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Front Cover: Johnny Cash outside Folsom State Prison, Represa, CA, 1968. © Jim
Marshall Photography LLC.

Back Cover: The massive 16-story mural of Johnny Cash was erected on a building
in Sacramento at I and 15th Streets. See p. 3 of the Bulletin. Photograph by Brittney
Dawn Cook.

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Johnny Cash
Fifty Years After Folsom and San Quentin

By Mary Beth Barber

While his 1968 concert is the best known, Johnny Cash performed dozens of times in prisons. A Sacramento Union photographer captured the scene at this November 1966 outdoor concert. The actual Greystone Chapel — namesake of the last song on the album — looms in the background. (Courtesy of the Special Collections at the UC Davis Library.)
In the summer of 2018, a huge mural of Johnny Cash was erected in Sacramento, easily seen on the horizon when heading towards the State Capitol from the eastern part of midtown. The image was crafted by Shepard Fairey, of the Obama “Hope” poster fame, from a photo taken by rock-and-roll photographer Jim Marshall at the famed 1968 concert in Folsom State Prison that made Cash — and Folsom Prison — a legend.

Tourists and locals alike were able to view more than the mural last August, courtesy of the California State Library, Jim Marshall’s estate, and the Governor’s office. To celebrate the fiftieth anniversary of the legendary album, fine art prints of rarely seen photos from Cash’s recorded concerts in Folsom and San Quentin lined the public hallway of the capitol building just outside the door to Governor Brown’s office. They were publically displayed for six weeks in August and September 2018, and then donated to the State Library by Marshall’s estate for future viewings and loans.

But right away Sacramento natives began to question the image of Cash for California’s capitol city, better known for civics than country music. It turns out that Fairey had done his homework, because Cash had a history of advocating help for the downtrodden, including prison reform for inmates.

“Many things have changed over the past fifty years in the way the United States and California think about incarceration,” noted State Librarian Greg Lucas in the display’s introductory text. “One of the reasons for at least some of that change is Johnny Cash spotlighting individuals and their treatment behind bars.”

**Johnny Cash’s Concerts Inside**

The recorded concerts were not the first prison venues for “The Man in Black,” as he was later nicknamed. Cash headlined **EDITOR’S NOTE**

Barber is the special projects coordinator for the California State Library, and previously headed up the Arts in Corrections pilot program for the California Arts Council. Additional information and links to many of the references in this article may be found at the State Library online exhibition at www.library.ca.gov/collections/online-exhibits/johnny-cash/.

Barber and the editors of the Bulletin wish to thank the following entities for allowing the publication of photographs and other materials: Jim Marshall LLC and Amelia Davis; “Mass Incarceration” artist Shepard Fairey and OBEY GIANT ART; Special Collections at UC Davis and the Sacramento Union archives (D0350); the National Archives and its presidential collections; the California Department of Corrections and Rehabilitation; Government Publications section at the California State Library; the Ronald Reagan Presidential Foundation and Institute; and the William James Association’s Prison Arts Project / Jim Carlson.
dozens of prison concerts in at least ten states, with a large number of them in his adopted home state (at the time) of California. The first prison Cash performed in was in Texas, but his second was San Quentin State Prison on New Year’s Day in 1958.


The prison had a history of welcoming the new year with a seven-hour entertainment extravaganza on January 1. That year, Cash stole the show. Fellow country-music star Merle Haggard, serving time at San Quentin for petty crimes, said in his autobiography that the enthusiasm for Cash overwhelmed the other acts, including women dancing and a seventeen-piece jazz band.

Haggard and Cash later raised the ire of entertainment executives on the network-broadcast “Johnny Cash Show.” According to Haggard in My House of Memories: An Autobiography, Cash had Haggard guest star on the family-friendly live program, where Haggard complimented Cash on the 1958 concert. When Cash said that he didn’t remember Haggard in the band, Haggard bantered back, “I was in the audience!” This interchange lives in Haggard’s autobiography but not necessarily in the video record, as online versions of the show have an awkward cut just where this exchange would likely have taken place.

Cash spent the years following that San Quentin New Year’s performance moving between touted venues like Carnegie Hall, where he bombed after losing his voice due to excessive drug use, and incarceration facilities where he appeared to thrive. Even after the success of the Folsom and San Quentin albums, he continued to play for inmates. These events included a show at Soledad State Prison in 1980, where his performance was likely an enhancement to the successful immersive arts and music programs for inmates that was in full force at the time.

Cash often performed with others, including the Carter Family and June Carter Cash, whom he married in March of 1968. The Carters joined him in November 1966 at Folsom Prison when the weather allowed the musicians to perform outdoors on the central yard. (Sacramento Union archives in the special collections at UC Davis).
Multiple Folsom Concerts
Cash’s first appearance inside the granite walls of Folsom State Prison took place about eighteen months before the recorded concert. “Folsom Inmates Brave Chill for ‘Friend’ Cash,” blares reporter Art McGinn’s headline in the Sacramento Bee on November 9, 1966.

Additional photos of the 1966 concert taken by the Sacramento Union, now in the special collections at the University of California, Davis, some show the prison’s historic religious facility in the background. The edifice was immortalized two years later as the last song on the Folsom album. “Greystone Chapel” was written by inmate Glen Sherley and quickly learned by Cash the day before, as he and his bandmates rehearsed at the Hotel El Rancho Resort in West Sacramento.

The excitement of the Folsom concert wasn’t just for the inmates and the prison officials. During a rehearsal break at the El Rancho, Cash and the band were visited by then Governor Ronald Reagan. Reagan coincidently won his election two years previous on the exact same day Cash was on the Folsom Prison yard in November of 1966.

Recording Challenges
Performing in a prison was one thing, but recording for an album was another, especially in the days before digital technology. Cash’s idea of a live album at a prison was well out of the comfort zone for both the prison staff and the record companies in the late 1960s. This was especially difficult, as the two prisons of choice were at the highest security level, and the technical needs for recording were intricate and complex.

Cash had advocates who may have helped bring his idea to life. His personal pastor, the Reverend Floyd Gressett of Ventura, counselled death-row inmates in the early 1960s in San Quentin. Gressett was also close to Coach Lloyd Kelly, the Folsom prison recreation director. It was Gressett

Our cover photo for this issue is from the collection of rare photographs taken by rock-and-roll photographer Jim Marshall when Johnny Cash, his fiancé June Carter, and the band performed for the concert album in January 1968 in Folsom Prison. The estate of Jim Marshall donated fine prints of this image and over a dozen more to the California State Library in 2018.

(© 1968 Jim Marshall LLC)
who brought Sherley’s early rendition of the song “The Greystone Chapel” to Cash, according to the inmate newspaper The Folsom Observer in the February 1968 write up of the concert.

Cash also had to convince the music industry of the brilliance of his prison-album plan. He says in his autobiography that the record industry officials were more difficult to convince than California’s Department of Corrections. But in the end, a change in leadership at the record company led to an opening, and Cash got his date at Folsom: January 13, 1968.

**Prison-Reform Advocacy**

An online exhibit at the California State Library website highlights some of the prison reform advocacy from Cash, featuring links to images of his visits with no less than six U.S. presidents. The site also links to congressional testimony from a session where Cash introduced lawmakers to former inmates to hear their stories.

The musician sat in front of Congressional members just at the peak of his fame after the Folsom and San Quentin live concert albums.

Archival video shows him trying to redirect President Reagan towards a discussion about reform. Reagan seems to be preoccupied with a certain Central American conflict instead. Cash wrote in his autobiography that he prayed with President Carter.

The concert for President Nixon became prime-time fodder when Nixon publically requested that Cash play two highly controversial songs — Haggard’s “Okie from Muskogee” and Guy Drake’s “Welfare Cadillac.” Both songs may have originally been conceived as satire, but out of context they were interpreted by many people as highly insulting to particular communities, especially protesters of the Vietnam War and the disadvantaged recipients of Great Society social service programs.

In later years, Cash was adamant that he chose different music for the concert for Nixon because he didn’t know the
Johnny Cash played "What is Truth" with a very anti-war second verse, "The Man in Black," again anti-war, with a nudge toward Vietnam with the line "Each week we lose a hundred fine young men." His finale was "The Ballad of Ira Hayes," a saga of the real-life Ira Hayes, a young Native American who raised the flag at Iwo Jima but who found the poverty and post-war trauma to be too much and died young from alcoholism.

Kinship with the Convicts
Cash was often mistaken for an ex-con, but he never served time in prison. His experience with incarceration was basically an evening or two in local jails, typically to recover from intoxication. His lyrics made people think he was incarcerated, especially in Folsom. But the genesis of the song came from watching the crime noir thriller *Inside the Walls of Folsom Prison* while he was in the Army in Germany. The mistaken impression was propelled by various mug shots of Cash that would make the rounds, including one that was likely a prank published in the *Folsom Observer* in April of 1967.

That he was never convicted of a criminal offense was likely a twist of luck and fame. He struggled with addiction most of his life, and wrote in his book that he wavered between acting out inappropriately and apologizing to those he loved for his behavior.

One of the lower moments was in 1965, when he was held responsible for starting a forest fire in California's Los Padres National Forest — a fire that likely killed dozens of the already endangered California condors. Cash wrote that his back-talking to the judge was not his finest moment.
In the end he paid the State of California over $80,000, the parallel to about three-quarters of a million dollars in 2019.

**On the Inside Today**

The individuals who find themselves in California’s prisons today are more likely to be fans of hip-hop or Latin musicians rather than a country star like Cash. Artists like Common (hip-hop) and Los Tigres del Norte (norteño-style music from Mexico) have recently entertained inmates, and enhance their visits with workshops for inmate musicians.

The state’s correctional agency has received plenty of requests for Cash-related celebratory concerts at Folsom. But most inquiries focused on the prison as a location setting rather than as a rehabilitative process for the inmates. A re-boot of the concert from fifty years ago has not come to fruition so far, as the correctional agency has a policy to not let prisons turn into location backdrops to promote a commercial product or production. Artistic events and activities must have a rehabilitative purpose.

As the decades passed, Cash stopped doing prison concerts. His autobiography hints at personal triumphs such as filming his Christian-themed “Gospel Road: A Story of Jesus” in Israel, and difficulties including his continual struggles with addiction.

Cash’s writing hints at emotional exhaustion in his efforts to help and understand the individuals who end up incarcerated. “I’m out of answers,” he said in Cash the Autobiography from 1997, after explaining the plight of three robbers who terrorized his family one evening at his home in Jamaica. The young men — who Cash thought might have been neighborhood teens — died at the hands of local law enforcement days later. Even after being in a scenario where he and his family’s lives could have been lost, Cash’s heart went out to the culprits.

“My only certainties are that I grieve for desperate young men and the societies that produce and suffer so many of them, and I felt that I knew those boys,” he wrote. “We had a kindship, they and I. I knew how they thought, I knew how they needed. They were like me.”

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**Footnote**

1. Glen Sherley joined up with Cash after being released from prison, but struggled and had to leave the band because of violent statements and outbursts, and died in 1978 from suicide.
The final song on the Live at Folsom Prison album is “Greystone Chapel,” written by then-inmate Don Sherley. The song is based on the actual chapel situated in the center of the Folsom State Prison, as seen in the background of Cash’s earlier Folsom concert in November of 1966.

The chapel still stands, and is a granite monument to Gothic style embraced in the late 1800s when Folsom Prison was founded to ease overcrowding at San Quentin. The chapel continues to be used daily as a meeting place. It features a unique work of visual art: a 1938 mural of the Last Supper painted by former inmate Ralph Pecor that could be irrevocably damaged in the near future without conservation efforts. The California Department of Corrections and Rehabilitation (CDCR) noted that retired correctional officers and others are trying to save the piece. The mural is painted on the granite, which over time has caused deterioration. “It’s absorbing water,” Lt. Joe Tuggle, the prison’s public information officer, told the Inside CD CR editor Don Chaddock in November of 2014.1

Pecor was in Folsom Prison for manslaughter, but previously worked as a set designer during Hollywood’s heyday. Rumor was that the people depicted in the painting are based on fellow inmates — with the exception of Judas, who may have borne a strong resemblance to the warden.

Just outside the prison grounds lies the Folsom Prison Museum, supported by retired CDCR employees who have also pitched for saving the Greystone Chapel mural. Safe removal and restoration estimates from 2014 ranged from as low as $100,000 to $250,000 or higher. While the volunteer staff focuses on museum operations, there’s still an interest in the restoration of the mural.

“There’s been some donations for repair, but nowhere near what’s needed,” said Lt. Jack Huey, spokesman for Folsom State Prison. “It continues to slowly deteriorate.”

FOOTNOTE

1. Chaddock’s article can be found on the Inside CD CR website at www.insidecdcr.ca.gov (search for Greystone Chapel), and the Folsom Prison Museum website is www.folsomprisonmuseum.org.
Inmates performed theater, music and other performing arts inside with Arts in Corrections programs, as noted with this program cover for Waiting for Godot in San Quentin in 1988. (Courtesy of the William James Association / Jim Carlson collection)
When Johnny Cash took the stage five decades ago in Folsom and San Quentin prisons, artistic performances for inmates were fairly common. Sammy Davis Jr., Frank Sinatra, Eartha Kitt, John Lee Hooker, and many others performed in California prisons. San Francisco-based Actor’s Workshop launched an encore performance of *Waiting for Godot* in San Quentin in 1957.

The professional-level arts provided were principally in one direction — professionals performing for the entertainment of the inmates. Like Merle Haggard after seeing Cash perform in San Quentin, many inmates in the audience wanted to learn and participate in the arts on their own. Some professionals provided training in addition to their performances. Actor Lee Marvin voluntarily coached actors inside San Quentin in the 1960s, for example. But most arts training for inmates was informal and part of leisure activities until the late 1970s.

Eloise Pickard Smith, the Jerry Brown-appointed director of the state’s arts agency in 1976, championed arts programming for inmates with professional artists serving as instructors. The effort blossomed into an official program by the mid-1980s and was imbedded in the climate of the prisons. Full-time civil service arts facilitators were hired with the dual duties of providing high-quality training themselves in their own artistic expertise (music, theater, visual arts, etc.), and coordinating arts programs from other experts.

The participatory programs were highly successful with inmates. “I’ve seen racial prejudices just fall because of art programs,” said parolee Rocky Moreno to the California legislature in 1984. “A lot of things that existed out in the yard did not exist in the art classes, because once a person is being creative, there just . . . there isn’t any room for petty differences.”

The Arts-in-Corrections programs thrived throughout the 1980s and 1990s, and major artistic ventures were undertaken. San Quentin repeated a performance of *Godot* in 1988, this time with inmates as actors.

The arts program petered out in the 2000s. By 2015, arts programming was typically provided as part of other programs such as recreational therapy or leisure activities. The sporadic activities during the dry years continued to be impressive, such as the performance of *John Brown’s Body at San Quentin Prison*, highlighted in a documentary of the same name.

But a joint pilot project between the California Arts Council and Division of Rehabilitative Programs at the correctional agency relaunched arts programming inside in 2015. Arts in Corrections returned in California. Today there are arts and music programs in all state prisons. There continue to be performances, but the documented recordings inside emphasize the rehabilitative work, not the commercial viability for the public.

“Remember, ninety-five percent of prisoners will one day rejoin our communities,” states guitarist Wayne Kramer, a decades-long provider of arts and music programming for rehabilitation. “Given real incentive and the necessary tools, people can and do change for the better,” he said.

RESOURCES


De Francesco, Joseph, director and writer of *John Brown’s Body at San Quentin Prison* (both the play and the accompanying documentary), found at www.johnbrownsbodyfilm.com and available through the Kanopy video streaming service at select local libraries.


Kramer, Wayne; Jail Guitar Doors website “About Us,” retrieved at https://www.jailguitardoors.org/news/a-word-from-wayne...


Transcript for the “California Arts Council’s Artists-in-Social-Institutions Program” hearing presented to the State of California Joint Committee on the Arts, Senator Henry J. Mello, Chairman, May 9, 1984, courtesy of the Government Publications section of the California State Library.
The Gold Discovery Revisited

A Scrap of Paper Challenges What We’ve Long Believed

By Mike Dolgushkin

Addendum.

Pioneer Hall
Saturday March 1st 1873

In addition to his most generous gift previously mentioned, Bro. James Marshall disclosed two facts relative to the gold discovery. No. 1 being that although he did not realize or report it at the time, he really discovered the first nugget at Mormon Island about December 19, 1847, mixed with Quartz. No. 2 being that Cap't Sutter had learned of gold in the Northern Sierra mountains on the banks of the Yuba River from Peter Lassen’s Indian sometime in the spring or early spring of ’47. In great secrecy Marshall had been told to watch for golden all
One of the last donations the late Mead Kibbey gave to the California State Library was a “block book” of Sacramento property maps from about 1885. Several items were inserted within, among them the lower fragment of a blue sheet of paper upon which was written the following:

Addendum
Pioneer Hall
Saturday March 1st 1873

In addition to his most generous gift previously mentioned, Bro. James Marshall disclosed two facts relative to the gold discovery. No. 1 being that although he did not realize or report it at the time, he really discovered the first nugget at Mormon Island about December 10, 1847, mixed with Quartz. No. 2 being that Capt. Sutter had learned of gold in the Northern Sierra mountains on the banks of the Yuba River from Peter Lassen’s Indian sometime in the spring or early spring of ’47. In great secrecy Marshall had been told to watch for gold in all.

The text cuts off there. What is written on the other side of the sheet is in the same handwriting but completely unrelated to the message on the front, and is signed “Alfred Segel (acting) Secretary.”

What can we make of this scrap of paper? It appears to be an addendum to meeting minutes of the Society of California Pioneers. Nothing is known about Alfred Segel, so we can’t say for sure which chapter of the Pioneers this pertains to. Mr. Segel seems to have changed to a different pen halfway through the inscription, or used the same pen but started writing smaller.

It is indeed unfortunate that we do not have the rest of what was written. Neither do we have any direct confirmation of what Marshall supposedly said. Examinations of the gold discovery tend to focus on the discrepancy between the January 19, 23, and 24, 1848 dates, and do not talk about Marshall possibly having discovered gold earlier. Neither do any contemporary accounts mention it. There are indications, however, that what Marshall is claimed to have said might be true. The Sutter’s Fort log entry for December 10, 1847, reports that Marshall left the fort for Coloma on that day, making it likely that he would have stopped at Mormon Island then. In addition, evidence exists that John Sutter was aware of the presence of gold in the hills well before January of 1848. While none of it confirms that he mentioned it to Marshall, it would seem to have been a reasonable thing for Sutter to do.

Is this obscure scrap of paper a historical revelation, or an attempted hoax à la Sir Francis Drake’s plate of brass? We may never know. Mr. Kibbey passed away on September 21, 2018 about a day after it came to light, so I was not able to ask him about it. But if this item is genuine, it may not be as big a bombshell as one might think. Even if James Marshall actually discovered gold at Mormon Island on December 10, 1847, it was his finding it in the millrace at Coloma that began the great migration which changed the history of California.

ENDNOTES

1 This item can be viewed in the California History Section, and resides in Manuscript Box 4194.

Michael Dolgushkin is a librarian in the State Library’s California History Section and is in charge of processing manuscript and archival collections. He is a frequent contributor to the Bulletin and an expert on San Francisco history. In 2016 he co-authored with Emiliano Echeverría San Francisco’s Transportation Octopus: The Market Street Railway of 1893.
Cinderella reportedly said, “One shoe can change your life.” While Cinderella’s one shoe brought her to Prince Charming, our books’ shoes will bring them a lifetime of structure, security, and protection. Why would books need shoes you ask? Good question.

The Sutro Library has a stunning collection of libros de conventos (convent books, aka convento books), mostly bound in limp vellum, which means that the books do not have stiff covers, or boards as they are technically called, and instead are very flexible (very similar in behavior to modern day paperbacks). These convento books were added to the collection when Adolph Sutro traveled to Mexico in 1889 and purchased at auction the contents of the Abadiano Bookstore. Since the books are so flexible and in various sizes, shelving them can be tricky. At one point in the not-so-distant past, the State Library was committed to putting all these valuable books in phase boxes (a fancy word for a custom box), but the project stalled at some point, and now we have some books boxed, and some that are not. Fast forward to today and the unboxed books are starting to swell and distort.

Ideally, we would resurrect this past effort and make phase boxes for the rest of the convento books since boxes protect books from light, dust, and small leaks. Yet boxes do not let you see the limp vellum spine with the book’s handwritten title, and they also cost more money and labor to make. Since the past phase boxes were made in Sacramento, we wanted a more local solution.

Enter professional conservator Gillian Boal. Gillian learned of our desire to have a structured housing solution for our convento books but with the ability to see the book’s spines. She casually mentioned book shoes, and we quickly agreed it was the desired solution. The book shoe is a kind of box that is made out of conservation grade cardboard that the book slips...
into. Each custom box would fit snugly around all parts of the book except on the top and the spine. And, just like your shoes, you don’t want to make the shoe too tight or too lose. The shoe provides much needed structure for the books as well as offering the following benefits:

- Protects the sides of decorated or fragile bindings, such as those covered in textiles, from their neighbors;
- Reduces wear to the book due to being pulled in and out of shelves;
- Allows books to be moved without the binding being touched.

Gillian printed out information on how to make the shoes from the Northeast Document Conservation Center. The State Library purchased the conservation card- board and Gillian made a prototype for our San Francisco State University (SFSU) museum studies students to replicate.

Alan Scardera was the first SFSU Museum Studies graduate student to take up the project. Alan studied the documentation and prototype Gillian left behind and soon was making his own book shoes. I expressed a desire to have some sort of string or tie to keep the shoe as snug as possible and Alan figured out how to weave unbleached linen tying tape through the structure.

Alan soon trained SFSU History gradu- ate student, Allison Bermann, on how to make the shoes, and the physical conditions of our convento books are rapidly improving. With the help of the California State Library Foundation, we were able to purchase enough glue and tying tape to keep Alan and Allison in steady production these last three months, and for many months to come.

The eventual goal is to have all the limp vellum bound books from Mexico in a shoe. While stage one of the project is focused on quarto-sized books, we will eventually move into folio and tiny-sized books as well. One challenge we noticed, however, is that some of the books are too fragile or have decorations that do not allow for easy slipping in and out of the shoe without causing further damage to the book’s bindings. For those shoeless books, another solution will have to be found.

The book shoe is a huge step forward for this part of our collection and would not be possible without the generosity of the California State Library Foundation and most especially, the dedication and talent of the SFSU graduate students working on the project. Their devotion to making these books secure is deeply appreciated because everybody loves a good pair of shoes—even books!

FOR MORE INFORMATION

The book shoe was developed by Nicholas Pickwoad while a consultant at the National Trust in England. The commercial design was developed by Christopher Clarkson, then at West Dean College, Chichester, England, and Anthony Cains, Trinity College, Dublin, Ireland. The instructions to make your own book shoes can be found here:


If you are interested in damage to rare books and different supportive housing for damaged books, more information can be found here:

https://www.bl.uk/aboutus/stratpolprog/collectioncare/publications/booklets/damaged_books.pdf

A formal definition of limp bindings can be found here:

http://cool.conservation-us.org/don/dt/dt2082.html

For more information on conservator Gillian Boal follow this link: http://www.conservation-us.org/membership/find-a-conservator/detail?id=2073#XChIjCBGQzw

This post and all of the images are by Mattie Taormina, Director, Sutro Library.
The Clifton F. Smith Collection of Santa Barbara, Ventura, and San Luis Obispo

Acquired by the Foundation for the California State Library

By Gary F. Kurutz

Clifton F. Smith was photographed crossing a Santa Barbara stream during the heyday of his botanizing.

The botanist pounds away on his manual typewriter in 1997 using only two fingers. With this rugged machine, he catalogued thousands of botanical specimens and wrote three books.
Santa Barbara County with its romantic Hispanic past, lush vegetation, and sublime natural scenery remains one of the most attractive regions not only in California but also in the entire country. One person in particular, Clifton F. Smith (1920–1999), a native of Santa Barbara became passionately attracted to its botany and for many years roamed the hills and valleys in search of specimens. His passion led to the publication in 1952 of A Flora of Santa Barbara County by the Santa Barbara Botanic Garden and in 1954 becoming the botanist-librarian of the Santa Barbara Natural History Museum. In 1976 the museum published an expanded edition of his A Flora of the Santa Barbara Region, California. His scholarly dedication to botanizing led to an updated edition published by the Santa Barbara Botanic Garden and Capra Press in 1998. This monumental work represented fifty-five years of collecting, identifying, and cataloging botanical specimens. In further recognition of his contribution, the Botanic Garden named its herbarium in honor of Smith.

His fascination with local flora brought him into contact with the region’s colorful history and an insatiable desire to collect books, pamphlets, and photographs on the subject. In so doing, he created a massive personal library. Along the way, he came into contact with Los Angeles area historian, bibliophile, mountaineer, and amateur naturalist Denny Kruska. Because of their mutual interest and Kruska’s love of the coastal region, they developed a warm and lasting friendship. However Smith died in 1999. In memory of this remarkable botanist and self-taught local historian, Kruska wrote and published that same year a touching book, A Celebration of Clifton F. Smith’s Life 1920–1999: A Santa Barbara Native Son. This beautiful tribute also featured heart-warming reminiscences of Smith by his many friends. Smith left his estate to local institutions and to close friends like Kruska to preserve his decades-worth of botanical and local history notes, publications and artifacts that he had stuffed into his home. Appropriately this twentieth century Carolus Linnaeus donated his specimens, field notes, letters, reference books, and other relevant mate-

Old Spanish Days in Santa Barbara. Over the generations, producers of this famous annual event issued posters and brochures to call attention to the city’s Spanish and Mexican heritage. This image of an enchanting señorita encapsulated the romance of pre-American California.
Kruska knew that to ensure the preservation and accessibility of the Clifton F. Smith regional history material in his charge, he would eventually need to place it with a public institution. By a remarkable coincidence, this started a long and positive relationship with the State Library. In 2001, I was in Los Angeles and always made it a point to visit Dawson’s Book Shop when it was on North Larchmont Boulevard. Over the years, the Library had acquired several important photograph collections from this famous antiquarian bookshop. As I was talking to Michael Dawson, the telephone rang and Kruska was on the line. He was seeking advice from Dawson as to a good home for Smith’s photographs. Dawson turned to me and said over the phone, “Gary Kurutz is right here, and you might want to consider the State Library.” The phone was handed over to me and thus began a rewarding relationship between collector and library. Later that year, Kruska generously donated to the California History Section of the State Library Smith’s regional photographs that not only encompassed Santa Barbara but also the neighboring counties of Ventura and San Luis Obispo. These rare images have all been cataloged, placed in protective archival sleeves, digitized, and are available for viewing on the Library’s web site.

In addition to the photographs, Kruska received Smith’s extensive pamphlet and ephemera collection. Inspired by Smith’s passion for local history, Kruska and bibliographer Stuart F. Robinson wrote and compiled a massive bibliography A Collection of Santa Barbara, San Luis Obispo, and Ventura Pamphlets and Ephemera Formed by Clifton F. Smith. The 193-page, quarto-size volume was printed by the Castle Press of Pasadena and published in 2003 in an edition of 300 copies. The collection, as listed in the bibliography, consists of approximately 1,700 individual items including pamphlets, brochures, broadsides, trade cards, rare periodicals, menus, and maps dating from the 1860s until 1970. Supplemented the titles in the bibliography are two other important collections preserved by Smith: the disastrous Santa Barbara oil spill of 1969 and student riots at the University of California, Santa Barbara.

The story behind the building of his non-botanical collection is compelling. Kruska in his published profile wrote that Smith’s peregrinations in the back country led him to start collecting documentary material. A pivotal moment occurred in 1955 when he encountered the monumental Catalogue of California and the Far West Items Formerly the Collection of Thomas Wayne Norris Catalog and he saw all the items related to Santa Barbara County and its neighboring counties. Bibliomania had struck! Just as he roamed the countryside in search of botanical specimens, Smith now haunted the bookstores like the Book Den in Santa Barbara and that epicenter of local history, Dawson’s Book Shop. Of course, he avidly read bookseller’s catalogs and telephoned in orders. In addition, he frequently explored antique stores, junk shops, garage sales, and swap meets hunting for new treasures building a stunning collection that also included three-dimensional objects like branding irons. Like the photographs, this collection included the neighboring counties of Ventura and San Luis Obispo. Despite a limited income, he built a massive collection and told a reporter in 1985, “I’ve just got piles and piles of stuff. I don’t have any place to walk at home hardly.” As told by Kruska, “A lifelong bachelor, he lived alone with his books and his ubiquitous Santa Barbara memorabilia.” He also recorded the following by Smith that so beautifully summarizes his love of his personal library, “Whenever I feel blue, I just start looking through my books and I feel good all over.” Every book collector can identify with this feeling.

Eventually, Kruska decided to approach the State Library for the placement of Smith’s pamphlet and ephemera collection. Circumstances, however, necessitated...
Many women living in the comely Carpinteria Valley contributed recipes to this culinary guide. Published around 1909, the publication generated enough interest to warrant another edition shortly thereafter.

The Smith Collection came with the English and Spanish language editions of this rare 1873 collegiate catalog. In 1876, the college moved to Berkeley and changed its name to the Franciscan School of Theology.

The Santa Ynez company issued this promotional around 1888 to attract settlers and visitors. It came embellished with eight plates of natural scenery, an olive orchard, and the beautiful mission.
New Foundation Acquisitions

Deluxe Edition of Mallette Dean: A Printmaker and His Art

Gary E. Strong, former State Librarian of California and founder of the California State Library Foundation continues to make generous monetary donations to the Foundation. With his latest gift, the Foundation purchased for the State Library the deluxe edition of Mallette Dean: A Printmaker and His Art by John T. Hawk, published in 2018 by the Book Club of California in San Francisco. Strong has long been a scholar and collector of fine printing and this new title seemed most appropriate. The online catalog record will include his name as the donor.

As stated in the prospectus of the book: “A major figure in the history of the fine press book in California, H. Mallette Dean (1907–1975) was a prolific artist whose career as a printmaker, painter, muralist, illustrator, and letterpress printer spanned several decades.” Hawk, head librarian of special collections & university archives at the University of San Francisco, wrote a superb biography of Dean and provided a bibliography of 625 entries and 200 illustrations to record his distinguished career as an artist and book illustrator. Dean provided decorative initials, ornamentation, and illustrations for many books and keepsakes with California history as a subject, and several titles were printed by the prestigious Grabhorn Press of San Francisco.

The Book Club published a limited edition of 350 numbered copies, each signed by Hawk. This important bibliophilic organization also issued an edition of twenty-five deluxe copies numbered 1–25. The deluxe edition given by Strong is issued in a special quarter leather binding by Claudia Cohen, bookbinder, and housed in a slip case. Each copy of the special edition is further enhanced by a wood engraving printed from the artist’s original wood block.

The Laub Studio and Tea Garden Press of Los Angeles

Foundation member Victoria Dailey continues to support the State Library’s collection with generous donations. Dailey is one of the premier cultural historians in the Los Angeles area with a keen interest in the book arts. Late last year she donated a selection of books, pamphlets, and ephemera of the Randolph and Claudia Laub Studio of Los Angeles. The Laubs took up letterpress printing in the late 1970s at the instigation of their friends William and Victoria Dailey. The two artists founded the Tea Garden Press in 1979, printing several books by their artist friends. They also printed announcements and invitations and gained a reputation for impeccable craftsmanship, innovative and complex designs, and traditional sensibilities enlivened by witty concepts. After they divorced in the mid-1980s, Claudia Laub went on to found her own design and printing studio under her own name. Because of the Daileys’ interest in fine printing, they also started their own fine press in the early 1970s with the memorable name of The Press of the Pegacycle Lady.
Rare Perfume Trade Catalog Designed for “Milady”

The California History Section makes available an impressive collection of trade catalogs. These illustrated publications issued by retail stores and companies give contemporary historians and observers of the California scene an idea of the products available at a given time. Through the Foundation, a sumptuous catalog published by the California Perfume Company (CPC) of San Francisco was purchased by the Foundation for the Library. The title of the catalog is the CPC Book: A Comprehensive and Authoritative Guide to the Intelligent Selection and Use of Milady’s Perfume, Toilet and Home Necessities. The use of the term “Milady’s” indicates that the company marketed itself to the well-to-do. It is illustrated with thirty-eight inviting color chromolithograph plates showing art nouveau inspired bottles, packages, and advertising for perfumes, soaps, cold cream, talcum powders, tooth paste, and gift sets. Printed by M. J. Schless & Co. of New York, the perfume company produced the catalog at the time of the 1915 Panama Pacific International Exposition held in San Francisco. Typical of that era, the company released the catalog in a screw-back post binding which allowed sales people to remove or add plates as needed. The last page of the catalog consists of a price list and index.

In addition to this lavish catalog, the Library has other trade catalogs published by CPC including a 1907 Instruction Manual for sales staff and the depot or storehouse manager of the company. Interestingly, the company was the predecessor of Avon and perhaps its sales people knocked on the doors of prospective customers.
Complementary to this is an eye-catching, full-color Art Deco era poster promoting “Hollywood Glo” skin tonic. Probably used for store displays, the middle of this three-part triptych features a gorgeous blond-haired model or actress flanked on each side by a movie industry cameraman and lighting man. According to the producer of this product, use of Hollywood Glo would allow ladies to acquire “screen star loveliness” and that it was used by “actresses and screen stars all over the world” and would produce “a clear and velvety complexion.”
Hydroelectricity for Mono County

The Foundation continues to acquire photograph albums for the California History Room. A recent example is an album of sixty-two original photographs documenting the building of the Rush Creek Hydroelectric Project in Mono County covering the years 1913–1923. More than likely William “Billy” Young, a worker on the project, assembled the album as many of the black and white images are signed by him. Rush Creek is located on the eastern slope of the Sierra Nevada running east and then northeast of Mono Lake making it the largest stream in the Mono Basin. The album shows the pipelines, plants, trunklines, and machinery used in the construction of the Agnew Lake Dam, June Lake Dam, and Lundy Dam and the Poole Hydroelectric Plants. In addition, mounted into the album are four photographs of a power “snow-sled” built by Young at Rush Creek in 1918. Young powered his innovative snowmobile with a large propeller affixed to the rear of the vehicle. It must be considered one of the earliest such vehicles to plow through the Sierra snow.

Brittney Dawn Cook Appointed Foundation Executive Director

President Kenneth Noack, Jr. and the Foundation Board of Directors enthusiastically agreed to appoint Brittney Dawn Cook as its new executive director effective December 1, 2018. She replaces yours truly. After serving in the position since 1998, I decided to retire. Cook has worked for the Foundation for over a year as the organization’s administrator handling day-to-day operations. She brings to the organization a fresh approach, a passion for libraries, and she is brimming with innovative ideas. Serving as a State Library digitization consultant and with her experience as the Foundation administrator, she has developed a firsthand understanding of the State Library and its mission.

President Noack praised Brittney stating that “she brings a broad base of Twenty-first Century thinking, talent, relationships, youth and energy to the Foundation. We all look forward to working with her as we continue to grow the Foundation and administer its mission.”

Her management skills, knowledge of photography and digital technology will be invaluable. Prior to working for the Foundation, this multi-talented librarian worked as a production assistant for Cox Black and White Lab, Inc. in Rancho Cordova; as a production assistant and photo assistant for Cost Plus World Market in Stockton; and as the personal assistant to William T. Vollmann, the well-known Sacramento author, artist, photographer, and journalist. Demonstrating her passion for photography, she also taught at the Sacramento Camera Camp, a program designed for children ages five to thirteen. Last year she finished her master’s degree in library science from Syracuse University where she finished first in her class. In addition, she holds a bachelor’s degree in photography and journalism from Sacramento State University.

It was with a heavy heart that I decided to retire as I dearly love the Foundation and the State Library’s staff and collections. I have had the privilege of serving as the Foundation’s executive director since 1998. At the same time, I held the position of curator of special collections at the Library. In addition, I have been active with the Foundation since its founding in 1983 writing scores of articles for the Bulletin, creating traveling exhibits, and assisting with special events. I have served as the Bulletin editor since 1994 and will continue in that capacity. Furthermore, I will use my contacts in the history and bibliophilic community to further develop the special collections of the State Library and solicit bequests.
Recent Contributors

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Cox Subscriptions, North Carolina
Richard Davis, Wilsonville
EBSCO, Alabama
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Zulka Dozier, Stockton
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George W. Davis Fund, Novato
Michael Dolgushkin, Carmichael
Kenneth Knott, Sacramento
Robert & Sharon Kolbrenner, Carmel
Pacific Coast Companies, Rancho Cordova
Robert & Lois Shumaker, Fair Oaks
United Way California Capitol Region, Sacramento

OREGON CALIFORNIA TRAILS ASSOCIATION
Oregon California Trails Association, Los Altos Hills

Mead B. Kibbey Fellowship
In Memory of Mr. Mead B. Kibbey
George & Mary Alice Bayse, Sacramento
Pauline Grenbeaux, Sacramento
The Jason Family Foundation, Irvine
Mimi & Burnett Miller, Sacramento
Sacramento Pioneer Society, Sacramento
John R. Wheaton, Sacramento

KEVIN STARR CALIFORNIA LITERACY FUND
In Memory of Amber Clark
Suzanne Grimshaw
The massive 16-story mural “Mass Incarceration” by Shepard Fairey was erected in the summer of 2018 on the Residence Inn hotel in midtown Sacramento at L and 15th Streets. The art keys off the photo “Johnny Cash at Folsom Prison, California” by famed photographer Jim Marshall, and was taken in January of 1968 on the day of the now-famous recorded concert. Both the photo and artwork are part of the “American Civics” series, a joint project between Fairey and the estate of Jim Marshall to highlight civic awareness and subjects, and a full “American Civics” series of fine-art prints was donated to the California State Library by Amelia Davis / Jim Marshall LLC. More information and images view americancivics.com. Photograph by Brittney Cook.