

California State Library Foundation

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Sunset Magazine
San Francisco, California

DIXON
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Illustrations/Photos: All images are from the collections of the California State Library. Sarah Dalton, Communications Director of the State Library provided the excellent photos on pages 21-22.

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Meeting Mr. Hearst's Deadlines: The Newspaper and Magazine Illustrations of Maynard Dixon

by Donald J. Hagerty



Three illustrations made by Dixon to promote Coca-Cola.



(Right)
The corruption that beset San Francisco is captured by Dixon for this magazine cover entitled "Frisco Pals." Abe Ruef is pictured in the middle. Note Dixon's hand-written annotations.

On November 16, 1939, artist Maynard Dixon sent a letter to Mabel Gillis, State Librarian of California in Sacramento. It reads in part, "Pawing around amongst the junk of ages I came across 3 portfolios of reproductions of my illustrations for newspapers and magazines (covering the years 1898 to 1922). These will be some day as much a record of their times as (Charles) Nahl's drawings now are of the 1850s. Question: would you consider it valuable enough to accept it...and give it a home in your California department? A quick answer may prevent a fumble."¹ In late 1939, Dixon and his wife, Edith Hamlin, were clearing out his 728 Montgomery

Street studio in San Francisco for their move to a new home in Tucson, Arizona. Gillis did not "fumble," for a note on the corner of the letter reads "Rec'd portfolios Nov. 27, 1939."² The portfolios, now organized into seven volumes and augmented with some additional material, are housed in special collections at the California State Library in Sacramento.

Maynard Dixon cherished a lengthy relationship with the California State Library, strengthened after spending several months in Sacramento during 1928 painting his monumental mural, *The Pageant of California*, located on the third floor reading room in the Library and Courts Building I, across



from the state capitol. The portfolios Dixon donated to the State Library are an unparalleled collection, their contents bearing witness not only to his early career, but insight into issues and events of the times in San Francisco, California, the West, and the world beyond. Of particular interest is the rich mine of newspaper clippings with their staggering array of illustrations. Virtually unknown, they are of vital importance to the understanding of Dixon's early growth as an illustrator and ultimately as a painter and muralist.³

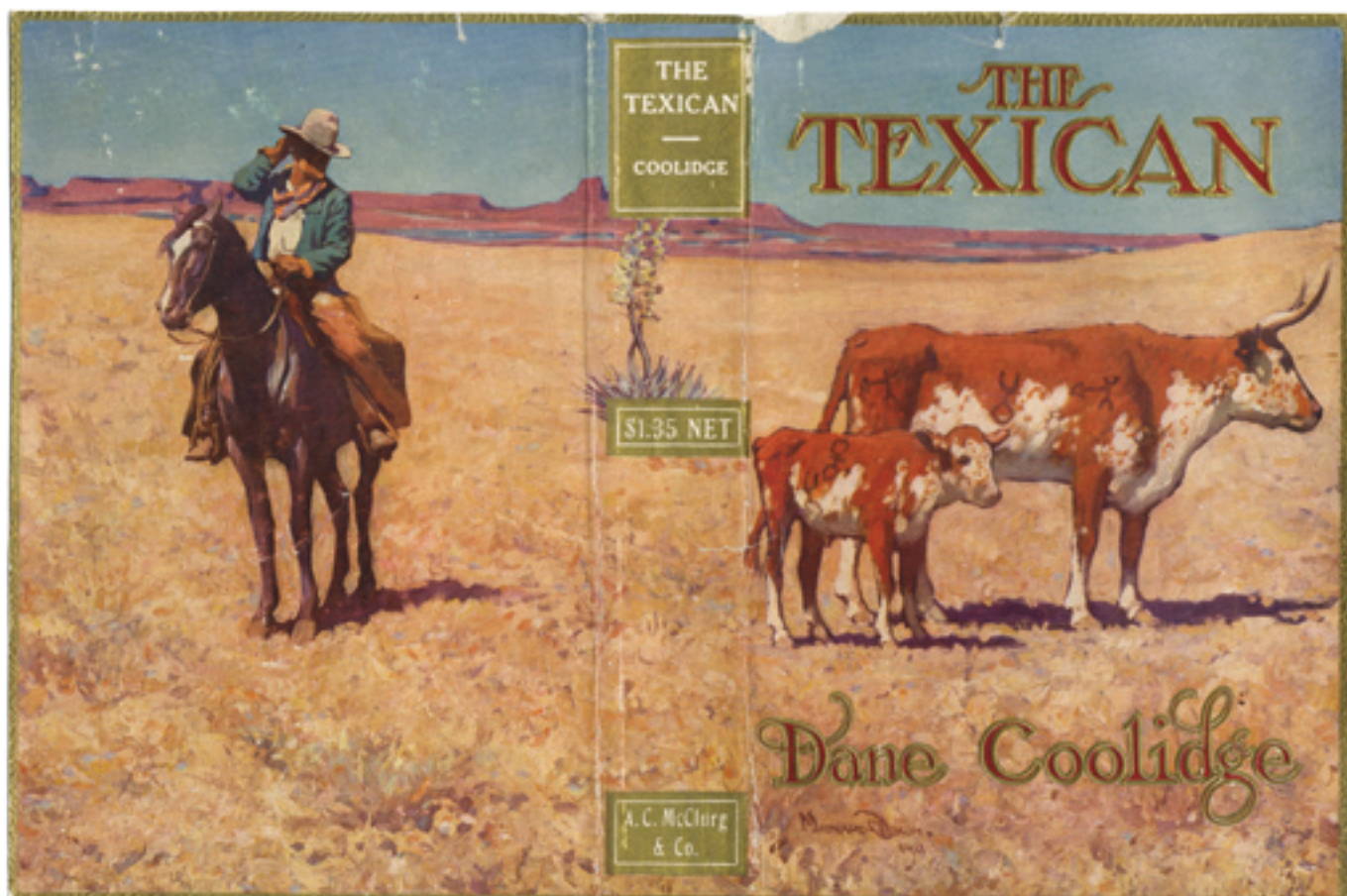
The majority of the clippings reflect Dixon's over a decade-long tenure as an artist for San Francisco's leading

newspapers; the *Call*, *Examiner*, *Chronicle*, and the *Bulletin*. The earliest illustrations in the portfolios appear in a November, 1895 issue of the *San Francisco Examiner* (when Dixon was only twenty years old), used to support a story about his recent solo horseback ride and experiences with vaqueros along *El Pais Grande de Sur*, California's wild and remote Big Sur coastline. Wells Drury, who made his reputation as a reporter and editor on Nevada's Comstock Lode, and the paper's managing editor, gave Dixon this first newspaper illustration opportunity. Dixon already claimed two years of experience, starting in 1893 when he began submitting his illustrations for western adventure stories to the venerable *Overland Monthly*, founded in 1868. The magazine's editors quickly sized up his draftsman skills and elevated him to one of their leading freelance illustrators.

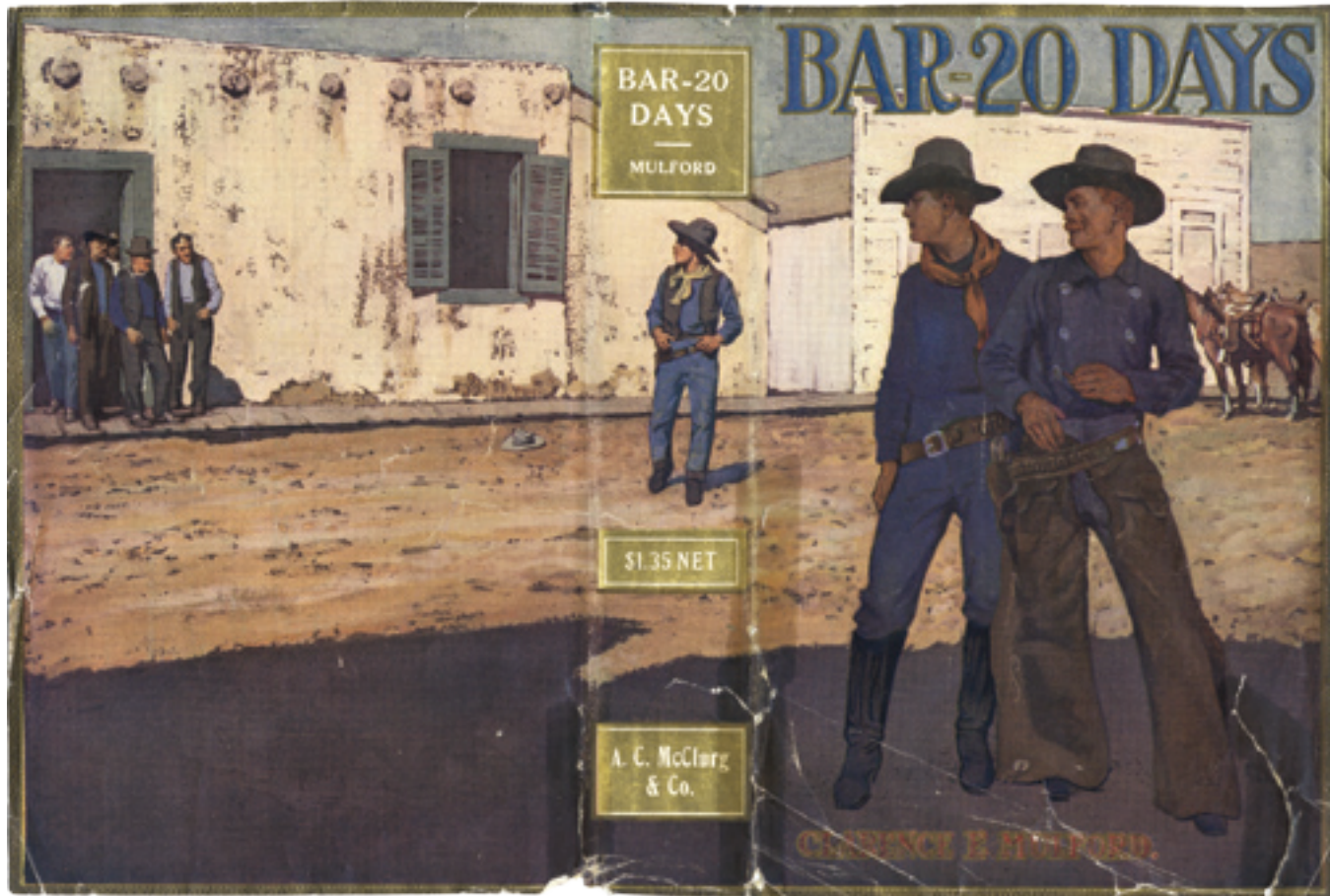
Careful examination of Dixon's drawings from 1895 to the time he left newspaper illustration shows the remarkable growth in his talent. Dixon, with his uncompromising discipline and energy learned quickly that an illustrator needed to compress into its size

limits, an image that conveys simple, direct meaning to a mass audience. In those days, a sketch for a newspaper or periodical was created with the distinct intention to narrate a specific story dictated by an editor or author, in a style that supported the written word. Like most newspaper illustrators at that time, Dixon's illustrations for a story might emerge through

Donald J. Hagerty is a member of the Foundation's Board of Director and is the biographer of Maynard Dixon. Mr. Hagerty has been instrumental in developing the Library's Dixon collection. In addition, he has been a regular contributor to the *Bulletin*.



Dixon created these two exquisite dustjacket covers for A. C. McClurg & Co.



his accompanying a reporter to the story's site, where he would make a quick sketch. When first-hand inspection was not possible, he might use photographs, visual memories, or draw upon clipping files to create illustrations. Finally, when direct observation or visual aids were not feasible, he tapped his imagination to develop what he thought should be appropriate pictures in support of the assignment. Most important, Dixon excelled in his sense of the illustrator's goals and methods, able to tackle any subject with appropriate anatomy, perspective, costume, and background scenery. Dorothea Lange, Dixon's second wife who became a legendary photographer of the Great Depression, recalled, "He came to San Francisco as a quite young man, with a remarkable facility and an extraordinary visual memory, beyond anything I've ever encountered. He could capture anything, anything. That very narrow, flexible hand of his could put anything he wanted it to on a piece of paper."⁴

In the early 1900s, William Randolph Hearst's *Examiner* boasted the largest circulation, often recognized as the most energetic and brazen of the San Francisco newspapers. Hearst sensationalized the news with the introduction of banner headlines and lavish illustrations, and, like the other newspapers, practiced aggressive if not sometimes unsavory journalism. On their heels was the more conservative but rapidly growing *Chronicle*, owned by Michael de Young. Third place was claimed by the *Morning Call*, (changed to the *Call* in 1895), owned by the rich and powerful Spreckels family. Sugar and shipping mogul John D. Spreckels delighted in needling his competitors by publishing stories they overlooked. Led by their muckraking editor Fremont Older, the *Bulletin* sought to surpass them all. The *Examiner*,



The artist created beautiful covers for that great railroad promotional magazine, *Sunset*.

Chronicle, and the *Call* were morning dailies, while the *Bulletin* published an evening edition. Over time, Dixon supplied countless illustrations for all four publications. Sin, crime, corruption, politics, the public's growing interest in Western outlaws, cowboys, and Indians, or for that matter, anything that smacked of sensationalism drove editorial decisions. Journalism and the illustration arts flourished in *fin-de-siecle* San Francisco, and the city's newspapers fiercely competed with one another for the leading writers and illustrators, and any story that would give them an edge.

Sometime in 1896, Dixon met *San Francisco Call* editor W.S. Leake through an introduction by his cousin, Will S. Green, editor at the *Colusa Sun*. Aware of Dixon's growing reputation as an illustrator, Leake offered Dixon his first full-time position as a newspaper artist. Working at the 315 foot-high, steel frame *Call* building at Third and Market Streets, Dixon created illustrations for full-page Sunday feature stories along with assignments to the "morgue detail," covering court trials, society events, prizefights, and the violence among the bars and brothels of the city's waterfront, known as the Barbary Coast. A sampling of features Dixon illustrated between 1896 and 1899 for the *Call* reveals an account of the first missionaries to enter Tibet, tumultuous events in the Klondike Gold Rush, archaeological discoveries in Mexico, to

an unveiling of the Navy's newest submarine. The San Francisco public's fascination with Chinatown's noisy, crowded streets resulted in several Dixon-illustrated stories about tong wars, opium use, slavery, and the anti-Chinese sentiment. Numerous articles on the progress of campaigns raging in the Spanish-American War, especially the Philippines, were illustrated with Dixon sketches. Many of the paper's features might include three to six of his drawings



(Left) "In the Cow Country" is a fine example of the commercial art Dixon did for Pierce Arrow.

(Below left)
Reproduced here is a splendid example of a cover created for *Standard Oil Bulletin*. The insides also carried many of his illustrations.



(Above)
Dixon called this sketch from 1893 a "wow." This is one of Dixon's earliest sketches for the *Overland Monthly*.

The Pasadena Museum of California Art will be hosting an exhibit curated by Foundation Board Member Donald J. Hagerty entitled "Maynard Dixon: Masterworks from Brigham Young University & Private Collections." The exhibit will also include works from the State Library's Dixon collection. The exhibit will be from June 1 – August 12, 2007. The museum is located at 490 East Union Street, Pasadena, CA 91101.

per story and a single issue perhaps nearly a dozen. Notable among some of Dixon's sketches for the *Call* in 1899 were those that appeared in Rudyard Kipling's jingoistic hymn to American imperialism in the Philippines, "The White Man's Burden."⁵

Enticed by an offer substantially increasing his salary, Dixon joined the *San Francisco Examiner* in August 1899 as an art director. The *Examiner* seemed like a hectic madhouse, inhabited by talented and creative young people like Dixon, drunk on life. There he worked alongside other illustrators who would eventually achieve national fame, like the talented caricaturist James Swinnerton, who remained a life-long friend. Hearst spared little expense in hiring the best editors, writers, and reporters, expecting them to look for the picturesque fact in every news occurrence. One notable hire included literary figure Ambrose Bierce whose columns were both eagerly awaited and dreaded. Edwin Markham, while using the *Examiner* office to compose his "Man with a Hoe and Other Poems," was encouraged by Dixon who shouted wording suggestions across the noisy pressroom.

The *Examiner's* frenetic pace with constant deadlines and flashy emotionalism forced Dixon to work virtually nonstop. Through Hearst's relentless pursuit of news and his promotion of the paper as the "Monarch of the Dailies," the *Examiner* appeared a never-ending source of fury and sound: part pirate ship and part three-ring circus. Reporters and illustrators darted in and out of the offices at all times, in fierce pursuit of stories that would produce the newspaper's coveted benchmark, the "gee-whiz." Readers were expected to exclaim "Gee-Whiz!" when they saw the front page, "Holy Moses!" when they turned to the second, and "God-Almighty!" as they encountered the third page.⁶

As the twentieth century unfolded, some illustrations in the *Examiner* started to appear in the new color printing process, usually in a weekly full-page insert or the Sunday color supplement. Although used sparingly, William Randolph Hearst pressed his editors to become the leading exponent in the use of color illustrations, quickly imitated by the other newspapers. Until 1900, Dixon illustrated his assignments in pen and ink or gisaille. With the development of the half-

SAN FRANCISCO, SUNDAY, FEBRUARY 12, 1900

JOYS OF THE CHINESE NEW YEAR

Together With the Beautiful Legend of the Lily, the National Flower, and the True Story of the Dragon and the Pearl.

A stylized illustration of a dragon with a human face, surrounded by figures in traditional Chinese attire. The dragon is depicted with a long, flowing mane and a human-like face, looking towards the right. It is surrounded by several figures in traditional Chinese clothing, including a man in a dark robe and a woman in a light-colored robe. The background features architectural elements like a gate and a building. The entire illustration is framed by a decorative border.

"KUNG HE PA CHOY"

A vertical illustration showing two men in traditional Chinese attire. The man on the left is wearing a dark robe and a cap, looking towards the right. The man on the right is wearing a lighter robe and a cap, holding a small object in his hand. Above them is a sign that reads "KUNG HE PA CHOY". The background is simple, suggesting an outdoor setting.

Again the fugitive, through the intervention of another person, escapes this time with the government. With this picture was a number of other facts and circumstances the reader should see by the time light of the following act being the one and that he be better prepared to see the result of the government. We return from the American capital by the way of the government and the frontier.

One of these three disorders, the only one of which we are dealing with here, is the condition of gonorrhea, or gonitis, which is caused by the infectious organism known as the gonococcus. It is transmitted from one individual to another. Each individual has an increasing mass surrounded by the cellular effects from excretion. When this buildup of cells is sufficient to cause the organism to grow, it is called gonitis. The gonococcus is a small, round, rod-shaped organism and is very active. It is a very small rod-shaped organism and is very active. It is a very small rod-shaped organism and is very active.

[illegible][illegible]

BEFORE THE JUDGE

The first in our exciting magazine "Living Realities of Remembrance," our readers in some cases, draw the results of knowledge in the very obvious manner, which is the basis of the history of the American Revolution. We wish to make it plain to all of our readers that we are not in the habit of publishing any of our material in the form of a story, but rather as a historical record. We are not in the habit of publishing any of our material in the form of a story, but rather as a historical record. We are not in the habit of publishing any of our material in the form of a story, but rather as a historical record.



(Left) "When a Great Sequoia Falls." *San Francisco Examiner Magazine*.

(Right) Dixon drew this dramatic equestrian portrait of Joaquin Murrieta for the *San Francisco Examiner*. He wrote in the date of October 20, 1901.



tone process that revolutionized printing, he increasingly turned to the use of wash drawings, watercolor, gouache, and oil paints. Dixon demonstrated an ever-increasing professional development when his complex, action-filled compositions materialized in bold colors, with their distinctive, fluid sense of design. Well-rounded and inquisitive, Dixon was aware of both history and the world around him, aware too of his and the broader art world maturing in the first year of the century. Searching for improvement in his compositions, he began to read the European art periodicals, *Jugend* and *Simplicissimus*, studying their articles on current art developments and composition theory.

Dixon, however, did not enjoy a lengthy tenure at the *Examiner*. Exhausted by long, hectic work hours and alarmed by what he called the pressure of "yellow journalism" at Hearst's newspaper, he resigned in the spring of 1900. As Dixon recalled, "the superinduced tension of the Hearst office finally got on my nerves to such a degree that I knew that only the open desert could restore my health."⁷ Seeking not only new challenges but new terrain, Dixon decided to

"go east to see the west," spending several months exploring Arizona and New Mexico's outback, the first of numerous excursions in search of "sagebrush inspiration." When Dixon returned to San Francisco in the late summer of 1900, he found employment again with the *Examiner*, but terminated abruptly when suspected of considering the *Call's* offer to return to that newspaper. In spite of his time spent in the Southwest, Dixon managed to contribute over eighty-two drawings to the *Examiner* alone throughout 1900, mostly for their Sunday magazine, often full-page and sometimes in the new color printing. Most important, until 1900 Dixon illustrated a West he had not seen. Now excited by the experiences from his travels through the "lands of the sun," his work grew in range, strength and vibrant realism.

As one of San Francisco's colorful personalities and the most prominent of the city's newspaper and magazine artists, Dixon worked as a freelance illustrator furnishing Sunday story illustrations for the *San Francisco Examiner*, *San Francisco Call*, *San Francisco Chronicle*, and the *San Francisco Bulletin* from 1901 until 1907. The pace of his life quickened

with commissions arriving in great numbers and from different sources, especially *Sunset Magazine*. If examples in several volumes are evidence, the *Bulletin* consumed many of Dixon's sketches between 1904 and 1905, for stories about the Yaqui Indian guerilla war raging in Sonora, Mexico, California bandits Joaquin Murrieta and Tiburcio Vasquez, and noted Arizona lawman turned outlaw, Burt Alvord, among others. Dixon's pictures also appeared in the *Bulletin's* news items about the Russian-Japanese War submitted by overseas correspondents, indicative of California's interest in events



"The Spirit of the Grape," July 15, 1906.
Note Dixon's signature on the upper right.
"The Goddess of the Wheat," July 22, 1905.



Mexico outlaw Billy the Kid.⁸ Further investigation shows that not all of Dixon's creations then dealt with action-oriented subjects. Two marvelous full-page color inserts, *The Spirit of the Grape* and *The Goddess of the Wheat*, appeared shortly after the Billy the Kid story, in recognition of the state's agricultural bounty.⁹ By 1907, Dixon's submission of sketches for the San Francisco newspapers began to wane, with most destined for the *San Francisco Examiner's* Sunday supplements. Among the final ones are his 1907 drawings for stories in the *Sunday Examiner* regarding John Muir. One story recorded Muir's observations about an earthquake in the Yosemite region; the other his reflections on the demise of an ancient Sequoia. Each article featured a finely rendered sketch of Muir by Dixon, one a likeness of the great naturalist on horseback.¹⁰

That year marked the end of Dixon's extraordinary contributions to the San Francisco newspaper scene when he departed for New York in search of "greener pastures." In New York, Dixon's career reached dizzying heights as he climbed rapidly into the top ranks of American illustrators. Important national magazine and book editors, art directors, and authors clamored for his striking color and black and white illustrations for

their articles, short stories, and novels. Every household in America bought periodicals and illustrated novels emerged as the most widely read books of the period. Found throughout several volumes are examples of Dixon's illustrations which appeared in those widely circulated magazines of the day: *Colliers*, *Saturday Evening Post*, *Western World*, *Pacific Monthly*, *Harper's*, *Scribner's Magazine*, *East and West*, *Pearson's*, *McClure's*, *Hampton's*, *Town Talk*, *Outdoor Life*, *Short Stories*, *American Magazine*, *Cavalier*, *Ridgeway's*, *Life*, *Land of Sunshine*, and the *Standard Oil Bulletin*.

Prominent are the numerous illustrations for *Sunset Magazine*, including stunning covers. These illustrations were the result of a long, productive association with the magazine which did not end until 1934, when Dixon contributed his last cover. Perhaps his most famous cover appeared for the February, 1903 issue depicting a silent, blanket-wrapped Navajo Indian set against a backdrop of faraway mesas and horizon, the design glowing with the dramatic red color and brilliant light that seems to saturate Navajo country.¹¹ This issue enjoyed wide distribution throughout the western



states, creating sold-out conditions. A large poster was also printed, and by 1907 the magazine boasted they had produced over 250,000 copies. The image soon became embedded not only on their masthead as one of *Sunset's* primary visual motifs, but utilized by the magazine for many years in a variety of promotional efforts

Whereas Dixon's newspaper illustrations primarily dealt with non-fiction material, the majority of his artwork that appeared in the national magazines or for books was destined for fictional western stories. As America gradually became more urbanized, western literature grew increasingly more fiction-driven and romanticized. Among the writers whose western-themed stories he illustrated were Eugene Manlove Rhodes, Robert Service, Dane Coolidge, Stewart Edward White, and Clarence Mulford, famous as the creator of Hopalong Cassidy. By the end of the first decade of the twentieth century, Dixon stood shoulder to shoulder with the other giants like N. C. Wyeth, Frank Schoonover, and Howard Pyle as one of America's leading illustrators, in an era considered the "Golden Age of Illustration." Further evidence of this creativity is found in the portfolios—origi-



Dixon drew this fashionable looking couple in San Francisco's Chinatown. Dixon did not identify where this was published.

(Right) Navajo Indian from *Life*. *Sunset* magazine cover, 1903.

"Gold on the Hoof" is one of a series of covers that Dixon created for *Five Star Weekly* in the 1930s.



nal pencil, pen and ink, and watercolor sketches, bookplate designs for friends and patrons, posters, and Bohemian Club publications, including several for their annual plays. There are examples of advertising designs, including Savage Tires and Coca-Cola, which he created while working for Foster and Kleiser, a northern California outdoor billboard advertising agency.¹²

During the years in New York toiling on illustration assignments, Dixon spent his spare time working at mastering easel painting. In 1912, the same year one of his canvases was accepted for the prestigious National Academy of Design annual exhibition, he decided to leave illustration work and return to San Francisco. By then, popular illustrations increasingly portrayed the West as a land of conflict, inhabited only by steely-eyed cowboys, Indians, outlaws, miners, settlers, and perhaps a few strong-willed women. The American public embraced nostalgia, focusing on an earlier, highly idealized frontier period. Illustrators like Dixon, prompted by their publishers, in turn pressured by the reading public, concerned themselves with recreation in documenting the changing perception of the American West. Much of American illustration that depicted Western life focused on melodrama, helping to create the simplistic myths about the frontier now hardened into legends. Dixon's illustrations by and large followed this trail, his images confirmation of strong, self-reliant, and brave Westerners. But as Dixon eventually realized the historical frontier had faded away he still sensed the West as a symbolic concept would persist. He concluded that painting, not illustration, must be his mechanism to present the West to Americans. Confronted and finally overwhelmed by some of the not so simple or pleasant aspects of the commercial illustrator's life, Dixon finally proclaimed, "I'm being paid to lie about the West, the country I know and care about. I'm going home where I can do honest work in my own way."¹³ In March, 1912, Dixon arrived in San Francisco, and opened his famous studio at 728 Montgomery Street. Dixon continued to accept illustration commissions for the rest of his life, but sparingly and selectively without any sudden break. Anxious to embark on the quest for his own personal freedom, he declared that "as a painter then, I date from 1912."¹⁴

The generous gift Maynard Dixon offered to the California State Library in 1939 is a remarkable heritage and an important research archive for the study of his early development as an artist. The scope and depth of the material in the collection spans over thirty years of Dixon's early artistic life, a valuable insight not only into his emergence as an important American artist, but, as he prophesized in the letter to Mabel

Gillis, for the social and cultural events changing California and the West. Of particular interest are his illustrations tracing the rise of interest in the West and its inhabitants that helped shape and popularize the concept of the Old West during the waning years of the nineteenth century and into the first quarter of the twentieth century. Now considered one of this nation's greatest Western artists, Dixon's newspaper and magazine work not only laid the foundation for his growth as an artist but helped create and sustain the emerging myths of the American frontier.



ENDNOTES

- 1 Kurutz, Gary F. "Maynard Dixon and the State Library: A Symbiotic Relationship Between Artist and Institution." *California State Library Foundation Bulletin*. Summer, 1998. p. 9.
- 2 Ibid. p. 10.
- 3 They are found in the Maynard Dixon Scrapbook of Illustrations, Volumes 1-7.
- 4 Reiss, Suzanne. *The Making of a Documentary Photographer: An Interview With Dorothea Lange 1960-61*. Berkeley: Bancroft Library, University of California, 1968. p. 97.
- 5 *San Francisco Call*. February 5, 1899. Maynard Dixon Scrapbook of Illustrations. Volume 2.
- 6 Hagerty, Donald J. *James Swinnerton*. Santa Fe: Gerald Peters Gallery, 2001. p. 9.
- 7 *Maynard Dixon: Painter and Poet of the Far West*. Edited by Grant Wallace. Typescript. Abstract for California Art Research. Vol. 8. WPA Project 2784, O.P. 65-3-2632. San Francisco, 1937. p. 43.
- 8 "A Swashbuckler Out of Time." *San Francisco Chronicle*. June 10, 1906. Maynard Dixon Scrapbook of Illustrations. Volume 4.
- 9 "The Goddess of Wheat." *San Francisco Chronicle Sunday Supplement*. July 22, 1906. "The Spirit of the Grape." *San Francisco Chronicle Sunday Supplement*. July 15, 1906. Both are found in the Maynard Dixon Scrapbook of Illustrations. Volume 4.
- 10 "King of Outdoors Tells of a Wonderful Earthquake in Yosemite." *San Francisco Sunday Examiner Magazine*. April 21, 1907. "When a Great Sequoia Falls." *San Francisco Sunday Examiner Magazine*. October, 1907. Both are found in the Maynard Dixon Scrapbook of Illustrations, Volume 4.
- 11 This image, with variations, appeared on a number of *Sunset Magazine* covers in the following years.
- 12 Maynard Dixon Scrapbook of Illustrations. Volume 5.
- 13 Hagerty, Donald J. *Desert Dreams: The Art and Life of Maynard Dixon*. Layton, UT: Gibbs Smith, Publisher, 1993. p. 64.
- 14 Ibid. p. 68.



Rare Photographic Book Donated by the Foundation

By Gary F. Kurutz

Through the generosity of the California State Library Foundation and Board of Directors Member Mead B. Kibbey, the Library has acquired one of the great photographically illustrated books of the American West, *Sun Pictures of Rocky Mountain Scenery*.¹ Written by the noted scientist and explorer Ferdinand Vandeveer Hayden and published in New York by Julius Bien in 1870, the volume is embellished with thirty original 6 x 8 inch albumen photographs by Andrew J. Russell depicting scenes along the route of the Union Pacific Railroad. The quarto-size volume is beautifully bound in beautiful morocco leather with a gold-stamped title on the spine. Library volunteer L. J. Dillon made a clamshell box to protect the precious volume.

Sun Pictures has importance for a number of reasons. First of all, it is a splendid example of how nineteenth century publishers used original photographs to illustrate a book before photomechanical processes became practical. In the case of *Sun Pictures*, there is evidence that Bien produced only fifty copies.² If so, photographer Russell supplied Bien with 1,500 original photographs, a huge number of prints considering the small number of copies actually printed.³ Each would have to be laboriously glued on to stiff pages and bound into the book with linen hinges. This was an expensive and labor-intensive process. The alternative would have been to make drawings of the photographs and reproduce them as engravings. While this would certainly be much more economical, it would not have

(Above) Title page of Hayden's great work bearing the imprint of Julius Bien. No mention, however, was made of the photographer's name.
(Below, left) "Serrated Rocks or Devil's Slide. (Near View)—Weber Cañon, Utah."



achieved the dramatic effect Hayden desired. In the introduction to his book, Hayden provided the following rationale for the use of actual mounted photographs:

For several years past, during various expeditions to the territories west of the Mississippi River, I have earnestly desired to present to the world some of her remarkable scenery of the Rocky Mountain region, through the medium of photography, as the nearest approach to a truthful delineation of nature.

In addition, the photographs found in *Sun Pictures* record the fantastic geology along the route of the Union Pacific Railroad as it drove westward from Omaha to connect with the Central Pacific Railroad in 1869. Russell's photographs, while capturing geologic monuments like Castle Rock, Church Buttes, Hanging Rock, and the Devil's Slide, are important as well for showing railroad construction and the burgeoning Mormon settlement of Salt Lake City. Hayden again provided an explanation for the images selected to grace his book:

The construction of the Pacific Railroad led to the production of a large number of fine photographic views taken by Mr. A. J. Russell, of New York, who spent more than two years along the line of the road in the employ of the Union Pacific Company. Thirty views have been chosen, and the preference has been given in most cases to those

which illustrate some peculiar feature in the geology or geography of that interesting country. The pictures have been arranged so as to commence with the first range of mountains west of Cheyenne, and to continue thence to Salt Lake Valley, with the view, that the book may be used as a guide by those who will avail themselves to the grand opportunities for geological study, which a trip across the continent affords to every intelligent mind.

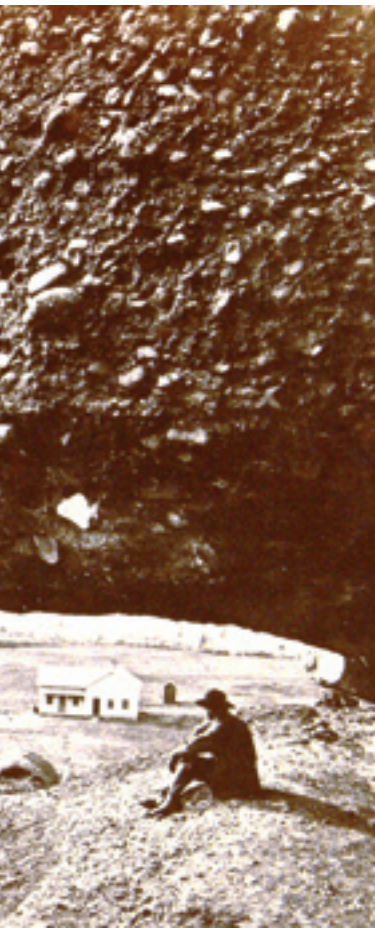
While Russell concentrated on the Union Pacific portion, he did provide Hayden with two views from the Central Pacific Railroad at the close of the book. These two images afford the reader a glimpse of the wonderful and rugged scenery of the Sierra Nevada. One albumen photograph captures the snow sheds near Donner Lake that sheltered Central Pacific tracks and trains. The other is a spectacular view of hydraulic mining near Dutch Flat depicting the great water cannons or monitors blasting away the Sierra mountainside in search of gold.

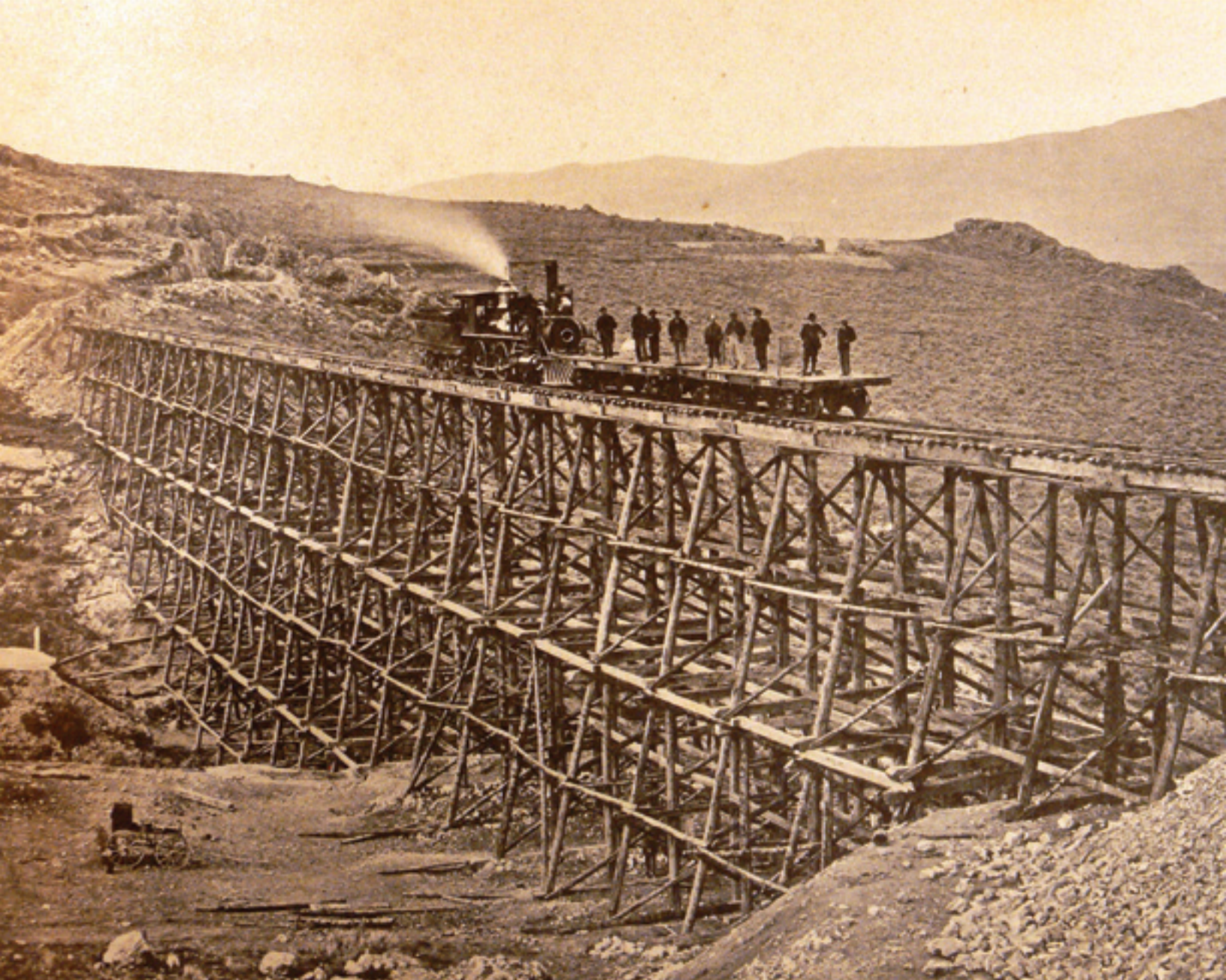
What also makes this handsome book so special is that it brought together the talents of three remarkable Americans: Ferdinand V. Hayden, Andrew J. Russell, and Julius Bien. Fer-



Gary F. Kurutz is the Library's Curator of Special Collections and Executive Director of the Foundation.

(Center) "Hanging Rock. Echo City." (Right) "Hydraulic Gold Mining. Near Dutch Flat, California, C.P.R.R."





dinand V. Hayden (1829–87) was ably qualified to write this impressive tome.⁴ As a professor at the University of Pennsylvania and as head of the U. S. Geographical and Geological Survey of the Territories, he had done much to open the American West to professional scientific investigation. Hayden explored the Yellowstone region in 1871 and 1872 which led to the creation of the wilderness area as the first National Park. In addition, he brought with him photographer William Henry Jackson and artist Thomas Moran. The latter would later paint heroic canvases depicting the grandeur of this wilderness preserve. Hayden and Moran also collaborated to produce a gorgeous folio volume illustrated with glorious chromolithographic plates based on the artist's watercolors.⁵

Andrew Russell (1829–1902) has been acclaimed as one of the nation's great photographers during the wet-plate era.⁶ A native of New Hampshire who grew up in New York, he started

out as a painter. During the Civil War, however, he received an assignment to photograph the United States Military Railroad and he mastered the complex art of working with wet-plate negatives. Following the war, this "sun artist" turned his attention to that great national project of the construction of the transcontinental railroad. While A. A. Hart of Sacramento photographed the west to east segment for the Central Pacific Railroad, Russell captured the east to west portion. In recording this incredible construction project, Russell and his assistants made over two hundred 10 x 13 inch, wet-plate, collodian negatives, and approximately six hundred stereographs. Keep in mind, in an era before conventional film, field photographers like Russell worked under incredibly difficult conditions having to prepare and develop their glass negatives on the spot. Russell, according to photographic historian Robert Taft, complained of the heat and the difficulty of obtaining clear water for his negatives.⁷ In



(Left) "Trestle Work.
Promontory Point,
Salt Lake Valley."

(Below) "Salt Lake City.
Camp Douglas and
Wasatch Mountains in
the background."

For several years past, during various expeditions to the territories west of the Mississippi River, I have earnestly desired to present to the world some of her remarkable scenery of the Rocky Mountain region, through the medium of Photography, as the nearest approach to a truthful delineation of nature. — FERDINAND V. HAYDEN



1869, he published one of the most impressive photographic works ever produced in this country, *The Great West Illustrated*. Fifty magnificent 9 1/4 x 12 inch albumen photographs grace this large folio.⁸

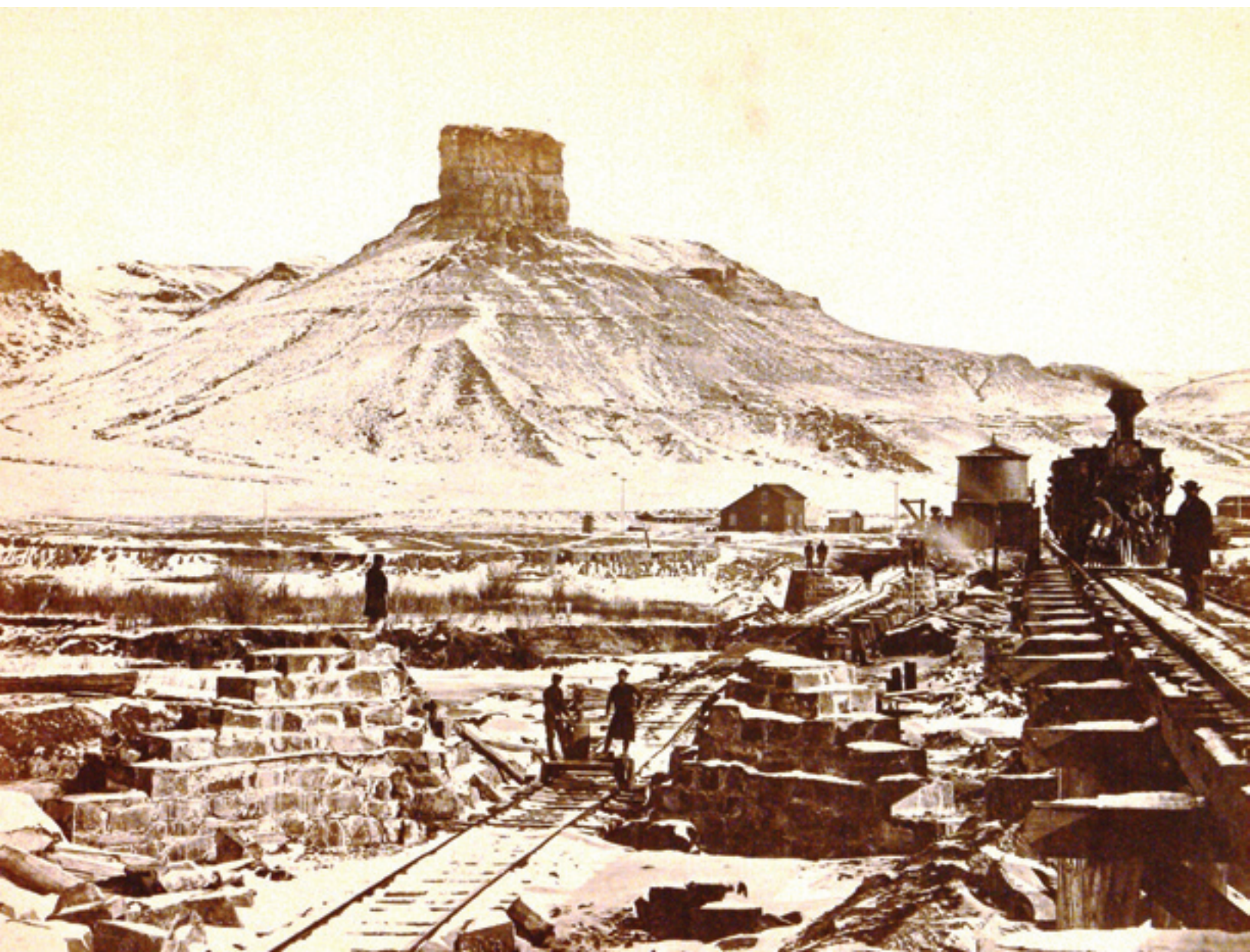
Publisher Julius Bien (1826–1909), a native of Naumburg, Germany, came to the United States following the political unrest of 1848.⁹ He settled in New York and developed into one of the country's most successful lithographers. His abilities earned him major government contracts to produce maps and illustrated reports. Bien is best known for producing the gorgeous chromolithographs for the first American full-size reissue of John James Audubon's great double elephant folio *The Birds of America*.¹⁰ In addition to *Sun Pictures*, he also published J. D. Whitney's *Yosemite Book* in 1868. In fact, Hayden states in his introduction to *Sun Pictures* that the book on the California geologic wonder provided the model for his book. The

Yosemite Book is illustrated with twenty-four original albumen photographs by C. E. Watkins and W. Harris.¹¹ It is certainly a joy to put these two monumental photographically illustrated books side-by-side.



ENDNOTES

1. The full title of the book is *Sun Pictures of Rocky Mountain Scenery, with a Description of the Geographical and Geological Features, and Some Account of the Resources of the Great West; Containing Thirty Photo-Graphic Views along the Line of the Pacific Rail Road, from Omaha to Sacramento*.
2. The copy in the DeGolyer Library at Southern Methodist University has the following note mounted on the inside free endpaper: "Presented by Col. James Stevenson. Edition limited to Fifty Copies." David Margolis, *To Delight the Eye: Original Photographic*





(Opposite page) "Citadel Rock. Green River Valley."

"Summit of Sierra Nevada. Snow Sheds in foreground, Donner Lake in the distance, C.P.R.R."

Book Illustrations of the American West (Dallas: DeGolyer Library, Southern Methodist University, 1994) 30-31. The National Union Catalog of pre-1956 imprints lists twenty-three copies.

3. J. D. Whitney's *The Yosemite Book*, a volume of similar design and format and published by Julius Bien in 1868, consisted of 250 copies requiring the production of 6,000 photographs!
4. For a short biography of Hayden see Richard A. Bartlett in *Encyclopedia of the American West*, Volume 2 (New York: Macmillan Reference USA, 1996) 663.
5. Fortunately, the State Library possesses a copy of Hayden's *The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado and Utah* (Boston: L. Prang and Co., 1876). The Library acquired its copy upon publication, paying \$60.
6. For an excellent overview of Russell's railroad photographs see Barry Combs, *Westward to Promontory: Building the Union Pacific across the Plains and Mountains; a Pictorial Documentary* (Palo Alto, California: American West Publishing Co., 1969). The

Oakland Museum of California has many of Russell's original glass plate negatives.

7. Robert Taft, *Photography and the American Scene* (New York: Dover Publications, Inc., 1964) 280-81.
8. This large folio is on the Library's wish list. The William Reese Company in its recently issued *Catalogue Two Hundred Fifty: Rare Americana* (2006) offers a copy of *The Great West Illustrated* for sale noting that fewer than a dozen copies exist today. The asking price: \$225,000.
9. *Encyclopedia Judaica*, Vol. 4 (New York: The Macmillan Co., c. 1971-72) 982-83.
10. Audubon's original double elephant folio was produced in England. Because of the outbreak of the Civil War, Bien did not complete the project.
11. Fortunately, the California History Section of the Library has a fine copy of this remarkable work.

One Book In A Million: Harriet Eddy's County Library Organizing in California, 1909–1918

By Lawrence Clark Powell



Snapshot taken at Eddy's 87th birthday party, February 19, 1963, in Palo Alto.

As one who lives in but not yet on the county, and although I work for the state, it seems fitting that I take part in this County Library ceremony, for I have been privileged to work for the past ten years with County Librarian Henderson and City Librarian Hamill in developing a cooperative system of strong libraries in the greater Los Angeles area. Out at UCLA we are hightailing it toward our second million, trying to get a few books ahead of the 32,000 students expected by 1965, and I can remember all the bookish milestones on the way, as we passed the various hundred thousand marks. There is sacredness in numbers, when they symbolize something significant and are not merely evidence of a crazy worship of statistics as important in themselves.

A few books are better than none, but in a county the size of Los Angeles, where millions of people have more leisure to read, libraries must have books in great numbers and must have them in convenient locations. I live on the Malibu, only five miles from the Ventura county line, out in what might be called the marine sticks, and I can testify to what the Los Angeles County Library's bookmobile, on its weekly rounds, means to the people of the seacoast and back-chaparral. There is only

one county agent more devoted than the librarian in seeking out these isolated citizens: I mean the county tax assessor.

I have spent all my life in this great county, which does so much for its residents in return for the taxes they pay, and I learned to read in the same year that the County Library was organized — the year 1912 — and by the time I was twelve, I had read all the books in the small South Pasadena Public Library and was reaching out to the County for more printed worlds optically to conquer.

We had a family cabin in the Big Santa Anita Canyon, where my brothers and I used to spend weekends. First we took the Big Red Car to Sierra Madre, then hiked five miles into the San Gabriels, coming at twilight to First Water Crossing, and soon after to Roberts Camp, where we stopped for supplies. To the family this meant Pork and Beans; to me it meant Purple Sage

EDITOR'S NOTE.

The following is the text of a fabulous speech given by the eminent bookman and university librarian of UCLA Lawrence Clark Powell on May 16, 1956.¹ The occasion was the celebration of the one millionth book added to the Los Angeles County Library, Harriet Gertrude Eddy's County Library Organizing. A typescript of the speech was found in a recent donation of Eddy materials to the State Library by Joe Wachtel of Wellington, Nevada. Eddy (1876–1966) was a legendary librarian and a good friend of Emil and Marion Wachtel, the donor's parents.² This dynamic librarian often stayed with them and she frequently sent the Wachtel family letters and other materials documenting her peregrinations in the library world.

Prior to her work in libraries, Eddy was a teacher and became principal of Elk Grove High School. The Harriet Eddy Middle School

in Elk Grove honors her contributions to education. In 1909, State Librarian James L. Gillis appointed her to develop county library services in the state. For the next nine years she traveled up and down California establishing libraries in forty of the state's fifty-eight counties. She brought library service to some of the remotest corners of California. In addition to this heroic work, she spent some time in the U.S.S.R. and Eastern Europe in the late 1920s consulting on library service. In 1933, she wrote up her California experiences, and in 1955 a greatly expanded version was published by the California Library Association with the straight-forward title of *County Free Library Organizing in California, 1909–1918: Personal Recollections*.³ It was this very title that County Librarian John D. Henderson selected as the one millionth book.



and Western Stars. For the familiar orange and white sign, modeled after the blue and white sign of the telephone company, meant that Roberts Camp was a station in the newly founded system of the County Free Public Library. And there on a shelf or two in the back of the store, lit by a kerosene lamp, I discovered the books of Zane Gray: *The Rainbow Trail*, *The Heritage of the Desert*, *The Light of Western Stars*, and (most wonderful of all) *The Riders of the Purple Sage*, which, followed closely by Owen Wister's *The Virginian*, is, in my opinion, the greatest western of them all.

Pork and beans devoured, dishes washed, beds made up and family asleep on the porch, I would stay up reading Zane Gray by lamplight, to the sound of water and the smell of streambed, that sweet incense of canyon.

It was Zane Gray who first made me conscious of what it means to be a westerner, and although subsequent reading and experience have broadened and deepened those ideas, I will grow old and die believing that the colorful and romantic West is God's country, and feeling sorry for those who live on the wrong side of the Rockies.

Zane Gray's are books in a million, certainly, but I want to remark now on the book which Mr. Henderson has chosen to be the one millionth volume added to the County Library. It is in every sense a book in a million, just as its author is a rare and uncommon person.

The book is a newly published volume of personal recollections by the woman who from 1909 to 1918 was organizing county libraries throughout California. Her name is Harriet G. Eddy, and as is apparent by her presence here this morning, she is still very

much alive as she nears her ninth decade. It was she who organized the Los Angeles County Library in the year 1912.

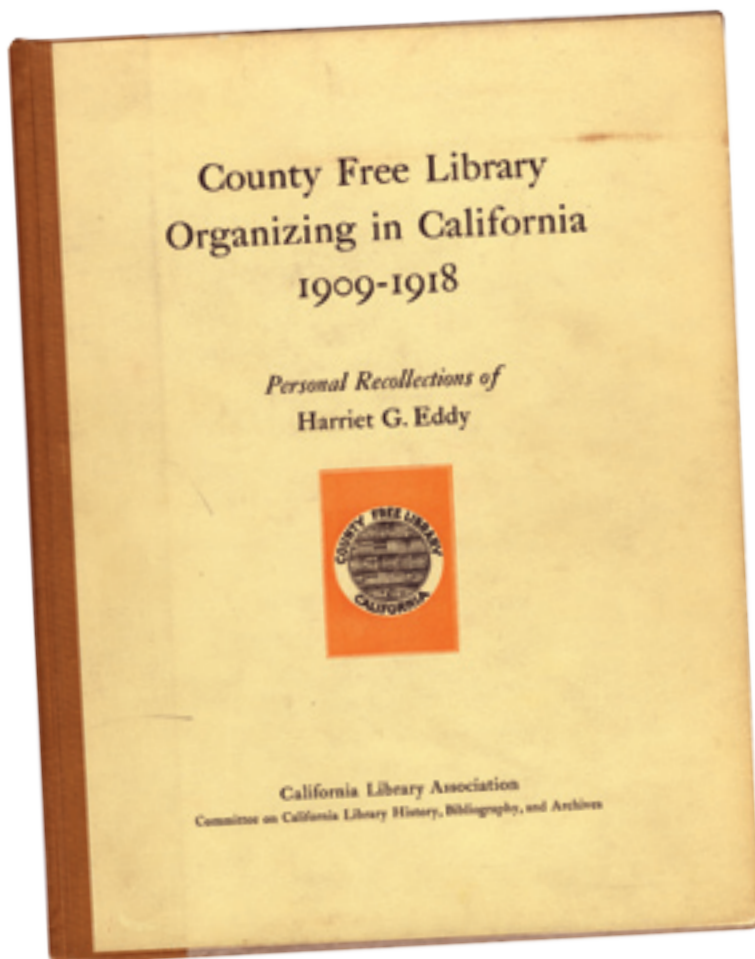
This is an age of supreme devotion to Power. Small boys now brag on the horsepower of their family's car, and our highways are a frightful example of what happens when there are more horses under his hood than brains in man's head.

All of this passion for power culminates in the atomic explosion, which is now thought to be the most powerful of all man's efforts.

This kind of power can be measured, for its duration is brief. I want to suggest a source of power that is immeasurable and greater than that of anything man has ever known. I mean the power of a determined woman. I need not invoke history for proof; every man knows what I mean.

The woman who organized the Los Angeles County Library was such a determined and powerful woman. Inspired and led by James L. Gillis, the State Librarian, and propounding a library system that was ideally suited to the wide open spaces of county territory, Harriet Eddy fell on Los Angeles County with facts and faith, with energy and zeal, barnstorming from Lancaster to Watts, from Claremont to Venice; exploding a brilliant idea and a workable plan in the midst of supervisors, mayors, educators, publishers, and just plain taxpayers, driving the foundations deep, raising the superstructure high, spreading out over this great county, even to remote camps in deep canyons, taking the books to the people, and demonstrating what lasting things can be achieved when a man and a woman are teamed and pulling together.

And today, forty-four years later, the results of this powerful little [part of sentence missing] believing and doing woman's



work endures in a library system that includes 114 branches, employs 563 people, and circulates 5,000,000 volumes a year to the readers of Los Angeles County.

It was man who conceived horsepower and kilowatt hours, thermodynamics and nuclear fission; and man's determining mind is still the greatest force on earth. What man's mind wills, will be done. And here in this populous county, where so much power is running wild, there is great need for the mind's control and direction.

And so this book in a million, this millionth book, this unpretentious little paper-bound volume, reproduced from typewritten copy, written in her old age by a determined woman who believed in books and people, this work, I maintain, most wonderfully symbolizes all I have been saying, that ideas and faith, that energy and determination have made us Americans what we are today and, God willing, will preserve us for an even greater future of social usefulness.

So here's to the millionth book, and also to the second million, may they come soon and ever be freely read by a free and powerful people!



Harriet G. Eddy, County Free Library Organizer, 1909-1918

(Left) Front cover of Eddy's inspiring recollections.

(Right) County library organizer Harriet G. Eddy at Fresno, March 1955. Photograph by Raymond Wood.



POSTSCRIPT

Prior to the above talk, Lawrence Clark Powell sent a letter to Harriet G. Eddy dated December 5, 1955. He wrote:

Your recollections are wonderful to read! I send you hearty congratulations upon them. A lot of thought and work went into their preparation and writing. Librarians now and for a long while to come will be grateful to you.



ENDNOTES

1. Lawrence Clark Powell, not only was a brilliant librarian, but he also achieved much acclaim as a writer and interpreter of books and literature about California and the Southwest. He worked in the antiquarian book trade, served as university librarian at UCLA and founded its library school. Among his major works are: *The Alchemy of Books*, *California Classics: The Creative Literature of the Golden State*, and *Southwest Classics: The Creative Literature of the Arid Lands*.
2. The Harriet G. Eddy Papers are found in the California History Section of the State Library and consist of nineteen archival boxes loaded with letters, diaries, notes, photographs, and articles. A description of her papers may be found at www.lib.state.ca.us/. Click on main catalog and type in Eddy, Harriet under author or Harriet G. Eddy Papers under title.
3. Eddy's recollections were published by the Committee on California Library History, Bibliography, and Archives of the California Library Association and reprinted in 1982 by the California State Library Foundation.

Foundation Notes



(Top left) CLA guests enjoy the buffet in the former Circulation Room.

(Top right) Foundation information table outside State Librarian's office.



(Bottom left) José Aponte of the San Diego County Library and Rivkah Sass of the Omaha Public Library were among the reception's distinguished guests.

(Bottom middle) (L to R) Gary Kurutz, CSL Foundation Executive Director; Gary Strong, Library Director, UCLA and former State Librarian; and Tom Andersen, Chief of Library Development Services Bureau enjoy the festivities.



(Bottom right) Margaret Donnellan Todd, County Librarian of Los Angeles, and State Librarian of California Susan Hildreth enjoy the reception.

Foundation Co-hosts California Library Association Reception

As Sunday evening descended on the capital city, hundreds of librarians and their associates in town for the 108th Annual Meeting of the California Library Association made their way to the stately Library & Courts Building to enjoy a reception co-sponsored by the Foundation and Infopeople.* The November 12th reception was attended by well over 400 guests as well as members of the Foundation's Board of Directors and State Library staff. State Librarian of California Susan Hildreth and Foundation President Kenneth Noack, Jr. greeted the librarians.

All were impressed by the beauty of the historic Library & Courts Building. For the special event, the State Library opened

the World War I Memorial Vestibule, the State Librarian's office, Gillis Hall, and the former Circulation and Catalog Room. The latter, with its spectacular statuary, bronze chandelier, and decorated ceiling served as a perfect place for the catered food service. Guests were particularly taken by the elegance of the vestibule, the magnificence of the State Librarian's office, and the Maynard Dixon murals on the second and third floors. Many had no idea the State Library operated in such a splendid setting surrounded by so many works of art. Rivkah Sass of the Omaha Public Library called the building "incredible," and said the "the physical space of the State Librarian's office befits the position."



Guests are seen beneath the Maynard Dixon mural in Gillis Hall.

The reception gave the Foundation the opportunity to promote membership and its publications. Foundation administrator Julia Schaw, with the assistance of Janna Franks of the State Librarian's staff, set up a table with Foundation brochures, books, and issues of the *California State Library Foundation Bulletin*.

On Saturday, the day prior to the reception, the Foundation, with the generous help of InfoPeople, had a booth at the CLA Annual Meeting. Held in the Sacramento Convention Center over Veteran's Day Weekend, the exhibit area was visited by hundreds of librarians. Julia Schaw staffed the booth and answered scores of questions about the Foundation and the Library. Earlier, on Saturday morning, Foundation Executive Director Gary Kurutz regaled attendees at the State Librarian's Breakfast with a PowerPoint presentation on treasures of the State Library.

The following week, Julia Schaw and Gary Kurutz participated in the annual "Taste of History" event hosted by the Sacramento

County Historical Society. Held at the Towe Auto Museum, a wide variety of historical organizations participated, many of them bringing delicious food and drink samples based on historical recipes. The Foundation furnished a booth with its brochures and publications, including the most recent issue of the *Bulletin* (issue 85) featuring Pat Morris's excellent article on the Old Poodle Dog Restaurant in San Francisco. In addition, a sampling of rare Sacramento menus from the Library's California History Section rounded out the booth display. Through this effort, the Foundation gained new members and sold several publications.

**Infopeople, the co-sponsor, is a training organization designed for librarians and funded by the State Library's federal grants program.*

The Editor is grateful to Sarah Dalton of the State Library's Communications Office for supplying the photographs of the reception.

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GOLD ON THE HOOF... See Page Three

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