

California State Library Foundation

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Number 99

2011



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Back Cover: This citrus crate label is not only beautiful but also has added value since it depicts a citrus industry packing house.

Pictures Credits: The sheet music covers on pages 5-6 are courtesy of the Society of California Pioneers; all others are from the collections of the California State Library.

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The Miner's Jig: Music Men Stephen C. Massett and Joseph F. Atwill In Gold Rush San Francisco

The Grand Plaza, San Francisco, 1850. This pictorial letter sheet was published by Joseph F. Atwill. His music store may be seen on the left side of this lithograph.

By Meredith Eliassen



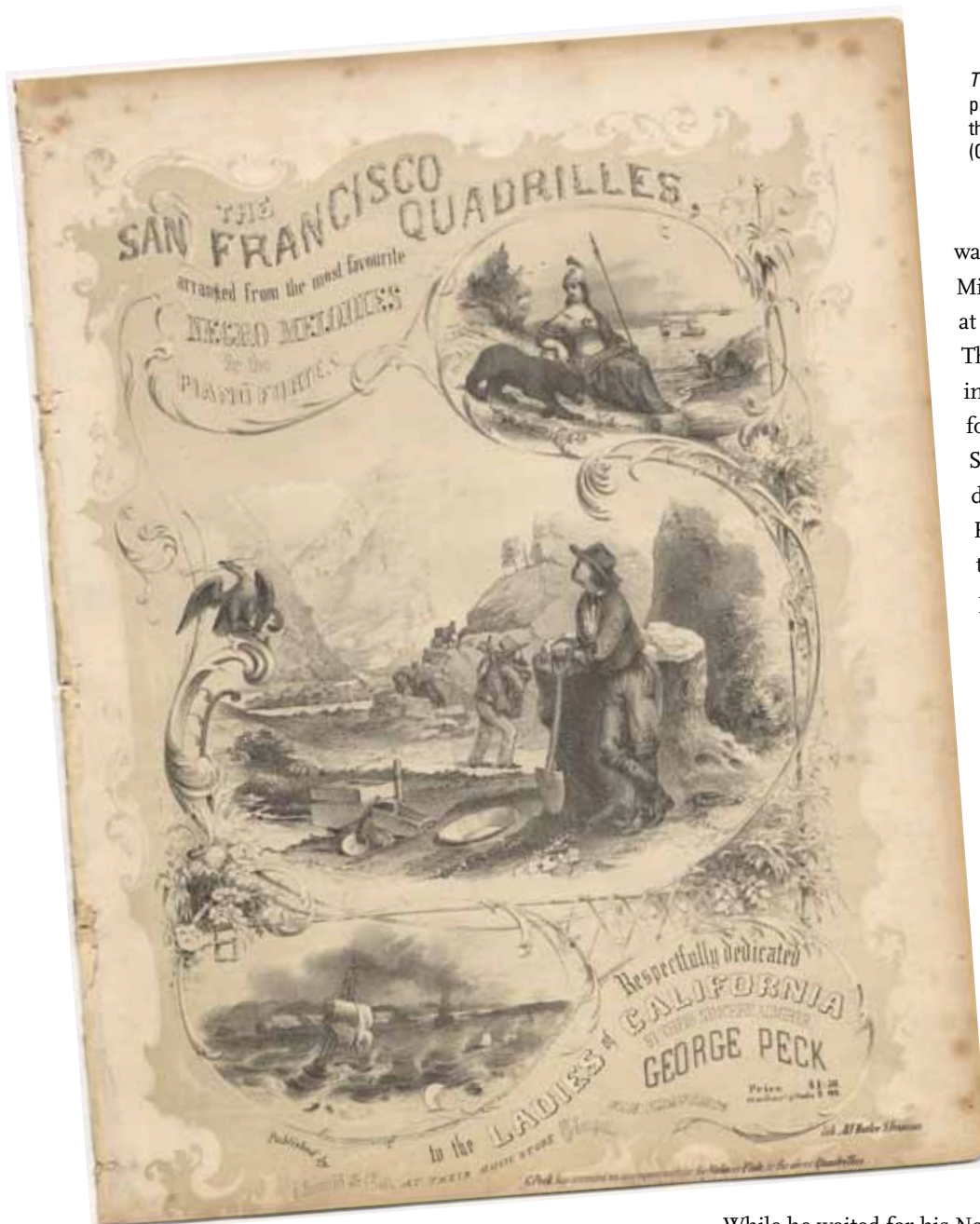
THE GRAND PLAZA, SAN FRANCISCO.
ATWILL & CO. Publishers, SAN FRANCISCO.

The music and songs of Gold Rush San Francisco reflected the sorrows and hard luck as well as the ingenuity of its early musicians. One of these musicians was English-born thespian and composer Stephen C. Massett (1820–1898) also known by the pseudonyms “Col. Jeems Pipes” and “S. C. Peppergrass.” He arrived in San Francisco via New York carrying about \$6 in Mexican currency. Opportunity presented itself almost immediately when Massett discovered that as a licensed notary public, he could earn \$150 a month along with board. He was hired by Col. Jonathan D. Stevenson a land agent in San Francisco’s volatile real estate market. Stevenson had earlier led the First Regiment of the New York Volunteers in 1846, many of whom hailed from the Bowery District with hopes of finding “golden Jesuses” in Yerba Buena. The red-haired Massett recounted, “I was afraid the Colonel had made a mistake, and

meant \$150 a year!”¹ Massett boarded at Stevenson’s office, a tiny wooden shanty with a desk and a wooden bunk. Massett remembered, “The room had one window in it that looked on the bay, the water, at high tide, coming up to our doorsill, so that frequently I had to wade up to my middle to get into my crib!”²

San Francisco’s streets reverberated with bustling rhythms of wagons and machinery used in landfill projects along San Francisco’s waterfront. Transient communities of international boardinghouse dwellers buzzed about daily dodging firestorms,

Meredith Eliassen is the archives reference specialist in the Department of Special Collections at the J. Paul Leonard Library, San Francisco State University. She has written numerous articles and given talks on San Francisco history. Ms. Eliassen is currently researching the history of multicultural childhood in San Francisco.



The San Francisco Quadrilles was published by Atwill & Company at their music store on Portsmouth (Grand) Plaza in 1852.

shanghai fraternities, thundering auction gavels, and outbreaks of cholera. In this milieu, Massett played on a borrowed piano for San Francisco's first public concert at the California Exchange on 22 June 1849.³ Massett described how he earned \$500 performing his own songs in a room "crowded to suffocation." The front seats were reserved for ladies, "of whom there were but four present." Massett did a female impersonation of British *bel canto* soprano Madame Anna Riviere Bishop (1810–1884) as a high-light singing her signature song *The Banks of the Guadalquivir*.⁴

While Massett utilized his entrepreneurial skills to put together shows for former "East Coasters," there were other kinds of popular music played in the city. Regular steamship service brought burlesque minstrel shows to the city featuring all-male casts even as Stephen Foster's popular melodies echoed in boisterous gambling saloons, where food was free for the taking, and lansquenets

was a game of choice. The Philadelphia Minstrels started their long engagement at the Bella Union on 22 October 1849.⁵ The Bella Union was a melodeon offering bawdy "men only" entertainment for Mexicans and African-Americans. San Francisco melodeons did not have dance floors during the early Gold Rush; they just offered liquor and theatrical diversions.⁶ Minstrel shows parodied popular music, adapting songs with raunchy lyrics to appeal to gold-giddy miners. San Francisco later became a hub for international minstrel productions.⁷

The other artist in this article is Joseph Fairfield Atwill (1811–1891) who was a kind and industrious man. He had been a proprietor of "Music Saloon" located on Broadway in New York City.⁸ After suffering a series of financial set backs, Atwill left his wife and children in New York to explore San Francisco's boomtown opportunities, and arrived penniless on 28 October 1849. Atwill opened California's first music store in late 1849.⁹

While he waited for his New York inventory to arrive, Atwill traveled to the gold fields and was one of the few to hit "pay dirt" near Georgetown in Placer County. While others in his mining camp sent paper money drafts home to family, Atwill sent gold dust. He returned to San Francisco with enough wealth (about \$75,000) to move his East Coast stock into a tiny zinc fire retardant building measuring 8' x 14' formerly used as the U.S. Custom House. Despite the store's small size, Atwill frequently provided costumers with safe sleeping accommodations through the firestorms.

Meanwhile, Massett used his charm for profit when he partnered with Charles O. Brewster to establish an auction house in 1850. Takings as a singer were nothing to compare to commission profits from a good auction sale, and Massett provided the auctioneer's voice for San Francisco's largest land auctions. Massett earned his nickname Spizeruktum Bang with his stylistic culminations to bidding: "once, twice, three times... Spizeruktum bang!"¹⁰ Massett most likely wrote the first adver-



This caricature of Massett serves as the heading for Chapter 1 of his famous book *Drifting About*.

tising jingle in California for a popular brand of champagne.¹¹

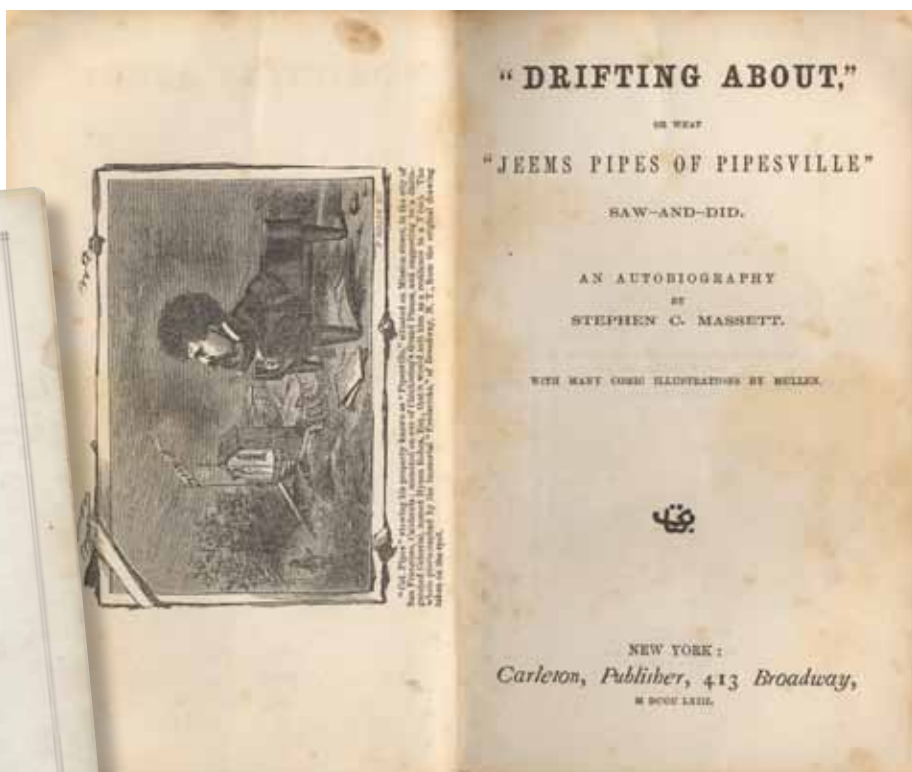
While Massett was pounding his gavel, other happenings took place in the San Francisco music scene. America's first great show business promoter P. T. Barnham (1810–1891) brought talent to the West Coast. Coloratura soprano Elisa Biscaccianti (1824–1896), known as the “American Thrush,” first performed with her husband, cellist Alessandro in San Francisco under Barnham's management on 22 March 1852. Musicians resided together in boardinghouses and could not escape San Francisco's catastrophic firestorms. Biscaccianti generously performed benefits to aid victims of the steamship *Pioneer* that ran aground in bad weather, the Fireman's Charitable Fund, and for relief funds for victims of the great fire in Sacramento.¹²

Atwill supplied Vincenzo Bellini's *La Sonnambula* published earlier at his New York “Music Saloon,” and it was the first opera performed in California on 12 February 1851 by Signor Innocenzo and Signora Abalos Pellegrini's Opera Troupe.¹³ Massett became affluent enough to travel extensively, and Atwill was among several California music publishers who vied to make his popular music available. The Hong Took Tong Company,

a Cantonese opera troupe from the Guangdong Province of China, premiered traditional Chinese music, acrobatics, and drama at the American Theatre on 18 October 1852.¹⁴ Barnham signed the troupe to tour on the East Coast, but audiences did not understand traditional Chinese opera.

Atwill returned to New York the following year to consolidate business interest and returned with his family to San Francisco in November 1853 where they settled into a mansion. Atwill published Massett's ballad *You're All the World to Me* in 1853 (later adapted by Sherman and Hyde as *Tis' But for You I Dream* in 1877).¹⁵ Daniel H. Douglass, who owned a music store in Sacramento, published Massett's *Take Back the Ring Dear Jamie* first performed by Anna Bishop in California in 1853. Douglass relocated to San Francisco to manage Atwill's publishing work when his business was destroyed by fire in 1854.¹⁶ Bishop created an international scandal when she abandoned her husband, British composer Sir Henry Rowley Bishop (1786–1855), and young children in the late-1830s to tour with her lover and accompanist, French-born harpist Nicholas-Charles Boshca (1789–1856).

Female performers were famously scarce in San Francisco



Lithograph of Anna Bishop, *Songs of Madame Anna Bishop* (New York: Firth, Pond, & Co., 1847). Courtesy Society of California Pioneers.

The title page of Stephen Massett's classic work with a frontispiece portrait of "'Col. Pipes' viewing his property known as 'Pipesville,' situated on Mission street, in the city of San Francisco." Massett is shown mounted on one of Chickering's Grand Pianos.

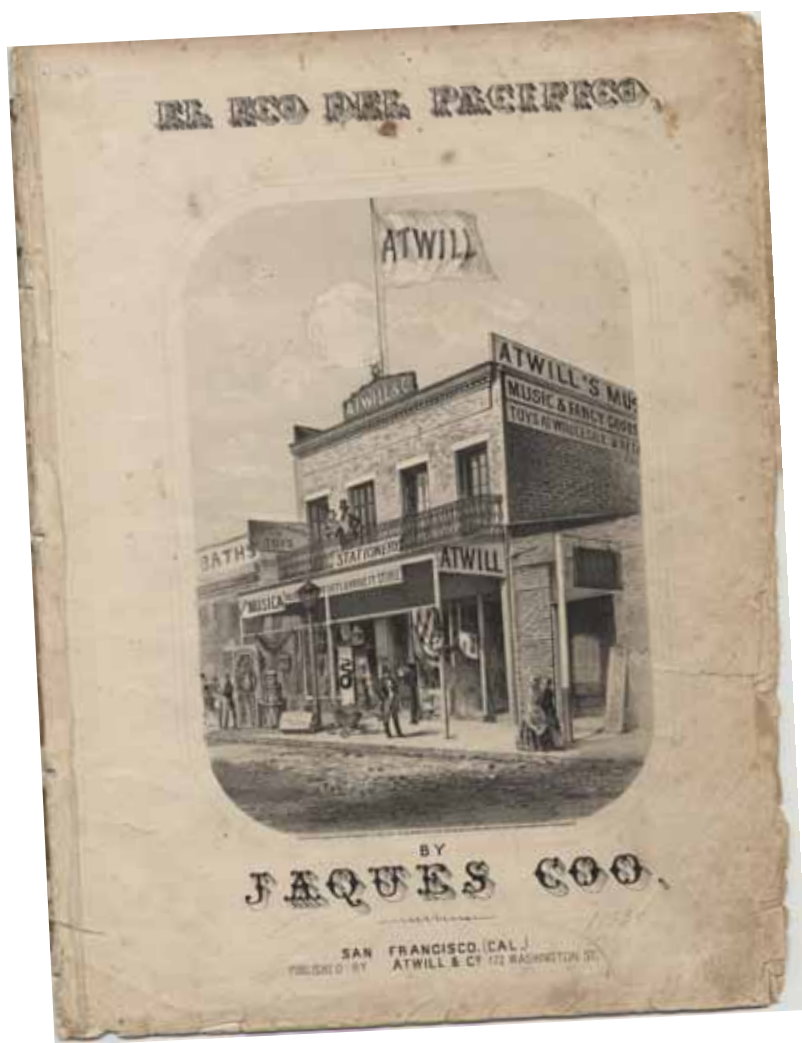
and needed male “protectors.” The city’s foggy climate challenged professional and hack singers when strep throat closed down shows. The California Legislature sought to attract legitimate female entrepreneurs when it passed a law allowing married women to establish businesses as sole traders.¹⁷ Mrs. C. W. Hunt established her dance studio as a sole trader above Atwill’s Music Store on Washington Street.¹⁸ This act also allowed prominent female artists to establish and merge small opera theatre companies. Clotilda Barili-Thorn, who was married to a wealthy New Yorker, became acquainted with Bishop, who maintained an ambiguous marital status, in New York City during the late-1840s. Barili-Thorn operated her Italian Opera Troupe in San Francisco as a sole trader in 1854, and Bishop was a headliner. The companies merged in early 1855 to offer a joint season by subscription.¹⁹

The California Legislature curbed San Francisco’s thriving music scene when it passed a law forbidding “Sunday Noisy and Barbarous Amusements” on 25 May 1855. This law impacted musicians; promoters of bull, bear, cock, or prize fights; organizers of horse races; circuses, theatres and bowling alleys; and

proprietors of gambling houses and saloons with fines ranging between \$50 and \$500.²⁰ Managers and proprietors of the leading San Francisco venues were arrested for breaching the Sunday law but the charges were quickly dismissed.²¹ Bishop and Boshca saw the writing on the wall and followed gold fever to Australia on 30 September 1855.²² Barbary Coast entertainers learned to reduce the noise levels on Sundays. Atwill sold his business to Mathias Grey (1828–1887) in 1860 to pursue mining opportunities in Nevada, and Grey later sold the business to the firm that would become Sherman Clay & Co.²³ After traveling the globe, Massett returned to San Francisco to find it built up and sanitized. ❀

ENDNOTES

1. Many of the New York Volunteers were motivated to come to the Pacific Coast by American explorer John Lloyd Stevenson (1805–1852) who fired up the imaginations of Americans with his vivid descriptions of ancient Mesoamerican culture and Mayan ruins at Copán, Palenque, Uxmal, and later Yucatán: “golden Jesuses” symbolized the hope for discovering sources for continuous

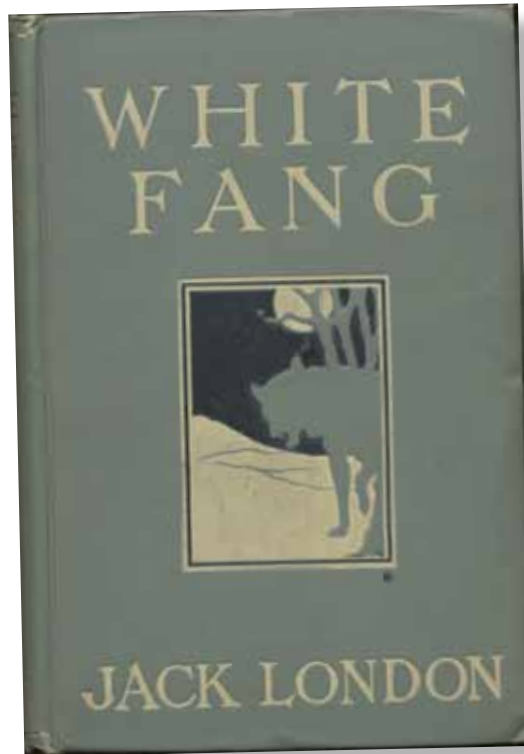


Sheet music cover "Atwill & Co., 1853" Sherman Clay Collection.
Courtesy Society of California Pioneers.

- wealth. Stephen C. Massett, *Drifting About, or, What Jeems Pipes of Pipesville Saw and Did: An Autobiography*, (New York: Carleton, 1863), 113.
2. Ibid., 114.
 3. John Herbert McCabe, *Theatrical Journals: Notes on Actors, Theatres, Plays, Etc., in San Francisco from 1849 to about 1882*, typescript, 1: 1, Sutro Library, San Francisco.
 4. Massett, *Drifting*, 120.
 5. McCabe, *Journals*, 1: 1; 1: 238.
 6. Former New Yorker Frederick A. Woodworth (1818-1865) American musical instrument dealer and song writer; son of American poet and song writer Samuel Woodworth, who wrote the popular political song, "The Hunters of Kentucky" or "New Orleans," as a tribute to Andrew Jackson's decisive victory during the Battle of New Orleans in 1815. Woodworth established San Francisco's only piano import house Woodworth & Co in 1852, becoming the exclusive agent in California for piano fortes for London-based Stoddard and Prince's melodeons for Buffalo, N.Y.-based George A. Prince & Co.

7. *Music of the Gold Rush Era*, ed. C. Lengyel (San Francisco: WPA, 1939), 191.
8. At the age of 12 years, Atwill started typesetting for *The New England Farmer*. Two years later Atwill started his career in music as a clerk with Messrs. Dixon & Hewitt Co., a music and fancy goods store in Boston, MA. When Hewitt opened a music store in New York City in 1832, Atwill relocated with him. Atwill established his own music store and publishing business known as Atwill's Music Saloon at 201 Broadway, where he offered rehearsal space and published sheet music between 1833 and 1837.
9. Society of California Pioneers Records, 1: 5-7.
10. Massett, *Drifting*, 131.
11. S. C. Massett, *Song of Dry Monopole* (San Francisco: M. Gray's Music Store, 1856), "dedicated to Louis Eppinger, Esq., sole agent for the above named brand of Champagne."
12. McCabe, *Journals*, 2:43. The Pioneer ran aground after experiencing mechanical failure and sustaining damage on 16 August 1852. W. B. Secrest, Jr. and W. B. Secrest, Sr, *California Disasters, 1800-1900* (Sanger, CA.: Word Dancer Press), 233.
13. Ibid., 1: 5.
14. *Alta California* (20 October 1852), 3.
15. Frederick R. Sherman Music Collection, Society of California Pioneers, San Francisco.
16. *Sacramento Daily Record-Union* (1 January 1880), 14.
17. "Act to Authorize Married Women to Transact Business in their own Name as Sole Traders" 1852, Cal. Stat. C. 42. Opportunities created by the Sole Trader Act were not intended to give women financial independence within marriage, but rather, to bring a temporary infusion of domestication to the wild economic winds of speculation that brought misfortune to California communities. Under this law, married women registered business plans, and sole trader status empowered wives by allowing husbands to formally invest and shelter up to \$5,000 in their enterprises. The investment cap limited the wife's ability to obtain credit in her own name but it also limited her risks of getting caught in the grip of unscrupulous local bankers offered high interest loans that ruined many local businessmen.
18. *Daily Alta California* (17 July 1854).
19. McCabe, *Journals*, 2: 207.
20. Cal. Stat. C (1855), 50.
21. McCabe, *Journal*, 1: 55
22. Ibid., 1: 59.
23. *San Francisco Chronicle* (9 September 1925), Biographical Files of Society of California Pioneers.

Jack London's novels deal with many subjects and settings, from the Klondike to the South Seas. His characters represent a gallery as diverse as human nature itself. For many years after his death at age forty in 1916, his work was neglected by critics, dismissed as a writer of adventure stories and children's books. However, in recent years critics have published several books reevaluating his novels and short stories, giving new insights into the complexities of his work, the depth of meaning in his plots, the ambivalences and ambiguities (often called inconsistencies), and the force of his narrative style. As a result of these reappraisals, Jack London's reputation as a major writer in American literature has been restored.



Jack London's *White Fang* Revisited

By Robert Greenwood

Pictorial
cover of the
first edition of
White Fang
(1906).

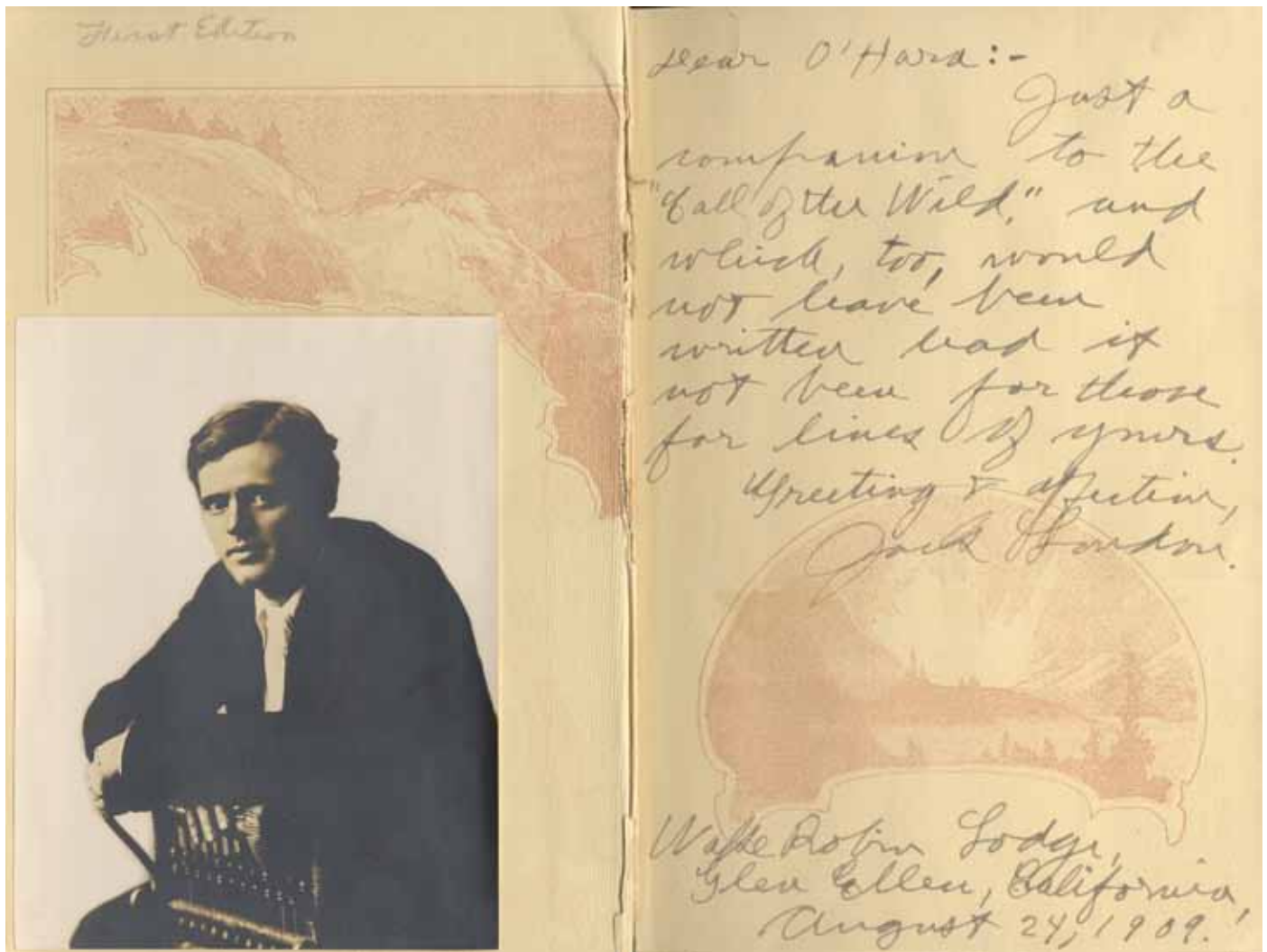
The California State Library's large Jack London collection includes novels and short story collections. It also includes an archive relating to the publication of *Jack London: A Bibliography* by Hensley Woodbridge, John London, and George Tweney, consisting of letters, manuscripts and related materials. The high spot in the London collection, however, is a first edition of *White Fang*, a near fine copy in a custom made folding slipcase, a presentation copy signed by Jack London. London inscribed this copy for John Myers O'Hara, a poet and friend. The inscription reads: "Just a companion to *Call of the Wild* and which, too, would not have been written had it not been for those four lines of yours. Greetings and affection, Jack London." The gist of those four lines suggested that London should write *Call of the Wild* in reverse, that is to say a wolf from the wilds would become domesticated. The result, of course, was *White Fang*. In a 1941 post card now in the State Library's collection, Charmian London writes of O'Hara as follows: "O'Hara has published a number of small vols. You might learn of these from Smith &



Mr. Greenwood is a retired antiquarian bookseller, bibliographer, novelist, proprietor of the Talisman Press, and co-author with Newton Baird of *An Annotated Bibliography of California Fiction*. His Talisman Press also published in 1966 *Jack London: A Bibliography*. The California History Section of the Library makes available the archive of the Talisman Press.

Jack London's snapshot was taken on board his beloved ship the *Snark*, c. 1907.





The front pastedown of *White Fang* is enhanced by a photograph of London and this wonderful inscription from the author to John Myers O'Hara from Wake Robin Lodge, Glen Ellen. It is dated August 24, 1909. London wrote: "Just a companion to the 'Call of the Wild.'"

Smith of Portland, Maine. *Pagan Sonnets* and other titles. He's a friend of Jack's and mine. Was a stockbroker in Wall Street. None of his friends in that street knew he was a current poet in the classical manner."

In his personal life, London was a man of enigmatic character. On the one hand, in his early life he was a hobo, and in later life a yachtsman, owner of a large ranch, which he planned as the setting for a rather palatial home he called "Wolf House." He was also a Socialist, but in later life renounced socialism. And in his two novels set in the Klondike, *Call of the Wild* and *White Fang*, we have opposites in the character portrayals of Buck (*Call of the Wild*) and White Fang (*White Fang*).

Born and raised in the sunny south of California's Santa Clara Valley, Buck is kidnapped and transported to the Klondike to become a sled dog. His domestic nature slowly changes, and at the end of the novel, he has become a wild wolf, the leader of a wolf pack. White Fang, on the other hand, is born in the wilds of the Klondike, but at the end of the novel is a domesticated wolf-dog living with his master in California.

Contrary to popular opinion, *White Fang* is much more than a story about a man and his (domesticated) wolf-dog. Rather it is one of London's most interesting and ambitious works, a novel that dramatizes man's struggle against nature, man's ability to domesticate creatures that were once wild, and man's ability to create from nature nothing less than civilization itself. This is brilliantly done in the scene as Weedon Scott, White Fang's rescuer, walks the streets of cosmopolitan San Francisco with a domesticated wolf trotting beside him.

Published in 1906, *White Fang* was an immediate success, not only in the United States but also worldwide. For instance, no Jack London title has had a longer printing history in Great Britain than *White Fang*. Methuen & Company of London has printed thirty-two editions. In English there have been countless reprint editions, including a Braille edition in three volumes published by the National Library for the Blind. Worldwide there have been eighty-nine translations up to the year 1966. The book has been filmed both as a motion picture and produced at least three times for television.

The novel opens with two men on the trail in the frozen Yukon. On their sled they are carrying the body of an English nobleman who froze to death in a blizzard. Their destination is an outpost where the dead man can be given a decent burial. But the two men are being pursued by a pack of forty hungry wolves, whose cries can be heard in the distance. Gradually the wolves gain on them. Each night, as the two men are huddled around a fire, the wolves draw closer. One morning they notice one of their sled dogs is missing. That dog had been lured away in the night by a she-wolf, one of the leaders of the pack. The following night another sled dog is gone. And then the lead sled dog of their team is gone, lured off by the she-wolf. Without the lead dog, the two men cannot travel. One of them takes his rifle

the only survivor. The chapter that follows, where White Fang is a mere pup in a cave, contains some of London's best writing. White Fang's first month in the lair was spent mostly sleeping. When his eyes open for the first time, he was aware of the darkness of the cave and the walls and ceiling that surrounded him. He had no knowledge of the world outside. The she-wolf brought him meat, though she had to range far from the cave in her hunting. Gradually the pup discovered that one wall in his confining world was different. It was the entrance to the cave and the source of light. He yearned toward the light, though the she-wolf would push him back or swat him when he ventured forth. But his whole being and natural sense of curiosity was fascinated by the light in the same way that plants seek the sun.

"White Fang was issued by Macmillan in 1906. London's books were, by now, guaranteed bestsellers, and White Fang was no exception. The work has often been called a companion novel to Call of the Wild, and that London did have this in mind is evident from a letter to George Brett concerning the book. "Instead of the devolution or decivilization of a dog," as seen in Call of the Wild, "I'm going to give the evolution, the civilization of the dog—development of domesticity, faithfulness, love, morality and all the amenities and virtues." — FROM THE PREFACE TO THE RUNNING PRESS EDITION OF WHITE FANG

and makes a futile attempt to rescue the lead dog, but the lead dog and the man are eaten by the wolves. Each night the pack of wolves moves closer to the fire where the solitary man sits hugging himself for warmth, filled with terror. His supply of wood for the fire is gone. The she-wolf, sensing he is defenseless, bares her teeth and crawls closer until he can see the saliva drooling from her jaws. Suddenly her ears prick up, she leaps away, and the wolf pack vanishes into the night. The man hears voices, and four sleds appear, a rescue party searching for the overdue men and their cargo.

London has opened the novel with a gripping story, the point of which is to inform the reader of the hostile environment of the Wild. London writes: "It is not the way of the Wild to like movement. Life is an offense to it, for life is movement and the Wild aims always to destroy movement . . . And most ferociously and terribly of all does the Wild harry and crush into submission man . . . Man, who is the most restless of life, ever in revolt against the dictum that all movement must in the end come to the cessation of movement."

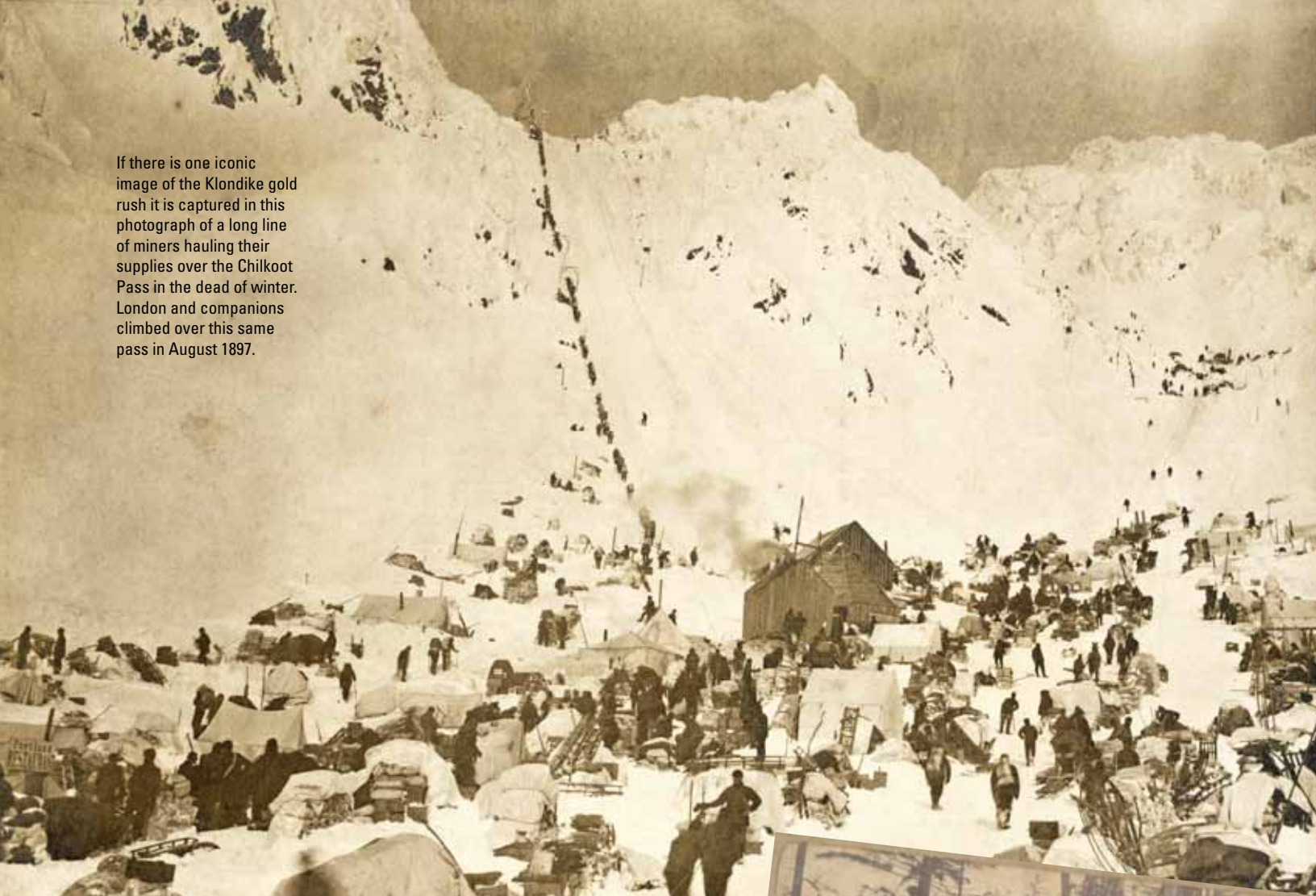
London has introduced the she-wolf of the pack for a reason. She will have a litter of pups, from which White Fang will be

He did not know the wall of light was an entrance to the cave. To him it was simply another wall, but of a different kind. He did not know there was a world outside. His next discovery was even more fascinating. The wall contained motion. The she-wolf would suddenly appear and enter the lair, or she would walk into the light and vanish. One day a bird hopped into view and peered inside the cave. He did not know what a bird was, but it moved, and he sensed by instinct it was a living creature.

When the she-wolf went hunting, he grew more brazen, moving further toward the wall of light. Then one day when she was gone he found himself at the lip of the cave. He was confused, the wall did not stop him as did the other walls of the cave. He moved through it, and the light seemed to absorb him. Suddenly, he was aware of the expansion of space. He could see trees, mountains, water running in a creek, horizons. He could not identify these things. For a time they would remain a mystery. But White Fang had entered the world.

In this passage, London has given us a lesson in the rudiments of epistemology. That is to say, that knowledge comes first through the senses. This is the meaning of the play, *The Miracle Worker*, by William Goldman in which Helen Keller,

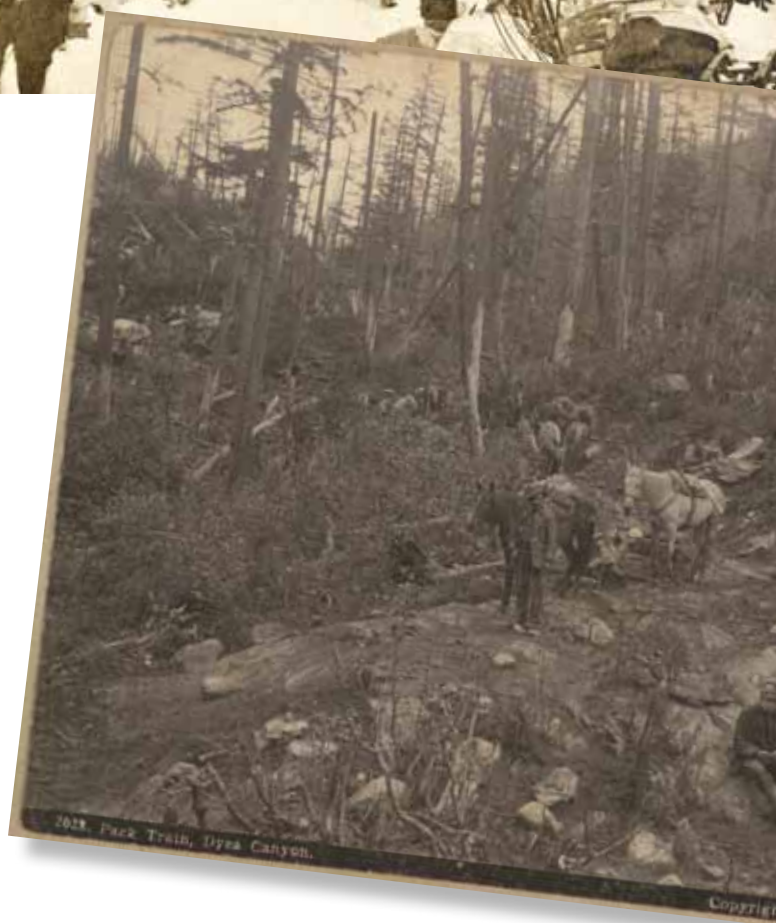
If there is one iconic image of the Klondike gold rush it is captured in this photograph of a long line of miners hauling their supplies over the Chilkoot Pass in the dead of winter. London and companions climbed over this same pass in August 1897.



born deaf and blind, gains knowledge of the world through the sense of touch. Wolves, of course, do not have the faculty of logic. But by some process they do learn how to identify things, always guided by their senses.

Some weeks later a group of Indians paused to make camp at the nearby creek, the first human beings White Fang had seen. He was confused, but cautiously, at a distance, approached the camp. But he was seen by the Indians, clubbed, and captured. His cries attracted the she-wolf who rushed into the camp, fur bristling, teeth barred. But before she could launch her attack, one of the Indians shouted in a loud voice, "Kiche"! The she-wolf recognized the word, which had been her name. She crawled on her belly toward her former master, Gray Beaver, who immediately fastened a leash around her neck. Two years before, Gray Beaver had found her as a pup, half-starved, and named her Kiche. She had remained with him and the Indian camp until the time of famine came. At that point, some of the dogs in the camp, of which there were many, were on their own, and several took to the wilds, one of which was Kiche. She joined a wolf pack and took to the meat trail.

Acceptance into the camp was easier for Kiche than White Fang. As long as the Indians had food he was fed, but the other





(Above) This photograph was taken the same year that London guided a boat down the treacherous rapids between Lakes Linderman and Bennett on the headwaters of the Yukon River. Gold seekers had to construct their own boats by felling trees near Lake Linderman.

(Left) "Pack Train, Dyea Canyon." London took this trail after landing at Dyea, Alaska on August 7, 1897, on his way to Chilkoot Pass and the Klondike. Frank La Roche took this photograph in 1897.



dogs in the camp, several of them half-wolf, resented him and fought with him repeatedly. He had not yet gained his full growth but he was learning to fight, and following Kiche's example, he accepted Gray Beaver as his master. Months passed, and White Fang, now fully grown and in excellent condition, became top dog in camp, having defeated the most vicious of the lot. When the Indians moved their camp to the Mackenzie River, Gray Beaver sold Kiche to Three Eagles, and so Kiche and White Fang were separated. As Three Eagles and Kiche left the camp, White Fang leaped into the river and tried to reach the canoe, but the Indian clubbed him, and he had to return to shore where Gray Beaver gave him another beating.

A frequent visitor to the Indian camp, a man named Beauty Smith, had watched White Fang in his fights with the other dogs. Beauty Smith was anything but a beauty. He was a brute, and the name London gave him is ironic. Beauty coveted White Fang. But Gray Beaver refused to sell, thought Beauty kept raising the price. He began plying Gray Beaver with whisky, free at first, then for a price, and as Gray Beaver became addicted, the price increased until the Indian, in a drunken stupor, sold White Fang.

Beauty Smith had plans for White Fang. For starters, he beat him repeatedly with whip and club. This was not intended to make

White Fang submissive, but rather to make him into a vicious killer. One night he escaped and returned to Gray Beaver, but Beauty followed, reclaimed him, and beat him senseless. Meanwhile, Beauty had built a cage for White Fang, and for the next several weeks he was not allowed outside. Beauty hit upon the idea of exhibiting White Fang as the "Fighting Wolf," and charged fifty cents admission payable in gold dust. As the curious onlookers tormented White Fang, he dashed around his cage in a fury.

Then came the dogfights. These were not allowed in the Yukon, and were strictly forbidden by the Royal Canadian Mounted Police. So Beauty arranged for the fights to take place secretly in the forest a mile or so outside the fort. Admission was charged, but Beauty made far more money covering bets, and winning them. White Fang's first opponent was a huge dog, a mastiff, who, while much larger, was slow and awkward. Its owner retrieved the bleeding dog before it was killed. But the fights that followed were all fights to the death. After fighting a succession of dogs, Beauty arranged with the Indians to capture wild wolves. Betting among the spectators would begin a few moments before a wild wolf was shoved into the cage to face White Fang. Then, Beauty arranged to have White Fang fight two wild wolves simultaneously. And finally, a mature and wild lynx, as ferocious as White Fang. That fight left him slashed and bleeding, close to death. But he killed the lynx.

Beauty was getting rich. But he wanted more, and decided to take White Fang up the river to Dawson City, where he hoped to stage bigger and more lucrative fights. So White Fang was taken aboard a steamboat, locked into his cage, and kept on deck. White Fang's reputation as the "Fighting Wolf" had preceded him, and when he arrived in Dawson City, Beauty Smith set out to find a clandestine location for the fights. These were communicated through word of mouth by the sporting crowd in Dawson City. A succession of fights with wild wolves followed, with White Fang always the victor. Interest waned, for it seemed nothing could defeat White Fang.

Then came a faro dealer with a bulldog. It was a big one, the first to arrive in the Yukon. It was inevitable a fight would be arranged, and Beauty was only too pleased to oblige. A large crowd turned out, with Beauty accepting all wagers against White Fang. A bulldog does not fight in the conventional way wolves and dogs fight. It seeks to fasten its teeth in a grip near the jugular. Like a snapping turtle, it will not release its grip until it has killed its opponent. White Fang slashed the bulldog repeatedly but could not reach its throat because it was built so low to the ground. Finally the bulldog succeeded, sinking its teeth into White Fang's chest. That in itself was not fatal as the hold was some distance removed from the jugular. But try as he might, White Fang could not shake the bulldog loose. The odds began changing among the excited



The Bonanza Hotel, Yukon Territory. Constructed of logs, this hotel was located on Bonanza Creek, the same creek where gold was first discovered in the Klondike mining district in 1896.

spectators as they saw White Fang weakening. As he weakened, the bulldog inched its grip closer and closer to the jugular.

Beauty entered the cage and began kicking White Fang, trying to rouse him, when a tall man forced his way through the crowd, shouting at them, "You cowards, you beasts." He introduced himself to Beauty with a fist to the face, which knocked Beauty to the ground. He got to his feet and started to speak but was silenced with another blow to his face. The stranger called to his dog-musher, Matt, who joined him. Both men tried to loosen the bulldog's grip, without success.

"It's no use, Mr. Scott, you can't break them apart that way," Matt said. "You'll have to get a pry."

Scott pulled out his revolver and inserted the barrel between the jaws of the bulldog and began working it so as to loosen the grip. He was finally able to loosen the grip and told Matt to get ready to pull White Fang free. That done, Scott stood and pulled out his wallet and asked Matt how much a good sled dog was worth. Matt replied three hundred dollars. Considering the poor condition of White Fang, Scott decided one hundred and fifty was a fair price, which he offered to the protesting Beauty Smith. "He ain't for sale," he kept protesting. "Take the money or I'll hit you again," Scott replied, at which point Beauty, stepping back, cowering, took the money.

"Who is that man?" one of the spectators asked.

"Weedon Scott," someone answered.

"And who the hell is Weedon Scott?" the faro dealer asked.



Someone else replied. "He's a mining engineer, connected with some important people in Dawson. The Gold Commissioner is a special friend of his."

White Fang was placed upon Weedon Scott's sled by Matt and taken to Scott's cabin. When the wolf awakened, he discovered he was no longer confined in a cage but restrained by a chain. White Fang had forgotten his life with Gray Beaver, and whatever domesticity he had learned in the Indian camp had been obliterated by Beauty Smith. In the beginning, all efforts to approach the wolf were met with savage snarling and growling. At one point Scott remarked to Matt that the animal had been so

mistreated that any rehabilitation seemed hopeless. But Matt answered, "Wolf or dog, it's all the same — he's been tamed already. I told you yes, an' broke to harness. Look close there. D'ye see them marks across his chest?"

"You're right," Scott answered. "He was a sled dog before Beauty Smith got hold of him."

Acting on this, Matt suggested they remove the chain and give White Fang a taste of freedom. That done, he did not run away. He simply stood his ground and stared at the two men. And so the long process of taming the wolf-dog began. Within days he was accepting meat from Scott, and when it seemed safe to do so, the feeding was delegated to Matt. Each day White Fang grew stronger, less suspicious of the two men, more trusting. And finally, after several months of careful handling, White Fang began to show an affection for Weedon Scott, much as dogs do toward their owners.

The day came when Scott decided to return to California. He was presented with a dilemma. Man and animal had bonded. Scott had affection for White Fang which was reciprocated. But how could he take this once wild creature from the Yukon to his family home in California? He decided he must leave White Fang with Matt. When they began packing, White Fang sensed something was afoot. When the day for departure arrived, White Fang was locked in the cabin. He watched from a window as Scott and Matt loaded the baggage upon a sled and left.

At the dock in Dawson City, Matt was taking the baggage aboard the steamboat when, to their mutual astonishment, they saw White Fang loping up to the dock. His fur was matted with

blood and his nose was bleeding.

Matt said, "We plumb forgot the window. He's all cut an' gouged underneath. Must a' busted clean through." But he was not seriously hurt. He trotted to Scott and lay at his feet, and that simple act told him the wolf-dog would follow him wherever he went. And so a comfortable pen was arranged in the storage room of the steamboat for White Fang.

Arriving in San Francisco, Scott affixed a chain to White Fang's collar and they set off on foot down the streets of San Francisco toward the Ferry Building. Beyond any reasoning power, for he had none, White Fang saw a landscape completely foreign to him: towering buildings, cable and electric cars, wagons, an environment crowded with people. He trotted at Scott's side, sensing that all this was familiar to Scott. Pedestrians stopped and stared at White Fang, somewhat amazed by the sight of a wolf in the midst of the city, in much the same way White Fang regarded them, people whose ubiquitous presence dominated an environment they had created. As London put it: "Through it all, behind it all, was man, governing and controlling, expressing by himself mastery over matter."

They arrived at the family ranch in the Santa Clara Valley in the afternoon. The ranch was the home of Weedon Scott's immediate family, his mother and father, Judge Scott. As the days passed, White Fang learned the ways and customs of the ranch, became familiar with its inhabitants, including Scott's children, and the ranch hands. It was an environment the exact opposite of the hostile Yukon. In this temperate world White Fang was becoming more and more domesticated, but if called upon, out of necessity, the instincts of the wolf could and would emerge.

Judge Scott, now in retirement, had, some years past, sentenced a brute named Jim Hall to fifty years in San Quentin prison. Upon hearing the verdict, Hall, enraged, had promised to one day kill Judge Scott and his entire family. He did escape. Hearing the news, the judge shrugged it off. But his wife, fearing for everyone's safety in the house, began letting White Fang into the house late at night when everyone had gone to sleep, where he would take up his vigil in the great hall. One night Jim Hall broke into the house, stealthily, but White Fang heard and sensed an alien presence. The entire house was awakened by shots, the crashing of glass and furniture, screams, then silence.

Jim Hall was dead, his throat slashed. White Fang was lying on his side, his eyes barely open. He had been shot three times and was near death. Weedon and the judge rushed him to the nearest veterinarian who told them White Fang had one chance in a thousand to pull through. But pull through he did, after months of care and convalescence. He had performed the most important role a dog can for his master and family, to protect their lives and property. ❀

California in Color: The Dean L. Mawdsley Trade Card and Citrus Crate Label Collection

By Gary F. Kurutz

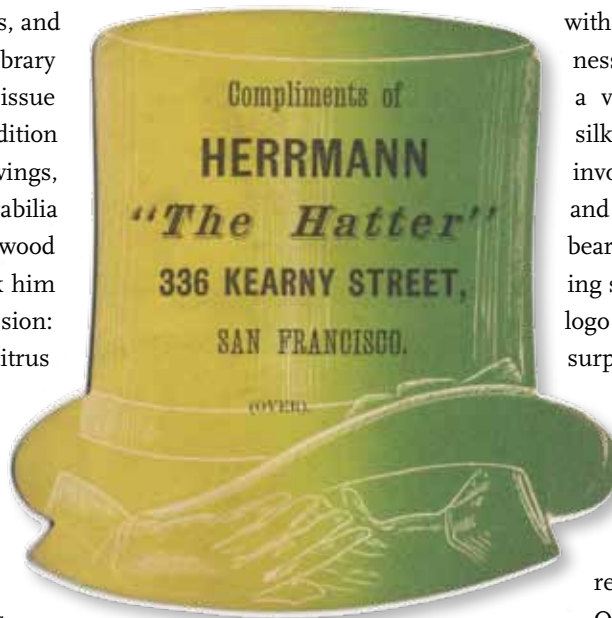


Continuing her generous support of the Library's California History Section, Mary Lou Mawdsley donated a significant collection of California trade cards and fruit crate labels formed by her late husband Dr. Dean L. Mawdsley.¹ In July 2006, Dr. Mawdsley donated an extraordinary group of rare prints, drawings, and other graphic material to the State Library and this was highlighted in a 2008 issue (number 89) of the *Bulletin*. In addition to collecting books, paintings, drawings, prints, and other Western memorabilia such as branding irons and redwood boxes, Dr. Mawdsley's keen eye took him to two other forms of graphic expression: California pictorial trade cards and citrus box labels.

PICTORIAL TRADE CARDS

The pictorial trade card was developed in the 1870s as a way for businesses to advertise their products. The Golden State's entrepreneurs were especially adept at promoting themselves with these eye-catching cards embellished with a California scene and a sales pitch on the back along with the business address. Most measured 5 x 3 inches and helped establish brand-name recognition. Trade cards were inserted into packages, handed out to customers in shops, sent through the mail, and passed out at special events.

This tiny form of advertising came about with the advent of chromolithography, a new development in printing technology.



Cards could now be printed in color from separate lithograph stones. California's burgeoning printing industry quickly took advantage of this innovation and began printing full-color cards by the thousands. In addition, they are marvels of graphic design

and typography combining attractive images

with text in a relatively small space. Businesses used trade cards to promote a variety of products from grapes to silk thread to oranges to cigars. Many invoked themes from California history and depicted vaqueros lassoing grizzly bears or grizzled old gold miners sewing shirts with the company's product or logo prominently displayed. Others, not surprisingly, featured attractive women and cute boys and girls at play. Still others made use of California symbols including Minerva, the grizzly bear, the golden poppy, and natural wonders such as the redwoods and Seal Rocks.

One other element added to the appeal of these trade cards: some were printed in an attention-getting shape or in the outline of the product they were designed to sell. Printers offered this option by using die-cut machines. For example, Arrowhead Hot Springs issued a promotional piece in the shape of an arrowhead illustrated with an inviting picture

Mr. Kurutz is the Foundation's Executive Director and Curator of Special Collections at the California State Library.

of the resort and a Native American drinking spring water; Bancroft's Educational and Printing Department printed a card in the form of a beautiful Asian fan; J. J. Evans produced one in the shape of a top hat for Herrmann "The Hatter" of San Francisco; and Harris Brothers Tobaccos & Cigars commissioned a card in the form of a hand holding a lighted cigar.

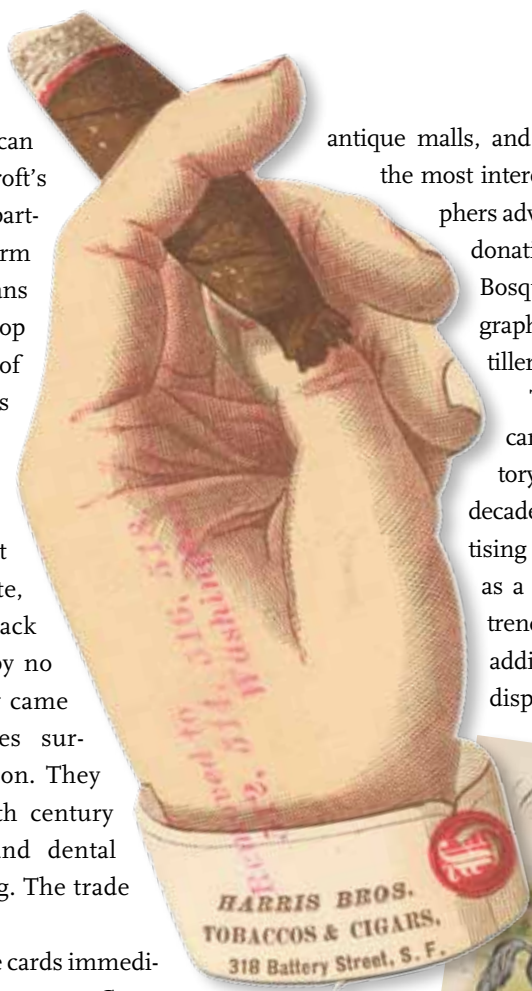
It should be pointed out that either because of economics or taste, some businesses commissioned black and white trade cards. These are by no means plain or unappealing. Many came illustrated with captivating scenes surrounded by masterful ornamentation. They are masterpieces of late nineteenth century typography. Even cows, cigars, and dental products were made to look inviting. The trade card was like a miniature billboard.

Because of their visual appeal, trade cards immediately became collectable. As ephemera expert George Fox points out, "By the 1880s and 1890s, collecting illustrated trade cards became a consuming passion with the American public. Children would gather up cards from the counters of general stores or as they were handed out with the purchase of a bar of soap, a can of coffee, a package of tobacco, or another domestic product, just as our modern youth collect baseball or sports cards." Many were mounted into scrapbooks and later painstakingly removed by those who sold or traded these precious cards.

Today, the pictorial trade card remains highly collectable with some fetching astounding prices at book fairs, paper shows,

antique malls, and various auction sites. Those that generate the most interest are cards issued by printers and lithographers advertising their own companies. The Mawdsley donation does include fine examples from Edward Bosqui & Company and Schmidt Label and Lithograph Company. Cards issued by wineries and distilleries likewise elicit much interest.

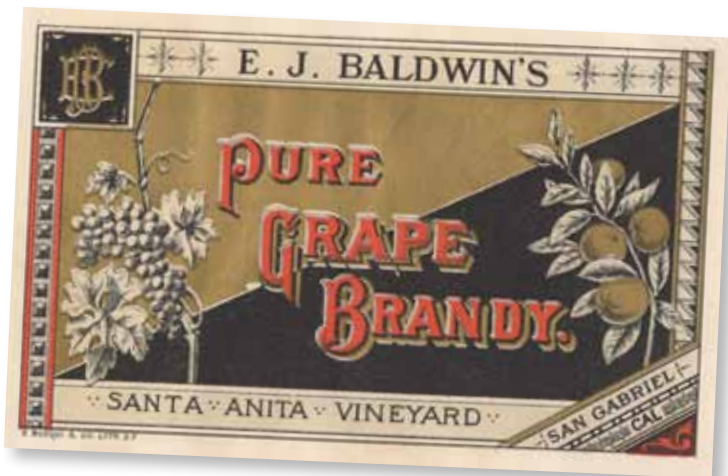
This generous donation of pictorial trade cards will be added to the California History Section's already extensive collection. For decades the Library has collected these tiny advertising pieces, and they are now being appreciated as a primary source in documenting advertising trends, business history, and commercial art. In addition, they are delightful items to include in displays or to illustrate a variety of publications.



CITRUS BOX LABELS

Dr. Mawdsley was an accomplished connoisseur when it came to Western graphic material, and it is not surprising that citrus box labels attracted his interest. Much larger in size than the trade card, these colorful labels represented one of the most successful mediums to promote not only oranges, lemons, and grapefruits but also the Golden State itself. Labels attached to wooden boxes of California fruit arriving in the snow-bound eastern United States had an alluring appeal and helped attract droves of settlers to sunny California. Moreover, the sweet-tasting healthful golden oranges became a new California icon along with the gold nugget. Dr. Mawdsley's donation consists of over 450 examples and provides a strong complement to the Library's extensive California food label collection.

During the preindustrial period of California history, citrus crops flourished but were a perishable, non exportable commodity. The construction of transcontinental railroads and development of refrigerated boxcars in the 1870s meant that growers could ship their crops to the east without spoilage. In addition, the development of rectangular wooden boxes instead of bas-



kets or barrels facilitated the shipment of oranges and lemons by railcar. With these advancements, the citrus industry took off, especially in Southern California.² Citrus growers formed cooperatives or associations to facilitate shipping and sales, and packinghouses were erected employing thousands of people.

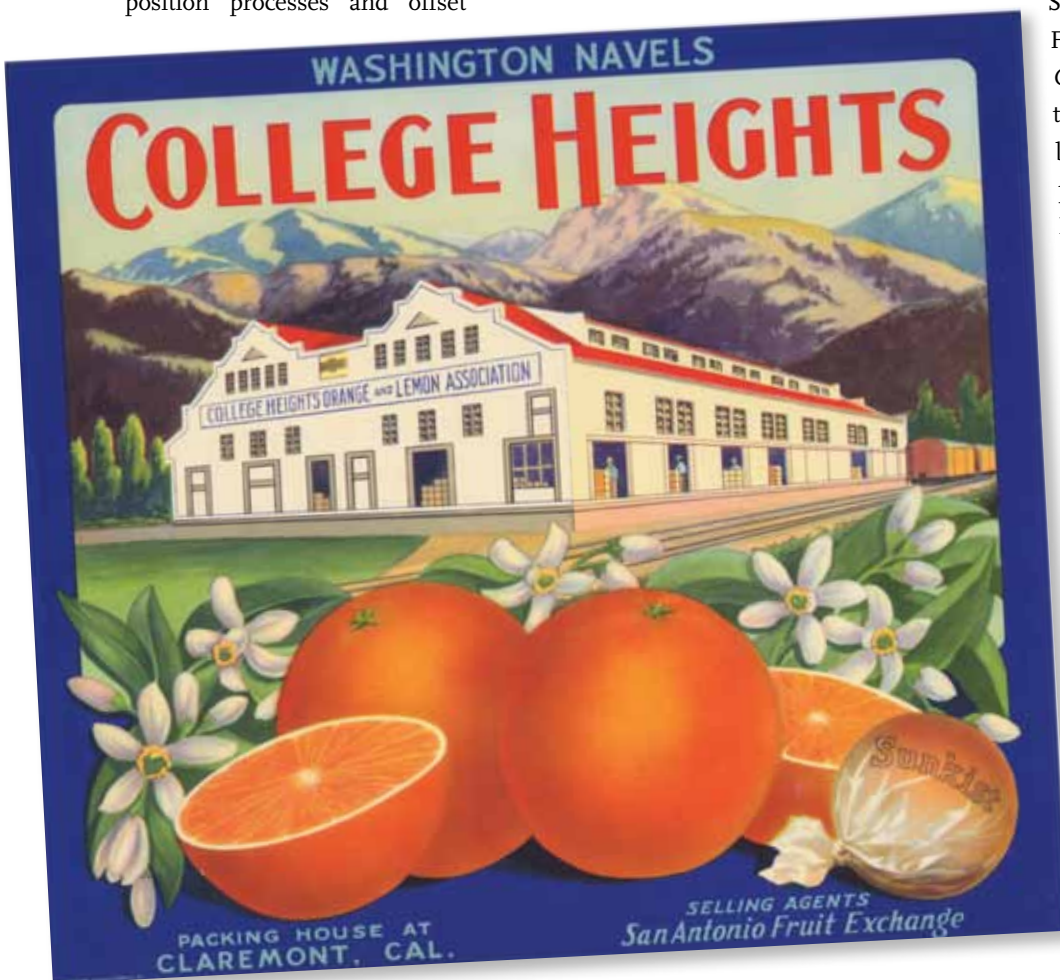
Beginning in the 1880s, California's printing industry readily responded to the needs of growers with the advent of 11 x 10 inch labels affixed to the ends of the wooden crates. They served as a means of product identification and advertising much like the smaller trade card. This need represented a bonanza for lithographers. Gordon T. McClelland and Jay T. Last in their informative books *Fruit Box Labels* and *California Orange Box Labels* have identified over thirty-five companies that produced labels incorporating an astonishing 8,000 individual designs. However, two companies dominated: Schmidt Lithograph Company of San Francisco and Western Lithography Company of Los Angeles. Others of note were H. S. Crocker, Dickman-Jones, and Union Lithograph Company. Many of these firms were later absorbed by Schmidt and Western Lithograph Companies. As their names implied, label producers used the medium of stone lithography. But as technology progressed, companies switched to photocomposition processes and offset

lithography. These companies employed art directors and scores of artists and lettering and script specialists to create the designs. Characteristic of commercial art of that era, the artist's name unfortunately did not appear on the label. Printing company artists churned out designs at breakneck speed along with designs for tobacco labels, posters, theater programs, promotional brochures, maps, billheads, and trade cards.

Fruit box labels featured a myriad of appealing scenes and subject matter. Obviously, the name of the packinghouse was always highlighted, but beyond that, the selection of contents appears to have been a rather random process. In fact, many of the lithograph companies produced generic labels that could be used by several growers and packing houses. In a rare instance, the College Heights Packing Association of Claremont commissioned a label with an illustration of its actual packinghouse. Reproductions of golden oranges were an obvious choice as the primary picture or as an adornment to a larger scene. Many labels featured a California theme and incorporated views of the missions, jolly Franciscan friars, smiling señoritas, ruined adobes, generic Southern California valleys with lush orchards, California bungalows, and prominent landmarks such as the

State Capitol Building, Yosemite, and San Francisco's Nob Hill. A favorite is Sunkist's *California Dream* with a pair of peacocks in the foreground and a golden border and background.³ Hundreds of others featured pets and animals (Fido, Camel, and Terrier Brands), sports (Polo, Basketball, and Athlete brands), Native Americans (Pala Brave, Black Hawk, and Pocahontas brands), flowers (Lily, Gladiola, and Poinsettia brands), pretty women (Carefree and Native Daughter brands), transportation (Airline and Airship brands), historical personages (Abraham Lincoln, King David, Stonewall Jackson, and Queen Victoria brands), and California itself (Cal-Early, Cal-Flavor, and Cal-Sweet brands). These are just a few examples of the thousands churned out by California lithographers.

During the heyday of the California citrus industry, McClelland and Last estimate that over a billion label-adorned boxes were shipped from California packinghouses. Curiously, though, thousands of labels were never used and lay dormant in packinghouses, as cardboard boxes made them obsolete in



*During the heyday
of the California
citrus industry . . . over
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The California orange crate labels were designed not only to advertise a particular grower but also to promote the allure of California through dreamy and luscious images.



the 1950s. Fortunately, they were not tossed or burned. Beginning in the 1970s, collectors began to take serious interest in them. Their obvious visual appeal made them highly desirable. As demand grew so did their monetary value and old packinghouses were mined for their labels. With this newfound interest, the California citrus label began appearing regularly in books and exhibitions, and as with any collectable, experts produced guidebooks with pricing and dating information as well as histories about this fascinating form of commercial art. Today, online resources also provide help on how to distinguish vintage labels from modern reproductions.⁴

Karen Paige of the Library's California History Section has recently completed the cataloging of the Mawdsley label collection and arranged the labels by county. A new online record to these colorful California advertising resources may be found on the State Library's web site at <http://www.library.ca.gov/calhist/calinfofileII.html>. ❀

ENDNOTES

1. Over the last two years Mrs. Mawdsley has also donated a number of books and pamphlets on Western history to the Library.
2. Other counties such as Butte, Sacramento, Fresno, and Tulare also devoted many thousands of acres to these health-giving

fruits. With the exception of Tulare County, they, however, are not well represented in the Library's label collection.

3. The golden background of this label, as well as many others, was achieved through a method called *bronzing*. Bronze powders were sprayed on inked areas of the label to give it a shiny, golden look. The technique was used not only for backgrounds but also for borders. It mimicked gold leaf.
4. See for example, fruitcratelables.com.

FOR FURTHER READING

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Photographing the Maynard Dixon Mural, *Pageant of Tradition* By Vincent Beiderbecke

An estimated two-year renovation of the historic Library and Courts Building began early in January 2011.¹ In Gillis Hall, the general reference room on the third floor, the largest painted mural by noted California artist Maynard Dixon faces out towards the north windows of the building. Titled *Pageant of Tradition*, it visually chronicles the development of California history. It took Dixon three and a half months to complete the work, which he finally finished in November 1928. The mural's presence in the room is impressive with its enormous measurement of seventy-feet-long-by-twenty-feet-high.² Because Gillis Hall was completely cleared of all materials and floor bookshelves in preparation for the renovation, this quiet interim period was thought to be the perfect opportunity to set up equipment to photograph the mural. A single detailed image of

the entire work had never been attempted until this project.

Fellow photographer Matt Bartok and I decided to pool our resources to tackle the challenge. Matt Bartok currently assists with various projects at the California State Library and is also a dedicated photographer, carrying Bachelor's degrees in both Photography and Video Production from California State University, Sacramento. I have worked for almost four years in the California State Library's California History Section scanning and photographing unique materials. Like Matt, I carry a Bachelor's degree in Photography from California State University, Sacramento.

To visually preserve the mural photographically prior to building renovation, Matt and I embarked on an intensive but highly enjoyable two-week period of preparation, shooting, and cleanup from the last week of December 2010 through the first

Overall view of the room. Eighty feet of connected PVC piping was put down so that the camera dolly could roll in front of the entire span of the artwork. Solid weights placed around the pipes ensured that they didn't drift or warp. This system keeps the back of the camera parallel to the entire length of the mural wall so that each image has correct perspective.

week of January 2011. Reproducing Maynard Dixon's *Pageant of Tradition* proved to be an immense but highly rewarding photographic challenge. Various photographic mediums and art reproduction techniques were utilized to create a final detailed archival image. It is my hope that this detailed account of the project will provide valuable information to readers of California history and those interested in art reproduction.

In order to keep the plane of the digital sensor/film parallel to the painting, we placed a large camera dolly onto an eighty-foot long track of three-inch PVC piping that spanned the entire length of the mural. Keeping the camera parallel to the painting ensures that every frame is equally sharp. Once the camera and tripod were placed onto the platform, a Zig-Align mirror system was utilized to ensure that the camera was completely parallel to the mural wall. The Zig-Align system uses two mirrors to bring parallelism accuracy within the width of a piece of paper.

The camera dolly itself consists of solid pine wood, weighs over one hundred pounds, and uses heavy solid iron L-brackets for the skateboard wheels, which are attached with thick carriage bolts. The weight and rigidity of the materials used make an incredibly solid and reliable platform for the camera and its tripod to stand on. Building the platform, affectionately dubbed "The Beast," proved to be a challenge, as it had to be custom-built to the circumstances of photographing the mural, which was so high above floor level. The camera dolly system needed to be constructed so that the camera, mounted on a fifteen-pound heavy-duty Majestic tripod, would be visually midway to the mural or at about ten feet. At this height we also needed a twelve-foot ladder to access the tripod-mounted camera. Under these unique conditions, it was a truly learn-as-you-go experience.

Lighting the setup was one of the most crucial aspects of the project. The decision was made to photograph the mural using the existing room lights as well as two high powered strobe lights made by White Lightning (X3200s). While the existing room lights produced a slightly uneven brightness along the span of the painting, this image constitutes the actual architectural setting in which most people have been viewing it. In addition, daylight-balanced strobes outfitted with sixty-inch circular reflective umbrellas were moved equidistantly with the camera dolly to provide more equal coverage. Shooting only with the existing room lights constitutes an actual architectural setting, while the strobes create an accurate art reproduction image with balanced lighting.

The mural was reproduced on both digital and film mediums for the sake of permanence and variety. Large format film produces a permanent copy with a fantastic amount of detail, while



Vincent Beiderbecke is a lifelong resident of Sacramento. In the fall of 2010 he graduated with a Bachelor's Degree in Photography from California State University, Sacramento. For almost four years Vincent has been scanning and photographing for the California History Section of the California State Library. Since his first day of work he has scanned over twenty-thousand high resolution images and photographed several thousand oversized items. In his spare time he enjoys playing classical violin, photographing for fun, and hiking in the redwoods. He hopes to continue a career in high-quality digital preservation of valuable materials and collections. See the last issue of the Bulletin for a profile of Vincent.

Matthew Bartok, who ably provided assistance for this project, grew up in the foothills of the Sierra Nevada Mountains and attended Columbia Community College where he developed a passion for photography by taking an intro to photography course. Today he lives in Sacramento with two degrees earned from Sacramento State University, Photography and Video Production. When he is not at the State Library assisting with projects he is usually busy with his own work which includes large format black and white mural printing, stereo photography, and stop-motion animation. He intends to stay in the area with hopes of creating a business centered on stereo imaging and video production.

Vincent Beiderbecke (above) and Matthew Bartok, photographers, pose in front of the mural.

A front view of the camera setup. Two high-powered flashes are each outfitted with a reflective silver umbrella (top left and top right). The umbrellas diffuse the light output and broaden the angle of coverage so that each image is evenly exposed.





digital allows for immediate feedback as well as quicker post-production editing.

4 x 5-inch Fuji 160-S color negative film was chosen for its fine grain, moderate sensitivity, and faithful color reproduction. Color negative film has a greater dynamic range of exposure than slide (positive) film, and is more flexible when exposing and scanning. Film was used to photograph individual sections of the mural for maximum quality, including Maynard Dixon's 1928 signature on the bottom center left of the mural. Each negative will be digitized on an Epson V700 Professional Scanner with a Better Scanning glass film holder, which ensures equal sharpness from edge to edge. The scanning system allows for the film to be laid completely flat on dry Anti-Newtonian glass, so that messy scanning fluids and color artifacts can both be avoided. The scanning system also uses an adjustable height mounting frame in the scanner, so that maximum sharpness can be attained.

For digital, a professional Nikon D3 12-megapixel camera was used with one of Nikon's newest and sharpest lenses, the 45mm f/2.8 PC-E. "PC" stands for perspective control. The lens allows

for rise-and-fall adjustments as well as focus shifting, which are quite similar to controls available on a large format film view camera. The digital SLR camera was moved horizontally across the PVC pipe eleven times for comprehensive coverage, and rise-and-fall captured three images each time from the top to the bottom of the mural. With three full-quality RAW images taken at each of the eleven points, thirty-three images were compiled together in Photoshop to form a final archival TIFF image file that totals around one hundred and twenty native megapixels. Immense detail is easily attained with this system of shooting, a system that allows for the image to maintain integrity even when downsized for other purposes, such as the Web.

With the years-long renovation of the Stanley Mosk Library and Courts Building now underway, preserving Dixon's mural digitally allows for a much wider audience to enjoy a fine work of art that otherwise could not be seen in person. Should physical misfortune befall the mural, a detailed visual record now exists for purposes of repair or reconstruction. Preserving a vital piece of California's rich cultural legacy within one of



California's most historically important buildings has been an immensely rewarding experience for Matt and me. I hope the images we've created can convey a modicum of the sense of awe and affection we continually felt for the mural each day we worked to reproduce it. ❀



FOOTNOTES

1. The California State Library has been housed in the Library & Courts Building since the late 1920s. It is one of a pair of neo-classical buildings that comprises the Capitol Extension Group. Both are situated in a circle in front of the State Capitol Building. For more information on this stately building see Issue Number 69 of the *Bulletin*.
2. Artist Maynard Dixon (1875–1946) is one of California's most celebrated artists. In addition to the Gillis Hall mural, the State Library has another Dixon mural on the second floor, several pencil sketches, his scrapbooks, and an oil-on canvas painting. For more information on this mural see "History on Walls: The Maynard Dixon and Frank Van Sloun Murals in the California State Library" by Donald J. Hagerty in Issue Number 69 of the *Bulletin*.



Construction of the camera dolly platform. Matthew Bartok drills additional hardware into the five-foot-tall camera dolly platform used for this project. The extra height of the platform allows the camera to be placed halfway between the ceiling and floor so that the reproduction will have correct perspective. The heavy weight and rigid construction lend to its nickname as "The Beast."

A Day in the Life of the California State Library

By Laura Parker

A day in the life of the California State Library was captured for posterity on Snapshot Day 2010. On that day—October 4, 2010—the California Library Association invited every library in California to capture usage data for a 24-hour period to demonstrate the importance and value of public, academic, and special libraries in California.

As active participants, State Library staff carefully counted more than a dozen standard measures of library use. The results were pretty amazing: on that day, the State Library had 30,735 registered users with library cards; more than 2,280 items were borrowed; our homepage was accessed over 1,200 times; 1,234 items were retrieved from licensed databases; and over 360 reference questions were answered.

Beyond the data, a more personal and engaging picture emerged from State Library employees who were invited to write one sentence about their day's work on October 4. The following is a small sample of the many things that happen at the California State Library daily.

In the first floor reading room, Braille and Talking Book Library staff were busy at the service desk:

- It's a typical Monday here, I have answered 102 phone calls from patrons so far since 9:30 am, and I did the mail, 40 new applicants' packages, and emailed 16 messages to the reader advisors.

The Information Services and Government Documents staff were also busy:

- I assisted a government agency Human Resources Dept. with training videos, making recommendations and suggestions for group training on critical workplace issues.
- I spent some time on a Sunnyvale Public Library (a Patent and Trademark Depository Library) project to create a database of California inventors who received U.S. patents.

Expert genealogist and frequent patron of the California History Room, Sandra Harris prepares to photocopy a circulating book.



A librarian in the Witkin State Law Library weighed in:

- In addition to working at the reference desk, I looked up older laws from other states for the Departments of Justice and Corrections to assist them in enforcing Megan's Law.

On the second floor, California History Room staff provided access to our collections:

- I am indexing three California History Room periodicals, serving the public in person and by phone on the Reference desk, collecting Interlibrary Loan requests to prepare for processing, preparing for a talk that will be given at Family History Day this coming Saturday, and cataloging three photographs for the picture collection.

At Sutro Library, a State Library branch in San Francisco, similar activities were underway:

- I assisted a staff member from Golden Gate National Park Conservancy in finding a rare book on Sutro Baths. He is interested in scanning the book for Golden Gate Park promotional purposes.



Senior Librarian Catherine Hanson answers the phone at the reference desk in the California History Room. The Library staff provides excellent and welcoming service.

The knowledge of our Special Collections expert was evident in this entry:

- I identified a series of glass plate negatives for a gentleman today as Mission San Xavier del Bac, a Jesuit mission south of Tucson, Arizona.

Librarians and researchers in the California Research Bureau actively served legislators and state officials:

- Putting together *Facts About Homeless Youth* to pair with short youth videos to educate policymakers and highlight National Runaway and Homeless Youth Month next month.

Library Development Services staff worked behind the scenes to support California's public libraries:

- I explained the library laws on fees to a library director (I taught the law, and the law won).

One entry encapsulated the work of the California Cultural and Historical Endowment:

- I processed grant payments to go toward the preservation and restoration of historical buildings in California.

Withkin State Law Library Reference Librarian Peter Dolgenos hands a document to a pleased researcher.



Administrative staff kept the library's internal wheels turning:

- I prepared paperwork for purchase orders that will be issued after the state budget passes.

And the Information Technology Bureau kept us connected with each other and the outside world:

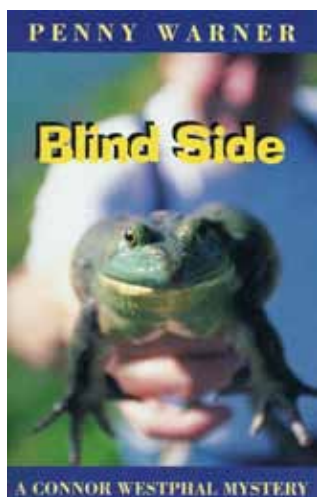
- I worked on planning a network redesign that will optimize patron access to data.

Snapshot Day was, in short, an ideal opportunity to gather a day's worth of usage data on the many resources and services offered by the California State Library to state employees, elected officials, public libraries, and the general public. More importantly, it highlighted the daily activities of a dedicated staff wholly engaged in serving the people of California.

If you want to read more about what happened that day, please visit: <http://www.library.ca.gov/about>. ☘

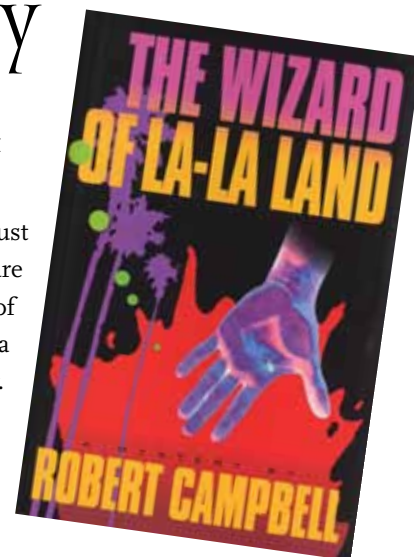


Ms. Parker is the Library's Communications Officer.



Death between the Covers: Gary E. Strong Donates His California Mystery Book Collection

By Gary F. Kurutz



The State Library's California History Section received a wonderful holiday gift when former State Librarian of California Gary E. Strong donated his amazing collection of modern day California mystery novels. Ever since moving to California in 1980 to assume his position with the State Library, Mr. Strong who is currently University Librarian at UCLA, has had a keen interest in fiction with a California setting. When the State Library acquired the archive of California mystery writer Bill Pronzini, Strong's interest in expanding his personal collection blossomed. In describing his pursuit of mystery novels, Strong explained, "They help me explore the reaches and diversity that is California itself."*

California fiction, however, represents an overwhelming and expensive collecting field. The California History Section alone offers a fiction collection of well over 3,000 titles stretching back to Gold Rush days. To narrow his focus, Mr. Strong decided on modern day mysteries written by California authors. As it is, his collection consists of approximately 600 titles. Recognizing its singular value, the gift will be physically kept together and known as the Gary E. Strong California Mystery Collection.

As demonstrated by this donation, the Golden State is rich in contemporary mystery writers. After all, there is so much inspiration with its infinite variety of personalities, places, and events. Favorite authors of Mr. Strong's include Bill Pronzini, Marcia Muller, Jonathan and Faye Kellerman, Michael Connelly, Jan Burke, Stephen Cannell, Kelly Lange, Steve Martini, Ken Kuhlken, and Michael Nava. To hook the reader and build a fan base, mystery writers frequently introduce a memorable character, usually a detective, in their first novel. Thus such fictional personalities as Faye Kellerman's Rina Lazarus, Connelly's Hieronymus Bosch, Muller's Sharon McCone, Nava's Henry Rios, and Pronzini's "Nameless Detective" attracted a loyal following. Aficionados eagerly awaited the next book. Of course, alluring dust jackets and snappy titles are key elements in catching the reader's eye when browsing through dozens of mysteries in a bookstore. Fortunately, Gary Strong, a true bookman,

is always careful to retain the dust jacket. These protective covers are not only wonderful examples of illustration but also include a picture and profile of the writer. All the books in his collection are in superb condition.

Lawrence Clark Powell, that great proponent of books and regional literature, once remarked, "I believe a good work of fiction about a place is a better guide than a bad work of fact." One of the great joys of collecting and reading in this genre is that it transports the reader back in time and place. Good fiction writers take great pains to research and understand the landscapes, towns, cities, and people they are describing. For example, commenting on Walter Mosely's *Devil in a Blue Dress*, Gary Strong wrote, "You get a first hand, up close look at forties Los Angeles from shops in Watts to the boardrooms and homes of the white political establishment."

As a student of California history and its literature, Mr. Strong has thoroughly enjoyed reading these novels. For him, it is a pleasurable way to spend nights and weekends or to pass the time waiting in an airport. During the lunch hour at UCLA, this bibliophile can frequently be seen in a quiet corner of a campus restaurant with his nose buried in a novel imagining a favorite character solving the latest crime on the streets of Los Angeles. For a busy man with a high-pressure job, a good mystery book provides a wonderful tonic. As with any serious collector, the passion does not end with this donation. In an article about his interests, Gary Strong mused, "I still prowls through bookshops looking for books. I like to browse; it's part of the mystery." ❧

FOOTNOTE

* The quotations above of Gary Strong are taken from his delightful article, "Mysterious California: A Bibliographic Essay," *Clarion* (April 2007) 15-18.

Foundation Notes

A limited number of copies are available for sale of our beautiful bilingual publication, *The Final Days of Father Miguel Hidalgo y Costilla Initiator of Mexican Independence, 1811. Testimony and Recollections of Melchor Guasp, His Jailer.*

The Mexican Collection of the Sutro Library Branch of the California State Library has recently acquired an extraordinary manuscript on this, the Bicentenary of Mexican Independence and the Grito de Dolores by Miguel Hidalgo. The manuscript provides a moving eyewitness account of the final days of Hidalgo before his execution. Hidalgo is universally revered as the father of Mexican Independence.

Dr. W. Michael Mathes has translated and introduced this extraordinary manuscript. Dr. Mathes is Honorary Curator of Mexicana at the Sutro Library, member of the Orden Mexicana del Águila Azteca, Academia Mexicana de la Historia, professor Emeritus of the University of San Francisco, and author of numerous award winning books on Mexican history.

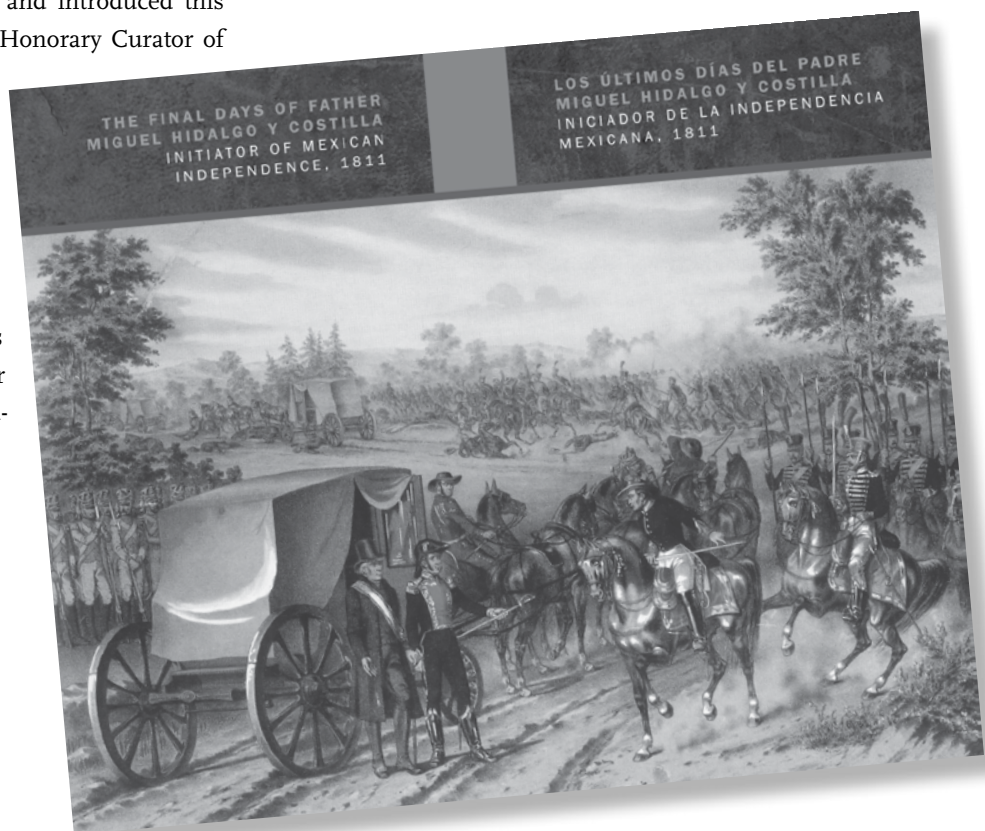
Handsomely designed and illustrated, the edition of this bi-lingual publication is limited to 500 copies. Printed in full color and wrapper bound, the publication measures 9 x 11 inches.

Cost: \$21 including tax and shipping.
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Foundation Notes

NEARLY SOLD OUT!

The Sacramento Directory For The Year 1853-54.

Edited and Introduced by Mead B. Kibbey.

This facsimile edition of Samuel Colville's *The Sacramento Directory for the Year 1853-54* makes available one of the most important directories from the rambunctious Gold Rush era. The volume includes Dr. John F. Morse's *History of Sacramento*, the first published narrative history of the river city. Historian and author Mead B. Kibbey has supplemented the directory with a 24 page introduction. Colville's directory, in its original 1853 format, is incredibly rare with only six known institutional copies. Sacramento, at the time of the directory's publication, served as the gateway to the Northern Mines. For this reason, it ranks as a key reference to the Gold Rush era. The directory is loaded with names of prominent pioneers and advertisements for key businesses. For example, the original front cover carries an Adams & Company advertisement offering the "highest market price paid for gold dust." In addition to the usual compendium of names, the directory has a separate listing for hotels and saloons and an appendix documenting city boundaries, wards, post office rates, benevolent and social organizations, churches, fire departments, newspapers, schools, and inland steam navigation companies.

Mr. Kibbey, whose knowledge of early Sacramento is unrivaled, has supplemented the directory with a splendid introduction based on his own considerable research. He has included an explanation and chart that demystifies Sacramento's early complex house numbering system.

Reproductions of contemporary pictorial letter sheets provide a visual record of Colville's city. A particularly valuable addition is a folding 20 x 30 inch facsimile map of Sacramento city in 1850 by L.W. Sloat.

This handsome facsimile edition is bound in gold-stamped royal blue Kivar cloth and consists of 200 pages printed on acid free paper, plus the folded map. The original directory consists



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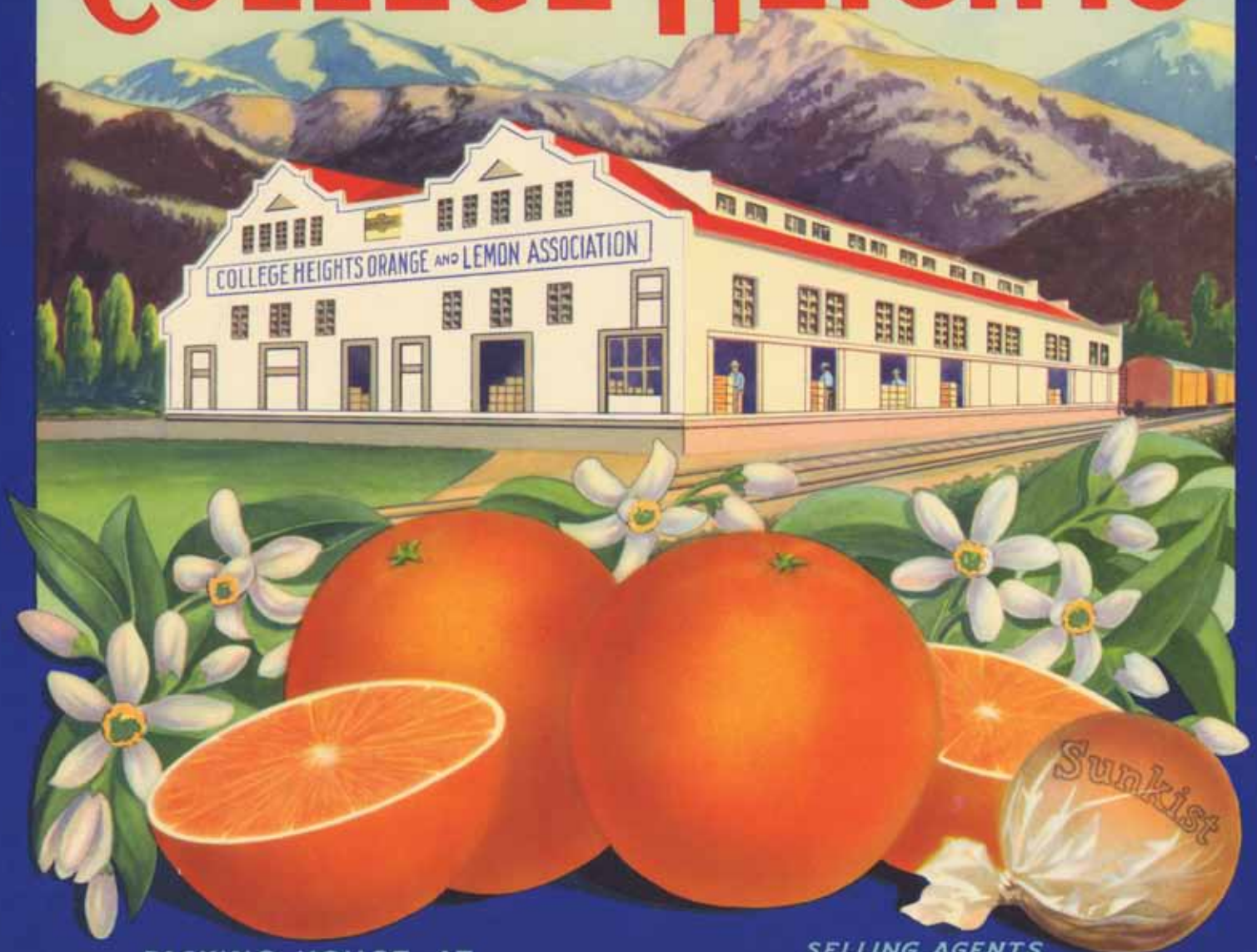
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