history of Native American tribes in Riverside County. A few of the topics addressed in the book include Native American education, sovereignty, migration, gender issues, and life ways. While the book covers over 100 years of history, older photos are mixed with more recent photographs of pow-wows, casinos, institutions created from casinos' profits (health centers, schools, etc.), and examples of contemporary Native American business ventures outside the realm of gaming.

Smith and Trafzer gathered materials from multiple sources. They found some photographs and information at the Smiley Archive in Redlands, the Sherman Institute in Riverside, the Cabazon Cultural Museum in Indio, the Riverside Metropolitan Museum, UCR, and the authors' personal collections. They also received materials from the Native American Community. As noted by Jeff Smith, he and Professor Trafzer "tried to be as inclusive as possible" in their selection of topics and photographs.

The book will be released by Arcadia Publishing. Other works from Arcadia include the Postcard History Series, a popular series of books that uses vintage postcards

to reveal the history of individual United States communities (such as Riverside!). Like the postcard series, *Native Americans of Riverside County* has very little text. Instead, the book is predominantly comprised of photographs. As all good public historians know, documents are not the only materials that are able to reveal the past. The postcard series and *Native Americans of Riverside County* communicate a historical narrative through a carefully selected collection of visual images.

*Native Americans of Riverside County* is geared to a general audience as opposed to the academic community. Thus, much like museums, this book seeks to make history interesting and accessible to people who are not generally engaged in historical studies. Hopefully, the book will inspire its readers to further explore the history of Native Americans.

This is not the first time Jeff has worked with Native American artifacts. While in the UCR public history program, Jeff interned at the Cabazon Cultural Museum. At the museum, Jeff worked with a collection of Native American artifacts that had just been acquired by the museum. The collection contains items such as baskets, jewelry, pottery, projectile points, and grinding stones. Though the collection is housed at the museum, it is owned by the Cabazon Band of Mission Indians, the 29 Palms Band of Mission Indians, and the Native American Land Conservancy; each of these groups contributed money toward the purchase of the collection. The items in the collection were owned by a cowboy named Al Cary. While some of the items were purchased by Cary's family, others were stumbled upon by family members while ranching. Jeff accessioned the items in this important collection. He also described the collection in his dissertation, titled *Made Beings*.

Currently, Jeff is utilizing his historical skills in the field of teaching. He is an instructor at California State University, San Bernardino and San Bernardino Valley College.

Look for *Native Americans of Riverside County* at your local bookstore (or Amazon.com) in winter of this year.

## ***Meet...Akiko Nomura (PhD Student)***

Much research has been done on the internment of Japanese Americans during World War II. Books and museum exhibits are just some of the means historians have used to communicate the story of this terrible infringement of civil liberties.

Despite this wealth of research, one crucial side of the story has, due to a lack of resources, been neglected. Historians have not been able to significantly address the perspective of first generation Japanese Americans (called "Issei") on the internment experience.

But thanks to Akiko Nomura, third year PhD student in public history, we can begin the process of adding the Issei voice to the story.

For her dissertation, Akiko will translate from Japanese to English an excerpt of the diary of Toranosuke Fujimoto. The excerpt will include entries written from 1935 through 1946. She will also write an extensive introduction that presents an analysis of the diary's significance.

Akiko discovered that the diaries revealed Fujimoto's changing perceptions of the world and himself from 1935 to 1946. In her dissertation, Akiko will explain that the diaries of Fujimoto "demonstrate how his identity changed over time" according to the shifting "political conditions of Imperial Japan and the United States" during this time period. According to Akiko, prior to 1942, Fujimoto supported both Japan and the U.S. because he believed their actions embraced progress and modernity. But during the war, his views changed due to a deep sense of disillusionment. Akiko notes that as Fujimoto observed what he deemed irrational behavior among the Japanese at the internment camp and "misconduct among politicians and government officials of both nations," Fujimoto's devotion to the two nations ceased. Fujimoto no longer supported the nations' actions as steps toward progress; instead, he "became distrustful of both nations." But Akiko notes that he did not take an aggressive stance toward either nation. Instead, he focused his attention and devotion on Christianity.

In embarking on this project, Akiko was able to utilize the unique resources available to her due to her background and identity. She explains: "I will make use of my background as a Japanese citizen, my skills in the Japanese language, and my status as an international student to contribute to the field of Public History and Japanese American History by introducing new research." This is not the first time she has applied her cultural background and skills to her work as an historian. As a masters student, Akiko's background proved an invaluable resource during an internship at the Riverside Metropolitan Museum. At the museum, Akiko translated a Japanese exhibition catalogue into English. The catalogue was from an exhibit in Sendai, Japan, Riverside's sister city. While at the museum, Akiko also made a preliminary inventory of the Harada Collection. The Harada Collection consists of the items found in the Harada House of Riverside, which was owned by the first Japanese American family to challenge California's alien land law.

In adding her dissertation to the historical record, Akiko will allow us to see World War II and the internment experience from the eyes of one member of the Issei generation. In this way, Akiko will set historians on the path toward gaining a deeper understanding of the Issei, as well as a more complete understanding of the Japanese-American World War II experience.

## Recent Public History Internships

This year, our public history students have honed their skills at various public history institutions. Here are some of the internships our students have recently completed:

**Amanda Frank**, second year M.A. student, completed a summer internship at the Heritage House in Riverside. The Heritage House is a restored Victorian mansion that offers tours. Amanda participated in taking inventory of the parlor, dining room, and part of the music room. With the data obtained from inventory, Amanda updated the computer files on the artifacts. This data will be used to create room books—binders containing information and photographs of each item in the room—which will be kept in each room of the Heritage House for use by docents during tours.

**Joseph Freeman**, second year M.A. student, completed a summer internship at the Oakland Museum of California. Joseph conducted research and oral histories for the museum's upcoming permanent gallery. Joseph interviewed descendants of California's first Spanish families (aka Californios), conducted research on the Beat generation, and set up an appointment with beat artist Lawrence Ferlinghetti. Joseph found working with oral histories to be a very valuable experience. Joseph explained: "Aside from the historical importance (which is huge), I simply enjoy listening to people talk about their lives. There's so much we have to learn from one another! We're all teachers and students!"

**Jamie Green**, first year M.A. student, interned this summer at the Pasadena Museum of History. As an intern in the education department, Jamie helped research, plan, and conduct a 7 week program called "Peek at the Past," which taught 4-8 year olds what Pasadena was like 100 years ago. Jamie wrote a weekly newsletter and conducted research for each week's theme. She also helped lead an orientation for pre-teen and teenaged program volunteers. In addition, Jamie helped lead the weekly, three-hour program, which included crafts, games, and a peek into one room of the museum's historic mansion.

**Susan Hall**, second year M.A. student, completed a summer internship with the City of San Juan Capistrano under the Historic Preservation Manager, Planning Department. Susan conducted field work and research on historic homes within the Mission Hill/Mission Flats Neighborhood of San Juan Capistrano (dating to 1926). In describing this project, Susan explained that she "[wrote] architectural descriptions, filled out CA Dept. of Parks and Recreation forms for homes in the neighborhood," and conducted research using archives and historic newspaper articles. Susan also conducted "field work and office work to reformulate and update a database of the participants of the city's Historic Depiction Program," a program that enhances public awareness of the city's heritage.

**John Stahler**, first year Ph.D student, recently interned at the Center for Oral and Public History at California State University, Fullerton. As John explained, his favorite project involved "attempting to decipher a box full of "orphan" tapes. These were tapes that had no external markings to indicate narrator/interviewer, or anything else. After listening to them, I was able to figure out the who/what/when/where and formally accession them. The most memorable was a tape that had been mislabeled Jeffrey Proxmire. Turns out it was an interview of SENATOR Proxmire by PROFESSOR Jeffrey back in the 1980s. Sleuthing does pay off."

## *In Conclusion...*

While public historians generally express their creativity through writing, creating documentaries, and organizing exhibits and other public programs, occasionally they branch out and make other things like...cake.



*(Pictured above: students of History 262, Fall 2006. Front row, starting from left: Jamie Green, Emily McEwen, Becky Wrenn; back row, starting from left: Professor Molly McGarry, Amanda Frank, Melissa Lew, Susan Hall, Joseph Freeman, Sandra Uribe, Adriana Espinoza, Alysa Vanderweerd, Steve Lee)*

The cake was created by Becky Wrenn, Emily McEwen, Jamie Green and Alysa Vanderweerd for the final meeting of History 262 (Museum Interpretations). The cake depicted students of History 262 watching a jousting tournament at Medieval Times (a medieval-themed restaurant in Buena Park, CA). On the cake, each edible student is a bite-sized version of a specific student from the class. The students are gazing intently at “Sir” Molly McGarry, who, sitting upon a horse, has just defeated a fellow knight in a jousting tournament.



The meaning of the cake is open to interpretation. The editor of this newsletter suggests that the scene represents Professor McGarry conquering an apathetic view of history. She has won this victory by providing students of History 262 with the tools necessary to make history come alive for the general public.