

California State Library Foundation

# Bulletin

Number 88

2007





# BULLETIN of the California State Library Foundation

P. O. BOX 2037 SACRAMENTO, CALIFORNIA 95809

November 1982

Number One

## Sacramento on Stone

The Foundation is pleased to co-sponsor a display of rare bird's-eye views illustrating the urban development of Sacramento from 1849 to the present day. The California State Library and the Sacramento County Historical Society join the Foundation in the special exhibition in the California Room of the California State Library.

Beginning with the Gold Rush, visiting and resident artists utilized the medium of the bird's-eye view to portray the entire city at once. Geographic landmarks, streets, buildings and parks were blended together to give the viewer the illusion that the artist was suspended in the air or standing at a high vantage point such as a mountain top. Often embellished with hand-coloring and attractive border vignettes of individual buildings, these lithographs proved more aesthetically pleasing than maps and served to grace the walls of businesses, public institutions, and homes. Today, these bird's-eye views are extremely rare and treasured by libraries, museums and private collectors.

This exhibit distinguishes itself by recording the early growth of the River City through a medium that is not possible by a camera. These rare early Sacramento bird's-eye views offer the modern observer an opportunity to visually travel backwards in time to view the growth and prosperity of the Capitol City. Not only are these views important historical documents, but they also represent important examples of early Sacramento art.

Highlights of the exhibit include the famed Copper-Edincott view of Sacramento in 1849, the Great Inundation of 1850, and a spectacular French lithograph that has never been published or displayed in an American library or museum. This art form, however, has not been lost. Artists such as Wayne Thieband and Stephen Leflar have in recent years created their own bird's-eye impressions of the River City.

Supplementing these "elevated artistic expression" are ground level woodcuts, engravings, and litho-

graphs found in pioneer lettersheets, rare books, stationary and envelopes, and trade-mark applications found in the State Archives.

**Sacramento on Stone** features materials from the collections of the California State Library, Sacramento History Center, and prints from the private collections of Norman Wilson and Lucinda Woodward.

The exhibit opens November 18, 1982, and can be viewed through February 1983. The California State Library is located in the Library Courts building, 9th and Capitol Mall and is open free to the public Monday through Friday, 8:00 to 5:00. The California Room is on the third floor.

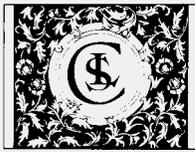
## Opening of Exhibit Well Attended

Members of the Sacramento County Historical Society and Associates of the California State Library Foundation enjoyed the opening of the State Library's current exhibit, **Sacramento on Stone** on November 18, at the State Library. James E. Henley, Executive Director of the Sacramento History Center spoke on lithographs to the over 150 persons assembled. Those attending had the opportunity of examining the new exhibit first hand.

## Directors Elected at Annual Meeting

At the Annual Meeting of the Directors of the Foundation, the following Directors were elected: James N. Champas, Sacramento; Herb Caplan, Sacramento; Jerrold A. Hunt, Sacramento; Theodore Meriam, Chico; and Thomas W. Stallard, Woodland. State Librarian, Gary E. Strong, serves as an Ex-Officio member of the Board of Directors.

In other action, the Directors indicated their intention to expand the Board not to exceed eleven persons to achieve a broader geographic representation. Interested individuals should contact the Foundation.



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**Illustrations/Photos:** Page 14 California State Archives and  
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# Above It All: Bird's-Eye Views of California

By John E. Allen

PERSPECTIVE – HOW OUR VIEW OF THINGS CHANGES WHEN WE CHANGE OUR POINT OF VIEW

Before the age of flight and Google Earth gave us our ability to see the world from an aerial perspective, we had to rely on the imagination and skills of artists to see the world from above. Starting on May 21, 2007, and running through March 31, 2008, the public will have the rare opportunity to see California from above in a new exhibit entitled, “The Bird’s Eye Views of California.” These aerial representations known as bird’s-eye views reveal the fascinating world of California’s ever changing urban landscapes. It is the first exhibit of its kind to look at the state’s communities from an elevated viewpoint and to examine the efforts of view artists to capture the changing nature of our state’s varied communities on paper. The year-long exhibit is presented by California State Capitol Museum, California State Parks, and the California State Legislature Joint Rules Committee.

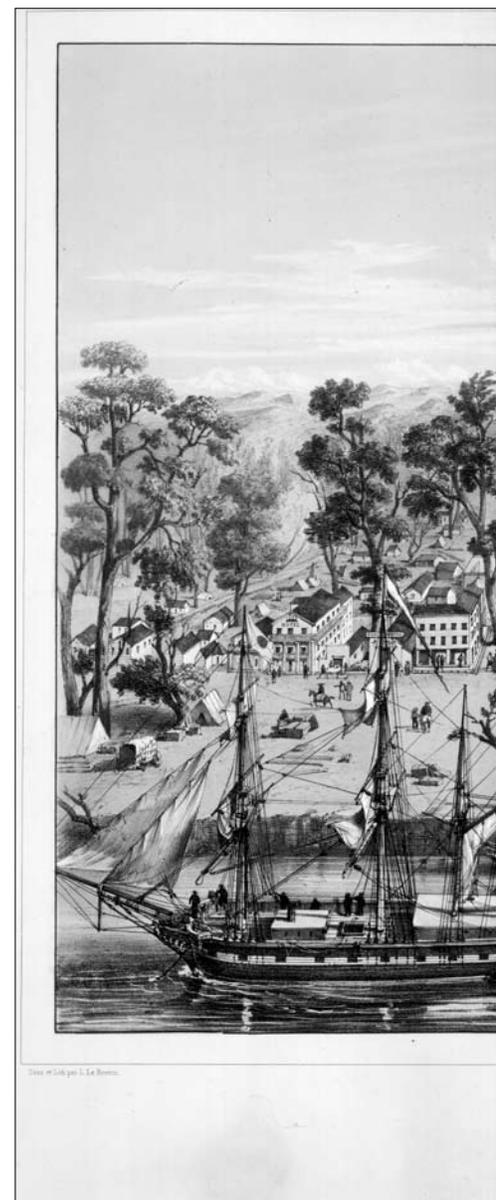
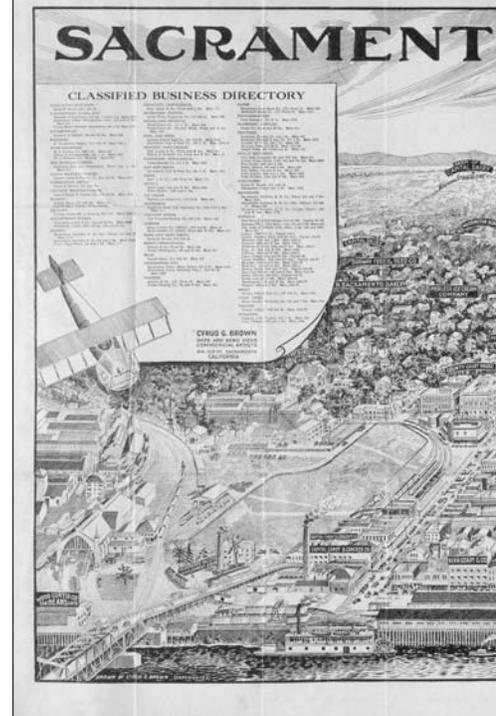
This exhibit draws on a wealth of materials from the California State Library. The fifty original prints on display provide us with a series of historic urban portraits for the last 150 years of our state’s history. This group of works on paper range in size from small works to very large format representations. These delightful artistic renderings, rich in detail, help visitors to visualize communities that are no longer recognizable or have altogether ceased to exist. They serve as snapshots of California’s urban past and allow the visitor to view the humble beginnings of vast metropolises like Los Angeles and the short-lived heyday of now abandoned ghost towns like Bodie.

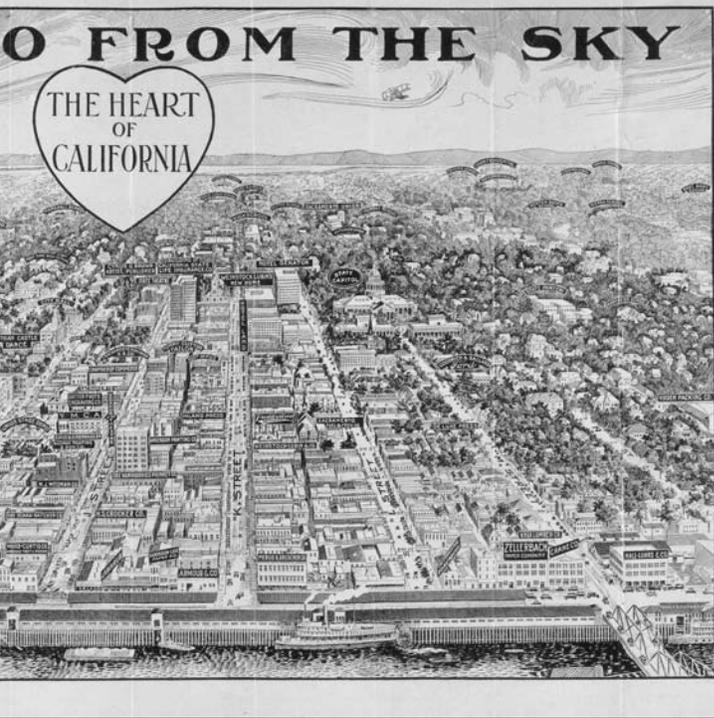
## A NEW ART FORM

The art of elevated views of cities and towns had its beginnings in late medieval Europe. These illustrations were closely linked with the development of newly developed print-



*John E. Allen curated the exhibit, “Bird’s Eye Views of California” on display at the California State Capitol Museum. He received his M. A. in history from California State University Sacramento in 1993 and works as a historian at the State Capitol Museum. Mr. Allen is also an adjunct history professor at Chapman University and American River College. He currently sits on the board of directors for the Sacramento County Historical Society.*





Top left:  
*Sacramento from the Sky*  
 by Cyrus G. Brown, 1923.

Bottom left:  
*Ville de Sacramento, Californie,*  
*December, 1849.* Lithograph.  
 Auguste Bry, Paris.

Above right:  
*Bird's-eye View of the City of*  
*Sacramento, State Capital of California.*  
 Lithograph. Published by Britton & Rey,  
 San Francisco, c. 1870.

VILLE DE SACRAMENTO  
 (CALIFORNIE)

DECEMBER, 1849.

Presented to the "Pioneer Club of Mutual Hook and Ladder  
 Co., No. 1."  
 February 22, 1855.  
 With the Compliments of

Top right: 1890 view of Stockton by Cosmnes Perry Cook (1851-99). He made this view of Stockton in 1890. Cook was born in Sacramento County. He studied art under the famous California artist Virgil Williams. Besides painting landscapes and portraits, Cook also worked as a view artist for W. W. Elliot Publishing Company in San Francisco.

ing technology in fifteenth-century Germany. The earliest print media used simple woodcut book illustrations to represent the cities of their day. Books such as the California State Library's magnificent 1493 copy of the *Nuremberg Chronicle*, which is currently on display, serve as stunning examples of this type of illustration. Many of the first bird's-eye views also relied on the new theories of scientific perspective that grew out of the Renaissance. Later elevated views were engraved or etched on more costly metal plates. The rising popularity of urban views was made possible by the use of these print technologies and drafting techniques. Both of these factors soon made it possible to mass produce accurate, artistic, and inexpensive views for a large audience.

It was not long before view artists turned their attention and talents to portraying early communities in the New World. What began as a European tradition soon found a home in the North American colonies. Bird's-eye views especially became the perfect medium for the citizens of the young American republic. View making helped them to visualize the new settlements that sprang up all along the expanding frontier. Such views not only excited their imaginations, they also provided the settlers with a newfound sense of place and a source of civic pride.

#### THE URBAN FRONTIER

Few people would probably associate cities and urban life with frontier America. Towns and cities would instead seem to indicate the passing of the frontier. Yet since the beginning of the settlement of the Americas by Europeans five hundred years ago, urban planning and development have been in the forefront of the advancement of the frontier. Towns and urban planning were an integral part of the settling of the continent by early colonial empires, whether as administrative centers, market places, military bases, or ports.

In 1573, King Phillip II of Spain published the Laws of the Indies. These regulations established the planning procedures for the next three hundred years for settlements all along the Spanish borderlands in North America. From Florida to California, planned communities took three distinct forms: missions, presidios, and pueblos. Spain established twenty of the twenty-one missions in California, along with four fortified garrisons, or presidios. Pueblos, or towns, were uniformly laid out in a gridiron pattern with central plazas and arcades surrounded by farmlands. Spanish settlers were then sent to the first three towns in Califor-

Bottom right: *Bakersfield, Kern County*, 1901. Photolithograph by Britton & Rey, San Francisco. Sixteen views of buildings, oil fields, pastures, and gold mines border the central view. This is an early example of incorporating photography in the bird's-eye-view.

nia: San Jose, Los Angeles, and Branciforte near Santa Cruz.

English colonists brought with them their own traditions of town planning. Some settlements, like Boston, grew in a haphazard manner, while others like Savannah, were surveyed along grid lines. Starting with the 1785 Northwest Ordinance, early American town design was closely tied to the systematic surveying of public lands on a crisscross pattern. Four-fifths of the country would eventually be parceled out into six mile square blocks or townships that were subdivided into one square mile sections. Future frontier towns, including many in California, were laid out as a part of this continent-wide checkerboard.

The California Gold Rush created hundreds of what have been called "instant cities." Many of these short-lived communities, created by transient miners in the pursuit of gold, often flourished for only as long as the gold lasted. Some of these bonanza towns, however, found new life after the miners had moved on to the next strike. During the later nineteenth century, the Gold Rush had been replaced by a land rush. As the railroads spread throughout the state, new communities grew up alongside the tracks. Railroad companies and real estate promoters established new towns as fast as they could be surveyed. As eager settlers bought up lots, more towns were created to meet the needs of an ever-increasing population, especially in southern California. Newer forms of transportation and communication, the automobile and the telephone, also made it possible for many of these communities to expand, creating the first suburbs.

#### "THE NEW ART" OF LITHOGRAPHY

When the European tradition of view making was brought to the New World, it was used to document and promote America's expanding urban frontier. Over the last two hundred years, talented view artists have used a wide variety of print media to portray the rise and development of the urban West. By 1800, the newly developed print medium of lithography especially helped to turn view making into the popular mass media of its day.

The printing technique known as lithography, or "stone etching," was developed by the Czech actor and playwright Alois Senefelder in 1798. It was a much easier and less costly alternative to the printing process of etching and engraving and required less skill to make and produce the images. This new technology replaced earlier metal printing plates with lithographic stones and operated on the principle of the separation of oil and water.



## The Language of Lithography, an A to Z of Printing Terms

**CHROMOLITHOGRAPHY** – This process, first created in the 1820s, allowed for the mass production of multiple colored prints. “Color” and “Chromo work” were the finest and most difficult examples of the art of lithography, often requiring between six and forty-five tints and colors. Chromolithography eliminated the costly need to hand color each individual print.

**HALFTONE PROCESS** – Developed in the 1880s, this particular printing method broke up a print’s color tonal areas into patterns of small dots that then created a smooth, graduated tone.

**LITHOGRAPHY** – The term lithography is derived from the Greek words, *lithos*, meaning stone and *graphe*, meaning to draw. This printing technique was first developed in the late seventeenth-century. It made use of specially prepared limestone blocks which could produce large numbers of inexpensive prints.

**OFFSET** – The offset process was invented in 1875, and introduced the use of used curved printing plates that were then attached to a rotary press. This technology helped to greatly speed up the printing process.

**PHOTOLITHOGRAPHY** – Invented in the 1850s, this process allowed for photographed images to be directly transferred to a stone or plate for printing, which in turn eliminated the need for an artist to copy them onto the printing surface.

**ZINCOGRAPHY** – This technique was first introduced into the United States in 1849. It replaced limestone printing blocks with less costly reinforced zinc plates.

The printer readied the flat stone block to receive the ink drawing and then etched an image onto the smooth limestone printing surface. When moistened with water, only those areas that had been drawn on with a grease pen would take the oil based ink. After a sheet of paper was placed on top of the inked surface, the stone could be passed through a press. Since a separate stone had to be used for each color or tint run, some prints had to receive numerous pressings before being finished. Still this laborious process was much more efficient than having to hand color each print as was the case prior to the 1840s.

Initially, manual presses were used, but by the 1860s, steam presses greatly sped up the process. With time, the technology was rapidly improved upon by making use of photographic reproduction techniques, multiple color production, and the use of zinc plates. Lithography, in all its various forms, became the ideal printing medium for reproducing images on a massive scale during the Industrial Age.

As the “new art” of lithography was first introduced to the United States in the early 1800s, East Coast firms were producing the first bird’s-eye views of American cities. Lithography had arrived on the scene at the right moment with the rise of this new art form. By 1826, American publishers were turning out the first lithographed bird’s-eye views. The public’s hunger for inexpensive, mass-produced views of their communities could now be met much more easily. Elevated urban views became one of the most popular graphic art forms in nineteenth-century America. The ready availability of this particular type of art made it into a popular mass media of the Victorian era.

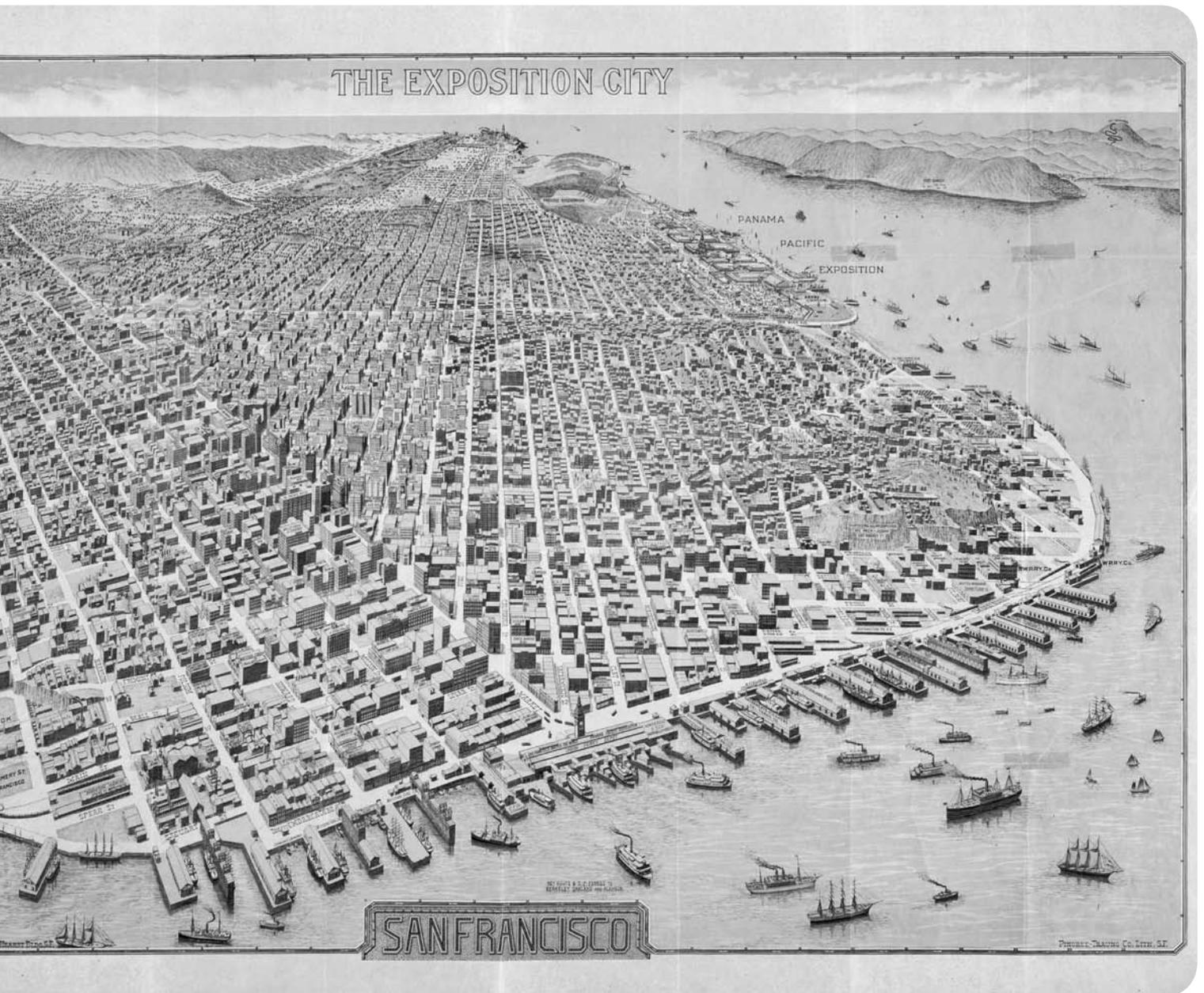
### MAPS, PERSPECTIVE, AND IMAGINATION

Bird’s eye views have been described as a specialized form of mapmaking. This unique art form’s elevated perspective is completely the product of each view artist’s creative powers. These imagined points of view were achieved by first making numerous sketches at ground level of a city’s buildings and streets. After assembling multiple individual drawings and projecting them onto a city map grid, the artist determined the vantage point and adjusted the orientation and angle from which the city was going to be viewed. Perhaps one of the most remarkable aspects of bird’s eye views is simply their perspective. It should be kept in mind that most bird’s eye views were produced without the aid of modern aerial photography, airplanes, or satellites.

The earliest bird’s-eye views usually maintained a lower perspective, one which grew out of a tradition of landscape painting. After 1865, views had a much higher elevated point of view of forty-five degrees or more. Using the higher aerial perspective, the artist had the advantage of being able to include more distant buildings in the scene, even though the proper perspec-



*The Exposition City, San Francisco. 1912. This full-color 28 x 42 inch view promoted the forthcoming Panama Pacific International Exposition.*



## The Business of View Making: Profiles of Publishers

**A. L. BANCROFT & COMPANY** – Albert Little Bancroft (1841-1914), publisher and bookseller, was the brother of the famous California historian, Hubert Howe Bancroft. This San Francisco firm was one of the five most important publishing companies on the West Coast.

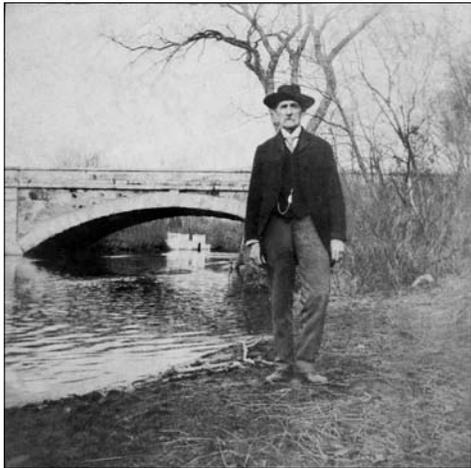
**BRITTON, REY & COMPANY** – Englishman, Joseph Britton (1825 -1901) and Frenchman, Jacques Joseph Rey (1820 -92) established one of the oldest and most successful printing firms on the West Coast. Britton

and Rey were the largest single publishers of lithographs in the California. They have been called “the Currier and Ives of the West” after the famous American printing firm of that name. Mostly known for their commercial work, both partners published numerous bird’s eye views as well.

**ELLIOT PUBLISHING COMPANY** – William W. Elliott (1842 - ?) worked as both an artist and a publisher of bird’s eye views. Very little is known about his life. He operated his San Francisco business under a series of

different names. He produced thirty-three known views of California cities between 1879 and 1900.

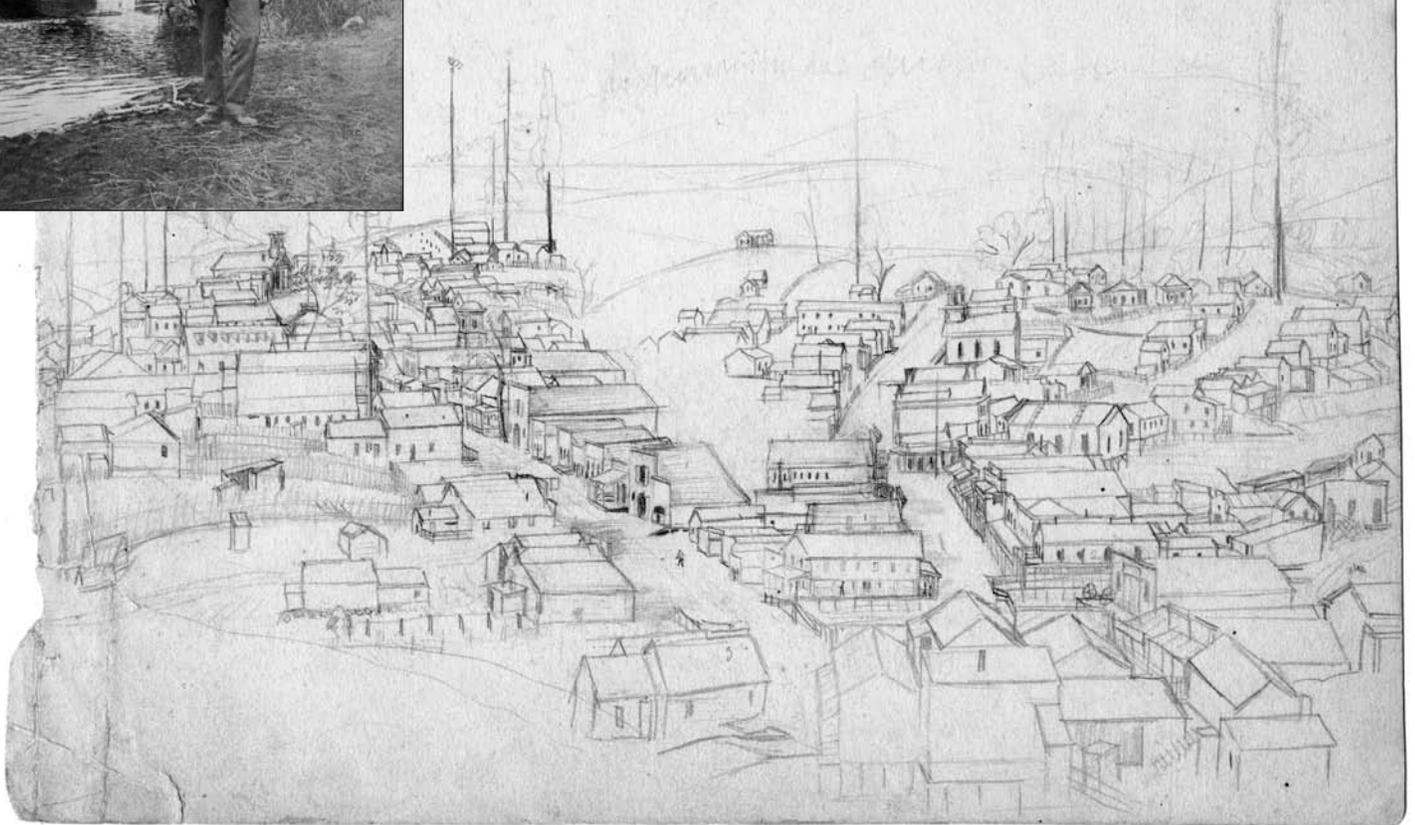
**KUCHEL & DRESEL** – Charles Kuchel (1820 -66) and Emil Dresel (1819 -69), both Germans, produced some of the finest early bird’s-eye views of California during their short-lived partnership. Dresel handled business matters, and Kuchel served as artist. Together these two men published forty-two California views between 1854 and 1859.



Photograph of George Baker late in life (date unknown).

A page from George Baker's sketch book with a pencil drawing of Nevada City, c.1855.

Below left: Advertisement for the lithographic firm of G. T. Brown & Co., from an 1875 San Francisco directory.



tive might have to be sacrificed at times. This was often a calculated move on the part of view artists to increase their profits. By including more buildings, the chances were greatly improved that more eager property owners could be found as purchasers of the prints. With time, views became more and more standardized in their format so as to produce more consistent images.

#### ALL BUT UNKNOWN, THE LIVES OF VIEW ARTISTS

For the most part, the lives of view artists were difficult and financially unfulfilling. Many lived itinerant lives, moving from one location to another to make a living. Some artists specialized in western views, while others traveled and worked throughout the United States. Many had to be concerned with publishing their own work, promoting it, and collecting the fees themselves. Later view artists often had the advantage of working for large firms that specialized in publishing bird's-eye views and so had other staff to handle the printing and sales of their views. A few view makers were extremely prolific. Augustus Koch, produced 110 views between 1868 and 1898, including a 1870 view of Sacramento.

Some artists worked very quickly in some cases, completing their work in a few days. Others spent much more time making detailed sketches of individual buildings and street views before assembling them in a combined view. Maps, photographs, and other prints might also be referred to when making the final drawing. View makers sometimes put their original sketches on lithographic stones themselves. Otherwise they had to turn their renderings over to be copied by others. Views were usually printed in runs averaging between one hundred and three hundred copies. They were usually sold on a subscription basis at prices ranging from one to ten dollars.

Many skilled artists produced the remarkable views of California now on display in "Bird's Eye Views of California." Over twenty known artists produced four hundred published views of California. Sadly, very little is known about most of them. Many have since been forgotten altogether by history. Of the known view artists who are represented in this exhibit, George Baker, Grafton Brown, George Goddard, Matilda Horton, and Jo Mora, we are fortunate to have some information about their interesting lives (see sidebar).

## Some California View Artists

GEORGE HOLBROOK BAKER (1827 -1906) was born in Massachusetts and attended the Academy of Design in New York City. He reached California in May of 1849. Like most miners he quickly found more profitable work elsewhere as a merchant, expressman, publisher of two periodicals, and newspaper artist. During the ten years Baker spent in Sacramento, he sketched and published his greatest masterpieces. These were a series of large, detailed views of his adopted city and *Sacramento Illustrated*, the first book to be published on a city in the West. Following the disastrous 1862 flood, Baker moved to San Francisco, where he established the premier publishing and lithograph firm in the city. While most of his work was more of a commercial nature, such as business cards, stock certificates, and posters, he did manage to produce eight California bird's-eye views. George Baker retired in 1890 and died in 1906.

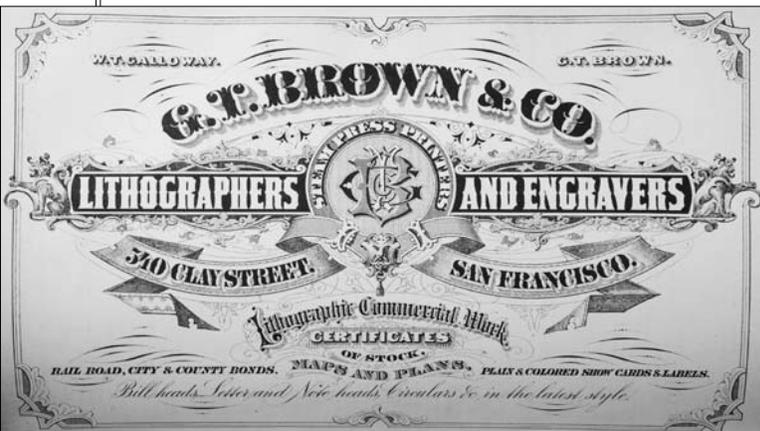
GRAFTON TYLER BROWN (1841 -1918) was the first African American artist in California and the only one to produce bird's-eye views in the United States. He was born in Harrisburg, Pennsylvania, and came to California sometime in the late 1850s. For a time he worked as a waiter in a Sacramento hotel. His first printing job was for the San Francisco lithograph firm of Kuchel and Dresel. Brown then opened up his own company in 1867 under the name of "G.T. Brown & Co." Most of the work involved "job lithographing" stock certificates, billheads, maps, and sheet music. In 1878, Brown also provided the drawings for *The Illustrated History of San Mateo County*. Two years later he sold his business to move to Victoria, British Columbia, where he found work as a government surveyor. Brown married in 1886 and set up a studio in Portland, Oregon, and painted numerous landscapes in the West, including Yellowstone Park. By 1892, he relocated to St. Paul, Minnesota to work as a draftsman for the U.S. Army Corps of Engineers. He died in 1918. Brown produced

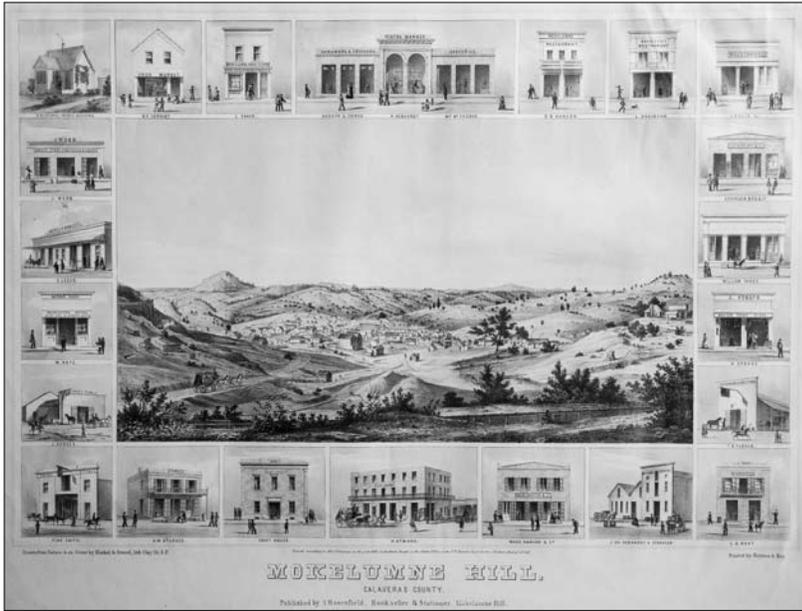
six California bird's-eye views out of a total of fifteen western views during the years from 1859 to 1877.

GEORGE HENRY GODDARD (1817 -1906) a multi-talented Englishman, worked as an architect, draftsman, and surveyor, as well as a skilled view artist. He attended Oxford University before coming to California in 1850. The thirty-three-year old Goddard soon found that there was little gold to be had in the mines and turned to producing bird's-eye views of various mining camps in the southern mining region, of which only eight are known so far. After finding he could not make a living selling his views, Goddard resumed work as a surveyor and architect. He surveyed the Sonora pass, Placerville wagon road, California-Nevada border, and helped Theodore Judah in determining the route for the transcontinental railroad over the Sierra Nevada Mountains. In 1861, he became a citizen and settled with his family in San Francisco. After retiring, Goddard lived out the rest of his life in San Francisco. He died from shock and grief shortly after the 1906 earthquake and fire completely destroyed his studio. Mount Goddard, among the highest peaks in the state, was named in his honor in 1864.

MATILDA N. HORTON (dates unknown) is the only known woman artist to have made sketches that were used for bird's-eye views in California. Very little is known about this native of Pennsylvania, other than she came to California from Wisconsin with her husband. Her completed drawing of the mining camp of Downieville was turned over to the San Francisco lithographic firm of Cooke and Le Count for publication in 1852.

JOSEPH JACINTO "JO" MORA (1876 -1947) was born into a family of artists from Uruguay. The family came to America in 1882. Jo Mora studied art in Boston and New York before finding work as a newspaper illustrator. In 1894, he came west to live and paint on a Texas cattle ranch and a Hopi Indian reservation. Mora then came to California where he married, operated a ranch, and worked on sculpture commissions. He eventually settled in Carmel in 1920, where he would remain for the rest of his life. A multi-talented artist, Mora did numerous sculptures, murals, paintings, and illustrations for books. He also created a colorful series of detailed, animated maps, which included a bird's-eye view of the Monterey Peninsula. Mora died at his studio in Pebble Beach in 1947.





Top:  
Mokelumne Hill, Calaveras County by Kuchel and Dresel, 1855. This folio print includes 22 vignettes surrounding the central image.



Middle:  
*Placerville, El Dorado County*, 1856. Drawn from nature and drawn on stone by Kuchel and Dresel. The main view is surrounded by twenty-six vignettes.



Bottom:  
*Nevada [City]*, 1856. Drawn from nature and on stone by Kuchel and Dresel. Thirty-four vignettes surround the central view of the mining town.

#### FROM PAPER CITIES TO CITIES ON PAPER

Bird's-eye views were not only works of art, but also a popular and effective medium for advertising, as well. The California land boom of the latter part of the nineteenth century saw the creation of numerous planned communities and subdivisions by land promoters and the railroads. The rapid rise of many of these "paper cities," especially in the Central Valley and the southern half of the state, had to be promoted in order that they might grow and prosper. Because of this need to make these boomtowns into successful commercial ventures, bird's-eye views served an important role in championing these speculative undertakings. Civic pride and local boosterism required that each town be shown to the best advantage possible in order to attract new settlers and investments for these growing communities. Quite often, town views would be distributed throughout the country as a part of ongoing publicity campaigns.

Many view artists contracted with newspaper publishers, real estate developers, or land agents for the railroad companies to produce views of these newly established towns. Artists could also solicit individual business owners for payments of \$50 to \$100 to include a view of their business as a form of advertisement. These particular illustrations would make up the border vignettes that often surrounded the central bird's-eye view of the community. In other instances, the general view might be accompanied by advertisements about real estate promotions and information regarding the purchasing of property lots. The public would often closely scrutinize the artist's work for any possible inaccurate representations of their communities before the view would be published. In a few instances, view makers would even add buildings that had not yet been constructed in anticipation of their eventual completion.



Portrait of the inventor of lithography, Alois Senefelder, surrounded by vignettes showing artists' tools and printing equipment.

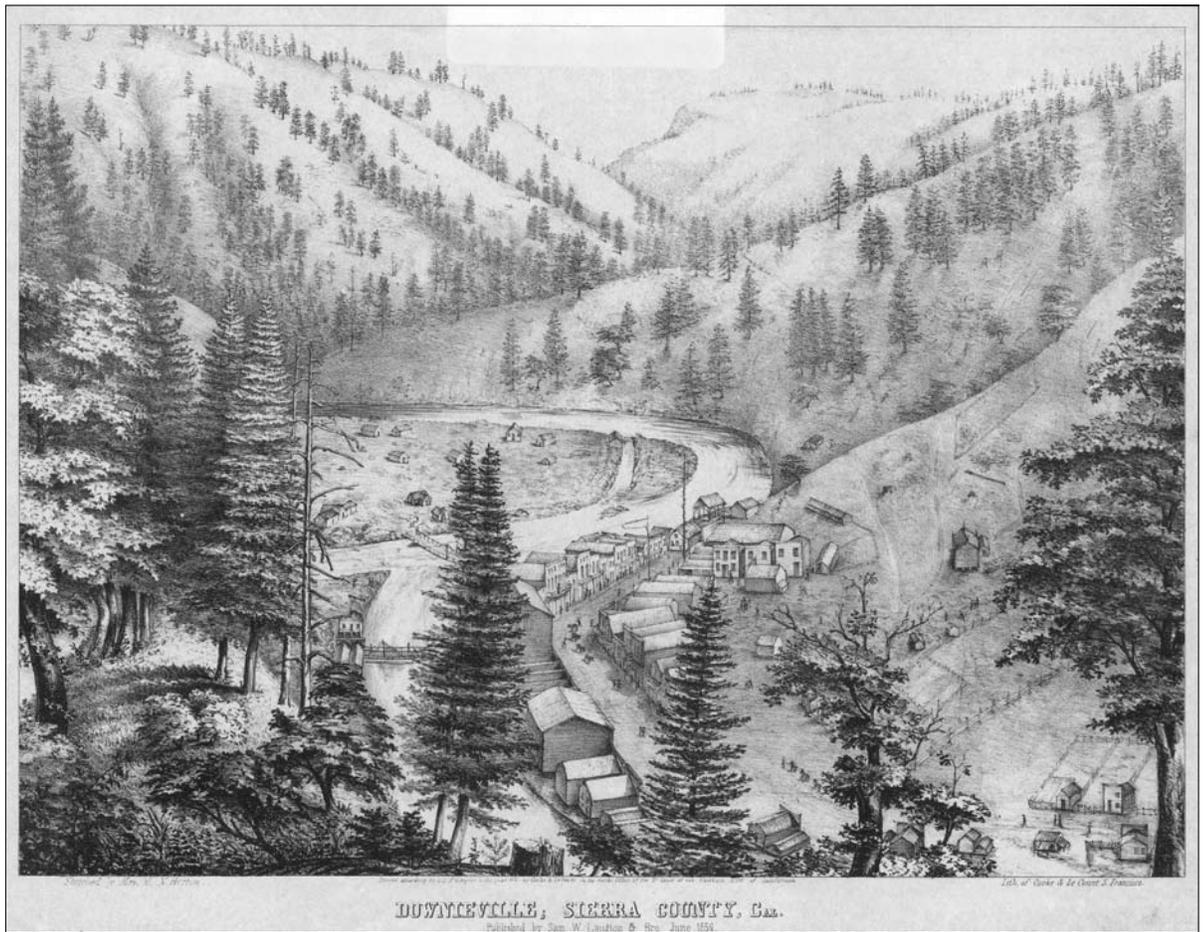


Limestone block used to make a lithographic print of a map of Riverside County. c. 1885. The map is drawn in reverse so that the image would appear in its correct form when printed.

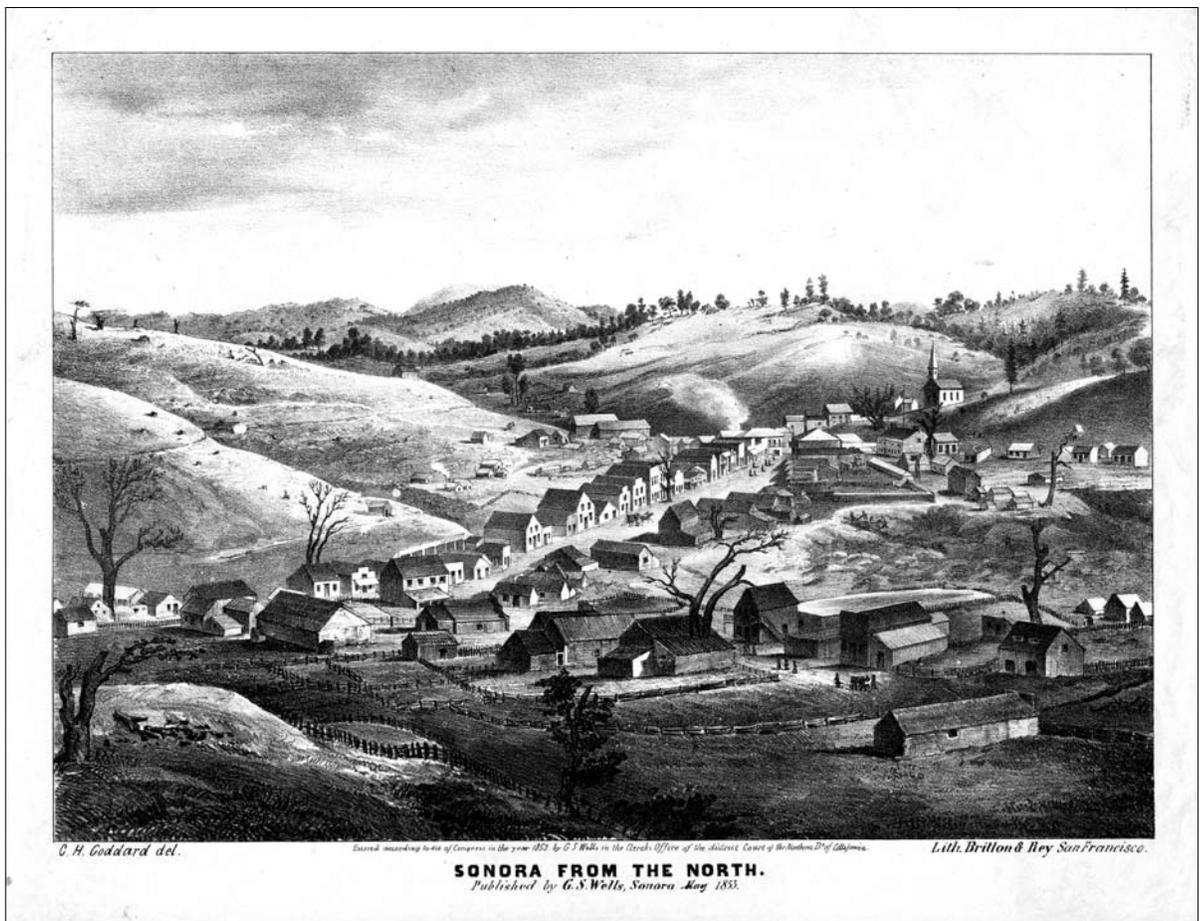
1878 lithograph view of San Felix Station by Grafton Tyler Brown from *The Illustrated History of San Mateo County*.



An 1852 view of Downieville by Matilda N. Horton, the only known woman artist to have made sketches that were used for bird's eye views in California. Her completed drawing was then turned over to the San Francisco lithographic firm of Cooke and Le Count for printing.



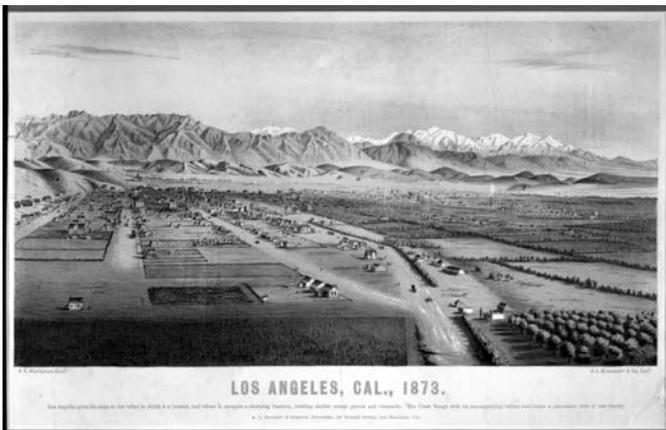
"Sonora, January 1852," hand colored lithograph letter sheet done by Englishman, George Goddard.



## A DEMOCRATIC ART FORM

The popularity of bird's-eye views declined as the nineteenth century drew to a close. As the nations' cities changed, so too did the public's taste in art. The role of the automobile, the growth of the suburbs, and the new medium of aerial photography, all made bird's-eye views seem more and more outdated. Those views that continued to be produced in more recent times often became increasingly stylized. These works of art usually sacrificed the accuracy of earlier views for more visually appealing images.

The sheer number of bird's-eye views published in the United States can readily tell us something about how well these prints were received. Between 1825 and 1925, nearly 5,000 views of over 2,400 American communities were produced to meet the public demand for this popular form of art. Over four hundred are known for California alone. Bird's-eye views made up the largest single category of nineteenth-century prints.



*Los Angeles in 1873* by Alfred E. Mathews. This lithograph was published by A. L. Bancroft & Co. Civil War veteran and artist, Mathews (1831-74), produced four southern California views.

Americans proudly displayed these uniquely American works of art on paper for more than a century. Many of these prints found homes on the walls of banks, offices, businesses, hotels, and parlors. They truly proved to be, in the words of John W. Reps, the leading scholar in the field, “a democratic art form.”

During their hundred year heyday, bird's-eye views became one of the most popular forms of mass media for their time. These views not only gave Americans a new way of seeing their country, but also helped them to become more a part of it. They document faithfully the urban landscapes of the past, while serving at the same time, as charming artistic expressions of a bygone era. Today, bird's-eye views can help us to more fully understand the ever changing nature of both America's and California's communities and in turn aid us in better planning for their future.

“Bird's Eye Views of California” will remain on display until spring of 2008. The exhibit will be open to the public seven days a week, from 9 a.m. to 5 p.m. Visitors can also take advantage of free public museum tours. For more information about this exhibit, as well as other programs offered by the California State Capitol Museum, please call (916) 324-0333 or go online: [www.capitolmuseum.com](http://www.capitolmuseum.com). ❀

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*The author would also like to thank Robert J. Chandler, senior researcher for Historical Services, Wells Fargo Bank, for letting him consult the manuscript for his forthcoming book on Grafton Tyler Brown.*



Above right: Assemblyman Philip Soto  
(California History Section, California State Library)

Left: Governor Warren and actor Leo Carrillo enjoy a rodeo sponsored by Los Angeles Sheriff Eugene Biscailuz. Carrillo served as a Warren campaign spokesman and represented the governor on the commission investigating the Zoot Suit Riots and on the State Parks Commission. (Earl Warren Papers, California State Archives)



Friends and family gather for the first meeting of Edward Roybal's city council campaign. After initially losing in 1947, Roybal won in 1949 after the Community Services Organization registered thousands of Latino voters and formed alliances with other groups. (Kenneth C. Burt)

# The Birth of Latino Politics and Bipartisanship in California

By Kenneth C. Burt

Running for governor in 1942, California Attorney General Earl Warren approached Eduardo Quevedo for support. While the Federation of Spanish-American Voters, which Quevedo headed, ultimately decided to remain loyal to the incumbent chief executive, Culbert Olson, Warren's outreach effort was nevertheless notable. This was the first time that candidates from both major political parties had competed for the attention of Latino voters. Moreover, Warren's use of Democratic actor Leo Carrillo as a prominent spokesman forecasted the rise of bipartisanship in state government.

The courting of the small number of Spanish-speaking voters began a decade earlier. When Upton Sinclair, the Pasadena-based muckraking author and gubernatorial candidate, paid Quevedo five dollars for every speech Quevedo gave before a Spanish-speaking audience. Four years later, Olson, by then an elected state senator representing Los Angeles, won his party's primary and assembled a broad coalition, promising to bring President Franklin Roosevelt's New Deal to California by becoming the century's first Democratic governor.

The state's Latino community participated in that 1938 campaign with gusto, eager for social recognition and hopeful that Olson would adopt policies to uplift the poor and side with workers seeking to organize unions. This was a time of political firsts. The Olson campaign formed a Hispanic-American Division. The California Democratic Party organized a Spanish-American Division. The Latino community likewise formed a political action committee: the Federation of Spanish-American Voters of California. After the election, Olson expressed a "grateful appreciation" to Quevedo for "the effective work you did in the campaign" and invited the Latino leader to attend his inauguration at the State Capitol in Sacramento in January 1939.

Shortly thereafter, top Olson administration officials joined Quevedo on stage at the New Mexico-Arizona Club in Los Angeles as he presided over the First National Congress of the Mexican and Spanish-American Peoples of the United States. Richard Olson, Governor Olson's son and top aide, addressed the group, as did Lieutenant Governor Ellis Patterson and Carey McWilliams, chief of California's Division of Immigration and Housing.

The attention showered on Latinos by Governor Olson's administration was unprecedented. It is also impressive given that few in the Latino community lived in the state prior to the start of the Mexican Revolution in 1910, and that the bulk of Latinos labored at the bottom of the socio-economic ladder. The representatives of the growing community, however, tended to be more established professionals.

Olson honored Anthony P. Entenza as his first Latino appointed to a state board or commission. Entenza was an attorney and the past national commander of the Spanish-American War Veterans, so the governor appointed him to serve on the board of the state Veterans Home in Yountville. Olson then named World War I veteran and attorney Ernest Orfila to the Veterans Welfare Board. Orfila was active in the American Legion.

The biggest plums included seats in the court system, which was much smaller then than it is today. Governor Olson used one of only thirteen judicial openings during his four-year term to make history by appointing Ataulfo "A. P." Molina to the San Diego Municipal Court. Molina, forty-eight, was a graduate of the University of California, Berkeley Law School and had been born in Mexico.

The governor utilized the power of public pronouncements to tear down racial stereotypes. Having already proclaimed Pan American Day, Olson made use of the Golden Gate International Exposition to declare Race Relations Day. "I declare that anyone who generates racial misunderstanding and hatred is a demagogue of the most subversive type," emphasized Olson. "He becomes an enemy of society just as truly as a tax evader, an embezzler, or a murderer. In fact, he does infinitely more harm."

Olson's appointments and proclamation represented key historic first time events made even more auspicious because at the time there was "general legislative indifference" to minority



*Kenneth C. Burt is the author of The Search for a Civic Voice: California Latino Politics (Regina Books, 2007). The University of California at Berkeley and Harvard University-educated political director of the California Federation of Teachers previously served as an aide to Assembly Speaker Willie Brown. For more information, go to [www.kennethburt.com](http://www.kennethburt.com).*

concerns in Sacramento, according to Stanley Mosk, the governor's appointment secretary, and later a Supreme Court justice.

The infamous Zoot Suit Riots, where servicemen beat Mexican American youth in Los Angeles in 1943, occurred six months into Governor Earl Warren's first term. He established the Governor's Special Committee on the Los Angeles Emergency and asked Catholic Bishop Joseph T. McGucken to chair the group. Warren named Leo Carrillo to the committee as his personal representative.

Carrillo would not be the governor's sole Latino appointment. Warren reappointed Ernest Orfila to the Veterans Welfare Board and named attorney Manuel Ruiz to the California Youth Commission.

After World War II, Mexican Americans organized the Community Services Organization (CSO) and helped to elect Edward Roybal to the Los Angeles City Council in 1949. Later that year, Warren invited Councilman Roybal and CSO leader Maria Duran to participate in his Unemployment Conference held in Sacramento.

As governor, Warren signed legislation outlawing school segregation, strengthened unemployment insurance, and generally began to modernize California. President Eisenhower appointed him chief justice of the U.S. Supreme Court in 1953, and soon thereafter he crafted a unanimous opinion in *Brown v. Board of Education*. The timing for forward-looking, non-partisan leadership was good for the GOP in the state and nation.

Latino (and non-Latino) World War II veterans had taken advantage of the GI Bill to attend college, to learn a trade, and to buy a home. Eisenhower, as a war hero and political moderate, had natural political appeal.

U.S. Senator Thomas Kuchel (R-Calif.) pleased the CSO leadership by promising to investigate alleged discrimination on the part of a federal immigration officer in Madera. Senator Kuchel also worked with the business community, arranging for President Eisenhower to send a greeting to the 1954 Mexican Independence Day celebration sponsored by the Mexican Chamber of Commerce in Los Angeles.

Governors Earl Warren and Goodwin Knight, who had moved from his post as lieutenant governor when President Eisenhower appointed Warren to the Supreme Court, and Senator Kuchel all engaged the Latino community as part of their search for the center of post-World War II California politics. Warren demonstrated inclusiveness, although years later he stated, "I never went to the Chicanos and asked them what they thought."

In 1952, and again in 1956, the Eisenhower for president campaign courted the growing number of Latino voters with more

enthusiasm than did the Democratic nominee. A chagrined Roybal, who had been the Democrats' 1954 candidate for lieutenant governor, publicly stated in 1956 that a "mere 100,000 minority votes either way might spell victory or defeat for our party in the close election coming up." Spanish-speaking voters were positioned to decide a close election because the nonpartisan Community Service Organization had registered more than 165,000 voters in less than ten years and often ran get-out-the-vote efforts in Latino communities across the state.

The Eisenhower-Nixon and the Kuchel reelection campaigns in 1956 both organized Latin American Divisions. They targeted small businessmen and professionals, veterans, and pastors of Spanish-speaking Protestant congregations. The business leaders included Armando Torres, who headed up the "Democratic Committee." This title reflected the fact that "80 percent" of the committee's work was directed at Latino Democrats. Senator Kuchel personally courted Los Angeles Latinos by rallying supporters at Hollenbeck Junior High School in the Boyle Heights section of Los Angeles. The Republican campaigns reinforced the organizational activities with pro-Kuchel and pro-Eisenhower advertisements in *La Opinión*.

After the 1956 election, Governor Knight appointed Carlos Teran to a vacancy on the East Los Angeles Municipal Court. This made him the state's lone Latino judge due to the prior death of Judge Molina, the Olson appointee. The young Democratic lawyer served as an Army company commander in World War II, then graduated from law school, and began to strenuously work in community affairs. That year Knight also demonstrated an interest in civil rights by meeting with Gilbert Anaya and Tony Rios (both CSO and union leaders) as part of a California Committee for Fair Employment delegation.

In 1962 Latinos made a major breakthrough by electing Edward Roybal to Congress from a racially mixed district, and by electing John Moreno and Phil Soto to the State Assembly. All were veterans of World War II and members of the GI Forum and the bipartisan Mexican American Political Association (MAPA).

The birth of modern Latino politics began during Roosevelt's New Deal, with Governor Culbert Olson becoming the first state executive to court Spanish-speaking voters. Governors Earl Warren and Goodwin Knight built on this tradition, reaching out to mostly Democratic Latinos as they sought to govern from the political center. They all made historic appointments that, while modest by today's standards, were significant in their day. Finally, it is significant that many of the earliest Latino political appointees and elected officials had served their country in time of war. ❀

Governor Culbert Olson and Eduardo Quevedo at a rally to promote war bonds during the early days of World War II. (Department of Special Collections and University Archives, Stanford University Archives)



Assemblyman John Moreno (California History Section, California State Library)



Governor Goodwin Knight (center) meets with civil rights leaders associated with the California Committee for Fair Employment. Tony Rios (ninth from left) and Gilbert Anaya (on right side) spoke for CSO and organized labor. (Kenneth C. Burt)



# On Reaching



## Foundation Celebrates a Milestone Anniversary



The year 2007 marks the happy occasion of the twenty-fifth anniversary of the California State Library Foundation. We thought it appropriate to provide our devoted membership with a retrospective look at the Foundation's growth and development. In the late 1970s, State Librarian Ethel Crockett initiated the idea of forming a support group for the State Library. Serious investigation began, and when Gary E. Strong succeeded her as state librarian, momentum began to grow. While the California taxpayer, through the governor and legislature, has provided funding for the State Library since 1850, it was deemed necessary to begin securing outside sources of income to give the Library the necessary resources and flexibility to flourish and progress in an increasingly competitive and challenging environment. Gary had incredible vision and enlisted the support of several enthusiastic Library friends to serve on the initial board of directors. All passionately loved the collections and services of the Library and wanted it to blossom with a boost from the private sector. On March 1, 1982, the articles of incorporation were signed and the dream of a nonprofit support group became reality. The first board consisted of James N. Champas as president and with Herb Caplan, Jerrold A. Hunt, Theodore Meriam, and Thomas W. Stallard as directors. Gary Strong also served as executive director, a position he held from 1982 to

1994.

According to the articles of incorporation, the Foundation was to be an agency which supported various programs of the Library. The specific functions of the Foundation were as follows:

1. Acquire library materials to enhance the collection of the California State Library which the State Library would otherwise be unable to obtain.
2. Facilitate educational and promotional activities developed by California State Library staff and administration.
3. Support special projects at the request of the California State Librarian.

CSLF's Mission Statement, as amended in 1995, expresses the Foundation's role concisely and eloquently: "The California State Library Foundation is the independent philanthropic partner of the California State Library in strengthening information resources which enrich the social and cultural heritage of California and its people."

To ensure the success and viability of the Foundation, Gary



### EDITOR'S NOTE

*The Foundation wishes to acknowledge the invaluable work of M. Patricia Morris in compiling much of the information published in this overview of the last quarter of a century.*

Top left: In 2001, the Foundation commissioned famed artist Gregory Kondos to produce this beautiful painting, *On the Sacramento River*. It hangs behind the reference desk in the Braille and Talking Book Library.

Middle left: Library & Courts II Building. The Foundation hosted its dedication in 1994.

Bottom right: Bronze bust of Michael O'Shaughnessy. The rotunda in the Library & Courts II Building is dedicated to his memory.

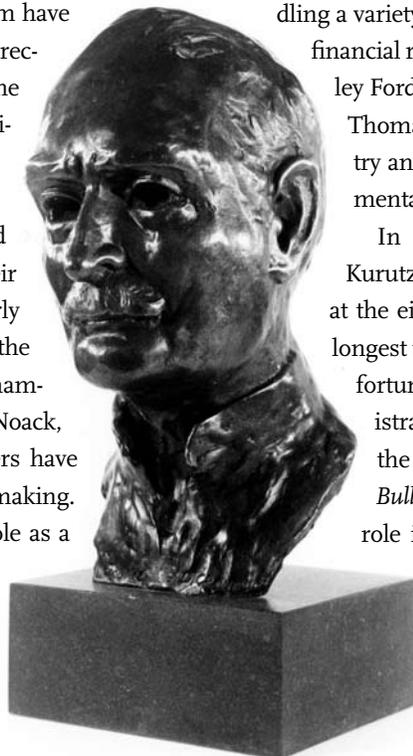
Strong put in countless hours of his own time. Just about every Saturday when not at a Library conference, Gary would drive downtown from his Carmichael home and pound the keys of an adding machine, enter financial records into the ledger book, address and stuff envelopes soliciting memberships, fill out forms for the IRS and Franchise Tax Board, read proofs, and perform countless other behind the scenes tasks. While working on details, Gary, of course, had the vision and energy to realize big goals. Public programs and publications became core features of the Foundation. With a brand new Radio Shack TRS-80 computer, Gary launched the *Bulletin*. Importantly, he enlisted the support of talented staff members to contribute to the Foundation's publications ranging from articles for the *Bulletin* to publications on literacy. As a cultural asset, Gary maximized the Library's potential by hosting exhibit openings, inviting authors to speak, and recruiting members of the Sacramento Book Collectors Club to set metal type and pull the rounce on the Albion iron press to print a broadside. If ever there was a "founding father," it was Gary Strong.

Key to the development and sustainability of the Foundation has been its board of directors. Because of their love of the Library's collections and services many of them have served for years. These directors have long recognized the importance and uniqueness of the Library's mission and its value as one of California's great but under appreciated cultural institutions. When board meetings end, many of the directors remark how much they enjoyed attending and express sincere regret when their busy schedules conflict with one of our quarterly meetings. The Foundation has thrived under the leadership of four presidents: James N. Champas, James Day, George Basye, and Kenneth Noack, Jr. The contributions of many board members have gone well beyond discussion and decision making. To cite just one example: in addition to his role as a long-term board officer, Mead B. Kibbey has attracted life members, solicited donations, made astute investments, arranged tours, as well as authored books for the Foundation. The Foundation has enjoyed a remark-

able convergence of talent with its directors, including historians, librarians, attorneys, financial experts, and community leaders. Since its inception, the Foundation has benefited from the guidance and support of thirty-five different board members.

To make the Foundation run on a daily basis, CSLF has employed a devoted and enthusiastic staff. In the early natal years, Gary Strong volunteered his time and drew on the talents of local students. He wisely brought in M. Patricia Morris to copyedit the *Bulletin* and other publications. It should be noted here that she has regularly contributed excellent articles to the *Bulletin*. In 1990, Gary hired Vickie Lockhart to develop programs. In 1994, Vickie became executive director and brought much stability and energy to the organization. When an opening became available in the Library's California History Section, Vickie seized the opportunity and now heads the program to digitize historical images from the Library's extensive collections. She still contributes to the Foundation on a regular basis. To digress slightly, when Gary Strong became Director of the Queens Borough Public Library, Deputy State Librarian Cameron Robertson stepped in admirably as the Foundation's acting executive director. Board member Virginia Livingston succeeded Ms. Lockhart and guided the Foundation for two expansive years including organizing a gala dinner on May 14, 1998, to celebrate the gift of the Maynard Dixon murals. In 1997, Julia Schaw joined the Foundation as administrative assistant. For the last ten years, Mrs. Schaw has efficiently carried out the day-to-day operation of the Foundation. Blessed with superior organizational skills and a genial personality, she has made innumerable friends for the Library while graciously handling a variety of tasks. Every not-for-profit must keep careful financial records. In this regard, for over twelve years Shelley Ford has been a model bookkeeper. Board Treasurer Thomas E. Vinson, an executive in the banking industry and student of California history, has been instrumental in assisting both Shelley and Julia.

In 1999, Curator of Special Collections Gary F. Kurutz became the voluntary executive director. Now at the eight-year mark, he has to his credit, the second longest tenure in this capacity. To the Foundation's good fortune, he has applied multiple talents as an administrator, librarian, historian, writer, and publicist to the job of executive director. From the Foundation *Bulletin's* beginnings, he has played a prominent role in its development. His articles relating to the Library's California history collection appear in nearly every magazine, and for the past twelve years he has served as the *Bulletin's* editor, guiding it to its current professional, eye-catching format.



The following enumerates and narrates how the Foundation has assisted and invigorated the State Library. The Foundation came into existence during a crucial time when government funding sources became unstable, while at the same time new technologies burst onto the scene. A helping hand was needed and the Foundation secured funding not dependent on the politician. This chronicle of accomplishments is a tribute to everyone who has supported the California State Library Foundation during the past twenty-five years. We think it is a proud and impressive record and hope that it will serve as a benchmark for another twenty-five years. Of course, there is much more to be done but with the help and inspiration of Library staff and the faithful membership of the Foundation and its board of directors the future will be bright.

## Some Highlights over the Last Twenty-five Years

**THE FOUNDATION'S FIRST PROJECT** In 1982, the Foundation initiated its first project when it co-sponsored with the Sacramento County Historical Society "Sacramento on Stone," an exhibit of rare bird's-eye views drawn from the State Library's collections. The lithographs illustrated the urban development of Sacramento from 1849 to the early 1980s. Over the years, the Foundation has helped to make the public aware of the historical and artistic richness of the State Library's collections through the sponsorship of internal and traveling exhibits.

**BULLETIN NUMBER ONE** The first issue of the *California State Library Foundation Bulletin* appeared in November 1982. What began as a four-page Xeroxed newsletter has evolved through eighty-seven editions into the current professionally designed, magazine format. As a membership benefit, the *Bulletin* keeps members and groups informed of Library programs and Foundation activities. For most of its existence, it has been liberally illustrated with images that reflect the wealth of the State Library's collections.

Gary E. Strong served as its first editor and designer. He was succeeded by Gary F. Kurutz as editor and Vickie Lockhart as designer. Since 2002 Lisette McConnell and then Angela Tannehill (beginning in 2004) have designed the *Bulletin* and overseen its printing. In 2005 (#82), the first all color issue was printed.

**UNITED STATES NEWSPAPER PROJECT** In June 1983, Board President James N. Champas announced that the California State Library Foundation had been awarded a newspaper preserva-

tion grant from the National Endowment for the Humanities. The State Library itself, as a government agency, is not eligible to receive grants from other foundations, granting agencies, and other benevolent organizations. Thus, the award of this grant demonstrated the importance of the Foundation as a fiscal agent. The Foundation is always careful to ensure that funds received from non-state government sources will not cause a reduction in tax dollar support.

**CSLF'S FIRST ACQUISITION** In 1982, Mr. Hudson S. Hatch of Auburn donated the diary of his great grandfather, J. A. Mitchell, who was the captain of the ill-fated ship, the HORNET. In doing so, Mr. Hatch fulfilled one of the main goals of the Foundation — the acquisition of materials. The State Library's California History Collection, in particular, has been greatly enhanced by the contributions of numerous individuals who have donated rare books, diaries, photographs, and other materials.

While some acquisitions have been achieved through gifts, others have been attained through purchases. A noteworthy gift received by the Foundation on behalf of the Library consisted of the archive of Gladding, McBean and Company. This famed



terra cotta works produced cladding material for some of California's most beautiful buildings including the historic Library & Courts Building. In 1987, the Foundation purchased in memory of Sacramento antiquarian bookseller Herb Caplan the very rare large folio volume *The Taber Photograph Album: Principal Business Houses, Residences and Persons* (1880). Other noteworthy purchases have included a photograph album documenting the 1927 Dole Air Race to Hawaii and a magnificent sixth plate daguerreotype of Theodore D. Judah.

**THE ALBION PRESS** In 1983, the California State Library Foundation purchased the Albion Press formerly owned by Saul and Lillian Marks of the Plantin Press in Los Angeles, and in December of that year it was moved to the California History Section in Library and Courts I. The Albion Press was the beginning of the Foundation's Book Arts Program, which spawned several book art workshops and the production of keepsakes for special events designed and produced by skilled volunteers. In 1989, the Albion Press was used to print sixty letterpress copies of Lillian Marks' *On Printing in the Tradition*. The Book Arts program gained a major addition in 1990, when Dr. Edmund Simpson's



Above: Gargoyle for the Knickerbocker Building, Los Angeles, Gladding, McBean & Company Collection.

Left: Former State Librarian and Foundation Executive Director Gary E. Strong. Mr. Strong took many photographs on behalf of the Library and Foundation.

Below: A panel from the Anaokia murals painted by Maynard Dixon in 1913. The four-panel mural was donated to the Foundation in 1998 by the Lowry McCaslin family.



The State Library, like many of its sister institutions, carries our nation's heritage — the heritage of humanity. It represents fragments of our collective memory. It is not a repository alone; it's an instrument of civilization and provides tools for learning, understanding and progress. It is a source of information, a source of action, a laboratory of human endeavor. It is the landscape of human drama. It's a window of the future. It's a source of hope. It's a symbol of our community of mankind.

Dr. Vartan Gregorian at the dedication of the new Sutro Library facility, July 1983. Dr. Gregorian was then president of the New York Public Library.



family donated their father's Blackwood (Chandler and Price) Press to the Library, along with his printer's library consisting of correspondence, samples, papers, ink, and supplies. The two heavy iron presses are now housed temporarily in the basement of the Library and Courts Building. Subsequently, the Foundation funded the shipment and installation of the Dr. Edward Petko's magnificent two thousand-pound Columbian Press from Los Angeles to Sacramento.

**NATIONAL REGISTER OF HISTORIC PLACES** On May 24, 1984, the two classically styled buildings across the street from the west entrance of the California State Capitol — State Office Building No. 1 and the Library and Courts Building were placed on the National Register of Historic Places. The California State Library Foundation sponsored the development of the application and then co-sponsored a grand celebration when the application was approved. The July 1984 issue of the *Bulletin* featured the history of the building written by architectural historian Dorothy Regnery, who was also responsible for conducting the principal research for the application.

**BOOK SALES AND PUBLICATION PROGRAM LAUNCHED** According to Bulletin No., 1, November 1982, CSLF offered for sale its first publication: *Sutro Library's Genealogical Card Catalog* in a microfiche edition divided into two parts: The Sutro Family History Catalog and the Sutro Local History Catalog. CSLF has since either published or made available thirty-eight publications. The program has made it possible to distribute widely various library-produced catalogs, studies, and reports to individuals and institutions.

In addition the Foundation has published books, including

*The Railroad Photographs of Alfred A. Hart* by Mead B. Kibbey; two facsimile editions of the 1851 and 1853–54 Sacramento City directories with introductions by Mr. Kibbey; *Los Angeles as a Bibliographical Center* by Kevin Starr; *America's First Academic Library: Santa Cruz de Tlatelolco* by W. Michael Mathes; *China-town Photographer: Louis J. Stellman* with an introduction by Richard H. Dillon; *On Reading in the Year of the Reader* compiled by Gary E. Strong; and *The Triumph of Helios: Photographic Treasures of the California State Library*. Mr. Kibbey's book on Hart's railroad photographs sold out quickly and now fetches a high price in the antiquarian book market.

**PARTNERSHIP WITH WINDGATE PRESS** As part of the publications program, CSLF has offered for sale selected works from other sources. In 1989 the State Library Foundation established a partnership with the publishers Linda and Wayne Bonnett of Windgate Press, beginning with the publication of the beautiful book *The Architectural Terra Cotta of Gladding McBean* by Gary Kurutz and Mary Swisher. The company has made available a number of its most beautiful publications to the Foundation for which all proceeds have gone to the California History Section. Other Windgate Press books based on State Library Collections are *California Pastoral: Selected Photographs, 1860–1920*; *California Calls You: The Art of Promoting the Golden State*; *City of Dreams: Panama-Pacific International Exposition, 1915*; *Isaiah West Taber: A Photographic Legacy, 1870–1900*; *Mt. Shasta Camera: The Photographs of Charles R. Miller*; and *A Southern California Album: Selected Photographs 1880–1900*. *California Calls You* by KD and Gary Kurutz, based on CSLF's extensive promotional collections, won a Commonwealth Club of California medal for publications and has been reprinted several times.

CALIFORNIA STATE LIBRARY  
FOUNDATION BULLETIN  
NUMBER 67



RICH, RARE, AND CURIOUS:  
TREASURES OF THE CALIFORNIA STATE LIBRARY  
1850 - 2000



From left:

In 1983, the Foundation purchased for the Library the Albion Press used by Saul and Lillian Marks of the famed Plantin Press. Printing historian Ernest A. Lindner poses next to the press.

*The Drum* is an example of a splendid publication produced under the guidance of Gary Strong.

The Foundation purchased this extraordinary daguerreotype of Theodore Judah, the engineer of the Central Pacific Railroad.

*Bulletin* number 67 served as a catalog for the exhibition at the Crocker Art Museum to celebrate the Library's 150<sup>th</sup> anniversary in 2000.

San Francisco Giants baseball star Willie Mays with photographer Tom Vano.

**CSLF MOVES ADMINISTRATIVE OFFICES** During its first ten years, the California State Library Foundation was housed in the State Library. In March of 1993 its administrative offices were relocated to 1225 8<sup>th</sup> Street, Suite 345, in Sacramento just two blocks from the State Library. This gave the Foundation much needed space and ensured the proper separation of a private non-profit organization from a governmental institution.

**NOTABLE WORKS OF ART** During the past twenty-five years, the Library has received several major donations of art that now grace the interior of its buildings. We name just four of those works of art here. In 1998 the Lowry McCaslin family donated through the Foundation to the Library four large Maynard Dixon mural panels, which are now displayed on the second floor in the corridor opposite the State Librarian's Office. The murals were originally commissioned in 1913 by Anita Baldwin for her Los Angeles area mansion known as Anaokia. To further enhance these murals, the Foundation purchased a handsome bronze statue of Maynard Dixon by Utah artist Gary Smith.

Through the efforts of Dixon biographer and Foundation board member, Donald J. Hagerty, the Foundation accepted the gift of *Allegory* a stunning painting by Dixon. Painted between 1932 and 1935 during the depths of the Great Depression, it has been exhibited in several museums.

Through the generosity of the Frank Fat family of Sacramento, the Foundation acquired a beautiful bronze statue of a Chinese railroad worker entitled *Bitter Strength* in 1998. The statue is now on permanent display in the Mead B. Kibbey Exhibit Gallery of the Library & Courts II Building.

In 2001, CSLF commissioned noted Sacramento artist Gregory Kondos to produce an oil on canvas painting for the

Reading Room of the Braille and Talking Book Library. The beautiful painting, *On the Sacramento River*, was publicly unveiled at a reception on October 3, 2001. In addition to the painting itself, Kondos has also given reproduction rights to the Foundation. Through the imaginative efforts of the BTBL staff, a bronze bas-relief reproduction of the painting was cast with Braille lettering so that visually impaired customers could enjoy the Kondos masterpiece.

**CSLF ON THE ROAD** The July 1993 *Bulletin* reports three different events at which the Foundation sponsored or co-sponsored exhibit booths. To publicize the collections of the State Library and the work of the Foundation, CSLF has taken to the road often. Venturing far and wide, the Foundation has had a presence at public gatherings from library conferences to antiquarian book fairs.

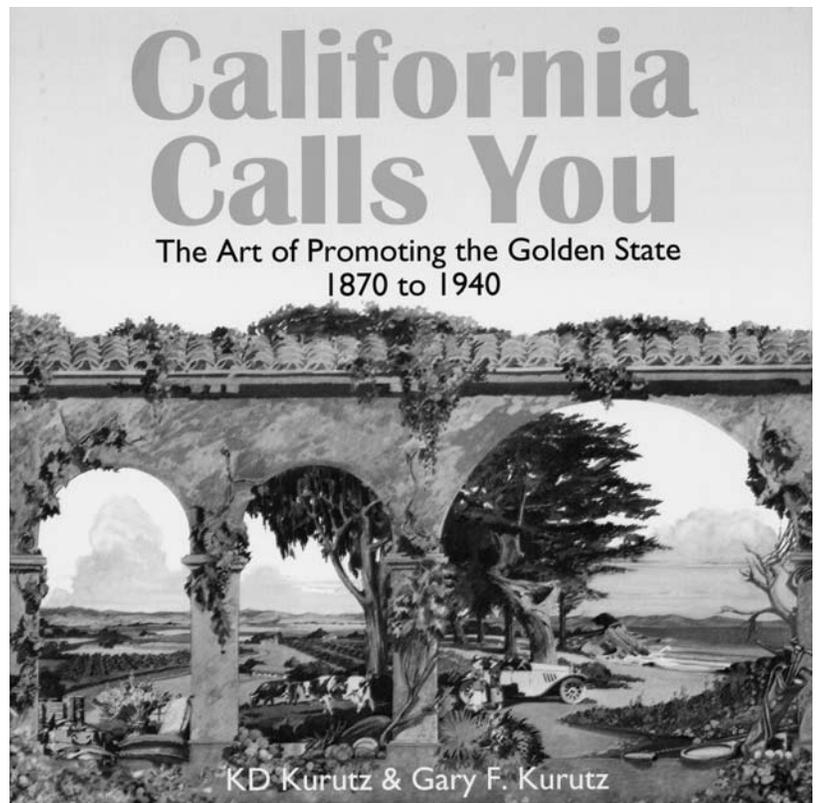
**CALIFORNIA STATE LIBRARY'S 150TH BIRTHDAY CELEBRATION** To celebrate the State Library's 150 years of existence, Gary Kurutz and his staff curated an exhibit entitled "Rich, Rare, and Curious," featuring over 150 treasures of the California State Library 1850 – 2000. The exhibit was on display at Sacramento's Crocker Art Museum from January 21, 2000 to March 26, 2000. Over 700 guests attended the opening night reception. The Foundation distributed a keepsake reproducing Colonel J. D. Steven's December 22, 1849 letter founding the State Library and Library's first catalog dated July 1850. The catalog for the exhibit appeared on the Internet and also in print in Foundation *Bulletin* No. 67. Two other special editions of the *Bulletin* were also published in 2000 to commemorate the Library's sesquicentennial.

**CSLF'S ANNIVERSARY GIFT TO THE STATE LIBRARY** In celebration of the Library's 150<sup>th</sup> anniversary, the Foundation presented the California State Library with a copy of William Morris's *The Kelmscott Chaucer* published in 1896. Designed and printed by Morris and illustrated by Edward Burne-Jones, this book is considered one of the most important books ever printed. The *Chaucer* came from the collection of noted anthropologist and humanist Ashley Montagu.

**CALIFORNIA RESEARCH BUREAU GRANTS** In one of its first acts, the first California Legislature created the California State Library for the primary purpose of "making sure that the states elected and appointed officials and their staffs had the information they needed to conduct the affairs of government." The California Research Bureau (CRB) is a division of the State Library that continues the original intent of our state's early lawmakers by providing direct, nonpartisan research services to the Governor and his staff, the legislature, and other elected officials. The Foundation has long supported the CRB by serving in the important capacity as fiscal agent for grant funding. In this way, it has afforded financial support for numerous CRB projects and policy studies, the first being the California Family Impact Seminar Series in 1993. Since then, nearly \$900,000 has been raised by CRB staff.

CRB has attracted grants from the James Irvine Foundation, Zellerbach Family Fund, David & Lucile Packard Foundation, California Wellness Foundation, Henry J. Kaiser Family Foundation, California Endowment, California Health Care Foundation, and the National Science Foundation to study such complex public policy issues as children of incarcerated mothers, homeless youth, and teen pregnancy and options on health care. The Foundation is also pleased to support CRB's California Civil Liberties Public Education Program to help inform Californians about the Japanese-American experiences in California and in W. W. II.

**DEDICATION OF THE SUTRO LIBRARY BRANCH** In April 1984, Sutro Library moved into new quarters on the north campus of San Francisco State University. The Foundation set in motion a special fundraising effort to make needed purchases for the new location and then sponsored a gala event celebrating the opening. The Foundation hosted a lavish dedication ceremony with the President of the New York Public Library Dr. Vartan Gregorian giving the keynote address. From this beginning, the Foundation has continuously provided support for Sutro. Over



*California Calls You* made extensive use of the Library's collection. Designed and published by the Windgate Press, it won a silver medal from the Commonwealth Club of California.

the years, CSLF has funded the acquisition of valuable U.S. local history books, dictionaries, atlases, and genealogy resources, for this division of the California State Library known for having the finest genealogy collection west of Salt Lake City.

It is anticipated that the Sutro Library will move once again, this time into the new J. Paul Leonard Library of San Francisco State University. For the first time in more than 90 years, the Sutro Library will be located in a permanent facility designed specifically for its collections and clientele. Once again the Foundation will be there to help by providing funds for enhancements such as reading room tables and chairs, bookcases, study carrels, and end panels for the reading room stacks.

**DEDICATION OF THE MICHAEL O'SHAUGHNESSY ROTUNDA** On April 25, 2001, the rotunda of the Library & Courts Building II was dedicated in honor of former San Francisco City Engineer Michael Maurice O'Shaughnessy (1864–1934). The ceremony included the placement of a bronze bust of O'Shaughnessy. The Estate of Elizabeth O'Shaughnessy, daughter of Michael and Mary, presented the Foundation with the largest bequest it had ever received. The generous donation ensured the fiscal stability of CSLF for years to come. State Librarian Dr. Kevin Starr initially attracted interest from Elizabeth O'Shaughnessy and Foundation board member Mead B. Kibbey successfully negotiated

with the O'Shaughnessy Estate to receive the bequest. Funds have been used to bolster a number of State Library programs.

**STATE LIBRARY AND CSLF ENTER INTO OPERATING AGREEMENT** Senator Tim Leslie authored SB 1605 to authorize the California State Librarian to enter into an operating agreement with the Foundation for the purposes of protecting and preserving valuable and irreplaceable treasures of the state. The legislation allows the Foundation to collect fees from the public to provide copying and reproduction services. This serves not only to promote better access to valuable documents, but also to ensure proper controls on the preservation and handling of irreplaceable collection materials. Signed by Governor Pete Wilson on July 20, 1996, SB 1605 became effective January 1, 1997. Dr. Kevin Starr with the assistance of State Library General Counsel Paul Smith spearheaded the drive to secure this agreement. It has allowed the Foundation to raise funds for the purposes of enhancing and preserving CSL collections.

**LIBRARY AND COURTS BUILDING II** Never was the Foundation a more valued partner to the State Library than during the planning and construction of the Library and Courts Annex. By the 1980s, the State Library had outgrown its space to the extent that three of its sections were housed off-site. Then State Librarian Gary E. Strong initiated the plans for the construction of a second building just across the street from the first. At one point, the Foundation published *Annex Alerts* issued to members to gain support for legislation to provide funding for working drawings and planning. The Foundation through a Capital Campaign raised funds for the beautiful furnishings in the new building, including the BTBL and California History Section reading rooms. CSLF hosted the building's gala dedication on October 19, 1994. Huell Howser of public television in Los Angeles served as the master of ceremonies.

**CALIFORNIA CENTER FOR THE BOOK** From 1991 until 1999, CSLF provided a home for the California Center for the Book and its programs. In its own words, "The California Center for the Book is a nonprofit reading promotion agency that provides services and resources to librarians throughout the state. It develops and supports local and statewide programs that celebrate California's rich literary heritage." The Center continues to be affiliated with the State Library as well as the Center for the Book in the Library of Congress. It has been housed at UCLA's Graduate School of Education and Information Studies since January 2000.

**FOUNDATION ESTABLISHES BTBL (BRAILLE AND TALKING BOOK LIBRARY) TRUST FUND.** Every CSLF *Bulletin* reports numerous

donations to BTBL, many of them in the memory of loved ones who utilized BTBL's services for the blind and visually impaired. It is a strong testimony to just how much people who use BTBL services benefit from them.

The federal government provides BTBL the books, playing equipment, catalogs as well as paying the postage to mail the materials while the state provides the staff, building, and equipment necessary to send the books to the patrons. Although it provides the necessities, the budget does not allow for many of the items the library finds it needs. For this reason, the generosity of BTBL patrons, their friends and family have been invaluable in improving the quality of services offered to BTBL patrons. The money earmarked for this division has gone toward purchasing equipment, machine repair, and volunteer recognition, and the local recording program, which allows for the purchase of print books on California topics not otherwise available.

**THE GOVERNOR'S BOOK FUND** First Lady Sharon Davis initiated the Governor's Book Fund to purchase badly needed books for public school libraries to increase literacy and enhance the pleasure of reading. Deeply committed, Mrs. Davis raised funds from private donors and foundations. Through a competitive grant program, grants were awarded to dozens of California schools. In the first year, the program received over 2,700 applications, and the First Lady awarded forty-seven grants. In addition, she donated the proceeds from the sale of her children's book, *The Adventures of Capitol Kitty*, published in 2002 toward the program. Mrs. Davis worked closely with Dr. Kevin Starr and literacy consultant Carole Talon. With the change of gubernatorial administrations, this valuable program ended.

**HELPING THE STATE LIBRARY COMBAT ILLITERACY** Throughout the course of its existence, CSLF has been supportive of the Library in a variety of ways including its work to combat illiteracy. The Library Development Services Bureau secured a generous grant from the Bank of America to establish the California Literacy Fund. The Foundation served as manager and recipient of the funds that were ultimately awarded to California Literacy Campaign programs.

The literacy program expanded in collaboration with well known television personality Huell Howser whereby five dollars from the sale of each California's Gold video tape through KPBS was donated to the Foundation's Families for Literacy (FFL) Fund. At one point, through Howser's support, over 11,000 books were purchased with funds from the California State Library Foundation's Families for Literacy Fund. The Fund was established in late 1994 by Huell Howser Productions (KCET TV Los Angeles), in association with Wells Fargo, and KPBS,

San Diego. A twice yearly grant from this fund went to purchase books for FFL participants. These books sometimes represent the first books that these families have ever owned.

**THE FOUNDATION IN THE NEW AGE** In 2001, CSLF established a Web site to enable Internet visitors to find out about the organization, memberships, publications, acquisitions, etc. The Web site includes a PDF of the latest *Bulletins*. The site also hosts exhibits featuring the historic Library & Courts Building and biographies of State Librarians from 1850 to the present.

Subsequently, in 2002, as a fundraising venture, the Foundation began marketing Library images via Zazzle.com. Web shoppers are now able to purchase full-color posters, customized portfolios, note cards, and computer mouse pads of some of the most striking photographs and illustrations from the Library's historical collection.

**RICHARD LARSON TRUST** In April 1995, the Foundation received an endowment in the amount of nearly \$480,000 from the Richard Larson Trust for the purchase of genealogical and support material for the Sutro Library. Dozens of U.S. local history books have been purchased with this fund. With the anticipated move of the Sutro Library, funds from the trust will be utilized to help furnish the reading room in the new location.

**LIBRARY AND COURTS II SIGNAGE** One of the main functions of the California State Library Foundation as indicated in its articles of incorporation is to facilitate educational and promotional activities. This is a task the Foundation has energetically pursued through public programs, booths at conferences, sponsorship of receptions and special events, publications, and more. Thus, Foundation board members were troubled by the fact that a sign with Library and Courts II was the only clear identification on the annex. No mention was made of the word "California." To correct

the omission the Foundation commissioned Weidner Architectural Signage to place on its northwest corner above the address in large bold letters "California State Library." Now, everyone who passes by will know what an important entity is housed in the imposing building on the corner of 9th and N Streets.

The Foundation addressed another signage issue when it installed brass plaques recognizing major donors in the BTBL Reading Room, California History Room, and Mead B. Kibbey Gallery.

**BILL AND MELINDA GATES FOUNDATION GRANT** Beginning in 2002, the Foundation has served as the fiscal agent for several grants awarded by this prestigious foundation. The Library Development Services Bureau through the work of Mark Parker, Tom Andersen, and Ira Bray has attracted support from the Gates Foundation to develop computer training laboratories in rural California communities.

**THE TOM VANO PHOTOGRAPHY COLLECTION** In 2005, the board of director's agreed to purchase the outstanding photographic archive of Tom Vano, a well-known San Francisco commercial photographer. Consisting of hundreds of thousands of prints and negatives, the collection documents San Francisco and the Bay Area since the 1950s. Happily, Mr. Vano still adds to his incredible collection. Over the decades, this talented photographer has captured with his cameras the changing skyline of San Francisco, politicians, community groups, massive construction projects such as the construction of the Oroville Dam, businesses of all kinds, wineries, restaurants, and hotels. It ensures that the Library will have ample coverage of the last half of the Bay Area's twentieth century. The Vano Collection will take many years to organize but the variety of people, places, and events documented by him made this a key investment in the Library's future. ❀

## A Message from Gary F. Kurutz, Foundation Director

As the Executive Director of the Foundation and Curator of Special Collections for the State Library for nearly three decades, I have been continually impressed and constantly amazed by the diversity of programs and services provided by the Library. As generous as the people of California are with their tax money, the Library benefits by the flexibility provided by the Foundation in supporting its talented staff and impressive collections. Every cultural institution supported by public funds needs outside assistance to achieve goals that the governmental structure is not set up to do. Many of the great museums and libraries of California depend on government support for their basic operation and private funding to strengthen and enhance their programs. An oft-used term in the modern era is a public-private partnership. Few private foundations, for example, are willing to give grants directly to government agencies. Conversely those who appropriate the taxpayers' money are unwilling to support related or compatible programs outside the narrowly stated mission of an agency like the State Library.

Through membership contributions, gifts, and grants, the Foundation has brought real meaning to the term 'public-private partnership.'

# Foundation Notes

## Tom Stallard Reelected to the Board of Directors

The Foundation's Board of Directors happily welcomed back Thomas W. Stallard. Mr. Stallard served on the first board of directors and left in 1995. For many years, he served as secretary. Mr. Stallard was reelected to the board at the September 7 meeting. Always a supporter of the Library, he is one of Sacramento's best-known and respected attorneys. In 1974, with William H. Keller, he founded the highly successful and innovative Legislative Intent Service. Although incredibly busy with his business and community activities, Tom knows and appreciates the value of the State Library. In addition to his work on the CSLF board, he has served as Chairman of the Yolo County Board of Supervisors, President of the California State Archives Foundation, President of the UC Davis Law School Alumni Association, Chairman of Valley Vision, and he serves on the board of directors for KVIE (Sacramento's public television station), and the Sacramento Metro Chamber of Commerce. With a passionate love for historic buildings, he has been instrumental in restoring several important business buildings in downtown Woodland. Not surprisingly, this proud resident of Yolo County is an avid collector of Californiana.

## Don Hagerty Elected Board Secretary

At the same meeting, Donald J. Hagerty was elected to the position of board secretary. He fills the vacancy created by the death of Barbara Campbell. Mr. Hagerty also becomes a member of the board's executive committee. Over the years, Mr. Hagerty has tirelessly promoted the Library and the Foundation and gained several corporate memberships. In addition, he has been instrumental in guiding important and monumental additions to the Library's Maynard Dixon collection (described earlier in our anniversary article); donating rare books, maps, and manuscripts; writing articles for the *Bulletin*; and giving tours and lectures.

## Foundation Receives Grant to Acquire Collection on Incarceration of Japanese Americans in World War II

The State Library has acquired an important Japanese American collection as a result of a grant awarded by the California Civil Liberties Public Education Project. The George E. Outland Collection consists of original material of a U.S. Congressman's efforts to place Japanese Americans into internment camps during World War II. Representing the 11th District of Santa Barbara, San Luis Obispo, Ventura, and Monterey Counties, the Democrat's collection contains letters in favor of internment from his constituents, pamphlets, municipal resolutions in support of internment, pro and anti-Japanese American pamphlets, and an internment camp newspaper. Years later, the former Congressman expressed his regret in an unpublished document for having supported this federal program to abrogate the civil liberties of Japanese Americans. Leaving politics after the war, he was a professor at San Francisco State College from 1947 to 1972. The collection is now fully processed and available for research in the Rare Materials Reading Room of the California History Section.

# California

*this summer*



**Travel by Train**



## New Additions to the Foundation's Electronic Store at Zazzle.com

Thanks to the gift of Dr. Dean Mawdsley of Hillsborough and library purchases, several exquisite new prints and posters have been added to the collection. These, in turn, have been cataloged and scanned. To make quality reproductions available for sale, the Foundation has sent to its electronic store at Zazzle.com high resolution digital reproductions. These will then be electronically reconfigured and made available under the Foundation's gallery with Zazzle.com. Viewers may purchase posters in a variety of sizes or have the images made into note cards, portfolios, or even postage stamps. Zazzle.com also offers a framing service. To view these images and others, go to the Foundation's Web site at [www.csldn.org](http://www.csldn.org), click on Publications, and scroll down to the Zazzle.com logo.

Over several decades, Dr. Mawdsley developed a superb collection of prints with a California and Western focus. Many of these lithographs and engravings donated by him are not only incredibly rare but also in superb condition. Included in his donation are two prints depicting the Great White Fleet in San Francisco Bay in 1908, the U.S. cruiser *San Francisco* (1891), El Pinal Vineyard in San Joaquin County, Sutter's Fort in 1847, and a map of Belvedere Island in Marin County. His

gift will be featured in a future article.

The front cover illustration of the *Bulletin* reproduces a dreamy scene created by artist Jon O. Brubaker entitled *California, America's Vacationland* (c. 1926). Published by the New York Central Lines, the 44 x 30 inch full-color poster depicts a bucolic golden landscape with two women hikers under the shade of two palm trees in the foreground. This was paradise on earth. Ironically, the Central line of the New York railroad did not go to California.

Shown on the opposite page is another recent addition. Entitled *California this Summer — Travel by Train*. It is a gorgeous example of a promotional poster designed to lure tourists to the Golden State. The full-color poster measures 40 x 25 inches and depicts a chicly dressed woman surrounded by an idealized California setting.

Another extraordinary poster has the inviting title of *Catalina: Now See Catalina the Scenic Riviera of the U.S.A.* by Otis Shepard. It is considered one of the finest posters ever produced in twentieth century America and measures a massive 39 1/2 x 50 3/4 inches. The colors are simply breathtaking. In 1934, William Wrigley commissioned the artist to redesign Avalon in early California style. The image captures Wrigley's vision.



## Honoring Political Cartoonist Dennis Renault

On Wednesday evening, October 3, the Foundation hosted a reception to celebrate Dennis Renault, the long-time and now retired political cartoonist for the Sacramento Bee. Please see issue 87 of the Bulletin for an article describing his work. Examples of his original cartoons are on display in the Mead B, Kibbey Gallery of the Library and Courts II Building. Many of Renault's friends from the media, politics, and collectors turned out to see this gentle, smiling artist. This year is also the 150th anniversary of the Bee. To recognize this milestone, the Foundation also published a poster reproducing Renault's original 1971 California Admission Day cartoon showing a chest-pounding California grizzly. His original caption read: "The crazy bastard does that every September 9th!" The newspaper's editorial department, worrying perhaps about offending readers, dropped "the crazy bastard" and substituted "He" for the final, published version.

Paul Verke, a friend of Renault and public information officer for the Department of Developmental Services, State of California, helped immeasurably in making this reception possible. Bogle Vineyards of Clarksburg and Frank Fats Catering of Sacramento provided generous assistance with libations and hors d'oeuvres.

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



# Recent Contributors

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Judith Auth, Riverside  
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Mimi Morris, Sacramento  
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Nancy D. Brower, Oroville  
Susan R. Gallinger, Danville  
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David Von Aspern, Sacramento

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Wendel Robert Flint, Galt  
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Marjorie Coffill, Sonora  
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DBQ Company, Evanston, IL  
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Christopher Demke, Sunland  
Don De Nevi, Menlo Park  
Kimberly Johnson-Dodds, Sacramento  
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Jessie V. Heinzman, Elk Grove  
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Thomson Learning, Mason, OH  
Laurel T. Ulrich, Cambridge MA  
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Zazzle.com, Palo Alto

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**In Memory of J. S. Holliday**  
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Sierra Joint Community  
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California History Section**  
Brenda W. Barksdale, Roanoke, VA

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Katherine F. Mawdsley, Davis

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Mississippi Library  
Commission, Jackson, MS

Rochester Hills Public Library,  
Rochester, MI

Wicomico County Free Library,  
Salisbury, MD

## SUTRO LIBRARY

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Peggy A. Goertzen, Hillsboro, KS

Marilyn Ponting, Glen Ellen

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