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Front Cover: A fellow sailor took this photograph of Lt. M. B. Kibbey while on board a
Yard Minesweeper in World War II.

Back Cover: Achille Phillion, the “Marvelous Equalibrist” at his tower during the
California Midwinter International Expositions in 1894. Mead Kibbey donated a very
rare I. W. Taber album of the event.

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Requiescat In Pace
Mead Brokaw Kibbey

By Gary F. Kurutz

A fellow sailor took this snapshot of Lt. Kibbey holding binoculars while on board a Yard Mine Sweeper in World War II.
It is with great sadness that we acknowledge the passing of our beloved chief benefactor, Mead Brokaw Kibbey. Mead passed away at his home in Sacramento on September 21, 2018. Born in San Francisco in 1922, his family moved to Sacramento shortly thereafter, and he had been a resident of the river city ever since. In learning of his death, friends have rightly called him “one of the greatest of the Greatest Generation,” a Renaissance man, raconteur, humorist, and accomplished historian, photographer, and sculptor. As another so rightly put it: “God broke the mold after making Mead Kibbey.” Over the decades, Mead has been incredibly generous to the Library and its Foundation showering both institutions with precious gifts and promoting the Library’s fabulous collections and services. So many see the State Library merely as a state agency but Mead saw it as a hidden treasure worthy of support from the private sector. Many of his gifts have been highlighted in past issues of the Bulletin. In fact, at the time of his death, I was writing an article about his most recent donation of a remarkable set of magic lantern slides documenting the construction of the Central Pacific Railroad. Until his last days, he continued to support our collections.

Mead was truly a man of broad interests and attainment. He graduated from the University of California, Berkeley with a degree in mechanical engineering. However, his studies were interrupted with the outbreak of World War II, and he joined in the defense of our country as an ensign in the U.S. Navy. His heroics on board the minesweeper USS YMS-350 during the D-Day Invasion have been recounted in the Spring 2004 issue of the Bulletin. Mead served in the navy for eight years, and in recognition of his heroism, received the prestigious Navy and Marine Corps Medal along with the French Legion of Honor medal.

Returning home, Mead entered the lumber business and starting in 1951, owned and operated the Black Diamond Lumber Company. His work as a lumber company executive took him many times to Sierra County and its county seat of Downieville. He loved the region, befriended many people, and became an ambassador for Sierra County serving as the “Foreign Correspondent” of The Mountain Messenger of Downieville. On a trip aboard the Trans-Siberian Railway, he eagerly passed out copies of The Mountain Messenger. He always carried in his wallet business cards with his special newspaper title. Early this summer, Mead donated two volumes of the Sierra County newspaper from the 1860s. Several issues carried news of the assassination of President Abraham Lincoln. In 1980, this hard-driving entrepreneur started the Red River Lumber Company that produced redwood planter boxes. He retired in 1986 to pursue his many interests ranging from photography even in his senior years, Mead was a bundle of energy and was constantly at work on scores of projects.

Even in his senior years, Mead was a bundle of energy and was constantly at work on scores of projects.

EDITOR'S NOTE
Gary F. Kurutz is the Executive Director of the Foundation and longtime friend of Mead Kibbey.
Over the years, Mead actively served on the boards of philanthropic and community relations organizations including president of the KVIE and KXPR, vice president of the Sacramento County Historical Society, president of the Crocker Art Museum Association, treasurer of Sutter Health, treasurer of Sutter Davis Hospital, and president for two terms of the Sacramento Pioneer Association. Because of his passion for photography and its history, he donated the archive of the Keystone-Mast Stereograph collection to the University of California, Riverside's California Museum of Photography as eloquently summarized in the accompanying article by Mary Beth Barber.

Mead had a long and fascinating relationship with the State Library dating back to his childhood when his mother secured a library card for him around 1930. Our wonderful author and copyeditor M. Patricia Morris interviewed Mead in February 2009 for a Bulletin article that included one very memorable experience concerning borrowing privileges. Mead, after reading a book about ancient Egypt, became deeply interested in Egyptology and discovered that the Library possessed a copy of the famous and spectacular nineteen-volume Description of Egypt (Paris, 1809–1828) that Napoleon Bonaparte sponsored. He eagerly went to the Library with his checkout card in the hopes of borrowing the great large folio work. The following is his recollection of that experience:

Mead: “Can I get this out?”

Librarian: “Well, I don’t know. We’ll see.” The librarian disappeared back in the stacks. When he returned he said, “There are fifteen volumes of plates and forty-six volumes of text. What do you want?”

Mead: “Why don’t we start on number one of the plates?” The volume was big, three by four feet, and beautiful.

Librarian: Upon opening it up, he said, “It is kind of interesting. We have had these books since 1894, and you are the first person ever who took them out or even wanted them.”

After a while Mead returned to the library and asked to speak to the reading room supervisor, who Mead described as a “fairly old guy.”

Mead: “I would like to buy the Description of Egypt. Nobody’s asked for it for seventy or eighty years. Your usage isn’t very great, and I would be interested in buying that set.”

Supervisor: “No. We can’t do that. Even though the next person will be sixty years from now, we will have them when they come.”

Mead: “Boy, that’s my kind of place.” He loved the Library ever since and even taught himself Egyptian hieroglyphics.

Starting in the early 1980s, Mead began making extraordinary donations to the Library and became an active member of the Foundation’s board of directors in
Business man Mead Kibbey poses at his desk. For decades, Mead ran successful businesses in Sacramento. He still found time for his many cultural and charitable pursuits.
Nancy and Mead Kibbey at the book signing celebration for his scholarly study of railroad photographer A. A. Hart. They are shown outside the Mead B. Kibbey Gallery in the State Library’s annex building. The gallery is located at the entrance of the California History Room.

1988. The following is a highlight of those gifts. The first noteworthy donation was the spectacular large folio by I. W. Taber titled *Souvenir of the California Midwinter International Exposition*. Taber published the lavish volume in 1894 and illustrated each volume with 130 of his own original photographs. Based on other similarly illustrated Taber publications, Taber published approximately 100 copies, but less than ten copies of the Midwinter Fair volume are known to survive.

In 1988, I was contacted by a Southern California bookseller who had obtained a cache of approximately one thousand glass plate negatives and original prints by Los Angeles photographer William H. Fletcher. Dating from the 1880s and 1890s, the images superbly documented the growth of Los Angeles and its environs. I asked Mead if he would consider purchasing the collection on our behalf, and without hesitation, he said yes. Before he turned Fletcher’s archive over to the Library, Mead took the images to his own darkroom and, with his daughters, made beautiful contact prints and enlargements from the glass negatives. This greatly helped in creating the catalog records. Mead always enjoyed visiting the locales where the photographs were originally shot. When the Foundation Board met in Los Angeles, Mead and I went on a little field trip and retraced the locations in downtown Los Angeles where Fletcher may have set up his camera. However, when we explored the once elite Bunker Hill area, we soon discovered it to be populated by the economically challenged, and as several approached us, we beat a quick retreat.

Through our publishing friends at the Windgate Press of Sausalito, we learned of an immense collection of negatives documenting the Panama Pacific International Exposition (P.P. I.E.) held in San Francisco in 1915. The collection was in a warehouse in Sausalito. Again, when asked, Mead stepped up and agreed to purchase the collection for the Library. We then drove a van to Sausalito and loaded
the vehicle with approximately 15,000 glass and film negatives. The Cardinell-Vincent Company of San Francisco, the exposition’s official photographers, created the images of the great world’s fair. We carefully loaded the van and drove the immensely heavy but prized treasure trove back to the State Library. The Cardinell-Vincent images became particularly popular in 2015, the centennial year of the P.P.I.E., and were used at the State Library’s well-received exhibit at the California State Fair.

Mead had a passionate interest in the building of the transcontinental railroad and the work of pioneer photographer Alfred A. Hart. As highlighted in a previous Bulletin, Mead donated the only known complete collection of 381 original Hart stereographs of the railroad’s construction. In addition, he has given an extensive collection of 310 “pirated” copies of Hart stereographs to the Foundation. Back in the 1860s, photographers seemingly had no compunction in reproducing Hart negatives under their own imprint. Although this gift includes many duplicate images, it superbly documents how others marketed these popular views without crediting Hart. His research and collection of everything he could find about Hart led to his highly acclaimed book The Railroad Photographs of Alfred A. Hart, Artist. Published in 1996 by the Foundation, Mead and his wife Nancy enjoyed many excursions in the High Sierra. Typically, Mead could be seen with a camera suspended from his neck.
dedicated the book to his wife Nancy, “for her untiring assistance in checking wording and grammar, for the long hours spent at her computer, for providing help on innumerable photographic excursions, and the inspiration to continue when the whole effort just seemed too difficult.”

Infused with enthusiasm over the laudatory reviews of the Hart book and his fascination with early Sacramento history, Mead embarked on producing facsimile editions of two of the city’s earliest directories. Both carried the imprint of the Foundation. These publications, however, were much more than simple facsimiles. The first reprint published in 1997 consists not only of the text and advertisements of the original 1853–54 directory, but also Mead’s scholarly introduction and a lucid explanation of Sacramento’s complex street address system. In addition, he thoughtfully added a folded facsimile of an 1850 map of the Gold Rush boomtown. The original edition did not include a map. He followed this up with an even more elaborate publication, a facsimile of J. Horace Culver’s *Sacramento City Directory for the Year 1851* published in 2000. There are only three known copies of the original, but what makes this exceptional was Mead’s own additions to the directory. His preface provides the following explanation:

I have added a condensed history, which includes information gathered on a 1999 sea voyage my wife and I took from Rio de Janeiro to Valparaiso around Cape Horn, some illustrations, 55 biographical sketches, a conversion table for old addresses to the modern equivalent, and five appendices to give the general reader a glimpse of Sacramento and its citizens up to the first day of 1851.

His “condensed history,” I might add, comprises eighty-three pages of fact-filled text and must be regarded as the best interpretative history of Sacramento covering its earliest years.

Certainly, an eye-popping gift was the acquisition of a quarter-plate daguerreo-
type of Theodore Judah, the famed civil
gineer who mapped out a route over the
Sierra for the transcontinental railroad.
Made in 1848, it is the earliest known por-
trait of Judah. The story behind its purchase
is dramatic in true Mead Kibbey fashion.
Noted Sacramento journalist Dixie Reid
interviewed Mead at the Sutter Club about
the daguerreotype for Issue 73 (2002) of
the Bulletin.

Before ordering lunch at the Sutter
Club, Mead Kibbey took a small package
from the pocket of his sport coat, grin-
ning like a smitten schoolboy. He carefully
opened the worn leather case to reveal a
154-year-old daguerreotype of a man in an
odd-looking hat.

Kibbey sighed with pride.
“When I first saw it, my hands shook,”
he whispered.

Kibbey was the “go-between,” purchas-
ing the daguerreotype, an image produced
on a silver plate, for the California State
Library for $20,000. He considered it a
bargain. The asking price was $30,000.

After Kibbey finished his meal that day,
he took the tiny treasure down the street
to the State Library’s Special Collections
Branch and put it in the hands of Gary
Kurutz, director of the branch. The pur-
chase allowed Theodore Dehone Judah
finally to come “home” again.9

For all those acquainted with Mead, pull-
ing a historical gem out of his coat pocket
became his trademark. He loved reaching
for a stereograph or a new camera gadget
to share with his appreciative and dazzled
audience. We always learned from Mead.

Over these many years, Mead pre-
sented the Foundation with other gifts
including dozens of stereographs of
California scenes; a beautiful print of a
California 49er, a ledger book of the La
Porte Sawmill in Sierra County; Califor-
nia history books, and several California
trade catalogs for late nineteenth century
machinery. Because of his own skill as a
photographer and as an avid student of
photographic history, he presented the

Mr. Kibbey poses with stereo camera and tripod, much like the one
Hart used in the mid-1860s. This photograph was then used for the
gold-stamped engraving that graces the cover of his book.
Library with a large format Kodak portrait camera that held 10 x 10-inch glass negatives along with its support equipment. While these gifts have significantly enhanced the Library’s research collections, Mead has been a great cheerleader for both the Library and its Foundation and his financial acumen led to astute investments that otherwise would have resulted in very conservative gains. When the Foundation was approached by representatives of the Michael O’Shaughnessy estate, Mead knew exactly what to do in securing the gift and then investing this generous bequest. The amount was sufficient to financially secure the Foundation. In June 2001 Mead led a group of us to meet the O’Shaughnessy family in southern Ireland and to express our gratitude.

Richard F. Larson, a devoted Sutro Library researcher, was keenly interested in genealogy and local history and named the Sutro Library in his deed of trust. His bequest specified that income generated from the trust be used to enhance the Sutro Library’s genealogy and local history collections with an emphasis on Nova Scotia, Canada, Scandinavian countries, and New England. When Mead served on the Foundation’s Board of Directors, he so
The Mead B. Kibbey Fellowship

Before his passing, the Foundation established an annual fellowship in honor of Mead Kibbey. Since his death, we have received several donations, but to sustain the program, we are hoping for additional contributions from our members.

The fellowship is designed to support projects at the California State Library by formally enrolled college and university students regardless of academic degree sought. Special consideration will be given to applicants from California State University, Sacramento, enrolled in courses offered by the Photography Department and/or associated with the Public History Programs of that institution. Mead was keenly interested in the history of photography and California and Western history.

For more detailed information on the Kibbey Fellowship please contact the Foundation offices or visit its website at www.cslfdn.org and click on Kibbey Fellowship.

wisely invested this fund that it doubled in value. Because of Mead’s financial wizardry, the Sutro Library has been able to continually upgrade its collections.

Mead promoted the State Library in many other ways. As an active member in local organizations such as the Rotary Club and Sacramento Pioneer Association, he arranged for tours of the Library and even supported luncheons for members in the staff lounge areas. These special tours generated gifts and many visits to the Library’s collections. Mead persuaded many of these visitors to join the Foundation and some became board members.

As I write this, just an hour ago, Mead was laid to rest at the family plot in the Sacramento Old City Cemetery. Taps were played, a nine-gun salute fired, and Navy officers presented Mrs. Kibbey with the folded U.S. flag that was placed over his beautiful wooden coffin. Family and friends then gently tossed long-stemmed roses into the grave. Fittingly, Mead’s grave is within five feet of the monument that he had dedicated to the memory of A. A. Hart on August 21, 2017. 11

To quote Foundation board member Katherine Weedman-Cox, “We have lost an angel, but have gained a shining star in the sky.”

ENDNOTES

2 Kibbey, Joan. [obituary] in “Life Tributes” Section. Sacramento Bee. (September 30, 2018): 6 B.
Collections Donated by Mead B. Kibbey

With his glass plate negative camera, William Fletcher took this photograph of the fashionable mansions on Bunker Hill.

Photograph of downtown Los Angeles looking north from Fort Moore Hill by William Fletcher donated by Mead Kibbey.

General View of the Court of Honor, California Midwinter International Exposition held in San Francisco, Photograph by I. W. Taber, 1894.

In 1987, Mead donated an elegant large folio volume illustrated with original photographs by I. W. Taber of the California Midwinter International Exposition of 1894. Shown here is the Archille Phillion, the Marvelous Equalibrist, in his Spiral Tower.

Locomotive CONNESS on the turntable at Newcastle. Photographer A. A. Hart took 364 stereograph photographs documenting the construction of the Central Pacific Railroad from Sacramento to Promontory Point, Utah.
In 2002, Mead donated this daguerreotype of Theodore D. Judah. It is the earliest known portrait of the famed civil engineer who surveyed a railroad route over the Sierra.

Mead donated the only known complete set of 364 original A. A. Hart stereographs. Hart’s views from the 1860s inspired his highly acclaimed book, *The Railroad Photographs of Alfred A. Hart, Artist*. It was published by the Foundation in 1996.

General night view of the spectacular lighting at the 1915 Panama Pacific International Exposition in San Francisco. Mead donated approximately 10,000 glass negatives of the Cardinell-Vincent Company, the official photographers of exposition.
Mead B. Kibbey and His Contribution to the University of California at Riverside

By Mary Beth Barber
The California State Library is indebted to Mead B. Kibbey for his work and support. But Mead was instrumental in the enhancement and prestige of another state institution as well, the California Museum of Photography at the University of California at Riverside (UCR).

The California Museum of Photography at UCR is located just off campus in downtown Riverside and is part of the newly renamed UCR ARTS, along with its next-door neighbor, the Barbara and Art Culver Center of the Arts. The visual art gallery first opened in 1963, and the California Museum of Photography a decade later. The founding advisory board included Mead Kibbey.

“In those early years, Mead really shaped who we are,” said Leigh Gleason, director of collections for UCR ARTS. She noted the various historic photographic collections that Mead had a hand in, as well as acquiring rare photographic equipment.

“He was a huge camera collector,” said Gleason. “He loved well-made cameras,” and had many made by the Zeiss-Ikon company from Germany. Gleason said that when Mead’s camera collection started to take over the house — specifically the dining room, much to the chagrin of his wife Nancy — Mead donated a number of historic cameras, and the Kibbey Zeiss-Ikon Collection was established.

Mead was instrumental in a number of UCR’s collections, including images...
by Great Depression era photographer Walker Evans and a display screen with two dozen photos by 1800s photographer Carleton Watkins. But the most significant contribution is the Keystone-Mast collection, with over 350,000 stereoscopic photographs and negatives of the world between the late-nineteenth and mid-twentieth centuries. Segments of the collection have been digitized and displayed, including 9,000 views of the Middle East as part of a National Endowment for the Humanities project in 2008.

The Keystone View Company started in Pennsylvania in the late 1800s, grew over the decades, and acquired various collections of stereoscopic photographs and negatives. The company was sold to the Mast Development Company in 1963, and much of the collection remained idle for decades, even before the sale to Mast. That’s when Mead convinced the Mast family to donate the collection to the University of California at Riverside.

“[Mead] was the booster to make it happen, to get it down here,” said Gleason, characterizing the donation as “miraculous” and an example of Mead’s passion and devotion to such projects for the public.

In addition to the donation negotiation, there were special shipping crates that had to be created before the collection could move west. At one point during the trip the truck was pulled over in a Midwestern state and the local jurisdiction levied a “shipping fee” for transport. “Mead equated it to highway robbery,” Gleason chuckled.

While Mead’s focus was on the California State Library, his contributions to the collection at UCR put the university and museum on the map with photography experts, especially with the Keystone-Mast collection.

“He’s really important to us,” said Gleason. “This is such a loss.”

Mead Kibbey’s legacy and contributions are remembered. His and his wife’s names adorn a special collections area that stores the collections he worked so hard to provide for the people of the State of California at UCR. Gleason speaks for many when she remembers with fondness Mead’s love of stereographs, his kindness, and his spirit as significantly contributing to the success of the California Museum of Photography at UCR.

https://artsblock.ucr.edu/Page/california-museum-of-photography
file:///C:/Users/marybeth.barber/Desktop/ft1q2n999m.pdf
http://archive.bampfa.berkeley.edu/moac/classic/ucrreport.html
http://senate.ucr.edu/committee/1/agendas/agenda9-22-08.pdf
http://snaccooperative.org/ark:/99166/w6rn70cs
A very pleased Mead Kibbey stands next to the display of Zeiss cameras that he donated to the California Museum of Photography at UC Riverside. Photograph by Michael J. Elderman.

Untitled silver gelatin print of the railroad tracks, at Edward Depot, Mississippi by Walker Evans, February 1936.

EDITOR’S NOTE
Mary Beth Barber is currently the special projects coordinator for the California State Library. Previously she spent a decade with the California Arts Council in special projects and communications, has worked in multimedia and project management, and started out her varied career as a political journalist.
Do you know where in the California State Library you can find all three of these items?
- A 1943 collection of recipes for cooking muskrat meat
- The Simple Sabotage Field Manual
- Diagrams of the special shoes Michael Jackson used to lean at an impossible angle in his “Smooth Criminal” music video

All of these and more are located in the Government Publications Section (GPS).


The American Forces Information Service created a series of posters for service members on topics including health, information security, how to act during a hostage situation, and the dangers of easy credit.
What is the Government Publications Section?

The California State Library has collected California state, federal, and other government documents since its establishment in 1850. In 1895, the Library joined the new Federal Depository Library Program (FDLP), which distributes federal government documents to libraries nationwide. The 1945 Library Distribution Act established a depository library program for California state documents along the same lines as the federal program.

Today’s GPS has a variety of documents in print, microform, DVD, electronic formats, and even the odd puzzle. We are a complete depository for federal and California state documents, and have smaller collections from California local jurisdictions, other states, and foreign governments. We are also a Patent and Trademark Resource Center, providing information on how to apply for patents and federal and state trademarks. We offer in-depth instruction on how to search for existing intellectual property—such as Michael Jackson’s “Smooth Criminal” shoes, U.S. Patent 5,255,452—Herbert L. Dozier, Recipes.

Chad Terzoki Oasis, 2000. Earth as art. Washington, DC: National Aeronautics and Space Administration, c2012. This picture is one of many in the full-color NASA coffee table book Earth as Art.
Joby Harris. “Relax on Kepler-16b: the land of two suns, where your shadow always has company,” Pasadena, California: Jet Propulsion Laboratory (U.S.), [2015] NASA's Jet Propulsion Laboratory created the eye-catching “Visions of the Future” poster series featuring locations both in and beyond our solar system.
What does GPS do?
Besides providing assistance finding government documents to everyone, we support the governor, the legislature, and other state government employees by providing a centralized information hub to help them do better-informed work more efficiently. We improve government transparency by ensuring that government publications remain perpetually available. As the FDLP Regional Depository Library for California and the head of the California Depository Library Program, we guide and support California public libraries in their government documents work. We collaborate with other libraries to archive the ever-changing state government websites, and whenever possible, we digitize important documents to improve access for distant users.

How can the public use government publications?
Government publications can provide information on both current and historical interests, and free public access enriches public knowledge and scholarship. For instance, you might want to find the latest unemployment statistics or a congressio- nal report on prison sentencing reform. Or perhaps you’re curious whether droughts are becoming more frequent and want historical precipitation data.
Genealogists often benefit from government publications. Legislative and agency directories may list names and titles, biographical information, and even home addresses. Military rosters are another good source. Private bills (concerning individuals rather than issues) and associated congressional reports can describe a person’s immigration history, war service and pension, or requests for reimbursement for government-caused damages. For example, an 1822 report on James May of Detroit, whose farms had their fences and outbuildings used for firewood by freezing soldiers in 1813, names several Army officers, government employees who evaluated the damages, and neighbors. It describes May’s farms down to enumerating the fence posts and rails and identifying the wood used: cedar and oak. Another report relays a request from “a committee of citizens of Sacramento” for an appropriation to refund them the “considerable sum of money, expended by them for the relief of a large number of emigrants, who were represented to be in a destitute and perishing condition along the route, between Missouri and California.” Several individuals are named.
Obviously, such documents are useful for general historical research too. The Census reveals not just demographic data, but which information was considered of interest. Did they count households with running water? How have perceptions of racial categories changed? The California Industrial Welfare Commission’s Budget for a Self-Supporting Working Woman lists prices for many goods and services in 1961 and suggests which were deemed essential. (They budgeted for three girdles per year at $6.90—around $58 today—apiece.) Those muskrat recipes inform about both Maryland cuisine and wartime meat rationing. (Dubious readers can rest assured that “Prejudice against the meat results usually from lack of skill in cooking or from carelessness in skinning the animal.”)
Other publications contain scientific or technical data, education research, legislative history, and even art. We have newsletters authored by California prisoners, children’s books about preventing diabetes, anthropological studies, and comic books.
H. Charles McBarron was renowned for his artistic works featuring historically accurate military uniforms and equipment. This painting from his “American Soldier” series published by the Government Printing Office shows soldiers from the Presidio unloading relief supplies for the survivors of the 1906 San Francisco earthquake and fire.

Creative uses for government publications

One creative use of a government publication is Lin-Manuel Miranda’s incorporation of lines from Washington’s “Farewell Address” into the song “One Last Time” in Hamilton. For an angrier resignation, see California State Engineer William Hammond Hall’s 1887/88 report. He accuses the Legislature of favoring other agencies and trying to eliminate his due to personal vendettas and declares that “the State can no longer have my services . . . in any capacity,” proving that even a report on irrigation can reveal dramatic personal conflicts.

Those writing about saboteurs in Axis territories may find inspiration in the Office of Strategic Services (OSS) Simple Sabotage Field Manual. Bold saboteurs can burn down warehouses (“Whenever possible, arrange to have the fire start after you have gone away”) or add sugar to gas tanks (“use 75-100 grams of sugar for each 10 gallons of gasoline”). The fanciful can disrupt propaganda films by bringing “two or three dozen large moths in a paper bag” and releasing them to interfere with the projection. Average citizens can “[s]ee that the luggage of enemy personnel is mislaid or unloaded at the wrong stations” and “refer all matters to committees, for further study and consideration.” Dramatic characters can “Cry and sob hysterically at every occasion, especially when confronted by government clerks.”

What about food besides muskrat? For historians, documents describe meals for California orphanages in 1914, how the Army baked bread in 1910, and Depression-era California labor camp menus. For home cooks, modern works offer heart-healthy versions of classics like pozole and oven-fried chicken. To bridge historical and modern tastes, see the United States Department of Agriculture (USDA) Aunt Sammy’s Radio Recipes. Try nose-to-tail dishes like beef tongue and kidney stew. Discover the mysterious “boiled dinner.” Experiment with pickled cherries and gooseberry jam. Enjoy timeless favorites like peach ice cream, nut brittle, and apple turnovers. Or what about fried apples and bacon?

Conclusion

Government employees, historians, genealogists, inventors, entrepreneurs, writers and artists, activists, scientists, and anyone else interested in nearly any topic—including how to cook muskrat—can usually find something in GPS. Whenever you’re browsing or researching at the California State Library, be sure not to overlook this valuable resource.


United States. National Aeronautics and Space Administration. From data to image: making images from space. [Greenbelt, Md.: NASA Goddard Space Flight Center, 2008] Description: 1 jigsaw puzzle (35 pieces) : color, mounted on cardboard ; 22 x 27 cm. in cylinder, 18 x 8 cm. + 1 sheet.


United States. Congress. Senate. Committee on Claims (1816-1946). In Senate of the United States. January 17, 1853. – Ordered to be printed. Mr. Adams made the following report. The Committee of Claims, to whom was referred the several memorials of Captain William Waldo, and of a committee of citizens of the City of Sacramento... (S.Rpt. 370; Serial Set 671.) Washington, D.C. : Government Printing Office, January 17, 1853.


“Though in reviewing the incidents of my Administration I am unconscious of intentional error, I am nevertheless too sensible of my defects not to think it probable that I may have committed many errors... I shall also carry with me the hope that my country will never cease to view them with indulgence, and that, after forty-five years of my life dedicated to its service with an upright zeal, the faults of incompetent abilities will be consigned to oblivion, as myself must soon be to the mansions of rest... I anticipate with which expectation that retreat in which I promise myself to realize without alloy the sweet enjoyment of partaking in the midst of my fel-low-citizens the benign influence of good laws under a free government—the ever-favorite object of my heart, and the happy reward, as I trust, of our mutual cares, labors, and dangers.” From Washington, George. “Farewell Address,” September 19, 1796. A compilation of the messages and papers of the presidents, prepared under the direction of the Joint Committee on Printing, of the House and the Senate, pursuant to an act of the Fifty-second Congress of the United States (with additions and encyclopedic index by private enterprise). New York : Bureau of National Literature, c1897-1917. Online by Gerhard Peters and John T. Woolley, The American Presidency Project. http://www.presidency.ucsb.edu/ws/?pid=65539.


ne of the privileges of processing an author's manuscript collection is gaining insight into his or her creative process. The California State Library, Special Collections Section can now boast the privilege of owning the personal papers of Joan Frank, one of California’s most gifted contemporary fiction writers. Ms. Frank’s brief biography does not do justice to the richness of her literary gifts. She has authored six books of fiction, as well as an essay collection about the writing life. Her latest novel, *All the News I Need*, won the prestigious University of Massachusetts 2017 Juniper Prize for Fiction.1

Carolyn Cooke calls her fellow author a “human insight machine . . . [she] writes prose like no one else’s – so psychically vivid it’s like walking around wearing other people’s minds.”2 Ms. Frank’s writing is alternately achingly personal and side-splittingly hilarious, with razor-sharp social commentary and gentle reminders that yes, we are all mortal and full of faults, but also glorious in our own right. Her work resonates deeply with women facing the aging process in a brutally ageist society. She deftly weaves the landscape and energy of California into the background of her novels and essays. For example, *The Great Far Away* is set in a Sonoma County that is undergoing its own struggle over identity of place which mirrors her characters’ life challenges.

Frank’s other works have received numerous high honors and awards, including the Richard Sullivan Prize for Short Fiction, and her second ForeWord Reviews Book of the Year Award for *Because You Have To: A Writing Life*. The collection, which contains personal notes, rough drafts, reviews, correspondence, and galley proofs, will be of interest to readers and aspiring women writers who want a glimpse into this talented author’s journey through her craft.

I asked Ms. Frank to elaborate on why California figures so prominently in her work, and why she chose the California State Library as the lucky recipient of her manuscripts.3

**EDITOR’S NOTE**

Marta Knight is a Public Historian and former Administrator for the California State Library Foundation. With Foundation support, she processed the Joan Frank Collection.
1. Why did you decide to donate your personal papers? And why donate to the California State Library in particular?

Thank you for asking! About a year ago (age 67), I began to think hard and seriously about my own mortal limits—and about what too often happens to an artist’s work after her passing. From time to time, I would notice a news headline about an author’s conveying her or his papers to a chosen venue, and the realization began to sink in: I’ve produced a significant oeuvre — four novels, two story collections, two essay collections, and with luck, more to come — along with related materials —(letters, awards, events, articles, manuscripts.) Time became ripe to take action on the work’s behalf. My most passionate objective as an artist, bowing first to love and health, must now be to assure my work’s protection and ongoing availability.

Why CSL? Three reasons: first, growing up in Sacramento, with a father, Bob Frank, professor of English Lit, Philosophy, and Humanities, who taught generations at American River College and CSU Sacramento. Second, awareness of and love for, and a sense of obligation to — a new generation of my own California family now raising “baby Californians.” Finally, the fact that my work is infused with California at multiple levels — culture, landscape, weather, sensibility, even as a kind of spiritual raison d’être. It feels logical and fitting that CSL be the guardian of, and sanctuary for, my papers.

2. Your writing is very evocative of time and place, and often features California landscapes as a backdrop. Which landscape or scene from your writing is the most “quintessential” California scene to you, or just your favorite scene in general, and what do you love about it?

I’d hazard a guess that the slender novel The Great Far Away contains some of the best descriptions of a certain zone of Northern California. That said, the novel Miss Kansas City evokes a San Francisco Bay Area that’s also pretty intense—as do my other novels (Make It Stay and All the News I Need) and both story collections: Boys Keep Being Born and In Envy Country. (“Envy Country” refers to fancy neighborhoods in San Francisco.) I guess it sounds immodest, but I have lots of favorite scenes from different books. One gallingly satisfying scene in Miss Kansas City finds its protagonist, a young woman called Alex who’s been pushed aside by her married, wealthy, famous older lover, suddenly hurling herself at him and pushing him into an icy Sausalito Harbor. Oh, that was delicious.

3. What “gems” would you like to steer researchers toward in your collection?

Since my most recent work is at the forefront of my mind and memory just now, I think I’d steer readers toward my latest novel, called All the News I Need. It is a tender, bittersweet, but also actually funny story of friendship, which I have come to see as perhaps the last and most meaningful frontier in human relations—because true friendship proves itself to be pretty much unconditional and eventually transcends other, earlier conditions, definitions, and phases of needs in life. Of course, the novel also explores love and sex and mortality; art, travel, and loneliness; connection, authenticity, and meaning. All the cherries on the slot machine!

4. What sort of researcher would you like to see avail themselves of your collection?

What a penetrating, thoughtful question. I’m so honored and proud to know my work will come before the eyes of the curious. Among those who may be moved to research it, I’d be deeply gratified to know that readers, teachers, sociologists, and scholars who may wish to better understand a particular portion of time in the latter part of the 20th century and the early-to-mid part of the 21st—in other words, my lifetime—will find descriptions and reflections that will help them envision, and see more deeply into, how we lived and what we thought and feared and desired. In other words, I hope my work may serve as a kind of biopsy sample of the way a certain “westerly” demographic of Americans lived during those years. It feels eerie to look beyond one’s own life and try to imagine how existence may proceed; how people may think, live, and carry on. If my work can be a kind of testament of human thought and feeling, of how it felt to live inside our bodies, minds, hearts, souls, on this planet during the above-named period, then I imagine I can welcome, unseen and unknown to me now, any aspect of future investigation.

ENDNOTES

1 For more information on Ms. Frank’s illustrious career as an author see: http://www.joanfrank.org.


3 Ms. Knight asked Ms. Frank the questions via e-mail and the replies were answered in the same way. Her answers are all verbatim.
In the primitive days of motion pictures, at the end of the nineteenth century, movies were considered ephemeral novelties and, in some instances, actually used to encourage patrons to leave theaters. The earliest films were shown on “peep show” machines or projected in vaudeville theaters as “chasers,” utilized to clear out audiences following the live performances. These short films, or “flickers,” were generally less than a minute long, presented a single scene, usually of everyday life or slapstick comedy. Occasionally a flicker featured recreated historical events, such as the sinking of the battleship Maine during the Spanish-American War. They were crudely made but adequately served their limited purpose.

As motion pictures increased in popularity, particularly after the turn of the twentieth century, venues dedicated to film presentations arose. Called “Nickelodeons,” these theaters were merely converted storefronts in the beginning. Critics argued that the Nickelodeons were cramped, dingy, poorly ventilated, characterized by uncomfortable wooden benches and were the haunts of the disreputable, dangerous, and derelict. In reality, historical research indicates that the Nickelodeons were mostly patronized by the working and middle classes, generally comfortable and some held as many as 1,000 customers.

During the first twenty years of the twentieth century, attending a “moving picture show” became a more and more desirable weekly activity for many. This was especially true after the emergence of Hollywood studios, the development of “movie stars,” and the extraordinary cultural impact of the first truly global motion picture celebrity — Charles “Charlie” Chaplin, the “Little Tramp.” The Nickelodeons simply could not handle the increased patronage of the movies, and new ways of exhibiting and promoting motion pictures were needed. Enter Sid Grauman.

Born in 1879, Sidney Patrick Grauman entered show business thanks to the Klondike Gold Rush. While in the Yukon, young Grauman and his father David, a failed prospector, learned that the miners were starved for and would pay handsomely for entertainment. The Graumans offered rudimentary stage shows and prospered. The Grauman family continued to offer entertainment after they left the Yukon and settled in San Francisco in 1900. Quickly, they became prominent vaudeville empresarios and managed several theaters. As early as 1903, Sid Grauman began showing movies in his theaters and branched out to exhibit “flickers” in San Jose, Stockton, and Sacramento. By 1917, Grauman moved to Los Angeles motivated by his developing belief that moviegoing should be an entertainment itself and that patrons deserved “a theatrical dinner, not just popcorn,” as he described this idea in his later years.

In Los Angeles, Grauman constructed lavish “movie palaces” to match his vision of an opulent customer experience. These palaces included the Million Dollar Theatre (1918) and the Rialto Theatre (1919). Best known were the Egyptian Theatre (1922) and Chinese Theatre (1927). These venues provided spectacle as well as a movie. Grauman added live prologues to his exhibitions, clever promotions, and introduced the glitzy motion picture premiere to the Hollywood starry firmament. Grauman’s employees and ushers/usherettes at the Egyptian and Chinese Theatres wore themed costumes and, in the Egyptian Theatre’s earliest years, Grauman would change props, furnishings, and lighting in the forecourt to match the theme of the film being shown.

The Chinese Theatre opened with the gala premiere of Cecil B. DeMille’s epic King of Kings on May 18, 1927. The event featured not only DeMille’s motion picture, but an extravagant live prologue entitled “Glories of the Scriptures” that boasted a cast of 200. The premiere also marked the first “footprint ceremony” that became the most famous element of the theater. According to legend, while the theater was being constructed, the actress Norma Talmadge, a Grauman friend, visited the site and accidentally left her footprint in wet cement. Upon reflection, clever marketer Sid Grauman developed the long-standing ritual whereby dozens of movie stars have left their footprints, handprints, and signatures in the forecourt cement as a glamorous promotional
tool for the Chinese Theatre.

Sid Grauman became the confidant of many motion picture executives and performers over his long career. Drawing upon his personal experience, Grauman even served as an advisor to Charlie Chaplin in the production of Chaplin’s 1925 comedy The Gold Rush, which focused on the Little Tramp’s adventures during the Klondike Gold Rush.

Grauman was one of the original thirty-six founders of the Academy of Motion Picture Arts and Sciences, which, since 1929, has awarded the coveted Oscar. In 1948, Sid Grauman received an honorary Academy Award for his contributions to film exhibition. Grauman has a star on the Hollywood Walk of Fame. He died in 1950.

Perhaps the legacy of Sid Grauman is best expressed by Grauman himself. In the program marking the opening of his Egyptian Theatre in 1922, Grauman wrote:

A score of years ago, the settlers on [these] lovely slopes . . . numbered scarcely 500. They called Capital — and Capital came. They beckoned Art — and Art rushed in, bringing Music, Drama and Literature in its train . . . . Then Hollywood began to pulse with an awakened fervor of culture and genius . . . . Men of sane reason dare no prophecy of what Hollywood may become in another score of years. Personally, I cannot be conservative in my views, for I am a dreamer and my vision senses a grander prospect than I would dare put into words. 

EDITOR’S NOTE

Gary Noy serves on the Foundation’s Board of Directors and is a history instructor at Sierra College in Rocklin. He is an engaging lecturer and has written many books and articles on the history of the High Sierra including Gold Rush Stories: 49 Tales of Seekers, Scoundrels and Luck (Heyday, 2017); Sierra Stories: Tales of Dreamers, Schemers, Bigots and Rogues (Heyday 2013); and The Illuminated Landscape: A Sierra Nevada Anthology (University of Santa Clara and Heyday, 2010).
Mead B. Kibbey, our late and most generous benefactor, continued his enhancement of the photographic collection devoted to the building of the Central Pacific Railroad in the 1860s with a recent donation of fifty glass magic lantern slides in their original wooden box and a vintage lantern slide projector. On August 1, 2018, he presented the Foundation with this amazing gift. In this digital age of PowerPoint and Keynote presentations, it is interesting to see examples of this earlier means of projecting images on a screen.

The actual slides are reproductions of original stereographs created by railroad photographer Alfred A. Hart. His views are supplemented with portraits of the Big Four, the panoramic painting by John A. MacQuarrie of the ground-breaking ceremony of the railroad in Sacramento on January 8, 1863 in the Sacramento Valley Station, and some of Mead’s own color transparencies of railroad views in the High Sierra.

Lantern slides, also known as “lime-light views,” became popular in the late nineteenth century as a means of visually entertaining audiences or for educational and religious purposes. Before the invention of photography in 1839, hand-painted slides were created as a means of projecting a large-size image. Candles served as the light source. To put it simply, a photographic lantern slide is a positive print of a photograph on a glass slide. For added effect, the slide was matted with opaque paper to mask out or hide parts of the image not wanted. Finally, another piece of same-size glass was mounted over the positive image and held in place by pasting paper around the edges. This served to protect the image from dust and scratching. The finished slide was then ready to be loaded into the projector. The projector itself used a concave mirror to project the light source through the slide and an adjustable lens onto a screen or white wall. With the introduction of easier to use 35 mm film slides and overhead projectors, lantern slides fell out of favor in the late 1930s.

It is fascinating how Mead came into possession of these unique slides. The following is based on a recollection he shared with me:

I had been the program chairman of the Sacramento Rotary Club and had induced Dr. Clark Kerr, president of the University of California, Berkeley, to be that day’s speaker in late December of 1962. His office called to say that he had come to Berkeley “fired with enthusiasm” and had just been fired in the same way. I had been reading a book called *High Road to Promontory* by George Kraus. I noted that the date of our Rotary meeting was exactly a century later since construction began on the railroad and I started trying to find a member to give the speech — no luck — so I decided to do it myself — I called a public relations person from the Southern Pacific Railroad in San Francisco, and he said come on Christmas Eve and I will have something for you. I got to the Southern Pacific building on time, but the guard at the door said everyone went home! — I explained how much I needed his help and he said George Biagani, the Southern Pacific’s president was still there, and he’d take me to Biagani’s office.

Mead obtained this magic lantern slide projector from the Southern Pacific Railroad and used it for many illustrated presentations on railroad photographer A. A. Hart.
Biagani and I were both UC Berkeley mechanical engineering graduates and he told me about giving lantern slide speeches as a young engineer. We then went down to the basement where under a single ceiling light an old man gave me a nice wood box with slots for fifty glass 3 1/8 x 4-inch slides — some with hand-written labels.

Mead gratefully received the slides and its projector. Of course, his magic lantern slide show was enthusiastically received by the Rotarians. From there, he went on to give similar presentations to community and historical groups. A few years back, he wowed an audience at an evening program in Room 500 of the State Library. People were amazed in this digital age by how good the glass slides looked when projected on the screen using the original projector. They also enjoyed watching a friend manually load the projector one slide at a time.

Because of his skill as a photographer and training as an engineer, Mead became fascinated by Alfred A. Hart and his compelling stereographs documenting the construction of the Central Pacific Railroad from Sacramento to Promontory Point, Utah. Giving this talk led him to collect original Hart stereographs and using these photographs, to write his highly acclaimed book *The Railroad Photographs of Alfred A. Hart, Artist* published by the Foundation in 1996.
Art historian and retired Foundation Board Member Donald J. Hagerty, like Mead Kibbey, has made extraordinary donations to the Foundation for the benefit of the Library. This summer he gave several rare books, Gold Rush era letters, and a spectacular array of watercolors, oil on board paintings, etchings, and one early lithograph.

The letters clearly demonstrated Hagerty’s “good eye” in spotting important material when at book fairs. The manuscripts consist of three letters written during the early 1850s concerning two members of the Washington City and California Mining Association, H. Carter Dorsey and Richard Washington. Joseph Goldsborough Bruff served as the captain of the association. Bruff wrote perhaps the best-known overland journal of the Gold Rush era. It was published in two hefty volumes in 1944 by the Columbia University Press.

Settling in Butte County, Dorsey was affiliated with the Stoney Point Mining Company on the Feather River. Shortly thereafter, Dorsey received a letter dated May 10, 1850, from Charles J. Whiting, the Surveyor General of California, outlining the duties of a county assessor. Somehow, Whiting learned of the newcomer’s excellent judgment and to trust him with this important task in a remote section of California. The letter was written in San Jose when that city served as the state capital and before California’s admission into the Union. On September 4, 1850, Dorsey received an official appointment as county assessor from Judge Moses Bean which again showed respect for his abilities. The last manuscript dated March 28, 1852, is a three-page letter from Dorsey to Washington discussing his farming adventures, opportunities, young women, and his desire to return home to Alexandria, Virginia. Apparently, California was not for him as he did return home.

The Library’s California History Section has an extensive collection of prints by California artists consisting of views of historic buildings and Gold Rush towns, landscapes, and portraits. Included in Hagerty’s gift are four etchings from the Mother Lode Country by the highly acclaimed artist Blanding Sloan (1886–1975). All are signed and dated by the artist.

**Blanding Sloan (1886-1975). Mark Twain’s Cabin at Jackass Hill. Etching. 7 1/2 x 10 3/4 inches. 1931.**


**Books, Manuscripts, Prints, and Paintings Donated by Donald J. Hagerty**
Beautiful Photograph of Early Electric Car Obtained

In this day and age, when so many companies are developing hybrid and battery-powered motor vehicles, it is fascinating that electric cars were popular as long ago as 1910. Through the Director’s Fund, the Foundation obtained a beautiful photograph of a young lady standing next to her 1910 Detroit Electric Model D Type R Brougham. The vehicle, with its well-appointed interior and curved glass windows, was given to a Marcia Weaver as a gift from her Hollywood grandparents. At the time, Marcia was eighteen years-old and her lavish gift was one of only three electric cars in Los Angeles.

Women liked the electric vehicle because of its operating simplicity and silence. Battery technology must have been well developed as Marcia’s box-shaped automobile had a range of one hundred miles at moderate speeds. This stood in stark contrast to the noisy, smelly and smoky gasoline powered engines that began to dominate California roadways. In 2013, a well-preserved Model D Type R Brougham came up for auction at the auction house of Bonhams, and it sold for $55,200. The auction catalog highlighted its “curved glass front quarter windows, dual electric carriage lights on the body pillars, embossed decorative interior leather trim, and vis-à-vis seating with left side mounted tiller steering.”

The Library acquired a small sample of aluminum measuring 2 1/2 x 1 1/2-inches that the company planned to use. Finally, the text noted that its design was far more superior than the conventional balloon as the cone bow presented minimal air resistance, and its propellers could propel the lighter-than-air craft at one hundred miles an hour.

Unfortunately, there is no evidence that the San Francisco company ever “got off the ground.” However, others in California had achieved some success with the predecessor of the dirigible or directional airship. In fact, as early as 1850, Rufus Porter sold tickets for an “aerial locomotive” that would take gold seekers from New York to California in only three days. Porter, by the way, was the founding publisher of the Scientific American.

Another noteworthy artist was James Winkler (1894–1979) and the Library has an impressive collection of his etchings of California scenes. Hagerty donated three signed examples of his work. Fisherman’s Home on Telegraph Hill was produced in an edition of thirty-five copies, and the very print that Hagerty gave is reproduced in Norman Kraft’s Great American Prints, 1900–1950. Another striking image is titled Night in Chinatown. It was printed in an edition of fifty-four copies.

A new arrival thanks to a Foundation purchase is a tiny booklet given as a souvenir at the California Exposition held in San Francisco in 1897. The Atlantic & Pacific Aerial Navigation Company of San Francisco produced the souvenir to promote the “aerial ship” that it was developing. To assure potential investors and passengers, the company stated that “it will be constructed on scientific lines,” made of aluminum, driven by propellers, and its buoyancy would be achieved by hydrogen gas. Sandw iched in between text pages is a tiny sample of aluminum measuring 2 1/2 x 1 1/2-inches that the company planned to use. Finally, the text noted that its design was far more superior than the conventional balloon as the cone bow presented minimal air resistance, and its propellers could propel the lighter-than-air craft at one hundred miles an hour.

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