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Half-plate daguerreotype of the dueling San Francisco newspaper editor, Edward Gilbert by daguerreotypist William Shew. As a result of invoking the "code duello," Gilbert died on August 2, 1852, on a field northeast of Sacramento.
One of the many dealers who have helped build the California State Library’s historical photography collections recently brought in a half-plate (4 1/4 × 5 1/2 inches) daguerreotype of Edward Gilbert, the famed and powerful editor of the *San Francisco Daily Alta California*. I knew at once that we had to have this one-of-a-kind image since Gilbert was killed in a duel with James W. Denver, a future California secretary of state and ex-officio state librarian. Knowing the amazing story of the duel and seeing this spectacular “mirror image” made by William Shew, one of California’s foremost daguerrean artists, I immediately contacted the California State Library Foundation’s most generous donor Mead B. Kibbey who enthusiastically said “yes” to its purchase.

What led to this famous duel between an illustrious newspaper editor and a future state librarian? Dueling has long been recognized as a barbarous way of settling disputes, but during those rough and tumble times following the Gold Rush, it was all too common. When editorials appeared in the early press, those who disagreed with the writer frequently resorted to confronting the author in person. Sometimes these differences of opinion erupted into fistfights or worse, gunplay. In this particular case, Editor Edward Gilbert accused Governor John Bigler, himself a former newspaper editor, of political grandstanding for the way he was handling the relief of California-bound travelers bogged down in Nevada’s Carson Valley. Memories of the Donner Party no doubt still lingered. After receiving an appropriation from the state legislature, wagons, horses, and supplies were purchased and organized in Sacramento. The governor placed six-foot, two-inch Denver, a lawyer and Mexican War veteran, in charge of the relief expedition over the Sierra. On the appointed day in late June, Bigler led the relief train on horseback through the streets of Sacramento as it headed east on this seemingly heroic mission.

The launch of this rescue effort caught the attention of Gilbert, and he wrote a rather acerbic editorial for the *Alta* accusing the Democratic governor of manufacturing political capital out of the “California Relief Train.” Denver, as the governor’s appointee, was also included in this diatribe. Gilbert did not oppose sending the relief train but used this as an excuse to attack Bigler. In his editorial, dated June 26, 1852, Gilbert wrote: “Governor Bigler was silly enough to make himself ridiculous by riding on horseback at the head of the procession, and it only needed the addition of an ear-splitting brass band to have made people believe it a parade of newly-arrived ground and lofty tumblers, or a travelling caravan of wild animals.” While on their mission

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**EDITOR’S NOTE**

Mr. Kurutz is the Foundation’s executive director and curator of special collections.
of mercy in the Nevada desert, the members of the relief train received a copy of Gilbert’s diatribe and were highly insulted. Denver and his colleagues wrote a rebuttal published in the July 24, 1852, issue of the Sacramento Democratic State Journal. In this counterattack, the members wrote: “We can have but one opinion of this attack on the Governor—that it could not have emanated only from an envious and malicious heart.” Demonstrating mastery of invective, Gilbert, of course, replied with another barb: “Now, we can assure those toadies of his Excellency, their ‘indignation,’ supreme and virtuous as it may have been, looks much more like the effervescence and froth of political hangers-on than the genuine article!” Denver then countered with this retort: “If the editor of the Alta thinks himself aggrieved by anything that I may have said or done, it is for him to find me, and when so found he may rest assured that he can have any ‘issue upon the matter’ he may desire.” Despite the odious nature of these verbal attacks, one cannot help being impressed by the powerful eloquence of that era especially in comparison to our present Twitter era.

Gilbert, who was in Sacramento, demanded that Denver “withdraw the offensive and unjust charges and insinuations” of having “an envious and malicious heart.” The governor’s ally naturally refused to back down, and the editor delivered the fatal ultimatum: “It only remains for me to demand the satisfaction known to the code of honor.” Denver, feeling he had no choice, accepted the challenge. Gilbert, on the other hand, had something more to prove. The previous year, he got into a scuffle with John Nugent, the editor of the city’s rival newspaper, the San Francisco
Herald. After exchanging insults in their respective newspapers, Nugent, in 1851, decided to settle the matter by invoking the *code duello*. Gilbert accepted. However, once they faced each other with weapons drawn, according to one account, Gilbert backed down and publicly retracted his disagreeable statement. Some considered this to be a humiliating sign of cowardice and the embittered and headstrong editor now had to follow through with his challenge to Denver. Another account states that Gilbert scoffed at bloodless duels, and because of this, was seduced into challenging Denver.

Nevertheless, the two agreed to meet on the “field of honor” early on the morning of August 2, at Oak Grove located several miles northeast of Sacramento on the old Auburn Road. Gilbert designated future San Francisco mayor H. F. Teschemaker as his second and Denver selected Vincent F. Geiger. A Dr. Wake Brylay served as the surgeon. Since Gilbert was the challenger, Denver selected the weapons and he chose Wesson rifles at forty paces. Denver definitely had the advantage as he was an expert rifleman who reportedly could “take any Button off the coat of a person.” Gilbert was reportedly skilled with handguns but could barely hold a rifle. The night before, both parties arrived at the roadside inn of Oak Grove House along with friends and supporters. The seconds asked J. E. Culver, the inn’s owner, to wake everyone early in the morning. When the two principals encountered each other, it marked only the second time they had ever met. Gilbert wore a green suit and Denver a large cloak which he tossed aside. Facing each other at forty paces, the two exchanged shots and both missed their mark. One account states that Denver deliberately fired wide and that Gilbert’s shot whizzed dan-

**Daguerreotypist Shew placed the precious portrait of the fallen Edward Gilbert in this beautiful and durable “union” or thermoplastic case.**
“Gilbert was seduced into the duel through convictions, and a temperament which forbade his shrinking from responsibilities.” — EDWARDC. KEMBLE

gerously near his opponent’s head. At that point, Denver laid down his rifle and walked off to his carriage. However, the attending surgeon went over to Denver and informed him that his adversary had not left, was still holding his rifle, and demanded satisfaction. Denver returned and remarked: “Now I must defend myself.” Both rifles cracked and Gilbert fell to the ground mortally wounded. He died four minutes later. Having defended himself and his honor, the future ex-officio state librarian went back to his carriage, stopped at the inn for breakfast, and returned to Sacramento. Denver was not arrested as public opinion strongly favored him, especially for his efforts to end the matter peacefully. Gilbert’s associates returned his body to San Francisco where the city turned out en masse to grieve his passing. Following a mourning custom, San Francisco newspapers printed their columns upside down.

Denver then went on to a noteworthy career. Late in 1852, he was elected to the California State Senate representing the Trinity County area. Governor Bigler mindful of Denver’s loyalty, then appointed him secretary of state in February 1853. As stated above, part of his duties included serving as ex-officio state librarian. In this capacity, he recognized that the State Library was inadequately funded. To help this pioneer governmental library build its collections, he recommended an immediate appropriation of $10,000. Following this, he succeeded in obtaining legislative approval to allocate certain fees for licenses and land patents for support of the Library. Because of his persuasive abilities, the Library began an aggressive acquisition program that ultimately resulted in making it one of the largest government supported libraries in the Western U.S. Denver also suggested that the Library be separated from the secretary of state’s office, but this did not occur until 1861.

In 1855, California voters elected Denver to the U.S. Congress. Two years later, President James Buchanan appointed him as commissioner of Indian Affairs and later as governor of Kansas Territory, which included the present state of Colorado. The place name of Denver, Colorado, honors the memory of our early state librarian. During the Civil War, he became a brigadier general in the Union Army. Active in Washington, D.C. politics, Denver’s name was put forth as a potential presidential candidate in 1884. However, memories of that fateful day near Oak Grove still lingered. Opponents successfully derailed his campaign by wrongly blaming him for provoking the duel with Gilbert.

As a fitting memorial to Gilbert, the aforementioned William Shew of San Francisco created the beautiful quarter-plate daguerreotype that inspired this article. Along with Robert Vance, Shew is recognized as one of California’s foremost pioneer cameramen. The silvery mirror image on sensitized metal was actually made from a lost and undated painting by an unknown artist. Nonetheless, Shew’s daguerreotype has an exquisite richness and depth of field not found in later forms of nineteenth century photography. The nattily attired Gilbert seemingly comes to life. Because a daguerreotype’s surface can easily be damaged, Shew, following standard procedure for his craft, first covered the delicate copper plate with a sheet of glass. This, in turn, was further protected by an elegant oval gilt mat with the name “Wm. Shew” etched in one corner and the words “San Francisco” in the other. The daguerreotypist then placed the image into a beautiful but durable thermoplastic case. Also known as a “union case” and formed in dies, thermoplastic came into vogue in the mid-1850s and is characterized by smooth surfaces and brass hinges.

The memory of the fallen editor was very much kept alive in the San Francisco press throughout the 1850s. In 1855, D. Appleton & Company published the monumental Annals of San Francisco which included a eulogistic biography of Gilbert illustrated with an engraved portrait. The engraving is either copied from the painting or from Shew’s daguerreotype. Earlier, Gilbert co-founded the Alta with Edward C. Kemble on January 4, 1849. In a show of grief and deep respect, Kemble kept Gilbert’s name on the Alta’s masthead until he sold the paper in 1855. Kemble, our first historian of the California press, wrote an extensive article published in the December 25, 1858, Sacramento Union, entitled “A History of California Newspapers, 1846–1858.” In this epic work of thirty-five columns of tiny type, Kemble opined: “Gilbert was seduced into the duel through convictions, and a temperament which forbade his shrinking from responsibilities.” More than a century later in recognition of Gilbert’s pioneering work, the dueling editor was inducted into the California Newspaper Hall of Fame on December 1, 1995.
Edward Gilbert (1819–1852) was born in Albany, New York, and came to California in 1847 as a member of Jonathan Drake Stevenson’s New York Volunteers during the Mexican War. With gold fever engulfing California, he co-founded with Edward C. Kemble California’s most influential nineteenth century newspaper, the San Francisco Alta California. The first issue rolled off the press on January 4, 1849. Seeing opportunities in California, he participated in the 1849 Constitutional Convention in Monterey, representing San Francisco. With California’s admission to the Union in 1850, Gilbert became one of the state’s first two congressmen. He served for one term and returned to resume publishing the Alta California. Copies of his articles leading up to the duel are found in the Gilbert California Biographical Information File, California History Section, California State Library.

James W. Denver (1817–1892), a native of Virginia, lived variously in Ohio and Missouri. He then graduated from the University of Cincinnati law school in 1844 and was admitted to the bar. Thereafter, the new lawyer practiced law in Missouri and also pursued acting. Like so many young men, he volunteered for service in the Mexican War and was commissioned a captain serving under General Winfield Scott. In 1850, Denver migrated to California, initially making a living as a trader before becoming involved in state politics. The California Biographical Information File also contains a thick folder devoted to Denver that includes copies of newspaper articles concerning the duel as well as his noteworthy career. See also George C. Barns, Denver, The Man, Wilmington, Ohio, 1949.

Daguerreotypist William Shew (1820–1903) sailed from Boston to San Francisco, arriving on March 4, 1851. Shew established his photography business in the city shortly thereafter, operating primarily out of a wagon. Given the city’s many fires, this was a prudent choice. Gilbert’s Alta California carried news of Shew’s efforts to record with his daguerrean camera city buildings and homes. Sometime in October 1851, Shew moved his wagon to a vacant lot opposite the Alta California’s office on Washington Street on the upper side of Portsmouth Plaza. Because of their close proximity, Shew more than likely would have met Gilbert. Shew also made a daguerreotype of his rolling photographic saloon alongside the newspaper’s office, on the north side of Portsmouth Square.

The daguerreotype process employed by Shew was invented in 1839 by Louis Daguerre, and is considered the first practical form of photography. The Library of Congress has created the following excellent explanation: “A plate of copper, lightly coated with silver. After cleaning and polishing the plate, exposure to iodine vapors created a light-sensitive surface that looked like a mirror. The plate, held in a lightproof holder, was then transferred to the camera and exposed to light. The plate was developed over hot mercury until an image appeared. To fix the image, the plate was immersed in a solution of sodium thiosulfate or salt and then toned with gold chloride.” Furthermore, it does not employ a negative, and consequently, each example is unique. To protect these delicate images, daguerreotypists placed them into protective cases constructed out of leather and wood and then thermoplastic.

Governor John Bigler (1805–1871) was born in Carlisle, Pennsylvania. He was admitted to the bar and edited the Centre County Democrat and then moved to Illinois where he continued to practice law. Bigler also founded Brown County’s first newspaper. Like so many, he rushed to California in 1849. Following statehood in 1850, Bigler represented the Sacramento area in the State Assembly and served as speaker. Successful in politics, he became California’s first two-term governor having won elections on September 3, 1851 and September 7, 1853. During his administration Sacramento became the state capital. In his honor, the legislature named a majestic lake for him but it was subsequently renamed Lake Tahoe. His bid to win a third gubernatorial term failed. Bigler became the U.S. minister to Chile and served as a delegate in Democratic National Conventions. He died in Sacramento and is buried in the City Cemetery.

Other accounts appearing in the newspapers accused both Bigler and Denver of gross mismanagement in the distribution of supplies to the distressed overlanders. Before becoming governor, Bigler represented Sacramento in the legislature and perhaps this accounts for his desire to personally launch the relief expedition from the gateway city to the Sierra.
“Polite Murder”

Mrs. Farnham’s Opinion on Duels

By JoAnn Levy
Readers of the September 21, 1859, edition of the Santa Cruz News most likely were not surprised to see that their famous neighbor had taken to lecturing them in its pages. Mrs. Eliza Farnham, erstwhile Sing Sing prison matron, had recently returned from reformist activities in the East. While there, she had delivered a controversial address at the eighth annual National Women's Rights Convention, and now, residing once again in Santa Cruz, had resumed public remonstrance locally. In July, she had lectured at the Santa Cruz Courthouse on “The Present State of the Religious World,” concluding that theology was the “product of an undeveloped, low, gross condition, which while it was well enough suited to the period of its promulgation, is unfit for our time and aims.”

Outraged churchmen attacked the Santa Cruz News for publishing the address.

Long-time resident Georgiana Kirby sympathized with its young editor: “such a storm as poured on his head . . . . He suffers terribly from . . . . this violent, coarse tirade.”

Mrs. Farnham took her show on the road. In Watsonville, she delivered a lecture on the spiritual superiority of women over men. A gentleman in the audience feared his friend found her eloquence so persuasive he might “pop the question.” While in Watsonville, Mrs. Farnham declined an invitation to speak on the “integrity of party politics,” for the reason that she “didn’t see any.”

EDITOR’S NOTE
JoAnn Levy is a Foundation board member and the author of the highly acclaimed books They Saw the Elephant: Women in the California Gold Rush; Daughter of Joy: A Novel of Gold Rush California, and Unsettling the West: Eliza Farnham and Georgiana Bruce Kirby in Frontier California. She has given numerous talks on women in the Gold Rush and has appeared on several nationally broadcast television programs. Mrs. Levy has generously donated her papers to the State Library.
Following a lecture in San Francisco to the Society of Spiritualists, and a visit to San Leandro, Mrs. Farnham returned to Santa Cruz and her castigating pen. She had doubtless read the September 14 *Daily Alta California*’s detailed report of the duel at Lake Merced, just south of San Francisco. Former Chief Justice of the California Supreme Court David Terry had challenged and fatally shot U.S. Senator David Broderick in a culmination of political disagreements over slavery and abolition.

One can only imagine the zeal with which Mrs. Farnham took up her pen. Here was indeed fertile ground, bloodied by the so-called code of honor, upon which to condemn the barbarous practice in general, and the “semi-barbarians,” Southerners in particular, who engaged in it. The brave editor of the *Santa Cruz News* published her no-holds-barred opinion on September 21.

In her opening salvo Mrs. Farnham observed that “amongst the people who can see no better remedy for personal wrong than polite murder, I have no quarrel with the duel. It is the cheapest, most expeditious and decent method of dispatching worthless and troublesome men on that journey which they cannot take too soon for their country’s good—of whose career it might indeed be said that nothing in their lives so much became them as their leaving it.”

But she admired Senator Broderick and his anti-slavery campaign. How was she to exempt him from this broad brush? Quite neatly, as it happened:

> It requires much physical courage to enable a person unflinchingly to expose himself to the danger incurred in fighting a duel, yet those who fight generally do so because they have too little moral courage—which makes one dare to do right in spite of derision and scorn. It has been said of Mr. Broderick that he possessed both, in an eminent degree, and that if his opinion as to what his duty required of him had been different, he would have exhibited as much fearlessness in refusing to fight, as he did boldness in going.
to the field in obedience to the opinions he entertained. He was a man who, when he believed himself right, dared to act in defiance of an overwhelming majority against him; and he fell, a victim, not to the cowardly fear of public scorn, as many other duellists have fallen before him, but a victim rather to his low conceptions of what he was in honor required to do under the circumstances in which he was placed.

We lament the loss the country sustains in his death the more deeply because of our regret that, with all his nobleness, he possessed not also that true nobility of soul which would have deterred him from exposing to needless danger the life which was his only to improve, not to destroy.

That said, she resumed aim on the less noble practitioners, the “barbarians” of the slave states of the South. “The duel belongs with them,” she wrote.

Therefore it is quite harmonious, consistent and reasonable that men in such countries should kill each other, upon due provocation, and according to certain laws of barbarian courtesy. The positive waste of their proceeding will be limited to the loss of a few misplaced good men whose life-misfortune it was to have been found in bad company. But, as all systems must have their victims, it were scarcely reasonable to demand that slavery should work without them, or that slavery-civilization, admirable as it is claimed to be, should not occasionally lick up its dainty morsel in a real gentleman . . . a gentleman is needful now and then to vindicate its refinement. Unhappily it has sometimes to go abroad for these, and it takes its own peculiar prerogative, the duel, wherein to bring them down. Otherwise, if the duel would stay in the slave States, where it is at home and properly belongs, few reasonable persons I think would feel called upon to meddle with it.

Mrs. Farnham’s opinions on the dueling barbarians of the slave states did not endear her to Southerners relocated to Santa Cruz. They objected both to her judgmental arguments and to the Santa Cruz News for printing them. Mrs. Kirby reported that its editor “meets with so little encouragement here that he thinks of moving to the Pajaro where as yet there is no paper. They offer to raise $500 by subscription if he will go there.”

Neither the editor nor Mrs. Farnham bowed to opinions differing from their own. She wrote three more articles on the subject of duels, and the intrepid editor published them. She followed these with a series on the history of African slavery, and then was off to San Francisco again, to lecture to more appreciative audiences.

Her enthusiastic reception in the City, described in the San Francisco National, was reprinted in the Santa Cruz News by its admiring editor: “At times, when the talented lecturer got off something good in her own peculiarly dry way, (and that was quite frequently) the audience would go off into hysteric of laughter, while Mrs. Farnham showed no visible symptoms of hilarity, although the really witty remarks had but just fluttered from her lips. Her style is so singular we hardly know how to describe it. The fact of the matter is that all those who desire to hear something rich and sparkling gotten off in good style should take the trouble to visit the lecture hall when Mrs. Farnham speaks.”

Following this success, Mrs. Farnham returned to Santa Cruz and engaged her pen in writing her “great work,” a two-volume treatise on women’s superiority, titled “Woman and Her Era,” and occasionally presented lectures at the Santa Cruz courthouse. “No one need be deterred from attending under the impression that the discourse will be of a nature so profound as to give them the headache,” invited the Santa Cruz News.

Presumably to the relief of their local critics, both Mrs. Farnham, praised by San Francisco’s Alta California as the town’s “greatest nobility,” and the faithful Santa Cruz News, soon departed the community. The beleaguered paper ceased publication in July 1860. Mrs. Farnham left for Stockton to become matron at the State Insane Asylum. In 1861 she resumed lecturing, briefly returning to Santa Cruz to address its citizens on the consequences of the South’s fateful embrace of its “peculiar institution”: war.

The intrepid Mrs. Farnham soon departed for the East, and was lecturing in Philadelphia when news of Gettysburg reached her. As she wrote Mrs. Kirby, far away in peaceful Santa Cruz, she “determined to come down and do what I could.”

At Gettysburg, Mrs. Farnham developed a cough that forced a return to New York. There she took up her pen to write a roman a clef of her 1849 journey to California, her fifth book. In December of 1864, delivering the manuscript for publication, she was felled, fatally, by tuberculosis. She was forty-nine years old.

The New York Times praised her philanthropy, prison reform, devotion to the “amelioration of the condition of the female sex,” and her “vigorous and forcible” writing.

In California, she would be remembered as a tireless and disputatious lecturer, and as the author of “California, In-Doors and Out,” the state’s first history written by a woman.

In Santa Cruz, to readers of the eleven-month wonder that had been the Santa Cruz News, she would be remembered for all that . . . and, one hopes, as the inimitable foe of duels.
Early Childhood

How Libraries Are Making a Difference

By Suzanne Flint

In a first-ever event, First 5 California and the California State Library joined forces to host a screening of the forthcoming PBS documentary *The Raising of America: Early Childhood and the Future of Our Nation.* This screening was held as a special evening reception during the First 5 California’s 2015 Child Health, Education and Care Summit in Sacramento on Wednesday evening, February 11, 2015.

The hour-long screening showcased the science of human development alongside the stories of families and communities struggling to provide the rich and responsive environments all children need to thrive — although often hindered by social conditions and inequities that impede their every effort. Larry Adelman, executive producer of the film and *The Raising of America Series* said, “Why, if we know so much about what our babies and young children need to thrive, do we do so little? How can we as a community, a state, and as a nation, do better? That’s the debate *The Raising of America* hopes to stimulate.”

A panel discussion followed the film screening with California State Senator Holly J. Mitchell; Larry Adelman; Dr. Joshua D. Sparrow, director of the Brazelton Touchpoints Center; and myself as child development specialist from the California State Library and principal architect for its Early Learning with Families statewide library initiative. Kim Belshé, executive director of First 5 LA, moderated the panel. An engaging and thoughtful conversation ensued.

Approximately 425 people were in attendance, representing a broad array of early childhood stakeholders. In addition to the two agency partners — the California State Library and First 5 California — three corporate sponsors (Discount School Supply, Kaplan Early Learning, and Lakeshore Learning) and two organizational sponsors (For Our Babies and the Brazelton Touchpoints Center) helped to make this event not only possible but significant.

The event also afforded the opportunity to showcase the State Library’s own Early Learning with Families (ELF) statewide initiative (http://elf2.library.ca.gov), which is intended to further the evolution of library services to young children ages 0-5, their families, and caregivers. The initiative is based on the knowledge that the first five years of life are critical in the formative development of children and families, and that libraries can and should be one of the community pillars that support and nurture optimal early childhood development.

As part of the ELF initiative, *The Raising of America* film has been used as a springboard to help library staff reframe their understanding of child development and the context in which families live today. At the screening, I had the opportunity to further explain the ELF initiative and its goal of recognizing parents and caregivers as essential and welcomed partners in library services for young children. We are working to support libraries in shifting their thinking from asking children and their parents to join our system of service to

EDITOR’S NOTE

Suzanne Flint is a child development specialist with a Masters in Health Education. She has extensive experience working with children and families in a variety of settings. She developed a number of nationally recognized programs, including a health library at Packard Children’s Hospital at Stanford and the California chapter of the pediatric early literacy program Reach Out and Read. Currently, she works for the California State Library on a statewide initiative, Early Learning with Families (ELF) 2.0, that assists libraries in providing developmentally appropriate services for infants, toddlers, preschoolers, their parents and caregivers.
finding ways in which libraries can join with families to support them. Libraries have also gone on to host public screenings of the film much like this February 11th event serving as community conveners where important issues can be discussed and local solutions can be explored. Several communities are now pursuing ongoing community dialogues about how they can better ensure a strong start in life for all their children based on such a film screening in their local library.

For more information about the film and about hosting your own community screening, go to www.raisingofamerica.org.

This was a special Night at the California State Library event that continues the 165-year tradition of successfully connecting Californians to our collective history through special events and programs. The Night at the California State Library is a program sponsored by the California State Library Foundation.

In 1998 voters passed Proposition 10, adding a 50-cent tax to each pack of cigarettes sold, to create First 5 California, also known as the California Children and Families Commission. First 5 California is dedicated to improving the lives of California’s young children and their families through a comprehensive system of education, health services, childcare, and other crucial programs. Since its creation, First 5 California has brought these critical services to millions of parents, caregivers, and children ages 0 to 5. In February 2015, First 5 California hosted their first Child Health, Education, and Care Summit in conjunction with seven other state agencies representing education and health and human services. The Summit’s goal was to build and strengthen powerful partnerships to support the optimal health and well-being of California’s children ages 0 to 5 and their families.
You Can Get There from Here

By Emiliano Echeverria and Mike Dolgushkin

The previous issue of the Bulletin featured an outstanding overview of San Francisco’s Panama-Pacific International Exposition (P.P.I.E.) by historian John Allen. To continue celebrating the hundredth anniversary of this fabled fair, we present here the story of how the San Francisco Municipal Railway and the privately owned United Railroads tackled the problem of providing streetcar service to the P.P.I.E., located in an area that was hitherto sparsely served by rail transit.

THE ORIGINS OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION: AN IDEA IS BORN

In 1869, the world was awash in grand civil engineering projects. The two principal
In 1909 San Francisco held the first Portola Festival, ostensibly to commemorate the 140th anniversary of the discovery of San Francisco Bay by Don Gaspar de Portola but also to celebrate the almost complete rebuilding of downtown San Francisco following the 1906 disaster. In 1913, after the city received congressional approval to host the Panama-Pacific International Exposition, a second Portola Festival was held as a sort of dry run for the big event two years later. Here a parade float on Market Street passes long-gone Marshall Square, located where Grove and Hyde streets now intersect. In the background can be seen the old Hall of Records, the first constructed and last surviving part of the pre-fire City Hall. California History Room, California State Library, Sacramento, California.
projects at hand were the Transcontinental Railroad in the United States and the Suez Canal in Egypt. After its completion the builders of the Suez Canal turned their attention to the idea of another canal crossing the Isthmus of Panama, then a part of Colombia. By 1879, this team, led by Ferdinand de Lesseps, began to prepare for site construction. Unfortunately the rain forest and mountains of Panama proved a radical departure from the deserts of Suez, and the project failed within a few years. Following the war with Spain in 1898, the United States, having found itself with new overseas possessions, revived interest in a Panama canal. By 1901, negotiations were under way with the government of Colombia for land purchase and concessions for such a canal. On January 22, 1903, the Hay–Herrán Treaty was signed by United States Secretary of State John M. Hay and Colombian Chargé d’affaires Dr. Tomás Herrán, which would have granted the United States a lease renewable in perpetuity from Colombia. The treaty was ratified by the United States Senate on March 14.
1903, but rejected by the Senate of Colombia. The United States thereupon threw its support to Panamanian rebels, who successfully broke away from Columbia. Construction of the canal thus began in 1904.

San Francisco in 1904 was the dominant metropolis on the west coast of North America in terms of population and influence, and was the focal point of trade for the entire West Coast. Since the Gold Rush, business leaders in San Francisco had dreamed of a canal linking the Atlantic and Pacific Oceans, and now that such a canal was under construction oceanic shipping was on the cusp of a new era. The canal was expected to take eight to ten years to complete, and the city began to plan for an appropriate celebration when it opened. Thus by the end of 1904, businessmen in their wood-paneled clubs began to bandy around the idea of a fair, but not yet in a formal manner since the canal's opening was still many years away. The idea of holding a world's fair or international exposition to commemorate an event or achievement was quite in vogue in the late nineteenth and early twentieth centuries; notable examples include the World’s Columbian Exposition in Chicago in 1893, and the 1904 Louisiana Purchase Exposition in St. Louis. San Franciscans were confident that they could do the same, since the city had put on a successful exposition in the winter of 1894 on short notice.

AN INTERRUPTION IN PLANS
In the spring of 1906, San Francisco was flourishing as its leading businessmen, along with the middle and working classes, went about their usual affairs. Talk of the fair came and went, but with no great urgency since digging of the canal had barely begun. But on the morning of April 18th nature momentarily threw a monkey wrench into the idea of a fair. The earthquake and fire of 1906 wiped out San Francisco’s entire commercial district, totaling about four-fifths of the developed city, and hundreds of businesses were destroyed. As the ashes began to cool, San Franciscans went about the task of recovery and reconstruction. Thousands of homeless were...
temporarily housed, streets were cleared, streetcars gradually returned to service, and government began to function again. All of this took months, and in addition there were bitter strikes, graft trials, and an outbreak of bubonic plague to contend with.

A CELEBRATION, AND A NEW START
By the beginning of 1909, San Francisco’s new downtown was well on its way to completion. A few vacant lots remained but were built upon steadily over the next few years. By this time, the city’s movers and shakers began discussing ways to show the world that the newly restored metropolis could hold a celebration. Thus was born the Portola Festival of 1909. This event brought business leaders together specifically to promote a large civic celebration. Brochures and post cards were printed, many of them in San Francisco. Railroad lines arranged special services and provided their publicity networks to the celebration. A grand parade was held up Market Street, and the new downtown (the real star of the show) displayed a renewed elegance, which would endure for decades.

The Portola Festival was a success but an important deadline was approaching: the congressional vote to authorize a host city for an exposition to commemorate the opening of the Panama Canal. In 1910, the San Francisco business community pulled out all the stops and generated a gigantic public relations campaign urging everyone to write their congressional representative in support of a local fair. San Francisco won the honor of hosting this fair over chief competitor New Orleans. As a result of the Congressional victory, the Exposition Company was formalized and planning began in earnest to acquire land, build structures, and all of the other tasks needed to open the fair by the scheduled
date of February 1915. In the meantime, a second Portola Festival was held in 1913, this one a dress rehearsal for the Panama-Pacific International Exposition. Again, all-out publicity ensured success and the “City That Knows How” was on its way to a glamour it had not seen in decades.

THE TRANSPORTATION SITUATION IN SAN FRANCISCO LEADING UP TO THE FAIR
San Francisco’s transportation network developed from a patchwork of companies and routes. The first rail line, operated as a broad gauge steam train, ran up Market and Valencia Streets to 16th and Valencia and opened in mid-July 1860. Although a success in proving that San Francisco needed rail transit, this line did not pay expenses and probably would have gone out of business had it not been purchased by interests connected with the Central Pacific in the mid 1860s.

In late 1862, horsecar service began in San Francisco with the opening of the Omnibus Railroad. Within a decade a half dozen different companies followed suit and the downtown area became crisscrossed with horsecar lines. Several of these lines extended some distance out of the downtown area, bringing many workers within reliable commuting distance to their jobs. In 1867, the Market Street Railroad was converted from steam to horse operation.

In 1873, Andrew Hallidie and William Eppelsheimer designed and built the first cable car line: The Clay Street Hill Railroad. Although this new transit propulsion method was initially slow to catch on (it took almost four years for the next line to be built), its development helped the city grow into areas of hitherto difficult access, opening development in Nob Hill, the Western Addition, Pacific Heights, Cow Hollow.

Due to what the United Railroads perceived as restrictive franchise terms, its service to the P.P.I.E. involved minimal cost to the company and used two basic corridors, Fillmore and Polk Streets, as seen on the dash signs of these 7 and 8 line cars in a posed shot at Market and Brady Streets. But these particular cars did not actually go to the fair; one had to transfer to other lines. The 8 went straight out Market to Castro and terminated at 18th Street. The 7 branched off Market at Haight and continued on to Golden Gate Park. This is reminiscent of the 19th century period during which San Francisco’s streetcars were lettered with whichever popular destinations could be reached by transferring to other vehicles, however difficult that might be. SFMTA, URR Photographer John Mentz U04957.
The Municipal Railway was able to directly serve the fair’s main gate at Scott and Chestnut using high-capacity cars. Here are some families looking forward to a fun day after being packed into a streetcar that arrived by way of Van Ness Avenue. The exact line this one was assigned to, as well as its number, cannot quite be seen, but these Jewett Car Company “Type B” cars arrived just in time for P.P.I.E. use and remained in service well into the 1950s (both authors of this article remember riding them). SFMTA, Municipal Railway of San Francisco W 2438.
Many visitors to San Francisco during 1915 arrived in the city at the iconic Ferry Building, and proceeded on to the Panama-Pacific Exposition from there. This photo shows Municipal Railway and United Railroads cars parked on the Ferry Loop the end of their runs, including two cars assigned to temporary exposition service lines. The streetcar at right directly facing the camera belongs to the URR, is displaying a sign for the 34 line, and will soon journey out Market, Sutter, and Polk Streets to the P.P.I.E. The car off the loop toward the upper left is a Muni “Type A” on the J line, and after running a short distance up the Embarcadero will negotiate Jackson, Columbus, North Point, Van Ness, and Chestnut before ending up at the fair’s Scott Street entrance. One of the many tour buses providing service to the exposition is also visible. Authors’ collection.

Since the United Railroads elected not to extend its lines to the fair site, the Municipal Railway carried out its plans and ultimately benefitted from them.
the cable operations of three prior companies, none of them alike in terms of technology or cars. Add to this a thirty-year-old network of horsecar lines from seven different railways, with three steam lines thrown in for good measure, and one can picture an unnecessarily complex operation. The Market Street Railway aggressively replaced all but one horsecar line, one steam line, and four cable lines with electric streetcars by 1902.

Beginning in May 1901, the Baltimore banking house of Brown Brothers began buying some of the other small street railway properties in San Francisco and had their eyes on the Market Street Railway. Due to radical changes in the Southern Pacific hierarchy, the interests connected to the Southern Pacific who had until this time owned the stocks of the Market Street Railway decided, under the leadership of company president Henry Huntington and financier Isaias W. Hellman, to sell the railway to the House of Brown Brothers, who became locally known as “The Baltimore Syndicate.”

THE UNITED RAILROADS

In 1902, under the direction of The Baltimore Syndicate, almost all of San Francisco’s street railways were consolidated into the United Railroads (URR) of San Francisco. Thus began one of the most eventful periods of San Francisco’s transit history. The URR continued to convert older technology to electric traction, a process accelerated by the 1906 earthquake and fire. But three railways, The Geary Street Park & Ocean, the Presidio & Ferries, and the California Street Cable Railroad, were never merged into the Market Street Railway or the URR, and all these lines were separately absorbed into the Municipal Railway after 1912.

Following the fire, all but a small piece of the Market Street Cable Railway system was converted to electric streetcars. Older cars were either modernized or replaced, and few new extensions were built. In addition, in 1907 URR was involved in one of the most violent strikes in U. S. history. With the rapid conversions from older modes to streetcars and all the complications from the fire and strikes, this operation was not fully back on its feet until 1910. And in the midst of all this activity many San Franciscans became unhappy with the city’s transit service and the manner in which United Railroads (and its predecessor) dealt with the public it was chartered to serve. In fact, the new 1900 City Charter contained provisions for acquiring public utilities, including transit systems. In 1903 and 1905, funds were set aside for the construction and operation of a municipal railway using the expired franchised route of the Geary Street Park & Ocean cable car line. The 1906 earthquake and fire delayed those plans, but by 1909 the city was ready to float a bond issue, which passed. Two years later surveys and engineering studies were under way.

The election of James “Sunny Jim” Rolph as mayor set the stage for the building and expansion of the San Francisco Municipal Railway (Muni). The Municipal Railway opened on December 28, 1912, with two lines along Geary Street. Public transportation in San Francisco began a transition to a more comprehensive system than before. With the acquisition of the operating properties of the Presidio & Ferries Railway in December 1913, the stage was set for the planning, construction, and operation of new lines to serve the P.P.I.E.

THE ARNOLD REPORT AND PLANS TO PROVIDE SERVICE TO THE EXPOSITION

In 1912, the year that the Municipal Railway was being constructed, the City and County of San Francisco engaged the consulting services of Bion J. Arnold of Chicago, a recognized authority on mass transit. Over the next few months, Arnold inspected all of the street railways in both physical and legal terms, and in the process made extensive surveys of traffic patterns and directions, and trends of service. Arnold’s plan would shape the growth of the Municipal Railway for the next thirty years.¹

This report was released in March 1913. His findings on the physical plant of the United Railroads indicated a system whose frugal operating and maintenance practices had caught up with it. Most of the car fleet was of obsolete design. Much of the trackage was in poor or fair condition. None of the carhouses or maintenance shops met modern standards, or had adequate fire safety protection. The URR was portrayed as a well-entrenched institution in San Francisco both legally and culturally. Its faults
California State Library Foundation

had much to do with the age of its facilities. The company cooperated with Arnold’s inspections and in many cases followed his advice, especially when it came to upgrading equipment, but noted that some of his recommendations would extend the Muni into what had been its exclusive territory.

Arnold saw that there were three basic options under which to proceed:
1. A unified system,
2. Two paralleling systems competing with each other
3. Two systems working in conjunction with each other.

When the URR received the Arnold Report, those in charge of its operation indicated that they would build no new...
route trackage to the site of the fair. The company was embittered with the city for opening up Muni lines not only in new territory but also its own. In addition, they could not accept the terms of the 1900 City Charter’s parameters for obtaining franchises, nor were they happy about the shorter length of the new franchise conditions. Two lines of the URR already served the site of the fair: the Polk and Larkin line and the Fillmore Hill line, neither of which could adequately handle the projected crowds. This meant that Muni had to fill the void if the fair was to be a success.

Based on the engineering plans of San Francisco City Engineer Michael M. O’Shaughnessy, Arnold’s plan included routing that Muni would use to serve the P.P.I.E. as part of a comprehensive plan for permanent lines throughout the city. While the Arnold Report was useful in the planning and operation of the lines to the fair, they were destined to last long after it closed its gates and the lights went out. Since the United Railroads elected not to extend its lines to the fair site, the Municipal Railway carried out its plans and ultimately benefitted from them.

By mid-1913, the respective street railway systems were developing their strategies for serving the fair. Each, depending on its situation, mapped out distinctive plans to achieve its goals.

THE UNITED RAILROADS RESPONDS
Since the URR had only one high capacity line operating anywhere near the fair, namely the 19 Polk & Larkin line, a new loop and terminal was built on property leased at Polk and Francisco (the current site of Galileo High School). In addition, several temporary new lines opened utilizing existing trackage:

32 SP Depot & Exposition: From the Southern Pacific Depot at Third and Townsend via Townsend, Fourth, Ellis, Hyde, O’Farrell, and Polk to terminal.

33 Mission & Exposition: From 29th and Mission via Mission, Ninth, Larkin, Post, and Polk to terminal.

34 Sutter & Exposition: From the Ferry Building via Market, Sutter, and Polk to terminal.

35 Haight & Exposition: From Carl and Stanyan via Carl, Clayton, Masonic, Oak (Return via Page), Fillmore to Broadway, connect with the Fillmore Hill line to the fair. This line did not attract the ridership anticipated and operated only occasionally after the first few weeks.

In addition, the URR’s 23 Fillmore & Valencia line’s terminal was moved from Sacramento and Divisadero to Broadway and Fillmore, connecting with the Fillmore Hill line to the fair.

THE FILLMORE HILL LINE
In the case of the Fillmore Hill line, the URR had a unique problem in terms of capacity and developed an equally unique way to solve it, since the company could neither afford nor would have been willing to build Bion Arnold’s recommended tunnel through the hill. This counterbalance line, which had operated since the summer of 1895, used the smallest streetcars in San Francisco: the twenty-year-old Hammond California-type dinkies (about the size of a Powell Street Cable Car). For the P.P.I.E., the United Railroads set aside fourteen dinkies for rebuilding, which came out of the shops looking quite different. Their open end sections were now semi-enclosed with solid sides up to the belt-rail. In addition they were equipped with air brakes and, most importantly, multiple-unit controls. Thus the fourteen cars comprised seven diminutive two-car train sets. It is somewhat ironic that URR used this system on its smallest vehicles, and it was the only instance of multiple-unit control systems used on streetcars in San Francisco until the 1970s arrival of the Boeing Light Rail Vehicles. Despite these features, a runaway accident occurred on the Fillmore Hill line on June 7, 1915, and because of this (along with general anxiety over the extreme grade, steeper than any San Francisco cable car line) high ridership was the exception rather than the rule.

THE MUNICIPAL RAILWAY STEPS UP
Muni was already operating its E line to the Fair’s vicinity but it ran no closer to downtown than the Ferry Building. The permanent lines built by Muni that served the fair were as follows:

D Geary & Van Ness: From the Ferry Building via Geary, Van Ness, Union, Steiner, Greenwich, Scott, and Chestnut at the main gate at the fair.

F Stockton Street: From Market and Stockton via Stockton, Columbus, North Point, Van Ness, and Chestnut to the main gate at Scott Street.

H Potrero & Van Ness: Potrero & 25th via Potrero, Division, 11th Street, then crossing Market at an oblique angle to Van Ness to Bay, then into and through Fort Mason to the loop on Laguna and Beach in the P.P.I.E.’s Zone concession area.

In addition to the permanent lines planned for construction in any event, the Municipal Railway initially developed three lines to temporarily serve the fair utilizing trackage destined for permanent lines:

G Stockton, Union & Exposition: According to surviving operating records, this line would have served the fair by combining the outer end of the E line with the inner end of the F line, and was to run from Stockton and Market via Stockton, Columbus, Union, Steiner, Greenwich, and Scott. However, although the G line ran briefly in 1914, service was discontinued before the fair’s opening.

I 33rd Avenue & Exposition: This line combined the C and D lines, connecting the Richmond District and Western Addition with the fair. It ran from 33rd and California Streets to the fair via California, 2nd Avenue, Geary, Van Ness, Union, Steiner, Greenwich, Scott, and Chestnut. The I line operated daily for the first three days of the fair, but thereafter only ran on Sundays, holidays, and occasional Saturdays.
**J Columbus:** This line combined the inner end of the E line and outer portion of the F to provide a direct route from the Ferry Building to the fair. It started at the Ferry Building’s northern terminal and reached the PPIE via Embarcadero, Jackson (returning via Washington), Columbus, North Point, Van Ness, and Chestnut to the fair at Scott. The J line opened February 10, 1915, was discontinued June 1, 1916, and the letter designation later given to the current J Church line.

**THE AFTERMATH AND LASTING EFFECTS**

Upon the closing of the P.P.I.E. on December 4, 1915, the Muni found itself operating four more lines than it had at the beginning of 1914: the C Geary–California, the D Geary & Union, the F Stockton, and the H Potrero–Van Ness. All were intended as permanent operations, and indeed lasted over three decades in streetcar service. Unlike the E line, which received a new fleet of cars in 1922, the D, F, and H lines used the same equipment throughout their operating histories. The URR, which had not built any new lines to the exposition grounds, quickly abandoned its temporary lines that had been opened for the fair using trackage that was already in place and occupied by long-established lines.

Thanks in part to the service provided by the Municipal Railway, the Marina District was built up in the years following World War I, and United Railroads’ successor, the Market Street Railway of 1921, extended the Fillmore Hill line from Chestnut to Marina Boulevard in 1925. This operation was abandoned in 1941. The 19 Polk line, after a reprieve for World War II service during which some schedules operated by streetcar and some by bus, was fully motorized in 1946 after the city bought the Market Street Railway and merged it into the Municipal Railway.

The increase in capacity and routing that the P.P.I.E. necessitated and the Muni provided transformed the area of the fair and its environs. Previously the old Harbor View area, named after the old popular resort there, had, aside from the resort itself, become something of an industrial ghetto. Many buildings in the area were forty to fifty years old by then and showed the effects of weather, wear, and tear. Surviving images documenting the area just before the fair show a decaying area. East of Harbor View the site of the fair had been wetlands all the way to the North Beach gas and power plants at Laguna Street. To the south, Cow Hollow was better served than ever by streetcars, and these services finally integrated this area and the site of the fair, now called the Marina, with the rest of the city as never before. Previously, both areas were isolated geographically from the rest of the city but for the Fillmore Hill and E lines.

The Muni streetcar services that served the P.P.I.E., Cow Hollow, and the Marina were converted to trolley or motor coaches between 1947 and 1951 and continued as such with little modification for many years. Subsequent years have seen several route restructurings, but transit connecting one of San Francisco’s most prosperous areas with the rest of the city continues to serve Van Ness, Chestnut, Union, Columbus, Polk, and Fillmore Streets.

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The authors would like to thank the San Francisco Municipal Transportation Agency Archive for granting use of three of their images.
The National Library Service for the Blind and Physically Handicapped (NLS) Network of Libraries Serving the Blind divides the U.S. into four regions — West, South, Midlands, and North — and assigns a consultant to each region. This spring the California Braille and Talking Book Library hosted the Western Regional Conference in Sacramento.

Meetings were held at the newly-renovated Stanley Mosk Library and Courts building in Room 500, the stately original California Supreme Court chambers, from May 12–14, 2015. This is a summary of the events:

- Following a warm welcome by California State Librarian Greg Lucas, the attendees were addressed by John Armato of the marketing firm Fleishman-Hillard. He encouraged the audience to think creatively as they discussed problems and worked on potential solutions.
- Pam Davenport, NLS consultant for the Western Region and her colleagues from NLS headquarters in D.C. and NLS multistate distribution centers in Cincinnati and Salt Lake City presented updates from throughout the network. For example, NLS will soon be storing patron and machine inventory metadata in the “cloud” making it easier for network libraries to communicate such information between each other and NLS headquarters. In addition, NLS has contracted with a company to produce a new software program for network recording studios. The original digital recording program (LCM) is no longer being supported and has been replaced by the new program (Hindenburg), and many network libraries have already begun to use the new software successfully. BTBL is planning to purchase it later this year. And, in exciting news for readers, through donations from com-

**EDITOR’S NOTE**

BTBL Volunteer and Foundation board member Sandra Swafford and BTBL Director Mike Marlin contributed to this report.
mercial audiobook publishers, NLS has increased its annual talking book output from 2,000 to 3,000 per year.

- Other sessions included brainstorming strategies for successful outreach to prospective patrons and other stakeholders, as well as analysis of position and staffing levels reflected in the American Library Association 2011 standards.

- Tammy Albee from the National Federation of the Blind provided an update about new publications featured on NFB-NEWSLINE®, the telephonic “text to speech” reader program containing more than 300 national newspapers and magazines and sponsored by the California State Library for all of California.

- A session was devoted to the exploration of how to handle the category of “unrated” books, a label given to the 1,000 additional commercial audio titles mentioned above. The content of these books has not been rated by NLS catalogers for sex, violence, or strong language. Such ratings are very important because some patrons will probably choose to avoid any unrated books and thereby miss many titles they might otherwise enjoy.

- Following the Western Region’s business meeting the conference concluded with an examination of the 2011 Standards and Guidelines of Service for the Library of Congress Network of Libraries for the Blind and Physically Handicapped eliciting constructive criticism, feedback, and suggestions to forward to the members of the 2016 Standards Committee which will convene later this year.

In addition to the conference sessions, attendees from thirteen western states plus D.C., Illinois, and Ohio, were treated to local culture and history. Prior to the opening of the conference, several visitors went on an informative docent-led tour of the Stanley Mosk Library and Courts Building. The following day the entire group was led on a tour of the Braille and Talking Book Library facilities. Immediately afterwards, visitors were invited to the California History Section where Gary Kurutz presented one of his delightful and informative talks showing treasured items from the California History Room’s vault.

That afternoon the group walked or bused to the California State Railroad Museum for a docent-led tour, which surely banished any skepticism about how interesting a museum for railroads could be.

All BTBL staff pitched in to host this conference with help from the California State Library Foundation staff and other California State Library staff. Planning began almost two years ago at the last Western Regional Conference in Salem, Oregon. Some staff “minded the store” while others had direct input with planning, logistics, website design, transportation, and funds management. Attendees appreciated their efforts.
On Saturday afternoon April 25, 2015, the Foundation celebrated with the Ina Coolbrith Circle the centennial of Ina Coolbrith being named as California’s first poet laureate. An enthusiastic group of modern poets and devotees of California literature gathered in the State Library’s meeting room on the fifth floor of the Library and Courts Building to sing her praises. The highlight of the afternoon was a superb presentation by historian Aleta George profiling this fascinating and dynamic woman. Earlier this year, Shifting Plates Press published her new book *Ina Coolbrith: The Bittersweet Song of California’s First Poet Laureate*. George generously presented the Library’s California History Section with a signed copy of the *Special Centennial Edition*. As brought out by her lively talk, Coolbrith lived during a golden era when she rubbed shoulders with the likes of Samuel Clemens, Bret Harte, Charles Warren Stoddard, and Joaquin Miller. Not only was she a poet but she also became Oakland’s first female librarian and mentored such towering cultural giants as Jack London, Isadora Duncan, and Mary Austin.

Following her talk, George presented on behalf of the Circle an award and certificate inducting Coolbrith into the California Library Hall of Fame by the California Library Association. As Foundation executive director I was honored to receive the award on behalf of the Foundation and State Library. The California Library Association bestowed this recognition posthumously to our poet laureate at its annual meeting in 2014. This handsome glass plaque will be placed in the permanent collection of the California History Section—a most fitting home for this poet and librarian who so beautifully captured the grandeur of our state.

The Ina Coolbrith Circle, founded by the poet/librarian herself, began in 1919 with literary meetings at her San Francisco home. She said, “I want the Circle to live and be ever widening . . . to perpetually keep the history of literature of California alive.” Today, over 200 members of the Circle continue her legacy of promoting the poetry and literature of the Golden State. Members gather once a month at the San Ramon Public Library. Because of this momentous centennial anniversary, their officers chose the State Library for this celebration. Over the decades, members of the Circle have donated to the Library their beautiful publications. To date, the California History Section makes available 325 titles given by their members. Two members in particular, Claire Baker and Stan Morner have generously hand delivered the precious titles from the San Francisco Bay Area. Foundation Administrator Marta Knight made this special event possible by handling all the logistics ranging from securing the caterers to making sure the meeting room would be properly arranged to handle such a memorable event.
NEW ACQUISITIONS SPOTLIGHT

The Foundation, through gifts and funds donated by the membership, continues to enhance the collections of the State Library with additions of rare books, photograph albums, manuscripts, maps, and choice ephemera.

AUTOGRAPHED PORTRAIT OF POET CHARLES WARREN STODDARD ACQUIRED

One of Ina Coolbrith’s dear friends was Charles Warren Stoddard (1843–1909). At the California Antiquarian Book Fair, the Foundation obtained a striking framed and autographed photograph of the California author and poet. The bust-length carte-de-visite photograph (3¼ x 2½ inches) was signed and dated by him, “Sept – ’71.” Stoddard, along with Samuel Clemens, Bret Harte, Robert L. Stevenson, and Coolbrith, was part of that initial group of Bohemian writers that gave California literature national and even international recognition. Coming to California in 1861, Stoddard contributed poetry under the nom-de-plume of “Pip Pepperpod” to the *Golden Era* and later to the *Overland Monthly*, California’s most noteworthy literary periodical. So tight was their bond that Coolbrith, Harte and Stoddard were known as the “Overland Trinity.” Faced with health issues, Stoddard traveled to Hawaii and Tahiti which resulted in his well-received book, *South-Sea Idyls* (1873). Converting to Catholicism, Stoddard later taught at the University of Notre Dame and Catholic University of America. Fittingly, Ina Coolbrith edited a posthumous collection of his *Poems*, published in 1917.

DONALD J. HAGERTY PRESENTS ANOTHER TREASURE

Foundation board secretary and a most generous donor, Donald J. Hagerty added another delightful treasure to his growing Maynard Dixon Collection at the Library. Dixon, of course, is the noted California and Western artist whose career is well documented in the Library’s collection thanks to Hagerty. At the March Foundation board meeting, Hagerty delivered an absolutely charming 1931 Christmas-time photograph of the artist holding a juniper tree with his son, Daniel, holding a long-handled axe. They are both standing in the snow of near Taos, New Mexico. Dorothea Lange, the celebrated photographer and wife of Dixon, took the black and white photograph of what became the Dixon family tree, decorated with handmade ornaments. The Dixon’s sent this particular yuletide print mounted on stiff paper with the following words written by six-year-old Daniel, “Merry Christmas to the Coppas Both.” The Coppas were famous restaurateurs in San Francisco and had opened a new venue on Spring Street in the city in the early 1930s. Dixon also illustrated several menus for the Coppas. Hagerty used this precious holiday card for one of the illustrations in his highly acclaimed *The Life of Maynard Dixon* (2010).
In giving tours of the Library's treasures, visitors always gasp with astonishment when I show a book embellished with fore-edge painting. Simply put, such a work is created when an artist paints a water color on the fanned out fore-edge of a book. The fore-edge is the outer part of book opposite the spine. Once the painting is dry, the edges are gilded or marbled, and when the volume is closed, there is no trace of the painting. Dating back to the thirteen century, the art of fore-edge painting was popular in England in the nineteenth and early twentieth centuries. It is still practiced to this day. Fortunately, the Library has several fine examples, as does its San Francisco branch, the Sutro Library.

The tables were turned, however, when I held a “split-double” fore-edge painting of the picturesque ruins of Melrose Abbey and Jedburgh Abbey in Scotland by noted fore-edge painter Don Noble. In all my years of handling rare books and showing off fore-edge paintings, I had never seen a “split-double.” Rather than fanning the book’s fore-edge, the volume is opened in the middle and when resting on a flat surface, both sides carry a separate painting. As demonstrated by this example, it is not unusual for an artist to decorate an older book with this magical art form. The English artist created this double fore-edge sometime in the 1970s or 1980s. The book that he painted is The Dramatic and Poetical Works of Joanna Baille published in London in 1851. Consisting of 856 pages, its thickness provided the necessary space for the artist. The fore-edge had already been marbled. Thus, when closed, the two images are hidden. Dan Flanagan of the Library’s Preservation Office created a beautiful clamshell box to house this precious example of the book arts.  

Over the years, Noble has received many commissions. In 1985, the Library acquired a limited edition of Clyde Arbuckle’s History of San Jose published by Smith & McKay with a Noble painting. Beautifully bound by Sangorski & Sutcliffe, England’s most prestigious bookbinders, he amazingly created different fore-edge paintings for each subscriber. The Library’s copy is a city scape of historical San Jose showing its landmark light tower.

Hidden behind the volume’s marbled edges is this splendid scene of a ruined abbey in Scotland by artist Don Noble.
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