

California State Library Foundation

Bulletin

Number 97

2010



The Thomas Flyer – Champion
Endurance Car of the World



EDITOR

Gary F. Kurutz

EDITORIAL ASSISTANT

Kathleen Correia

COPY EDITOR

M. Patricia Morris

BOARD OF DIRECTORS

Kenneth B. Noack, Jr.
President

George Basye
Vice-President

Thomas E. Vinson
Treasurer

Donald J. Hagerty
Secretary

Stacey Aldrich
State Librarian of California



Robert Dickover
Allan Forbes
Herbert Hunn
Mead B. Kibbey

Sue T. Noack
Marilyn Snider
Thomas W. Stallard
Sandra Swafford



Gary F. Kurutz
Executive Director

Julia Schaw
Administrative Assistant

Shelley Ford
Bookkeeper

The *California State Library Foundation Bulletin* is published when we are able. © 2004-2010.

Opinions of the authors are their own and do not necessarily reflect the opinions of their institutions, the California State Library or the Foundation.

The *Bulletin* is included as a membership benefit to Foundation members and those individuals contributing \$40.00 or more annually to Foundation Programs. Membership rates are:

Associate:	\$40-\$99
Contributor:	\$100-249
Sponsor:	\$250-\$499
Patron:	\$500-\$999
Institutional:	\$500
Corporate:	\$750
Lifetime Member:	\$1,000
Pioneer:	\$5,000
Subscription to Libraries:	\$30/year

California State Library Foundation

Bulletin

Number 97

2010

2-5..... A Leaf of the Gutenberg Bible Joins the Library's Collection

By Robert Dickover

6-11 A Look into San Francisco's Past: The Hamilton Henry Dobbin Photo Albums

by Michael Dolgushkin

11-13... Get Involved: Promoting Civic Engagement through California Public Libraries

By Stephen Ristau

14-21 .. Amazing Automobile Adventures Recorded in Newly Acquired Rare Publications

By Gary F. Kurutz

20-21... The Milk Farm: A Highway Icon

By Gary F. Kurutz

22..... Foundation Notes

Food for Thought: Donald J. Hagerty's Brilliant Lecture on Artist Maynard Dixon *By Laura Parker*

Sutro Library Lecture Series

Gorgeous New Windgate Press Book

24..... Contributors List

Note: Recent issues of *The Bulletin*, including this one, may be viewed in full color on our website at www.csflfdn.org.

Front cover: The front wrapper of The Thomas Flyer – Champion Endurance Car of the World is our front cover illustration. For more on this exciting automobile race see p. 14.

Back cover: Reproduced here is the original watercolor rendering of the Milk Farm Restaurant in Dixon.

Picture Credit: Pages 2-11 and 14-23 are from the collections of the California State Library; page 22 courtesy of the Gibbs-Smith; bottom of page 23 is courtesy of the Windgate Press. Photograph on bottom of page 22 is by Vincent Beiderbecke. Scans created by Mr. Beiderbecke.

Design: Angela Tannehill, Tannehill Design

California State Library Foundation

1225 8th Street, Suite 345, Sacramento, CA 95814
tel: 916.447.6331 web: www.csflfdn.org email: info@csflfdn.org

A Leaf of the Gutenberg Bible Joins the Library's Collection

By Robert Dickover

The California State Library (CSL) recently received the donation of a leaf from a transformational landmark in the history of civilization, the Bible of Johann Gutenberg of 1455, the first book printed from movable type in the Western World. Gary Kurutz, the CSL's curator of special collections, received the donation of the leaf from a Southern California institution.

This is a gift of tremendous historical and bibliographical significance and reflects great generosity on the part of the donor as well as the esteem with which Gary Kurutz is held in the historical and rare book library community and the status of the California State Library among important libraries. In terms of cultural, historical, and bibliographical considerations, the value of this donation is inestimable.

Three factors determine the value of a fragment of a Gutenberg Bible from the more mundane standpoint of aesthetics and money. The first is the condition of the leaf, and the condition of CSL's new acquisition is superb. The book world commonly uses a six-category scale for describing the condition of an important piece of printing. "Very fine" and "fine" are the top categories on the scale. At the very least, the condition of CSL's leaf is fine. The second evaluative standard is the religious, social, or historical significances of the printed text. The assessment of the text on a Gutenberg leaf would be based on the place it has in the biblical narrative. Top evaluation among Gutenberg leaves would be accorded to such as those containing the first part of chapter I of the Book of Genesis, the Twenty-Third Psalm, or part of the story of the Crucifixion. Leaves of that sort repose almost entirely in major libraries and institutional and religious collections and are not likely to be available to other collectors at any point in the foreseeable future, if ever. The third factor determining the value of a Gutenberg leaf is the amount and artistic quality of the illumination decorating it.

Gutenberg printed his Bibles with blank spaces in the left margin of the columns where the first words of sentences were



Countess Doheny examining the Gutenberg Bible, 1950

Above: The Countess Estelle Doheny examining her Gutenberg Bible in 1950. This photograph is reproduced from the 1987 auction catalog of The Estelle Doheny Collection issued by Christie, Manson & Woods International, Inc.

Above right: This elegant bookplate of the Countess Doheny is mounted in the pastedown leaf of the Library's presentation binding of the newly acquired Gutenberg Bible leaf.

to be. Ordinarily the spaces for these initial letters were limited to one line. In a few cases, they were taller, some extending to the height of six lines. An artist called a rubricator drew the single line initial letters in red and often drew vertical lines through the first lines of sentences within the text. The taller spaces in the less extensively decorated Bibles might simply have a large red letter drawn in them. Some of the Bibles had pages with elaborate multi-colored illuminations, beginning with highly decorated initial letters and some in the larger spaces that were historiated; that is, they contained colored drawings of people and animals or other elements in the passages in the Bible in which they were located. Beyond this the illuminated Bibles often featured elaborate multi-colored ornamentation in the left and center margins and across the bottom of the page and large colored letters at the

Mr. Dickover is a member of the Foundation's Board of Directors, frequent contributor to the Bulletin, expert on the history of printing and California fine presses, and an accomplished letterpress printer.

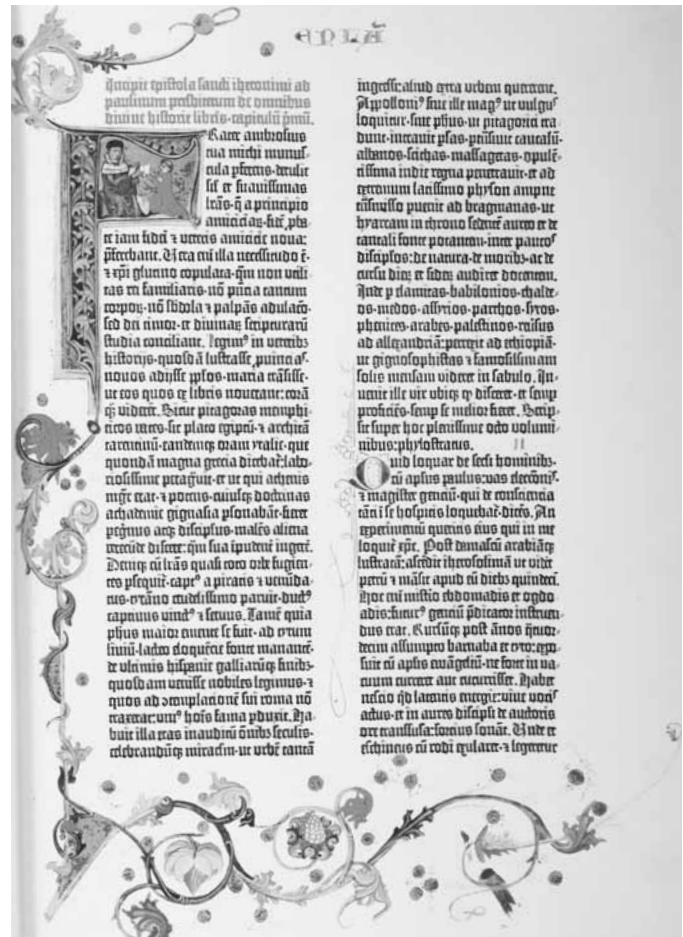
top of the page. These elaborately illuminated Bibles are memorably beautiful.

The leaves with elaborate illuminations are also likely to be locked up in permanent collections. Those that occasionally circulate, like the CSL's probably do not have texts of central importance, nor are they illuminated. Ours has only a single rubrication in the lower margin of the left column and smaller colored letters at the top. With its fine condition, it is nonetheless an acquisition of the greatest importance.

This leaf was part of the collection of Carrie Estelle Doheny (1875–1948), one of the most important book collectors in the United States and dedicated member of the Roman Catholic Church. Her many gifts to the Church resulted in her being named a Papal Countess. She was the wife of Edward L. Doheny, a major fixture in the oil industry in California in the early part of the twentieth century. Among the most significant of her many benefactions was the donation of her world-class book collection to St. John's Seminary in Camarillo, California, as the Edward L. Doheny Memorial Collection. Her spectacular accumulation of printed treasures included a large number of Bibles and other items of importance in the history and religious tradition of the Church. The Seminary and the universe of curators of institutional collections and bibliophiles in general, regarded it as a fantastic acquisition. From the standpoint of the Seminary and the Archdiocese of Los Angeles it had a major drawback, the high costs of preservation and security. After a number of years, the Seminary and the Archdiocese determined that they simply could not afford to meet these costs. This resulted in the decision that put the collection up for sale through the legendary auction house of Christie's. The facts that the catalog for the sale consisted of six volumes and that the sale began in October 1987 and ended in May 1989 show the immensity of the collection. The star of the sale, lot number one, part I, was the Gutenberg Bible. The estimate for the top bid in the catalog was between \$1,500,000 to \$2,000,000. The actual sale price was \$5,390,000. The total amount of money obtained from the sale of the entire collection was \$37,400,000, the largest sum of money ever paid by that point for a collection accumulated by one private party. The owners of Gutenbergs historically had them bound in two volumes. The Doheny Gutenberg consisted only of volume one, containing the Old Testament chapters from Genesis to Psalms.

This Bible went to the Japanese firm of Maruzen, which performed the bidding on the book for a collector. This purchase brought the first copy of the great book to Asia. This Bible has some beautiful illumination, although it is not as spectacular as that in some of the Gutenbergs.

Countess Doheny purchased two sets of leaves from a Bible broken up by the bookseller Gabriel Wells in 1921 and sold under



The Library possesses a magnificent facsimile of the Gutenberg Bible published in 1913-14. Reproduced here is an example of an illuminated leaf from the great Bible.

the title of "A Noble Fragment." She first purchased leaves from the Wells' enterprise in 1931. She acquired the second set, a fragment of five leaves in a sale in 1947. The latter leaves were included in the sale. Those from the first purchase were donated to other parties, and it is from those that the CSL's leaf came.

Gutenberg's invention of a practical technology of printing from movable type is one of the titanic contributions to civilization. In 1999 a team of important American journalists with notable assistance from the scholarly community voted him "Man of the Millennium." They stressed that Gutenberg had created by means of his invention, "the conditions for all other intellectual, political, or religious changes in the centuries ahead." Gutenberg's invention is universally recognized as one of the great contributions in the history of global communication.

At various times over the centuries, champions of printers in other parts of the world have asserted that mechanical printing appeared in their domains prior to Gutenberg's contribution. For example, some authorities have cited the production of bronze movable type in the Far East after 1377 in support of



The binding for this facsimile edition is embellished with semi-precious stones.

the claim that Gutenberg was not the first. Some of the major printing libraries have examples of early Far Eastern printing. However, the problems of dating it must be substantial. In any event, Gutenberg was undoubtedly unaware of the existence of this technology, and certainly his invention had far greater complexity and far greater impact on the entire world than the Far Eastern bronzes, whatever the time of their origin.

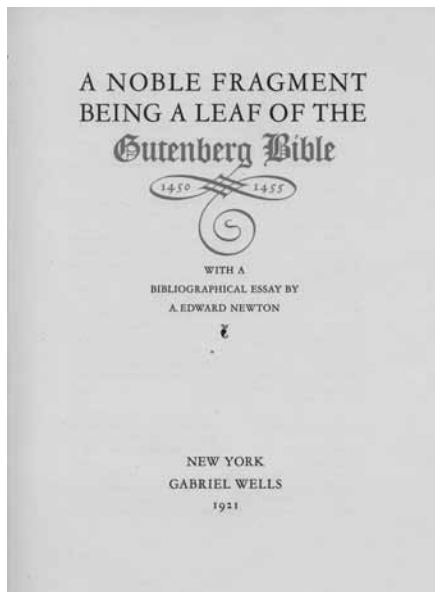
Another claim for the position of inventor of printing, in this case one of seemingly greater likelihood, was advanced in the name of the Dutch printer Laurens Janszoon Coster. The proponents of this position promoted it very energetically over centuries, their arguments reaching bibliographical journals and scholarly monographs. In these arguments, they concluded that Coster had really invented printing but that, in the words of printing scholar Janet Ing, "The secret was stolen from him by one Johann, who celebrated a Christmas Eve by filching Coster's tools and departing for Mainz, Germany, where he established his own shop and began to print." By the seventeenth and eighteenth centuries, versions of the Coster story had received extensive support not only from many Dutch scholars but also from those in France, England, the United States, and even in Germany. The undisputed existence of a substantial quantity of undated early Dutch printing, both typographic and woodblock-based, was accepted by many as sustaining the conclusions supporting Coster. In recent decades, however, more accurate analyses of the latter's type and printed paper and the ownership

inscriptions on his products have shown that none of the items attributed to him can be positively dated before the mid-1460s, some ten years after the completion of Gutenberg's Bible. The actual progression of printing was likely to be from Gutenberg to Coster, rather than the other way around.

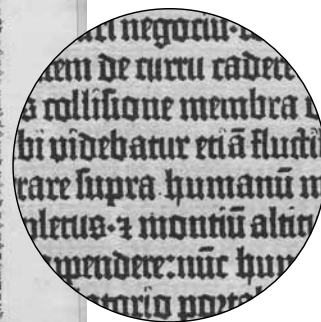
This Bible, from which CSL's leaf came, consisted of 1,282 pages. The text selected for the magisterial book was the Vulgate of St. Jerome, the definitive basis for all theological work and teaching during the Middle Ages. Gutenberg conformed the format of the Bible to the current manuscript style with a division into two columns. Each of the columns contained 42 lines, hence the designation of 42-line commonly given the book. He used a familiar missal type for the printing known as a *textura*, which gave the panel of the type on the page a massed look. The individual letters had a vertical emphasis: that is the vertical lines of the letters were much heavier than the horizontal. This resulted in a latticed effect so that the completed page resembled a woven textile. The size of the Bible and of the type chosen for it indicate the intention was to use it as a lectern Bible, one that could be easily read in darkened churches.

At the heart of Gutenberg's revolutionary technology stood his development of a type casting instrument that could be adjusted so that identical supplies of each character could be made. One would think that with this casting instrument and with the metal alloy he developed for forming the type that he would have needed to cast only the twenty-six capital and twenty-six lower case letters plus a few "points" for punctuation and maybe a small number of special characters. He actually cast and employed 270 characters, and Stephan Füssell, holder of the Gutenberg chair and director of The Institute of Book Studies at Germany's Mainz University, estimates that the printing of the of the 42-line Bible required the casting of an astounding 100,000 individual pieces of type. Among the large number of characters employed by the Gutenberg establishment were many abbreviations, abutting letters, linked letters (ligatures), and sets of standard letters cast in several widths.

Gutenberg included 125 abbreviations in his type font. These followed models already used in manuscripts and simply involved placing a horizontal line above or below a single letter indicating the omission of letters making up the rest of a word. His type design featured abutting spurs projecting to the left on all lower case letters and projecting to the right on some of the letters. Some of the abutting letters were cast separately. Others were regular letters filed down after casting. These modified letters were used following letters with rightward projections, thereby producing a tighter fit. The casting of the ligature brought together on a single type base two or more letters so that they shared single central vertical strokes. An example is



Noted scholar of the book A. Edward Newton wrote a bibliographical essay to accompany the actual Gutenberg Bible leaf. Shown here is the title page of this handsome presentation volume.



Inserted into *A Noble Fragment* is the actual leaf from the 42-line Bible. Above: Enlarged

linkage formed by the letters “b” and “o.” Finally, the casting of single letters in several widths, for example the lower case “a” in three wider to narrower widths, joined with the above practices to make the setting of more letters and possibly more words on a line and more words on a page. This translated directly into cost reduction by speeding composition and lowering the costs of presswork, paper, and binding. None of these modifications in the types reduced the beauty of the page, and any reduction in costs increased the sales of the printed books.

Even with the shortcuts, the production of the 42-line Gutenberg Bible took approximately two years to complete ending sometime in 1455. Estimates of the total production of the Bibles range from 160 to 180, although the larger figure is the most frequently cited. Based on the estimate of 180, 40 of these were on vellum and 140 on paper. The currently surviving inventory is 48 or 49 42-line Gutenbergs of a significant degree of completeness. Twelve of these are printed on vellum, and the rest on paper. Ten copies of the Bible are now in the United States, but only one in California. The Huntington Library in San Marino holds that copy, which is printed on vellum and has only two leaves missing. No census exists of separate leaves of the Gutenbergs. It is scarcely imaginable, however that many exist. Having one of these, such as the CSL does, justifies a continuous exultation.

In the hundreds of years of Gutenberg scholarship, historians asserted a date of birth for him in various years from 1393 to 1403. Finally, the necessity of arriving at an international consensus occurred, and 1400 was chosen as the year of his birth. His father, a patrician of Mainz, Germany, acquired considerable wealth probably in the cloth trade. The son had a good grasp of Latin and technical skills acquired in a monastic school probably followed by a university. Gutenberg *fils* proved to be an entrepreneurial businessman, experienced innovator, and master craftsman. His metallurgical knowledge and his skills as a goldsmith netted him a good income, but the costliness of his experiments with printing and the development of printing equipment left him at the

mercy of bankers during much of his adult life. His financial difficulties forced him to depart from his birthplace of Mainz in the late 1420s for Strasbourg on the other side of the Rhine, where he made notable advances in his printing technology. He returned to Mainz in 1448 and remained there, often in financial distress, until his death in 1468. His basic technology endured as the primary method of printing another 350 years until in the 1800s a number of new major printing devices emerged. First appeared the press made of iron, then adaptations of that machine, including the cylinder and rotary presses. Composition, still slow and arduous by hand, was revolutionized by Ottmar Mergenthaler’s linotype machine of the 1880s. Amidst all of the new technologies Gutenberg’s principle of the letterpress still dominated the printing industry until around 1950. Throughout these hundreds of years the reading public had the advantages of his invention of a typesetting device and a metal alloy from which durable and beautiful letters could be cast. Joined with that was his development of a printing ink so satisfactory that work done with it is still remarkably intact and readable after more than 500 years. Lastly, he developed a printing press from wine and binding press models that with his very high quality types and inks produced results of a quality not often attained over centuries. Gutenberg truly deserves the recognition he has received, and the California State Library is now in a better position to help keep that recognition alive with the acquisition of its splendid leaf. ☘

WORKS CONSULTED

- Duensing, Paul H. “The Punchcutter in the Tower of Babel.” *Fine Print*, Vol. 12, No. 1, 1986. 6–10.
- Ing, Janet. “Searching for Gutenberg in the 1980’s.” *Fine Print*, Vol 12, No. 4. 1986. 212–15.
- Ing Janet. *Johann Gutenberg and His Bible: A Historical Study*. New York: Typophiles. 1988.
- Füssell, Stephan. *Gutenberg and the Impact of Printing*. Burlington, VT.: Ashgate, 2005.



A Look into San Francisco's Past: The Hamilton Henry Dobbin Photo Albums

by Michael Dolgushkin

Hamilton Henry Dobbin was born in Belfast, Ireland, on April 30, 1856. He went to sea while still a boy, visited San Francisco during one of his voyages, and settled there permanently in 1874. Dobbin worked as a reporter for the *San Francisco Examiner* and was involved in the city's strong labor movement. In 1889 he became a member of the Park Police Board, which led to his joining the San Francisco Police Department in 1900. Dobbin attained the rank of corporal in 1907 and subsequently became a detective sergeant while still officially retaining the rank of corporal. He retired in 1927 and died in San Francisco on April 22, 1930.¹

One of Dobbin's hobbies was his lifelong love of the stage. The renowned Shakesperian actor Robert Matell had been a

boyhood friend in Belfast, and Dobbin attended his San Francisco performances, where the two discussed theater. Dobbin was also part of a group of Mission District theater enthusiasts who attended opening nights of all the important local stage performances and reportedly influenced their acceptance and success. During his lifetime he amassed an impressive collection of photographs and other memorabilia related to the theater, including Robert Matell's scrapbook. And in addition to his interest in the theater, Dobbin was a boxing enthusiast.²

Mr. Dolgushkin is the State Library's manuscript librarian. He is an authority on San Francisco history and a frequent contributor to the Bulletin.



Members of a suffragette organization are depicted here working an information table. Such groups successfully won the vote for California's women in 1911.

Opposite page: This circa-1880s image, while not rare, nonetheless presents a fine vista of San Francisco's Italianate, pre-skyscraper retail district. It looks north up the west side of Kearny Street from the corner of notorious Morton Street. Dobbin familiarity with this scene is borne out by his captions identifying a cigar stand along with Snow and May's Art Rooms, neither of which is recognizable from the photo.



Given Dobbin's enthusiasm for the theater, it stands to reason that his San Francisco photo collection would contain examples of the city's entertainment palaces. This 1911 image shows a workman putting finishing touches on the typically elaborate interior of the new Pantages Theater at 939 Market Street opposite Mason. This stretch of Market was in the process of becoming the city's primary theater district, which reached its peak in the overwhelmingly ornate Fox Theater of 1929.

Not long after his death, Dobbin's collections found their way to the California History Section at the State Library and included a two-volume scrapbook of San Francisco photographs, which contain a wealth of images, familiar and unfamiliar, with Dobbin's own handwritten captions. Their value lies not only in the photographs presented, but also in the fact that they were collected much closer in time to the depicted legendary events and now vanished buildings than the present day. Dobbin not only witnessed much of San Francisco's history himself, but also lived at a time when many of the city's pioneers were still alive and could relate what they remembered. While perusing these albums, one not only feels an appreciation for the subject matter of the images but is also aware of the unique viewpoint of the man who collected them. These photographs and their accompanying captions tell a story that will not be found elsewhere.

Volume One of the Dobbin albums basically contains San Francisco scenes, and Volume Two features portraits of local luminaries. There is some overlap, however, and while some sections of the albums display cohesion of subject matter, others do not. This only adds to the unique flavor of these albums: while examining them one often experiences that wonderful sensation of not knowing what is coming next. Of course, a fair amount of familiar views are present, among them George Fardon's June 1855 photo of Portsmouth Square showing Piper's

Fruit Stand along with the Bella Union and the El Dorado, a well-known shot of the turreted California Hotel on Bush Street, the 1875 Ferry Building with numerous horsecars and cable cars assembled, the Selby Shot Tower, Abe Warner's Cobweb Palace, and the Baldwin Hotel fire of November 1898. But even these often-seen photos are accompanied by captions written by a man who *remembered* these places and events.³

Other images in the Dobbin albums are not quite so familiar. He obtained a series of wonderful, sepia-toned 1880s views of majestic, Italianate downtown business buildings, among them the Harpending Block of *The Great Diamond Hoax* fame. He also included a 1917 panorama of downtown San Francisco taken from the Chronicle Building that, as far as this author knows, does not exist anywhere else. Other surprises abound. On page 387 of Volume One is a view looking southeast from the corner of Oak and Pierce Streets during the snowfall of February 5, 1887—photos of this neighborhood from that time are rare even during good weather. Elsewhere is a 1913 shot of one of San Francisco's last horsecars at the Ferry Building with a rather portly driver on the front platform who is obviously happy to be doing what he's doing. Dobbin found an 1865 image looking east from what is now the United States Mint. This photo reveals Market and Valencia Streets as barely passable dirt trails surrounded by sand hills in the process of being tamed, and the rudimentary



Photos of the 1906 earthquake and fire and its aftermath abound within San Francisco photograph collections, and the Dobbin albums prove no exception, but here is an aspect of the disaster that has not been well documented photographically. In the center of this photo is the residence of F. E. Goodban at 1117 Van Ness Avenue, on the west side of the street between Geary and Post Streets. The progress of the great fire was halted across Van Ness from Goodban's home, and one can see the paint that had begun to smolder from the heat, as well as the windows blown out by the dynamiting carried out to prevent the flames from spreading further. Visible in the background is the old Ladies Protection and Relief Society on Franklin Street. As for Goodban, contemporary city directories ungrammatically listed him as involved in "physicians, dresser and masseur, sick room supplies and furniture, trained nurses staff [and] ambulance." By 1907, he had moved two blocks west to 1305 Gough Street, since Van Ness Avenue had been taken over by downtown stores burned out in the fire.



Dobbin had been involved in San Francisco's labor movement, and thus had photos in his collection depicting the 1907 United Railroads strike. Car #1369 is seen here leaving the Turk and Fillmore barn under police protection. Had it not been for Dobbin's employment in the Police Department, the identity of the officer on horseback might have been lost to the mists of time.

San Francisco and San Jose Railroad terminal almost buried in the middle of it all. Also included in the first volume is a series of Woodward's Gardens views that are not rare in themselves but, when taken as a set, literally transport one back to that fabled Mission District pleasure resort. Not quite so familiar are photos of another amusement spot, the Bay District Race Track, which serve as a reminder that the inner Richmond District looked much different in the 1890s than it does now.⁴

As might be expected, photos of the 1906 Earthquake and Fire and its aftermath abound in these volumes. For San Francisco and for everyone who lived there at the time, this disaster was *the* pivotal event: thereupon everything was discussed in terms of "before and after." In these views, one sees very powerful images of smoke billowing upwards from the Palace Hotel, the Hearst Building igniting, and the utterly devastated downtown in the days that followed. The various refugee camps established in the parks outside of the burned area are well covered in the albums, and give a sometimes intimate look at how it was to find yourself burned out of your home and living in a camp. Dobbin did not neglect the period of rebuilding that followed with images of the sparkling new buildings downtown and the quickly-built department stores along Van Ness Avenue. He also included views of the Portola Festival and the 1915 Panama-Pacific Exposition, two events during which San Franciscans justly celebrated the rapid reconstruction of their city.

Dobbin's employment with the San Francisco Police Department gave him access to photos of the many crimes and trials that took place during the opening decades of the twentieth century. Such images include a tree in Santa Rosa where a lynching took place, the San Mateo County Coastside cliffs where the body of Father Heslin was found in what became known as the "flapjack murder," the 1921 Fatty Arbuckle trial, the 1907 graft trials, a portrait of a police detective named Louis LaPlace who infiltrated a gang of local troublemakers, and an unidentified pack of dynamite. One of the more unsettling images, though, is a direct view of the façade of the Emmanuel Baptist Church on Bartlett Street, where the bodies of Blanche Lamont and Minnie Williams were found in the spring of 1895. An Emmanuel congregation member named Theo Durrant went to the gallows for what became known as the "belfry murders" three years later. The one photo of the building that appears in books on this case shows it from a distance, looking like any other church. The closeup view in the Dobbin albums gives the Emmanuel Baptist Church a decidedly morbid and sinister feel, making it no surprise at all that two young women were killed there.⁵

The second volume of the Dobbin albums is given over almost entirely to portraits, and here we see many of San Francisco's



Here is a seldom seen photo of San Francisco chief executive Eugene E. Schmitz with two of his attorneys in the temporary courtroom at Synagogue Sherith Israel during the 1907 graft trials. Schmitz was convicted of bribery and removed from office, but had his conviction overturned on a technicality: the original indictment did not identify him as Mayor of San Francisco. Schmitz insisted to his dying day that he had done nothing wrong and, after his unsuccessful 1915 bid for mayor, served a series of terms on the board of supervisors.



Here, likely an official police photo, is a scene from one of comic actor Roscoe "Fatty" Arbuckle's trials, with several men pointedly staring at him. Arbuckle was finally acquitted of the murder of young starlet Virginia Rappe after his third trial, but his career never recovered.

While perusing these albums, one not only feels an appreciation for the subject matter of the images but is also aware of the unique viewpoint of the man who collected them.



The Olympic Club traditionally held a New Year's Day run on San Francisco's Ocean Beach, which is not necessarily as brutal as it sounds, since January First in San Francisco is often bright and sunny. Such was apparently not the case on New Year's Day of 1916 which, judging by this photo, was overcast and probably cold. Here the run's participants are posing for the camera wearing what later became known as tank tops bearing the Olympic Club logo. It is evident that some of these men are sorely in need of a run on the beach.



Second only to the 1906 earthquake and fire as a benchmark in Hamilton Henry Dobbin's life was the influenza epidemic of 1918, well represented in his albums by numerous photos of people, inside and out of the medical profession, wearing gauze masks. This is one of the more humorous examples—an appropriately gauzed police officer telling an unprotected civilian that he'd better get with the program or go to the pokey.



This is a rare photo looking southwest from Oak and Pierce Streets toward Buena Vista Hill during the snowfall of February 5, 1887. The author once lived two blocks from this corner and recognizes many of the houses seen here as still extant. At the extreme right two blocks distant are the distinctive dormers of the 1850 Abner Phelps house, one of the oldest in San Francisco and whose exact origins were long the subject of controversy.



In about 1908, Hamilton Henry Dobbin moved from 734 Second Street in San Francisco's South Beach area to 2571 31st Avenue in the Parkside District, the suburban nature of which is evident in this photo (the house, much remodeled, still stands). The Parkside Tract was rather remote from other populated areas of the city. Its promoters recognized streetcar service as an essential factor in selling lots, and thereby paid attorney Abraham Ruef somewhere in the neighborhood of fifty thousand dollars to assist in securing a franchise. Ruef would customarily have shared this fee with Mayor Eugene Schmitz and the city and county board of supervisors, but in this instance the money never passed beyond him, and the post-graft era city fathers eventually granted the streetcar franchise after a convoluted process.



Ed. Emanuel Baptist Church, Bartlett Street, between 22nd and 23rd St.
It was on the belly of this place that the nude bodies of Blanche Lamont and Minnie Williams were found - These girls were both members of the congregation. They had been keeping company with Theodore Durant who by engagement met them in the church and murdered them hiding their bodies. Durant was tried for this crime convicted and hung.

This seldom seen image of the Emanuel Baptist Church on Bartlett Street in San Francisco's Mission District reveals the rather uninviting nature of the building. In the library on the bottom floor to the left, members of the congregation who had arrived to prepare the church for the following day's Easter services found the body of Minnie Williams. Later the same day, April 13, 1895, police located the body of Blanche Lamont in the bell tower to the left, which was up too high to be visible in this photo.

famous figures of the early twentieth century, among them Mayor and United States Senator James D. Phelan, attorney Porter Ashe, boxing promoter James Coffroth, "King of the Tenderloin" Jerome Bassity, cotillion host and champagne salesman Ned Greenway, businessman William Gerstle, Fire Chief Patrick Shaughnessy, United Railroads President Patrick Calhoun, and numerous police commissioners, judges, and members of the board of supervisors. All of the major players in the 1907 graft trials—Mayor Eugene Schmitz, "Boss" Abe Ruef, prosecutor Francis Heney, and the untimely deceased Elisor William J. Biggy—are amply represented here. Visiting dignitaries such as actress Mary Pickford, heavyweight boxing champion Jack Johnson, and the King and Queen of Belgium are also depicted. Among the more poignant images are a set showing a 1924 reunion of former heavyweight champion and San Francisco boy James J. Corbett, and 1880s baseball star Lou Hardie. It is touching, indeed, to see these two old friends sitting and reminiscing. Equally moving is a photo of Steven Richardson, son of William Richardson who built the first permanent dwelling in Yerba Buena and for whom Richardson's Bay is named, sitting in a rest home in 1921 looking like time has passed him by.



"Gentleman Jim" Corbett and Lou Hardie are seen here reminiscing in 1924. Corbett, of course, was the San Franciscan who took the heavyweight title from John L. Sullivan in 1892 and pioneered a "scientific" rather than brawling style of boxing. Hardie played catcher, outfield, and third base for several Major League baseball teams between 1884 and 1891.



Actress Mary Pickford is shown here at a 1918 Liberty Loan Drive rally in Union Square, exhorting the crowd to give generously to help our boys overseas. Mary herself supported the 143rd Field Artillery, who became known as "Mary's Lambs."



In this photograph San Francisco police corporal H. H. Dobbin looks like someone who enjoyed life and all it had to offer.

Dobbin's portrait collection raises an obvious question—did he know these people? It is impossible to say for certain, but given his background in local journalism, the police department, and the several fraternal organizations to which he belonged, it is likely that he was acquainted with many if not most of them. San Francisco, particularly in the years before World War II, was a big city with a small-town flavor, where "everyone knew everyone else." The city was certainly class-conscious, but not in a way that prevented its citizens, especially the men, from different economic strata to mix. During the "'free lunches" offered by San Francisco saloons, one might see a wealthy businessman rubbing elbows with a streetcar conductor.

The good news for anyone wishing to view the Dobbin San Francisco albums is that the California History Section has scanned every image and caption included in them, which are available for viewing on the library's web site. All one has to do is go to www.library.ca.gov and navigate to the picture catalog in order to see the entire collection. In this way one can partake of San Francisco's legendary past with one of its participants as a guide. Of course, there is no substitute for visiting the library and seeing the collection in person.✂

ENDNOTES

- 1 Rockwell D. Hunt, ed., *California and Californians* (Chicago: The Lewis Publishing Company, 1932) III, 444-445.
- 2 Hunt, III, 444-445; Hamilton H. Dobbin bio info file, located in the California History Section at the California State Library.
- 3 George Robinson Fardon, *San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings* (San Francisco: Chronicle Books, 1999), 151.
- 4 Asbury Harpending, *The Great Diamond Hoax and Other Stirring Incidents in the Life of Asbury Harpending* (San Francisco: The James H. Barry Co. [1915]), 191-264. In 1872 Harpending, along with William Ralston and several other San Francisco entrepreneurs, was tricked by a group of men who salted a remote area of Wyoming with diamonds and other jewels, and claimed it a rich, untapped, natural deposit.
- 5 Joseph Henry Jackson, ed., *San Francisco Murders* (New York: Duell, Sloan and Pearce, 1947), 75-117, 213-242; Joseph Henry Jackson and Lenore Glen Offord, *The Girl in the Belfry* (Greenwich, CT: Fawcett Publications, Inc., 1957).

Get Involved: Promoting Civic Engagement through California Public Libraries

By Stephen Ristau

A little over a year ago, the California State Library took a step into the future by launching Get Involved: Powered by Your Library, the first-of-its-kind state-wide library initiative to promote community involvement to a new generation. It was the vision of then-State Librarian of California Susan Hildreth to position public libraries as centers for civic engagement by tapping into the skills, experiences and passions of midlife adults who are “coming of age” once again.

“There’s a whole cohort of people in their forties, fifties, and sixties who are approaching their ‘retirement’ years in a decidedly different fashion than their parents did,” says Carla Lehn, library programs consultant at the State Library and director of the project. National studies report that the baby boomer generation born between 1946 and 1964 has volunteered at high levels their entire lives and have no intention of stopping now. Indeed, seventy to eighty percent of people fifty and over expect to work and volunteer after retiring from their primary occupation or career.

The surge in volunteering seems to have spread to other generations as well. People of all ages are volunteering to apply their accumulated skills and life experiences, gain new competencies, and make a difference in their communities.

Three Get Involved volunteers are described in the following paragraphs. They demonstrate how entrepreneurial talent and a passion to give back reap benefits for public libraries and the communities they serve. The first of these volunteers is Robyn Orsini who it seems never did just one thing at a time. She’s been a free-lance editor, owned a book production company, taught at the university level, and has published two series of children’s books.

She says that she is part of a group of people who are “retiring or retired or we’re going back to work. . . . We’re energetic and involved We’re just people who suddenly have free time and want to do something with it.”

Two years ago, while serving on the St. Helena Public Library Friends Board of Directors and being responsible for their regular newsletter, Robyn worked with Children’s Services Supervisor Leslie Stanton and Library Director Jennifer Baker to build adult programming at the library.

Robyn is by nature an innovator and a self-starter. She is now the lead coordinator of the adult services committee that has built adult programming from scratch. This small library serving a community of 10,000 offered over 100 adult programs in 2009, including a weekly film night, food and wine pairings, musical and theatre performances, author book signings, book discussions, and issue forums. All of this was accomplished without a budget, paid staff, or dedicated space.

Orsini devotes between five and twenty hours per week to the program. “But I am not doing all the work. It is the team. We communicate and work well together,” Orsini says, speaking of the collaborative relationship she has with Baker and Stanton. “They are extremely professional and goal-oriented and very receptive to using my talents and letting me run with projects,” she says. “We trust each other. We are developing a creative volunteer culture.”

For her contributions and impressive results at the library, Orsini was named the Napa County Volunteer for Continuing Service in 2009.

Ask Robyn Orsini what’s next for her and she will tell you that she is already contemplating a succession and sustainability plan for adult services that will free her to tackle new projects for the library. “That’s what entrepreneurs do,” says Jennifer Baker. “Sometimes, it’s hard keeping up with Robyn. She is a real go-getter, high energy, passionate about the library and the community. The adult series is in part her vision and she has made it the library’s vision.”



Stephen Ristau has 35 years in the human service sector as an executive, senior manager, consultant and trainer, and clinician. His recent work, PurposeWork, has focused on expanding the connections between midlife adults ages 50+ and nonprofits for personal and social renewal. He has served as project consultant for the California State Library in its Transforming Life After 50 and Get Involved: Powered By Your Library initiatives. He has written “Work and Purpose after 50,” a chapter in Boomers and Beyond: Reconsidering the Roles of Libraries published by the American Library Association (2010). Stephen can be reached at stephenristau@gmail.com and 503-281-4305.



On April 7, 2010, Marianne was awarded the Volunteer of the Year at the Phelan Memorial Library in San Bernardino County. In the picture (L-R) is Ed Kieczkowski, County Librarian; Phelan Memorial branch manager Lisa Garcia, volunteer Marianne Black and first District San Bernardino County Supervisor Brad Mitzelfelt.



Marianne Black (second from right) spearheaded the successful holiday Barnyard Breakfast with Santa fundraiser. The check presentation is with (L-R) County Supervisor Brad Mitzelfelt, County Librarian Ed Kieczkowski, Marianne Black, and the FOL President (AKA Mrs. Claus) Sharron Robinson.



(L-R) Marianne Black, and the FOL President (AKA Mrs. Claus) Sharron Robinson.

While Vanessa Slavich was searching for a job, she decided to augment her skills and stay active by volunteering. She searched the VolunteerMatch Web site and found that Roseville Public Library was looking for a volunteer coordinator to launch their new Get Involved project.

"I had just returned from living and working abroad and knew that it might take awhile to find a job in the recession," she recounts. "I love the library and had used the Roseville library as a kid."

Slavich could not predict when she would land a job that would utilize her business and marketing skills, but says that her conversations with the Roseville staff were clear from the beginning about what they could expect from her. Her job was to help design and develop all the operational aspects of their expanded volunteer program including high-impact position descriptions, streamlined recruiting, screening and interviewing processes, and establishing a volunteer database. In addition, she agreed to find her successor when she found a job in her profession! "They set the expectations up front that I would help find my replacement when I got a job and I did. It was a mutual agreement."

When she was hired by Apple as a talent coordinator, Slavich says the similarities between what she did as a volunteer at the library and her new job were striking. "It actually helped me in the interview at Apple to have had recent experience designing and organizing the talent selection process," she says.

Rachel Delgadillo, director of the Roseville Public Library says, "Vanessa exemplifies how the Roseville Public Library volunteer program has been transformed. Vanessa's enthusiasm for the library and her organizational and artistic talents and abilities helped the Roseville Library achieve its successes. In addition to coordinating other volunteers, Vanessa has contributed graphic design and marketing expertise to the library, and in the last four months, has contributed over 100 hours."

Now that she has relocated to the Bay Area, Slavich continues to contribute her talents to the library. Says Delgadillo, "Vanessa has pioneered the library's 'Virtual Volunteer Program.' Virtual volunteering has allowed Vanessa to continue to work on marketing, graphic design and grant projects for the library."

Marianne Black served as postmaster in Phelan, California. She retired in 2008 and though she had no plans to return to work, she found that she grew restless and "missed many of the social connections that work had provided." The Friends of the Phelan Memorial Library in San Bernardino County invited her to a meeting. She was impressed by the members who were so "welcoming, warm and gracious."

Shortly after, the Friends learned that a new branch library would be built in their town. When asked how she ended up

being the chair of fundraising, Black says she put her organizational, planning, and customer service skills to work. “Most people don’t like to ask others for money, and though I didn’t really have any experience fundraising, I know how to plan events and to engage people.”

Plus, she had a motivating mission. “The library went from sharing 5,000 square feet to having 8,000 square feet of its own. We had a brand new building and no money for books and materials,” she said. Marianne Black exudes the quiet confidence of someone who gets things done. She spoke with pride after a recent event that netted \$4,000 and brought the Friends to within \$10,000 of their \$50,000 books and materials goal. “Circulation is up sixty percent at our library,” she beams.

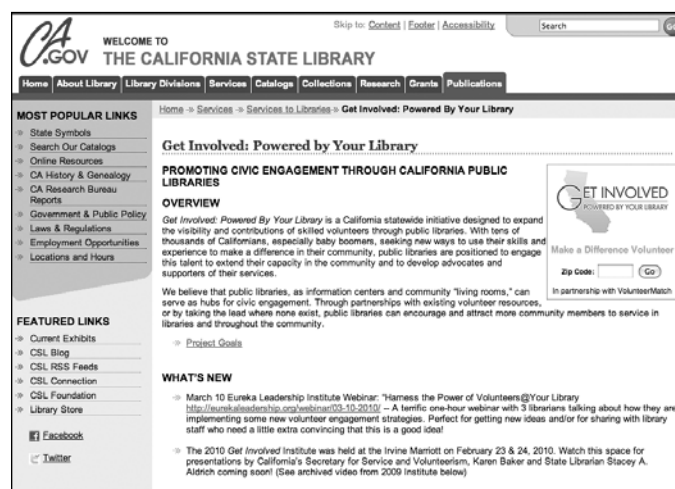
San Bernardino County Library Volunteer Coordinator Robin HokiOtubbe says, “Marianne has been a role model for other volunteers in our system. She has mentored others in positive directions by offering her ideas, encouragement and guidance. She is an amazing asset to us.”

“I like the freedom to do what I want,” says Black. Like many volunteers, she is involved in more than her library activities. She serves as the state legislative chair for the National Association of Postmasters of the United State (NAPUS) and expects to work locally in the 2010 U.S. Census drive. “It’s kind of like working but more fun!” she says.

Robyn Orsini, Vanessa Slavich, and Marianne Black exemplify a growing segment of the U.S. adult population that combines a serious concern for their inner values with a strong passion for social activism. They are innovative and collaborative and seek to make a positive impact in their communities representing a new breed of talented and motivated volunteers for libraries and communities alike.

Project director Carla Lehn comments, “We hope to raise awareness about high-impact volunteering in public libraries and to strengthen the capacity of all California libraries to utilize skilled volunteers. With our online volunteer recruitment partner, VolunteerMatch, we have created a branded Web site www.californialibraries.volunteermatch.org that will help libraries to tap into the deep pool of expertise community citizens can provide, and in return, provide highly satisfying and enriching experiences for all volunteers.”

It’s a win-win-win for the volunteer, the library, and the community. Says Lehn, “While we are building high value volunteer experiences, we are expanding the community’s engagement in and support for their public library. And that’s ultimately our goal.” ☘

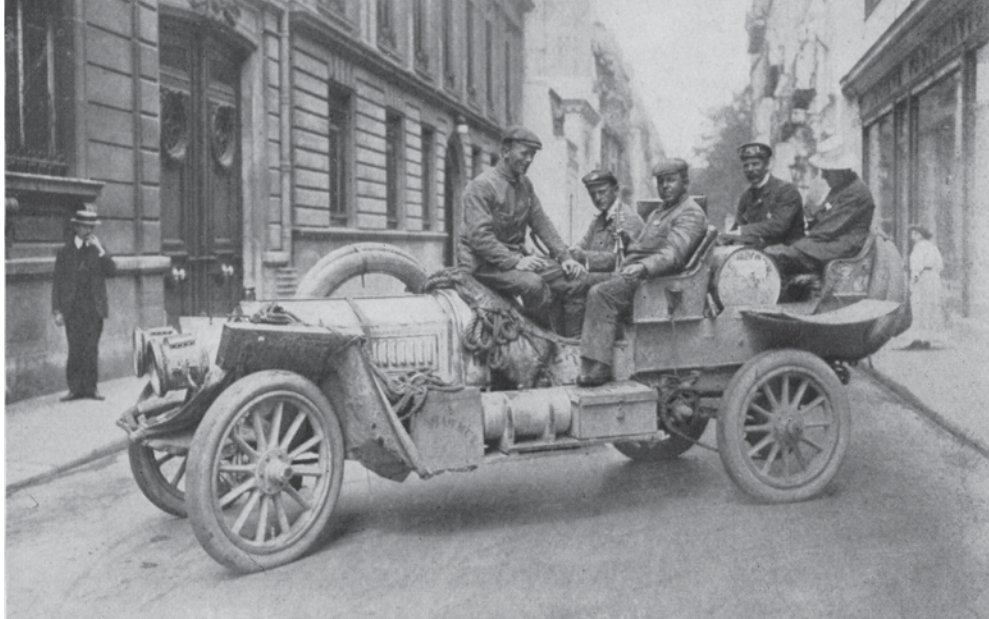


ABOUT GET INVOLVED

Get Involved: Powered By Your Library is a California statewide initiative designed to expand the visibility and contributions of skilled volunteers in public libraries. With tens of thousands of Californians, especially baby boomers, seeking new ways to use their skills and experiences to make a difference in their communities, public libraries are in a position to engage and expand this pool of talent, and in doing so to develop and increase the number of advocates and supporters of their services.

Public libraries, as information centers and “community living rooms,” can serve as hubs for civic engagement. Through partnerships with existing volunteer resources, or by taking the lead where none exist, public libraries can encourage and attract more community members to service in libraries and throughout the community in other agencies and organizations.

With online volunteer recruitment partner, VolunteerMatch, Get Involved creates a way for libraries to recruit volunteers directly from their Web sites. Typing a zip code into the Get Involved box that appears on their Web sites or at www.library.ca.gov/lds/getinvolved.html allows libraries to tap into the deep pool of expertise that community citizens can provide.



Cleaned up and still running, the Thomas Flyer and its team rested in front of Fournier's garage in Paris.

Amazing Automobile Adventures Recorded in Newly Acquired Rare Publications

By Gary F. Kurutz

The first decade of the twentieth century witnessed tremendous progress in the development of the automobile both in America and Europe. In 1903, Horatio Nelson Jackson made the first transcontinental trip in a two-seater Winton touring car. Justifiably proud of this momentous accomplishment, the Winton Motor Carriage Company published an account of the trip entitled *From Ocean to Ocean in a Winton*. This slender, thirty-six page booklet ushered in motoring as a new genre of travel literature. Carey S. Bliss, then curator of rare books at the Henry E. Huntington Library, recorded many of these titles in his pathbreaking bibliography *Autos across America*.¹ As he pointed out, "these pioneer auto accounts occupy only a small segment of the vast literature connected with automobiliana." Nonetheless, according to Bliss, "They have captured in print a small but glamorous, often humorous side of this vast industry." Moreover, in comparison to published eyewitness accounts of overland travel in the mid-nineteenth century, these publications written during the infancy of automobiling are exceedingly rare.

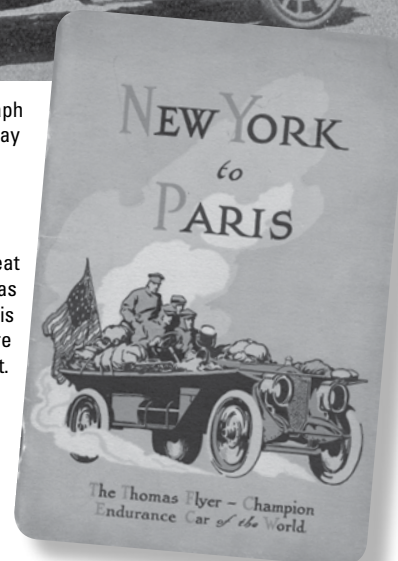
Recently, the State Library's California History Section obtained two illustrated booklets documenting historic trips

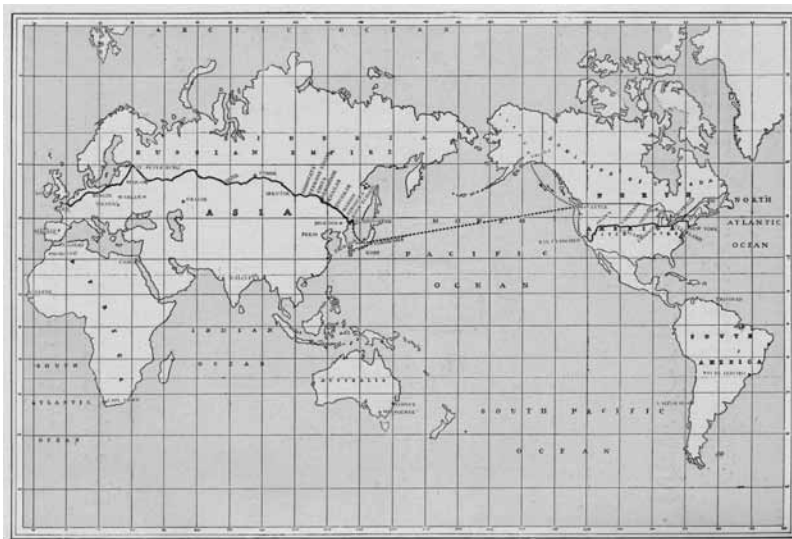
Mr. Kurutz is curator of special collections and executive director of the Foundation. He has a special fondness for roadside Californiana.



The caption for this photograph reads, "Mid Continent half way from Boston to Frisco." Note all the signs plastered on the vehicle.

Proud of winning the great endurance race, the Thomas Flyer Company issued this now exceedingly rare celebratory booklet.





This map traces the route of the Thomas Flyer and its competitor around the globe.

when motoring represented both sport and high adventure. Both are unrecorded by Bliss in his bibliography. The first of these, *New York to Paris: The Thomas Flyer—Champion Endurance Car of the World*, chronicled a round-the-world automobile race in 1908. More than likely, two *New York Times* correspondents who rode the Flyer during separate legs of the trip supplied the narrative, although they are not directly credited as the authors. The second publication, *New York to Frisco in a Regal "30,"* told of a 1909 transcontinental auto trip in which the participants raced against time. Its text reproduced the travel letters of George D. Wilcox, who handled Regal cars in Syracuse and who proposed the trip. Issued by the respective car companies, both publications were designed to promote their products through eye-

A huge throng of Parisians were on hand to greet the triumphant Thomas Flyer upon its arrival in the French capital.



witness testimony. The two wrapper-bound booklets are well illustrated and provide entertaining, head-shaking reading in our modern era of comfortable, computerized vehicles, smooth interstate highways, lighted roads, concrete and steel bridges, plentiful gas stations, and roadside assistance. These tales of daring automobile races make today's endurance races pale in comparison.

THE GREAT RACE FROM NEW YORK TO PARIS IN 1908

A huge throng of 250,000 spectators gathered in New York City to witness the start of a most improbable automobile race. Who would think of racing across the continental U.S., through Alaska, over northern Manchuria, Siberia, and Europe in the dead of winter in open-air automobiles? The distance alone from New York to Paris would make even the most enthusiastic motorist gasp in disbelief. After all, only nine others had previously driven across the continent. The race began on Lincoln's birthday, February 12, 1908, with a starting point at Times Square. It was sponsored by the *New York Times* and *La Matin* of Paris. Six vehicles entered the contest: De Dion, Moto Bloc, and Sizaire et Naudin from France; Zust from Italy; Protos from Germany; and the Thomas Flyer of Buffalo, New York. The 1907 open-air Flyer included mechanic George Schuster, driver Montague Roberts, and correspondent T. Walter Williams of the *New York Times*. Its readers could follow the race via cablegrams and letters sent by the correspondents. Unlike its foreign competition, the Thomas Flyer was a four-cylinder, sixty horse-power stock vehicle that any motorist could purchase. To prove the durability of its vehicle, the E. R.

Thomas Company did not modify its entry for this trans-global trek. Typical of motoring enthusiasts, the Thomas's team wore protective dusters, hats and goggles.²

At 11:00 in the morning the cars roared down Broadway amid much fanfare. The Flyer proudly sported a large American flag flapping from its rear. The glamour of the moment quickly vanished as winter snow bogged the contestants down. It became clear that the dash around the globe would not be a speed race but a trial of vehicular and human endurance. By the time the cars had gone a short distance, the French Moto Bloc dropped out with mechanical problems. Then the tiny French Sizaire et Naudin, a one-cylinder car, could not negotiate the Hudson Valley terrain and fell by the wayside. Thus, before leaving New York State, only four con-

testants remained and they were greeted by immense snowdrifts all the way to Chicago. If this were not bad enough, when the cars entered Iowa, they had to make it through mud wheel-hub-deep or had to careen over frozen ruts that shook both vehicle and team members. At night, the teams washed away tons of sticky Iowa “gumbo” with fire hoses.

In Wyoming, the *Flyer* rattled along on some of the worst roads in the nation forcing the team to lower the *Thomas* down embankments. Other times they had to carefully ford streams. It would be a long time before the various Western states constructed bridges strong enough to support a 5,000-pound car. In Cheyenne, Roberts turned the driving over to Linn Mathewson who piloted the car to Ogden, Utah. In turn, Harold Brinker then took over the driving heading across the Western deserts with a lead of four days over the nearest competitor. Throughout this part of the race George Schuster served as the mechanic. On March 24, the reliable *Thomas Flyer* made it into San Francisco, having run 3,832 miles in forty-two days or twelve days ahead of the next car. Because of inclement weather, the racers had to take a 900-mile detour through the South. By arriving first in San Francisco, the *Thomas* team won a cup from the *New York Times* as “the first car to reach Frisco.”

The competitors would soon learn that driving across the continental United States would be the easy part of their race. On March 27, the *Thomas* headed from San Francisco to Valdez, Alaska, via steamer and arrived on April 8. The team now consisted of George Schuster as the driver, George Miller as “mechanician,” explorer and adventurer Captain Hans Hansen as guide, and George McAdam as the correspondent of the *New York Times*. Interestingly, Hansen had switched from the French *De Dion* to the American entry.³ All stayed with the car to the finish in Paris. A huge throng, including a hastily put-together band, turned out to welcome the car and its team to the northern territory. As McAdam noted, “Schuster sounded the first ‘honk, honk’ ever heard in Prince William Sound.” After enjoying a sleigh ride and meeting with the most experienced “autoist” in the area, they wisely concluded that the deep snow would make it impossible to negotiate the Alaskan trails. Instead, they shipped back to Seattle and crossed the Pacific to Yokohama, Japan. After motoring for 350 miles across the island kingdom, the *Thomas* team made their way to Vladivostok via sampan and began their trans-Asia and trans-Europe trek.

In the meantime, they were still being pursued by the Italian and French teams and could ill afford to bask in the limelight too long. They found that the “conductor” of the French car had



The Regal became mired in the “gumbo” of Iowa.



Demonstrating sportsmanship, the American team helped pull out a competitor from the mud in western Russia.

arranged to corner most of the available gasoline in Vladivostok. However, American residents in the Russian port helped their countrymen. With no real highways to follow and with melting spring snows transforming the ground to mud, the *Thomas Flyer* went astride the ties of the Trans-Siberian Railroad clattering for hundreds of miles. This forced them to travel at high speeds to prevent the wheels from locking between the wooden ties. Amazingly, the rugged *Flyer* held together. On another occasion, their machine sank to the wheel hubs in mud breaking the teeth of the driving-gear. Extracting the car from the muck, they boarded a ferry but found themselves sinking because of the car’s weight. Surviving that close call, they had to negotiate numerous streams, travel over roads submerged in water, and hope that their *Flyer* would not collapse the planks of rickety bridges meant for horses and wagons.

Entering Russian Europe, they encountered new problems. Long caravans of horse-drawn wagons blocked the way. At one point, they hit and killed a chicken and at other times startled horses. Irrate farmers shook their fists or waved sickles at the noisy intruders. In addition, they got lost and could not communicate with the Russians via sign language or English, and their driving-gear broke for a second time. The mechanical delay allowed one of their rivals to pass them up. Schuster, the driver, determined to make up the time, drove his machine mercilessly across northern Europe from St. Petersburg to Berlin. Despite their valiant efforts, the German *Protos* arrived in Paris on July



After traveling over 4,000 miles, the Regal and its team happily arrived in San Francisco.

26, beating them out by four days. On July 30, the Thomas Flyer entered the French capital and Parisians enthusiastically greeted the American team with cries of "Vive le car Americain." The blue Thomas was battered and worn "but its inner mechanism uninjured." Its hood was dented and bent and parts of its body were missing where souvenir hunters had cut away chunks of metal.

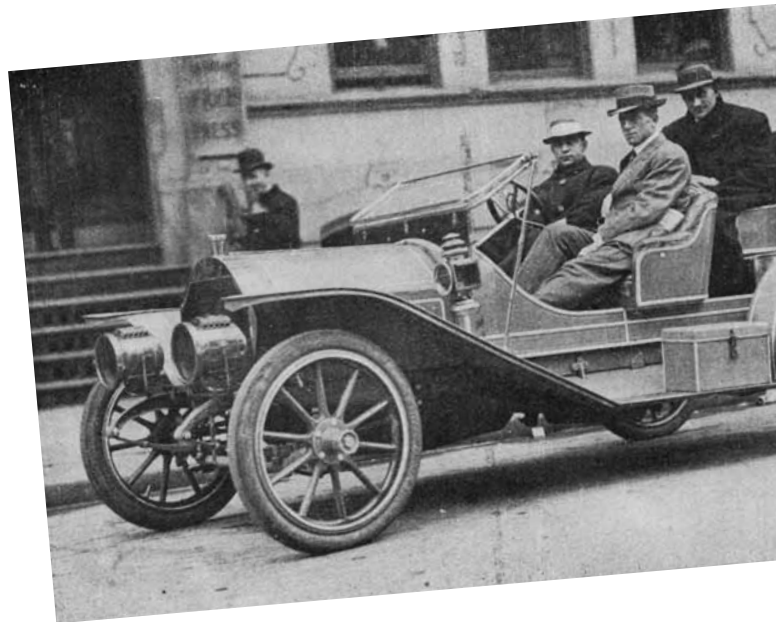
Who actually won what became known as "The Great Auto Race of 1908"? It took organizers several weeks to figure this out before declaring the Flyer the champion. The Protos was penalized for bypassing Alaska and Japan and for being shipped by rail from Pocatello, Idaho, to Seattle because of mechanical problems. Thus, the Flyer won by twenty-six days. The Italian Zust did make it to Paris but trailed the Americans by forty-eight days.⁴

Following the Parisian festivities, the mud-covered vehicle was crated and loaded on a ship, and in August, made a triumphant entry back to the race's starting point, New York City. All told, the race's champion had traveled 13,241 miles on land and was carried 3,246 miles by various ocean-going vessels. The race took 170 days including eighty-eight days of actual motor-ing. In typical New Yorker fashion, a huge crowd turned out to shout congratulations and toss bouquets of flowers at the dirt-begrimed Thomas Flyer as it toured the city. The *Times* presented the winning American entry with a 1,200-pound trophy. In typical American fashion, President Teddy Roosevelt received members of the Thomas team praising them for putting America on top of the automobile world. To further commemorate their success, the E. R. Thomas Motor Company published an account of the trip loaded with photographs documenting the many hazards they encountered.

Today the American car industry has been bested by the Japanese. However, when the Thomas Flyer won this incredible race 102 years ago, the company booklet boasted:

"That the Thomas, a simple stock car, should not only finish, but should be the only car to cover the official route, should win by twenty-six days, defeating all these specially built foreign champions, proves that America is years ahead in the building of service cars, and that America leads the world in automobile construction by the same wide margin that the Thomas Flyer led all comers of all nations in the great race around the world."

The front of the booklet touted the fact that the Thomas Flyer made the journey without having to be in a repair shop and that its team members made all the mechanical adjustments on the road. And when it was returned to its home in Buffalo, mechanics quickly restored the car to its "previous perfect running condition." It had survived mud, swamps, rain and snow, blizzards, swollen streams and gullies, steep mountains, deserts, and the jostling of thousands of railroad cross-ties. The vehicle also had to carry an ample supply of gasoline, oil, water, spare tires, and luggage. While the Flyer took a beating, so did its team. They went many days with poor food, little water, and little sleep. One can only imagine the constant rattling, heat and cold, layers of dust, insects, and miserable sleeping conditions. They did prove conclusively that the "Thomas Flyer is the most reliable car in the world." Amazingly, 102 years later, the champion Flyer still holds



Regal promoted its sturdy vehicle by obtaining celebrity endorsements. The legendary baseball player Honus Wagner posed in the rumble seat for this photograph.

the record; no one has been tempted to drive around the world! The 1965 movie "The Great Race" was based loosely on this daring adventure. To commemorate the race's 100th anniversary in 2008, the restored original Thomas Flyer was exhibited in car museums in Reno, Nevada, and Amelia Island, Florida.



In an age not prepared for automobiles, driving over a bridge such as this one near Lake Biwa, Japan no doubt gave the Thomas team some anxious moments.

DRIVE A REGAL '30' AND BE A WINNER

One year later, the Regal Motor Car Company of Detroit⁵ staged a cross-country run to demonstrate to the public the reliability of its shining new 1910 Regal "30." Company executives wanted to prove that their car could make it from New York to San Francisco in thirty days. This time it would be a race against time, the elements, and terrain as no other car companies participated. To demonstrate the toughness of their auto, they called it the "Plugger." Like the Thomas Flyer, the Regal "30" was a stock car and not customized for such a rigorous trip. It was a car that anyone with \$1,250 could purchase from a dealer. The Plugger was an open-air, Model F, five-passenger touring car with a four-cylinder engine that generated thirty horsepower.

For passenger comfort they used "only the very best grade of No. 1 machine buffed leather" for the upholstery.

On July 5, 1909, at high noon the 2,000-pound vehicle of steel and rubber stood purring in New York's Time Square raring to go. Unlike the earlier race, they had the good sense to start out in summer weather. William Smith sat in the driver's seat and three others accompanied him, including a representative of the Empire Tire Company and trip chronicler George Wilcox. Of course, the car was loaded down with barrels of gasoline, tools, luggage, and

spare tires tied to its running boards. The Regal team attached a huge three by six foot American flag to the car's rear, adding to the patriotic fervor of the event. After all, American ingenuity was again being put to the test. The start had all the drama of a rocket launching as they contemplated the challenge before them. "The usual crowd, alike the world over, stands open-mouthed before us," observed Wilcox.

During their first days of travel, they made about 175 miles per day, and as they entered various cities, enthusiastic Regal drivers joined in and escorted them along the way. Crowds of well-

wishers lined the roads. As they progressed on their journey, locals plastered the vehicle with labels and stickers from every place they stopped. By the time they reached Ohio, the going started to get tougher as they navigated over chuck holes and dirt roads and experienced their first flat tire. While the escorts proved gratifying, they did have a negative side effect, namely causing the drive to "eat" clouds of dust. Again, like the boys in the Thomas Flyer, they found the Great Plains state of Iowa a challenge. Torrential rains had turned the roads into a quagmire of muddy Iowa "gumbo."

Not surprisingly, the further west they roared, the worse the road conditions became. Having crossed the Continental Divide, they bogged down at Bitter Creek, Wyoming. Recent storms had transformed already poor roads into gullies and washouts. The tour's chronicler wryly commented, "We become expert engineers with block and tackle; excavators with pick, shovel and bar; bridge builders without material except such as may be at hand." Frequently, they were drenched in cold alkaline water as they pushed and pulled the vehicle out of one gulley after another.

As they battled over this rugged terrain, the Regal team must have conjured up images of the wagon train pioneers of the 1840s and 1850s. The overland pioneers of that time faced three major obstacles after reaching Salt Lake City: the vast salt flats of Utah, Nevada's Humboldt Sink, and the Sierra Nevada. So too, did these auto pioneers. The alkali dust, brackish water, and intense heat tried their constitutions and the ruggedness of their Plugger, a machine that had already covered over 3,000 miles. To cope with the deep desert sand, they brought along



The front cover for the booklet narrating the transcontinental auto trip of the Regal "Plugger."

two one hundred by two foot canvas strips that they laid down on the desert floor and drove the auto over. This represented tedious work as they could only travel one hundred feet at a time, and the weight of the car buried the canvas in the sand. Moreover, the angry desert sun beat down on them burning the feet of those working the canvas strips.

Bowling across the Nevada desert, they made about twenty-five miles an hour. Wilcox constantly and understandably complained of the alkaline dust that choked the team and of the black ooze of the Humboldt Sink that bogged down their trusty Plugger. Parched throats and swollen lips due to lack of water and the fear of getting lost added to the drama of the trip. Old wagon trails helped them navigate. All the time they marveled at the auto's durability. At last they made it into Reno exclaiming, "Only 244 miles from Frisco!" Even better, they got to enjoy the luxury of a bath and real beds.

Leaving Reno amid shouts of encouragement, they now faced that great 8,000 foot wall of granite, the Sierra Nevada. The Regal followed the Kingsbury Grade pushing over a seemingly endless series of switchbacks on a road composed of deep sand and disintegrated granite. At last, they reached the summit and nailed a sign to a tree to herald the ascent. Passing Lake Tahoe, they coasted down the western slope. However, their brakes began to smoke forcing them off the road from time-to-time to

douse the red hot brake drums with buckets of ice cold stream water. Reaching gentler terrain, the Plugger rolled into Placerville and wended its way through the foothills before making it into Sacramento at 1:00 A.M. Their transcontinental goal was in reach. As they got closer to San Francisco, more and more vehicles joined them forming an imposing caravan that kicked up clouds of dust. The Plugger and its escort wound their way into Stockton and then proceeded to Oakland for a ferry ride across the bay and their last leg.

On August 12, 1909, the Regal joyfully ended its transcontinental journey. It had made it without serious mishap. Wilcox exulted:

Reporters assault us, photographers discharge volleys of 'shots' at us and everyone congratulates us. The ferry at the Oakland Mole takes us aboard at last and Frisco looms in the sight across the Bay. We land and form in line and with a final rush up Market Street and out Golden Gate Avenue, finish the great run amid a tooting of horns at the Regal Store, *four thousand thirty-one and five-tenths miles from New York, driving time thirty days, safe, sound and well*, the car ready to duplicate the performance and in our hearts and minds nothing but gratitude to and pleasant recollections of, those who so kindly contributed to our success and pleasure en-route.

THE MILK FARM: A HIGHWAY ICON

By Gary F. Kurutz

Roadside Californiana is a joyful collecting field be it menus and matchbooks from carhops to postcards of early motels to pioneer automobile guidebooks to photographs of billboards. These ephemeral items record everyday life in our automobile dominated society. As a long-time acquisitions librarian specializing in California history, I find great delight in documenting how our Golden State provided services for those millions who traversed our highways, freeways, and country roads in bygone eras.

Drivers and passengers who roar through Dixon on Interstate 80 between the San Francisco Bay Area and Sacramento will see one of the great relics of roadside California, the tall, picturesque sign for The Milk Farm Restaurant. Located on the west side of the freeway, it recalls a time in our not too distant past when roadside vernacular architecture came in the shape of the product a local business was trying to promote such as a fruit stand in the

form of an orange, a fast food restaurant in the shape of a colossal hot dog or hamburger, a coffee shop made to look like a big coffee pot, and a donut shop in the form of a giant donut. These easily recognizable, whimsical, fun-looking signs and structures became their own form of landmark. "Turn off at the cow sign" or "look for the shack that looks like a big tamale" became easy points of reference in giving directions.

A couple of years ago, the Library had the good fortune of acquiring the original 30 x 22 inch watercolor rendering of The Milk Farm Restaurant sign. The towering advertisement, not surprisingly, is crowned with a giant dairy cow straddling a crescent moon. When completed sometime in 1963, the one hundred-foot sign was illuminated at night, and the happy cow seemingly jumped over the moon, and via a hinged mechanism, its tail wagged and rotated. Having the cow jump

over the moon, of course, recalls the line in that famous eighteenth century English nursery rhyme, "The cow jumped over the moon." Reflecting the nation's new interest in outer space, a large star emblazoned the middle of the sign's tower. In many respects, the neon cow sign is Dixon's most famous landmark as it is literally seen by thousands everyday whizzing by on I-80. The surviving sign does not incorporate all the decorative elements envisioned in the watercolor.

Karl A. Hess started The Milk Farm Restaurant in 1919 signaling Dixon's emerging prominence in the dairy industry. Over the decades, the eatery that featured milk drinking contests for locals and a welcome rest spot for weary motorists, evolved architecturally. In 1939, it moved to its present location. However, the popular landmark closed in 1986 when a violent storm damaged the building. Because of safety concerns, the once popular

To you who contemplate the transcontinental trip—good luck!

With the completion of this successful 4,000-mile endurance run, the Detroit company, following the lead of the Thomas Motor Company, published its own advertising booklet for distribution to its dealerships across the country. The Library's copy is stamped, "Kansas City Regal Auto Co." It proudly pointed out that this was the first ever cross country auto trip with only one driver at the wheel. To boot, the Plugger team did not receive assistance from any company representative along the way. It represented a triumph of automotive engineering and the skilled driving of William Smith. The entire journey took thirty-seven days but only thirty days actual driving time.

Naturally, the last pages of this promotional booklet proudly gave prospective buyers specific information along with pictures of the Regal's motor, clutch, chassis, cooling system, transmission, ignition, and wheels and tires. To top things off, it ended with a celebrity endorsement: Honus Wagner, one of the world's greatest ever baseball players, was pictured sitting in a Regal along with several teammates. The famed short stop served as the Pittsburgh Regal representative and had already disposed of fifty cars. "Drive a Regal '30," the booklet intoned, "and be a winner." ❀

ENDNOTES

1. Carey S. Bliss, *Autos across America. A Bibliography of Transcontinental Automobile Travel: 1903-1940*. Los Angeles: Dawson's Book Shop, 1972.
2. The E. R. Motor Company manufactured automobiles from 1902 to 1919. In addition to the company's booklet, I consulted the August 16 and October 31, 1908 issues of the *New York Times*, and Jerry Garrett, "New York to Paris the Hard Way, 100 Years Ago," *New York Times*, February 10, 2008.
3. The trip did have one tragedy. Captain Hans Hansen, who had switched teams in Chicago and who had guided the Thomas team across Manchuria and Siberia, was reported missing and a victim of foul play. A day or two after the finish, he apparently had received a threatening letter accusing him of selling out to the Americans. The anonymous letter writer called him a traitor and that he "would be done for." The *New York Times* reported that he had a large sum of money and planned to head for home in Tomsk, Siberia, to join his wife and child. No further mention was made of his fate. *New York Times*, October 31, 1908.
4. Curiously, the booklet issued by the Thomas Motor Company did not mention this delay in declaring a winner.
5. The Regal Motor Car Company was in business from 1907 to 1918.

Please see the back cover of this Bulletin for a full-color reproduction of The Milk Farm sign.

restaurant was demolished. Thankfully, the residents of this Solano County town made sure that the distinctive smiling cow sign remained in place shielding it from destruction. It is, after all, a proud local icon.

The commercial artist who created this full-color rendering is unknown at this point. Typically, work for hire artists in those days did not sign their works. On the bottom of the watercolor is the name of the company who created the sign for the restaurant, Ad Art Incorporated. The rendering itself not only delineates the sign but also depicts a flourishing roadside eatery crowded with sleek automobiles and nattily dressed people in business suits and dresses (hardly the look for a farming community). It dramatically serves to document a golden era in pre-digital commercial art and beautifully preserves a fine example of our rich and varied car culture heritage.



Food for Thought: Donald J. Hagerty's Brilliant Lecture on Artist Maynard Dixon

By Laura Parker

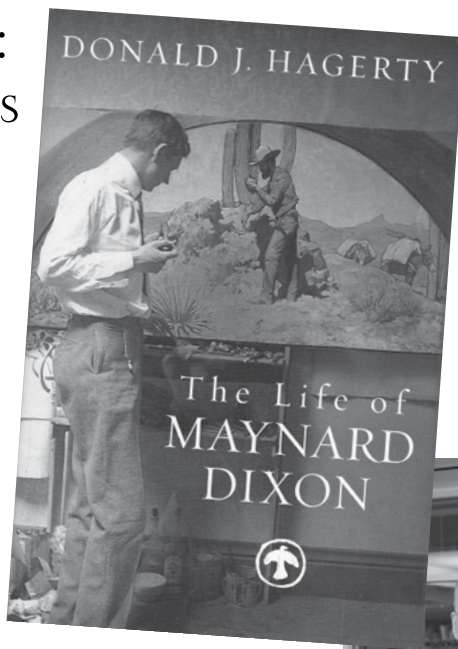
Iconic Western artist Maynard Dixon was the featured topic of March's Food for Thought, a monthly lecture series of the California State Library. Don Hagerty, noted Dixon scholar and CSL Foundation board member, held the audience in rapt attention as he wove the story of an acerbic artist, poet, and writer whose art appeared on the covers of Western magazines, newspapers, travel posters, and books in the early twentieth century.

Dixon's art captured a romantic and mystical vision of the Old West drawn from the artist's extensive travels in the Southwest. Major murals by Dixon grace the walls of Gillis Hall and second floor corridor in the Library and Courts Building, now closed for renovation. The State Library also holds substantive collections of Dixon sketches, newspaper art, and renderings of book illustrations, obtained through the generosity of the State Library Foundation.

An expert on all things Dixonian, Mr. Hagerty is releasing two new books this year: *The Life of Maynard Dixon*, just published, and *The Art of Maynard Dixon*, due in September. Both books are insightful and richly illustrated, and feature numerous images from the Library's collection. Gibbs-Smith is publishing both volumes.

The goals of the Food for Thought programs are to stimulate thoughtful discussion through lectures and screenings of classic movies, highlight the services and deep collections of the State Library, and to encourage donations and memberships for the Foundation, which graciously funds the program. To learn about upcoming programs, please contact Rebecca Fontaine at rfontaine@library.ca.gov. ❀

Laura Parker is the State Library's Information Officer



The beautifully designed dust jacket for Don Hagerty's new book.

Author and board member Don Hagerty holding his new book in the California History Room. He stands next to the Dixon painting *Allegory* that he directed as a gift to the State Library.



Gorgeous New Windgate Press Book

San Francisco: Gateway to the Pacific, by Wayne Bonnett, a new book published by Windgate Press, explores through period photographs and graphics the City as a major port of embarkation from the Gold Rush through World War II.

After the Panama Canal opened in 1914, San Francisco became a gateway to the Atlantic as well as the Pacific. As travel to foreign ports promoted American international trade it also helped create San Francisco's cultural character, a unique blend of Asian, European, Polynesian, African, and Latin American influences.

San Francisco by the 1920s was home to scores of steamship companies including passenger lines connecting to all parts of the world. Transformed during World War II into a shipbuilding

Sutro Library Lecture Series

The Sutro Library has been hosting a wonderful, well-attended, four-part lecture series featuring Adolph Sutro, the former San Francisco mayor and creator of the great library that bears his name. The lectures have been organized by Haleh Motiey, the director of the Sutro Library. The State Library Foundation supports the series by providing the financial resources to provide refreshments. Each has been attended by an overflow audience indicating the fascination San Franciscans have with one of the City's most colorful figures. Sutro used part of his fortune to build one of the world's great rare book and manuscript collections as well as the Sutro Baths and the most beautiful of all Cliff Houses. His collection was given to the State Library in 1913 with the provision that it always remain in San Francisco.

Over the months four dedicated volunteers have gathered every Wednesday to research and document Sutro's storied life. In addition, all volunteer for the National Park Service in the archaeology lab at the Presidio of San Francisco. Their research not only delves into the rich resources of the Sutro Library but also has led them to explore other libraries and private collections in quest of documentation. Marian Gregoire, for example, has travelled to Sutro's birthplace in Aachen and to other European cities before the charismatic engineer, collector, and politician migrated to the United States.



Adolph Sutro riding a favorite horse on the grounds of his Sutro Heights home in San Francisco.

On January 28, Marian Gregoire led off the series with a riveting PowerPoint lecture entitled "Adolph Sutro's Life before America, 1830–1850." This was followed by Jack Leibman's fabulous presentation "Adolph Sutro's Journey to San Francisco, 1850–1859." Tom Trammell gave an exciting talk on "Adolph Sutro's Building of the Sutro Tunnel, 1869–1878 and the Start of His Book Collection." The final presentation was given by Burt Meyer and called "Adolph Sutro's Post-Tunnel Years in San Francisco, 1878–1898."

The Foundation is planning to publish these well-researched, informative lectures along with a series of illustrations. It is our hope to have this special publication ready for the public celebrations when the Library relocates in the expanded J. Paul Leonard Library on the campus of San Francisco State University sometime in 2011. ❀

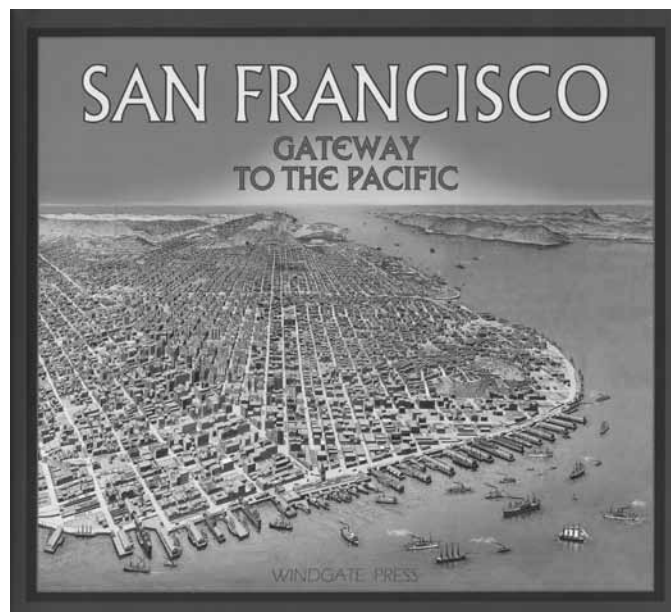
As demonstrated here, the Wingate Press creates brilliantly designed dust jackets. This is from their new book, *San Francisco: Gateway to the Pacific*. Many of the illustrations, including the front dust jacket bird's-eye view, are from the State Library's collections.

center, San Francisco and the surrounding Bay witnessed the rise of post-war Pacific aviation. As luxury liners faded into history, ocean travel from San Francisco was reborn as the modern cruise ship industry.

The book contains images from the California State Library online collections, its Sutro Library Branch in San Francisco, and several private collections.

Copies of this important visual history may be purchased through the Foundation. Sales benefit the collections of the State Library.

The casebound volume of 144 pages sells for \$50 plus applicable sales tax and shipping.



Recent Contributors

ASSOCIATE

Jane & Tom Aspostol, Pasadena
William J. Barger, Pasadena
Louise & David Beesley, Nevada City
Dr. & Mrs. Ross Bewley, Stockton
Rosemary M. Corbin, Richmond
Steven DeBry, Sacramento
Marcia E. Goodman, Palo Alto
Charlotte Harriss, Danville
Alan Hensher, Merced
Suzanne L. Leineke, Sacramento
M. Kay Mowery, Clio, MI
Bart Nadeau, San Francisco
Salvador A. Ramirez, Carlsbad
Bob & Sharon Ruffner, Carmichael
Sandy Schuckett, Los Angeles
Merle A. Serlin, Sacramento
Cy Silver, Berkeley
Stanford University, Green Library, Palo Alto
Dennis & Anne Talbott, Sacramento
Orlene Tschantz, Fremont
United Way California Capital Region, Sacramento
Linda Wood, Oakland
In Memory of Carma Leigh
Les & Mary De Wall, Davis

CONTRIBUTOR

Kathleen L. Bernath, Claremont
Carolyn & Steven Conner, Chula Vista
John Crichton, San Francisco
Stephen Green, Fair Oaks
John & Ruth Kallenberg, Fresno
William A. Karges, Carmel
Leland E. Leisz, Piedmont
Ron Lerch, Sacramento
Charlene Simmons, Davis
Michael R. Smith, Elk Grove
United Way California Capital Region, Sacramento
United Way of San Joaquin County, Stockton
David Von Aspern, Sacramento
In Honor of State Librarian of California, Stacey Aldrich
California Association of Library Trustees & Commissioners, Huntington Beach

SPONSOR

Roy Dean Hardy, Sacramento

BRAILLE & TALKING BOOK LIBRARY

Beth Beck, Modesto
Eileen M. Bradshaw, Monterey
William & Claire Bowes, Petaluma
Nancy J. Broderick, Santa Rosa

George & Betty Caria, Redding
Lee W. Champion, Orangevale
June A. Cheit, Kensington, CA
Geraldine & Jerry Cole, Carmel
Milton & Marie Danielson, Chico
Frances L. Elam, Modesto
Peter J. Hayes, Sacramento
Chih H. Hsu, Hillsborough
Dr. Jerry P. Jones, Sacramento
Judy C. Kelsey, Redding
Jean Seward Lindblom, Walnut Creek
Jean Pender, Pleasanton
H. B. Provance, Chico
Erva Stock, Sutter Creek
Edith Tannenbaum, Carmel
In Memory of Helen Cook
Mrs. Alice C. Adams, El Macero
Marie Caldwell, El Macero
Guy M. Carruthers & Ann Langley, Redwood City
Bonnie Cook, Turlock
Roger & Twila Cook & Family, Thousand Oaks
Miriam R. Glock, El Macero
Avis E. Maes, State College, PA
Nancy McCarthy, Kentfield
Sandy & Charles Richards, Loomis
Jean F. Whelan, San Anselmo
Barbara & Ron Worden, Boise, ID
In Honor of Valerie Ries-Lerman
Ina Clausen, Oakland
In Memory of Harry Scott Smith
Judith O'Leary, Montara
In Memory of Margaret Worley
Margaret J. Pryor, Santa Rosa
Mrs. Winifred L. Swanson, Santa Rosa

CALIFORNIA HISTORY

Claire J. Baker, Pinole
Sharon & Robert Balmain, Woodland
Mrs. Louise Bea, San Francisco
Michael Bernick, San Francisco
Barbara Biebush, Santa Rosa
The Bookery, Placerville
Robert Bothamley, Rancho Palos Verdes
Robert J. Chandler, Lafayette
Carolyn & Steven Conner, Chula Vista
The Ina Coolbrith Circle, Concord
Anne Curran, Oakland
Michael Dawson, Los Angeles
L.J. & Dan Dillon, Fair Oaks
John B. Dykstra, Oakland
Marlynn R. Dykstra, Oakland
Erik & Anne Fay, Sacramento
Margaret M. Furbush, Placerville
Eileen M. Grady, San Rafael
Warren Heckrotte, Oakland
Herbert J. Hunn, Clarksburg

Kay Knepprath, Sacramento
Marjorie E. Le Donne, Sacramento
Levin-Morris Fine Art, West Hollywood
JoAnn Levy, Sutter Creek
Craig MacDonald, Huntington Beach
Richard K. Moore, Huntington Beach
Oregon Public Broadcasting, Portland, OR
Page & Turnbull, Inc., San Francisco
Russell H. Pearce III, Orinda
Wilma L. Plunkett, Bend, OR
Stern Magazine Corporation, New York, NY
Taylor & Francis Group, Boca Raton, FL
Teachers' Curriculum Institute, Rancho Cordova
Burt Lee Thompson, Granite Bay
Edward A. Veit, Paso Robles
Weider History Group, Leesburg, VA
Wells Fargo Bank, San Francisco
Brian Witherell, Sacramento
Yale University, New Haven, CT
Zazzle.com, Redwood City
In Support of the Clark Family Collection
Mission Oaks Company, Hanford
In Memory of Joe D'Ambrosio
Gerrilee Hafvenstein, Cameron Park
Ann E. Whipple, Mountain Ranch
Gift Membership in Honor of John B. Dykstra
Marlynn R. Dykstra, Oakland
In Memory of Thomas Dudley Cramer
The Ross Valley Salon & Marching Society
Russell H. Pearce III, Orinda
In Honor of Gary F. Kurutz
The Bookery, Placerville
California Academic & Research Libraries
Association, Los Gatos
Morning Forum of Los Altos, Los Altos
In Support of the JoAnn Levy Collection
JoAnn Levy, Sutter Creek
In Honor of Karen Paige
Genealogical Association of Sacramento, Sacramento
In Support of the Oregon California Trails Association Western Trails Collection
Donald E. Buck Sunnyvale,
George W. Davis Fund, San Rafael
Mary E. Mueller, San Jose
OCTA California-Nevada Chapter, Palo Alto

SUTRO LIBRARY
John Cormode, Mountain View
Judith Ann Kimball, San Francisco
Grace Nolan, San Francisco
Mr. & Mrs. James Schuyler, San Carlos
Mrs. Winifred L. Swanson, Santa Rosa
In Support of the Polish Collection
San Francisco Bay Area Jewish Genealogical Society,
San Francisco

