

California State Library Foundation

# Bulletin

Number 87

2007





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**Front Cover:** *Carriso Gorge* by Maurice Logan. Foundation Board Member Donald Hagerty donated this rare and spectacular poster.

**Back Cover:** *Sacramento Bee* Editorial cartoonist Dennis Renault drew this image of the chest-pounding California grizzly in recognition of Admission Day, September 9, 1971.

**Illustrations/Photos:** Dennis Renault provided the illustrations on pages 18, 19 and 22. The cartoons on pages 19-22 are published by permission of the *Sacramento Bee*. All others are from the collections of the California State Library.

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# Joe Nardone's Long Ride on the Trail of the Pony Express

By M. Patricia Morris

*M. Patricia Morris is a regular contributor to the Bulletin. She is a freelance writer specializing in California history topics.*

This line illustration was originally published in the *New York Illustrated News*, May 19, 1860.





When Joe Nardone strides into a room with his short-cropped gray hair and Southern California tan, you would never guess that he has devoted his retirement years to historical research. He looks far more athletic than someone who has spent thousands of hours in libraries pouring over old newspapers and other material. Some years ago he chose as his subject the Pony Express and he has not only studied that era, he has also traveled the trail. Ever in search of the truth of what really happened, he has lived an adventure that some might consider as exciting as that of the Pony Express riders of long ago.

Although in existence for only a brief time between April 1860 and November 1861, even today the Pony Express captures the American imagination with its boldness, romance, and historic significance.<sup>1</sup> It conjures up the image of a rider alone galloping across the prairies, mountains, and deserts of the still wild American west — an intrepid horseman intent on getting the mail through as fast as possible regardless of the hazards of weather, accident, and Indian attack.

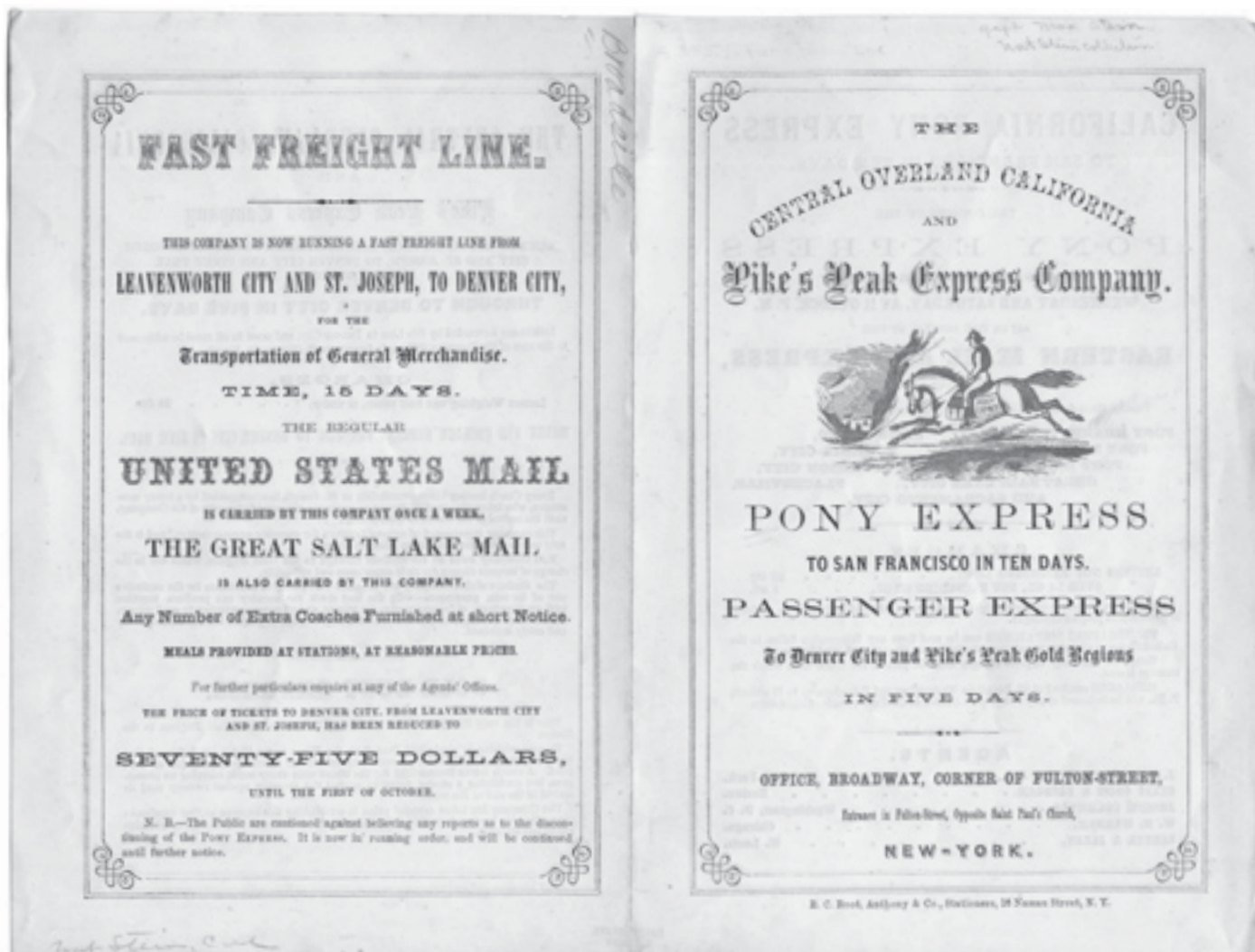
#### FINDING THE RIGHT TRAIL

But when Joe Nardone was asked during an interview, what he found so fascinating about the Pony Express, he said, “Nothing.” He was well acquainted with “the Pony,” as he calls it. His dad had been a history teacher, and Joe had taken time off from college to attend the Centennial of the Pony Express in St. Joseph, Missouri. Later, he spent six months in St. Joseph on a company assignment, which gave him another opportunity to explore the subject. However, when Joe first began to look for a long-term research project, he wanted to take enough time to find the right topic.

“When I retired in ’82,” he said, “I wanted to write something about one of America’s western trails or a branch of one of those trails.” About the same time he was looking for ideas, the National Park Service was considering making the Pony Express Trail one of their National Historic Trails. An acquaintance with the Park Service who was involved in this effort asked Joe a question that piqued his curiosity. The question related to the length of the Pony Express route. His friend said she kept hearing that the trail from St. Joseph, Missouri, to Sacramento, California was 1,966 miles, but when they calculated the length of the Pony Express Trail, they came up with a number one hundred miles shorter.

So Joe set out to answer her question. “I am a pilot,” he said, “so I go to the local airport. Knowing the trail, I measured it on a chart using pins and a string. Yeah, she was right about the trail being one hundred miles short.” About a month later while checking to see when this statistic first appeared in print,





Printed in red and blue, this rare four-page circular was published by the California Central Overland and Pike's Peak Express Company in 1860 and advertised the Pony Express.

## Seven Ways to Make Research Easier

By Joe Nardone

**A**lways make a complete citation of what you collect. I will take the time to write down where I found the item and what the item is. With newspaper articles I will list the newspaper name, city of publication, day and date of the publication, the volume and number of that newspaper and the page and column in which the article appeared.

I learned to expand my period of study. I was concerned about the 1860–1861 time period but I expanded it to include from 1854 to 1869 and newspaper articles beyond. Over twenty five percent of what I found was outside of my original 1860–1861 time period.

Keep an address book to enter the names of those who assist you and their institution.

If you are told something is true, try to disprove that item. If you are told something is false, try to prove that it is not false. In this way you will find

the truth to be what you were told or what you found but either way you found the truth.

Be very leery of books that are not footnoted, do not contain a bibliography, and/or do not back up their statements with fact. That author now might just be making their educated guess on what happened and that is how “fakelore” is created.

Create your own system to store your records, but have a system. I would sometimes spend hours to locate an item and that is a waste of a precious resource, your time. I now have the “Nardone System” in place, and with over 10,000 items it is necessary.

Always be willing to change your opinion when presented with facts. Be excited about change and new items. So what if your old perceptions are found to be inaccurate. It is the truth that is important.



he found an early source stating the trail was 1,966 miles long, not from St. Joseph to Sacramento, the designated western terminus, but from St. Joseph to San Francisco. As sometimes happens in history, a mistake was made and often repeated that the trail from St. Joe to Sacramento was one hundred miles farther than it actually was.

It was a satisfying discovery, and at about this time in the summer of 1984, he realized, "Maybe it should be the Pony Express." Joe had originally planned on a two to three-year commitment to a project, but then it expanded to six. One thing happened after another and his research stretched to twenty-one years. For the Pony Express "to really become my passion and grab me like nothing else — well, except maybe for golf and flying — was totally a surprise," Joe said. In his working years Joe had been an auditor with Canteen Corporation out of Chicago, Illinois; later he became a flight instructor; then in his last career move, he went into real estate with Coldwell Banker. Finally, his leisure pastime became a full-time avocation.

## ONE DISCOVERY LEADS TO ANOTHER

Joe's research has been like creating a mosaic, with each discovery of a new fact and each correction of an error helping to complete the picture of what really took place during the Pony Express era. Using animated gestures and with excitement in his voice, he can regale you with story after story of the discoveries he has made. For a long time, he was curious about the advertisement for Pony Express riders that read:

"Wanted. Young, skinny, wiry fellows.  
Not over 18. Must be expert riders.  
Willing to risk death daily.  
Orphans preferred."

He had seen the attention-grabbing advertisement in print, even in the *National Geographic*, but he could never discover its source, although he had heard it was to be found in San Francisco papers. After combing San Francisco papers on microfilm, what he found, was not the advertisement, but articles in the March 1860 newspapers talking about



The Pony Express Edition, *St. Joseph Daily Gazette*, April 3, 1860. This very newspaper was carried on the first westbound Pony Express ride across the continent, April 3 – April 14, 1860.

**PONY EXPRESS.**  
**NINE DAYS**  
**From San Francisco to New York.**

 **THE CENTRAL OVERLAND PONY EXPRESS COMPANY** will start their LETTER EXPRESS from San Francisco to New York and intermediate points

**On Tuesday, the 3d day of April next,**  
 And upon every Tuesday thereafter, at 4 o'clock P. M.  
 Letters will be received at Sacramento until 12 o'clock every Tuesday night.

—OFFICE—  
**Alta Telegraph Office, Second street.**  
 Telegraph Dispatches will be received at Carson City until 6 o'clock P. M. every Wednesday.

SCHEDULE TIME FROM SAN FRANCISCO TO NEW YORK.  
 For Telegraphic Dispatches.....Nine Days  
 For Letters.....Thirteen Days

Letters will be charged, between San Francisco and Salt Lake City, \$3 per half ounce and under, and at that rate according to weight.  
 To all points beyond Salt Lake City, \$5 per half ounce and under, and at that rate according to weight.  
 Telegraphic Dispatches will be subject to the same charges as letters.  
 All letters must be inclosed in stamped envelopes.

WM. W. FINNEY,  
 Agent C. O. P. E. Company.

mh20

A Pony Express advertisement that appeared in the *Sacramento Daily Union* for March 20, 1860.

the impending start of the Pony Express and the arrival of William W. Finney in town. Finney was the agent for the Central Overland California & Pike's Peak Express Company, the parent company of the Pony Express. The stories reported that Finney was on his way to Sacramento. Oh, ho! The light comes on. The mail will be carried from Sacramento by boat, so Finney needs recruits in Sacramento. At this point Joe switches his search from San Francisco to Sacramento papers. After much hunting, there it was in the March 19, 1860 *Sacramento Daily Union*:

"Men Wanted! The undersigned wishes to hire ten or a dozen men, familiar with the management of horses, as hostlers or riders on the Overland Express Route via Salt Lake City. Wages, \$50 per month and found [room and board]. I may be found at the St. George Hotel [Sacramento] Sunday, Monday and Tuesday."

The ad was signed by William W. Finney. Apparently, the former advertisement had been the invention of someone's color-

ful imagination. It is these little pieces of history," Joe explained, "that make researching worthwhile. It is these new discoveries that keep you going."

#### THE QUEST FOR INFORMATION

Joe Nardone's travels have now surpassed one million miles and 55,000 hours of research ranging from the Boston Public Library on the Atlantic coast to the Huntington Library on the Pacific coast. He has visited all of the great and small repositories in between. But most of his research has taken place in the California State Library, largely, he said, because the library held so much material for 1860–1861. In particular, Joe has spent most of that time pouring through newspapers in both microfilm and hard copy. California newspapers represent one of the State Library's strongest and most heavily used resources. The collection numbers more than 2,400 titles going back to the pioneer era.

Not only has Joe found the California History Section a rich resource, but he has also valued the assistance he has received



*Joe's research has been like creating a mosaic, with each discovery of a new fact and each correction of an error helping to complete the picture of what really took place during the Pony Express era.*

**BEEF CATTLE.**

**FOR SALE—100 HEAD OF**

STALL FED STEERS. Apply at the Ranch of the undersigned, 2½ miles below Rio Vista, on the Sacramento river, or at the residence of L. FRINK, M street, between 7th and 8th streets, Sacramento city.

mh19-1w

FRINK & ALSIP.

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**MEN WANTED!**

**THE UNDERSIGNED WISHES TO** hire ten or a dozen men, familiar with the management of horses, as hostlers or riders on the Overland Express Route via Salt Lake City. Wages, \$50 per month and found. I may be found at the St. George Hotel during Sunday, Monday and Tuesday.

mh19-3

WILLIAM W. FINNEY.

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**COWS WANTED.—SOME 30**

or **40 GOOD YOUNG MILK COWS** are wanted for dairy. Some heifers in the lot not objected to. Persons disposed to sell will please address

mh19-3n\*

**JOHN RAMM & CO.,**  
Camptonville, Yuba county.

"Men Wanted!" Advertisement discovered by Nardone from the *Sacramento Daily Union*, March 19, 1860, page 5, column 5.

from the staff through the years. "The staff's patience, kindness and professionalism is and always will be special to me." He noted, "I am treated the same now as I was in my neophyte years."

In addition to the original ad for Pony Express riders, Joe also discovered in the Library's holdings the original copy of the only newspaper carried on the first westbound Pony Express trip from St. Joseph to San Francisco (April 3 to April 14, 1860). These are just two of the many items that Joe has located in the collection.

#### ADVICE FOR RESEARCHERS

Over the years, Joe Nardone has not only acquired wide-ranging knowledge of his subject, but he has also become an expert researcher. From the outset, he has kept meticulous records. He said, "I noticed in 1984, when I first started, if you picked up a book on the Pony Express there was no bibliography, there were no citations, and you were trying to figure out where the author came up with this information. And so that's why I am so detailed with whatever I find out."

He stores his newspaper stories, for example, in a four-drawer

legal file cabinet. They are in alphabetical order by newspaper, and then by the date of the story starting from San Francisco going to London, because even the *London Illustrated*, he said, carried a couple of Pony Express stories.

Joe Nardone emphasizes that he does not want to be known as a historian who wants to change history, a revisionist. Rather he wants to be known as a definitive historian, one who presents the facts so that others can make up their minds about what has happened.

He is generous in sharing his advice on things that have helped him with his research. Accompanying this article is a side bar entitled, "Seven Ways to Make Research Easier," a listing of some of his tips.

#### SEEING THE TRAIL FOR HIMSELF

Not all of Nardone's investigation has been in libraries. The Pony Express trail extended through seven states — Missouri, Kansas, Nebraska, Colorado, Wyoming, Utah, Nevada, and California. Joe has seen every inch of it. In fact, he has become the first person





Joe Nardone alongside his trusty Ford Bronco emblazoned with his Pony Express logo and map.

to follow the entire Pony Express route and all of its branches by six different modes of transportation. The following is Joe's own chart indicating the means, year, and duration of his trips.

METHOD	YEAR	DURATION
Horseback (a)	1991	97 Days
Horseback (b)	1992	6 Days
Airplane	1993	14 Hours
Hiking	1994	153 Days
4-Wheel Drive	1995	10 Days
Mountain Bicycle	1998	57 Days
Dual Sport Motorcycle	1999	6 Days, 6 Hours, 8 Minutes

- (a) Horseback to Sacramento from St. Joseph, then to San Francisco by boat and then by horseback into San Francisco from the terminus.
- (b) Horseback from Sacramento to San Francisco. The Pony Express in 1860–1861 had done this same trip 20 times using a bridge over the Sacramento River and two steam ferries to cross the Carquinez Strait between Benicia and Martinez and the San Francisco Bay between Oakland and San Francisco.

Each expedition had its unique challenges, beginning with the trip on horseback in 1991, with Joe knowing that he “wasn’t a horse person.” Nonetheless, he forged ahead. “I just had the athletic fortitude to grit through things and do it,” he said. He rented three horses from an outfitter in Utah, located right on

the trail, which Joe thought was pretty neat. Once underway, he rode thirty miles a day using two horses with the third horse having the day off. The next day, he rotated the horses.

Organization posed another challenge. Joe knew he would need a really good support crew. He found it in a three member-team, a woman and two men that included a friend who ran the camp and cooked; a young man, just sixteen years of age, who took care of the horses and drove the truck that pulled the horse trailer; and another friend, in his eighties, who followed them with a four-wheel drive vehicle pulling a small U-Haul trailer carrying oats and hay for the horses. The four-wheel driver also had the important duty of chronologer. He took photographs and kept careful records of every aspect of the trip.

What is a trip without its memorable incidents? Joe has a “mochila” full of anecdotes about his travels. The mochila was the specially designed saddlebag used by Pony Express riders for holding the mail. One of these stories took place in June 1991 as Joe, on horseback, was leaving Kansas for Nebraska. It was nighttime, and he sees this farmer planting his seeds. “He’s out in the field. He’s got his lights on on the tractor and he sees me on a horse, and he comes over. He stops, turns the tractor off and he says, ‘What are you doing?’ And he looks at me.”

The farmer says, “Don’t you have anything better to do with your life?”

Joe related the story to a reporter a few weeks later. The St. Joseph newspaper picked up on it. The farmer read the article and wrote a nice letter to Joe saying, “Please drop by. I didn’t mean that as an insult.”

Joe told him he understood. “You’re working hard, you’re sweating; and here’s this fifty-year-old man, who’s retired, sitting on a horse, who’s going to do the Pony Express Trail.” They became friends.

Together with his modern-day experiences, Joe gained some insights into what it was like 130 years earlier for Pony Express riders who carried the mail along this same route. He noted that when reading twentieth century accounts about the Pony Express, they all portray the riders going like the wind at a full gallop. Joe points out to people that at the Kentucky Derby, the racehorses ride at a full gallop and are spent after a mile and a quarter.

“This idea of a gallop. No they didn’t do that,” Joe said. He explained that the Pony Express horses averaged on a typical 10-day trip 8 miles an hour on a 24-hour clock. At nighttime they were probably doing 3 to 5 miles an hour and in the daytime 10 to 12 miles at a trot or a lope, not a gallop.

Using a different mode of transportation gave each of Joe’s trips its own distinctive character. In 1993, when Joe followed the trail by plane, he started from the West Coast and headed



Nardone's personalized license plate.

east, setting out by flying over the Transamerica Pyramid Building in San Francisco. The Pyramid Building stands opposite the site where the Pony Express western business office once stood at the corner of Merchant and Montgomery Streets. He wanted everything documented, so he hired two flight instructors to document the trip, one of whom owned the plane, a Beechcraft Bonanza. With Joe in the pilot's seat and cancellations from the U.S. Post Office in hand, they landed for gas in Carson City, Nevada; Fort Bridger, Wyoming; and Julesburg, Colorado, continuing from there to St. Joseph, Missouri.

The way Joe tells it, hiking the trail from St. Joseph to San Francisco in 1994 was much harder. There were a couple of days that he suffered blisters on blisters. It didn't matter what boots he wore or what socks — nothing worked. Still, he averaged an impressive twenty miles a day. On the second to last day, he was intent on beating his all-time record of thirty-two miles as the farthest he had ever walked. But at about two-tenths of a mile short, he just couldn't do it. He got as far as Jack London Square where he sees a fountain.

"I take off my boots and I am soaking my feet when this reporter/photographer from AP comes by and finds out what I'm doing. He jumps in the pool shooting me this way and that.

The next day, the picture and story go national." It shows up in the *Orange County Register*, the *Atlanta Constitution*, the *Cleveland Plain Dealer*, his father even sees it in the *Chicago Tribune*. This is one of the things Joe has enjoyed, namely promoting "The Pony" and talking to people.

In 1992 when he rode on horseback between Sacramento and San Francisco, there were at least nine elementary schools involved. The kids wrote stories about The Pony and their teachers picked out the winning essays. Then these kids came over and met him, and he gave each child a certificate. "I just had a whole lot of fun with it," he said.

#### TRAIL'S END IS NOT IN SIGHT

Although Joe has said that his research is about at the ninety-fifth percentile, the end of the Pony Express Trail is not yet in sight for him. For one thing, he wants to spend a couple of years organizing the information he has already collected. In addition, he is currently the National Executive Director and Historian of the Pony Express Trail Association. The association was incorporated in 1990 as a nonprofit organization in California. One of his goals is to mark every Pony Express station and other related Pony Express site and to map every Pony Express mile of trail in time for the Pony Express Sesquicentennial (150th Anniversary) in 2010. By the end of 2005, every mile of trail was mapped and all but ten sites had been marked.

Joe has another goal. He owns a Ford Bronco with a map of the Pony Express on its side. He hopes to keep the Bronco going until it reaches 600,000 miles, roughly the total number of miles covered by Pony Express riders. If you see the Bronco parked out in front of the California State Library you will know Joe is inside searching for just one more tidbit of information. ❀



#### ENDNOTE

<sup>1</sup> Many sources cite April 3, 1860 – October 24, 1861 as the lifespan of the Pony Express. The October 24th date coincides with the completion of the Pacific telegraph line. Joe Nardone notes that there were two trips underway on October 24th, one going east and one going west. Consequently, he considers November 20, 1861, as the true ending of the Pony Express, the last day that Pony Express mail arrived in San Francisco.



# San Francisco Illustrated: The Albertype Souvenir View Books

by Michael Dolgushkin

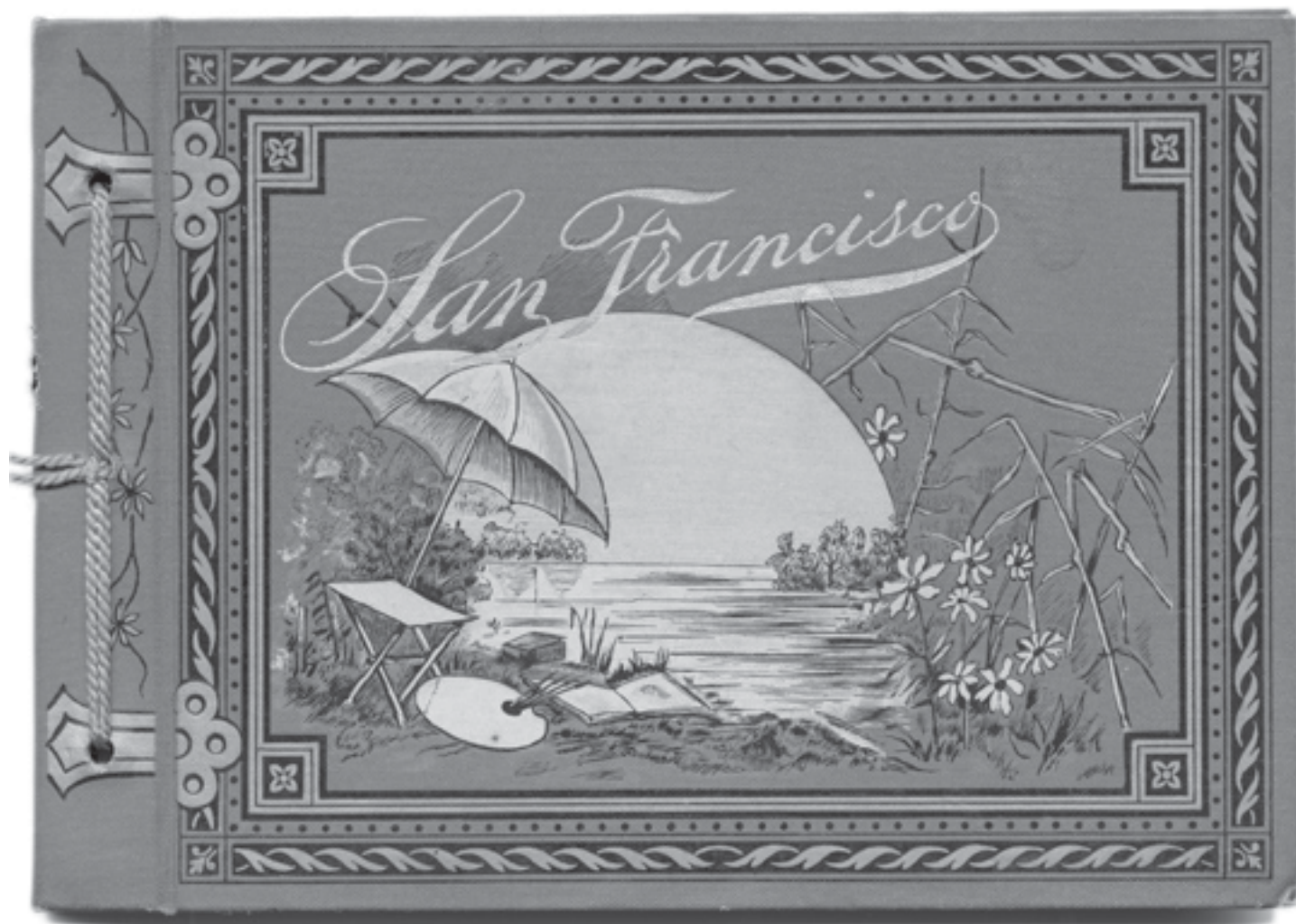
San Francisco, California, has often been described as an “instant city.” The speed with which this sleepy trading village grew into the major metropolis of the United States’ newly-acquired Pacific Coast in the period following the 1848 gold discovery fueled a distinct fascination in the minds of those who stayed behind. And it was not only the rapidity of this development, but also the manner in which it occurred that gave San Francisco a reputation for being “different.” The rapid influx of gold seekers from all over the world, representing all walks of life, resulted in a city of haphazard appearance with a unique social structure. Recklessness and

stability existed side by side, with a unique and sizeable Chinese community thrown in for good measure.

It is no wonder that those who stayed behind on the East Coast desired visual representation of San Francisco’s features. Fittingly, San Francisco became, in 1856, the first city in the world to be chronicled by a published book of photographic views: George Robinson Fardon’s *San Francisco Album*. Similar



*Michael Dolgushkin is the Library’s manuscript processing librarian and a scholar of San Francisco history.*



(Left) A typical early-1890s cover of a smaller-format Albertype view book, in this case an 1892 Joseph A. Hofmann edition. The stylized script seen here often appeared alone on these smaller covers through about 1900.

(Right) Chinatown's notorious opium dens served as featured stops on tours of the quarter, sometimes conducted by former police officers. This view commonly appeared in the Albertype books from about 1898 through 1902.

books were published during the following thirty years, among them Eadweard Muybridge's panoramic views and Isaiah West Taber's albums, but the lack of a reliable method to mass-produce photographic prints limited these works' effectiveness in disseminating San Francisco's physical features to the general public. Various lithographed "bird's-eye" and other views also appeared, but did not provide a comprehensive selection of San Francisco's attractions; nor did the various guidebooks and other works on the West, though these books often included a few engravings of San Francisco scenes<sup>1</sup>.

Inevitably, San Francisco's unique features, physical and oth-

erwise, made it the major tourist destination of the Pacific Coast, and souvenir view books began to appear. The first of these used an illustration method developed in Germany by Louis Glaser of Leipzig and Charles Frey of Frankfurt. These books were published locally by A. L. Bancroft, C. P. Heininger, Herrman Cohen, and others, with the lithography actually done in Germany. The Glaser/Frey process involved drawing the illustrations from photographs and use of a multi-stone lithographic method that lay different shades down separately, which created an impression of depth not seen in normal lithographs. Printing these views on coated paper produced an effect not unlike



UNDERGROUND OPIUM DEN.





a photograph. The quality of the images varied from publisher to publisher, but such books effectively provided views of San Francisco to the outside world from 1879 until about 1894<sup>2</sup>.

The introduction of the halftone process during the 1880s provided a reliable mechanism for mass publication of photographs, and numerous San Francisco view books of the pre-fire era used them, but by far the most prolific publisher of San Francisco views during the 1889–1906 period was the Albertype Company of New York. Though the illustrations in these books are identified as “photogravures,” they are actually more closely related to collotypes. In the late 1860s Joseph Albert of Munich, building on the previous work of French photographers who had exposed bichromated gelatin under negatives to produce printing plates, developed a way to adhere this gelatin to glass. This resulted in a plate that could print up to 2,000 copies. The “Albertype” was patented in the United States on November 30, 1869, with the American rights bought by Albert Bierstadt. At first this method was used to mass produce photographic prints. By 1888, however, the Albertype process had been acquired by A. Witteman of New York which, operating as the Albertype Company, began producing view books of most American cities.<sup>3</sup>

One of the fascinating aspects of the San Francisco Albertype books is the almost bewildering array of formats and editions in which they appeared. Easily the most common was a hardcover booklet of roughly 5 by 7 inches which normally contained thirty-one to thirty-three plates (although one special 1894 edition bore sixty-seven). These were punched with two to four holes and bound in string until about 1903, after which the pages were sewn in. Softcover string-bound variants also exist of similar height and width but contain only sixteen or seventeen pages. A larger sewn-binding format of the early 1890s measured 9 <sup>3</sup>/<sub>4</sub> by 7 <sup>1</sup>/<sub>2</sub> inches and contained about fifty plates; by 1898 this type had shrunk to 9 by 7 inches and roughly twenty-seven plates. The 1900–1906 period saw a string-bound quarto format with the images tipped onto the pages.

Three different distributors handled the Albertype views in the San Francisco Bay Area, which made for even more variants. The firm of Joseph A. Hofmann at 207 Montgomery Street offered these view books from 1889 until about 1897, after which distribution rights switched to Cunningham, Curtiss & Welch of 319 Sansome Street. In 1900 the Denison News Company, whose address was listed as “Oakland Pier,” became a distributor also, meaning that for a period of about six years two different firms



(Opposite page) A typical pre-1898 large-format cover, in this case belonging to an 1892 Joseph A. Hofmann edition listed in the California State Library catalog as 917.9461 S19. Another copy in the collection with the same call number bears this design on brown and tan cloth. Even though both books came from the same distributor in the same year, their contents vary.

(Above) A cover common to many of the smaller-format editions from 1903 to 1906. This is represented in the California History Section's collection by a volume listed as F869.S3 S582 n.d. Even though the "no date" designation appears in the call number, this is a Cunningham, Curtiss, and Welch edition of 1903.

(Right) The second Cliff House, built by Adolph Sutro. Although this structure was completed in 1896, drawn or painted representations of it appeared in the Albortype books as early as 1894, right after the original Cliff House burned.







The Baldwin Hotel and Theater at Powell and Market Streets, built in 1877 by Elias J. "Lucky" Baldwin. This hostelry burned in November of 1898. Cable cars can be seen to the left at the Powell Street turntable, and to the right on Market Street.

Looking east on Geary Street from Grant Avenue in the early 1890s. San Francisco's first skyscraper, the Chronicle Building of 1889, is visible at the end of Geary on the left, with the Palace Hotel directly behind it. Women displaying proper attire for a trip downtown can be seen at the right.



were issuing Albortype views in the Bay Area. Typically, only one company's product bore a copyright date during any given year. One must, therefore, compare undated books to dated ones. Sometimes both distributors' books from a specific year contain the exact same plates in the exact same order. On the other hand, they might have the exact same plates in a different sequence, or with one or two substituted views. Covers might be the same, or they might vary. A single edition issued by, say, Cunningham, Curtiss & Welch could have covers differing in color but with exactly the same contents. Or, a change in the cover color may signal a scrambling of the plates' order, even with the same distributor and copyright date. There is little rhyme or reason to this abundance of editions, and anyone desiring to assemble a collection of San Francisco Albortype books must examine them carefully before making an acquisition.

Of course, the plates themselves are the heart of the matter, for they depict, in stunning clarity, the bygone gaslit city that still lives on in the hearts of many San Franciscans. Since the Albortype process did not use a screen, such views display a sharpness of detail not present in the rather muddy halftones of the era. One who looks through these books will notice that

a number of the same plates appeared for quite a few years. Examining them in chronological order will reveal when an existing view of the St. Francis Hotel, for example, was replaced with a different one. Some images familiar from other sources may be evident also, among them Isaiah West Taber's famous view of Clay Street in Chinatown with a cable car ascending the hill and a smiling Chinese gentleman on the sidewalk to the right. While the Albortype Company often employed its own photographers to produce its views, it sometimes obtained the rights to existing images.

The Albortype view books depict many famous San Francisco sights of the pre-fire era and reflect what a tourist would want to send home, or might keep for himself. No doubt many San Francisco residents bought these as well. The city's healthy commerce is illustrated by bustling Market Street, the shiny new skyscrapers on Montgomery Street, and the Nob Hill mansions. The Palace Hotel and its famous courtyard are featured in every edition. Some of the more lowbrow aspects of San Francisco can be seen as well, among them "Spanish Town" on the east side of Telegraph Hill, and Chinatown's opium dens. Mainly, the Albortype view books concentrated on San Francisco's pleasure



(Left) A seldom-seen early-1890s view looking southwest across Washington Square toward the corner of Union and Columbus. Russian Hill can be seen in the background, with the Russian Orthodox Church visible at the right, and a Presidio and Ferries Railroad cable car about to climb Union Street.

(Right) That San Francisco took pride in its stature as financial center of the American West is borne out by this early-1890s view of the California Street homes of William H. Crocker and his father Charles, both members of one of the city's most prominent and wealthy families. Charles Crocker was one of the "Big Four" who built the Central Pacific Railroad.



THE CROCKER RESIDENCES,  
California Street, between Taylor and Jones Streets.



(Left) During the period before Golden Gate Park, the Cliff House, and other seaside attractions became more accessible by public transportation, Woodward's Gardens at 15<sup>th</sup> and Mission Streets was the preferred resort of many San Franciscans. Owner Robert Woodward maintained a museum, a menagerie, an art gallery, a "rotary boat," and other exhibits on his former estate. Opened in 1866, Woodward's Gardens closed in 1891, although the Albertype books continued to include views of it well into the following year.



*The plates themselves are  
the heart of the matter,  
for they depict, in stunning  
clarity, the bygone gaslit  
city that still lives on  
in the hearts of many  
San Franciscans*

The Golden Gate Park Conservatory, seen here in an Albertype view of 1892. Originally opened in 1879, the Conservatory was home to an immense water lily known as the Victoria Regia.



AN ALLEY IN CHINATOWN.



CHINESE RESTAURANT.

San Francisco's Chinatown was a source of romance and wonder to both the city's residents, and to those who visited from elsewhere. This is reflected by a pair of Albertype Chinatown views published in 1892, showing one of the district's mysterious alleys, and a restaurant in which the food served could be equally as mysterious to Western palates.

resorts: Woodward's Gardens (in the earlier editions), and especially Golden Gate Park, Sutro Heights, and the Cliff House. Indeed, Albertype issued special editions covering only these seaside attractions, and in 1894 published books specifically about the California International Midwinter Exposition, which took place in Golden Gate Park.

A search through MELVYL or OCLC reveals San Francisco Albertype view books in numerous California libraries, among them the California History Section at the State Library, which contains a good selection of these windows into San Francisco's past. None circulate, but can be viewed in-house. And viewed *only*. Photocopying is prohibited on the Albetypes since flattening them will break their bindings, especially on the string-bound versions. Still, these books are available for those who wish to drift back a hundred years and view a legendary city that captured the imaginations of many. ❀



#### ENDNOTES

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- 2 R. Tyler, *Unpublished Typescript on Texas Lithographs of the Nineteenth Century*, cited in Dorothy Sloan Books Ranching Catalogue Part 1, <http://www.dsloan.com/catalogues/RanchCat/RanchCat1/1075-1100Web1041.htm>; Catskill Archive <http://www.catskillarchive.com/glaser/index.htm>
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The author would like to thank the staff of the California History Section at the California State Library, the staff of the San Francisco History Center at the San Francisco Public Library, and Emiliano Echeverria for their help in researching this article.



# “The Sting of Dennis Renault:” An Exhibition of Editorial Cartoons

By Gary F. Kurutz



Self-portrait of an  
editorial cartoonist.

From 1971 to 1998 Dennis Renault captured the politics of Sacramento, California, and the nation through his ingenious and stinging editorial cartoons published in the McClatchy Newspaper chain of the *Sacramento*, *Modesto*, and *Fresno Bees*. In 1999, the *Bee* donated his prodigious output consisting of well over six thousand original cartoons to the California State Library. To celebrate this momentous gift, its preservation and organization, and the 150<sup>th</sup> anniversary of the *Bee* (founded in 1857), the Library has created an exhibit of Renault's satirical work in the Mead B. Kibbey Gallery of the Library & Courts II Building.

During his twenty-eight years of editorial cartooning for the *Bee*, Renault saw a variety of momentous historical events, issues, and personalities that presented him with a rich variety of targets: Presidents Richard Nixon and Ronald Reagan, Governor Jerry Brown; Assembly Speaker Willie Brown; the tax cutting measure of Proposition 13; the recall of Chief Justice Rose Bird; and the issues of comparable worth, environmental protection, reparations for Japanese Americans, and unionization of farm labor to name just a few. One can easily imagine Renault scanning the *Bee's* headlines or reading wire service reports as his active, fertile brain began conjuring up caricatures of a defi-

ant “Let me make that perfectly clear!” Dick Nixon or a disco-dancing Jerry Brown and then approaching his drawing board to sketch out a preliminary drawing or “rough.” No doubt, a sarcastic smile or chuckle would come over his bearded face as he visually mocked the antics of a politician or other high profile personality. Conversely, environmental destruction or social justice issues would, figuratively speaking, give him cause to sharpen his quill and skewer an errant policy.

The role of the editorial cartoonist, of course, is not a neutral one and Renault did have his strong opinions. Invariably, the letters to the editor section would carry emotional responses to his cartoons. No doubt, he had hit a nerve and personal attacks were not uncommon. In contrast, he would often receive fan mail and notes saying “right on!” As Renault wrote to the chairperson of the Pulitzer Prize Board in 1995:

There is a wide-spread misconception that the function of editorial cartoons is simply to entertain or provide comic relief from serious public issues—cartoonists experience this reaction regularly. In fact, the function is to memorably

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



The Nixon Watergate scandal, of course, provided perfect subject matter for the editorial cartoonist as shown in this depiction of King Richard. The *Bee* published the cartoon on October 23, 1973.



In this caricature, Renault sharpens his weapon—a pen.



Dennis Renault drew cartoons for the Sacramento, Modesto, and Fresno *Bee*'s from 1971 to 1998. Photograph taken in 1995.

impact those issues, to place both an image and an opinion in the minds of the readers in such a way as to survive the daily deluge of information and propaganda. This is particularly true in a state capital.

Over sixty original examples of Renault's *Bee* work comprise the major portion of the exhibit. Fortunately, the artist provided guidance in the selection. Choosing from six thousand cartoons represented a daunting task. All in all, the Renault Collection, as encapsulated in this display, represents an astonishing and sar-

donic look at California and the nation over nearly three volatile decades. It is a unique history lesson that will make the viewer laugh or sigh with despair.

In addition to focusing on his work for the McClatchy Newspapers, the Library wanted to provide context to the career of this remarkable and gentle artist. Renault kindly supplemented the exhibit with a fine array of his pre-*Bee* work including a jovial self-portrait. To backtrack, Renault grew up in the Monterey Peninsula area (now his current residence) and recalled being influ-





The caption reads: "I don't understand the ramifications of it myself. Ronald Reagan on clear-cutting redwoods." July 9, 1971.



The caption for this Watergate cartoon reads: "I have to go, now. I've suffered enough." September 8, 1974.

enced by such important cartoonists as Eldon Dedini (frequently published in the *New Yorker* and *Playboy*), Gus Arriola (creator of *Gordo*), Hank Ketcham (creator of *Dennis the Menace*), and Vaughan Shoemaker (Pulitzer Prize-winning editorial cartoonist). While attending Salinas Union High School and showing early signs of his gift, he drew for the school newspaper, the *Flashlight* and for the *Salinas Western Ranch & Home*. Upon graduation, he attended UCLA and studied graphic art. Not surprisingly, the campus newspaper, the *Daily Bruin*, published his illustrations. After a year at the Westwood campus, he joined the army and was stationed in West Germany. Recognizing its good fortune, the army began publishing his artwork in the *Spearhead*, the newspaper for the 3<sup>rd</sup> Armored Division, and in *The Army Times*, a civilian publication. Following his military service, Renault married artist and Salinas High sweetheart Marty Johnson, returned to UCLA, and pursued his career in the graphic arts.

Renault's first "big break" occurred in 1957 when one of his cartoons ran in *Teen*, a national magazine published in Hollywood. For the next several years, he drew cartoons as a freelancer with his works appearing in the political publication *Frontier Magazine*; the *Open Forum* of the American Civil Liberties Union; and *Los Angeles Magazine*. It should be mentioned here that not all of Renault's cartoons had a political slant—many consisted of a wonderfully satirical look at society. *Playboy*, *The Saturday Evening Post*, *Look*, *Saturday Review of Literature*, among others, accepted his laughter-producing submissions.

In 1971, the McClatchy Newspapers hired Renault to succeed longtime editorial cartoonist Newton Pratt. This brought him to Sacramento, the corporate headquarters of the newspaper chain and the political heart of California. How appropriate that this cartoonist was hired by a newspaper company that carried the name of a stinging insect on its masthead. Renault appreciated the policies of his new employer writing, "Historically, McClatchy Newspapers has provided ample space—politically and dimensionally—to its editorial cartoonists." During his tenure at the *Bee*, his cartoons appeared regularly in the national collections of *The Best Editorial Cartoons of the Year*. The California Newspaper Publishers Association awarded him the prize for the best cartoon of the year, the Overseas Press Club bestowed upon him its Citation for Excellence, and several times he was nominated for a Pulitzer Prize.

While working for the McClatchy Newspapers provided stability, it meant that his career in freelancing had come to an end. The pressure to produce five cartoons a week left little time for other professional projects. In addition, Renault for several New Years created an annual poster reproducing his best work for that particular year. The artist retired in 1998 and moved back to his beloved Monterey. Before his departure from Sacramento,





"The Spirit of '78." Proposition 13, the Jarvis-Gann property tax measure spawned a number of pictorial comments from Renault. Gov. Jerry Brown proclaimed himself a "born-again tax cutter."



On October 9, 1990, U.S. Attorney General Richard Thornburg presented the first payments to Japanese Americans for denying them their constitutional rights during World War II. Cartoon published on October 11, 1990.

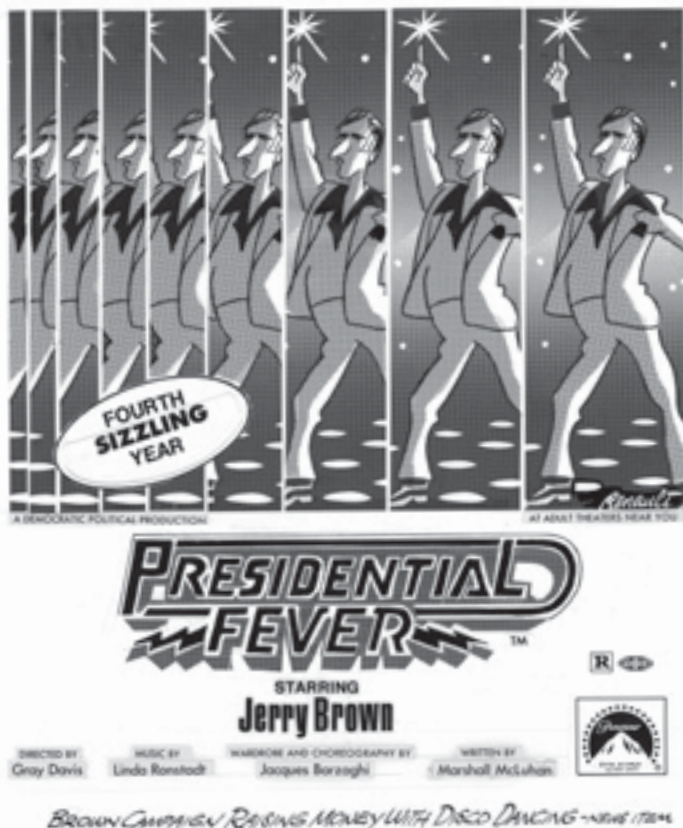


"The crazy bastard, he does that every September 9<sup>th</sup>." In this cartoon, the California grizzly pounds his chest in celebration of Admission Day, September 9, 1971.



Renault was consistently concerned over the environment and the perils of offshore oil drilling.





Renault, as demonstrated by this drawing, poked fun at Jerry Brown for his constant presidential campaigns while governor of California.



Retired McClatchy cartoonist Newton Pratt and Renault admire the Bee's new book on editorial cartoons appropriately titled *The Sting of the Bee*.

he kindly recommended that the McClatchy Newspapers donate his work to the Library's California History Section.

Related to his vocation, Renault is the founder and director of the Center for the Study of the Satirically Challenged. No doubt, this esteemed organization has helped create a more sympathetic response to the editorial cartoonist. As he so eloquently stated above, the editorial cartoon provides much more than comic relief.

Ever creative, Renault also developed his skills as a letterpress printer. Printing under the name of the Mockingbird Press, he produced attractive broadsides, booklets, and menus. Joining the Sacramento Book Collectors Club, he enriched the Club's meetings by presenting members with beautifully designed and printed keepsakes. The output of the Mockingbird Press will long be treasured. Naturally, one of the exhibit cases features his work as a printer craftsman.

As demonstrated by the display, this prize-winning *Bee* cartoonist is a member of an elite fraternity of political and social satirists stretching back to the days of James Gillray and George Cruickshank in England and Thomas Nast in the United States. California has enjoyed its own rich legacy of the cartoonist's art. The Gold Rush inspired the likes of Nathan Currier to poke fun at gold fever. On exhibit are examples of California political cartoons from the nineteenth century including the *Puck* of San Francisco, *Thistleton's Jolly Giant*, and the venomous San Francisco weekly, *The Wasp*. Artists like George Frederick Keller of *The Wasp* stung politicians, railroad tycoons and their octopus-like monopolies, immigrant groups, and sandlot rabble rousers, including Denis Kearney of the Workingman's Party. While today's editorial cartoons may be biting and leave the target with a psychological wound, they are relatively tame compared to Renault's predecessors. *Thistleton's Jolly Giant* and *The Wasp* can only be described as mean-spirited and racist, taking highly inflammatory potshots at Chinese, Catholics, African Americans, and other vulnerable groups.

"The Sting of Renault" was curated by yours truly in my capacity as special collections librarian with the assistance of Manuscript Librarian Michael Dolgushkin. Dan Flanagan of the Library's Preservation Office matted the cartoons and installed the exhibition. It will remain on display through the summer and early fall.

In addition, Senior Librarian Vickie Lockhart of the California History Section directed the organization of the collection with the help of Dolgushkin and the late Jerry Kilbride. Renault generously loaned the Library his set of "tear sheets" of the published cartoons. This gave the Library the necessary information to record the exact date of publication in the *Bee*. ❀

# Foundation Notes

## *Requiescat in Pace* Barbara Campbell (1929–2007)

**I**t is with great sadness that we report the death of Barbara Campbell. The former Santa Clara County Librarian served on the California State Library Foundation's Board of Directors since 1992. She was invited to the Board by former State Librarian Gary E. Strong (now University Librarian at UCLA). Since 1996, Barbara held the position of secretary to the Board of Directors and was a valued member of the Board's Executive Committee. Barbara brought to the Foundation the perspective and passion of a professional library administrator. Her insights were always valued as they were always on target. She understood the workings of a library and its support organizations and provided skillful guidance. Barbara faithfully attended board meetings despite the distance. Happily, she sometimes combined a meeting in Sacramento with a jaunt over the Sierra to one of her favorite playgrounds: Reno. Barbara's good cheer and wisdom will be sorely missed.

In addition to her devotion to the Foundation, the Oakland native gave generously of her time and expertise to a number of organizations. Campbell was a fifty-year member of the American Association of University Women, served as president of the California Library Association in 1980, worked to build the scholarship endowment for the Country Women's Club of Campbell, and was an active member in St. Mark's Episcopal Church in Santa Clara. The Retired Public Employees Association (RPEA) also caught her interest. Demonstrating her keen administrative and political skills, Campbell became secretary-treasurer to this influential statewide organization. In 1996, she was elected president of the organization and served in that capacity for four years and during her tenure saw the organization through important changes. As a professional librarian, Campbell received the respect of her peers through her many activities in library organizations. In 1973, she was appointed Santa Clara County Librarian, a position she held until her retirement in 1984. In assuming this job, she became the first woman employee to hold such a high level position in Santa Clara county government. This amazing woman also was chair of the Santa Clara County Personnel Board from 1994–2005 and served on the county's grand jury from 1992 to 1996.

In keeping with her wishes, the Foundation Board of Directors made a donation in her memory to the Scholarship Endowment Fund of the Country Women's Club of Campbell. ❧

## Irvine Foundation Grant Awarded

**T**he California State Library Foundation (CSLF) and the Library's California Research Bureau (CRB) are pleased to announce that they are the recipients of a generous grant of \$120,000 from the James Irvine Foundation. The grant was made in response to a bipartisan legislative request to conduct a study examining the relationship between California and its regional economies and the preparation all students leaving the public school system receive to productively explore career options. Patricia L. de Cos of the Library's California Research Bureau researched and prepared the grant proposal. Ms. de Cos will serve as the project's director and the Foundation as the fiscal agent. Dr. Charlene Wear Simmons, assistant director of the CRB, will supervise the study and oversee the preparation of the research report and policy forums.

Ms. de Cos is particularly well qualified to carry out this important project. She has a long tenure in state policy research and development focusing on public education, including readiness for kindergarten, academic achievement of English learners, educational opportunities for adults, and data relative to high school dropouts and graduates in California. Prior to joining the CRB eleven years ago, Ms. de Cos worked at the Employment Development Department, where she staffed the Governor's School-to-Career Initiative.

The following narrative, written by Ms. de Cos provides the rationale for this important project.

### THE PROJECT

As one of the largest economies of the world, California's economy is comprised of many industry sectors and occupations. Many of these industries are in the midst of transformation, adapting to changing technologies, while others are expanding more than others—or growing more rapidly than others. Maintaining California's competitive edge will depend in part on ensuring that all students who are currently in middle and high schools explore various career alternatives and understand the nature of California's overall economy as well as the regional economies. While California law requires local governing boards of schools serving students in grades seven to 12 to offer a course of study that provides an opportunity to attain entry-level employment skills in business or industry, it is not known how well schools are serving these students. Their obligation is to all students, including students who excel academically and are considered "college-bound," students who are considered at high risk for dropping out of school, and students who manage to complete a high school course of study. Learning about California's industries and the diverse occupations



contained therein is important to the lives of all types of students. This study will test the hypothesis that for the majority of students, little is done to prepare them for life after school or to understand the connection between their schooling and the world of careers. This study proposes to provide baseline information to policymakers about the range of activities that middle and high schools in California offer all students, and to highlight a sampling of best practice models.

A number of studies point to the importance of providing a connection between what is learned in the classroom and its applicability to future career pursuits as a means of keeping students engaged in school and not dropping out prior to completing grade 12. However, there is no comprehensive data collected that informs California policymakers about how schools do (or do not) provide this connection. This study proposes to determine the extent to which all middle and high school students understand their potential role in contributing to and benefiting from California's economy, and how that affects their current and future course of study.

California's economy and society has changed in the past fifty years. No longer is it a question of whether young people will enter the workforce, but when and in what capacity. Recent studies have shown that many students are leaving the K-12 public schools before they graduate. Currently, no data are collected that document whether all students, including those dropping out, have been exposed to career exploration and development activities. This study proposes to examine the degree to which schools serving middle and high school students provide all students with the necessary tools for career exploration and development so that students can take charge of their future and proactively set a course of study or training to achieve their career options.

Finally, workers in the new economy may have up to fifty years to realize one or more careers, which is a significantly longer work life than in the

past. It is unclear whether middle and high school students are aware of and understand the possible changes in the nature of employment and the need to be flexible. This study intends to identify ways that some schools have provided middle and high school students with the skills to manage their future career aspirations before leaving the K-12 school system.

#### THE EXPECTED OUTCOMES

The Foundation, in conjunction with the CRB, will produce a final report that will contain findings from a literature review of the state and regional economies; a summary of findings from interviews with employer organizations; a summary of findings from surveys of middle and high school principals and counselors, including some of their best practices and ideas to share with others; and a summary of findings from focus groups of middle and high school students, parents, or school representatives. The final report will extract the salient policy issues that arise; identify and showcase model programs such as business-school partnerships, highlight promising school activities or programs for middle and high school students, and finally, provide a series of policy alternatives for state policymakers and other officials to consider.

The Foundation, in conjunction with the CRB, will also host three policy forums in which state policymakers and officials will convene to discuss the issues and public policy alternatives raised in the report. The policy forums will include a discussion with business and industry leaders, a forum to share promising practices of school-based programs, and a discussion with selected middle and high school students to share their perspectives and ideas about their preparation for the world of careers. ❀

## Robertson Retires as Deputy State Librarian

Deputy State Librarian of California Cameron Robertson retired after thirty years of sterling service. Robertson also served as the acting executive director of the Foundation following the departure of Gary E. Strong in 1994 and guided it through a transitional period before the appointment of Vickie L. Lockhart. A gala celebration was held in his honor on April 25 hosted by State Librarian Susan Hildreth and attended by scores of well-wishers. State Librarian Emeritus Kevin Starr gave a sparkling presentation recalling Robertson's many contributions as well as referring to his days in the army and college. Robertson started his career at the State Library in the Braille and Talking Book Library and was instrumental in automating this vital service. Blessed with keen analytical skills, he became a consul-

tant in the Library Development Services Bureau. Following this challenging duty, Strong appointed him to the position of assistant state librarian and Kevin Starr elevated him to deputy state librarian. With this ranking, the position became a governor's appointment. As deputy state librarian, Robertson directed the Library's Administrative Services Bureau. With calmness and wisdom, he guided the Library through expanding and contracting budgets. Importantly, he knew how to navigate through the rocky shoals of state bureaucracy which allowed the Library to achieve many goals that otherwise would have been drowned in a sea of red tape. Now, this dedicated and patient librarian will have the time to perfect his skills on the fairways and putting greens of Sacramento's many golf courses. ❀



## New Exhibit Added to Foundation's Web Site

During the Library's sesquicentennial year of 2000, the Foundation published a series of three special issues of the *Bulletin* focusing on Library treasures, history of the Library, and its historic buildings. It has long been a goal to add some of this valuable text to the Foundation's Web site. The first to be included are biographical sketches of State Librarians starting with William Van Voorhies (1849–1853) and concluding with Susan Hildreth, the current State Librarian of California. These profiles become a short history of the Library. Supervising Librarian Kathy Correia and Senior Librarian (now retired) John Gonzales of the California History Section wrote the text. Angela Tannehill designed the exhibit. When possible, photographs of the state librarians are included. We hope to follow up this exhibit with a chronological history of the Library also compiled by the staff of the California History Section.

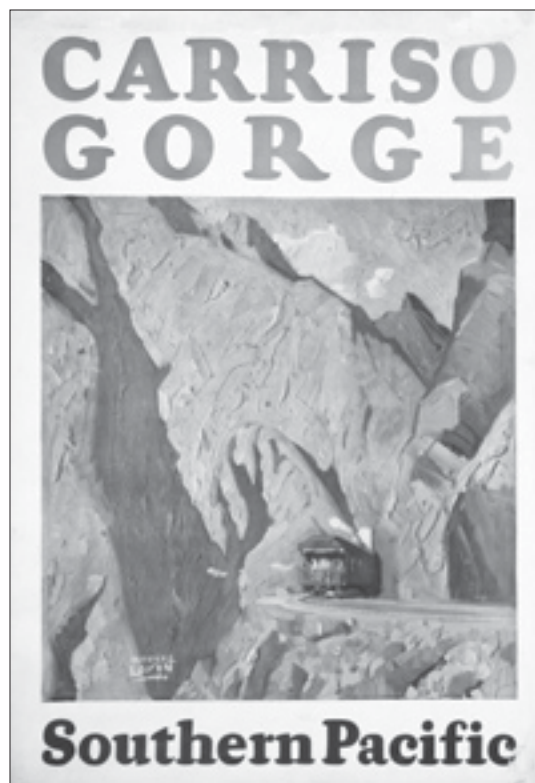
To see the exhibit go to the Foundation's Web site at [www.csifdn.org](http://www.csifdn.org) and click on exhibits. ☘

## Carriso Gorge Poster Donated

Donald J. Hagerty, a member of the Foundation's board of directors, has generously donated a spectacular poster of Carriso Gorge in San Diego County to the Library's California History Section. The illustration by Maurice Logan (1886–1977) graces the front cover of this issue of the *Foundation Bulletin*.

The eleven-mile long Carriso Gorge (often spelled Carrizo Gorge) was one of the most formidable physical barriers in the American West. The San Diego and Arizona Railway completed the railroad over the desert in eastern San Diego County on November 15, 1919, when John D. Spreckels drove a golden spike outside the eighth tunnel of the gorge. The completion of the railroad served to link San Diego to the eastern United States.

Maurice Logan ranks as one of California's most talented commercial artists. He produced paintings to illustrate Southern Pacific promotional brochures and posters during the early 1920s. Published by the Southern Pacific Railroad Company, the striking Carriso Gorge poster was designed to attract tourists to the state. Logan's undated image is in the abstract expressionism style, characterized by broad brush strokes. ☘

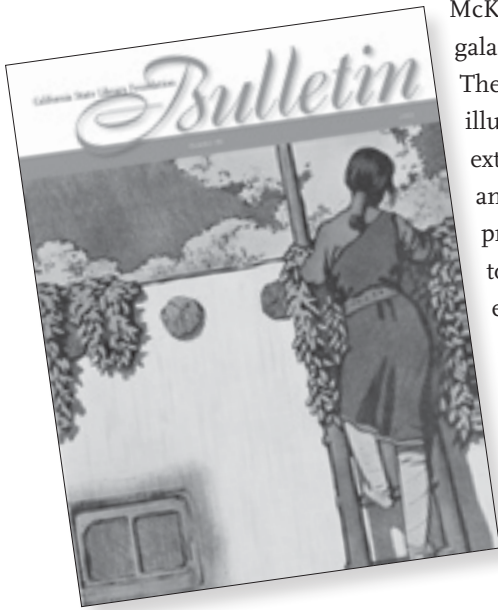




## Hagerty Curates Dixon Exhibit

Foundation Board Member Donald J. Hagerty served as the curator for a magnificent Maynard Dixon exhibition at the Pasadena Museum of California Art. Dixon (1875–1946) ranks as one of California and the West’s major painters and appreciation for his art continues to grow. Found in the exhibition are several pieces loaned by the State Library including the stunning Great Depression era painting *Allegory*, a pencil sketch of noted author Charles Lummis, two posters, and the palette Dixon used to paint the sixty-nine foot mural in Gillis Hall of the Library and Courts Building. On sale in the museum’s bookstore were issues of the previous *Bulletin* (No. 86) that featured Mr. Hagerty’s superb article “Meeting Mr. Hearst’s Deadlines: The Newspaper and Magazine Illustrations of Maynard Dixon.” Mr. Hagerty opened the exhibition with a wonderful talk on the great artist on the evening of May 31. In addition, a documentary film on Dixon, produced by Jayne

McKay, was premiered at the gala opening later that evening. The film reproduced many illustrations from the Library’s extensive Dixon collection, and Mr. Hagerty was one the principal scholars selected to appear in the film. The exhibit will close on August 12. A beautiful catalog with text by Mr. Hagerty will preserve the legacy of this stunning exhibition. ❀



## Bird's-Eye Views on Display in the California State Capitol Museum

The Library loaned to the museum the choicest examples of its splendid collection of bird's-eye views of California cities and towns for a display that encompasses three galleries in the State Capitol. Bird's-eye views are prints that depict a city or town as if seen from the altitude of a bird flying overhead. Dating from the Gold Rush era, these now rare prints beautifully delineate streets, major buildings, rivers, railroad lines, and other distinctive features. The exhibit features all regions of California from Eureka in the north to Coronado Island in the south. Naturally, the large urban centers of San Francisco, Sacramento, Los Angeles, and San Diego dominate, but the display does include fine examples from mining camps and rural communities as well. Many bird's-eye views formed a border of vignettes around the central city or town view illustrating individual buildings and businesses. Businesses, of course, paid for the privilege of being included and helped finance the publication of these fascinating map-like renditions. Those who purchased these prints often had them framed and hung them in their offices or parlors. Bird's-eye views are still being created today and several modern examples round out the exhibit. Together, they provided a startling look at California's astonishing growth and urbanization.

The California Department of Parks and Recreation created the exhibit in cooperation with the Library's Special Collections Branch. John Allen who is both a Capitol Museum staff member and historian will contribute an article on the exhibit to the next issue of the *Bulletin*. He will describe how they were made, their artists and publishers, and their importance to the study of California history. ❀

## Foundation Reaches Twenty-Five

The year 2007 marks the twenty-fifth anniversary of the founding of the California State Library Foundation. The first issue of the *Bulletin*, a simple but groundbreaking affair, was produced in November of that year. State Librarian Gary E. Strong provided the leadership to formally establish the Foundation. Earlier, Ethel Crockett, Strong's predecessor, initiated the

steps to form a support organization for the Library. The first board of directors consisted of James N. Champas (president), Herb Caplan, Jerrold A. Hunt, Theodore Meriam, and Thomas W. Stallard. The next issue of the *Bulletin* will include a review of those early natal years and the vital contribution the Foundation has made to the California State Library. ❀

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Judith O'Leary, Montara



## CALIFORNIA HISTORY

John E. Allen, Sacramento  
Mrs. Louise Bea, San Francisco  
Robert Bothamley, Rancho Palos Verdes  
John S. Clements, Chula Vista  
Lynn Cook, Lincoln  
Coughlan Companies, Mankato, MN  
Anne Curran, Oakland  
Robert M. Dickover, Citrus Heights  
EBSCO Industries, Birmingham, AL  
Allan E. Forbes, Chico  
Margaret M. Furbush, Los Altos Hills  
David Grubin Productions, New York, NY  
Roy Dean Hardy, Sacramento  
Charlotte Harriss, Danville  
Heldref Publications, Washington, DC  
Houghton Mifflin Company, Boston, MA  
Informa UK Limited, Colchester, United Kingdom  
Janet C. Ladue, Carmichael  
JoAnn L. Levy, Sutter Creek  
Vincent J. Lozito, Sacramento  
Pearson, Livonia, MI  
Craig Mac Donald, Huntington Beach  
Wilma L. Plunkett, Bend, OR  
Mirei Sato, Emeryville  
Museum of Chinese in the Americas, New York, NY  
Sandy Schuckett, Los Angeles  
Robert & Mary Swisher, Sacramento  
Joan Kibbey Taylor, Sacramento  
David Vaught, College Station, TX  
Edward A. Veit, Paso Robles

Brenda Cherry-Wiesner, Shingle Springs

Brian Witherell, Sacramento

WorldStrides, Charlottesville, VA

Zazzle.com, Palo Alto

Sibylle & Val Zemitis, Davis

### **In Memory of Barbara J. Campbell**

Mr. & Mrs. Gary F. Kurutz, Sacramento

Mr. & Mrs. William H. Schaw, Sacramento

Mr. & Mrs. Thomas E. Vinson, Piedmont

### **In Memory of Lin Feil**

Janet E. Feil, Sacramento

### **In Memory of Walter P. Gray, III**

Mr. & Mrs. Gary F. Kurutz

### **In Memory of J. S. Holliday**

Robert Greenwood, Las Vegas, NV

### **In Honor of Gary F. Kurutz**

Friends of South Pasadena Public Library, South Pasadena

HMS Pinafore Mariners,

Carmichael Presbyterian Church, Carmichael

### **In Memory of Willard Thompson**

Mr. & Mrs. Gary F. Kurutz, Sacramento

### **OCTA Western Overland Trails Collection**

Donald E. Buck, Sunnyvale

## SUTRO LIBRARY

John Cormode, Mountain View

Mrs. Winifred L. Swanson, Santa Rosa

## CALIFORNIA RESEARCH BUREAU

Frederick H. Leonhardt Foundation, Albuquerque, NM

## LIBRIS DESIGN PROJECT

Georgia Public Library Services, Atlanta, GA

