

California State Library Foundation

Bulletin

Number 93

2009





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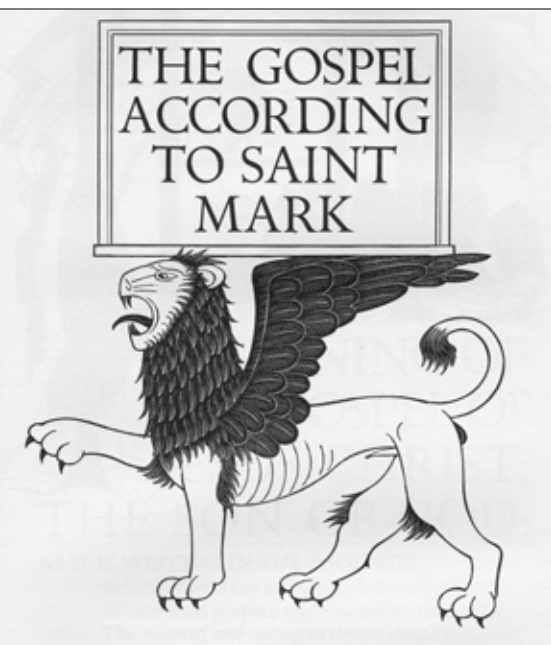
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Illustration Credits: Mead B. Kibbey, pages 14-17; Windgate Press, 18; Michael Dolgushkin, page 25; Winslow and Associates, 26; all others, California History Section, California State Library. Scans created by Vincent Beiderbecke.



The Library's New Fine Printing Acquisition: The Golden Cockerel Press Edition of *The Four Gospels* of the Lord Jesus Christ

By Robert Dickover

The California State Library added a number of major works to its already distinguished collection of fine printing in the last year. Most important among these is *The Four Gospels of the Lord Jesus Christ*, printed and published by the Golden Cockerel Press in England in 1931. The book is a compelling presentation of the first four chapters of the New Testament of the Holy Bible, the gospels according to St. Matthew, St. Mark, St. Luke, and St. John. The great distinction of the work lies primarily in the contribution of Eric Gill (1882–1940), who created the wood engraved illustrations, calligraphy, and the typeface used in the design and printing of the book. Gill's artistry in this book has made it treasured by the great libraries of the world and generated a mass following among bibliophiles. In addition to his spectacular book artistry, Gill was an important sculptor and inscriptional letterer on stone and even extended his talents into the more distant fields of architecture and clothing design. He designed five typefaces other than the one in this book. Some of these others are still very much on the contemporary typographic scene.

Gill's biographer, Fiona McCarthy, characterized him as the "greatest artist-craftsman of the [20th] century." His artistic legacy includes over 100 sculptured figures or reliefs on stone, 750 pieces of inscriptional lettering, and 1,000 wood engravings. In addition to his celebrated work in illustrating books, he involved himself in a wide variety of other printing productions, ranging to small items such as bookplates. Beyond all these other activities, Gill wrote in an often quirky fashion some 300 pamphlets,

articles, and books. The commentators on these have not generally considered these to be important works of literature or cultural observation. One critic characterized Gill's writing on his principal subject, the deterioration of the world around him, as an expression of an "abrasively opinionated and aggressive intellect." However, this critic also recognized that some of Gill's writings such as his *Autobiography* of 1940 show a "sweetness" of disposition and vision. For the bibliophile, of course, the books he illustrated and the types he designed are his most important gift.

Preeminent among these is the book, which in the interest of an economy of words, everyone calls simply *The Four Gospels*. This "typographic masterpiece" was the outcome of the collaboration of Gill with Robert Gibbings, the owner and presiding muse of the Golden Cockerel Press from 1924 to 1933. Gill and Gibbings worked together at the press from 1925 through 1931, and their joint effort resulted in the production of twenty books with illustrations by Gill. Gibbings was an important wood engraver, artist, and designer in his own right and deserves substantial credit for the books that Gill made famous with his magisterial illustrations. In the case of *The Four Gospels*, Gibbings was responsible for the layout of the type around the engravings — a matter of considerable difficulty. He selected the subjects for some of the



Mr. Dickover is an expert on the history of fine printing and has contributed extensively to the Bulletin. He is a member of the Foundation's Board of Directors and is active in several bibliophilic organizations.

engravings, and Gill quickly agreed to produce them. Gibbings' decisions in consultation with Gill and others, affected all aspects of the production of *The Four Gospels*.

Over the almost eighty years since its publication, the critics have responded enthusiastically to *The Four Gospels*. Their opinion generally is that it ranks in quality and artistry with the earlier monuments of the English private press tradition, the Chaucer of the Kelmscott Press (in the CSL), the English Bible of the Doves Press (also in the CSL), and the Dante of the Ashendene Press (alas, not in the CSL). One important critic, active at the time of the publication of *The Four Gospels*, described it as "the most beautiful, the greatest piece of work yet accomplished by the revival of printing." He "could not believe that anyone [would] refuse it priority over the Kelmscott Chaucer." Most current students of printing comparing the two would probably not enthuse so effusively in favor of the one over the other, merely being content to consider the two books to be in the same exalted class. More recently the important authorities on the book, Martin Hutner and Jerry Kelly, who are involved in every aspect of the fine book and printing history enterprise, included *The Four Gospels* in the 100 books they selected, with the assistance of other experts, for the 1999 exhibit at the elite Grolier Club in New York City entitled "A Century for the Century." The Golden Cockerel production joined an amazing collection of 100 great books from all over the Western World, eleven of them from California printers. Obviously not every connoisseur of fine printing would agree with all of the selections; however, a majority of them would receive at least more unanimous acceptance. One of these would be *The Four Gospels*.

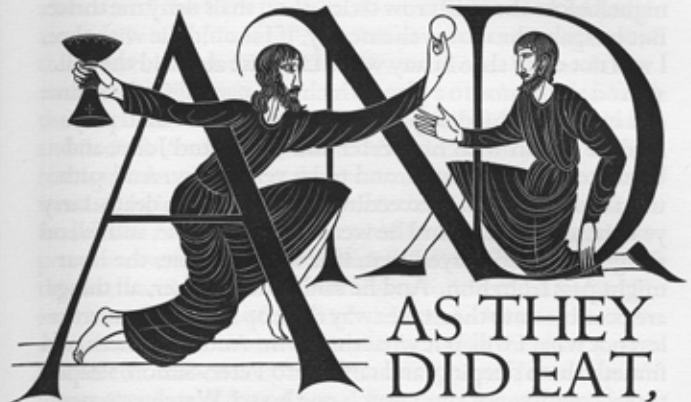
Gill contributed sixty-four wood engravings to the book, ranging in size from initial letters to full-page pictures. His engravings reveal both his mastery of calligraphy and of the drawing of the human figure. He opened each of the gospels and some of the chapters in them with large illustrations that intertwined the large-sized calligraphed opening words with the figures of the infant Jesus Christ, Mary, and numerous others in the biblical narratives. The people in his illustrations are primarily dressed in black. Gill engraved many white lines in their garments to show their folds, the materials they were made of, and other characteristics. The faces and hands of the people have this coloration in reverse. They are white with their outlines and features formed by black lines. In the illustrations, the people wrap themselves around letters on which they sit, use them as ladders, point through them, and even lean and lie on them. This blending together of the large letters and the figures of people was Gill's unique and very significant contribution to book illustration. Printing from metal type forms the rest of the opening words in the text beside and below the engravings.



COMETH JESUS WITH
THEM UNTO A PLACE
CALLED GETHSEMANE, AND
SAITH UNTO THE DISCIPLES, SIT YE HERE, WHILE I
GO AND PRAY YONDER. AND HE TOOK WITH HIM
Peter and the two sons of Zebedee, and began to be sorrow-
ful and very heavy. Then saith he unto them, My soul is
exceeding sorrowful, even unto death: tarry ye here, and
watch with me. And he went a little farther, and fell on his
face, and prayed, saying, O my Father, if it be possible, let
this cup pass from me: nevertheless not as I will, but as thou
wilt. And he cometh unto the disciples, and findeth them
asleep, and saith unto Peter, What, could ye not watch with
me one hour? Watch & pray, that ye enter not into tempta-
tion: the spirit indeed is willing, but the flesh is weak. He
went away again the second time, and prayed, saying, O my

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said, Is it I? And he answered and said unto them, It is one
of the twelve, that dippeth with me in the dish. The Son of
man indeed goeth, as it is written of him: but woe to that
man by whom the Son of man is betrayed! good were it for
that man if he had never been born.



AS THEY
DID EAT,
JESUS TOOK BREAD,
AND BLESSED, AND BRAKE IT,
AND GAVE TO THEM, AND SAID, TAKE, EAT: THIS
IS MY BODY. AND HE TOOK THE CUP, AND WHEN
he had given thanks, he gave it to them: and they all drank of
it. And he said unto them, This is my blood of the new testa-
ment, which is shed for many. Verily I say unto you, I will
drink it new in the kingdom of God. ✠ And when they had
sung an hymn, they went out into the mount of Olives.
And Jesus saith unto them, All ye shall be offended because

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THE
FOUR GOSPELS OF THE
LORD JESUS CHRIST
ACCORDING TO THE AUTHORIZED
VERSION OF KING JAMES I
WITH DECORATIONS BY ERIC GILL
PRINTED AND PUBLISHED AT THE
GOLDEN COCKEREL PRESS
MCMXXXI



First in the metal type setting are the words set in 36 point capitals (approximately one-half inch in height), next are words in 24 point capitals (one-third of an inch), and then words in 18 point capitals (one-fourth of an inch). The major portion of the text then follows in 18 point capitals and lower case. Gill designed this metal type, called Golden Cockerel after the name of the press, to have the “color” (i.e., to appear heavy enough) to complement the blackness of his engravings. The type became the proprietary face of the press, never to be sold to or used by other printers. Gill insisted that the lines of the text be set unjustified. That is, the lines do not extend to their full length, as is the case with most book composition. Gill’s decision resulted in a ragged edge on the right hand side of the text on the pages. He argued that the unequal spaces between the words, often necessitated in justified composition, would reduce the legibility of the printed page. His argument seems patently false, and the adoption of it resulted in an appearance of awkwardness in the printing.

Several of the important critics of the book have cited this as a negative feature of this spectacular book. Another aspect of the book’s design some of the critics disliked was Gill’s use of symbols to separate the paragraphs in the text. The scholars doing the translation for the King James Bible formed it into paragraphs without verse numbers. He decided that if the paragraphs were not set off with some kind of a visual marker, the printing of the text would be excessively monotonous. His decision resulted in the design of two ornaments of notable size and blackness that

The title page to this landmark fine press book.

he used alternately to separate the paragraphs. One of them was an eight-pointed star; the other was a stylized rose with a flattened blossom superimposed on a five-pointed star with the stem of the flower extending beneath it. In spite of what the carping critics have said about the use of these symbols, others, including myself, have regarded it as a worthy contribution.

Not all of the 268 pages of the book have engravings on them, of course, but those that do have a special beauty. Few individuals would commit themselves to the folly of trying to select the best of Gill’s illustrations for this book. The remarkable nature of all the illustrations precludes a selection of the “best.” They are all notable, and this article does not have the space for any large number of them. However, I have selected five that I regard as outstanding, and these will give the reader an idea of Gill’s virtuosity as an illustrator in the medium of wood engraving.

The first illustration on page 3 opens a chapter in The Gospel According to St. Matthew. In this engraving, Gill demonstrated his mastery both of calligraphy and the expression of the emotions of people. The lettering of the first word “Then” shows Gill’s great talent in using space. He had two alternatives here. One was to use smaller letters separately for this word. He employed the other, that of linking them together, by using the same vertical lines for more than one letter. Here the vertical line in T is the same as the left vertical line in H. The vertical line of the right in H also forms the vertical line in E. Gill’s rendering of the expression on the face of the praying Jesus masterfully shows the emotions of sorrow and resignation. The depiction of the lethargy in Jesus’ companions is another striking element.

The title page of The Gospel According to St. Mark uses the same format that Gill employed in his title pages for the rest of the gospels. In this illustration, he placed the frame enclosing the title on the head and wings of his engraving of a lion, the symbol of St. Mark.

The first illustration on page 6 shows Gill’s plan for his design of wood engravings not extending the full width of the page. First he received a proof of the composed lines of type to be printed. Then he created a drawing for an engraving to fill the space to the left of the lines of type. This picture shows a righteously angry Jesus driving the money changers and other commercial miscreants out of the temple. Gill positioned Jesus between the pillars of the temple and within a floriated circle as he ordered the desecraters to move on.

This illustration of the nativity in The Gospel According to St. Luke shows the three shepherds beholding the newly born savior, Christ the Lord, bound in swaddling clothes in the manger with his mother Mary. The figurative art in this engraving is compelling. Also displayed is yet another daring manipulation of lettering by Gill. In order to give the desired size to the figures in this pivotal

biblical event and to draw letters large enough to enclose Mary, the infant Jesus, and one of the shepherds, Gill had to reduce the size of the letter N. This enabled him to engrave the other two letters in a much larger size and still have enough room for the kneeling figure of the first shepherd facing Jesus and Mary.

The illustration on page 3 of *The Last Supper* in *The Gospel According to St. Mark* shows Jesus giving the sacrament of the Eucharist to one of his disciples prior to their leaving for the Mount of the Olives, part of the journey that led to his crucifixion. The engraving is another instance of Gill's conforming an illustration to the area to the side of the first lines of type in the text of the passage. The lower part of the illustration fills the space next to the

Hoyem of the Arion Press, printed his two most distinguished books on them. The Golden Cockerel's pressman fed all of the sheets printed for *The Four Gospels* on to the flat surface of the opened platen by hand; the platen then closed on the type in the bed of the press, and the images of the type and engravings were impressed on the sheet of paper. The platen then opened, flattening out so that the printed sheet could be removed and an unprinted sheet fed back in. The *Four Gospels* had 268 pages, and John Dreyfus estimated that the pressman printed only about 500 sheets a day. Since under the circumstances of the ordinary printing of the day, a pressman working on this kind of platen press with a large sheet of paper could print at least a thousand

The great distinction of the work lies primarily in the contribution of Eric Gill (1882–1940), who created the wood engraved illustrations, calligraphy, and the typeface used in the design and printing of the book. Gill's artistry in this book has made it treasured by the great libraries of the world and generated a mass following among bibliophiles.

two lines of large type. Gill's engraving of the letter A larger than the letters N and D enables him to accommodate the extended picture of Jesus in the act of giving the bread to one of his disciples with his right hand while holding the cup with his left. The relative sizes of Jesus and the disciple reflect the difference in their importance in this event. The intertwining of the figures with the letters gives a kind of three dimensionality to the illustration.

The principal characteristic of a private press, shown clearly in the program of the Golden Cockerel Press, is that it prints what it chooses to print, rather than filling the orders of customers. The second most important characteristic is that it in general uses antiquated machinery and methods in turning out its work. Finally, and very importantly, a third is that its work is often particularly distinguished, well beyond the standards of the best commercial printing. Among the outmoded technologies and materials used by the Golden Cockerel Press in the creation of *The Four Gospels* were handset types, antiquated machinery, hand bookbinding, hand-made papers, and wood engraved illustrations. For this book, the Golden Cockerel utilized a Phoenix press, a German copy of England's Victoria press. The Phoenix is one of a class of heavy mechanized platen presses, which generate the impression strength necessary to print large and heavy type forms like those used in the printing of *The Four Gospels*.

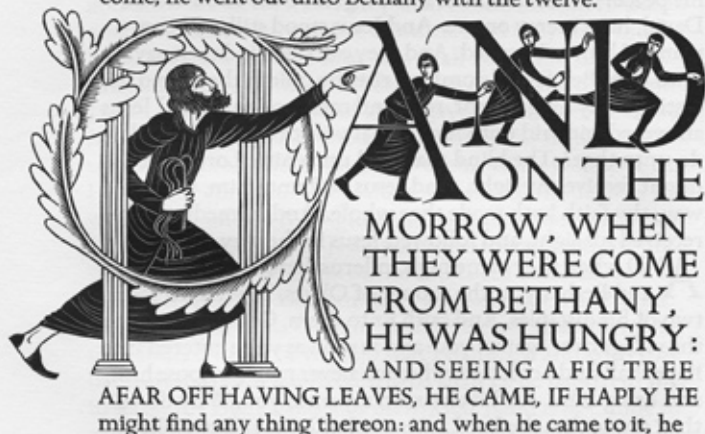
The greatly esteemed Grabhorn Press in San Francisco printed on an imported Victoria and other models of heavy platen presses; and the inheritor of the Grabhorn presses and tradition, Andrew

sheets per hour, the vastly lower output of 500 per day highlights the difficulty of printing these pages, but more importantly, the extreme care taken in producing *The Four Gospels*.

The English firm of Batchelor and Son, which had previously made the paper for the Kelmscott Press, produced the handmade paper for *The Four Gospels*. Decorated with a watermark designed by Gill, the paper still shows that it is of the highest quality seventy-eight years after the completion of the printing of the book. The pressman for this book followed the traditional process of dampening the paper prior to feeding it into the press. This enhanced the quality of the printing in two important ways. It facilitated the absorption of the ink into the paper and at the same time reduced the amount of ink required to get the necessary outstanding results. It also made it possible to use a lesser strength of impression in the printing; that is, it was possible for the type and illustrations to be imposed on the paper with less force and still yield an outstanding image. The viewer of the pages of *The Four Gospels* can easily appreciate these advantages. Neither the type nor the engravings appear to be overinked, and the printing does not appear to be pounded into the surfaces of the pages by the force of the impression.

Sangorski and Sutcliffe, the London firm that bound the book was one of the great hand binderies of the 20th century. All of the major collections contain numerous examples of its work. The bindings it executed for *The Four Gospels* are notable for an excel-

he will send him hither. And they went their way, & found the colt tied by the door without in a place where two ways met; and they loose him. And certain of them that stood there said unto them, What do ye, loosing the colt? And they said unto them even as Jesus had commanded: and they let them go. And they brought the colt to Jesus, and cast their garments on him; and he sat upon him. And many spread their garments in the way: and others cut down branches off the trees, and strawed them in the way. And they that went before, and they that followed, cried, saying, Hosanna; Blessed is he that cometh in the name of the Lord: Blessed be the kingdom of our father David, that cometh in the name of the Lord: Hosanna in the highest. ★ And Jesus entered into Jerusalem, and into the temple: and when he had looked round about upon all things, and now the eventide was come, he went out unto Bethany with the twelve.



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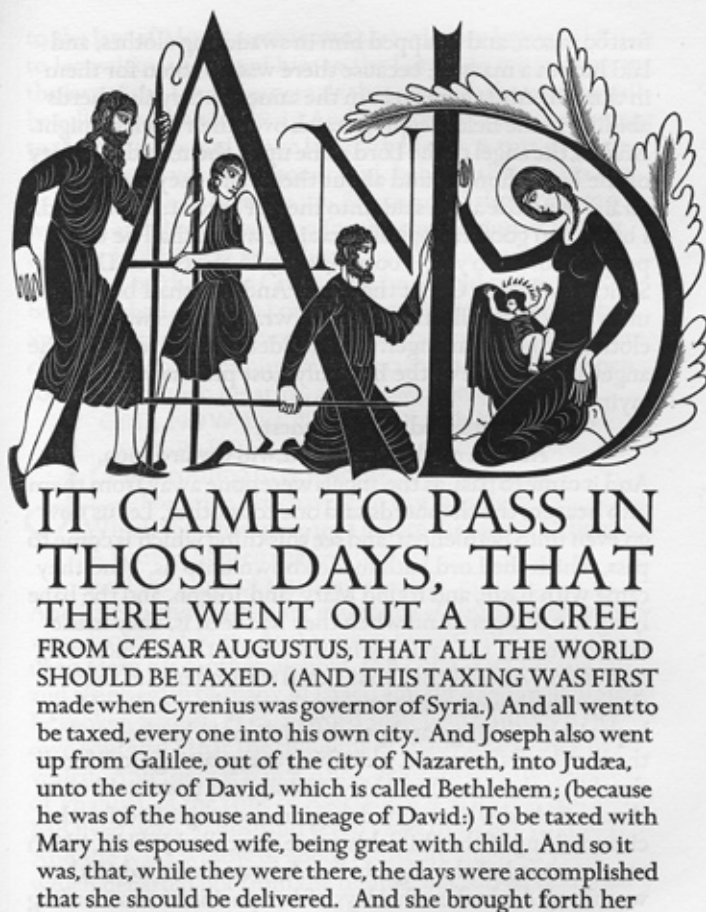
Top: Money Changers
Bottom: Nativity

lence that combines both plainness and beauty. The twelve copies of the book printed on vellum are bound entirely in white pigskin. The 488 copies printed on paper have a quarter binding of the white pigskin with maize-colored cloth covering the boards. Five raised bands decorate the spines of both sets of bindings. The full title and the roman numerals for 1931 are on the front covers of the books and The Four Gospels and a cockerel are stamped in gold on the spines. The books are hand numbered in ink on the colophon page. The Library's copy is number 223.

The Golden Cockerel Press continued to be a very good and sometimes exceptional bookmaker until 1960. However, nothing it produced after 1931 reached the standards of *The Four Gospels*. This reflected the conditions of the market and the rise of labor and other costs, and anyway few books printed in any period attained the excellence of that book. Gill continued as a very important book illustrator. The Grolier exhibition previously referred to included two others of Gill's books. One of these, *Canticum Canticorum Salomonis* (Solomon's Song of Songs), was a production of Germany's celebrated Cranach Press, whose most famous book is the Hamlet decorated with wood engravings by Edward Gordon Craig. Gill wrote the other, *An Essay on Typography*, himself and illustrated it with twenty-five of his letter designs. The firm of Hague and Gill, Gill's partnership with his son-in-law René Hague, printed the first edition of 500 copies of this book, which received the full treatment of elegant printing. It is still in print in a very modest soft cover version. Robert Gibbings, the other principal involved in the creation of *The Four Gospels* continued his artistry in book making almost to the time of his death in 1958. The vision of these two men and the exceptional skills of the Golden Cockerel's two compositors, its pressman, and the bookbinders of Sangorski and Sutcliffe will delight and enrich all book artists and bibliophiles throughout history whatever the fate of the book is in the emerging technologies. ❀

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Triumph and Tragedy over the Pacific: The 1927 Dole Air Race

By Gary F. Kurutz

The “Flying Schoolma’am” was missing. Newspapers in the San Francisco Bay Area and Hawaii anxiously reported that the single engine airplane containing Mildred Doran had not arrived at Wheeler Field, Oahu. Doran had hoped to be the first woman to fly the Pacific Ocean from the mainland to Hawaii. It was not meant to be as her airplane, the *Miss Doran*, along with her pilot and navigator had crashed somewhere in the Pacific. Her fatal flight and the Dole Air Race of August 1927 are documented by an incredible photograph album acquired by the California State Library Foundation on behalf of the State Library’s California History Section.

“Pineapple King” John D. Dole had announced that he would put up \$25,000 for the first airplane to fly the 2,500 mile watery chasm that separated Hawaii from the mainland. Such a lucrative prize caught the imagination of the entire country. Here

was the Pacific version of Charles Lindbergh’s celebrated trans-Atlantic flight. Dole hoped that his prize money would stimulate viable commercial air travel between the tiny island group and the continental United States. Among those who jumped into the contest was Mildred Doran, a school teacher from Flint, Michigan. A veteran of several flights in the Midwest, the adventurous twenty-three year old graduate of Michigan State University won the approval of her father and gained the financial sponsorship of William Malloska, a family friend and head of the Lincoln Petroleum Company of Flint, Michigan. Doran enlisted her friend John “Auggy” Peddlar to pilot her Buhl Air Sedan biplane.

While Doran and Peddlar prepared for this momentous undertaking, others, in a manner of speaking, jumped the gun.

Mr. Kurutz is Curator of Special Collections for the State Library.

“The Winner!!” The *Woolaroc* was the seventh aircraft to leave Oakland and the first to arrive in Hawaii and only one of two to survive. The Travel Air monoplane had a wing span of fifty-one feet and a gasoline capacity of 425 gallons.





Lester Maitland (left) and Albert Hegenberger (right), the pilot and navigator for the *Bird of Paradise* at the Oakland air field on June 27, 1927, the day before their historic flight.

Two Army Air Corps flyers, pilot Lieutenant Lester J. Maitland and navigator Lieutenant Albert F. Hegenberger took off from Wright Field in Oakland in a Fokker C-2 tri-motor airplane and made it to Wheeler Field on the island of Oahu on June 29, 1927. Their airplane, the *Bird of Paradise*, took twenty-five hours and forty-nine minutes to fly the 2,425 miles. The Library's photo album records their Oakland takeoff and triumphant return to San Francisco. These flyboys became instant heroes and their stunning accomplishment, of course, was compared to Lindbergh's solo flight of the previous month. It was one thing to fly to Europe, it was quite another to find a tiny island in the middle of the Pacific Ocean. Their flight, however, took away some of the luster of the Dole prize, but since they were U.S. Army and not civilians, the attraction remained. Then, less than a month later, Ernie Smith a civilian piloting the *City of Oakland* flew across the Pacific and crash landed on the island of Molokai on July 15. Despite having to volplane or glide before landing on the top of some very flexible keawe trees, Smith became the first non-military pilot to make the trans-Pacific flight. His navigator, Emory B. Bronte, possessed uncommon skill and no doubt helped save the day after their craft had run out of gas. The whole country buzzed with excitement as this represented the equivalency of a modern day moon landing.

Even with these two historic efforts, Dole decided that his contest would go on and a committee was organized to put on the race. Moreover, the offer of \$25,000 in prize money for the winner and \$10,000 for the runner up would certainly entice an impressive field of contestants including Mildred Doran. Upon arriving in Northern California, the attractive school teacher had become a celebrity and happily talked to the press about her fascinating story and the forthcoming contest. Much speculation arose in the local press about her pilot, "Auggy" and whether they were romantically involved. She demurely replied that they both loved flying and adventure. The press also asked her if she feared the danger of such a long flight, and she bravely replied that life was full of danger and that she was motivated to be the first "girl" to achieve such aeronautical history. It was their plan for her to be inside the fuselage of her red, white, and blue biplane along with her navigator Lieutenant Vilas Knope.

In addition to the "Flying Schoolma'am," as she was called, a number of others wanted to be "Dole Birds" and win the \$25,000 first place prize. The committee established rules to ensure safety, and numbers would be drawn to determine which airplane would takeoff first. The race would take place on August 16 and begin at Wright Field on Bay Point Island in Alameda County. As proven by this contest, and despite the dar-



The *Pabco Flyer* cracked up after a second attempt to get off the ground on August 16, 1927. Its pilot, Irvington, wisely gave up on reaching Hawaii by air.

ing flights of Maitland and Hegenberger and Ernie Smith, just getting off the ground was still risky business. By early August, fifteen teams of contestants planned to participate in the race. Two days after numbers were drawn, team number thirteen, Lieutenants Covell and Waggener, fatally slammed into a fog-shrouded cliff near San Diego after taking off for Oakland. Another craft piloted by WWI ace Arthur V. Rogers, the *Angel of Los Angeles*, mysteriously plummeted to the earth at Montebello during a test flight, killing Rogers. The three-winged *Pride of Los Angeles*, flying in from Long Beach, splashed into San Francisco Bay one hundred feet short of the landing field. While pilot and navigator survived, this race was not for the feint of heart.

Safety, of course, was a great concern. Race officials wanted to make sure that each craft had the fuel capacity to actually make the 2,500 mile journey to Wheeler Field on Oahu. The *City of Peoria* was disqualified for this very reason. Most of the airplanes had a fuel capacity of 350 to 450 gallons. Five others were also disqualified for a variety of causes the day before the race. Only eight airplanes remained. To further bolster safety, commercial and navy ships at sea would keep in contact with the airplanes and report by radio progress of the race. The newly opened Wahiawa Radio Station adjacent to Wheeler Field would serve as a homing beacon. Flying at night would pose a challenge as it would be easy for a pilot to become disoriented or suffer from vertigo and plunge into the ocean. Moreover, each pilot would have to fly for at least twenty-six straight hours, and fatigue would hamper the most skilled pilot or his navigator. Remarkably, only two of the craft carried radio equipment, and of those, only one, the *Woolaroc*, could send and receive signals. All the rest relied on compasses and sextants.

The Dole Derby with its high stakes naturally drew a crowd. A journalist for the *San Francisco Bulletin* exclaimed, "The greatest race in the history of the world—San Francisco to Honolulu by air! The biggest sporting event ever since the Roman gladiators



Above: Movie stunt pilot Arthur Goebel won the Dole Prize, and in victory, returned to California on August 31, 1927.

Below: The "Aloha Kid" Martin Jensen piloted the *Aloha* to Hawaii and won second prize in the Dole Race. A resident of Honolulu and a pilot with over 2,500 hours in the air, he posed for this photograph in Oakland just before climbing into his lemon-yellow monoplane.



Left: "Navigator" Al Henley and "Pilot" Bennett Griffen of the *Oklahoma* pose for this photograph on August 16, 1927 shortly before they crashed.

Right: School teacher Mildred Doran loved globes. This autographed photograph of the "Flying Schoolma'am" shows her signing a globe on August 14.

Bottom: San Francisco held a celebratory parade down Market Street to honor Maitland and Hegenberger, July 12, 1927.



went into the arena—a score of men and one woman playing on a tenuous line between life and death!” As race day would prove, it was indeed a tenuous line. Thousands converged on Wright Field at Bay Point Island and others would watch from rooftops, ships and boats in the bay, and other vantage points in both Oakland and San Francisco. Ernie Smith, in an honorary role, would signal the beginning of the race. As the fog lifted in late morning, the remaining eight pilots and navigators climbed into their aircraft hoping for glory, the handsome first place prize, and survival. Miss Doran enjoyed a breakfast of raspberries, toast, and coffee and dashed off a letter to a friend confidently writing, “We are sure going to be the first there.”

At one minute past noon on August 16, the *Oklahoma* piloted by former U.S. Army flyer Bennett Griffen roared down the grass runway and the race was on. As a portent of things to come, the blue and yellow monoplane returned back to the field minutes later after its fuselage tore over San Francisco. Next, the sleek silver monoplane and pre-race favorite, *El Encanto*, flown by Norman A. Goddard and with K. C. Hawkins, achieved an elevation of only four feet before a side wind caused its pilot to lose control and crash. The two then engaged in a vigorous argument over who was at fault. At 12:11, the *Pabco Flyer*, the only plane with a pilot (Livingston Irving of Berkeley) and no navigator, hopped off and suddenly plunged into the marsh and water at the end of the runway. Finally, the Lockheed monoplane *Golden Eagle* of John Frost and Gordon Scott took off without incident at 12:31.

The excitement must have been electric as the *Miss Doran* sped down the runway two minutes later. Race darling Mildred Doran and her navigator Lt. Knopie were in the cabin of the flimsy machine. Doran, wearing an olive drab serge uniform and equipped with comb and powder compact, would help with navigation and monitoring the flight’s progress. An article in the *Oakland Tribune* worried that she only wore light weight clothing and oxford shoes instead of boots and that she only had a picnic lunch with her. Her pilot Auggy Peddlar, ever flamboyant, wore his signature knickerbockers and straw hat. Ten minutes later, however, the *Miss Doran* came back grounded by engine problems. Spectators wondered if the school teacher would indeed make history.

Next, the *Dallas Spirit* with WWI ace Captain William “Lone Star Bill” Erwin at the controls and Alvin Eichwaldt doing the navigating took off but would return shortly thereafter with a torn wing fabric. Two other airplanes, the lemon-yellow Breese monoplane *Aloha* and the Travelair monoplane *Woolaroc* managed to takeoff without any problem. Martin Jensen of Honolulu, with money raised by his wife, piloted the *Aloha* and movie

stunt flyer Arthur C. Goebel piloted the *Woolaroc* and Navy lieutenant and former Annapolis swimming star William V. Davis served as his navigator.

Determined to win the prize and make history, the *Pabco Flyer* and *Miss Doran* both tried again but with mixed results. Irving’s plane again cracked up, and he wisely decided not to make another attempt. *Miss Doran’s* pilot Auggy pleaded with Mildred to stay behind as the danger was too great. She would hear none of it. Before leaving, aviation hero Ernie Smith ran out to wish Mildred Doran good luck, and the *Miss Doran* rose into the blue sky, flew over San Francisco, and through the Golden Gate. Thus, just hopping off seemed like a major accomplishment as only four out of the original group of fourteen aircraft actually flew in the race.

Given the circumstances just described, one can only imagine



A smiling “Miss Doran” posed for this photograph on August 15. Her spritely personality and good looks generated much media attention.

the conflicting feeling of both exhilaration and fear as the planes roared over the Pacific Ocean. Thick weather and darkness challenged the aviator’s skills. Goebel with his experienced navigator Davis and flying a plane equipped with a radio kept in constant touch with ships along the route. Their logbook recorded their progress as the *Woolaroc* flew at a speed of approximately 110 miles per hour and at an average altitude of 6,000 feet, a height intended to lift them above the clouds. The next day, the *S.S. City*



Achieving momentary celebrity status, pilot William P. "Bill" Erwin of *The Dallas Spirit* autographed this photograph on August 15.



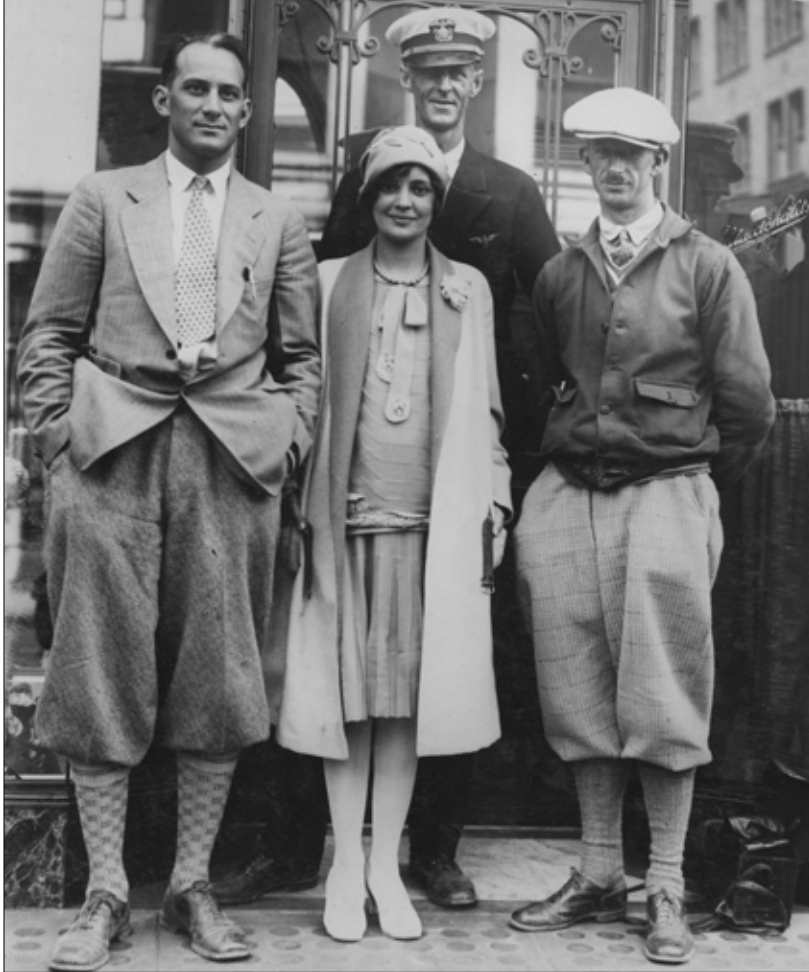
Charles Ulm and Sir Charles Kingsford-Smith of the *Southern Cross* don their flying togs in preparation for their historic hop over the Pacific Ocean.

of Los Angeles reported that the *Woolaroc* was on course 450 miles from Oahu. The *Woolaroc's* curious name came from a word combination of wood, lakes, and rocks given by the craft's sponsor who owned a Midwest wild game preserve. Nearing their destination, the *Woolaroc's* navigator signaled the Wahiawa Radio Station that they were two and one half hours away from the landing field. News of their pending arrival spread like wildfire and a huge throng began converging on Wheeler Field causing the greatest traffic jam in Island history. Hawaiian Territorial Governor Wallace Farrington, race sponsor James Dole, a bevy of dancing Hawaiian girls in costume, and bands playing welcoming music were on hand to greet the winners of the great race.

With the islands in sight, the pilot and navigator did experience a few anxious moments. Their radio transmitter all of a sudden stopped working, but, Davis, the quick thinking navigator, made a speedy repair. In celebration of a safe flight, Davis then began firing his Very pistol or flare gun and dropping smoke bombs after passing Diamond Head. Shortly thereafter, the *Woolaroc's* engine started to sputter indicating low fuel but it had just enough to make it. As the monoplane came in sight of the landing field, Army and Navy planes took off to provide an escort. The *Woolaroc* circled Wheeler Field and landed after

a courageous flight of twenty-six hours, seventeen minutes, and thirty-three seconds. The time was 12:33:33 p.m. Oahu time or 2:20 p.m. Oakland time. Both Goebel and Davis were mobbed by an adoring crowd shouting "aloha," and the comely native girls garlanded each with flower leis. They had won the \$25,000 prize and the immense prestige of having conquered the Pacific Ocean. Almost two hours later, Jensen in his *Aloha* triumphantly landed much to the relief of his wife. She was in the audience at Wheeler Field and actually passed out in a state of emotion. Hawaiians were bursting with pride as their own plane had won second prize. Appropriately, the *Aloha* had a lei painted around its nose. James Dole proudly proclaimed, "Hawaii is on the lips of the world today, in the minds of countless millions of people."

As the excitement died down, everyone began to wonder where were the other two airplanes that had left Oakland? Hours passed and no word. Then the *Aloha*, along with other airplanes, took off in search of the *Golden Eagle* and *Miss Doran*. The last any saw of the *Miss Doran* was off the Farallon Islands. Dole and the sponsors of the two missing planes put up reward money to anyone who could find the missing craft. The ships along the flight path also began a diligent search. Still no sight-



(From left to right) The day before the tragic air race, Kenneth Hawkins and Norman Goddard (behind Doran) flying in *El Encanto*, Mildred Doran passenger in the *Miss Doran*, and Livingston Irving, the pilot of the *Pabco Flyer*, enjoyed a moment of camaraderie.



The *Southern Cross* flew from Oakland to Brisbane, Australia one year after the Dole Air Race. It took eighty-three hours of flight time to make the 7,888 mile journey.

ing. The newspapers gave the race front-page coverage but their attention soon turned away from the victors to the missing. Three days later, Erwin and Eichwalt repaired their *Dallas Spirit* and gallantly headed into the Pacific searching for the missing planes. They were never heard from again and the search was called off. Any number of reasons ranging from mechanical failure to pilot disorientation while flying at night could have caused the demise of the three airplanes. While the Dole Derby brought much attention to the possibilities of trans-Pacific commercial flight, it cost the lives of eleven aviators including the “Flying Schoolma’am.”

Amazingly, a year later, the Fokker *Southern Cross* made the first trans-Pacific flight from Oakland to Australia. The Library’s photo album concluded with photographs of the *Southern Cross* and its four-man crew, including pilot Sir Charles Kingsford-Smith of Australia. The powerful Fokker left Oakland at 8:52 a.m. on May 31, 1928, and arrived in Honolulu twenty-seven hours and twenty-eight minutes later. After refueling and resting a couple of days, the *Southern Cross* sped over the ocean to the Fiji Island, a then incredible distance of 3,144 miles, and then to Brisbane, Australia, and finally to Melbourne. The journey of 7,888 miles took eighty-three hours of flying time and

was hailed as “the greatest airplane flight in the history of aviation.” Kingsford-Smith, as a result of his aeronautical exploits, became the world’s most famous Aussie.

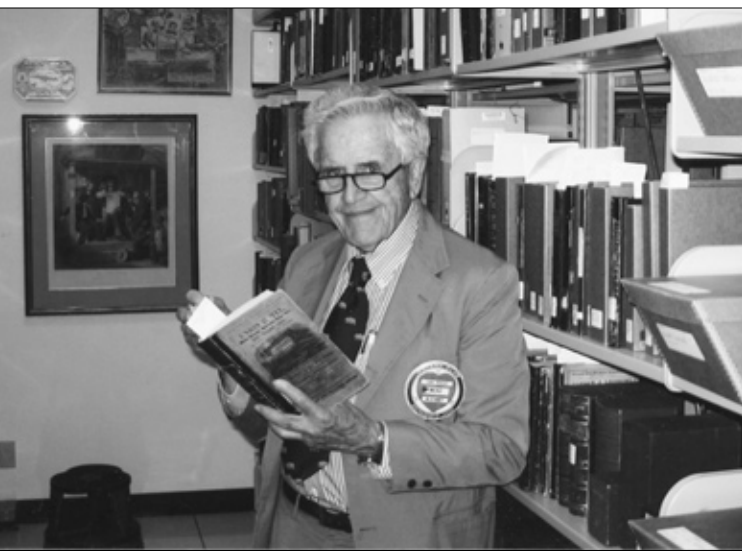
The Library’s photo album contains 137 images of various sizes and covers a variety of aircraft, pilots, and navigators from 1927–28. Its centerpiece, however, is the historic and tragic Dole Air Race. The oblong album even includes a sample piece of fabric from the *Pabco Flyer*, newspaper clippings, and ephemera. ❀

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Mead B. Kibbey's Eight Decade Library Connection: A Profile

By M. Patricia Morris



Mr. Kibbey enjoys perusing an early Sacramento directory in the Library's vault. Active in the Rotary Club and wearing his membership badge, Mr. Kibbey has led many tours of the Library for Rotarians.

Mead B. Kibbey is a first class storyteller. If you listen carefully, you will often hear the words “adventure” and “fun,” whether the story is about buying a rare photo collection or commanding a ship on the North Atlantic during World War II.

Mead was born in San Francisco in 1922, but lived there only a scant two weeks before moving to Sacramento, where he has resided since. During high school he attended Montezuma School for Boys, where he graduated at the youthful age of sixteen. By the time he earned his degree in mechanical engineering from U.C. Berkeley in 1942, the nation was at war. In



M. Patricia Morris is a frequent contributor to the Bulletin. For many years, she worked for the California Department of Parks and Recreation and the California State Library. She is active in several community organizations including Capitol Communicators and has gone on eight walking tours in Europe.

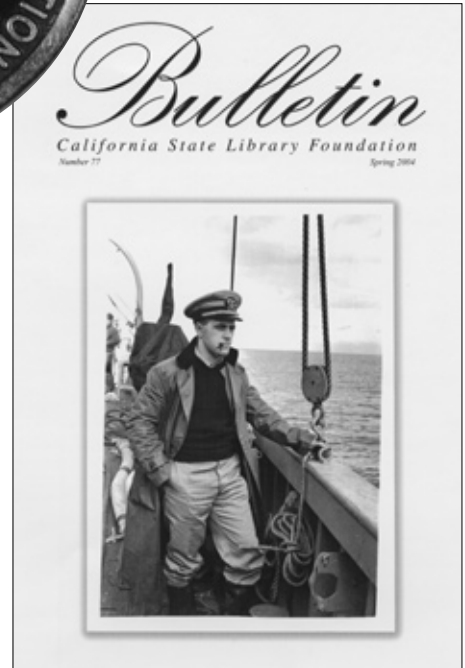
Opposite page: *Yard Mine Sweeper-461*, commanded by Lt. M. B. Kibbey floats at anchor at Wakayama, Japan, November 1945. Two days later, a typhoon hit the island.

This page, left to right:

Lt. M. B. Kibbey stands on the flying bridge of *YMS-461* off of Awagi Island near Wakayama, Japan, November 1945.

Ensign Kibbey received this identification badge while he worked for the Richmond Shipbuilding Corporation in 1942 awaiting assignment in World War II. While in Richmond, he helped build a Liberty Ship in four days.

The Spring 2004 issue of the *Bulletin* featured Mr. Kibbey's dramatic article, "Memories of a Survivor from the Sinking of *USS YMS-350*, July 2, 1944."



November of that same year, he received his commission as an ensign in the U.S. Navy. While awaiting his assignment, Mead worked in the Richmond shipyards, where he once helped build a Liberty Ship in four days. To this day, he can tell you with the great precision and detail of an engineer just how they did it. In 1943, the Navy lacked minesweeper officers, and with four years of Naval ROTC and experience at sea, Mead soon became the executive officer of a small wooden minesweeper, the *USS YMS (Yard Mine Sweeper) -350*. As you would expect, he said, "We had a lot of funny adventures on that — some bad."

One of the executive officer's jobs is to keep the ship's log. Mead still has the log for the *YMS-350*. He can tell you where the ship was and what they were doing for all 298 days of its life. That short life included duty on the coast of France to sweep mines in advance of the Normandy invasion. The ship remained there for about two weeks and then moved on to sweep mines at Cherbourg, where it was sunk by a German snag mine. For rescuing a crewman and a fellow officer from the mine-filled waters while

under fire, Mead earned the Navy and Marine Corps Medal.

The next challenge for the young officer was helping to turn over a ship to the Russians, an experience in which Mead demonstrated his considerable aptitude for negotiating, and where he had a great deal of fun communicating in the Russian he was learning from a University of California correspondence course. From there, he was ordered to Japan to sweep mines just as the war ended.

Home again in Sacramento, he turned to the business of making a living. He joined Bercut-Richards Packing Company as an engineer, where he also performed mechanical calculations for a sawmill the company was building. Then fate played a hand. Mead took over that division when the person running the sawmill had a heart attack. In 1951, he started his own business, a lumber brokerage firm called Black Diamond Lumber Company. Later he established a trucking company called the Alhambra Trucking Company. By the time Black Dia-

A man of many interests and skills, Mr. Kibbey stands next to an 8,000 pound block of granite. He would transform the granite into a fist. It now rests at the Martin Luther King Branch of the Sacramento Public Library.



mond was liquidated in 1982, the company was cutting 300,000 board feet, the equivalent of six big railroad cars a day. In 1980, he started a smaller operation, the Red River Lumber Company, which manufactured redwood planter tubs until the firm was sold in 1986.

While hard at work developing his business enterprises, Mead was fully engaged in other pursuits. For starters, his family was growing. He and Nancy, his wife and partner of fifty-nine years raised seven children, a boy and five girls, one of whom was adopted. Mead's son from his first marriage is a rancher in Modoc County.

At this same time, he assumed leadership positions in several major Sacramento community service organizations—president of the KVIE Board of Directors and KXPR; vice president of the Sacramento County Historical Society, president of the Crocker Art Museum Association; treasurer of Sutter Health; treasurer of Sutter Davis Hospital, and president for two terms of the Sacramento Pioneer Association.

Then in 1988 he joined the California State Library Foundation as a board member, and for a term as its treasurer. His association with the State Library goes back farther than you can guess. "There was an old rule at the State Library," Mead said, "if you lived in the City of Sacramento, you could use it, but if you didn't, you had to go through the local library near you." Around 1930, Mead's mother was able to bend the rules a bit and obtained library cards for herself and for him, even though they were living in Carmichael.

Many, many years later, Mead read a book about Egypt that sparked his interest in a pictorial work sponsored by Napoleon Bonaparte entitled *Description of Egypt*. He soon learned that the State Library had a copy of it, and Mead still had the checkout card his mother had given him long ago. He went down to the Library, where the conversation went something like this:

MEAD: "Can I get this out?"

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

MEAD: "Why don't we start on number one of the plates?" The volume was big, three by four feet, and beautiful.

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

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

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

SUPERVISOR: "No. We can't do that. Even though the next person will be sixty years from now, we will have them when they come."

MEAD: "Boy, that's my kind of place."

This incident, Mead, will tell you is one of the reasons why he has supported the Library so faithfully ever since. Over the years, he has not only promoted the Library tirelessly, but he has made many donations to its collections. These gifts include the superb I. W. Taber album of the Midwinter Fair in San Francisco; a giant collection of glass negatives from the Panama Pacific International Exposition; and a large portrait camera from the 1890s. Curator of Special Collections Gary Kurutz describes the Fletcher Collection, which Mead also gave the Library, as “far and away our best collection of early Southern California photographs.”

Mead produced three books on the Foundation’s publication list. He edited two early Sacramento directories and authored a third book, *The Railroad Photographs of Alfred A. Hart, Artist*. The latter remains the Foundation’s bestseller, and although no longer in print, the richly illustrated volume is highly sought after by railroad and photography historians.

His sensibilities as an artist are not limited to writing, as he is also an accomplished photographer and sculptor. His medium of

choice as a sculptor is black granite. Among the carvings that decorate his home is a life-sized woman’s torso. Drawing upon terms from a *Sacramento Bee* article used to describe Mead’s work, the statue has a “mirror-like surface” of “near perfect smoothness.”

His wife, Nancy, who calls Mead “an amazing man,” said that his children sometimes put a T-shirt on the female torso when their friends were visiting. As an entrepreneur, World War II veteran, engineer, artist, historian, benefactor, and family man, he is a “multi-faceted guy,” says Gary Kurutz.

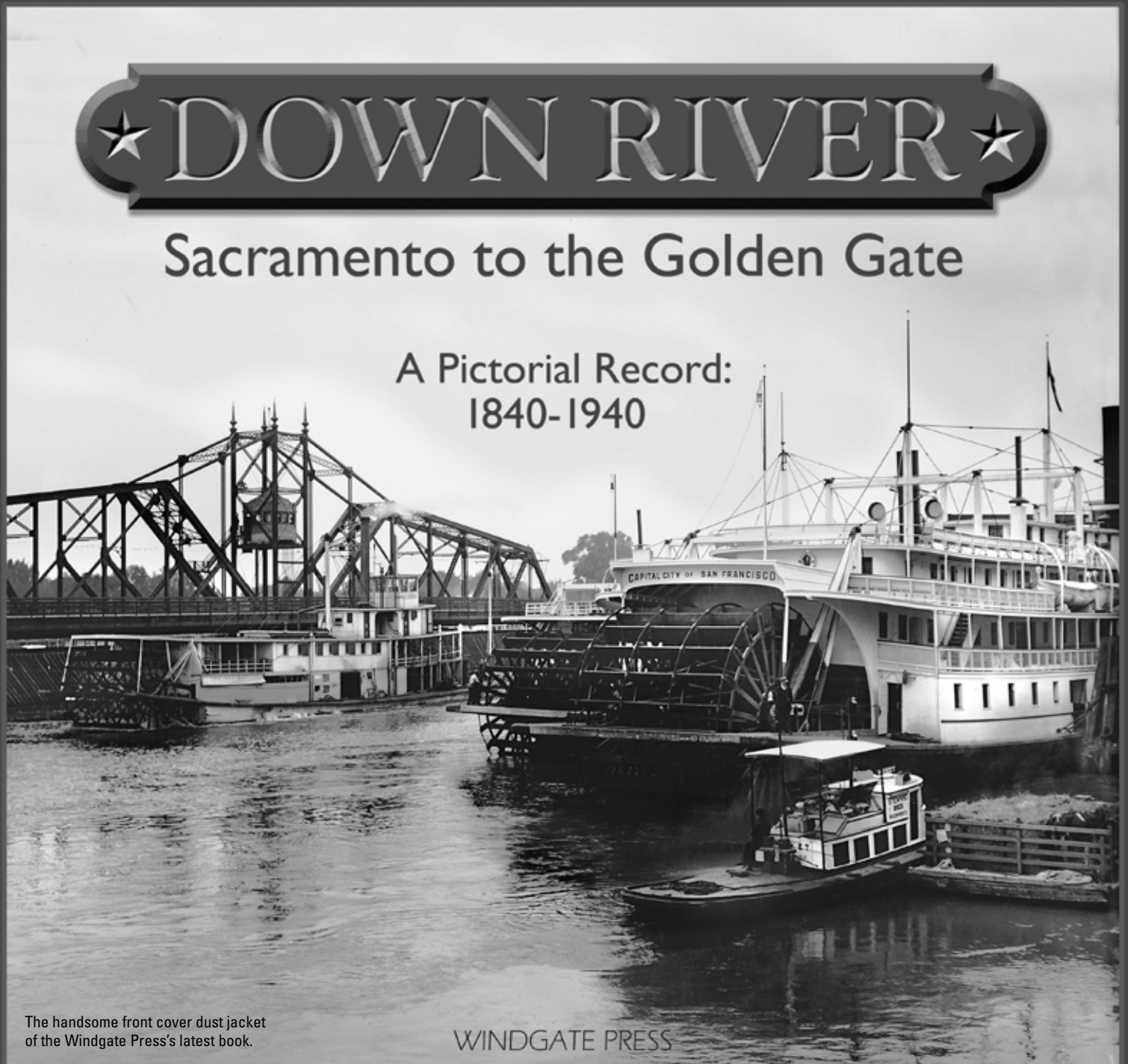
Don’t forget his flair for storytelling. Get him to tell you about the time he engineered the donation of the Keystone-Mast Stereograph Collection to U.C. Riverside’s California Museum of Photography. I guarantee you will hear the words “fun” and “adventure” in the telling. ❀

Below: Lt. Kibbey (far left), USNR, and two other officers of *YMS-461* pose for this snapshot at a party at the home of the mayor of the Japanese island city Awagi. Kibbey noted, “Despite only two and one-half months after surrender, we were welcomed as ‘friends’ because we were sweeping U.S. mines to open their harbor.” Two of the mayor’s nieces are also pictured.



Down River: The Windgate Press Produces Another Visual Feast

By Wayne Bonnett






EDITOR'S NOTE

Our good friends at the Windgate Press have published another spectacular book: Down River: Sacramento to the Golden Gate, a Pictorial Record: 1840–1940. The handsome volume relied heavily on the rich resources of the Library's California History Room and the private collection of Foundation Board Member, Mead B. Kibbey. Copies of Down River may be purchased from the Foundation or at the reference desk of the California History Room at \$50.00 per copy, including sales tax. Add \$5 for shipping. All proceeds benefit the Foundation's preservation and acquisition fund. Wayne and Linda Bonnett, the proprietors of The Windgate Press, graciously allowed the Foundation to publish the book's preface and introduction as well as the illustrations reproduced in this article.

DOWN RIVER PREFACE




he Sacramento River is the essential artery that links both San Francisco and Sacramento to the history of the great central valley of California. The many rivers and creeks tributary to the Sacramento and San Joaquin River systems are integral parts of that history and the photos selected for this book.

In roughly one hundred years, from 1840 to 1940, the Sacramento River and the valley it traverses have changed in many ways. Fortunately, photographers were on hand to record those changes and the events that precipitated them.

Contained in the photographic collection of the California State Library are several thousand stereographic images made between 1860 and 1900, covering a wide range of subjects relating to California history. Within the stereo collection is a remarkable group taken by pioneer photographers Alfred A. Hart, Thomas Houseworth, Carleton E. Watkins, and others during the period following the Gold Rush, around 1859, to the mid-1870s. Several hundred are focused on the region near Sacramento and along the Sacramento River, then the commercial highway in California.

The stereopticon, or hand-held viewer, created a sensation in Victorian America when it was introduced in the 1860s. With the relatively low-cost device, one could view stereo slides like the ones shown here in simulated three dimensions. Two photo prints taken simultaneously from slightly different angles with a special camera were mounted on a cardboard slide with a printed description. When viewed through the stereopticon prisms, the two images merge into one, creating the three-dimensional effect.

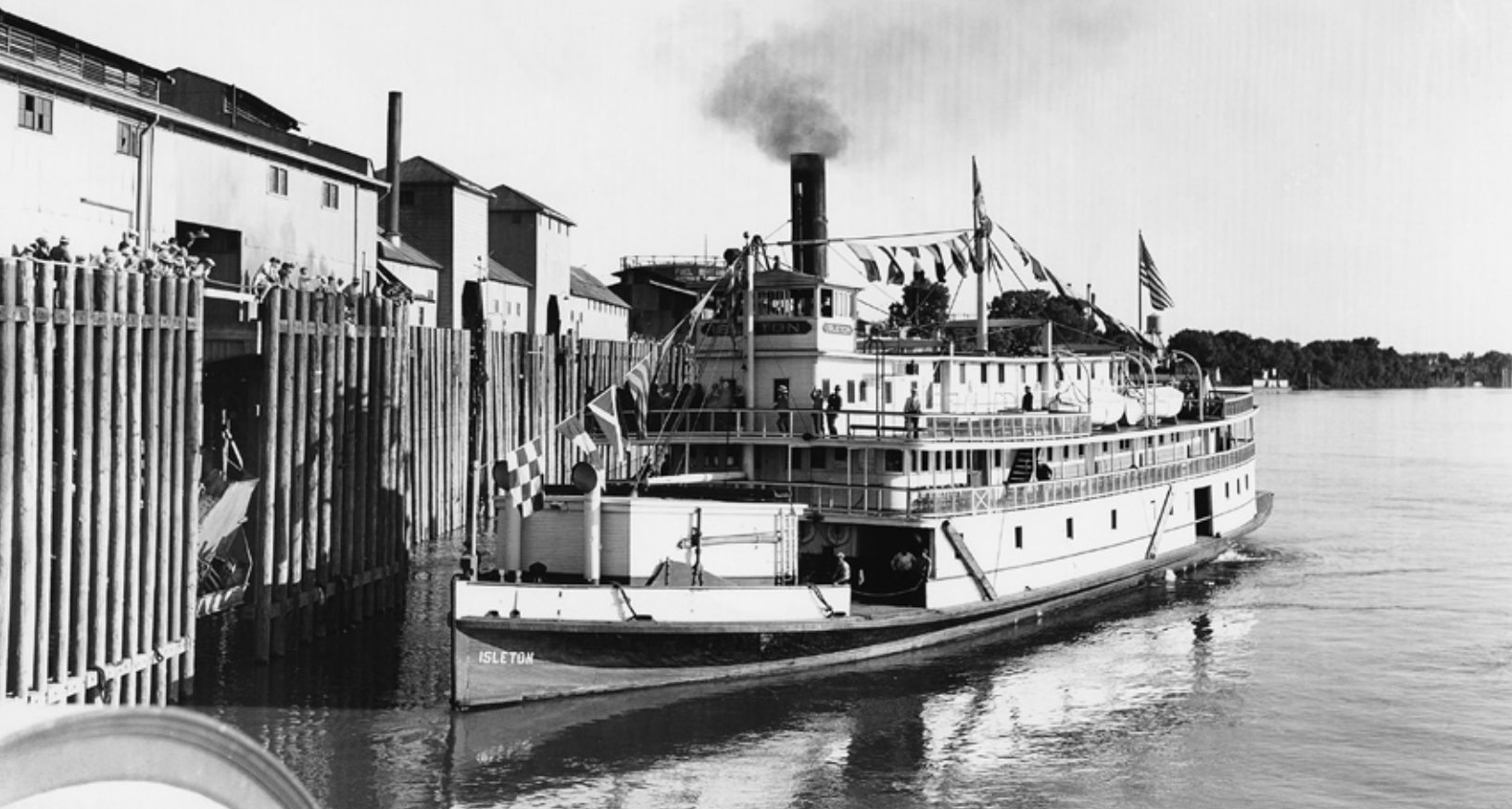


Wayne Bonnett is the author of several books on California and maritime history including *A Pacific Legacy: A Century of Maritime Photography*. He is a maritime painter and specialist in digital photo restoration.

Stereo slides, purchased singly or in collections of popular subjects, quickly became commonplace in most homes in America. Their popularity caught the attention of many commercial photographers who began catering to the new market. Foreign cities, famous paintings, disasters, and battlefields all became subjects for the stereo photographers of the day. Scenes of California and the Pacific Coast, still unfamiliar territory to most Americans, were immensely popular. Photographers created stereo photos of railroad construction as the Central Pacific Railroad worked its way east across the Sierra Nevada from Sacramento to complete the transcontinental railroad. California gold mining, always a popular theme, provided many photographic opportunities including awesome effects of hydraulic mining in the Mother Lode, giant-scale river mining, gold dredges, and stamp mills. River steamers, shuttling daily between Sacramento, Stockton, and San Francisco, appealed to photographers and proved popular with their customers. As agriculture in the Sacramento Valley developed from tiny local orchards and farms to large-scale wheat production, photographers duly recorded that too. No detail or location was deemed too insignificant for the stereo camera.

These captivating photographs, many seldom seen or reproduced in recent years, became the genesis of this book. Added to them are cabinet photos from the early 1900s and many more recent views from both the California State Library in Sacramento and the Haggin Museum in Stockton. All reflect in various ways life on and near the Sacramento River, the San Joaquin River, and the San Francisco Estuary with its sprawling delta where the two great rivers join. Events many miles from the rivers had major effects on the valley and river system. Debris from placer and hard-rock mining in the Sierra foothills, and copper mining and lumbering high in the Siskiyou Mountains altered over time the river and the ways people used it. So the visual scope of this book is like the river with tributaries reaching high into the mountains and far afield. And as tributaries, they eventually commingle down river.

The stern-wheeler *Isleton*, decked out in full dress, pushes off at Sacramento, 1927.



Central Pacific locomotive at the foot of U Street, Sacramento, 1869. Behind it is the Opposition Steamship Line storage shed for the steam *Chin Du Wan*.



DOWN RIVER INTRODUCTION

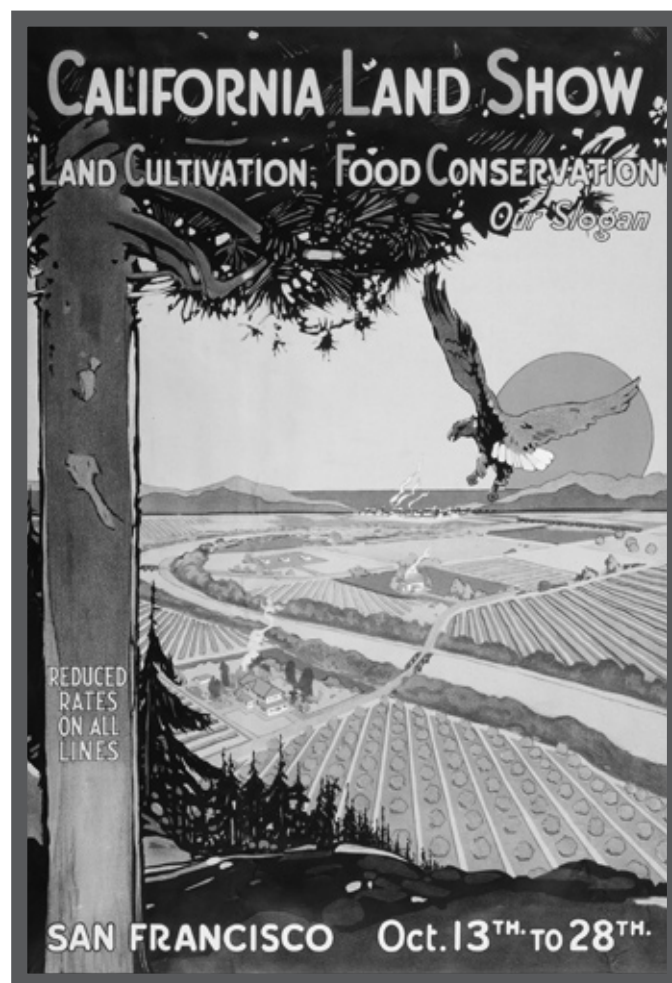
The Sacramento River chronicles California's past and portends its future. The river, on its 450-mile journey from the headwaters to the sea, carries with it evidence of California's geologic history and the accumulation of almost two centuries of human agricultural and industrial activities. The watershed drained by the Sacramento River comprises over 23,000 square miles of California's northern Central Valley, including one of the world's richest agricultural regions. Two cities, linked by the river, have grown up under its influence, each shaped in part by the river's presence and the commerce that had ebbed and flowed on it. San Francisco, dominant California city of the nineteenth and early twentieth centuries, depended on the river as a highway to the interior. The Sacramento River and the city of Sacramento, born on the river and nurtured by it, are inseparable.

The Sacramento River, waterway to the Mother Lode, has long been recognized as an essential resource. Native Americans, who had lived by its banks for at least 3,000 years, depended on it for their subsistence. Game and fish essential to their lives also attracted notice from early European and American explorers and trappers. In 1772 the Spanish explorer Pedro Fages named the combined Sacramento and San Joaquin Rivers where they flow cojoined into San Pablo Bay, *The Great River of Our Father San Francisco*. Four years later Juan Bautista Anza saw the Sacramento Valley from the hills behind modern Antioch. Three more decades passed before Spanish army officer Gabriel Moraga, ordered to explore the rivers of the north, entered the Sacramento Valley and followed its rivers. Russian sailors from Fort Ross on the Sonoma Coast anchored their frigate in San Francisco Bay in 1824, and rowed their ship's boat up the Sacramento River, possibly as far as the junction with the American River. Hunters of the Hudson's Bay Company first came down river to the future site of Sacramento in 1829, while the American frontiersman Jedediah Smith camped on the American River two years previous. Others followed over the next decade.

In the summer of 1839, Captain John Sutter left Yerba Buena (San Francisco) with a group determined to establish a permanent settlement in the Sacramento Valley. They worked their way upriver to the junction of the Feather River and followed it for fifteen miles before returning down river to the junction of the American River. Sutter decided to build his fortified trading post on a rise about a mile from the Sacramento River to avoid winter floods.

Navigating up or down river without charts or knowledge of its quirks is, to say the least, dangerous. Drawings of the river's mouth by Lt. Commander Cadwalader Ringgold, USN, demonstrates how deceptive features on the river can appear. Ringgold drew these in 1841 as part of his official report.

Even before the Gold Rush of 1849, the Sacramento River served as a highway for explorers and trappers. Along its banks the Siskiyou Trail guided travelers southward from Oregon to Central California. During and after the Gold Rush, the Sacramento River was California's lifeline, the fastest route to the Mother Lode and the interior towns along the river and its tributaries. As hordes of prospective millionaires rushed up river, others came down from the Sierra foothills either to return home or engage in new enterprises in their adopted land. Along with gold that came down river, so did millions of tons of mining debris—mud, gravel, and sand—oozed down from intensive hydraulic mining sites along the Sacramento's tributaries. Down river also came harvested crops from expanding ranches and farms of the Sacramento Valley. While the rivers that feed into San Francisco Bay feature prominently in California's past, their role in the Gold Rush was perhaps the most vital in setting the fledgling state's course. The gold discovery not only focused the world's attention on California and triggered the region's first population boom, it sped the process of statehood. Gold became the state's unexpected, sensational industry, quickly



Poster advertising the California Land Show in 1917.

The Sacramento River is the essential artery that links both San Francisco and Sacramento to the history of the great central valley of California.



The Sacramento River around 1875, with an unidentified side wheel steamer tied up near a floating barge.



Central Pacific Railroad depot at Cisco, Nevada County, on the Yuba River high in the Sierra Nevada. From December 1866 to December 1868, Cisco was the terminus of the railroad and the staging area for construction across the summit.

eclipsing California's pastoral agricultural and animal trade.

Without proximity of the Sacramento River and its tributaries to the gold fields, the process of getting the gold in large quantities would have taken much longer. Water in copious amounts was vital to both placer and hard-rock mining. Water washed away the topsoil that covered hidden gold-bearing gravel. Water power ran the ore-crushing machinery and carried the effluvium and debris from mining sites. The miners, their equipment and supplies, and their treasure was transported by water.

Wheat in the 1860s became California's golden crop. California began exporting wheat in the 1850s and by 1867, the combined acreage of wheat and barley exceeded one million acres, and by the 1880s almost four million acres. The Sacramento Valley with its hot, dry climate and nutrient-rich soil produced superior hard wheat, well-suited to shipment by sea. A brisk trade with England in the 1870s brought new prosperity to the wheat growers in the Valley. Grain bagged in the field and barged down river by steamboat was stored at Benicia and Port Costa. From there the grain was loaded on sailing ships for the 14,000 nautical-mile voyage from the Golden Gate around Cape Horn to Liverpool.

With decline of the wheat export boom in the 1890s due to competition from Canada and Russia, Sacramento Valley's vast wheat farms were broken up into smaller parcels. Farmers found the arid climate ideal for fruit and vegetable crops when the dry land was irrigated with river water. Beginning in the 1880s and expanding rapidly, horticulture became the Valley's dominant industry as California's population boomed. Privately-owned ditch systems brought water to the farmers and enormous profits and power to the ditch companies. Farming in the Delta greatly expanded after 1900 as land was "reclaimed" from the wetlands, tule marshes, and islands that made up the meandering maze of sloughs and waterways.

Between 1900 and 1940, as California became both an agricultural and industrial giant, the Sacramento River Valley remained principally agricultural, with a pattern of mechanized farming unequalled in the nation.

Today Californians depend heavily on the Sacramento River. In the future, even greater demands will be put on the water that flows in the Sacramento and its tributaries. Commerce, agriculture, and living conditions in the state and region will be determined by the health and vitality of the river and its estuary. ❀

Central Pacific Railroad locomotive Number 149 at the Sacramento shops, 1869.



The Sacramento Valley in the 1880s saw an explosion of land speculation as newly-formed irrigation companies diverted water via ditches from the Feather, Yolo, and Sacramento rivers. New towns based on irrigated land, such as Palermo Colony, above, brought farmers to California.

An unknown artist produced this inviting picture that would later be used as the cover illustration for a pamphlet published by the Alameda County General Exposition Commission in 1909. It is rare to find original art for promotional pamphlets.



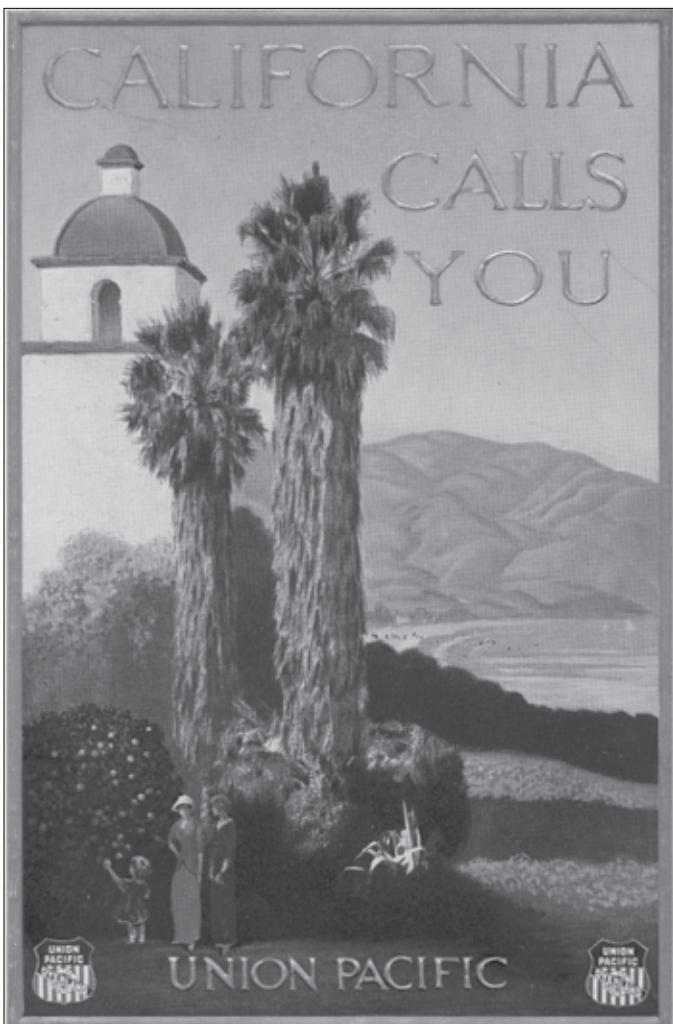
Foundation Notes

State Library Exhibit Dazzles Visitors at International Antiquarian Book Fair

With support from the California State Library Foundation, the State Library mounted a well received exhibit at the 42nd California International Antiquarian Book Fair held in San Francisco over President's Day weekend, February 13–15. Organizers of the fair asked Gary and KD Kurutz to create an exhibit based on their book *California Calls You: The Art of Promoting the Golden State, 1870–1940*. The award-winning book was inspired in large part by the promotional brochures, posters, and postcards found in the Library's California History Section. Held in the City's Concourse Exhibition Center, the fair is

the largest rare book fair in the world. This year's fair attracted an international gathering of 240 antiquarian booksellers as well as thousands of hopeful and enthusiastic collectors. The latter were doing their best to stimulate the economy!

The exhibition highlighted the beautiful and colorful booster materials designed to attract tourists and home seekers to the Golden State (see the *Bulletin's* cover for two examples). Produced by the thousands, these now rare publications touted California as a land of perpetual spring and boundless opportunity. Featured in the display were spectacular posters created by California's



Above: Dan Flanagan and KD Kurutz answered questions about the display and the State Library to a responsive group of bibliophiles.

Left: Artist William Bull provided the cover art for this Union Pacific Railroad promotional booklet. The Library houses Bull's archive.

great commercial artists promoting natural wonders, orange shows, resorts, and world fairs; rare books with gorgeous pictorial bindings; beautifully designed booklets and brochures produced by railroads and developers extolling the advantages of various counties; and fruit crate labels, postcards, trade cards, and other ephemera. A box containing an actual ostrich feather from Cawston's Ostrich Farm dating from the early 1900s; a large celluloid pin back button from the 1910 Los Angeles International Aviation Meet; a beer tray from the 1915 Panama Pacific International Exposition, and a large box designed to advertise Sunkist Raisins gave an added dimension to the show. This unprecedented public



The State Library's display included 35-foot of posters as well as three exhibit cases of colorful brochures, books, labels, and postcards.

relations campaign literally lured millions to this land of "health, wealth, and sunshine."

Creating an exhibit at this prestigious rare book fair, where some of the great book treasures of the world are for sale seemed at first like a daunting task. Beautiful but cheaply produced booklets promoting tourism and land sales in the Golden State hardly seemed worthy company for the treasures found in an exhibition hall filled with illuminated manuscripts from the Renaissance, great 18th and 19th century illustrated books loaded with color plates, bindings decorated with jewels and semi-precious stones, and signed and inscribed first editions by prominent authors. But once fair goers saw a thirty-five foot long wall of spectacular posters and gorgeously designed brochures illustrated by California's great commercial artists, they left dazzled. Fair organizers gave the Library and Foundation lavish praise for enhancing the entire event. Many visitors, of course, expressed great disappointment once they found out that the items on display were not for sale.

Gary Kurutz selected items for the display, and Dan Flanagan of

the Library's Preservation Office did brilliant work matting, framing, and hanging twenty-seven posters and broadsides. Hauling these precious items from Sacramento to San Francisco required Dan's expert packing skills. Michael Dolgushkin of the Library's California History Section was also on hand to help. Once the display was up in time for the book fair's 4:00 p.m. opening on Friday afternoon, Kurutz, Flanagan, and Dolgushkin along with KD Kurutz and Tom Vinson of the Foundation's Board of Directors were on hand to answer questions about the exhibit and the collections and services of the State Library. So often, Californians, even astute book collectors, have no idea that the State Library exists and that it has such wonderful collections. In addition, copies of Library brochures and Foundation *Bulletins* were handed out to a grateful audience. Several copies of *California Calls You* were sold by our friends at Carpe Diem Fine Books to benefit the Library. On view for twenty hours, it seemed that the stream of visitors who passed by the exhibit never stopped. KD and Gary Kurutz also gave a well-received talk based on their book on Saturday afternoon. ❀

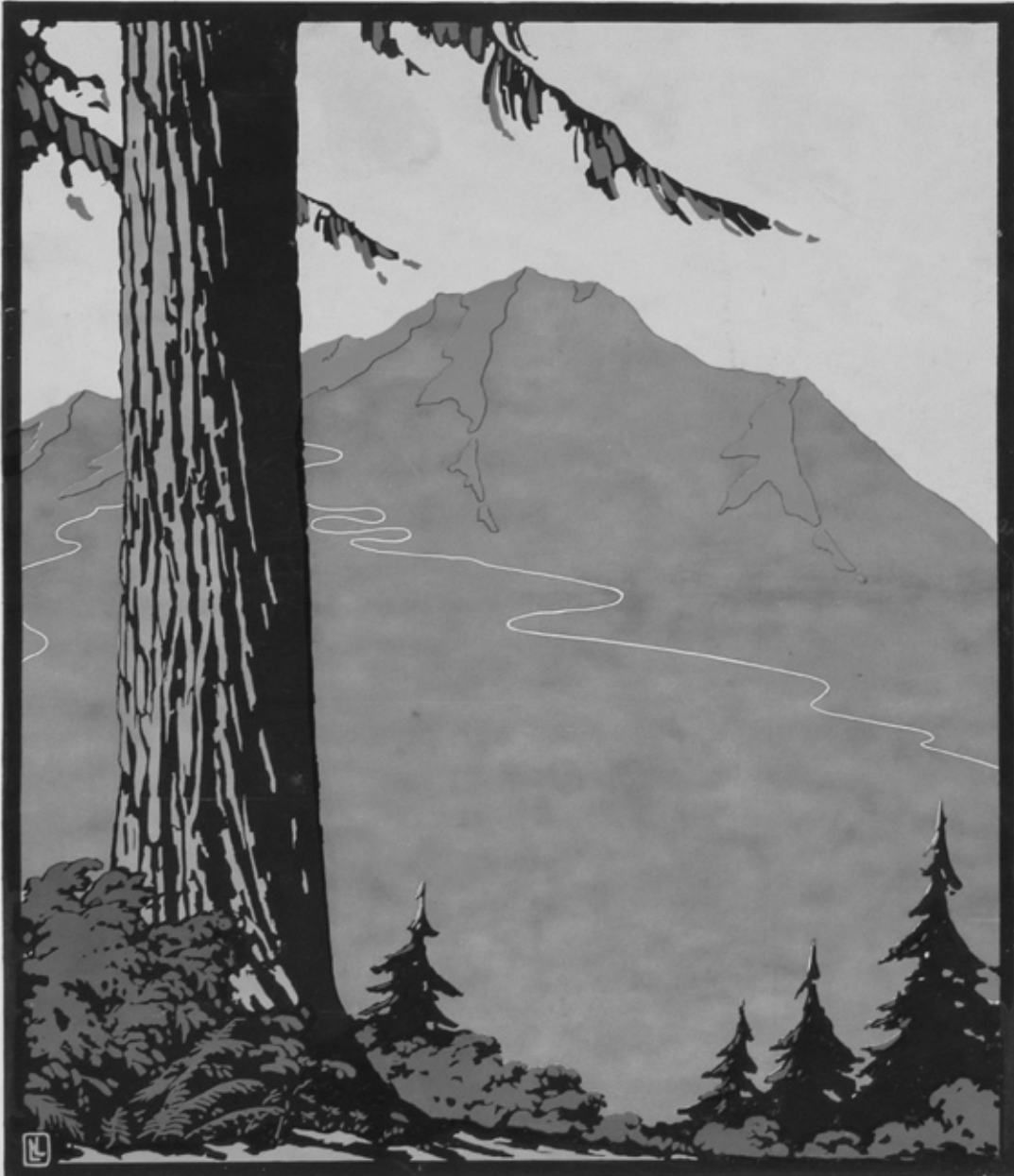
Foundation Board Meeting Held on February 20

The always enthusiastic Foundation Board of Directors gathered in the Library and Courts II Building to reelect officers and board members as well as hear reports on State Library and Foundation activities. In the absence of President Kenneth Noack, Jr., Vice-President George Basye chaired the meeting. Allan Forbes and Sue Noack graciously formed the nominations committee. The board happily reelected Ken Noack, Jr. as president (see previous Bulletin issue for a profile of Mr. Noack); George Basye as vice-president; Thomas Vinson as treasurer, and Donald J. Hagerty as secretary. Alan Forbes, Sandra Swafford, and Virginia Livingston generously agreed to remain for another term on the board.

During the meeting Treasurer Vinson gave a lucid report on the Foundation's budget, investment funds, and a program for planned giving. Acting State Librarian of California, Stacey Aldrich reported on the relocation of several Library depart-

ments and the search for a new state librarian. Mimi Morris, director of the California Cultural and Historical Endowment (CCHE) told of the success of the "Food for Thought" film program and the possibility of CCHE building a relationship with the Foundation. Executive Director Gary Kurutz narrated various Foundation activities, including the exhibit at the International Antiquarian Book Fair (see elsewhere in the Notes); the acquisition of new pictorial collections and historical documents by the Foundation on behalf of the Library; the behind the scenes tours given to various community groups; and the collaborative publication with Windgate Press of *Down River* (see article in this issue). In addition, the Board voted to approve hiring the firm Indexing by the Book to index all issues (1-92) of the Bulletin. Once completed, the index will be available as a PDF on the Foundation's web site. ❀

MT. TAMALPAIS and MUIR WOODS SAN FRANCISCO



**FOR INFORMATION-ASK AGENT
SOUTHERN PACIFIC**

This beautiful Southern Pacific travel poster attracted much attention at the Antiquarian Book Fair. It dates from the 1920s.

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