Century-Old Biblical Mystery Solved: Sutro Library’s Hebraica Collection  
By Diana Kohnke

A Fine Book from the Press of Jacques Du Puys, Paris, 1554  
By Alastair M. Johnston with an Introduction by Daniel Flanagan

Richard J. Hoffman: One of America’s Master Printers and Typographers  
By Ethan B. Lipton

Spotlight on New Acquisitions  
By Gary F. Kurutz

Three Manuscript Collections Enrich California History Section  
By Michael Dolgushkin

Panoramic Painting of Sutter’s Fort Donated to the Foundation  
Requiescat in Pace Richard H. Dillon

Recent Contributors

Front Cover: California fine printer Richard J. Hoffman pulls the lever of his Columbian iron press. See the article by Dr. Ethan Lipton on Hoffman’s distinguished career, pp. 8-17. Photograph by Sam Woo.

Back Cover: The cover of Pearl Church’s diary in which she wrote a detailed account of her railroad journey from St. Louis to the West Coast and back in 1928. See Michael Dolgushkin’s article on pp. 22-24.

Illustrations / Photos: Pages 2-7, Sutro Library; pp. 8-27, California History Section, California State Library. Photos on pp. 26-27 by Burt Thompson and KD Kurutz. Scans by Vincent Beiderbecke, Marta Knight, and Marianne Leach.

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In a story that reads like a real-life Raiders of the Lost Ark, Chanan Tigay’s 2016 book, The Lost Book of Moses: The Hunt for the World’s Oldest Bible has the Sutro Library closing the chapter on a century old biblical mystery, and in the process getting some much needed, much deserved, recognition. Tigay’s book reveals the truth behind one of the most infamous scandals in biblical archaeological history, a scandal which involved a Jerusalem antiquities dealer named Moses Wilhelm Shapira and his proposed 1883 sale of ancient Deuteronomy fragments to the British Museum. Fragments, which if authentic, would stand as the oldest Bible ever discovered, pre-dating the Dead Sea Scrolls by an incredible 600 years. The fragments were publicly declared fake and Shapira denounced. French scholar Clermont-Ganneau, who studied the fragments at the time, asserted that it would be impossible for the fragments to have survived for 2,000 years near the shores of the Dead Sea. However, the 1958 discovery of the Dead Sea Scrolls in the same vicinity caused many to reassess and to wonder if the Shapira scrolls were real after all.

The story of the ill-fated Moses Shapira has all the makings of a Shakespearean tragedy, ending with the discovery of Shapira’s body in a Rotterdam hotel room with an apparent self-inflicted gunshot wound to the head. Author Chanan Tigay, son of a renowned Israeli biblical scholar, was told Shapira’s story by his father when he was a boy. Decades later, Tigay proposed the book to his publisher and set out to settle the mystery once and for all: were the Shapira manuscripts real or forged? Part memoir, part treasure hunt, and part detective story, the book takes Tigay across the globe.

Diana Kohnke is a reference librarian at the State Library’s Sutro Library branch at San Francisco State University. She has curated several exhibits featuring treasures from the collection. In addition, Ms. Kohnke has been working closely with students and faculty from the university in making use of the Sutro’s rich holdings. You can follow her posts on Twitter (#sutrolibrary) and Facebook (https://www.facebook.com/Sutro-Library-California-State-Library-1562963444015863/?ref=ts) to see snapshots of some of the Sutro’s rare collections.
British Museum in 1883. Those fragments mysteriously disappeared, but their origins lay forever within the vault of the Sutro. Exactly how the mystery was solved by Sutro Library’s Hebraica collection is part and parcel of the legacy of Adolph Sutro. Engineer, entrepreneur, onetime mayor of San Francisco, and builder of the Sutro Baths, the civic-minded Sutro wanted to make San Francisco a world-class urban center. To that end, he began to build a public research library to rival any in the world, with the intention of donating it to the citizens of San Francisco. Sutro’s mode of collecting was to purchase collections en masse, and both he and hired agents traveled the world buying up rare books and manuscripts. One such purchase was made from the estate of the disgraced Moses W. Shapira and contained 169 Hebrew fragments, scrolls, and books, mostly Yemenite in origin.

Unfortunately, Sutro never got around to erecting a library building, and the collections that he had amassed remained stored at two locations in downtown San Francisco. It would be almost two decades after Sutro’s death in 1898 before the family would decide to donate Sutro’s library to the State of California, with the stipulation that it never leave the city limits of San Francisco. In the meantime, the 1906 Earthquake and Fire destroyed approximately two-thirds of Sutro’s original collection, and given the richness of what remains, it can only be imagined the treasures that were lost. Nevertheless, approximately 100,000 items survived, the Hebraica from the Shapira estate among them.

In addition to the Hebraica, other treasures in the collection include two copies of Shakespeare’s First Folio as well as the three Second Folios, a Third, and a Fourth Folio; 30,000 Mexican pamphlets and broadsides documenting the creation of the Mexican Republic, approximately 23,000 British pamphlets dating from the 1500s–1800s, and the Joseph Banks Collection. And thanks to The Sutro Library Project, part of the Works Progress Administration (WPA), Sutro has bibliographies, reproductions of important works, and detailed card catalogs that describe, sometimes at an item level, the various collections. All provide an invaluable resource for researchers. In the first Bulletin produced by the Sutro Library Project, the WPA writes:

“The Sutro Library project began with the intention of listing the... Hebrew manuscripts and... Hebrew books in the collection and of arranging the Spanish material in a preliminary way. After the project started, the value of the hitherto unsorted pamphlet and manuscript material became evident and the work was extended to fields much wider than those originally planned.”

That value has been somewhat lost, and for many years the Sutro Library’s genealogy collection, as well as the lack of a permanent building, has overshadowed the legacy collection of Adolph Sutro. It is sincerely hoped that the Sutro Library will be on more people’s radar in the coming years. With discoveries like Tigay’s, that seems very likely.
A Fine Book from the Press of Jacques Du Puys, Paris, 1554

By Alastair M. Johnston

As a book conservator in the Preservation Office at the California State Library, I am fortunate to come into intimate contact with many of the State Library’s treasures. A few months ago, I was performing a routine preservation assessment of a portion of the large Mexicana Collection housed at the Sutro Library. The group of books that I was handling was almost without exception published in the late seventeenth to the early nineteenth centuries, indifferently printed on low quality paper, and hastily bound in the “limp vellum” style. By and large, these were undistinguished books, entirely suitable for a working theological library. One book, however, stood above the rest and caught my attention. The vellum used in the binding was of a higher quality than the rest; the binding was more carefully and masterfully made. When I opened the book, I saw that the paper was of the highest quality. The quality of the printing was superb. The types, which included Roman, italic, and Greek, and the layout of the pages were of similar quality to those produced by the best Italian Renaissance printers. I noticed that the book was from the library of the Colegio de Santa Cruz de Tlatelolco which had been purchased in its entirety by Adolf Sutro (see Foundation Bulletin issue 105, 2013). The book contained the writings of the Christian apologist Saint Justin. I noticed the name Jacob Du Puys near the bottom of the title page and it was a name I had not seen before. I also saw that the book was printed in Paris in 1554. I could not discern whether Du Puys was the name of the printer, or the publisher, or someone else altogether. I was out of my depth with this beautiful book and I remembered that my long-time acquaintance, the writer and printer Alastair Johnston, had an interest in the history of French typography. I brought this book to Alastair’s attention, and what follows is his reaction and response.

We think of the French Renaissance as an early pinnacle of fine printing, when the manuscript book finally surrendered the field to beautifully printed works that were fully articulated with detailed title pages, illustrations in woodcut including woodcut initials, marginal types in smaller size, page numbers, chapter headings, running heads and indices. The men credited with the innovations that brought the book to its early perfection in a printed form are few: Josse Bade, Michel de Casan, Simon de Colines, the Estiennes, and Geoffroy Tory. These men knew one another and collaborated, employing the finest punch-cutters* known up to that time: among them Robert Granjon, Pierre Haultin and Claude Garamont.

A recently unearthed book at the Sutro Library in San Francisco Beati Iustini Philosophi & Martyris Opera Omnia (1554) raises another printer/publisher to that esteemed company: Jacques Du Puys. From a handful of title pages bearing his imprint we can conjecture a few things about him: he spared no expense in the production of his books, which are as beautiful as those of his more noted contemporaries. As early as 1540, he visited the Frankfurt book fair to sell his wares. A few years later Estienne also became a regular at the annual spring event. Du Puys was a Libraire juré which meant he sold law books to the University of Paris and printed with a Royal privilege. His imprint was at the Sign of the Samaritan Woman in Rue St. Jean de Latran. He commissioned several pressmarks showing Jesus at the Well of Jacob asking the Samaritan woman for water.

Since printing presses with all their accoutrements were at a premium, the best way to get into the printing business was to marry into it, and Du Puys was no exception: he married Catherine, the daughter of Josse Bade, which also made him an uncle

EDITOR’S NOTE

Alastair M. Johnston was born in Glasgow, Scotland, in 1950. He grew up in Northumberland and Newcastle upon Tyne. He has lived in California since 1970 where he works as a writer, teacher, and letterpress printer and is the co-proprietor of Poltroon Press. In addition to writing about typographic history, literature, and bibliography, he writes about world music. His latest book is titled Dreaming on the Edge: Poets and Book Artists in California, (New Castle, Delaware: Oak Knoll Press, 2016).

INTRODUCTION BY DANIEL FLANAGAN

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of Michel de Vascosan. Catherine gave birth to a son, Jean, in February 1554. He had another son, Jacques, with his second wife Marguerite. His brother and sons were also active in the publishing world. His ancestors may have been Italian and changed their name from Del Poggio. Because the new field of publishing was wide open, and liberally exploited in Paris, Du Puys could cast about for translators and reprint many manuscripts on a variety of subjects, so he enjoyed a long career of over fifty years (He died in the winter of 1591. His titles include Twenty-one books about Subtlety by Girolamo Cardona, physician at Milan (1551); a law textbook by Nicholas de Grouchy (1565), which would have guaranteed repeat sales at the Sorbonne; a fine two-volume folio work on costume with over 1,100 pages; Charles Du Moulin’s Le grand coustumier general, as well as Coustumes de Bretagne, also in 1567; The Four Books of the Secrets of Medicine and Chemical Philosophy (1573), a translation that includes remedies for all ailments (internal and external) which explains how to distill water, oil and other essences; a translation from the German of the works of Paracelsus (1578); Bodin’s On the Demonomania of Sorcerers (1580), plus three other titles by him, and many others. In 1574, and again in 1590 and 1591, he had bills due in Lyon, the other important center of printing in France, so he had enough work to farm some out. In 1585 and 1586, his imprint moved to Lyon for a while. A Florentine merchant was entrusted with collecting one of these bills from Du Puys in Paris, further suggesting an Italian connection.

Du Puys was well known and seems to have worked closely with other notable publishers. However, when Estienne finished his great Latin Bible of 1556–7, it was found that there was a pirated edition in circulation that had been printed by Johannes Oporinus of Basel. As soon as he was questioned, Oporinus claimed he was working for Du Puys. The pirated edition of the book undercut the market, and according to Esti-
enne biographer Elizabeth Armstrong. “Du Puys was unlikely to be worried by a little thing like a prohibition made at Basel or Geneva, if he did not stop at planning to make profits on heretical literature.” In fact, it seems as though Du Puys bought out the other conspirators’ shares so they could cover their tracks.

How do we reconcile this with the knowledge that Du Puys continued to work with the Estiennes? Among the thirty books published by him, listed in French Vernacular Books, we see many dictionaries, such as Robert Estienne & Guillaume Budé’s Dictionnaire francois-latin (1564), Henri Estienne’s Traicté de la conformité du langage français avec le grec (1569), and Robert Estienne’s Dictionarium latino-gallicum, with the imprint François Estienne chez Jacques du Puys (1570). He published books on religion, sorcery, science, costume, medicine, translations from Latin, Italian and German, Bibles, grammars, and histories.

The Estienne connection seems to have been strongest at the start of his career. In 1564, Du Puys printed a book co-authored by scholar Charles Estienne (1504–64), younger brother of Robert the printer. This was Liébault’s Praedium rusticum, a book on horticulture that was widely pirated due to its inclusion of a chapter on “Nicotine,” celebrating Jean Nicot, the first to introduce the new medical wonder-drug tobacco into France. François Estienne pirated it in Geneva in 1567. Du Puys’ edition of 1574 included a Royal privilege but that had no effect in Geneva. Charles’

Contemporary inscription authorizing the transfer of the book into the library of the Colegio de Santa Cruz de Tlateloco in 1568.

“Extract du Privilege” or the permission of Henri II, king of France to print and publish this book. Set in Garamont’s great primer roman type of 1549.
L’Agriculture et la maison rustique appeared in 1564, ’65, ’67, ’70, and again in the following three years. Each reprint required the printers and typesetters to start from scratch. In 1576, Du Puys hired Lyonnese printers to reprint it and six more editions followed. It was also pirated in Geneva. All the Estiennes, including Henri and François, were prolific as editors and writers, Robert most of all. Over 245 books appeared under his name between 1526 and the end of the century.

Another of Du Puys’ early works, the present edition of the Apology of Justin the Martyr on the Christian philosophers of the Roman senate is meant to expose the real reasons for the persecution of Christians under the prefect Lollius Urbicus around 150 CE. Justin’s simple style was intended to defend Christians and demand their fair treatment, rather than out-of-hand condemnation. “His style has no artistic greatness, except a certain vein of sarcasm; though he can sometimes rise to an occasion,” wrote Anglican Bishop Alfred Blunt. A decade later Justin was martyred due to the intrigues of “Crescens the Cynic” who had it in for him.

To the modern viewer, the typography of these works is exceptional. The fine Roman and italic types of Claude Garamont are on display, and are easily identified with the aid of Dr. Vervliet’s reference books. There is even a vine leaf ornament cut by Garamont on the title page, next to the title in Garamont’s two-line double pica Roman. Garamont’s great primer Roman of 1549 is used for the body of the book along with the accompanying italic of 1547. The Greek type used is known as the “Du Puys” long primer Greek and (according to Dr. Vervliet) was probably cut by Robert Granjon in 1549, expressly for a New Testament in Greek and Latin, published by Du Puys.

*The craftspeople who engraved the letterforms onto steel punches in order to create the mold from which lead type could be cast.


Sarah Dickson, Tobacco, a catalogue of the books, manuscripts and engravings acquired since 1942 in the Arents Tobacco Collection at the New York Public Library from 1507 to the present [Vol 1]. New York, 1958.


Philippe Renouard, Imprimeurs parisiens, Paris: Claudin, 1898, p. 117.

Richard J. Hoffman

One of America’s Master Printers and Typographers

By Ethan B. Lipton, Ph.D.

Hoffman designed, composed, and printed scores of fine press books and ephemera at his private press in his Van Nuys home. In this photograph, he pulls the lever of his highly ornamented 1829 Columbian iron hand press. Photograph by Sam Woo.
It may seem strange in this digital age, moving away from print as a form of communication, that we choose to dwell on printing. Los Angeles printer and professor Richard Hoffman did not create ordinary printing, but fine typography and exemplary printing. When we look at the highlights of one printer’s work, we see aspects of what other printers do, and see aspects that are transferrable to today’s technology. Simply because we embrace a new technology does not mean we cannot learn from the past, appreciate it, and apply it. It also does not necessarily imply an end to fine printing, just an adjustment, or it may foster an appreciation for how things were done in the past and cause us to rethink our approaches as we go forward. We look at the work of Richard J. Hoffman to set the standard.

I never studied a piece of Hoffman’s printing that didn’t have an intriguing and unique feature, no matter the type nor when it was produced. Hoffman never created a piece of printing that was not conceived thoughtfully and printed well. He did not see the incorporation of a template across multiple pieces; he took a unique approach to each piece, keeping in mind its unique intention. He applied this approach to thousands of printed pieces. His activity was boundless. Although Hoffman was known to be an expert in letterpress, his work included use of photo offset lithography and screen printing. He used offset printing more and more.

**EDITOR’S NOTE**

Ethan Lipton is a Professor Emeritus in the Department of Technology at California State University, Los Angeles. In addition to having taught courses related to technology, technology education, and graphic communications, Dr. Lipton continues as a member of the Board of Trustees of the International Printing Museum in Carson, California. In addition to his work on behalf of the museum, its programs and the preservation of printing history, he continues his related research, presentations and publications with a focus on technology education, typography, Columbian presses, and Richard Hoffman. He is also a recent President of the Southern California Chapter of the American Printing History Association. Professor Lipton has written extensively on the print culture of Southern California and has designed and printed a variety of books, broadsides, and invitations on fine printing.

In 2004, Dr. Edward Repan Petko of Sherman Oaks donated to the State Library’s special collection a comprehensive collection of fine press books, pamphlets, and ephemera of noted Southern California printer Richard J. Hoffman. The Library’s catalog record includes 374 entries. That impressive number, however, does not reflect the scores of individual broadsides, invitations, and other ephemera in the Richard J. Hoffman Collection. Dr. Petko also commissioned a beautifully-designed bookplate for the collection.

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for illustrations and may have embraced digital technology had he lived in our current era. We will never know, but he might have used it in conjunction with letterpress printing especially for illustrations.

Richard J. Hoffman was one of America's great printers during a period where others received recognition for their work, but he remained in the shadows. Born in 1912 and raised in Los Angeles, he was a product of local schools and environment. At an early age he was interested in many things, and one of those was printing. While he loved typography and printing, he felt compelled to prepare the next generation, so unlike many of his peers, he became a full-time teacher and professor at Los Angeles City College and California State University, Los Angeles, where he taught at the former beginning in 1935 and at the latter beginning in 1959.

He was admired for his fine presswork and his outstanding typography, winning national awards. He had a flare for subtle use of color and an understated design style, which included traditional margins, and resulted in visually effective pieces. This came to be his hallmark—no matter the technology. While one can examine many of the estimated thousands of printed items he produced, one is hard pressed to find any that do not hit their mark. As a matter of fact, the reader is amazed amazed by the breadth and scope of his work, and the many times he created the most amazing designs while enhancing the author’s message and facilitating the reader’s experience in a constrained genre.

He never detoured from his goal of tending to each detail. He studied the work of others, loved what he did, and savored the components that led him to the successful culmination of his many projects.

He was one of America’s outstanding typographers and printers. His work in both of these categories is beyond reproach. He created many thousands of printed works over his lifetime, especially beautiful books, wonderful series (including regular occurring publications and works with similar parameters), and a myriad pieces of ephemera. These are among the reasons he was regarded as a treasure, and his work is preserved in the collections of the California State Library.

He loved printing in the fullest sense of the word. To him, a master printer was someone who possessed knowledge, skills, and made the effort to excel. A truly gifted and remarkable designer and printer, he exhibited excellence in that he paid attention to every detail of every piece, regardless of the piece’s purpose or size, from small miniature books to the 16 x 25.5 inch the Song of the Redwood Tree (1941) broadside.

He worked mostly with letterpress, employing Linotype for most text along with some handset type. He was also facile in the other printing processes including photo offset lithography and screen printing, sometimes incorporating both into his work. He printed during a time when “hot metal was king,” but it meant
that it took a lot of thought and effort for a final piece to come out as planned. A lot of resetting took a considerable amount of time and patience. If you sought excellence, that was the price to be paid. We are fortunate that many examples of his fine work in multiple categories survive and are preserved in the California State Library. Let’s look at a few of them and explore what makes them stand out.

Hoffman made more than a hundred hard cover books during his career and hundreds of softbound items that might have been hard cover books should someone have had that purpose in mind. The hardbound books are more noteworthy in most cases. He dealt with each as a solely unique undertaking; each one was a production from his heart and soul, and each one was a production unto itself. Books offered Hoffman opportunities to ply all of his considerable knowledge, skill, and experience. With them he created a feeling of unity (design with meaning and purpose) and he always extended the author’s intent.

Most of these books stand out for their design and presswork. They have the look and feel of a Hoffman book from the smallest miniature to his largest. That would be the 14 x 20 inch A Description and Playne Discourse of Paper from a Sparkle of Friendship and Warne Goodwill (1982) which he made as a 75th birthday tribute to his friend and papermaking partner, John Urabec. Limited to five copies which were dampened before printing on their own Urabec Hoffman handmade paper and twenty copies on commercially made paper. It was handset as it was printed (because there was only a limited amount of type) and bound as single sheets. It was a tribute to their friendship and Hoffman’s bookmaking.

Among those that show Hoffman’s versatility and creativity were Manhole Covers of Los Angeles (1974) and Towers of Ivory (1935). In the design of the first of these, he incorporated Helvetica type for the text and a larger Futura Light for the display. That gave a contemporary feel to enhance the author’s message. For the second, he used an oblong format, gray paper, and American Keynote for display with Cloister Old Style for the text. He also experimented with newly-developed spiral binding. Most importantly, however, he relied on simple typographic rules to implement a grid pattern across the pages, varying their configurations throughout the book. As in most of his other books, he tied the design into the title page. In Bombs and Bribery (1960), he utilized a red and black illustration with a thick gray rule on the opposite page. It was quite a departure for Hoffman, but a most effective layout.

To single out only a few books would be a disservice to Hoffman and his work, but I will highlight several in the interest of showing different outcomes and his work over time. Thirty Pieces (1933) was one of his first books. It had a title page with a symmetrical format encased in a border and utilized a size that reflected the golden rule of
Richard J. Hoffman: Printer
and Teacher of Printing

EDITED BY
ETHAN B. LIPTON

CALIFORNIA STATE UNIVERSITY, LOS ANGELES
1978

The enormous contributions of Hoffman to California State University,
Los Angeles are recognized in this handsome publication edited by Dr.
Ethan B. Lipton. It was printed in 1978 in an edition of 400 copies.

Hoffman was renowned for his uncanny ability to match type with ornamental borders to enhance a message. Nowhere is that better illustrated than in “Don’t Nobody Care About Zeds” (1987). This small book matched the typefaces with harmonious borders throughout with wonderful typographic results.

While many, if not most, books had something that made them stand out, his best and finest book, in my opinion, is When A Printer Plays (1987). Written by Hoffman himself, as was the case with several others of his best, this elegant large book is his lasting masterpiece. Now among the last books he printed, it marked one of the highlights of his book making. This book showcased “printer’s flowers and typographic fleurons in arabesque patterns with notes and
Everyone who saw the volume learned a great deal and was amazed at his efforts and their result. The content, typography, and printing was a statement of his work as a writer, typographer, printer, and craftsman.

While he did not make any miniature books until the last decade of his life, these had the advantage of his bookmaking expertise and experience, and were hallmarks of all for which he stood, tailored to their small sizes. Each one was a unique project and held together through its features. He utilized a number of techniques including typography, ornaments, color, and materials. In addition to placing emphasis on the book’s subject and the goals of the author, Hoffman treated each one as the special project it was. Each one had a unique feel and look. Among my favorites, though they all had their endearing traits, was Edward Petko’s Fine Printing and the 80’s with its feel of a traditional book along with being printed on bright white Urabec Hoffman all-rag handmade paper. Another miniature of special note is Otto Ege’s The Story on the Alphabet Typographically Embellished (1988) with its rich use of typographic arabesques throughout the book.

That brings us to the topic of softbound books. Some were less formal in format and did not include all of the components found in full case bound books, such as half titles and running heads. They are included here because they show another side of Hoffman’s breadth and provided other fine examples of his design and printing. This article includes those of Hoffman’s breadth and provided other fine examples of his design and printing. This article includes those of similar size, items with similar attributes that he incorporated. Their style features, and use of material reminded the viewer of Hoffman’s own. They were supportive of the author’s message and supported the needs of the reader. While they reflected Hoffman’s style, many lacked his personality and most lacked the longevity of his experience and work.

Many designers and printers concentrated solely on books, that was not the case with Richard Hoffman. He actually spent most of his time printing in the areas of series and ephemera. He produced thousands of pieces in those two areas. There are two broad categories of printed pieces that fall into this group of a series. There were those items that were sequential in nature (i.e., a number of publications, a series of Christmas cards, a run of programs) and those pieces, though not a series, that were similar in nature or purpose (i.e., broadsides of similar size, items with similar content, pieces similar in nature). All stand out as being unique; they often shared certain parameters. They looked different, but were linked in some way to the others.

There was the series of Christmas cards, some with accompanying envelopes and family updates that were a tradition for Richard and his family dating back to 1929. He didn’t miss one for almost sixty years, and each was a masterpiece of his design, composition, and printing. These were not just special, but they were really something...
to behold. Some like The Christmas Angel (1947) were well-designed small books with a multiple-color initial letter to open the text and ornaments used to decorate it; some involved complex type and borders like Something to do . . . (1977); others like All Mankind Is Of One Author, And Is One Volume (1946) is a single sheet folded in half and using a two-color illustration. Joy To The World (1975) utilized a simple, yet effective, wood type design. For A Persian Legend (1961), he used blue speckled paper to house Goudy Thirty type and bold initial letters, adorned with multiple colored fleurons. Others incorporated a wide variety of multiple color designs, different papers, using many sizes and configurations, and a range of type and layouts. Each one was a distinguished and effective greeting.

The Cora I. Upp music recital programs provided an interesting challenge multiple times per year for Hoffman. The more than eighty different pieces that were programs for his daughters’ music teacher were printed from 1946 through 1977. Each was similar in purpose and generally printed in a single black color; yet each of these was totally different using a different paper, type, and layout. Each catalog demonstrates that he paid close attention to each detail from design, through presswork, to binding.

Hoffman produced a dozen Western Books exhibition catalogs (1942, 1950, 1955, 1959, 1963, 1968, 1973, 1975, 1977, 1978, 1985, and 1987). While their listing implies simple rendition, there was much, much more involved. A cross between a book and ephemeral printing presented other challenges, which he met with the flair for which he was known, creating a very different look for each. Each one was substantial both in size and design, yet different.

Hoffman printed periodicals and invitations for a number of organizations including the Zamorano Club. For the Hoja Volante periodical, which he designed, composed, and printed quarterly, he used a uniform size, format, and employed in his designs some integrating method, including colorful and interesting large ornaments. He printed more than 175 invitations (1970–1989) to Zamorano meetings like the one he made for the October 1980 meeting which featured an initial letter and border in a light color on brown paper to draw in one’s attention, or the one for the October 1985 announcement where Hoffman used a version of a Z and an asymmetrical design to interest the viewer. The reader may consult The Zamorano Club’s bibliography for a complete listing. He designed and printed more than a hundred invitations for the Rounce & Coffin Club (1938–1989) like the one for the November 1979 meeting, and many others, that incorporated an asymmetrical design and some of the type surrounded by borders. Each invitation showed Hoffman’s mastery of the typography, composition, printing, and background knowledge of each subject.

While Hoffman printed many broadsides over his career, it is the series of 14 x 20 inch broadsides printed dampened on Urabec Hoffman all-rag bright white handmade paper for which he used a Columbian Press. Most focused around a quote related to printing. That gave him a large canvas on which to show his typographic wares and a use of larger, usually handset, type. Each quotation was unique, some featuring a centered and others an asymmetrical format, each treasured individually in its own right. Let Me Create This Year An Enduring Piece of Printing (1985), created and set justified, uses Granjon ornaments to make a large red initial letter and ornaments from the Granjon ornament family to make a blue band at the bottom. With Two Hundred & Thirty-Eight Years Ago (1987), he used different ornaments from that family to create a blue border towards the top of the broadside, a symmetrical design with a stunning red woodcut in the middle, and the blue logo at the foot. But Your Flowers (1987) incorporated an extensive use of eighteen multicolored printer’s flowers arranged in arabesque patterns to surround the text. His rendition of Hereby, Tongues Are Known. . . . (1987) is a departure for his design. His black type was centered and surrounded by a large red border made from Linotype castings and rules. This documents just a few of the broadsides that could be referred to as a series; there are many others. In all cases he achieves typographic balance in a most harmonious way.

Most of Richard Hoffman’s printing work, much of which no longer exists or is not attributed, is in the category of what may be referred to as ephemeral printing. He did thousands of pieces in this category which covers everything else, most of which were not primarily preserved or meant to be kept, though some items were retained. While many might see them as a bother or routine, that was not the case with Hoffman. He took each piece as a per-
sonal and professional challenge, to see if he could produce something that served its purpose, but was fresh and unique. Hoffman informed his physician that he “designed and printed fifteen to eighteen pieces of printing each week while I was at LACC” [Los Angeles City College].

Hoffman had a different, but much smaller, collection of type and equipment at California State University, Los Angeles. He often drew from the ever expanding type collection at his private press in Van Nuys to supplement or replace type in his projects. While much of the ephemera that he produced is lost, many pieces are still with us. From the pieces that are known and that survived, you can see that he designed and printed them well because they enhance his legacy. His daughter, Susan Harris-Sharples, once said that she thought her father found ephemera challenging and offered the opportunity to be most creative. These many pieces, in a variety of shapes and sizes, are of plausible interest as icons of his printing in that they allowed him opportunities to design and print more evocative pieces. He used a variety of type, paper, and color to meet the ends of each job in a most pleasing way. As with others, these pieces were creatively designed to serve their immediate purposes and were printed well.

Hoffman printed many pieces of ephemeral printing in his career which included hundreds of pieces for a variety of entities in a myriad of different formats, types, papers, and sizes. This ephemera category includes broadsides, programs, business cards, certificates of awards, club membership certificates for many other organizations and people. There doesn’t seem to be anywhere left to go from here as Hoffman created so many beautiful and evocative pieces of printing. Each one seems to be a treasure of design, composition, and printing. Each design incorporated type and illustrations in a different way. Each piece used color and materials well. Each piece accomplished its mission and furthered the goals of the authors. I choose to highlight only a few here, but I could list many others.

Ephemeral printing includes a wide array of broadsides, sheets of any size printed on one side which, if you take out books and many of the other kinds of printed pieces, not to mention those that did not survive, leaves less to be considered. Hoffman printed many pieces in various sizes that fall into this group including Youth (1929), which utilized a simple and elegant centered typographic design and a simple ornament and was designed, composed, and printed in his early days. Song of the Redwood Tree (1941), which featured a large linoleum cut by Hoffman, was printed on his Washington handpress acquired from Saul Marks. This large broadside contained four columns of Cloister Old Style and Pogoda as the display. I Believe In The United States of America Without Reservation, first printed in 1953, was originally written by Hoffman and it was designed and printed by him in various sizes and formats about ten times over the years. Even the announcement poster for the 32nd West-
ern Books Competition had his flair. Others would settle for less, but not Hoffman. He created a large format (12 x 18 inch) broadside on bright orange paper printed with a red ink, and designed with a large clear headline using Gill ornaments and rules. Wow, did that get attention!

At Los Angeles City College he designed and printed programs for A Shakespearian Festival “Romeo and Juliet” (1940). Though one color, it was a large, folded piece of speckled brown cover paper designed by Hoffman featuring Garamond ornaments and rules on the cover. It looks like Hoffman printing. Hoffman could design and print a one color piece that was elegant and effective. For the one hundredth production of the Los Angeles Junior College Plays and Player, “Devil-Joe Chapman,” Hoffman used an upright script and a sans serif typeface for the display and a Roman typeface for the text with a centered arrangement. Printed on the duplex paper in a single color, it appeared to be multi-colored on duplex paper. For an Exhibition of Silk Screen Prints, he utilized an asymmetrical layout of both Stymie Extra Bold and Stymie Light for display and Futura for the text to create a well-balanced and contemporary look.

At Cal State Los Angeles Hoffman was not expected to turn out as much printing. His emphasis was on other things, primarily on teaching. He continued to do limited production there, regularly dealing with pieces for the department, university, and other entities. The preparation of Clifford Dobson on the Occasion of Retirement (1973) was another tasteful printed piece. On the cover, he surrounded the title with a light rule and pairs of dolphins at each corner because Dobson loved the sea. Inside he paired the same dolphins to create unity. If the job was to be produced using photolithography, as with Der Hollander (c. 1975) and many others, he applied the practices of excellence in typography and fine printing that he knew so well. Interesting was the fact that it was produced by the photo offset lithographic process.

Hoffman designed, composed, and printed a great deal at his private press at home in Van Nuys. There were times when he would leave the university, after a day filled with teaching and printing, and go to his private press at home for more printing. There he designed everything from books, to broadsides, to all manner of ephemera. R & C Golden Jubilee, 1931-1981... (1981) was a large folded piece of dampened Urabec Hoffman handmade white paper sewn into paper wrappers. Hoffman designed the interior with Caslon type and created a title page in a border composed from Granjon arabsques. The cover was stamped in gold foil to make a sophisticated and stunning presentation. Andrew H. Horn (1983) is another lavish, large format piece, also on his white handmade paper sewn into gray-green wrappers with deckled edges. Dampened and printed inside in black ink with a large inline initial letter. It is a somber, but elegant, tribute in memory of a fine person.

Hoffman designed and printed the Inauguration of the Fellows Program of the Southern California Historical Society (1988) with burgundy paper wrappers and natural book paper inside. For this piece,
he selected a black Roman typeface for all of the type with the title paper and display lines surrounded by Linotype borders printed in lime green ink.

Books about Printing for Printers, Book Collectors, Type Buffs & Libraries (1988) may have been Richard’s only effort, certainly his most elaborate effort, at marketing his own books. This multiple color, profusely illustrated, multiple page brochure with matching envelope features arabesque patterns of printer’s ornaments, and information about twenty-four books he printed. In addition, he designed and printed many pieces for himself, his family (including all birth and wedding announcements), friends, and business acquaintances at this private press.

This final group also included some designs that he may have created for classes including the sample letterheads and envelopes for Craftsmen Printers (c. 1960s or 70s). They were well designed and the epitome of good printing. Some were short runs, sometimes very few, to honor a friend or a milestone. “Examples may be found in other categories, but they are mostly found here. They include The College Mace, printed for California State College, Los Angeles (c. 1960s), and pieces done for friends like Dinner Meeting at the Home of Margaret and John Urabec... (1971). The latter features white laid Urabec Hoffman all-rag paper watermarked with a bird design. Hoffman created a most elegant piece of printing on dampened handmade paper for The Fiftieth Wedding Anniversary of Harold and Alma Smith (1986), which featured an engraving of a beautiful basket of flowers and a light Roman type in blue.

Richard John Hoffman was a remarkable man and a gift to us all as a typographer and printer. He was one of the great ones in a state known for its printers. He was foremost a teacher, educating the next generation. While others designed and printed full-time he, most of his life, did these in addition to his major professional role. He did it because he loved it; it was what he did and who he was. He created wonderful books, inviting series, and evocative ephemera. I encourage you to learn more about him and about fine typography and exemplary printing. There is much more, but we have here neither the time nor the space. Additional information is available from printing historians Dennis Engel, Ethan Lipton, and Edward Petko. Significant Hoffman collections may be found at the California State Library, the Huntington Library, the University of California, Los Angeles, and the William Andrews Clark Memorial Library.
"Going to California" via umbrella, March 12, 1849.
Spotlight on New Acquisitions
By Gary F. Kurutz

The Foundation continually adds new treasures to the Library’s collections. Through the generosity of Susan Fredericks of Placerville several rare pamphlets and pictures were added to the Library’s California History Department.

FORTY-NINERS FLY TO CALIFORNIA VIA UMBRELLA

The California gold fever that swept the nation and world in 1849 inspired a number of satirical works, including pamphlets written by the likes of J. Sterling Coyne and Abraham Krakenfuss and pictures published in books and periodicals of the day. One of the favorite themes was getting to California as quickly as possible. Nathan Currier, for example, published a large futuristic print titled “The Way They Go to California” that featured a gold seeker straddling a rocket. Seen in the same tableau is a group of anxious miners crowded into an aerial locomotive or airship, with a frightened forty-niner parachuting out of the airship. Another Nathan Currier print depicts a group of fully equipped men and women seated on a giant rubber band stretching from a sturdy post. To the right, a man with an axe is cutting the rubber band. Once cut, the released tension of the band would hurl its passengers across the continent to the gold fields. It was titled “The Grand Patent India-Rubber Air Line Railway to California.”

An equally curious and humorous ink-and-wash drawing, dated March 12, 1849, caught my attention at an antiquarian book shop in San Francisco, and without hesitation I purchased it for the Library. “Going to California” is a tiny 2 x 3 ¼ inch drawing showing two men being hoisted aloft by a giant umbrella while desperately clinging to a rope. Below, on terra firma, a woman lets out more line as the umbrella catches a westbound breeze. The imaginary journey evidently began on the eastern U.S. coastline. Two sailboats—more conventional traveling vessels for such an endeavor—are shown heading in the same direction. In the center, flying birds and a New England house are depicted by the anonymous artist.

The dealer who sold this comic scene speculated on the drawing’s origin: “Anecdotally, we were told this original drawing was discovered in a friendship album. Perhaps the drawing was either a parting gift from a fortune-hunting ‘Forty-Niner’ on his way to the opposite coast, or a farewell present from a woman left holding the line.” Whatever the reason, this beautifully preserved drawing on heavy woven paper dramatically captures the spirit of the metal-induced ague that swept through thousands of American households in the golden year of 1849.
The Automobile Telescope Apartment had amazing versatility. On the right, a camper has finished putting on her clothes in the “warm” dressing room; on the left, a fellow traveler prepares a morning cup of coffee from the pull-out kitchen.

**THE PRIVACY OF A CASTLE. A CALIFORNIA-BUILT PIONEER MOTOR HOME**

The Foundation purchased for the Library an exceptionally rare California pamphlet advertising a 1916 recreational vehicle. Just by happy coincidence, this very year the American Recreational Vehicle Industry is celebrating its centennial. This pioneer motor home, manufactured in San Francisco and invented by Gustav de Brettville, was called the “Automobile Telescope Apartment.” Mounted on the back of a Model T Ford, or early pickup, the booklet stated that it included “all the comforts of home” and “the privacy of a castle.”

The most ingenious feature consisted of a series of slide outs, called telescopes that expanded off the center sleeping area into a kitchen, wardrobe, and storage compartments. According to the booklet, the apartment could be set up in less than two minutes. It even included a shower with a tank holding ten gallons of water that circulated through the vehicle’s radiator. After the warm morning bath, the traveler could then step into a dressing room assured of privacy. Moreover, the vehicle came with a dining cabinet, pantry, oil stove, folding table and chairs, boudoir dressing table, writing desk, electric lights, and most importantly, a library! The actual “apartment” folded into a space three feet wide by three feet high and weighed 175 pounds. Designed for two, de Brettville boasted that “you can travel anywhere, in any kind of weather and always be assured of a good meal and a clean, comfortable bed.” It sold for a mere $100. Installation was extra, and no doubt the purchaser supplied his/her own chinaware, bed linens, and books.

What also makes this acquisition particularly satisfying is that several years ago the Library obtained a series of eighteen publicity photographs of the Automobile Telescope Apartment. The photographs depict several professional models effortlessly sliding out the kitchen, dining table, and other features. One photograph humorously records a casual looking man in the bed flanked by two comely ladies. Dear reader, the next time you pass a giant motorhome, think of the inventive genius of Californian Gustav de Brettville and his happy customers who no longer had to sleep on the ground, jump into an icy stream to bathe, or chop wood for a campfire.

**A RARE SILVERTONE PHOTOGRAPH OF SAN FRANCISCO**

At a Western antique fair in Grass Valley, I spotted a gorgeous silvertone photograph of the docks of San Francisco looking northeast toward Yerba Buena Island. The 5 x 7 1/2 inch glass image is preserved in its original Arts and Crafts era frame. Shot from Telegraph Hill in the late 1920s, this beautifully composed image represents only the second silvertone to be added to the Library’s outstanding collection of historical photographs. The silvertone photograph is an extremely rare form of photography and is created by printing a negative on a sensitized sheet of glass. To bring out the image, the photographer backed the glass with a sticky or viscous mixture of powdered silver and banana oil. The result is an amazingly iridescent effect not achieved by the standard printing of a negative on sensitized paper.

Unfortunately, the photographer who created this striking image is not identified. More than likely it was Arthur Clarence Pillsbury (1870–1946) of San Francisco, a photographer who made silvertones and the relatively more common orotone. It should be pointed out that orotone are rare but more plentiful than their silver counterparts. The orotone, sometimes called gold tone, was created by coating the back of the glass positive with banana oil and gold. The California History Section has six orotones, and all but one are by Pillsbury. A Stanford graduate, Pillsbury was a highly inventive photographer who experimented with a variety of media. Following the cataclysmic 1906 San Francisco Earthquake and Fire, he opened a prosperous studio in Yosemite selling quantities of prints and postcards. He also had the distinction of developing Ansel Adams’s first roll of film. Always looking for ways to improve his art form, he created a panoramic camera and a film advancer for a motion picture camera.
THE MUTINY ON THE BOUNTY FROM A DIFFERENT POINT OF VIEW: LIEUTENANT BLIGH’S ACCOUNT

Through the benevolence of the Dr. Cynthia Soyster Trust, the Foundation acquired for the Sutro Library the exceedingly rare *A Narrative of the Mutiny on Board His Britannic Majesty’s Ship Bounty Written by Lieutenant William Bligh* (London, 1790). The following description by the antiquarian bookseller accompanied the beautifully bound volume:

First edition of Bligh’s own account of the most famous act of maritime disobedience. Whether the mutiny was triggered by Bligh’s brutality or the appeal of Tahitian women, Bligh’s courage and resourcefulness in the months that followed has never been questioned. Cast adrift in a boat [launch] twenty-three feet long with eighteen loyal men, few provisions, and no compass or chart, Bligh captained his crew a distance of 3,618 miles across the Pacific Ocean to safety in the Dutch Indies, one of the most remarkable displays of seamanship ever recorded.

The volume includes a folding frontispiece plate of the Bounty launch and three maps. One folding map by Bligh titled *Track of the Bounty’s Launch from Tofoa to Timor* (1789) delineates the harrowing route through the South Seas to safety. One of the island groups they passed was called Bligh’s Islands.

Bligh, in the first page of his self-defense narrative, wrote the following dramatic description: “Just before sun-rising, Mr. [Fletcher] Christian, with the master at arms, gunner’s mate, and Thomas Burket, seaman, came into my cabin while I was asleep, and seizing me, tied my hands with a cord behind my back, and threatened me with instant death, if I spoke or made the least noise.”

The Sutro Library has an outstanding collection of rare books documenting early voyages, including other titles concerning the mutiny. However, this account written by Bligh himself is a wonderful complement to the library’s Sir Joseph Banks Collection. It was Banks who sent Bligh on the Bounty to Tahiti to gather breadfruit plants, and the collection contains several letters from Bligh and a drawing of the ship showing the location of the plants. Following the mutiny, Christian’s mutinous crew tossed the plants into the ocean.

*EDITOR’S NOTE*

Mr. Kurutz is the Foundation’s executive director and the Library’s curator emeritus of Special Collections.
Three Manuscript Collections Enrich the California History Section

By Michael Dolgushkin

The California History Section’s manuscript collection contains source material for researchers often not found elsewhere, which includes not only “manuscripts” but also correspondence, photo albums, pamphlets, news clippings, and practically anything else one could imagine. Fortunately, those in possession of old family and business papers often think of the State Library when determining what to do with them, meaning that new collections are still being acquired. The following report describes some recent acquisitions.
Bertha May Reep (1913-2000) was born in Alpaugh, California, and moved with her family to East Mendocino in 1917. In 1939, she married her high school classmate Earl Mason (1912-1984). Earl subsequently worked as a fireman for the California Division of Forestry, while Bertha was employed for many years as secretary at Mendocino High School; they and their children lived in Mendocino’s Blair House of Murder, She Wrote TV series fame.

There is much in this collection of interest to students of Mendocino history. In particular, Bertha wrote a history and description of East Mendocino containing a map showing exactly who lived where. She also pointed out that at the time her family lived there unincorporated East Mendocino’s boundaries were quite different from what was accepted as such in later years. After her parents’ house burned in 1951, photographs show how the surrounding community pitched in to build a new one.

Mendocino High School’s 1930 yearbook provides insight into the area’s families as well as student humor of the time.

This collection also contains material pertaining to Earl Mason’s firefighting career, particularly manuals dating from the 1940s on how to fight different types of fires. The history of the Mason and Reep families, as well as the related Schlote and Westfall families, is likewise well represented. Of particular interest are Bertha’s diaries dating from 1932 to 1998, providing an almost day-to-day account of her life. The diaries apparently formed the basis of Bertha’s autobiography, which tells her story with a more focused perspective.

The Mason-Reep collection was donated to the State Library by Bertha and Earl’s son Glenn Mason, who after leaving Mendocino became a museum curator and rare book dealer.

THE MAXINE TARLTON TRAVEL LETTERS AND THE PEARL CHURCH DIARY

In the late 1920s, taking a vacation during the summer was a favorite pastime, much like today. Two recent additions to the California History Section’s manuscript collection showcase different aspects of summer travel. Maxine Tarlton’s letters describe an auto trip with her family from Los Angeles to Vancouver, British Columbia and back between June 27 and July 21, 1927. Maxine (1907-1986) was a recent junior college graduate contemplating marriage to her boyfriend Luman S. Judd (1906-1993), who worked for the Albertson Motor Company in Los Angeles. Maxine did not want to go on this vacation at all, and most of her letters to Luman, written about every other day, described how much she missed him. She also tried to persuade him to write to her, which he managed to do at least once. Nevertheless, Maxine also described other aspects of the trip. The family visited most of the big cities along the way and quite a few of the smaller ones. They stayed in auto camps for the most part but once had to make do in a newly constructed garage next to a restaurant near Tacoma, Washington. Maxine’s dad loved to fish, and some of her letters described fishing in the Rogue and McKenzie Rivers. Another letter recounts the day when Maxine rowed her sisters Brownie and Thelmagene across Stevens Lake in Washington as a storm broke. She felt lucky to have made it across.
A year after the Tarltons’ journey, twenty-four-year-old Pearl Church and her friend Flora Thane took an 8,800 mile train trip from St. Louis through Colorado Springs, the Grand Canyon, Los Angeles, San Diego, San Francisco, Portland, Seattle, Vancouver, and east through Canada to return home. Pearl kept a detailed journal of her trip, lasting from August 4 to September 3, 1928, which was acquired by the State Library earlier this year. In San Diego, the two young women stayed with the Kraft family, which gave them a different perspective on Southern California life than an ordinary tourist might have had. They not only saw some of the local sights but also went to a swimming party, on a blind date, and danced with some Marines.

In San Francisco, Pearl and Flora visited Muir Woods and Chinatown and took note of the cable cars, a form of transportation they were unfamiliar with. They stayed with some of Pearl’s relatives in Portland, saw more cable cars in Seattle, and along the twisting mountain route of the Canadian Pacific Railroad had to hold onto each other in their upper berth so that they wouldn’t fall out. Pearl kept seeing some of the same groups of tourists along the way during latter stages of the trip, and complained about an “old maid” who had lost her hat during a bus excursion.
THE JACK LALANNE COLLECTION

The California History Section's manuscript collections reflect all aspects of the state's history, an example of which is the Jack LaLanne collection recently donated by his widow Elaine. Francois Henri LaLanne (1914-2011) was born in San Francisco and as a child became addicted to sugar and junk food. At age fifteen he became aware of proper nutrition and exercise and in 1936 opened the nation's first health and fitness club in Oakland. In 1953, LaLanne began a morning exercise show on San Francisco's KGO-TV, which was syndicated nationally in 1959 and continued until 1985. He marketed a variety of exercise equipment, vitamin supplements, and electric juicers, wrote a series of books, performed seemingly impossible physical feats (such as swimming from Alcatraz to San Francisco while pulling a loaded boat with his teeth) well into his later years, and kept up his twice-daily exercise regimen into his 90s.

The LaLanne collection contains pamphlets and catalogs which advertise the “Glamour-Stretcher,” the “Twist-away Twister,” the “Lady Elaine Glamour Belts,” and various vitamins and supplements. Also to be found are exercise regimen books for men, children, and mothers-to-be, and signed photographs. Five of his books are included as well, some of which give basic health tips while others provide tasty recipes for proper eating. Last but not least are the old Jack LaLanne TV shows on ten DVDs.

Many of us watched The Jack LaLanne Show every morning and would consider this collection a trip down memory lane. Which brings to mind one of Jack’s famous “LaLanneisms”: “I can’t die, it would ruin my image.” He did unfortunately pass away, but his philosophy will live on in this collection, a valuable piece of California history.

A brochure extolling Jack LaLanne’s virtues contains photos of him exercising, performing amazing feats of strength, and preaching the virtues of physical fitness. Indeed, its text promises that he will “with angelical fervor, convert doubters into believers of daily exercise and good nutrition.”
Panoramic Painting of Sutter’s Fort Donated to the Foundation

On August 8, 2016, the Foundation celebrated the donation and unveiling of a striking painting documenting the arrival of John C. Fremont at Sutter’s Fort in March 1844. Although unsigned and undated, the 75 x 14 inch oil on canvas work has been attributed to the noted California artist, sculptor, illustrator, and author Jo Mora (1876–1947) and was completed in 1946 or 1947. Peter Hiller, curator of the Jo Mora Trust in Monterey, generously visited the State Library to see the painting and confirmed our belief that the famed artist had indeed created this painting. Lael and Giuliano Hazan of Sarasota, Florida, donated the painting early in the year. Lael is the daughter of the late Herbert C. Caplan of Sacramento. Herb Caplan was a noted antiquarian bookseller and the first individual to join the California State Library Foundation. Specializing in California and the West, Caplan had acquired remarkable treasures over the years and occasionally kept choice items for his own personal collection like the Fremont painting.

Around the same time that Mora produced the painting, the State of California commissioned the Monterey artist to create a diorama for Sutter’s Fort depicting the same historic moment when Fremont and his men, starving and exhausted from crossing the Sierra in the winter, arrived at Sutter’s Fort in search of food and supplies. Both Mora’s painting and the diorama captured a singular moment in the story of U.S. Manifest Destiny and the nation’s keen interest in acquiring California and having a gateway to the Orient. The diorama was on display for many years until it was removed for the restoration of the fort.

The Foundation hosted the unveiling of the painting in the Library’s California History Room. The Hazan family was in Sacramento for this special event. Foundation President Kenneth B. Noack, Jr. welcomed the donor’s family and guests. Donald J. Hagerty, a Foundation board member and authority on Western art, gave an informative presentation on Jo Mora, the context of the painting, and the making of the diorama. State Library Art historian and Foundation Officer Donald J. Hagerty points out a detail in the panoramic painting showing John C. Fremont arriving at Sutter’s Fort. Photograph by Burt Thompson.
Standing in front of the Sutter's painting are (left to right) Foundation President Kenneth B. Noack, Jr., donors Lael Hazan, Giuliano Hazan and their two daughters, and Foundation Executive Director Gary F. Kurutz. Photograph by KD Kurutz.

Requiescat in Pace
Richard H. Dillon

Sadly on July 7, Richard H. “Dick” Dillon, longtime head librarian at the Sutro Library died at his home in Mill Valley at the age of ninety-two. Dillon had worked at the Sutro Library for approximately thirty years, retiring in 1979. During that time, he directed the library through tumultuous times including the move of the collection from the basement of the San Francisco Public Library to the lower floor of the Gleeson Library at the University of San Francisco in 1960.

Dillon, in addition to his career as a librarian, is best known as one of the great narrative historians of California and the West, having written hundreds of books, articles, and reviews. Ever industrious, he had several projects underway at the time of his death. The following is just a sampling of books written by Dillon: *Humbugs and Heroes: A Gallery of California Pioneers; The Legend of Grizzly Adams; North American Indian Wars; North Beach: The Italian Heart of San Francisco; Delta Country; Fool’s Gold: The Decline and Fall of Captain John Sutter of California; Burnt-out Fires: California’s Modoc Indian War, and Meriwether Lewis: A Biography.* In demand as a speaker, he also wrote a lively column called “Dillon on Books” for the San Francisco Corral of the Westerners and served as the book review editor for the *California Territorial Quarterly*. Over the decades, he was a prodigious correspondent churning out hundreds of lively notes typewritten on the backs of wine labels and postcards. A rugged individualist, Dillon remained faithful to his Olivetti typewriter and never purchased a computer.
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