Bulletin

California State Library Foundation

Number 73 Summer/Fall 2002

Bulletin

California State Library Foundation

Summer/Fall 2002 *Number 73*

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California Beaches. A Southern Pacific Railroad poster based on a painting by Maurice Logan. Both posters are recent additions to the Library's extensive collection.

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"A Painting's Life: Maynard Dixon and *Allegory*"

By Donald J. Hagerty

In the summer of 1929, Maynard Dixon, his wife, photographer Dorothea Lange, and their two sons went to California's Owens Valley. There he sketched and painted around Lone Pine, explored the Panamint Mountains, and visited Shoshone and Paiute settlements. But to Dixon, "tin-front" progress interfered—radios blaring, auto tourists, auto camps, and realtors seemed everywhere, destroying the landscape's physical beauty and eroding the social structure of the small towns. Alarmed, Dixon sensed ominous forces gathering.

The Dixon family returned to San Francisco in September. On October 24, 1929 the stock market collapsed with an enormous rumble, signaling the onset of the Great Depression. In the next four years Dixon would create 112 easel paintings and an equal number of oil sketches—but sold only twenty-four. American artists, like Dixon, found themselves flattened by harsh economic times, and only the WPA projects in the middle thirties would partially revive them.

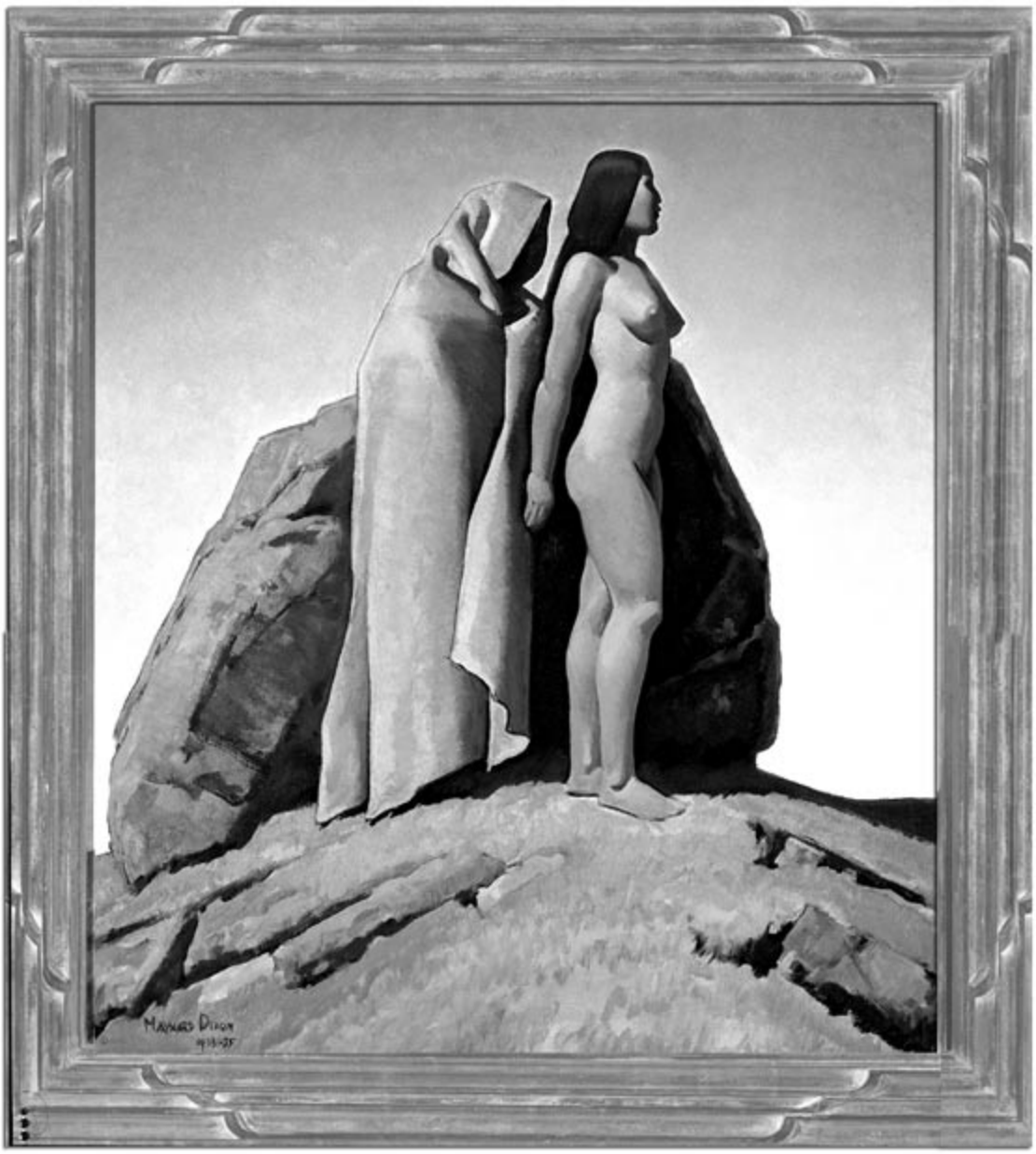
Dixon, aware of what he considered new undercurrents that threatened American life, created several symbolic paintings in the early 1930s, responses to his anxieties about the depression. In his mind they might reaffirm that sense of mystical relationship between the people of the West and the land. Among them is *Allegory*, which he painted in 1932 though he tinkered with the composition for the next several years, finally finishing it in 1935. This iconic image springs from the deepest depths of the artist's heart and soul. As before, Dixon turned to images of the Native American to express his conviction that the West was spiritually important to Americans. He recalled that he actually in some way welcomed the depression. "Integrity," he wrote, "is the one thing on which social life can be built. I have tried to paint on that basis and people who come from other lands say that they find a genuinely American art in my work."

Thus Dixon's concerns about the depression and his reservations about what he considered a culturally and spiritually impotent American society led to *Allegory*. The concept started with several small pencil sketches, ideas revealed on paper. A highly finished conte crayon drawing of the central female figure, which he did in late 1930, completed the vision. In the final canvas, which measures 40 x 36 inches, a mature Native American woman, a daughter of the earth, stands revealed, a spiritual guide gazing out over the landscape. She is a continuation of life's link in time. Behind her hovers a faceless, blanketed figure, filled with mystery and perhaps the shadow of death.

Over time Dixon had evolved a technique that centered on the silhouette, a bold line that endowed the composition with strength by projecting stark figures against a low, empty horizon. With the empty blue background and carefully modeled forms the painting is nearly sculptural in quality. Dixon's other trademarks—flat, designed composition, smooth surfaces, limited colors, and reduction of unnecessary details to maximize the larger effect of forms—bestow *Allegory* with stark power.

Dixon tried to find his way in *Allegory*, attempting to map his own consciousness and perhaps ours, through the use of shamanistic figures posed against a somber, earth-tone background. They are aboriginal translators who

Donald J. Hagerty of Davis, California is a devoted supporter of the Library's California History Section and author of Desert Dreams: The Art and Life of Maynard Dixon ***(1998).***



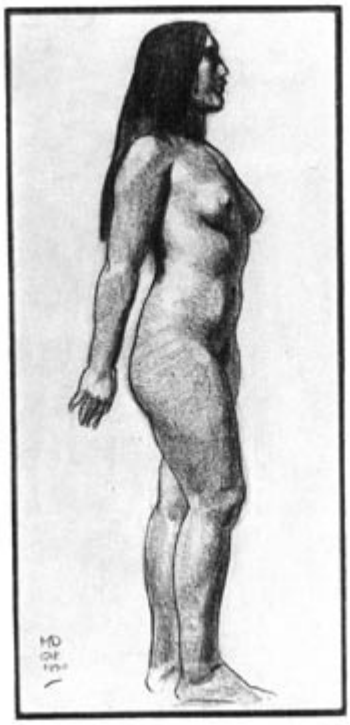
Allegory ***by Maynard Dixon. Oil on canvas painting. It was painted by Dixon between 1932 and 1935.***

offer subtle spiritual perceptions lost in the contemporary society of that time. The image, while a fantasized construction, is endowed with the concepts of living close to the earth and to ancient beliefs, which Dixon believed served as antidotes to the depression then tearing the West's social fabric apart.

Allegory is an intense, personal work, seemingly haunted by a spectral presence, a result of Dixon's search for the American West's usable past, where those moralizing themes he considered important in its historical development could inform and renew contemporary society ravaged by depression-era ailments. The painting's inspiration derived from his many years of close observations of Native American cultural practices and religion. Both ancient and American at the same time, Dixon felt these beliefs, in effect symbols of counterculture, could confront the fast-paced, impersonal forces of machine-age America.

In some ways, *Allegory* is an outgrowth of another painting which he called *Shapes of Fear*, four Indian-like figures, robed, their faces also shrouded from view, and which he painted between 1930 and 1932. This work is another attempt by Dixon at exorcism to expel his anxiety and despondency about the nation's problems in the early 1930s. The painting won the Henry Ward Ranger Purchase Prize in 1932 from the National Academy of Design, the most prestigious American art award at that time, and was placed in the Brooklyn Museum. Eventually the painting was transferred to the collections of the National Museum of American Art in Washington, D.C.

Apparently Dixon intended to sell *Allegory*. He listed it as #446 in his painting ledger with a price of $900. Due to the restricted economic times and foreboding subject matter, no buyer stepped forward. No doubt Dixon also made efforts to obtain recognition for the painting. One of the first appearances of *Allegory* in the media appeared in the June 1933 issue of *Touring Topics*, a magazine published by the Automobile Club of Southern California. Over the next several years *Allegory* surfaced in several other magazines and newspapers, with favorable comments from the critics. Dixon exhibited the painting at the Isley Gallery in Los Angeles in 1933, then at the 1934 Los Angeles County Fair. By the late 1930s the painting had receded from public view, sequestered by Dixon in his own personal collection. When Dixon died in 1946, Edith Hamlin, Dixon's third wife, retained the painting, loaning it occasionally to exhibitions. It hung on one of the walls of her San Francisco home and studio for many years. After Hamlin's death in 1992, the painting was sold then eventually purchased by Robin and Marsha Williams.



Dixon completed this conte crayon drawing for the central figure in* Allegory *in late 1930.

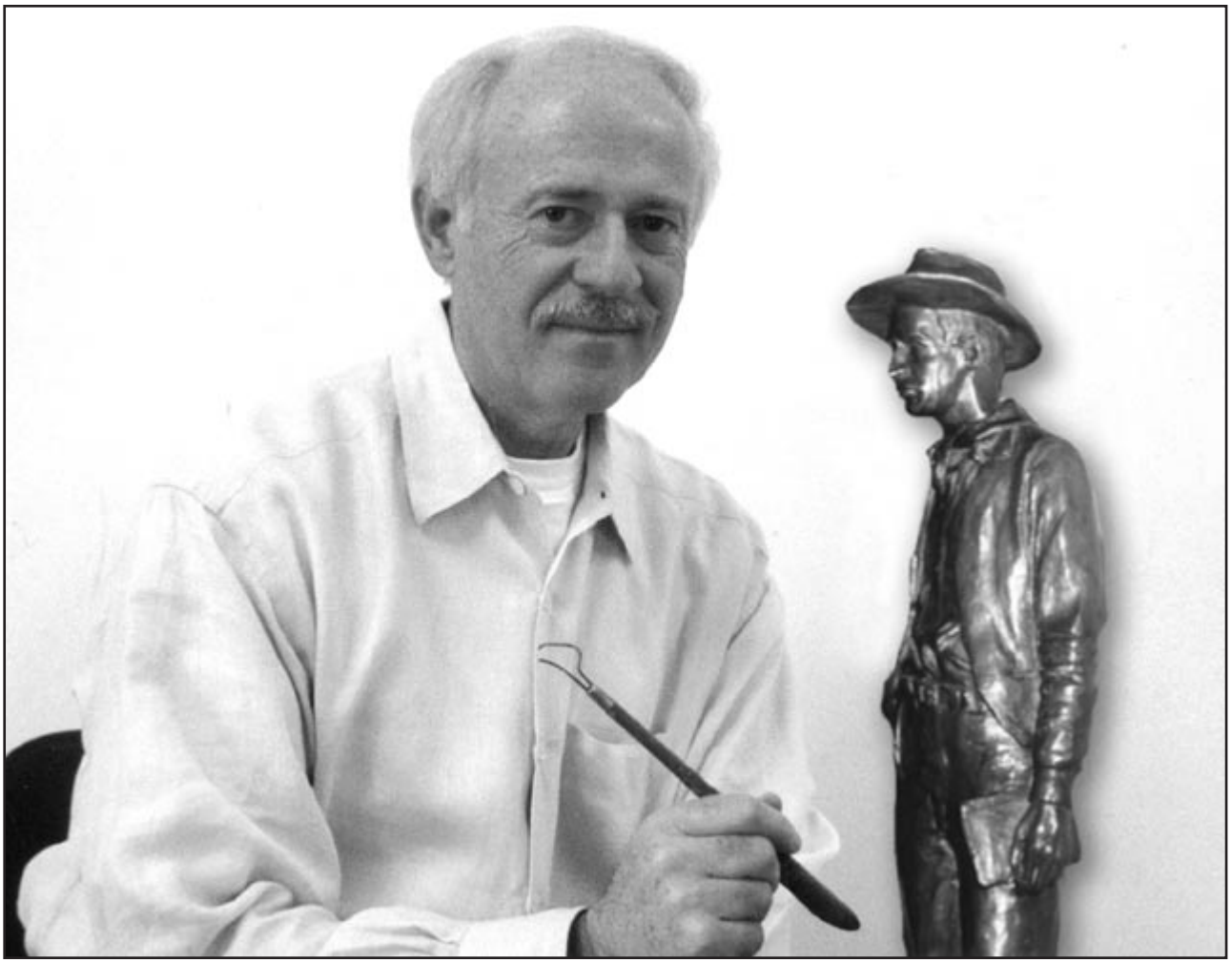
Artist Maynard Dixon at work. 1927.

In the fall of 2000 the couple decided to donate *Allegory* to a suitable cultural institution. As the author of a book and numerous articles on Dixon they contacted me for a recommendation, and I referred them to the California State Library in Sacramento as an appropriate custodial organization. Gary F. Kurutz, Curator of Special Collections, then worked diligently to facilitate the transfer, and in late December 2000, *Allegory* arrived at its new permanent home. ■

"Maynard Dixon in Bronze"

By Donald J. Hagerty

In 1997 the California State Library obtained as a donation four remarkable large murals painted by Maynard Dixon between 1912 and 1914 for Anokia, the residence of Anita Baldwin McLaughry in Arcadia, California. They are now installed on both sides of the corridor opposite the State Librarian's office on the second floor of the Library and Courts Building. Below the two murals on the south wall stands a striking bronze sculpture of Maynard Dixon, created by painter and sculptor Gary Ernest Smith.



Painter and sculptor Gary Ernest Smith with his magnificent bronze statue of Dixon.

Mr. Hagerty is the author of **Holding Ground: The Art of Gary Ernest Smith** *(1999). He also put the CSL Foundation in touch with the artist.*

The bronze on display between two mural paintings by Dixon in the Library & Courts I Building. Foundation member Jack Barrett created the beautiful pedestal for the statue. Note the carved thunderbird symbol of Dixon on the pedestal.

Smith, a resident of Highland, Utah, is considered one of the West's leading contemporary artists, with numerous gallery and museum exhibitions to his credit. Widely collected from coast to coast, his paintings illustrate that connection between the land and its inhabitants and the strength derived from that relationship. One of the major themes in his paintings are agricultural fields scattered throughout the Midwest and West: humble yet fertile places, transformed earth where human presence is palpable but not explicit, where crops have thrived, died then await an opportunity for rebirth again through seasonal planting. For the past thirty years Smith has traveled extensively throughout Utah, northeast Oregon, Idaho, Iowa, Nebraska, and Minnesota in search of that symbiotic relationship between nature and an agrarian way of life. Recently he has explored the Sacramento Valley, documenting on canvas its domesticated landscapes.

Equally renowned for his sculpture, Smith has executed a number of major commissions. Among them is the fifteen-foot tall statue of Superman, set in Superman Square in Metropolis, Illinois. Another important work is the larger-than life bronze of Owen Bradley, a legendary figure in Nashville's music industry, installed in the city park named after Bradley.

Smith first encountered the work of Maynard Dixon in the early 1970s while a graduate student at Brigham Young University in Provo, Utah. In 1937 the university acquired a significant collection of Dixon's paintings and drawings

Detail of the Dixon bronze.

directly from the artist. As he encountered Dixon's work displayed around the campus or in frequent exhibitions, Smith felt drawn to his handling of forms and colors, particularly his ability to reveal a subject's essence in direct, profound terms.

As Dixon's stature grew over the years, Smith decided to commemorate him through a bronze sculpture. In June 1999 he started his research on Dixon's physical characteristics. Smith explains that he started his research on Dixon's attributes by relying heavily on Dixon's biographer, Donald J. Hagerty and John Dixon, Maynard's youngest son. Both individuals offered photographs and insight into Dixon's personal looks. Perhaps most important, John Dixon remembered his father and supplied critical suggestions about facial features and physical stature.

Smith decided to represent Dixon when the artist was approximately forty years old, dressed in his distinctive western clothing, including the famous thunderbird motif on a watch fob that always hung from a pants pocket. Furthermore, Smith desired to portray Dixon as he might stand before an easel outdoors, in a reflective mood, contemplating the task at hand. Moreover, Smith wanted to capture the look of his thin, angular frame, distinctive face, and sensitive hands.

As he commenced work on the sculpture, Smith settled on the size of twenty-four inches in height. For the first three weeks he worked on creating a metal armature then began to apply malleable plastacine clay over the form, stressing structure, proportion and gesture as the figure began to emerge. Then over the next several months he revised and refined the sculpture from different angles. For Smith, the play of light and shadow on the figure also proved crucial as the sculpture evolved. Smith took numerous photographs of the sculpture as the work progressed then sent them to John Dixon and me for our criticism and suggestions. Throughout the final process Smith tried to pare the sculpture much as Dixon created a painting, searching for restraint that gives an image power.

When the preliminary sculpture met Smith's guidelines, he took it to a foundry for the construction of a mold then had it cast in bronze. The California State Library Foundation purchased the work directly from the artist shortly after its casting. Visitors to the Library and Courts Building can now view the image of Maynard Dixon replicated in bronze. In the quiet, elegant corridor the sculpture projects a feel for Dixon as someone used to looking across wide spaces, searching with intensity those distant horizons for the spirit of the American West. ■

"Tracking Down History: Foundation Helps Library Acquire Daguerreotype of Theodore Judah"

By Dixie Reid

Before ordering lunch at the Sutter Club, Mead Kibbey took a small package from the pocket of his sport coat, grinning like a smitten schoolboy. He carefully opened the worn leather case to reveal a 154-year-old daguerreotype of a man in an odd-looking hat.

Quarter-plate daguerreotype of Theodore Judah as a young man.

Editor's note: The following article is reprinted from* The Sacramento Bee *with the kind permission of the newspaper. Dixie Reid is a feature writer for the* Bee *and a frequent visitor to the Library. Her article originally appeared in the April 4, 2002, issue of the* Bee*. The Foundation received contributions from board members Mead B. Kibbey and the late Dr. Robert Gordon to assist the Library in purchasing this important daguerreotype.

Kibbey sighed with pride.

"When I first saw it, my hands shook," he whispered.

Kibbey was the "go-between," purchasing the daguerreotype, an image produced on a silver plate, for the California State Library for $20,000. He considered it a bargain. The asking price was $30,000.

Judah posing for a formal studio portrait.

This is the earliest known photograph of Theodore Judah, the civil-engineering wizard who figured out how to get the transcontinental railroad through the Sierra Nevada. The daguerreotype was made in 1848 by an East Coast photographer, a few years before Judah turned his genius to the West.

After Kibbey finished his meal that day, he took the tiny treasure down the street to the State Library's Special Collections Branch and put it in the hands of Gary Kurutz, director of the branch.

The purchase of the old photograph by the State Library and its supporting foundation (of which Kibbey is a board member) allowed Theodore Dehone Judah finally to come "home" again.

Judah was born in Connecticut and first came to California in 1854, at age 28, as the chief engineer for construction of the Sacramento Valley Rail Road. It was California's first railroad, running from Sacramento to Folsom.

Judah's dearest dream, though, was to see the far-flung reaches of the United States joined by rails. He made many trips between California and the East Coast, where he campaigned in Congress for a transcontinental railroad.

In a pitch in 1857 in San Francisco, Judah spoke of its importance: "It is an indissoluble bond of union between the populous States of the East, and the undeveloped regions of the fruitful West. It is a highway which leads to peace and future prosperity. An iron bond for the perpetuation of the Union and independence which we now enjoy."

Judah's lobbying helped lead to passage of the 1862 Pacific Railroad Bill. That done, he went to work surveying a suitable route through the difficult terrain of the Sierra Nevada—over the summit and down along the eastern slopes into Nevada.

Sadly, Judah never saw a single rail spiked. He contracted yellow fever in 1863, during his final crossing of the Isthmus of Panama, and died a week later in New York. He was 37.

When his daguerreotype turned up last year at a Massachusetts photography sale, it was considered a gem—but for reasons other than it being Judah. The old photograph was beautifully preserved and is marked with its subject's name. That's unusual. Only one in 100 daguerreotypes is identified.

And then there was his hat.

"I knew that it was not just a funny hat," said Richard Rydell, a Maine resident who deals in 19th- and 20th-century photography and bought the daguerreotype from a New York collector. "It's a specific kind of hat worn from the 1840s to the early 1850s by workers who were professionals but worked outdoors. This really is an occupational portrait of Theodore Judah."

Rydell, in a phone interview, wouldn't divulge how much he paid for the daguerreotype, but he eventually made the deal that brought it to Sacramento.

"The gentleman I bought it from had it in his collection for 20 years," Rydell said. "He bought it for the same reason: He collects images of people with funny hats. The name Theodore D. Judah didn't mean anything to him at all."

But it sounded familiar to Rydell's wife, so they did some research and found the Sacramento connection.

Rydell alerted Kibbey, the Sacramento historian to whom he had sold a number of Alfred A. Hart's stereoptic photographs a few years earlier. Kibbey reproduced them in his 1995 book, *The Railroad Photographs of Alfred A. Hart, Artist*, published by the California State Library Foundation.

Hart's stereoptic images documented the construction of the Central Pacific Railroad, the western half of the transcontinental railroad, which followed the route surveyed by Judah.

Kibbey was thrilled to learn from Rydell of the existence of the early Judah daguerreotype. So was Kurutz.

"Judah was one of the principal figures in California history," Kurutz said, "and to have probably the earliest-known image of him is exciting in its own right, considering what he did, linking California to the rest of the nation."

Kurutz called its $20,000 price tag "reasonable, though not a bargain."

"This is somebody who means a lot to California," said Rydell, the previous owner. "I felt great the day I sent it out to Mead, just knowing that Judah was going back to California. Symbolically, I thought it was a nice thing."■

"Children of Incarcerated Mothers"

By Dr. Charlene Wear Simmons

On September 29, 2000 Governor Davis signed legislation calling for the California State Library's Research Bureau to undertake a study of the children of women who are incarcerated in state prison.[1] Secretary of Education Kerry Mazzoni, who represented Marin County in the Assembly at that time, authored the legislation.

My interest in and concern about these children began several years before Secretary Mazzoni's legislative research request, when a friend, who was then the presiding judge of Yolo County's Family Court, told me stories about children she saw in her court. Some of the children had been left informally with neighbors when their mothers were arrested. One mother, whose baby was left with only a diaper bag, was imprisoned for a number of years. The informal caretaker only came to the notice of the Family Court when the child required immunization shots to begin school (these medical procedures require the formal approval of a parent or guardian). The judge's review found that the caretaker's home was not a healthy environment for a young child.

I began to notice that the neglected children featured in newspaper stories often had mothers in jail or prison. I wondered who was responsible for ensuring that these children were well taken care of when their mothers were incarcerated. This is particularly important because about two-thirds of arrested mothers are the sole caretakers for their children before their arrest. In contrast, about ninety percent of the children of arrested fathers remain with their mothers.

Dr. Simmons is Assistant Director, General Law and Government, California Research Bureau at the California State Library.

A lot of children have incarcerated mothers. Approximately 11,600 women are incarcerated in California state prisons. Eighty percent are parents, with an average of two children each—nearly 20,000 children. Seventy-five percent of these children are under the age of eighteen, and nearly one third are under the age of six. A recent national study estimates that 1.5 million children have a parent—mother or father—in prison in the U.S., and as many as 5 million more may have a parent on probation or parole.

Don't Ask, Don't Tell

In a recent California Research Bureau (CRB) report, we summarize results of our survey of California police and sheriffs' departments which found that very few departments have procedures in place requiring that officers ask at the time of arrest whether a prisoner has children.[2] Decisions about whether to ask, and what to do with the children, are generally left to the discretion of the arresting law enforcement officers. Child protective service agencies rarely have agreements with law enforcement to facilitate temporary shelter or to assist with locating appropriate temporary caretakers. Sometimes children, particularly teenagers, are left alone, with no supervision and few resources. These children can fall through the cracks, sometimes with tragic results, as in the recent Modesto case of Megan Mendez, allegedly killed by neighbors caring for her after her mother was arrested.

Arrested mothers may not volunteer to tell police about their children, because they are concerned about foster care and losing the children to adoption. Under state and federal policy, if a sole caretaker parent is arrested and incarcerated, that parent could have their parental rights terminated if a child has been in foster care fifteen of the last twenty-two months

or six months if the child is younger than three. The mothers may hope that friends, neighbors or relatives will care for their children without official involvement. Unfortunately, they do not always make good choices for their children.

The time of sentencing offers another opportunity to seek information about a prisoner's children. In some jurisdictions, information about minor children is included in the probation report to the court. However trial court judges generally do not inquire about the location and care of a prisoner's children. The judges contend that they do not have time to become involved in a separate civil issue to ensure the safe and appropriate placement of the children.

Maternal Arrest Can Profoundly Affect A Child's Development

In an earlier CRB report, we reviewed research findings from small group studies that found that ". . . the effects of parental arrest and incarceration on a child's development are profound. The children may suffer from multiple psychological problems including trauma, anxiety, guilt, shame, and fear. Negative behavioral manifestations can include sadness, withdrawal, low self-esteem, decline in school performance, truancy, and use of drugs or alcohol and aggression."[3] Young children may be present at the time of their mother's arrest, a particularly traumatic event. A survey of jailed mothers in Riverside, California, found that one in five had children present at the time of their arrest, and over half of those children were between three and six years old.

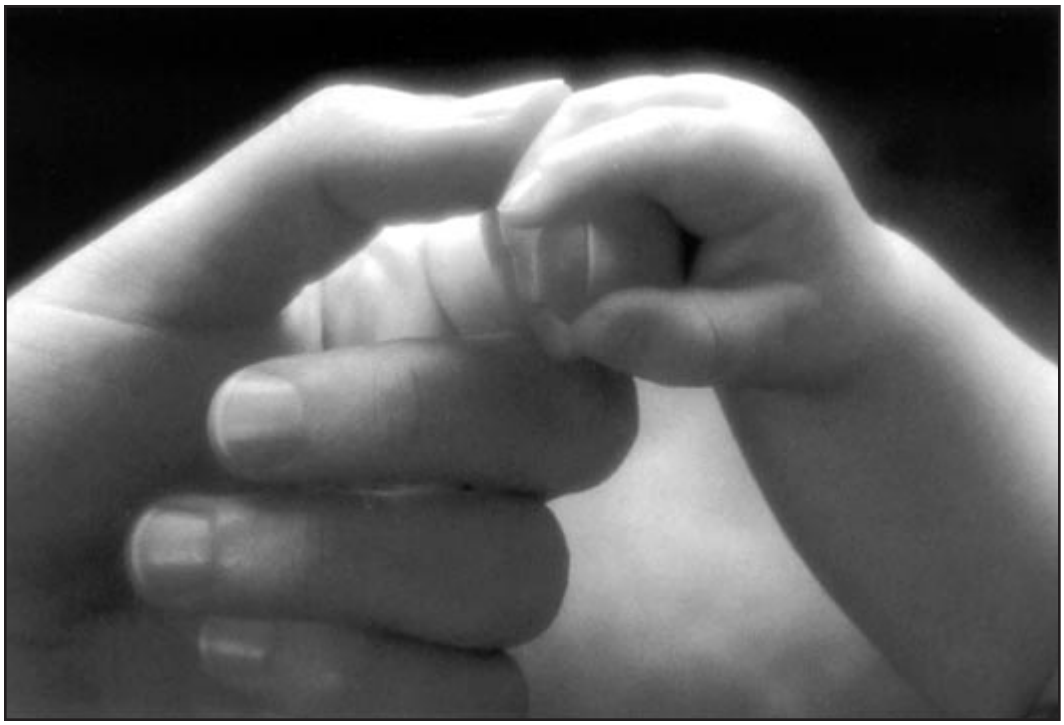
Multiple parental arrests, and the resulting pattern of repeated parent-child separation, can be particularly devastating for children, and may result in severe social consequences, such as delinquency and intergenerational incarceration. According to one study, children of offenders are five times more likely than their peers to end up in prison themselves. However these findings are tentative, as the information comes from conversations with parents who are in jail and from studies of small groups of kids.

The life histories of incarcerated mothers are also suggestive. Many were abused as children, have experienced violent partners, and are incarcerated for drug related crimes. Over half have family members who are, or have been, in prison. A year ago, I testified at one of two hearings held in California women's prisons by the Joint Committee on Prison Construction and Operations, on the topics of medical care and family issues. These were the first hearings to be held in women's prisons since 1983. The women's stories of poor medical care and violent partners were wrenching.

Mayor CRB Study Underway

Secretary Mazzoni's legislation asked the CRB to research an important question: what is happening to the children of state prisoners who are mothers? The CRB study is being conducted in partnership with the University of California, Berkeley. The study requires the use of data from the California Department of Corrections, the California Youth Authority, the Department of Health Services, and the Department of Social Services. The research design has been reviewed and approved by both University of California and State Human Subjects Protection committees. Each participant in the study is assigned a number, instead of a name, to ensure confidentiality.

Linking administrative data with demographic, family, and criminal data allows us to analyze relationships between the mothers' histories and circumstances and the status and outcomes of their children. These findings will be compared with data for children and families with similar socio-demographic characteristics, in which the mothers were not incarcerated. These comparisons will allow us to identify differences in child outcomes, family experiences, and public program participation. For example, are rates of termination of parental rights and/or adopting out of children higher for children with incarcerated mothers? How many children of incarcerated mothers are in foster care, have received public assistance, or are wards of the Youth Authority?



The final CRB report summarizing all of our research will be presented to the Legislature in January 2003, and featured in a California Family Impact Seminar (CAFIS) in the State Capitol, co-sponsored by the Legislative Women's Caucus. (The California Family Impact Seminar is a joint project of the California State Library Foundation and the California State Library.) The CRB report and CAFIS seminar will include the stories of imprisoned women and their children, which are being gathered by a journalist, Nell Bernstein.[4] We will also examine a range of intervention and policy strategies. It is our hope and expectation that the research will assist the Legislature and the governor as they discuss how to best apply public policies to assist this highly at-risk group of children. ■

[1] Chapter 965, Statutes of 2000.

[2] Marcus Nieto, *In Danger of Falling Through the Cracks: Children of Arrested Parents*, California Research Bureau, California State Library, 2002. **http://www.library.ca.gov/crb/02/09/02-009.pdf**

[3] Charlene Wear Simmons, *Children of Incarcerated Parents*, Sacramento: California Research Bureau, California State Library, March 2000, page 4.

[4] We gratefully acknowledge the financial assistance of the Zellerbach Family Foundation, which has made this additional work possible, and most particularly the advice and assistance of Ellen Walker, the Fund's program officer on this grant.

"Commemorative State Seals Project: Honoring California's Native American and Hispanic Heritage"

Part I: The Unveiling*

At a ceremony on the west steps of the State Capitol Building held on May 28, 2002, Speaker Emeritus of the California State Assembly Robert M. Hertzberg officiated at the unveiling of two monuments symbolic of the sovereignty of Native Americans and Hispanics in California history. The 600-pound bronze seals were placed on either side of the Great Seal of the State of California. The Foundation served as a fiscal agent and sponsor of the project. State Librarian Dr. Kevin Starr played a key role in bringing the project to completion. Paul Smith, the Library's general counsel, assisted in raising funds for the project. Patricia de Cos of the Library's California Research Bureau researched the images that were represented in each seal.

The idea to create a California Indian seal originated with Larry Myers, Executive Secretary of the Native American Heritage Commission. Having worked in the downtown area for many years, he had observed groups of school children on field trips gathered around the Great Seal of California. This symbol viewed by thousands of visitors each year did not reflect the role of the Native Americans in California. Myers approached California State Librarian Dr. Kevin Starr with his idea for a Native American seal. They then contacted Assemblyman Robert M. Hertzberg.

Assemblyman Hertzberg, a history enthusiast, agreed to author legislation to create a monument honoring the periods of California Indian and Spanish and Mexican sovereignty in California. In 1998 the California Legislature passed Assembly Concurrent Resolution 57 establishing the Commemorative Seals Project and creating the Commemorative Seal Advisory Committee. The purpose of the project was to recognize the contributions of California Indians and Spanish and Mexican populations to the state's history. The task of the Committee was to approve two monuments to be placed on the State Capitol grounds that would reflect these contributions.

The Advisory Committee conducted a statewide search to find designers for the seals. The request for proposal stipulated that the designs "must represent an authentic expression of the cultures being honored, and the vision should reflect this indigenous California imagery." From the applications submitted, the Committee selected artist Robert Freeman, a Luiseño Indian born on the Rincón Indian Reservation in San Diego County, to design the California Indian Seal. It chose Donna Billick and Susan Sheldon, who reside in the Davis area and have extensive public art experience, to design the Spanish-Mexican Seal. The seals were cast in bronze at the Art Foundry Gallery in Sacramento.

"Every third grader that walks in the west entrance to their State Capitol," Larry Myers said at the dedication ceremonies, "will now learn something about our Indian and Hispanic heritage."

The Foundation is grateful to Sheryl Gonzalez for supplying the above information. Ms. Gonzales is a publicist for public television in Sacramento (Channel 6, KVIE) and served as the publicist for the Commemorative Seals Project.

The completed Native American seal in place on the west entrance of the State Capitol Building. Photograph by Sheryl Gonzalez.

PART II: WHAT THE IMAGES MEAN

by Patricia de Cos

CALIFORNIA INDIAN SEAL

The Indian Seal portrays the humanity and diversity of the indigenous people of California. This seal represents an artistic symmetry and harmony, which is reflective of Indian culture.

CENTRAL IMAGES

- An Indian woman with infant and child represents the importance of unity and family. Children provide the continuity of new generations to carry on tradition and they ensure the legacy and heritage of Indian culture. The woman's woven hat is typical of the tribes of the northern part of the state (such as the Achomawi, Atsugewi, Hupa, Karok, Tolowa, and Yurok tribes).
- The shape of the state of California depicts the embodiment of all tribes within the historic boundary of the State of California.
- The generic design of the basket represents all tribes in California. Baskets had a utilitarian function as they were used in gathering and preparing food and in ceremonies. Later,

baskets became a source of trade. Baskets reflect the artistic skills of the basket weavers.

IMAGE ON THE LEFT

- A Pomo Indian (Northern/Central Region) with headdress and necklace. The yellowhammer band (flicker bird) depicts a dancer's regalia. Necklaces have a utilitarian, ornamental, and symbolic meaning and sometimes reflect status or rank within a tribe. The featured necklace is made of clamshell, which is typical of the northern and central part of the state. Abalone, dentalia, and olivella were other shells used for making necklaces in other parts of the state.

BOTTOM IMAGES

- Two figures paddling out to sea represent the Chumash and other coastal Indians (Central and Southern Coastal Region) in a pine tomol. The Chumash were excellent navigators and understood the tides and currents of the Pacific Ocean; they developed a form of currency used for bartering; their artwork was multichromatic, and included cave paintings; and they, like other California Indian tribes, had a sophisticated social network.
- A cormorant bird in water. Coastal tribes of Southern California used these leashed birds to dive and retrieve fish.
- The diversity of bird life in California offered an abundance of color used for feather baskets, blankets, and regalia.

IMAGES ON THE RIGHT

- A Luiseño/Cahuilla Indian (Southern Region) is performing the condor dance. The California condor is a venerable and huge animal that represents great nobility for Indians. This image depicts one of many traditional bird dances around the state such as eagle, goose, duck, and crane. Dances are also used to honor other animals such as the bear, white deer, "first-run" salmon, and coyote.
- The dancer has wands in his hands that he moves to imitate the sound of bird wings. Indian tribes around the state use other types of instruments. Some are used to make music while others are used to keep time in the dance such as clappers, gourds, and rattles. The dance is connected to a ceremony that reaffirms the Indians' connection with the natural world.
- The dancer's netted skirt is woven of natural plant fibers. Other skirts were woven of bark or reeds. The men sometimes used netted woven bags for gathering. Nets were also used for hunting and fishing. The feathers on the skirt are eagle and condor feathers as a way to further emulate the bird.
- The oak tree produces the acorn, which was a staple food for all California Indian tribes, and was eaten in many different forms such as bread and soup.
- The roundhouse is found in the Northern and Central regions and is used for sacred ceremonies, dances, and special gatherings.

TOP IMAGE

- Three military jets rising into the sky represent the continuing participation of Indians in the armed forces of the United States. This image also symbolizes contemporary contributions of California Indians who work in the aerospace and technological industries of the 21st century.

BORDER IMAGES

- The four cardinal directions that are occupied by images of bear, eagle, salmon, and deer carry traditional value. In Indian culture the number "four" signifies contact with the universe. The animals are respected as being more than just a source of food, and many California tribes hold traditional dances in their honor.
- The names of sixty-eight California Indian tribes inscribed along the border represent the historically significant linguistic and regional tribes in California.

The Spanish-Mexican Seal. Photograph taken by Sheryl Gonzales May 28, 2002 at the dedication ceremony.

SPANISH-MEXICAN SEAL

CENTRAL IMAGE

- A Spaniard's profile and the frontal view of an indigenous person are depicted in the image at the center of the seal. A third face emerges when the viewer's eye combines the Spanish and indigenous images together. This central image contains the meaning of the entire seal as it captures the melding of the two cultures to form a unique Californian mestizo culture. All of the other images in the seal follow the first encounter of the two cultures and chronicle the ensuing human evolution.

INNER RING-SPANISH PERIOD, 1769–1822

- Califía—the queen of the mythical island of California—possibly inspired the name of California. It is believed that in an old Spanish novel of chivalry, entitled Las Sergas de Esplandián, there existed a mythical island of California. It was "located to the right of the Indies" and was considered the "Terrestrial Paradise" on Earth. This island was inhabited by black women, wild animals including griffins, and a queen of majestic proportions. The queen, Califía, was not only more beautiful than the rest but also had a brave heart. This novel greatly influenced the European minds in the early 16th century, and most certainly the Spanish conquistadors in their early ventures in the New World. In a letter Cortés wrote to the King of Spain that he had information of "an island of Amazons, or women only, abounding in pearls and gold, lying 10 days journey from Colima." When Baja California

was initially discovered, it was thought to be an island; thus, the Spanish explorers considered the northernmost territory as "Alta California." Today, it is known simply as California.

- The Viceregal Standard of New Spain symbolizes the claim and settlement on the territory of Alta California on behalf of the Spanish crown. This was the last royal standard. It was used by the Viceroyalty of New Spain until August 24, 1821, the date that marks the close of the Spanish era. The great virtue of this royal standard is in its simplicity, with the tips of the cross displaying the arms granted by Carlos V to Mexico City.
- The San Carlos packet boat symbolizes the first sea expedition in the Spanish settlement of Alta California in 1769. Principal credit goes to the visitador-general of New Spain, José de Gálvez, for planning the settlement, which ultimately resulted in three sea expeditions (the San Carlos, the San Antonio, and the San José) and two land expeditions.
- A soldier with the San Francisco Presidio in the background represents the Spanish military defense of the province of Alta California from foreign and native aggressions in the name of the Spanish crown. During the Spanish era, four presidios were established at San Francisco, Monterey, Santa Barbara, and San Diego.
- An official seal used for the Regulations for Governing the Province of the Californias, approved by HIS MAJESTY Carlos III by Royal Order, dated October 24, 1781. His Majesty deigned to decree by Royal Cédula that these regulations provide the instructions for the operations of the presidios, the erection of new missions, and the promotion of settlement and extension of the establishments of Monterey.

A detail of the Spanish-Mexican seal designed by Donna Billick and Susan Sheldon.

- A Franciscan friar with the Mission San Diego de Alcalá in the background represents the first permanent Spanish settlement of Alta California, with its formal ceremonies conducted by the first Father President Junípero Serra on July 16, 1769. Today, California's twenty-one missions are characterized by their unique beauty and charm and serve as a reminder of Spain's historical role in spreading Christianity to the northernmost province of New Spain.
- The mission branding symbols represent the initial Spanish importation of livestock to Alta California (including horses, cattle, burros, sheep, and goats) as well as the annual rodeo in late summer or early autumn when the stock was rounded up and the calves were counted, branded, and ear-marked. Each of the twenty-one missions had a unique brand to identify cattle. The six displayed on the seal represent the missions at Santa Inés, Santa Barbara, Santa Cruz, San Juan Capistrano, San Rafael Arcángel, and San Luis Rey de Francia.
- The carved terra cotta roof tiles form a band around the Spanish ring to recognize the enduring influence of Spanish architecture in California.
- The ear of harvested corn is a symbol of California's agricultural abundance, which stems from the state's ideal climate and natural resources, and connects us with the historic Spanish settlement of Alta California and Meso-America.

Middle Ring-Mexican Period, 1822–1846

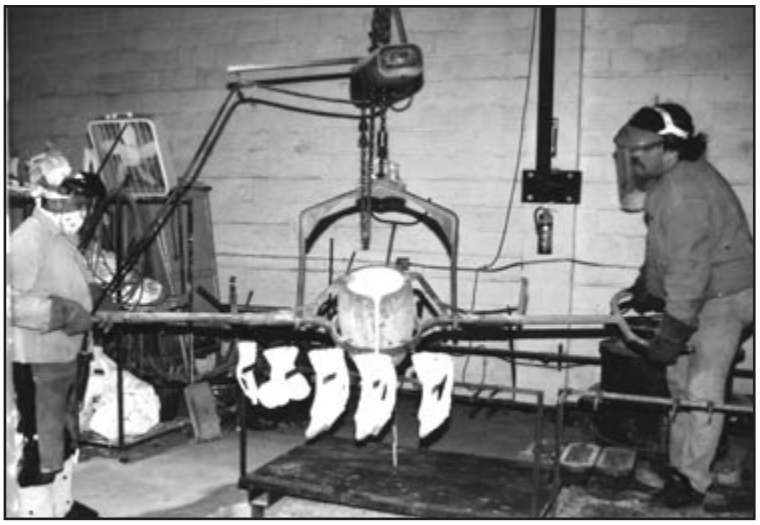
- The Mexican Coat of Arms represents the recognition of Mexican sovereignty in California on April 11, 1822, one year after Mexico gained its independence from Spain.
- The Californio on horseback and the cattle panels depict the independent lifestyle of the rancheros during the Mexican era. The Californios were excellent horsemen, and cattle ranching provided their primary source of income. The vast open-range landscapes of these panels convey the freedom of the Californios under the Mexican land grant system, which was pivotal to the economy and the essence of early California living.
- The fandango dance, which was originally brought to Alta California by the Spaniards, portrays the festive ambiance and warm hospitality of the Californios.
- The immigrants panel captures the image of trappers on foot and traders in ships who entered Mexican California in search of adventure, trade, and land. The Mexican government offered land grants to these immigrants on the condition that they become Mexican citizens and Catholics. Many immigrants who came to California by sea took advantage of this opportunity for legal residence, including such familiar names as Sutter, Marsh, and Larkin. The first overland immigrants were trappers in search of beaver pelts, initiating a significant migration of settlers who rejected Mexican citizenship. Some of these settlers eventually Participated in the Bear Flag Revolt and ensuing war with Mexico. John C. Frémont, a major player in Mexico-California history, came with the "over-landers" on a mapping expedition.
- The Pico Oak Tree, also known as the Oak of Peace, is a historic site in Glendale, California. It was at this site that Andrés Pico surrendered to John C. Frémont, which signified the end of the Mexican War in California in 1847. The United States' possession of a vast territory that included California was formalized with the signing of the treaty of Guadalupe Hidalgo in Mexico on February 2, 1848.

Outer "Fusion" Ring

The outer ring of the seal is a series of tiles engraved with icons and enduring aesthetic, cultural, and political images—a contemporary representation of the fusion of the collective Spanish-Mexican-Californian relationship. The Fusion Ring reaches into history, rituals, and traditions to illustrate visually the connection created between Spain, Mexico, and California up to the present and into the future. The Fusion

Ring reads in a clockwise progression from left to right.

- A pair of hands represents the contributions of Latinos in building the State of California, figuratively and literally, into the great state it is today.
- Ballet Folklórico is a popular tradition of regional dances and costumes that brings Mexican music and movement into the California heritage.
- Tomatoes or "jitomates," originated in Mexico, and are a pillar in the Central Valley economy as well as a formidable Mexican dietary endowment.
- Pottery and folk art represent the enduring influence that Spanish and Mexican art forms have had on the California aesthetic.
- Grapes came to California from Spain and continue to thrive in the state's agricultural and wine industries.
- The United Farm Workers' flag is the emblem that represents the union created by César Chávez for field workers, who have played a crucial role in California's agricultural industry.
- The City of Angels (Los Angeles) depicts the influence of language and immigration to California. The City of Angels is a vibrant example of the tremendous impact that the Spanish language has had on the names of our California cities, rivers, and mountains.
- The piñata represents a historical form of celebration in Mexican culture, which has become universally popular in contemporary celebrations in California.
- The nopal or prickly pear cactus has dual symbolism: it represents homeland for Mexicans; and it is a plant that blends California landscape and climate with our southern neighbor. In this way, California and Mexico are joined physically as well as culturally.
- The sun rays and field image is an aesthetic pause between the two halves of the outer circle. It is a sun burst when viewed from the bottom of the seal and becomes a field as the viewer circles the ring.
- The calla lilies are a strong image associated with Mexico, Diego Rivera, and California floriculture. These blooms are a poetic and artistic reminder of the beauty of our blend and fusion.
- The indigenous musician playing a traditional instrument represents the continuing influence of the many tribes and cultures of Mexican Indians, not only in Mexico, but also in California.
- Olives were imported by the Spanish and have had a Mediterranean influence on the arboreal landscape and cuisine in California. The olive branch also represents a universal symbol of peace.
- The ballot box represents the importance of citizenship and the growing civic participation by Latinos in California. This image brings us to the present and leads us into the future, as Latinos exercise the right to vote, hold public office, and shape public policy.
- Oranges were brought to California by the Spanish and have become a symbol for California's sunshine, health, and abundance.
- La Catrina is a famous popular-culture skeleton etching by a Mexican artist, José Guadalupe Posada.This image has become associated with the Mexican Day of the Dead (El día de los Muertos), which is one of the many Mexican celebrations that are increasingly embraced by Californians.
- La Cocina Mexicana includes the "molcajete," which is a traditional mortar and pestle made of volcanic rock. This image recognizes the enormous influence that Mexican cuisine has had in forming the Californian palate.
- Two Capistrano swallows are a familiar image of renewal, spring, and the enduring presence of the missions in California. The swallows' annual migration bonds our Spanish-Mexican-Californian traditions.
- La Virgen de Guadalupe, the patron saint of Mexico, with brown skin and indigenous features, clearly holds the spirit and hearts of the working people of Mexico and California. Her presence is essential as a female symbol of hope, faith, strength, and compassion. ■



Dave Edwards and Ed Duran pouring bronze.

Dave Edwards checking the bronze that its 2,200° degrees Fahrenheit.

Alan Osborn and Andy skimming slag off the top of the bronze.

Steve Osborn grinding the Indian seal.

Dave Edwards pouring bronze into molds.

The finished sanded Spanish seal.
Steve Osborn (bottom right), John Landgraf (top left),
Andy Graham (right)

Foundation Notes

Daguerreian Society Meets at State Library

The Foundation, in conjunction with the California State Library, will host the annual symposium of the Daguerreian Society. The meeting will take place from October 17 to October 20, 2002 and will open on the evening of the 17th with a reception in the Mead B. Kibbey Gallery of the Library and Courts II Building. Those attending the reception will see a special exhibit highlighting the Library's outstanding collection of Gold Rush era daguerreotypes and ambrotypes and other photographic treasures. The exhibit will be supplemented with the loan of daguerreotypes from Northern California members of the Daguerreian Society including Foundation Board Member Mead Kibbey. In addition, the Foundation will publish a keepsake reproducing the best examples of daguerreian art from the Library's California History Section.

Spanish Flat. 1852. Daguerreotype by J. B. Starkweather

In Auburn Ravine. 1852. Daguerreotype by J. B. Starkweather.

The Daguerreian Society, founded in 1988, features a membership of over 900 avid and knowledgeable collectors sharing a common interest in the art, history and practice of the first form of photography. The symposium itself will be held at the theater of the California State Railroad Museum and downtown Holiday Inn. In addition, there will be a trade show of daguerreotypes and other memorabilia at the event. John McWilliams, a local member of the Society, will assist with local arrangements.

Library Treasures on Display in The State Capitol

An exhibit of State Library treasures is currently on display in the California State Capitol Museum. It is based on the highly successful and Foundation-sponsored exhibition at the Crocker Art Museum. Highlights include Audubon's incomparable double elephant folio, *Birds of America*; Robert Thornton's *The Temple of Flora*, the greatest of all flower books, the Nuremberg Chronicle, printed in 1493 and one of the finest examples from the incunabula period; James Marshall's hand-drawn map showing where he discovered gold; and the only surviving copy of the first newspaper carried across the continent by the Pony Express in 1860. In addition, the display includes an array of rare books, fine prints, mammoth

***"Tulips" from Robert Thornton's* The Temple of Flora.**

plate photographs from the 1870s, paintings, and posters. Treasures of the California State Library will be on display through December.

Foundation at CLA Annual Meeting

The Foundation will have a booth in the exhibit area of the annual meeting of the California Library Association. The Association will be meeting in Sacramento on November 16, 17, and 18, 2002 at the Sacramento Convention Center. This will give the Foundation an excellent opportunity to promote its services and products to librarians from throughout the state. In addition to general membership information, the Foundation will have on hand a selection of books, posters, and maps for sale.

Zazzle.com to Market Library Images

For many years, members of the Foundation and Library researchers have suggested that we reproduce posters, photographs, and other documents from the Library's historic collections as a means of raising funds. Finally, this will become a reality. The Foundation has just entered into an agreement with Zazzle.Com in Palo Alto to market some of its most attractive images through the Web. Zazzle.Com offers a variety of reproduction services and can create full-color posters on a variety of papers and in different sizes, assemble customized portfolios of images, produce note cards, and create computer mouse pads. In exchange for the rights to market Library images, Zazzle.Com will pay the Foundation a royalty. The company will, of course, be linked to the Library's Web site (www.cslfdn.org). Several other institutions are also entering into agreements with this enterprising dot.com company. It is anticipated that the Zazzle.Com Web site will be available early this fall.

Mexican War Bibliography to Be Published

Later this year the Foundation will publish *The War with Mexico, 1846–1849: A Bibliography of the Holdings of the California State Library.* The publication will include an extensive annotated bibliography by Dr. W. Michael Mathes of the Spanish language material held by the Sutro Library in San Francisco. Dr. Mathes is the Sutro Library's honorary curator of Mexicana and a highly acclaimed authority on the history of Mexico. His lucid descriptions of dozens of books, pamphlets, and broadsides represent the first detailed bibliography published in California to emphasize the Mexican side of this momentous conflict. The publication is supplemented by an annotated checklist of the Library's extensive collection of nineteenth century

Mexican [War] Guerrilleros. Lithograph by N. Currier. 1848.

English language books, pamphlets, manuscripts, prints, and sheet music by Gary F. Kurutz, curator of special collections. The latter, of course, emphasizes the American viewpoint and includes the conquest of California. Three hundred copies will be printed and will be sold at $20.00 a copy plus sales tax and shipping.

Bill and Melinda Gates Foundation Grant

The Foundation has been awarded a grant of $181,650 to develop five computer training laboratories in selected rural California communities. Mark Parker, chief of the Library Development Services Bureau, wrote the grant proposal. The funds will be turned over to the Peninsula Library System who will administer the program. ■

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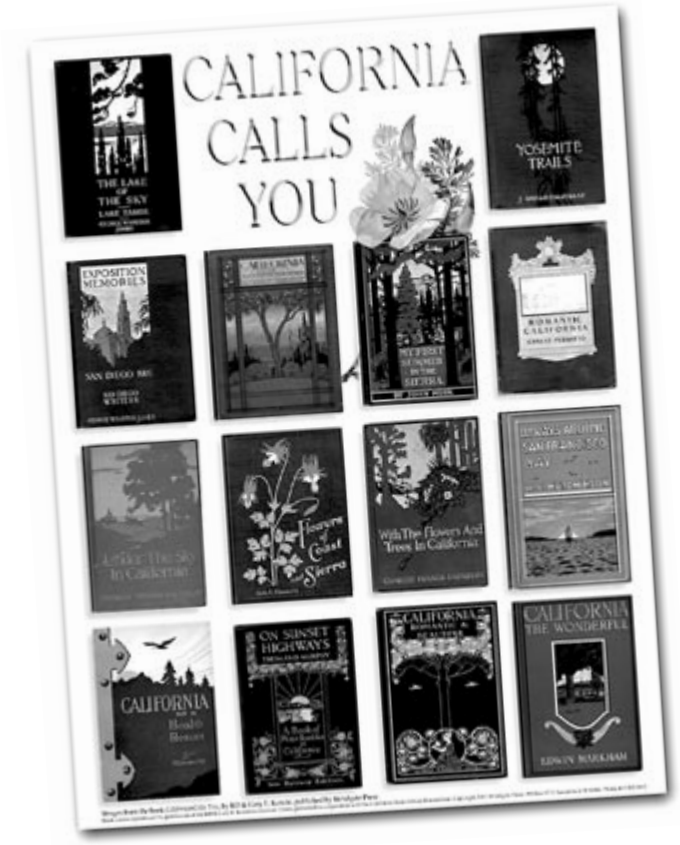


Foundation Co-Publishes California Poster

California Calls You Poster is now available for purchase through the Foundation. The 24 x 18 inch poster, reproduced here, features historic pictorial bookbindings extolling California. The images first appeared in the award-winning book by KD and Gary Kurutz *California Calls You: The Art of Promoting the Golden State*. The Foundation co-published the poster with the Windgate Press of Sausalito. The poster sells for $10.00 including standard shipping charges and sales tax.

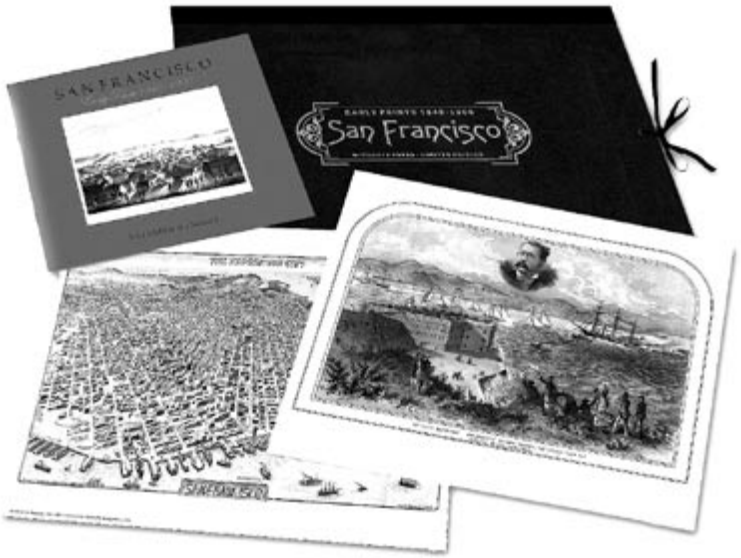
Historic Prints of San Francisco Portfolio

The Windgate Press of Sausalito has made available to the Foundation copies of its latest publication: *San Francisco: Early Prints 1848-1900*. The spectacular, limited edition portfolio, published in collaboration with the Foundation, reproduces a number of rare prints from the State Library's collection. Proceeds from the sale of these copies will benefit the Library's California History Section.

San Francisco Early Prints: 1848-1900 is the result of a collaboration between print collector and dealer Kathleen Manning, the State Library, and Windgate Press. Recognizing that scarce early prints of San Francisco have become so expensive and difficult to obtain at any price, the collaborators decided to publish a group of the most desirable prints.

The lithographs and engravings selected for the publication are among the most sought-after images of San Francisco. Using cutting-edge technology, Windgate Press reproduced the subtle color nuances and natural aging present in the original images.

The cost of the portfolio is $210.00 per set, plus sales tax and shipping (via UPS).



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