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Bulletin

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Front Cover: This night view captures the elegance of dining at the Poodle Dog when it was at the corner of Eddy and Mason Streets, San Francisco in 1903. Reproduced from Louis Roesch's souvenir publication, *The Tale of a Poodle* (1903).

Back Cover: The allure of the Poodle Dog Restaurant is captured in this illustration from the souvenir booklet *The Tale of a Poodle*.

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California State Library Foundation
1225 8th Street, Suite 345, Sacramento, CA 95814
tel: 916.447.6331
web: www.cslfdn.org
email: cslf3@juno.com



The Old Poodle Dog: State Library Acquires a Manuscript Collection for Famed San Francisco Restaurant

By M. Patricia Morris

INTRODUCTION

A murmur of recognition rippled through the crowd when Gary Kurutz, the California State Library's curator of special collections, announced that the Library had acquired a manuscript collection for the Old Poodle Dog restaurant in San Francisco. Some in the audience at this gathering of Sacramento Book Collectors and State Library Foundation members may have been recalling meals in San Francisco at the latest reincarnation of the Old Poodle Dog, while historians in the crowd may have been reacting to the name of one of the city's most famous restaurants.

The Old Poodle Dog got its start on the corner of Washington and Dupont (now Grant) streets in the exuberant and chaotic days of 1849. In a booklet published in 1903 entitled *The Tale of a Poodle*, editor Louis Roesch wrote, "There was nothing in particular about this establishment to segregate it from the score of eating places already started in the Golden City . . . a sanded floor, rough wooden tables, covered with oil-cloth, a rude bar at one end, and upon the wall a price list. . . ." It was "a typical Western eating house," Roesch said.¹

It is not certain how the restaurant earned its distinctive name. One theory is that the restaurant was originally called "Poulet d'Or," meaning golden chicken in French, but hungry miners chose an easier pronunciation and took to calling the place the "Poodle Dog." Another theory is that the first proprietors, a young French couple, owned a small, white poodle called "Ami." During the Gold Rush era, a poodle was an unusual sight in San Francisco, and this dog, a hospitable little soul, whose name means "friend" in French, greeted visitors upon their arrival at the restaurant. He made such an impression that customers began to refer to the place as the "Poodle Dog."² Whatever the derivation of its name, the restaurant thrived.

From its start on Washington and Dupont streets, the Old



Poodle Dog changed proprietors and locations many times. In 1868 the Old Poodle Dog moved to the corner of Bush and Dupont streets. Now the restaurant was in a better part of town, closer to the heart of the city. Louis Roesch describes how San Francisco was changing and its customers as well:

"Then came the really good days of San Francisco — the transcontinental railroad, the discovery of the Comstock and the opening of the Sutro tunnel. . . . It was no uncommon sight to see under its roof at one time men representing a hundred million dollars. Men made their money easily and spent it the same way. . . . The best of everything the world provided was at their order. They could pay for it. Delicacies, rare old wines from the most famous cellars of the old world were imported for them, besides other features of gastronomy.

"Men who a few years before were satisfied, and well satisfied, with enough pork and beans, bacon and hard bread, to keep life together, became 'good livers.'³

To accommodate the lavish tastes of their clientele, the proprietors constructed a restaurant on the corner of Mason and Eddy. In 1898 the Old Poodle Dog moved to this new six-story home. The basement housed the kitchen and a wine cellar holding 20,000 bottles of the finest wines and liquors. The first floor featured the main dining room, described by Louis Roesch as "a décor in a style torn between the Rococo and Louis the XIV styles." The second floor opened on to a rotunda around which were situated private dining rooms for



(Above) "Faithfully I stand with ready cheer" — The Poodle Dog. Illustration from *The Tale of a Poodle*.

(Opposite page) As proclaimed in *The Tale of a Poodle*, the landmark restaurant "caters to the tastes of the most refined; it is the rendezvous of the bon vivants."

(Above right) This night view captures the elegance of dining at the Poodle Dog when it was at the corner of Eddy and Mason Streets, San Francisco in 1903.

M. Patricia Morris is a frequent contributor to the *Bulletin* and serves as the *Bulletin's* copy editor. In addition, she is a freelance writer specializing in California history and the culinary arts.



(Left) Sparing no expense, Bergez-Frank's Old Poodle Dog Restaurant presented this elaborate sixteen-page menu to its guests in 1908.

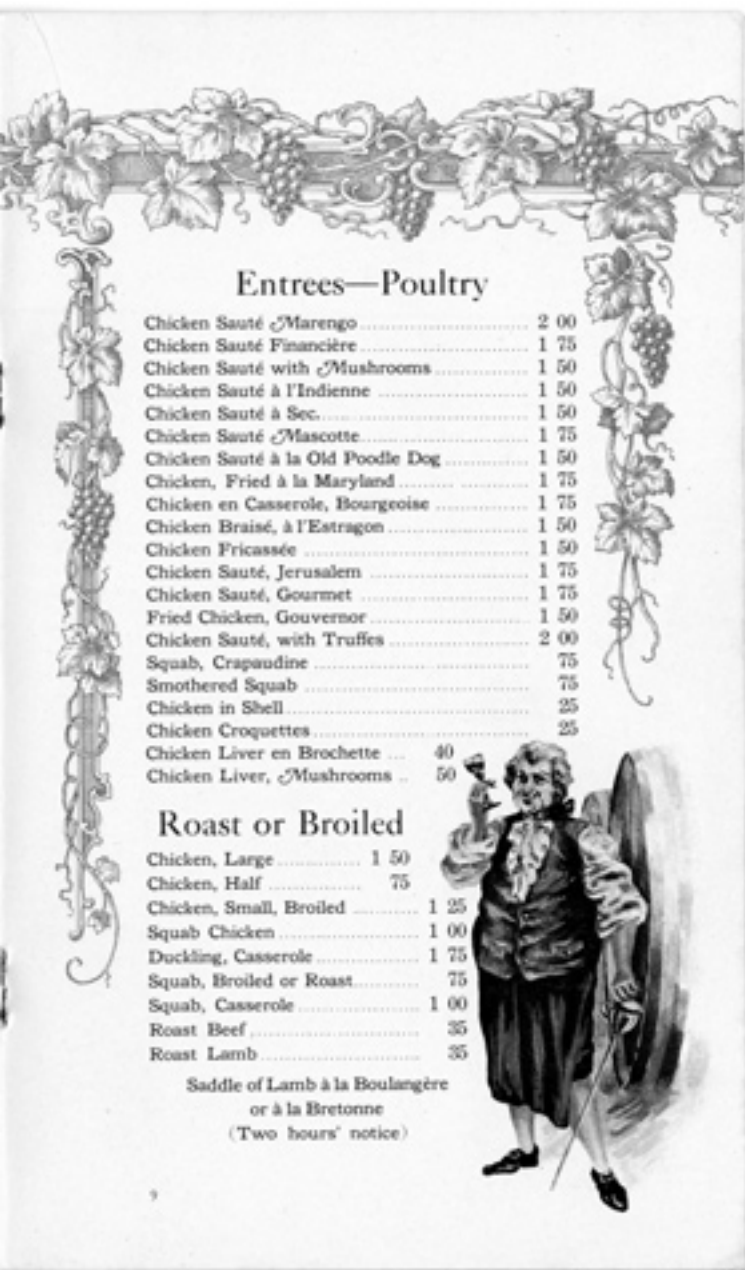
(Center) Recorded on these 1908 menu pages are thirty-four different ways to order fish.

Fish	
Tom Cod, sur le Plat	25
Tom Cod, au Vin Blanc	50
Tom Cod, Meunière	40
Pompano, Meunière	50
Pompano, Papillote	50
Pompano, Grille	50
Striped Bass au Gratin	40
Striped Bass au four	40
Striped Bass Sauce Mousseline	50
Striped Bass Bercy	50
Striped Bass Grillé au Beurre d'Anchois	50
Sole, au Gratin Garniture	50
Sole, Broiled	25
Sole, au Vin Blanc Lié	50
Sole, Marguerite	50
Sole, Chambord	50
Sole, Grand Duc	50
Sole, Colbert	50
Filet de Sole, Florentine	50
Filet de Sole, Américaine	50
Filet de Sole, Otero	50
Filet de Sole, Newburg	50
Filet de Sole, Jonville	50
Flounder, Broiled	25
Turbót, Matelotte	40
Turbót, Sauce Hollandaise	50
Salmon, Broiled Maître d'Hôtel	25
Salmon, Broiled Court Bouillon	25
Salmon, Broiled Bearnaise	40
Barracouda, Broiled	25
Herring, Broiled	25
White Bait, Fried	25
Fresh Mackerel, Broiled	25
Bouillabaise, (special)	50


six to fifteen people. The third, fourth, and fifth floors were devoted to private dining rooms, each with its own bedroom and bathroom, where a gentleman might enjoy a rendezvous with a member of the opposite sex. The sixth floor housed two large banquet halls and a separate kitchen so that food was served as hot as possible.”⁴

In a retrospective article in *The San Francisco News*, reporter Betty Briggs wrote, “In the days when life here began after the sun went down, San Francisco’s old-time French restaurants were famous throughout the land. . . . And none was so old and none more popular than the Old Poodle Dog.”⁵ The Poodle Dog flourished at Mason and Eddy for eight years until April 18, 1906 when the Great Earthquake and Fire struck San Francisco.

The Old Poodle Dog was one of thousands of buildings that perished in California’s most devastating natural disaster. Nev-



Entrees—Poultry	
Chicken Sauté Marengo	2 00
Chicken Sauté Financière	1 75
Chicken Sauté with Mushrooms	1 50
Chicken Sauté à l'Indienne	1 50
Chicken Sauté à Sec	1 50
Chicken Sauté Mascotte	1 75
Chicken Sauté à la Old Poodle Dog	1 50
Chicken, Fried à la Maryland	1 75
Chicken en Casserole, Bourgeoise	1 75
Chicken Braisé, à l'Estragon	1 50
Chicken Fricassée	1 50
Chicken Sauté, Jerusalem	1 75
Chicken Sauté, Gourmet	1 75
Fried Chicken, Gouverneur	1 50
Chicken Sauté, with Truffles	2 00
Squab, Crapaudine	75
Smothered Squab	75
Chicken in Shell	25
Chicken Croquettes	25
Chicken Liver en Brochette ...	40
Chicken Liver, Mushrooms ..	50
Roast or Broiled	
Chicken, Large	1 50
Chicken, Half	75
Chicken, Small, Broiled	1 25
Squab Chicken	1 00
Duckling, Casserole	1 75
Squab, Broiled or Roast	75
Squab, Casserole	1 00
Roast Beef	35
Roast Lamb	35
Saddle of Lamb à la Boulangère or à la Bretonne (Two hours' notice)	



ertheless, within two months the Old Poodle Dog's resilient new owners opened its doors again in a building untouched by the fires at 824 Eddy Street. A booklet in the State Library collection, *Souvenir / Old Poodle Dog*, describes the temporary quarters:

"Here a handsome residence was located, and the interior was quickly arranged to fit the requirements of a first-class restaurant. The exterior is finished in the later period of the French Renaissance style of architecture, and with its ornamental bay windows and with its mansard roof, reminds one forcibly of a typical Parisian house. At night-time the electric-light sign above the roof stands out a conspicuous object from all parts of the city to guide one to where good cheer and merriment obtain."⁶

OLD POODLE DOG MANUSCRIPT COLLECTION

To preserve the history of this San Francisco institution and

enrich the Library's manuscript collections, in 2005 the California State Library purchased nine boxes of materials pertaining to the Old Poodle Dog. The contents of the collection primarily illuminate two aspects of the restaurant's long history. One of these is its rise from the ashes and its mode of operation during the sixteen years following the 1906 earthquake and fire. The collection's other main focus is Camille Mailhebau, well-known restaurateur and bon vivant, who became a proprietor of the Old Poodle Dog in its next reincarnation.

In only two years at the Eddy location, the eatery went through its next metamorphosis, emerging with five new owners in a five-story building at 415 Bush Street. It was now christened with its longest name ever: Bergez-Frank's Old Poodle Dog Restaurant. It was "an incorporation of three 'old before the fire' French restaurants," wrote Camille Mailhebau, son and namesake of Camille senior.⁷ The principals in this merger were Jean Bergez, who owned Bergez Restaurant; Louis Coutard and Camille Mailhebau, proprietors of Frank's Rotisserie; and Calixte Lalanne and Baptiste Pon, former owners of the Old Poodle Dog. Louis Coutard, incidentally, is the celebrated San Francisco chef who created the still-popular "Louis dressing."

With the opening night dinner slated for June 10, 1908, the Poodle Dog was in business again. Tucked away in the Library's manuscript boxes are documents and ephemera that show how this world-class French restaurant functioned in the early years of the twentieth century. In addition to photographs, it includes among other items: menus; recipes; waiter's order books, some with orders scribbled on them in light pencil; stationery; brochures for restaurant equipment, articles of incorporation and trade mark certificates; business cards; postcards with photographs of the restaurant on them; financial and legal documents; and municipal liquor licenses.

As mentioned previously, in addition to the documents relating to Bergez-Frank's Old Poodle Dog, the Library's manuscript collection contains materials that tell the personal story of Camille Evariste Mailhebau. Correspondence written in French to and from his father, brother, sister, and other relatives living in France illuminate his family relationships and connections to his native country. Photographs taken of Camille in his astoundingly cluttered offices reveal something of his style and tastes. A photograph of Camille and his wife, Eugenie, at their twentieth wedding anniversary banquet on February 20th, 1920, as well as the photographs of his children bring him to life as a husband and father. A passport listing his height as 5'2" indicates the reason he was sometimes referred to in press accounts as "the little Frenchman." Many items in the boxes document his association with San Francisco's French community, and, in particular, the Lafayette Club, for which he served as an offi-



cer. Invitations, notes, and photographs shed light on his close friendship with Adolph Spreckels, whose father, Claus, amassed a fortune as a sugar refiner and newspaper owner.

THE BUSINESS OF RUNNING A RESTAURANT

While San Francisco was rebuilding at a furious pace following the earthquake and fire, Bergez-Frank's Old Poodle Dog Restaurant was working to recapture its "elegance of the Nineties" and maintain its stature as the foremost restaurant in the City.⁸ The new five-story building boasted a bar-room with a twenty-five foot long mahogany bar and walls adorned with rich tapestries. The booklet *Souvenir / Old Poodle Dog* recommended, "If one is not in a hurry, you may sit and enjoy your refreshment at ease."⁹ Only men could take their ease in this luxurious setting, however, as women were not allowed in the bar.¹⁰ The wine cellar was in the basement, as was the kitchen manned by twelve cooks and "one supreme chef."¹¹ The basement was also the site of a banquet hall seating five hundred guests with a small stage for musicians. As for the main restaurant on the first floor, the paneled ceiling, Ionic columns, and linen-covered tables created an opulent setting for dining.



(Left) Xavier Sager designed this frolicsome menu cover for Camille's Rotisserie and Restaurant. It is dated November 17, 1923.

(Right) The cover of this menu carries a likeness of master chef and restaurateur Camille.



Bergez-Frank's continued the tradition of private dining rooms. *Souvenir / Old Poodle Dog* depicts one of the private dining rooms found on the floors above: "Our feet sink deep into the rich carpets that cover its floors." "Here is a small room," it says, "where you may enjoy a quiet tête-à-tête with some fair companion."¹²

Apparently, there were twenty-one private dining rooms in the floors above the main restaurant as well as two banquet halls. In her article on the Old Poodle Dog, Betty Briggs asked one of the owners, Calixte Lalanne, about the people who patronized the restaurant. Lalanne replied, "They were the finest of

(Below) Postcard of the kitchen of Bergez-Frank's Old Poodle Dog Restaurant, Bush St., San Francisco.

(Right) A New Year's Eve menu for 1912.

(Far right) This beautifully designed menu was created on the occasion of the farewell dinner of April 29, 1920, honoring Mrs. Adolph Spreckels before her departure for France.



San Francisco, but I cannot remember their names." "It was a tradition . . .," Briggs wrote in her article, "that in the days of gay, sophisticated San Francisco, French restaurant keepers saw, said and heard nothing."¹³

But above all else, food was the main business of the restaurant. To peruse some of the typical daily menus issued by the Old Poodle Dog is to be stunned by the number of items offered and the length of the wine list. Even more delightful than the daily menus in the manuscript collection are the "special occasion" menus. For example, on June 16, 1917, Captain M. A. Simon-ton hosted a luncheon for his San Francisco friends. On page two

of the menu one finds the music program complete with soloist. The food is described on page three and includes "Legs of Frogs with Makers of Love on Fresh Mushrooms Under Glass" as well as "Salad Vercingetorix" among many other intriguing items.

For New Year's Eve, 1912, the menu was printed on cream colored stock with a heavy gold border. The cover depicts a delicately tinted photograph of a mother playing the piano near a Christmas tree lighted with candles, her two young daughters standing beside her. The menu inside is replete with succulent choices to tempt the palate: sherry points on the half shell, cream of prawns rosé, supreme of bass Monaco, stuffed royal squab au jus,

French peas sautéed in butter, salade Isabelle, glace Bonne Anne (an iced dessert), friandises (sweet things), assorted cheeses, demi-tasse. A New Year's dinner without wine was \$2.50.

The menus often revealed other pleasures to be enjoyed while dining. The eight-page menu for the Pacific Association of Amateur Oarsmen Exposition Banquet on March 13, 1915, included three pages devoted to the lyrics for a rousing sing-a-long. One menu promised dancing, another offered imported cigars and cigarettes for women.

Many of the menus are marvels of design. To celebrate her departure on a trip to France, Mrs. Adolph Spreckels hosted a farewell dinner. The menu featured a richly-colored mosaic of a knight in armor on the front cover. Beneath the knight, the pages are bordered in blue and gold and designed as doors. When opened, the menu then rests directly beneath the handsome knight.

It is evident that eating at the Poodle Dog was a formal affair. In several large black and white photographs of banquets, the attendees are all formally attired. There are, in addition, a number of postcards with pictures showing the main restaurant's clientele, men, women, and children who appear to be dressed in their best going-out-to-dinner clothing.

Everyone needs a break from routine and formality once in a while, even when it is from the fine dining at an exclusive French restaurant. Sometimes, the cook likes to go on an outing too. What better get-away than a weekend of hunting in the country? The manuscript collection contains a set of menus printed for the "Club des Bons Vivants, Novato Ranch" for the weekend of August 24–26, 1917. Each one is decorated with a handsome illustration of wildlife on the front. Fried eggs and bacon are listed for breakfast one day, together with a list of ten different cocktails. One of these menus contains this message from the chef: "NOTICE—If you bring some game you get a good lunch! If not, go back with an empty belly and get some. By special order of the Chief Cook, CAMILLE MAILHEBUAU."

THE LAMOLLE HOUSE —IN THE VANGUARD OF PROGRESS

What is this, researchers might ask, when they come across menus and other items in the manuscript collection pertaining to a restaurant-inn in San Jose called the Lamolle House? Why would French restaurateurs want to open an inn in a sleepy village like San Jose? The motivation it turns out was the advent of automobile travel. In 1896 a horseless vehicle appeared in





(Above left) The magic of French cooking is captured in this illustration from the souvenir booklet *The Tale of a Poodle*.

(Below left) The eye-catching cover illustration for Louis Roesch's souvenir publication, *The Tale of a Poodle* (1903).

(Above right) "A Modern Cook," one of the many skilled culinary artists employed by this landmark restaurant.

San Francisco for the first time. These vehicles were only going to increase in numbers along with the roads to accommodate them. Entrepreneurs that they were—Camille Mailhebau, Louis Coutard, and Jules Vigouroux—recognized this new mode of transportation would create a need for hostelrys—places for people to eat and sleep on their travels.

In the invitation for opening night on June 30, 1906, the proprietors explained the reasons for opening the Lamolle Inn in San Jose: "Previous to the late fire in our beloved San Francisco, we had decided to supply a long felt want, that of a hostelry on the main highway between San Francisco and Los Angeles and had already selected the Lamolle House in the beautiful city of San Jose as a fitting place for a resort. . . ."

The Lamolle House became a popular rendezvous for automobile clubs. In mid-March 1908, the inn even played a role in an international automotive event, when it housed competitors on a stopover during the great New York to Paris Auto Race of 1908. A newspaper clipping in the collection from the San Jose newspaper, *The Evening News*, features a photograph with this breathless caption: "American Car in Auto Race in San Jose —Thomas Flyer Leaves in a Cloud of Dust—Racers the Guests of Local Automobile Club at Lamolle House." But by this time, two of the proprietors, Camille Mailhebau and Louis Coutard, had already sold their interest in the Lamolle House and turned their full attention back to the Old Poodle Dog Restaurant in San Francisco.¹⁴

WORLD WAR I CASTS ITS SHADOW

From August 1914 when Germany declared war on France until the Treaty of Versailles was signed in June 1919, World War I cast its shadow across the globe. Three small labels for placement on wine bottles inventoried under the War Revenue Act of 1918 are just one of the many indications in the manuscript collection of how the war changed peoples' lives. Far more telling than the labels are several black and white pictures of young French soldiers at a social gathering. The photographs appear to have been taken in Europe, but there is no information identifying the participants, date, or location. There is one sepia print, however, in which the person pictured, date, and location are clearly identified. The photograph shows Camille's handsome young nephew seated at a table and dressed in a French uniform. On the reverse side is this message handwritten in French: "To my uncle and my aunt as well as my cousins [Camille and Eugenie Mailhebau and their three children]—A . . . memory of my good, dear husband, mortally wounded at the assault on Buy-le-long and died in an ambulance at the front."

Following the war, the manuscript collection documents the visit on different occasions of three French military war heroes. There are menus for luncheons given for Ferdinand Foch and

(Left) Camille's Rotisserie maintained an extraordinary selection of appealing recipes such as this one for Chicken Jerusalem.

(Right) One of a series of menus painted for a *Club des Bon Vivants* outing on August 25, 1917.



Joseph Joffre. In addition, a black and white photograph shows the very large reception in front of San Francisco City Hall honoring General Robert-Georges Nivelle, who was Commander in Chief of the French Armies on the Western Front for a period of time. The collection also includes a menu for a luncheon hosted by Adolph B. Spreckels for those “American Heroes, who did their best.”

OLD POODLE DOG FIGHTS FOR ITS LIFE

Long before the war ended the Old Poodle Dog's owners were already engaged in a very different kind of fight for survival. Its proprietors were battling prohibition, a national movement that was gaining momentum with each passing year. A file in the Old Poodle Dog manuscript collection labeled “Politics and Prohibition” contains among many other anti-prohibition documents, a letter from John Tait of Tait-Finkland Café dated November 6, 1916. In his letter Mr. Tait lists contributions from individuals, restaurants and clubs toward a special advertising fund against Amendment 2, a prohibition initiative on the upcoming state-wide ballot. A total of twenty-nine contributors pitched in to help the cause, the highest donor being the St. Francis Hotel at \$300. The \$2,150 collected paid for advertisements in the *Examiner*, *Call*, *News*, *Oakland Tribune*, *Chronicle*, *Bulletin*, *Town Talk*, and *Journal of Commerce*.

Though this initiative failed, it was only a fleeting victory for San Francisco's hotels and restaurants. By January 16, 1919, the 18th Amendment to the U.S. Constitution prohibiting “the manufacture, sale, or transportation of intoxicating liquors” had been ratified by a sufficient number of states to secure passage. It went into effect one year later on January 16, 1920. Soon after, the Volstead Act, defining intoxicating liquors, was passed. As KRON Channel 4 stated so well in a story on San Francisco in

the 1920s: “America's most wide-open city ran head-on into America's most puritanical law. . . .”¹⁵

The Old Poodle Dog Manuscript Collection has a large, framed newspaper article in which Camille Mailhebau in his thick French accent talks about the disastrous consequences of Prohibition:

“No more sautés. All sautés need d'wine. No more Bercy sauce. NO more sauces. All sauces need d'wine. Seventy-five percent of the French cooking need d'wine. . . .

“The restaurant without wine become the undertaker parlors. A table without wine is the undertaker's coffin, with the peoples the mourners. I see the peoples now, no one say nothing, sitting like de boob. Get a little cocktail, get a little white wine, some the red wine, and you see the real festival commence, everyone talking, jolly and happy. What now without the wine? When they want now music. I make'em play up there the Chopin's Funeral March.”¹⁶

Several newspaper clippings indicate the Old Poodle Dog didn't totally obey the ban on alcohol, since on at least one occasion it was raided. Nonetheless, Prohibition was the death knell for the restaurant and for several other French eateries in the city as well. On April 15, 1922, the restaurant closed for good, its contents auctioned off, the building sold, and the corporation dissolved. In a sad irony, Prohibition was repealed thirteen years later with the approval of the 21st Amendment to the U.S. Constitution on December 5, 1933.

CAMILLE MAILHEBAU: TOUJOURS LE RESTAURATEUR

Camille, the “master of pleasures” wasn't finished yet. Following the closure of the Bergez-Frank's Old Poodle Dog, he went abroad to tour France and Europe in search of ideas for a new restaurant. Upon his return, the *San Francisco Chronicle*

reported in an article dated August 24, 1922, "Prohibition may have killed the 'Poodle Dog Café,' but Camille Mailhebau, the never-to-be forgotten proprietor and well-known town character, weeps no more. He arrived in San Francisco yesterday full of enthusiasm and of plans for a new type of restaurant, which, he says, will set a style of 'cuisine' artistry this city has never known before." Camille even brought back with him a recipe for a non-alcoholic drink that he was sure would delight his patrons.

His new venture, Camille's Rotisserie and Restaurant opened on April 14, 1923. In a photograph taken inside his new café at 441 Pine Street that day, so many flowers decorated the room that it looked more like a florist's shop than a restaurant. "It was Camille's aim," the *Chronicle* reported, "to turn time back to the days when a restaurant meant more than a mere eating place, and he succeeded."¹⁷ Although he needed all of his strength to cope with the planning and work involved in this enterprise, he was already suffering from a lingering illness. He must have been a man of intrepid spirit who loved his work, as he was observed just a week before he died greeting customers in the restaurant. Camille was at home when he departed this earth on December 3, 1924. The business remained in the family for another fifteen years.

EPILOGUE

Let's return now to the beginning of our story—at an evening lecture at the State Library in fall 2005. How was it possible that people in the audience believed they had dined at the Old Poodle Dog even though it had closed in 1924? The answer is that the name of The Old Poodle Dog rose again to grace new epicurean enterprises. In the 1920s Calixte Lalanne, vice president of Bergez-Frank's Old Poodle Dog Restaurant, and Jean Barrère opened a restaurant called Original Old Poodle Dog Restaurant and Grill on Montgomery Street opposite the Palace Hotel. In 1933 Calixte Lalanne launched another venture, the Ritz French Restaurant, at 65 Post Street, and when his son, Louis Lalanne, took over the business in 1940, he changed the name to the Ritz Poodle Dog. In 1983 Cal and Wendy Lalanne opened Old Poodle Dog at 1 Montgomery Street at Post. There is even a menu in the Library's collection for an Old Poodle Dog (French-Italian) restaurant in Petaluma, California. Sadly enough, as of the publication date of this issue of the *Bulletin*, no listings could be found in the City of San Francisco for a restaurant with the historic canine name.

The legendary *San Francisco Chronicle* writer Herb Caen noted in his "It's News to Me" column on March 12, 1946: "When (in 1899) Author Frank Norris gave birth to what has become a tiresome cliché by deciding that there are only three 'story cities' in America: 'New York, New Orleans and best of the lot, San

Francisco'; more fully, he said: 'Things can happen in San Francisco. Nob Hill, Telegraph Hill, Chinatown, Lone Mountain, the Poodle Dog, the Palace Hotel, the What Cheer House, etc., have an air suggestive of stories. . . .'"

Yes, we know. The Old Poodle Dog has its stories. ❀



ENDNOTES

1. Louis Roesch, ed. *The Tale of a Poodle* (San Francisco, 1903).
2. Marsh Maslin, Marsh Maslin Column, *San Francisco Call-Bulletin*, January 15, 1940, n. p.
3. Roesch, *The Tale of a Poodle*, n. p.
4. Roesch, *The Tale of a Poodle*, n. p.
5. Betty Briggs, "Rare Wines and Good Food Lured Famous to Old Poodle Dog Café." *The San Francisco News*. This newspaper article is among the documents in the State Library's Old Poodle Dog Manuscript Collection. Unfortunately, it was clipped without the date, but the page number is 10.
6. *Souvenir / Old Poodle Dog*, (Bergez-Frank's Old Poodle Dog Restaurant and Café: San Francisco, c. 1910), n. p.
7. On the back of a piece of Camille's Rotisserie and Restaurant stationery, the son and namesake of Camille Mailhebau wrote out the names of the owners and restaurants that merged to form Bergez-Frank's Old Poodle Dog Restaurant. The document is part of the Old Poodle Dog Restaurant Manuscript Collection, California State Library.
8. James R. Smith, *San Francisco's Lost Landmarks*. (Word Dancer Press: Sanger, CA, 2005), p. 180.
9. *Souvenir / Old Poodle Dog*, n. p.
10. Betty Briggs. "Rare Wine and Good Food," n. d.
11. *Souvenir / Old Poodle Dog*, n. p.
12. *Souvenir / Old Poodle Dog*, n. p.
13. Betty Briggs. "Rare Wine and Good Food," n. d.
14. Camille Mailhebau (son) handwritten note, Old Poodle Dog Restaurant Manuscript Collection. California State Library.
15. This quotation is from "San Francisco in the '20s," which aired on KRON 4, San Francisco, April 14, 1999, <http://www.sfgate.com/cgi-bin/article.cgi?file=/kron/archive/1999/04/14/>.
16. This quotation comes from a framed newspaper article in the State Library's Old Poodle Dog Manuscript Collection. At the top is a large cartoon-like drawing of three downcast looking French fellows—a maitre d', a waiter, and a chef in the process of destroying their wine bottles. The article is about effects of prohibition on French restaurants. Camille Mailhebau is quoted extensively. Neither the newspaper, the author, nor the date is given.
17. "New Drink to Delight Patrons of Café to be Opened by Old 'Poodle Dog' Owner," *San Francisco Chronicle*, August 24, 1922.

The New Plantin Press Bibliography

By Robert Dickover



The Albion iron press used the Plantin Press of Los Angeles. The CSL Foundation purchased the press on behalf of the library. The late printing historian Ernest Lindner stands next to the press when it was moved into place in 1983.

The California State Library recently acquired all three versions of the 2005 publication, *The Plantin Press of Saul and Lillian Marks, A Bibliography*. In an article I wrote for the California State Library Foundation *Bulletin* of Spring/Summer 2004, I noted that the Library possessed both a good collection of Plantin Press printing and the Albion hand press used at the press for some of its most important work. The new bibliography of the Plantin Press meets a long felt need of libraries and collectors and students of fine printing for a bibliographic treatment of the significant productions of that important California printing establishment. The compilers of the bibliography are Tyrus G. Harmsen, former Director



Robert Dickover is a member of the Foundation's board of directors and an expert on fine printing in California. He also serves on the Publications Committee of the Book Club of California and recently contributed a monograph on California bookplates published by the Book Club.

of the Library at Occidental College and Stephen Tabor, Curator of the Early Printed Book at the Huntington Library. The publisher and printer of the book is Patrick Reagh, long recognized for his superior accomplishments in the design and printing of books. Reagh's participation in this project is especially significant, because earlier in his career he was an employee of the Plantin Press at its home in Los Angeles, California before branching out on his own. In his printery, now in Northern California at Sebastopol, he has some of the major components of the former Plantin Press: its monotype caster and keyboard and its Heidelberg cylinder press. Reagh utilized this equipment in producing the bibliography.

Founded in 1931, the Plantin Press received recognition as one of the outstanding printers in the country early in its history. The American Institute of Graphic Arts (AIGA) selected one of the books on which the press collaborated, the poet Edward Doro's *The Boar and the Shibboleth*, for its annual "Fifty Books of the Year" exhibition in 1934. Marks did the typesetting for the book; Grant Dahlstrom, the distinguished printer of the Castle Press,

prepared the layout for it; and Paul Landacre, the enormously gifted wood engraver, contributed the illustrations. Another Los Angeles press printed the book. Seven other Plantin Press books received the AIGA award through 1961, after which the press seems no longer to have participated in this competition. Closer to home, the Rounce and Coffin Club of Los Angeles made the first of its many selections of the press's books for its yearly exhibit of outstanding "Western Books" in 1938. This book, *The Unpublished Letters of Bayard Taylor in the Huntington Library*, also received the AIGA award in 1939. Ultimately the Rounce and Coffin Club selected 82 Plantin Press books for its exhibits with the last, *Marbling: A History and a Bibliography* by Phoebe Jean Easton, chosen for its 1984 exhibit. For a small printing establishment, like the Plantin Press, this is an almost unbelievable record.

These awards, important in themselves, were but a prelude to the capstone of the Plantin Press's achievement. This was the selection of two of its books for "A Century for the Century," the 1999 exhibit of the Grolier Club in New York City that featured "100 books chosen for their distinction from all of the superlative books from the twentieth century." The books in the exhibit printed by the Plantin Press were *A Descriptive Catalog of the Book of Common Prayer and Related Material in the Collection of James R. Page* (1955) and *Presses of the Pacific Isles, 1817-1867* by Richard Lingenfelter (1967). In the exhibit and its catalog these books accompanied such monuments of great printing as the *English Bible* of the Doves Press, the *Ashendene Dante*, the *Grabhorn Leaves of Grass*, and the *Arion Press Moby-Dick*.

Tyrus Harmsen performed the first step in completing the bibliography of the press by preparing a checklist with descrip-



Saul Marks, the proprietor of the Plantin Press.
Photograph by William Reagh.

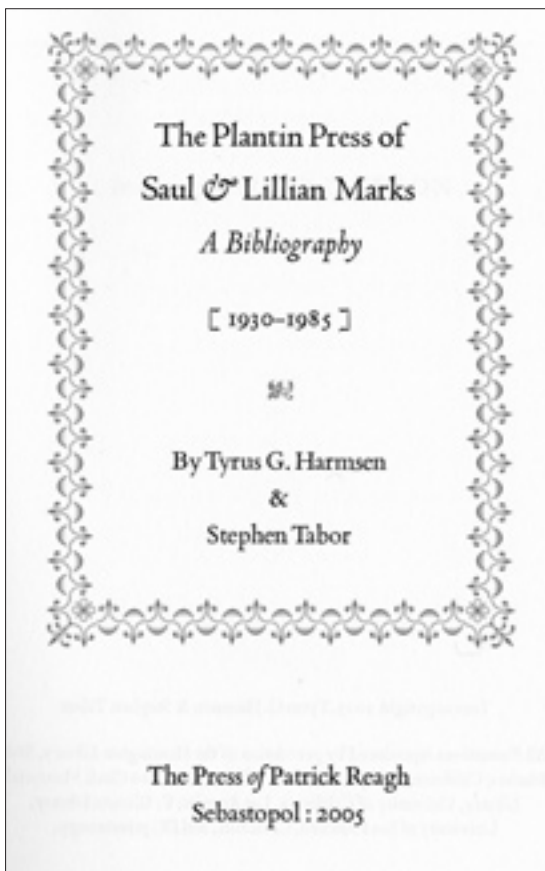
*Founded in 1931, the Plantin
Press received recognition as one of
the outstanding printers in the country
early in its history.*

equipped and ready to render an efficient and intelligent typographic and printing service to advertisers and others." Item 389, *Four Lectures by Cobden-Sanderson* (1974) was a notable publication of The Book Club of California and the last work that Saul Marks shepherded through the Plantin Press prior to his death in November 1974. Under the direction of Lillian Marks, Patrick Reagh did almost all of the printing of the remaining entries in the bibliography, items 390 to 416.

The bibliography includes reproductions on coated paper of 16 text and title pages from the printing of the press, which are

tions of each publication listed according to the rules of library cataloging. To Harmsen's original list of items, Tabor made appreciable additions and provided uniform descriptions of both the original and new items. Although the authors say that their effort is not a "full dress treatment" in the sense of the most formal bibliography, it is nonetheless a thoroughly scholarly and useful work. Included in it are 416 items comprising all "substantial printing jobs," which Saul and Lillian Marks produced by themselves or produced at least part of beginning with the short-lived partnership of Saul Marks and Paul Rising of 1930-31 and ending with the last Plantin Press publication in 1985. A "substantial printing job" is defined by the bibliographers as any piece of printing of more than four pages or any broadside intended for public display.

The first item in the bibliography is a broadside printed in 1930 or 1931 offering thanks to the legendary Los Angeles bookseller Jake Zeitlin for the courtesy and inspiration he provided the new partnership of "Rising and Marks." The sixth item dated November 10, 1931 announces the establishment of the Plantin Press under the ownership of Saul Marks and notes "that he is



The prospectus for the Plantin Press bibliography.



beautifully reproduced in color. One of these, the title page from *Of the Months*, 12 sonnets translated by the Pre-Raphaelite poet and artist Dante Gabriel Rossetti, displays two of the features of Saul Marks' printing that make him one of the greats. One is his design and use of typographic borders composed of individual pieces of type put together to form intricate patterns. The border on this page is an absolute masterpiece and one that can only have been enormously difficult to put together.

The page's second notable feature is its demonstration of Marks' virtuosic capacity in the letterspacing of capital letters. Letterspacing has the goal of adjusting the spaces among the letters in a line of type so that the visual distance between the letters appears to be equal. It sounds easy to do. It emphatically isn't as attested to by the fact that a majority of the attempts at letterspacing do not meet this goal of equal appearing distances. Reagh, in a conversation with the author of this article noted that Marks had cut out with a printer's saw sections of letters such as the capital A, the slanting of the sides of which generated unequal visual gaps when set in lines of capital letters. The cutting out of a section of the base of a problematic capital letter makes it possible for that letter to fit more closely to adjacent letters in a line of handset type, thereby at least partially equalizing the visual distances between the letters. The Plantin Press had an extensive collection of handset types, and the trimming of the letters to secure a better visual fit was a considerable undertaking rarely performed in the printer's of the day. It was another example of the high level of skill and dedication that Marks brought to all of his printing.

A third distinction of the printing of the Plantin Press is also much in evidence in the bibliography and that is Saul Marks' masterful use of the Italic letter, in particular the slightly-slanted and exceedingly beautiful Narrow Bembo Italic designed by the English typographer Alfred Fairbank. Reagh has appropriately used this typeface to great advantage in the book in such places as a lengthy quotation in Harmsen's introduction and for the authors' names and other information immediately below the titles of the books or other items in the list. The colored illustrations also include reproductions of sonnet 60 from both of the Plantin Press editions of the sonnets of William Shakespeare. Both of these editions use the Narrow Bembo Italic for the printing of the sonnets. The later of the two printings, which is of all the sonnets, is considered by many to be the press's masterpiece.

Saul Marks is unique among the great printers of California in the twentieth century in that English was his second language. His given name at the time of his birth in Warsaw, Poland in 1904 was Yisroel Chaim Miodownik. Responding to his growing concern over the mistreatment and ghettoization of the Jews

in Poland, he decided at the age of 16 to immigrate to the United States. As the first stage of his Americanization, he acquired a name more manageable to speakers of English—Saul Marks. His problems with speaking English limited his ability to find work as a printer, so he decided to enroll in a total immersion program in the English language and the American culture, namely the U. S. Army. He served a three-year hitch in the field artillery in the Canal Zone. Discharged in 1925 at the age of 21, he worked as a printer in the eastern states. He married his wife Lillian in 1928.

Dissatisfied with opportunities for working in the design and production of fine printing in the East, Marks responded to his knowledge of the great tradition of fine printing in San Francisco and set off for that city in his car. The latter, in another great tradition, broke down in Los Angeles, and Marks established himself there. The results of that venture are memorably recorded in this bibliography. Harmsen quotes a number of well-known figures in fine printing expressing their exceedingly high esteem for the work of Saul Marks. A statement from San Francisco's very distinguished printer Adrian Wilson is particularly compelling: "In my estimation he [Marks] was the finest of our fine printers, unswerving in his standards, always elegant, perfect in every detail, and with an unmistakable style." When Reagh came to work with Lillian after Saul's death, he had already completed an apprenticeship in a shop in transition from "hot metal" composition to the then new and now obsolete technology of phototypesetting. At that shop his work was governed by the need for speed and adherence to the client's specifications. He asserts that working with Lillian Marks "changed [his] approach to printing." He notes that at the Plantin Press "all work was done in the style of the press that Saul had established, and if it took a day or a week longer to get it right, so be it."

This exacting standard has continued to guide Reagh's work, and it is well exemplified in the Plantin Press bibliography. Reagh has done an outstanding job of printing the book. He attempted to design the book in the style of the Plantin Press, and to the outside observer it seems that he clearly succeeded. However, he notes that "while every attempt was made to print [the] book in the Plantin Press Style," he "will be the first to admit that there was only one Saul Marks and his typographic taste and skill [were] unique." To further bring the book into conformity with the printing of the Plantin Press, Reagh printed almost all of the text of the book from metal type. He has issued a challenge to the "true students" of printing by inserting a small section in the book printed from his "normal medium of polymer plates" made from computerized typesetting. He offers this as an opportunity for those who claim to be able to tell the



Typographic decoration constructed by Saul Marks for the cover of Los Angeles Type Founders' catalogue. Used throughout the 1950s and 60s.

Examples of the graceful work created by the Plantin Press.



The Friends of the Graphic Arts at UCLA

THE REDISCOVERY of the significance of drawings and prints has generated great excitement in the art world, particularly in the last decade. Innovations in contemporary printmaking alone account for much of the renewed enthusiasm for the graphic arts. At the University of California, in Los Angeles, a specialized center for the study of prints and drawings dedicates itself to collection and conservation of this realm of art and its historical tradition.



Photographed together are all three states of the Patrick Reagh publication.

The deluxe edition with its clamshell box.



*“In my estimation he [Marks]
was the finest of our fine printers,
unswerving in his standards, always
elegant, perfect in every detail, and
with an unmistakable style.”*

– Adrian Wilson

difference between the old and the new technologies to show that they actually can.

Reagh produced *The Plantin Press of Saul and Lillian Marks* in three different versions totaling 351 copies. The intermediate version has a slipcase and includes a collection of Plantin Press ephemera. Mariana Blau of Los Angeles’ A-1 Bookbinders bound both the book and the slipcase in red cloth. On the front cover of the slipcase is a recessed area with a black background. Printed in gold on this background is the press mark of the Plantin Press designed ca. 1934 by Henry Shire. On the spine of the book in this version is a black rectangle containing the title of the book printed in gold. The twenty-six lettered copies of the deluxe version feature slipcases, ephemera collections, printing on mouldmade paper, and hand binding by Bonnie Thompson Norman of Seattle. Materials for the binding of this version include a dark blue raw silk fabric for the slipcase and the spine of the book and a lighter blue silk moiré for the covers of the book. In his work in preparing the bibliography Stephen Tabor visited a number of major libraries in California seeking material printed by the Plantin Press. Among these was the California State Library, which contained several items produced by the press he could find nowhere else. It is fitting that the Library has acquired all three versions of this bibliography not only for their superiority as examples of fine bookmaking but for their usefulness as sources of information about an important aspect of the Library’s superb collection of fine printing. ❀

T.J. Green and “The Legislature of a Thousand Drinks”

By Stephen Green



Thomas Jefferson Green, pioneer California
state senator and State Library donor.

Stephen Green is the press secretary for Lt. Gov. Cruz Bustamante and a former reporter for the Sacramento Bee. He is not kin to the Green above.

It was a rag-tag lot that descended on the Pueblo of San Jose to be sworn in as members of the first California Legislature. The 16 senators and 36 assemblymen (no women allowed) took their oaths on December 15, 1849. Most were miners, farmers, shopkeepers and, here and there, a lawyer.

And they dressed the part. Flannel shirts, floppy hats and boots—none of which could have been very clean. San Joseans were wallowing in mud from unseasonably heavy rains.

Fleas were everywhere. As one observer wrote: “If a man scratched his head, nobody for a moment thought it was for an idea.”

There was one, however, whose stature dwarfed most others. Senator Thomas Jefferson Green of Sacramento already had served in the legislatures of North Carolina, Florida Territory and the Republic of Texas. He had been a brigadier general in the Texas Army, leading an incursion into Mexico where he had been captured, imprisoned and escaped.

In San Jose, he would write legislation to create the University of California and become one of the first major benefactors of the State Library. Later, he would become a major general in the California Militia.

Yet, it was the same Senator Green who would give that first legislature a name that would stick through the ages: “The Legislature of a Thousand Drinks.” Whenever a session ended, Green would declare, “Let’s have a drink! Let’s have a thousand drinks!” Whereupon legislators, lobbyists and hangers-on would adjourn to nearby taverns and swill toward the goal Green had set for them.

And San Jose was just the place. As historian Clyde Arbuckle noted, the town had more taverns than churches in those days. And when there was a shortage of prostitutes, a batch was quickly imported from San Francisco.

Green was born into a family of means in Warren County, North Carolina, in 1802. After attending West Point, he returned home and was elected to the state General Assembly in 1823.

But soon afterwards, he moved to Florida, became a planter, and was elected to the territorial House of Representatives. After Green’s wife of five years died in 1835, he decided to move on and explore new opportunities.

The following year, Sam Houston’s army defeated the Mexi-

EDITOR’S NOTE

Senator Thomas Jefferson Green donated several volumes to the nascent California State Library on December 24, 1849, making him the second library donor after Colonel Jonathan Drake Stevenson.

cans at San Jacinto and Texas became a republic. Green moved to the southeast area of the new nation with the intent of developing a town. The fledgling country's army needed leadership, however, and Green soon accepted a commission. While in the army, he also served terms in the Texas House of Representatives and Senate.

The Texas/Mexico border was anything but peaceful after San Jacinto. Raiding parties from both sides would cross over to burn and plunder. Texans politely called their raids "expeditions."

It was on such an expedition in 1842 that Green and 40 soldiers were captured near Guerrero, Mexico, and taken to a prison near Mexico City. There were frequent escapes from the prison, but few of the soldiers made it back to Texas. Most were hunted down and killed by the Mexican Army or perished in the desert. Green was one of the lucky ones, returning to southeast Texas at a town then known as Velasco just before 1845 when Texas was annexed to the United States.

The gold rush drew Green to California, where he'd been for less than a year when the people of Sacramento elected him to the Senate.

That first legislature had a major problem. State government had no sources of income. As historian Hubert Howe Bancroft put it: "It was the best legislature California ever had. All were honest – there was nothing to steal."

Green chaired the Senate's Finance Committee and was soon producing legislation to float bonds, tax property and require a poll tax. None of that was popular with Californians, but a tax scheme that gained Green the most notoriety was his Foreign Miners' Tax.

It was a head tax. Foreign miners were required to pay \$20 per month for a license. Head taxes were to become a favorite of western legislators. It was another way to make it difficult for foreigners to live and work here. Oregon even passed a law making it illegal to wear a pigtail.

Racial strife already was rampant in the mining camps, and Green's tax salted the wounds. Vigilantes were driving foreign miners out of some areas. Chinese miners were being told they could only work tailings or risk being shot.

Tax collecting became a scandal. Some of the collectors absconded with money they'd taken in. Others impersonated tax collectors.

In Sonora, there was an uprising by French and Mexican miners who refused to be fleeced by "a band of miserable wretches (legislators)." A subsequent legislature put an end to the strife by repealing the tax in 1851.

Nonetheless, that first legislature put a government together in just five months. Thirty-four years later, historian Theodore Hittel would write: "It is certain that no legislature has ever sat in the state that did more work, more important work, or better work."

By the early 1860's, Green's health began to fail. He returned to North Carolina and died on December 12, 1863, at age 61. His son claimed Green died of heartbreak over reverses suffered by the Confederacy.

In San Jose, the memory of the hard-drinking legislators lives on. The city council saw to that. In 1988, it voted to place a monument near the San Jose Museum of Art to commemorate the site of California's first legislature. Carved in the granite by a seal are the words: "The Legislature of a Thousand Drinks."

A Footnote: Some may be wondering how the first state legislature could have convened on December 15, 1849, when the federal government didn't approve statehood for California until nine months later on September 9, 1850 and word of that action didn't even reach California until October 18 of that year.

The answer is that delegates to the state's constitutional convention of 1849 declared they could establish a self-governing dominion without waiting for the federal government's blessing. So, they did. ☘

J. S. Holliday, A Remembrance

By Gary F. Kurutz

In 1972, I attended an evening reception at El Molino Viejo, the Southern California headquarters of the California Historical Society. I shall never forget that evening as I was drawn by the presence of one man, J. S. Holliday, the executive director of the California Historical Society. Without even hearing him speak, I said to myself, this man has charisma, a magnetism that I have never before experienced. I now knew what it was like to be in the presence of a celebrity; but in this case, the celebrity was not a rock star or a politician, but an historian! When Dr. Holliday started to speak in that ancient adobe, all were captivated not only by his words but also by the dynamism of his presentation, his powerfully infectious enthusiasm. Ever since, I have admired and respected this most extraordinary of all California historians.

With his passing on Thursday morning August 31, obituaries have appeared in the newspapers and doubtless others will be published extolling his life and career. Consequently, the following is not a recital of a great man's achievements but rather a personal remembrance. A devoted member of the California State Library Foundation Board of Directors, Jim helped the Foundation and Library through donating collections, presenting the Library with his research papers, hosting events, and promoting the Library's California History Section. His energetic presence on our board will be profoundly missed.

Two years after that reception at El Molino Viejo, Jim Holliday honored me by hiring me as his library director. Prior to accepting his offer, I had gotten to know more about this remarkable force through the exhibitions and publications of the historical society. At the time, I worked for the Huntington Library in San Marino and Jim would occasionally stop by to see scholars concerning publications and other projects. These visits were memorable for another reason. Jim, as we all know, had an amazing physicality about him. When greeted by him, he not only shook hands but also hugged, squeezed and sometimes planted a kiss on you regardless of gender, and shouting your name he would ask, "how are you?" He expressed such unbelievable enthusiasm and commitment to California history that anyone in his



J. S. Holliday stands in front of the doors to the library/studio shared by his wife in Carmel. The photograph was taken in February 2002 when he presented his papers to the library.

Dr. Holliday pauses from his writing surrounded by his beloved books and stacks of research notes. At this desk he wrote *Rush for Riches*.

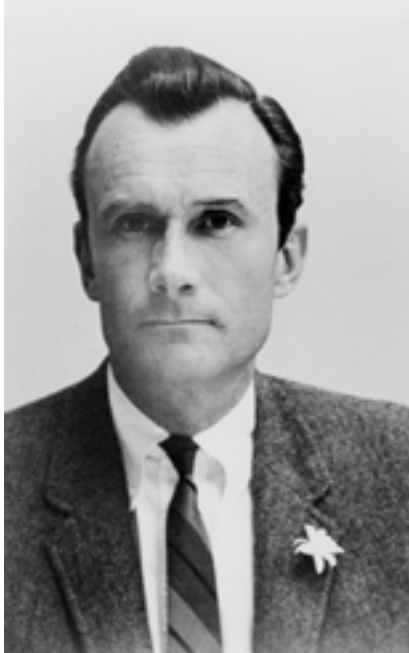


presence could not help but be inspired. One of Jim's favorite words was "rambunctious," and if ever a word could serve as a self-portrait, that was it. When he entered a room, be it a restaurant or reading room, you soon felt his presence. As the Huntington's curator of photography and bibliographer of Western Americana, I shared with him my love of historical images and took him on a tour of an exhibition I had just curated on the history of the Colorado River. His reaction was so strong that I knew, sooner or later, I would work for him.

After joining the staff of the California Historical Society in San Francisco, I quickly learned how Jim dominated the institu-



Gary F. Kurutz is the Foundation's executive director and the State Library's curator of special collections.



This publicity photograph of Dr. Holliday dates from 1969 when he served as director of the Oakland Museum of California.



The Holliday's library and studio in Carmel. Its elegant design and attractive gardens provided an inspirational setting.

tion and how he confronted the organization's many challenges. He saw the need not only to shake up the California Historical Society *Quarterly* but also to create a visually interesting magazine. Publications like *American Heritage* and *Smithsonian* attracted him and he admired them for reaching a broad audience. Before coming to CHS, he had served as associate editor of a graphically oriented magazine, *The American West*, and this no doubt influenced his thinking when he took over the historical society. He often would say that traditional historical society journals consisting of eye-straining dense text only pleased the scholarly community and were read by a select few. "We are missing the point," he would say to the board of directors and critics, "if only seven scholars read our journal and not our seven thousand members." To build and hold membership, the quarterly must achieve excellence in graphic design and prominently feature historical images drawing upon the rich resources of the Society's library and fine arts collections. Jim recognized, too, that graphic materials ranging from pencil sketches of gold seekers to photographs of Berkeley demonstrators, are primary sources of information worthy of study and interpretation and not simply to supplement or decorate an article. One of the first steps Jim took was to illustrate the front cover. The front cover design had been static for years and consisted only of the society's logo and table of contents. He next changed the format to create a better platform for graphics. In transforming the quarterly into *California History*, Jim succeeded in combining high levels of scholarship with a visually arresting design. To this

end, he sought the advice and assistance of T. H. Watkins, Paul Johnson, Bill Bronson, Roger Olmstead, Richard Reinhardt, and Robert Weinstein, all graphically oriented scholars. Jim would often tell me that the Library must "nourish" the quarterly and he encouraged and demanded that Library staff contribute by supplying images and submitting articles and reviews.

Under Jim's leadership, the society produced a newsletter for its members in 1973 to replace the *Notes*. In an era before web sites, this represented an important communication tool. He called the tabloid-size publication the *Courier* and it was loaded with organizational news announcing special events and tours, but it evolved to include full-length articles that often featured the society's collections and services. Such an endeavor as the *Courier*, of course, did not produce itself. Someone had to write the text, edit and lay out the articles, and gather the illustrations. Hannah Shields, hired by Jim, did an incredible job. At staff meetings Jim, pounding the conference table, would preach to all of us on the importance of the newsletter AND the absolute necessity of contributing articles and pictures. "Write," he would sometimes bark, "Write!" Personally, I loved contributing to the *Courier* as it provided an excellent means of touting new acquisitions, thanking donors in a more public way, and highlighting the collections we were all so proud of. Through Jim's ever-powerful leadership, the *Courier* became a publication of lasting quality and not just an ephemeral throwaway.

No doubt through his work at The Bancroft Library and the Oakland Museum of California, Jim realized the power of exhi-

bitions. The California Historical Society, however, was located in the stately Whittier Mansion in the posh but isolated Pacific Heights neighborhood of San Francisco. Away from the bustle of downtown and other cultural attractions, it would never attract a sizeable audience. Rather than bringing visitors to the mansion, he developed a bold strategy: take the society to the people via a series of traveling exhibitions. Financially strapped, how could the society take on such an ambitious undertaking? With his usual blend of thinking big and indomitable energy, he obtained one grant after another. Through the financial backing of federal funding sources as well as contributions from private individuals and corporations, Jim launched an exhibit program that brought the society national recognition. When soliciting a corporate donor or talking to experts on a panel representing a major foundation, he brought a passion and sense of conviction rarely seen. He was a missionary for history and could convert the most doubtful. As he explained to the Board of Directors, these grants from the National Endowment and others “gave us a pedigree, an institutional presence to be remembered.” It established the society as a potent force in the world of state and local history.

As is well known, through this innovative program, *Executive Order 9066* in 1971 and *The American Farm* in 1977 became blockbuster exhibits attracting thousands upon thousands. In particular, *Executive Order* called national attention to the injustice of the World War II Japanese internment camps. This exhibit and its companion book exemplified how Jim relished taking on controversial, path breaking subjects. Controversy and shaking the very foundation of the establishment did not deter him and only served to fire him up more. Not everything turned out the way he had hoped. The idea of creating a book and exhibit on Jewish Petaluma chicken farmers intrigued him and he campaigned tirelessly in the late 1970s to secure funding but obtaining backing proved to be a struggle. Eventually, however, this dream was realized in 1993 when Cornell University Press published a book by Kenneth L. Kann called *Comrades and Chicken Farmers: The Story of a California Jewish Community*.

As executive director of the society, Jim knew how to motivate and squeeze the talent from his staff. He brought in a remarkable group of people with varied backgrounds including Pamela L. Seager, Monica P. Broucek, Virginia Gerhart, Joan Kerr, Jean Bruce Poole, Catherine Hoover, Lynn Donovan, Marilyn Ziebarth, Bruce Johnson, and David Clark. In a sense, Jim ran the organization like a politician running for office. Consequently, those who worked for him knew that, in effect, they had joined a campaign. All devoted long hours getting out the message and carrying out, as best as possible, his vision of a progressive,

dynamic historical organization. When challenged by board members or others, staff loyally circled the wagons. Finally, in 1978, Jim decided to “retire” and his final speech at the Whittier Mansion evoked much sadness and a feeling of tremendous uncertainty. Fortunately, for the society, Jim returned in 1983, and when he did retire for good, he remained willing to promote the organization that he so loved.

Jim had that remarkable ability to bridge two worlds. Through his upbringing and education at Yale, he rubbed shoulders with some of the greatest bookmen this country has ever produced. His father, William J. Holliday, ranked as one of the foremost collectors of Western Americana. The senior Holliday introduced Jim to such now legendary figures in the book world as Edward Eberstadt, Everett D. Graff, Thomas W. Streeter, Randolph Adams, and Henry R. Wagner. It was Eberstadt who introduced Jim to the Gold Rush and placed in his hands the worn, leather-bound 49er diary of William Swain. That great Chicago bookseller forever changed Jim’s life. In San Francisco, Jim befriended that lion of the book world, Warren Howell.

While Jim thoroughly enjoyed these patrician circles of three-piece suits, fine cigars, and the world of academe, he was just as comfortable interacting with young, radical long-haired, jeans-wearing writers, photographers, and artists. He felt energized by those who challenged conventional thinking, and they, in turn, realized that they could count on his unswerving support. Jim loved to confront, argue, swear, shout, laugh, and pound. He deplored “yes men” and with supreme self-confidence expressed his disappointment when not challenged or questioned. Although he will always be known as *the* historian of the Gold Rush, he embraced all eras of California and Western history. In particular, he called attention to the fact that much of the twentieth century had slipped by and historians needed to turn their energy and focus to modern subjects. He used the vehicle of *California History* to reflect his interest in cutting-edge scholarship.

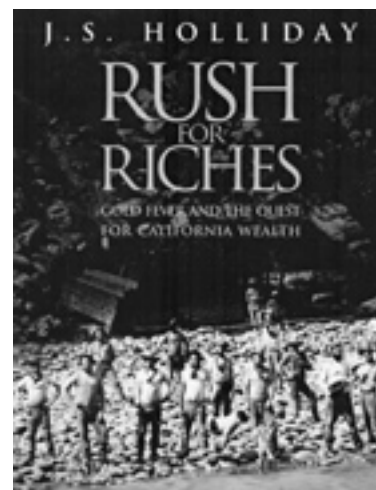
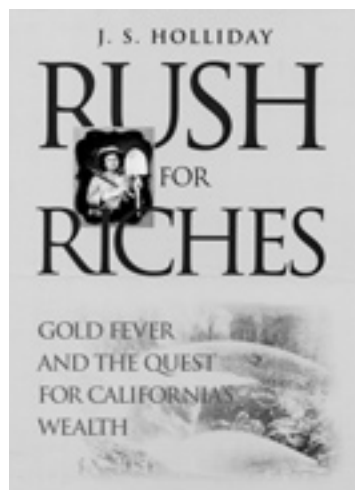
Along those lines, Jim wanted to recognize those who had already taken on contemporary issues. For years, the Society’s most prestigious form of recognition, the Henry R. Wagner Award, had been given to scholars whose achievements focused solely on pre-1906 California. Jim dramatically changed that when he nominated Carey McWilliams for the award. McWilliams was not a traditional historian but a journalist well known for his provocative books including *California: The Great Exception*, *Brothers under the Skin*, *North from Mexico*, and *Factories in the Field*. One of Jim’s proudest moments took place on the evening of May 6, 1976, when a packed audience gathered in the *Los Angeles Times* auditorium to bestow upon McWilliams this cherished award.

Without doubt, Jim Holliday was the most careful, patient,

and thorough scholar I have ever encountered. All would agree that Jim was a brilliant writer and equally brilliant in his interpretations. It became legendary how long his *The World Rushed In* took to complete. For example, Gold Rush historian Rodman W. Paul wrote in 1964, “We are promised a new study by J. S. Holliday, tentatively called *A Pocket Full of Rocks*.” That picturesque title, based on a gold seeker’s words, Jim planned as the original title of his award winning, bestselling book. It took Jim close to three decades to finish this California classic. This can be easily explained, however, as his commitment to his day jobs consumed his weekends and evenings. Serving as assistant director of The Bancroft Library, directing the installation of exhibits at the Oakland Museum of California in its spectacular new building, planning national conferences, giving countless speeches, and directing the California Historical Society left little time for research and writing. *The World Rushed In* no doubt could have been published much earlier but it would not have satisfied the author.

Painstaking is a descriptive word that does not do justice to the effort he put into his book. Many years ago I asked him for his professional papers and he willingly presented them to the California State Library. He even helped load them into a van. In going through them, however, I became even more impressed by the quality of his research. Found in his papers are hundreds and hundreds of 3 x 5” and 5 x 7” cards laboriously filled out summarizing the Gold Rush diaries, journals, and letters found in dozens of institutions. All of this note taking he deemed necessary to give context to his editing of the Swain journals. The index cards alone stand as a bibliographical masterpiece of the Overland Trail. The number of drafts written out by hand with his inimitable push-through-the-paper handwriting cannot help but impress us with his determination. In assembling an exhibit on the California and Oregon Trail, I put on display a draft written in 1950 and the final draft with a date of 1988. Seeing the two together is a powerful statement of patience and an unwillingness to cut corners or yield to the pressure of a publisher to just get it done. One can only imagine how many typewriter ribbons, erasers, and worn-out keys went into making *The World Rushed In*.

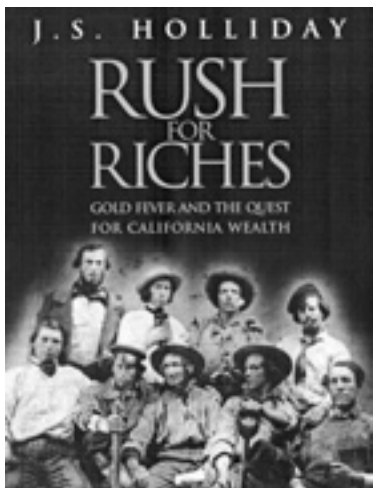
His second magisterial book, *A Rush for Riches*, again demonstrated Jim’s total commitment to scholarship. Note how the word “rush” plays such prominence in his titles. Jim was always in a rush to find new sources and ideas but never in a rush to finish a paragraph. At a meeting in his home, he told a group of us that it took him one week just to complete two paragraphs. That book, published in conjunction with the Oakland Museum and University of California Press, was originally designed as a companion to the museum’s momentous Gold Rush sesqui-



Three designs for the dust jacket of *Rush for Riches* were created. Dr. Holliday and his publisher selected the design at far right.

centennial exhibit, *Gold Fever*. Like seeing a gold nugget in a stream, Jim seized the opportunity to write far and away the most compelling, fact-filled, energizing history of California’s defining event. Not hamstrung with administrative or fund raising responsibilities, Jim could devote all his volcanic energy to the task of writing the book and advising the museum on its ambitious exhibit. Like a sea captain at the helm of a ship going around Cape Horn, Jim wrestled this stunning book to completion. Sitting in his gorgeous but rugged book-lined office adjacent to his home, he gathered quantities of information and hammered it into deft prose. In addition, he scoured the nation in search of new, fresh images to support his elegant writing. The result was another masterpiece. If anyone could make the reader feel as if he himself were in the gold fields, it was Jim Holliday. Reading the text, you can hear Jim’s husky voice and imagine the grunts and sounds of those red-shirted miners hoping to make a pile. I have often heard speculation that, figuratively speaking, Jim could very well have been one of those rugged gold hunters portrayed on the dust jacket of his book. I agree!

With a mind that raced at warp speed, the completion of *Rush for Riches* did not signal the end of Jim’s writing. He had already gathered material for books that would demonstrate California’s amazing influence on the United States and the world. The Gold Rush put California on the international stage and this latest endeavor would show how California put its stamp on Nevada, Panama, Alaska, British Columbia, and indeed the whole psyche of the nation. As he loved to point out, California was a place where no one said no (at least for a brief time). In addition, he planned to do a more in-depth analysis of the Panama crossing, the site of the first transcontinental railroad. Last, he wanted to fully edit a new edition of Horace Greeley’s famous book, *An*



Overland Journey from New York to San Francisco in the Summer of 1859. One can only imagine the footnotes and introduction that Jim would have created. Because of ill health, Jim could not pursue these projects and contacted me to turn over his notes to the State Library as an addition to his papers.

One other project should be mentioned here. Because of Jim's enjoyment of graphic materials and historical photographs in particular, he planned to write a pictorial history of San Francisco.

Competition in the form of several other published pictorial histories, his demanding jobs, and the need to complete his Gold Rush books stymied this project. It would have been fabulous. Thankfully, though, he donated two boxes of images that he had gathered to the State Library's California History Section.

While growing up in Gary, Indiana, books on the West surrounded him. His father W. J. Holliday, as previously mentioned, stood tall as one of the great collectors of Western Americana. In 1954, the prestigious Parke-Burnet Galleries of New York auctioned the senior Holliday's collection. It was a memorable auction as great rarities became available to institutions and private collectors alike. One of the terrific books now in the State Library's collection is his father's own copy of the auction catalog. Jim generously presented it to the library. The catalog is loaded with newspaper clippings and photographs of Lawrence Clark Powell, Glen Dawson, Wright Howes, David Magee, Warren Howell, and others who purchased heavily at the sale. A marked catalog owned by a celebrated collector is a prize in itself. Jim also donated to the Library another bibliographic gem, his father's annotated copy of the 1937 edition of *The Plains and the Rockies* by Henry R. Wagner and Charles L. Camp. This bibliography is the most famous of all Western Americana bibliographies.

Because of Jim's bibliophilic background and passion for the Gold Rush, I could think of no other to write the introduction to my *The California Gold Rush: A Descriptive Bibliography*. Published in 1997 by The Book Club of California, his introduction is a tour-de-force of Gold Rush literature and a beautiful autobiography of Jim's life as a scholar. In his conclusion, he mentions such "Olympian" bibliographers as Eberstadt, Wagner, and Streeter. To that list of Olympians we must add J. S. Holliday.

Despite his herculean accomplishments, Jim continually heaped praise on others. Although he continually astonished us with his verve and energy, he often expressed amazement at the success of others. For example, after reading a book by Richard H. Dillon on the Sacramento Delta in preparation for a speech, Jim called me to say, "We must do something to celebrate this remarkable historian." Plunging into the task with the vigor of a twenty-year-old, this dynamo of eighty-one years orchestrated a memorable evening for Dillon, another octogenarian. Making countless phone calls, Jim lined up the beautiful World Affairs Council dining room, worked out the logistics for invitations, and corralled sponsors. Hip replacement surgery, however, detoured him. While he convalesced, he called anxiously explaining that he woke up in the middle of the night worrying about the Dillon dinner. Back on his feet, Jim again plunged into the logistics of the dinner, calling everyone, going over details, visiting the printer, gathering names to invite from the Book Club of California, lining up speakers, and soliciting donations. The Foundation happily co-sponsored the event. After all, Dick Dillon had directed the State Library's Sutro Library branch for nearly thirty years. Held on a sparkling evening on November 4, 2005, Jim pulled off another memorable event. As the Dillon family beamed with pride, Jim with his usual panache served as master of ceremonies. All who admire Dick Dillon will forever cherish that night, and all realized that only a Jim Holliday could bring together so many people in such a wonderful setting.

George Basye, long-time Foundation president, asked Jim to give a talk on the history on the Sacramento Delta to the Delta Levees Workshop in June 2005. Jim agreed and prepared with all the energy of the steamer *Delta King*. He read among other works Dick Dillon's *Delta Country*. A spellbinding speaker, Jim worried afterwards that he had disappointed his audience. Impossible! Everyone loved it and wanted him back. Despite his self doubts, no one has ever yawned or been distracted while listening to a Holliday speech.

To the end, Jim remained an inspiration. From time to time, he would call to say how much he enjoyed the *California State Library Foundation Bulletin* and wanted to help. He did not have to do this but he did. Such praise is a tonic that will be forever missed. Jim telephoned me two weeks before his passing. His breathing was painfully labored but he wanted to talk books, California history, and tell me about a new collection that he was directing to the State Library. Most of all, he expressed his friendship. It broke my heart to call his home on August 31 only to find out from Belinda Holliday that he had died that morning. Jim Holliday will always be remembered as one of the great and grand figures of California. No one who ever met this transplanted Hoosier will ever forget JSH. ❧

Foundation Notes

California Public Libraries to Improve Access to Computers and the Internet: Bill & Melinda Gates Foundation Grant Will Support Hardware Upgrades

By Ira Bray

Millions of Californians rely on library computers to do research for school or work, to take distance-learning classes, to find health information, to communicate with family and friends, and to keep up with current events. In communities with lower incomes, libraries often provide the only Internet access.

A new grant from the Bill & Melinda Gates Foundation (the Foundation) will help California's disadvantaged communities by providing opportunities to replace public access computers in the state's public libraries.

Called the Public Access Computer Hardware Upgrade Grant Program (PAC HUG), the grant will help participating public libraries sustain free, high quality access to computers and the Internet for their customers by upgrading public library computers that the Foundation previously granted to California libraries in 2000.

The California State Library Foundation will receive the grant funds and manage the project, which will enable library customers, regardless of age, race, income, or geographic location, to have free access to digital information by sustaining current computing hardware platforms in California libraries.

"Computer and Internet access has become one of the key services that are in demand," said Susan Hildreth, State Librarian of California. "It is critical that we have the resources necessary to sustain this service so that our libraries can help California citizens access the information they need to live engaged, successful lives."

FOLLOW-UP TO 2000 GATES HARDWARE GRANT

In 2000, the Foundation gave 3,060 computers to California public libraries. Due to technology advances, upgrades to the software and hardware now are required to ensure that all libraries are able to sustain the initial investment in connectivity for their customers.

The PAC HUG grant will pay for those upgrades. The grant involves over 115 eligible California libraries covering 622 outlets and over 3000 public access workstations. Following the outline of the original grant, large and small libraries will have distinct programs to address their unique needs.

The California State Library Foundation has played a crucial role in acting as fiscal agent for the PAC HUG as well as the Staying Connected grant funds. State budgetary procedures all but preclude private donations to the California State Library directly so the participation of the California State Library Foundation was essential in allowing the California State Library to proceed with the grant application process.

"Libraries deserve to have the necessary resources to provide library patrons with efficient technology," said Martha Choe, director of the Bill & Melinda Gates Foundation's Global Libraries program. "It is now important for libraries to receive continued support from the community—government, businesses, foundations, and citizens—to maintain this technology and provide upgrades in the future."



Ira Bray is a library programs consultant in the State Library's Library Development Services Bureau and coordinates the Gates Foundation Grants.

State Library Treasures on Loan

In its continuing effort to share highlights of its collections, the State Library special collection has recently loaned items to two California museums. Two large folio photograph albums have been sent via a fine arts handler to the Autry National Center in Griffith Park, Los Angeles in conjunction with that museum's new exhibition, *Yosemite: Art of an American Icon*. A beautiful oil painting of Sutter's Fort is on loan to St. Mary's College in Moraga for its exhibit *Manuel Valencia: California's Native Son*.

The Yosemite exhibit, covering 9,000 square feet and comprised of more than 150 paintings, photographs, and baskets, opened at the end of September 2006 and will close on January 24, 2007. One of the State Library's albums consists of forty spectacular albumen mammoth plate photographs (16 1/2 x 21 1/4 inches) by Eadweard J. Muybridge. The famed and controversial photographer made the images during his 1872 trip to



Sutter's Fort by Manuel Valencia

the great valley. Before embarking on this campaign, he confidently promoted his work announcing, "This series of photographs will undoubtedly be the most magnificent ever taken in the world." He sold sets of forty images for the then handsome price of \$100. Our copy is preserved in a gorgeous binding with the words "Yosemite Views" gold-stamped on the front cover, along with the name of Marietta Harmon. She may have been one of his subscribers. Many of the plates have letterpress captions, often using the original Native American name for many of the valley's geologic landmarks.

Carleton E. Watkins, arguably California's finest pioneer landscape photographer, created the photographs in the second album on loan to the Autry National Center. It is Volume I of a two-volume set of views entitled *Photographs of California and Oregon*. Each leaf of the album supports a gorgeous mammoth plate (16 x 20 inch) view of Yosemite. The captions were done in calligraphy. As with the Muybridge album, this elephant folio serves as a dramatic reminder of the grand style of presenting photographs in the 1870s. The Free Library of Philadelphia transferred the Watkins albums to the State Library sometime late in the nineteenth century.

The Hearst Art Gallery of Saint Mary's College in Moraga has created a superb exhibition devoted to California artist Manuel Valencia (1856-1935). Museum curator Julie Armistead learned that the Library owned a painting by Valencia of Sutter's Fort. Ms. Armistead visited the Library, and after inspecting the work hanging in the office of the State Librarian, decided to include it in her exhibition. Born in Northern California and descended from a pioneer Spanish family, Valencia was employed as a staff artist for the *San Francisco Call* and submitted paintings to the prestigious Bohemian Club and San Francisco Art Association. The artist painted scenes recalling his Californio heritage by focusing on Northern California ranchos, missions, and adobes.

Valencia's father, also named Manuel, likewise made a living as an artist and the State Library's painting has a direct connection to him. State Librarian James L. Gillis contacted the younger artist and received a reply concerning the painting: "I am glad to give you an idea in regard to the painting of Sutter's Fort you mentioned in your letter. Of course, I have painted several views of the same. If the one now in your possession is a full view of the place it was painted about 1875 or thereabout from a sketch done

by my father a few months after the Capture of General [Mariano G.] Vallejo in 1846, if I am not mistaken." Vallejo, of course, was captured during the famed Bear Flag Revolt of June 1846.

Supporting the exhibit is a fine catalog that features an essay by Julie Armistead and reproductions of many of Valencia's beautiful landscape paintings.

Antique Portrait Camera Donated by Mead Kibbey

Mead B. Kibbey, a foundation board member and longtime supporter of the State Library's special collections, has generously presented the library with an antique 10 x 10-inch studio portrait camera outfit. Earlier this year, Mr. Kibbey loaned the camera to Sacramento State University to accompany the State Library's *Triumph of Helios* exhibit. The beautiful and large instrument will be on permanent display in the California History Room. Mr. Kibbey, a noted collector of photographic, discovered the mahogany camera in the Folsom area, and for years it occupied a prominent place in the living room of his Berkeley home. Amazingly, the camera is still in working condition and is capable of handling either glass or film negatives. Dating from the 1890s, the camera was used across America in the studios of professional photographers. Its large and impressive size (36 x 20 x 14 inches) made it impractical for amateur or outdoor use.

The camera itself includes a twenty-inch bellows with rack-and-pinion focus, back swings and tilts controlled by hand-screws, and focus lock. Large hardwood knobs on either side are used for focusing. It comes equipped with a Vitax portrait lens (N° 3, f/3.8, serial N° 2625) with a fourteen-inch focal length. The lens itself weighs almost fourteen pounds. Wollen-



sak Optical Company of Rochester, New York made the lens. The camera is supported by an antique hardwood support table, and by cranking a metal handwheel, the operator can elevate the camera to a height of five feet. In addition, the camera may also be tilted.

Antique Kodak portrait camera.

Unique Donner Party Book Donated

By Gary F. Kurutz

Last June the California State Library received as a gift the Eleventh edition of Charles F. McGlashan's *History of the Donner Party, a Tragedy of the Sierra*. Originally published in 1880, McGlashan's book is one of the most famous California history books and the Library's California History Section has many editions and reprints. Why were we so excited to receive this eleventh edition published in 1918? What made this so special? Frances Eustis Donner Wilder, a survivor of the infamous "ordeal by hunger," had inscribed and signed this very copy. Donated by the estate of Marian Vade Walsh, this eleventh edition is now one of the most fascinating association/autographed copies in the State Library's permanent collection.

The following is the text of her inscription. Mrs. Wilder was 77 at the time she wrote in the volume, and her shaky handwriting reflects her advanced age or poor health. Gentle punctuation has been added to assist the reader. Mrs. Wilder states she was the oldest daughter of George and Tamsen Donner. To clarify, it should be pointed out that Captain Donner had two other daughters by a previous marriage.

Mrs. Frances E. Donner Wilder. | Byron California | June 24, 1918. |

I was born in Springfield Ill. July 8, 1840. I am the oldest daughter of George and Tamsen Donner. Our family with others started from Springfield Ill. in the Spring of 1848 [1846] to come to California and we were delayed in our travels that it was to [sic] late for us to reach the settlement. So we were trapped [sic] in the snow with our teams and lost all of our things. Our dear Father never left our camp to come on from where we first camped but he lived until the last relief party took out. He was living when we left, but after he died our dear Mother came back to the cabins but she got no farther. | Yours Respy | Frances E. Donner Wilder.

The tragedy of the Donner Party ranks as one of the most dramatic and best-known episodes in Western history and holds a fascination even to this day. As is well known, the overland travelers became stranded in the snow of the High Sierra, and

only thirty-six out of eighty-one members made it out alive. Stories of cannibalism abounded, and survivors, rescuers, and generations of historians have argued over responsibility for the ill-fated wagon train and the villainous actions of some of its members. Frances' mother, Tamsen Donner, heroically stayed behind with her dying husband even though rescuers were on their way. She too perished and may have been murdered and eaten. Beforehand, she entrusted her three girls (Frances, Georgia and Eliza) to William Eddy who headed the third relief party. Charles McGlashan, in the opening page of Chapter XXIII of his famous book wrote:

Unusual interest attaches to the three little orphan children. . . Frances, Georgia, and Eliza Donner reached Sutter's Fort in April, 1847. Here they met their two elder sisters [Elitha and Leanna], who, in charge of the first relief party, had arrived at the Fort a few weeks earlier. The three little girls were pitiable-looking objects as they gathered around the blazing fire, answering and asking questions respecting what had taken place since they parted with their sisters at their mountain cabins. Among the first to stretch forth a helping hand to clothe the needy children was that noble philanthropist, Capt. John A. Sutter.

After leaving Sutter's Fort, the James Frazier Reed family cared for Frances. The Reeds were part of the Donner Party and soon thereafter settled in San Jose. Later, Frances and her sister Eliza attended St. Catherine's Academy in Benicia and public schools in Sacramento. On November 24, 1858, Frances married Wilder following a yearlong secret betrothal, and together they raised five children living on a ranch near Byron, Contra Costa County. Frances lived to the robust age of 81, dying in November 1921, or seventy-five years after her nightmarish winter in the Sierra.

Mrs. Wilder had inscribed the copy of *History of the Donner Party* at the request of Mrs. John T. Walsh. Apparently Mrs. Walsh had asked her to write a short account of the winter horror at the time of the dedication of the Donner or Pioneer Monument. In addition, the front flyleaf of the book has the following: "Property of John T. Walsh and his daughter Marian." Adjacent to present day Interstate 80 and near the town of Truckee, the Pioneer Monument was dedicated on June 6, 1918, and Frances attended the ceremony hosted by the Native Sons and Daughters of the Golden West. It was probably at this

Gary F. Kurutz is executive director of the Foundation and curator of special collections.

Recent Contributors

event that she encountered Mrs. Walsh as documented by two letters that accompany the book. Mrs. Walsh must have sent her the copy of the new eleventh edition as Mrs. Wilder wrote "I rec'd by mail a very nice copy." In her first letter dated June 11, 1918, Mrs. Wilder addressed her as "My Dear unknown Friend Mrs. Jack Walsh" indicating that she could not recall meeting her at the dedication ceremony. After all, many people attended the dedication, and survivors like Mrs. Wilder and her siblings received much attention.

Mrs. Wilder dated her short autobiography June 24, 1918, but apparently delayed sending it back to Walsh since her second letter of July 15, 1918, included an apology for taking too much time in returning the book. Reflecting on her age and health she added "My children never let me travel along for years as I might need help. You have been waiting a long time for this but please forgive me." Also found inserted into the volume are newspaper clippings concerning Donner Party survivors and an obituary of Mrs. Wilder from an unknown newspaper.

The Walsh copy of this famous book remained in possession of their daughter Marian until her death on February 1, 2006. It, along with the Wilder letters and newspaper clippings, was protected by an embossed leather book cover. According to a letter sent by the attorney of her trust, Marian Walsh instructed that the book be given to the State Library upon her death. Sister Susan McCarthy, RSM served as Marian Walsh's trust administrator and presented the precious volume to the State Library. L. J. Dillon, a Preservation Office volunteer, made a beautiful clamshell box for added protection, and the volume now rests securely in the State Library's vault. ❀

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