

Bulletin

California State Library Foundation

Number 74

Fall/Winter 2002

IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.

¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the

midst of the waters, & let it divide the waters, and divided the waters which were above the firmament Heaven. And the evening and the morning were the second day.

¶ And God said, Let the waters under the firmament be gathered together into one place, and let the dry land appear. And God said, Let the earth bring forth grass, & yielding seed, and the fruit tree yielding seed after his kind, & the tree yielding seed after his kind: and God saw that it was good. ¶ And God said, Let the earth bring forth the living creature after his kind, and the creeping thing of the earth after his kind: and God saw that it was good. ¶ And God blessed them, saying, Be fruitful, and multiply, and fill the earth, and the earth was filled with the living creature after his kind, and it was so. ¶ And the evening and the morning were the fifth day.

¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night, and let them be for signs, and for seasons, and for days, & years: and let them give light upon the earth. ¶ And God made the two great lights, the greater light to rule the day, and the lesser light to rule the night, and the stars. ¶ And God set them in the firmament of the heaven, to give light upon the earth, and to rule the day and the night, and to divide the light from the darkness: and God saw that it was good. ¶ And the evening and the morning were the fourth day. ¶ And God said, Let the earth bring forth abundantly the moving creature after his kind, & the cattle after their kind, & every living creature that creepeth, & every living creature that hath life, of the earth after his kind, & every whale, & every living creature that hath life, of the sea, after his kind, & every creeping thing that creepeth upon the earth, after his kind, & every living creature that hath life, of the earth after his kind, & it was so. ¶ And the evening and the morning were the sixth day.





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California State Library Foundation
1225 8th Street, Suite 345
Sacramento, CA 95814

Tel: 916 · 447 · 6331
Web: www.cslibdn.org
Email: cslib3@juno.com

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FRONT COVER: *The most famous page of the DOVES PRESS BIBLE with its glorious “I” created by the English calligrapher Edward Johnston.*

“Abram.” *An engraving by Barry Moser from the suite of 280 individual prints provided with the deluxe edition of the PENNYROYAL CAXTON BIBLE.*

BACK COVER: *Back cover: “And the Sea Stopped Raging,” Jonah 1:15. Engraving from the PENNYROYAL CAXTON BIBLE.*

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“Two Monumental Bibles Added to the Library’s Collection”

By Robert Dickover

The great printers of the twentieth century designed and printed books embodying widely different ideas about type, decoration, format, illustration, and choice of texts. The common aspiration in their work was to create printing of the utmost beauty within the constraints of the technology utilized by them. In a number of instances this creative aspiration was focused on the printing of the *Holy Bible*. In the last couple of years three of these *Bibles* have found their way into the collection of the California State Library. I previously reviewed the splendid lectern Bible printed in the late 1990s at Andrew Hoyem’s Arion Press in the Summer/Fall 2001 issue of the *Bulletin* (No. 71). In this article, I will review the other two, which were printed at the opposite ends of the century. The first of these is the celebrated *Bible* printed in 1903–05 at the Doves Press in London, England, by Thomas James Cobden-Sanderson and Emery Walker. The second is the *Pennyroyal Caxton Bible* completed in Massachusetts under the direction of its illustrator, Barry Moser, in 1999.

The two *Bibles*, both of which are of the King James Version, represent two entirely different conceptions of design and printing. The most significant difference is that the *Doves Bible* has no illustrations, while the *Pennyroyal Caxton Bible* has no less than 236 of Moser’s wood-engraved illustrations. Since the *Doves Bible* is not only senior in terms of the date of its appearance but also more profoundly tied to an earlier tradition and technology, this book will be discussed first.



Mr. Dickover is a new member of Foundation’s Board of Directors, a talented letterpress printer, authority on typography, and frequent contributor to the BULLETIN.

Cobden-Sanderson brought his wife’s money and his mystical vision of the ideal book to the work of the Doves Press. Colin Franklin, the important scholar and seller of books, describes Cobden-Sanderson as perhaps alone among printers in the craft’s five centuries “in seeing so seriously the link of idealism between a finely made book and religious thought.” Cobden-Sanderson’s writings on the subject of the ideal book are idiosyncratic and difficult to understand as in the following quotation from his essay “The Book Beautiful”:

The wholeness, symmetry, harmony, beauty without stress or strain, of the Book Beautiful, would be one in principle with the wholeness, symmetry, harmony, and beauty without stress or strain of that WHOLE OF LIFE WHICH IS CONSTITUTED OF OURSELVES AND THE WORLD.

This is a rather murky statement, but what is clear is the remarkable conception of design that emerged from the collaboration of Cobden-Sanderson and his erstwhile partner Walker and the steadfastness with which they adhered to this conception.



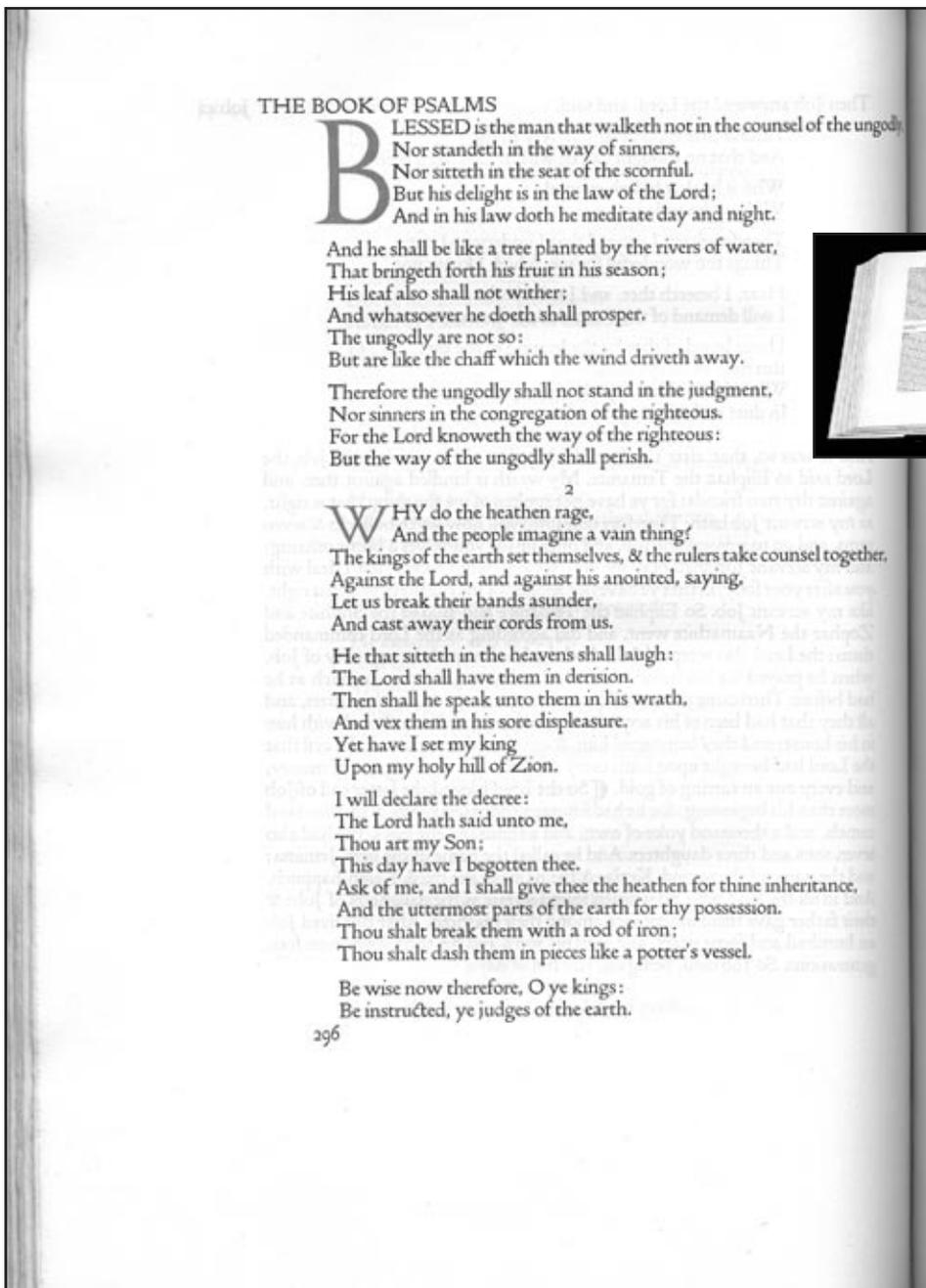
The 233 illustrations of the PENNYROYAL CAXTON BIBLE were engraved in a material called Resingrave, originally invented by Richard Woodman in Redwood City, California.



"Behold the Man," John 19: 5. A Barry Moser engraving from the PENNYROYAL CAXTON BIBLE.

Cobden-Sanderson's entry into the printing of books followed the closing of the Kelmscott Press, the first of the great English private presses, and the death of its founder and artistic genius William Morris. At the sale of the latter's library in 1898, Cobden-Sanderson purchased a copy of Pliny's *Historia Naturalis*, printed in Venice in 1476 by the great French expatriate printer Nicolas Jenson from one of his roman types. Since their first appearance, Jenson's types have been chosen as the models for many succeeding

roman type designs for over five centuries. In the opinion of the major historians of printing, Jenson's type designs have never been equaled. Cobden-Sanderson's intention was to produce for his own use a typeface by faithfully adhering to Jenson's design in the Pliny. For this purpose, he enlisted Emery Walker's assistance; Walker was the major figure in type design in the early private press movement. Jenson's books had two of the features common to early printing: the forms of the letters were irregular and the type used in



The PENNYROYAL CAXTON BIBLE is the first fully and completely illustrated bible in over a hundred years. Barry Moser is the first artist since Gustave Doré to execute a comprehensive body of images for the HOLY BIBLE.

A page from the DOVES PRESS BIBLE showing the striking design of Emery Walker. Note the beautifully executed ragged right edge.

the printing was overinked, producing a mushy appearance when it was impressed on paper. Walker's task was to re-create the Jenson roman without these imperfections. With the exception of slightly larger serifs, Walker's design approximates the original closely.

The Doves typeface was used in one size only and was the only type employed in all fifty of

the Doves publications. The only exception to this was the infrequent employment of an italic derived from the Doves type in a couple of the press's output of fifty books. The Doves typeface is a major achievement, and its effect is shown in the following illustration shown above. The composition in the Doves oeuvre follows principles enunciated by Walker, which include thin spacing between the words and no addition

of any spacing (leading) between the lines. However, the use of slightly longer ascending and descending strokes as on the “y” makes the spacing between the lines appear aesthetically appropriate. Another feature of the type is the appearance of reduced density achieved by the somewhat wider spacing between the letters in the words.

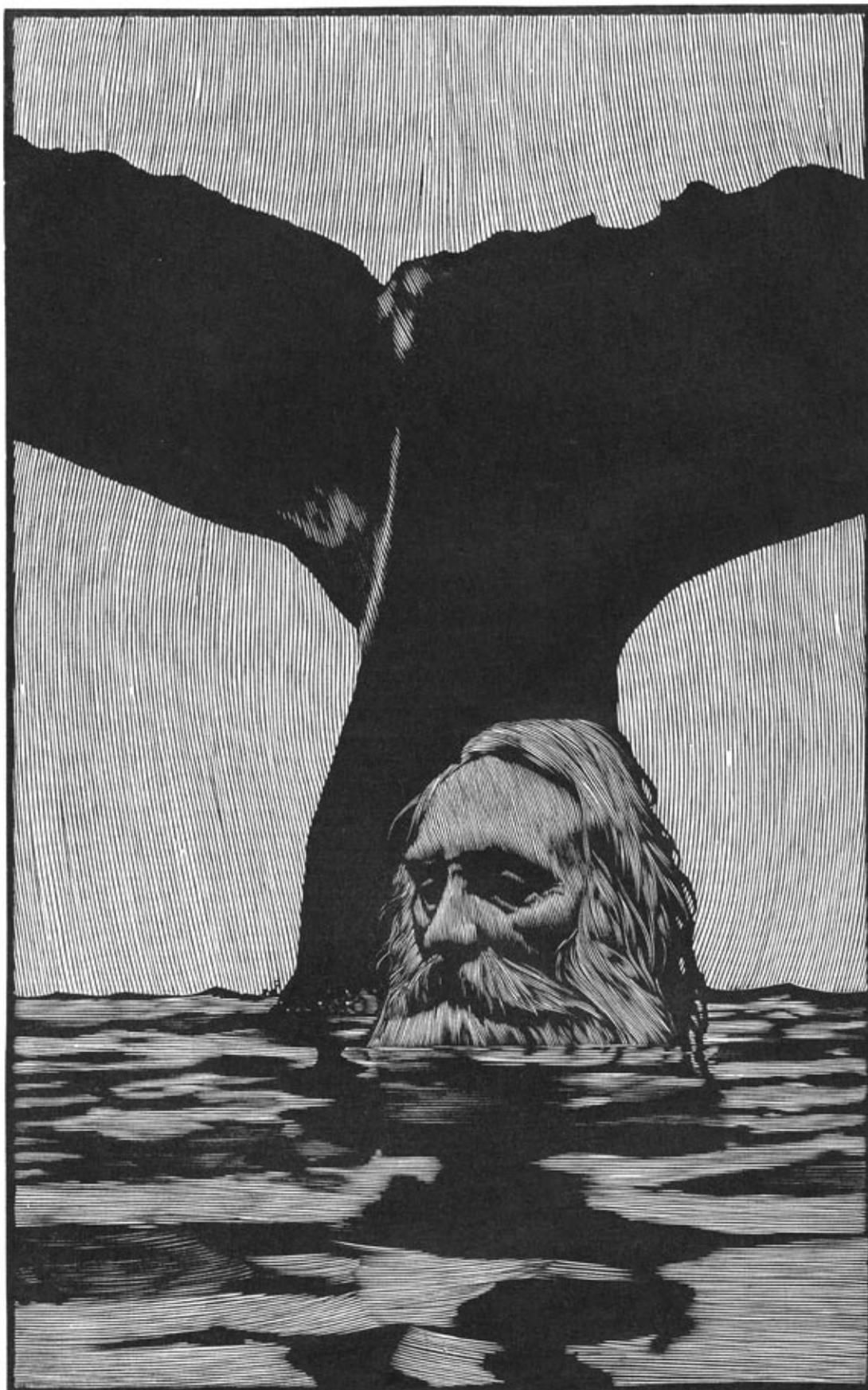
The *Doves Bible* is printed primarily in black, and most of the lines in the text are of the same length. New paragraphs are not started on new lines. A new paragraph simply follows the preceding one with a paragraph symbol (pilcrow) placed between them. One deviation from the basic format is in the printing of poetry. The lines of poetry are indented and have the characteristic ragged outside edge of printed poetry. A small portion of the text is printed in red. For example, the blessings at the end of some of the Psalms are printed in red. Also printed in red is the masterful calligraphy in the book, which is the work of the English calligrapher Edward Johnston, who was regarded as the foremost calligrapher of his time and is one of the twentieth century’s greatest letterers. Johnston drew the red initial letters used in the opening sentences of the books in the *Bible*. His most notable contribution, however, is his work on the first page of the *Book of Genesis*. The idea for this was Cobden-Sanderson’s, and it was opposed by Walker. The realization of the idea was all Johnston’s. As can be seen in the illustration, the calligraphic part of the page consists of the three words “In the beginning.” The most striking element of the phrase is the “I,” which extends down the entire left margin, with its serifs bracketing the text. The rest of the calligraphed letters are on the first line; they are somewhat greater in height than that of three lines of the type. The design of this page is one of the best known in fine printing. Its admirers are many and its detractors, if any, are unknown.

Cobden-Sanderson entered the Arts and Crafts movement as an apprentice bookbinder. In short order he became a singularly accomplished one, known for his leather bindings with exquisite gold tooling. In 1893 he opened his own bindery, appropriately called the Doves Bindery. All

of the books printed at the Doves Press were bound at this bindery and bound uniformly in a white vellum binding, which had a smoky cast. The Library’s copies of the five volumes of the Doves Bible were rebound in green morocco by Joseph William Zaehnsdorf, who established an important firm of trade binders operating in London in the nineteenth and twentieth centuries. The bindings have raised bands and gold lettering on the spines. The decoration of the books is very simple, consisting of four parallel gold lines and a row of ornaments extending around the edges of the inside of the covers. The outside of the covers is undecorated.

The world of the arts has experienced many changes in philosophy and styles, and this is no less true of the great printed books than of any other kind of art. The rigid style adopted by the Doves Press for its books, while once effusively praised, has garnered increasing criticism with the passage of time. The decisions to use no illustrations, to employ only a minimum of decoration, and to adhere to a fixed format have led to repeated charges of monotony. In particular the press’s masterpiece, the *Bible*, has been the target of those criticisms. One can understand the feelings of the critics and still appreciate the greatness of this *Bible*. The printing of it is near perfect, the type design is among the very best, and the calligraphy on the first page of the book of Genesis in itself will guarantee the book lasting respect. Only 500 copies of the *Doves Bible* were printed on paper and only two on vellum. The California State Library and its patrons are very fortunate to have one of the paper copies.

Barry Moser, who organized the immense effort that went into the *Pennyroyal Caxton Bible* and served as its illustrator as well, has won universal acclaim as a book artist. Some critics consider him to be the best book illustrator in America today. Without question he is the most distinguished producer of the engraved illustration. Recognizing both Moser’s stature as an illustrator and the Pennyroyal Press’s thirty-year record of outstanding printing, the Library decided to acquire the deluxe edition of the *Pennyroyal Caxton Bible*. Only fifty copies of



“And the Sea Stopped Raging,” Jonah 1: 15. Engraving by Barry Moser.

this edition were produced, of which thirty were for sale. This *Bible* also comes in a less grand “primary edition” of 450 copies.

The deluxe edition was printed on handmade paper and bound in five volumes in vellum. Each volume is housed in a fall-back tray case covered in a linen fabric. The word God in the opening line of Genesis is hand-lettered in raised, gold leaf letters. Most importantly this edition includes a complete extra suite of signed and numbered proofs of all of the engravings used in the book as well as proofs of all the rejected blocks and of the initial state of some of the blocks that were further engraved. The prints, which number more than 275, were reproduced on handmade Japanese Kitakata paper by the eminent printer Harold Patrick McGrath. Finally, the set includes one original drawing, a silver gelatin print of the photographic study for that drawing, and the original engraving block from which the image of the drawing was printed. Especially noticeable in this assemblage are the prints. Kitakata, the lustrous, cream-colored paper on which they are printed, produces remarkable images.

Barry Moser’s works include more than 200 books which he has illustrated or designed or both. He has heretofore been best known for illustration and design of the books of the Pennyroyal Press. The most famous of these is his *Alice in Wonderland*. His remarkable wood engravings and design for this book won him the National Book Award for design and illustration in 1983. Although Moser is most closely identified with his engravings, he has also produced exceptional illustrations for books employing other techniques. Among notable examples of his work with other artistic media are his illustrations of the University of California Press edition of *The Divine Comedy* of Dante. Moser’s illustrations of the latter are primarily reproductions of his watercolors in various shades of gray and black. The Pennyroyal Press books, in the tradition of fine printing, were published in very small printings. Happily many of these have appeared in much larger trade or small facsimile editions. The Library has a number of these also. For the

printing of the *Holy Bible*, Moser added the name Caxton to Pennyroyal, thereby honoring William Caxton, the first English printer.

Moser describes the printing of his *Bible* as his “personal Everest,” a dream of over thirty years. In his late 50s, he received his undergraduate education at Auburn University in Alabama and the University of Chattanooga. A native of Tennessee, Moser emigrated north for graduate work at the University of Massachusetts at Amherst. His associates in the world of the book include his late teacher, the famous American artist Leonard Baskin. Moser was ordained as a minister in an evangelical church and was an active preacher in his 20s. At one point he became so disillusioned with the church that he backed away from it and started referring to himself as an atheist. He says that the experience of illustrating the *Bible* brought him back to where he once was—to the belief that there is something in the universe that is “all powerful.”

Most of the wood engravers preparing illustrations for books used boxwood in their work. A worldwide shortage of high quality boxwood led Moser to use another material, a cast white polymer resin called Resingrave. With it Moser achieved the remarkable results shown in his illustrations of the *Bible*. Some of these illustrations are traditionally narrative, and others are symbolic, interpretive, or metaphorical. Many of the readers of *Moser’s Bible* will find some of his illustrations disturbing, but that fits in with Moser’s conception of the Bible. He characterizes it as a “disturbing book with pervasive themes of blood and stone.” Other illustrations are expressive of lightness and humor. Some of the illustrations have a very dark cast, and others are much lighter in appearance.

For his illustrations of people, Moser used live models (some professional) or photographs of actual people. His models included well-known people, such as Baskin and the playwright Athol Fugard. He also uses himself as a model; he appears four times in his *Bible*. Many of his models are ordinary people from the community.

His model for Christ is “Lewie,” a cook in a restaurant near Moser’s press. He does not attempt to make his characters appear glamorous or spiritual. Rather he seeks to make them representative and reflective of the situations in which they are placed. Moser’s effort in this Bible may ultimately be considered his magnum opus. Already it is clear from the comments of the critics that they consider his illustrations to be among the finest of the twentieth century.

From my standpoint the most important feature of Moser’s work is the way he manipulates both black and white lines to indicate texture and to differentiate surfaces, objects, and people from each other. One technique is to change the angle of the parallel lines defining a person or object from the lines defining an adjacent person or object. Some of Moser’s most striking effects are obtained through varying the degree of heaviness of the lines and the distance between them. These effects are shown in the illustrations in this article. They are unique to Moser’s work and represent a major contribution to the art of the engraved illustration. Also unusual in Moser’s illustrations in this Bible is his engraving of the entire surface of the block. There are no large areas of white space within or around the edges of the illustrations.

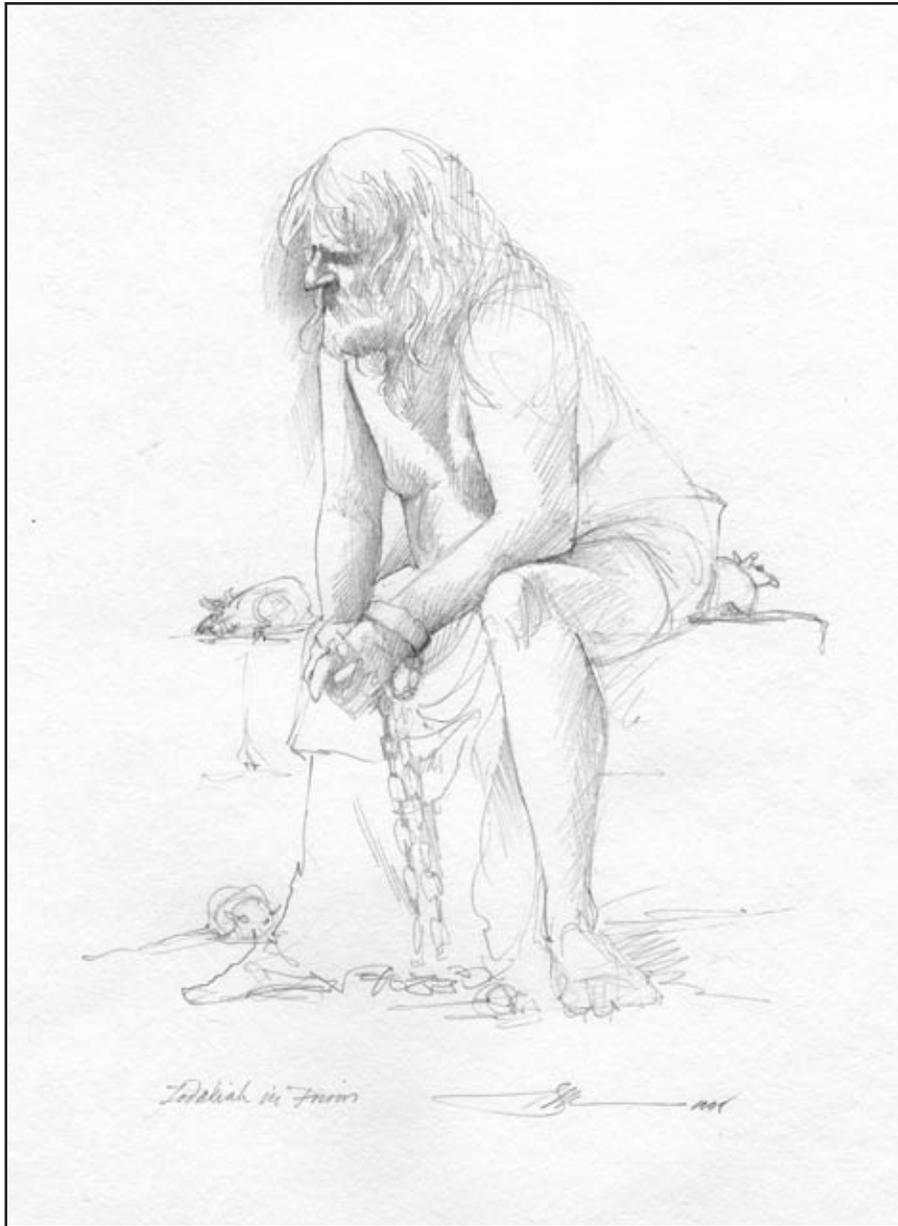
Cobden-Sanderson’s vision of the ideal book was one in which no one part overwhelms the others. For this reason he eschewed illustrations and ornamentation in his books. He felt that they were likely to be distractions from what he saw as the most important parts of the book—the text and the aesthetic quality of the letter. Moser’s Bible exemplifies his point. Its illustrations are so striking that many people will buy the book simply to look at them. The impact of the illustrations is enhanced by the fact that the typography in the book does not begin to have the distinction of the illustrations.

Moser’s chief typographical consultant on the project was Matthew Carter, the designer of Galliard, the typeface used for the text of this Bible. Galliard is now computerized and was modified by Carter for the printing of the Bible.

Carter also designed Mantinia, the display face used for the initial letters printed in red and beginning each book of the *Bible*. The text is set in 13-point Galliard with four points (approximately one-eighteenth of an inch) between the lines. This type size, noticeably larger than that used in the ordinary book, and the increased space between the lines are helpful but ultimately do not relieve the impression that the printing is very cramped. The text is printed in double columns throughout the book. When one book ends, the other starts below it in the same column without an overgenerous amount of space between the completed book and the title of the new book. Even inexpensively printed *Bibles* handle divisions between books of the *Bible* with better typography. If the printing in the *Doves Bible* is perceived to be monotonous, then the printing in the Moser Bible is very monotonous.

On the other hand, one can convincingly say that the typography in the Moser Bible is very good. It is clearly not up to the standards of the *Doves* and the *Arion Bibles*, but very importantly neither is illustrated—Cobden-Sanderson’s because of his ideology of the “Book Beautiful” and the *Arion Press’s* because it is intended to be read from a lectern in a religious service. The *Pennyroyal Caxton Bible* is already very expensive. To hold down the cost, one has two alternatives. One may reduce the number or size of the illustrations. No one would want to do this. The other is to reduce the cost of the typography. This was done in this case, and what’s the harm? The best solution is to recognize the strengths and weaknesses of these three monumental Bibles and, in the final analysis, to focus primarily on their strengths. That is the key to a full realization of the inspirational qualities of these books. The Library has done its constituency a great service in obtaining these three Bibles, representing as they do some of the great chapters of twentieth century printing. ■





An original pencil sketch by Barry Moser used as a study for an engraving.

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“The Manifesto of a Book Artist”

By Peter Thomas

Visions of what I have come to call the “New Gutenberg Bible” or the “Mona Lisa of the Book” – a thing that is the “perfect” book – have haunted me for years; in those dreamy moments between sleep and wakefulness, as I work at the press, as I bind the printed pages of some book I am completing. I know now that to make books is my calling. The book is my art form. But as a student, the vision of a calling was not enough. I needed a philosophical basis, a theory to justify the books I made were art works.

My instructors said if an object has a utilitarian function it cannot be “true” art. Art, they said, is unencumbered by function. To make a book is craft and not art. I argued that art was not a guaranteed status, it had to be earned. Monet’s paintings of haystack were no more archetypal of art than The Golden Cockerell Press’s 1930 edition of the *Four Gospels*. Books can be art just like paintings can be art. The discussion should be about the aesthetic content in a work, not what kind of artwork is it. But they replied that a painting has intrinsic aesthetic content and the



Book artist Peter Thomas with one of his “biblio” creations.

Peter and Donna Thomas have worked collaboratively and individually to make both fine press and artist’s books since 1977. Under their current imprint of Peter and Donna Thomas: Santa Cruz and their earlier imprint, The Good Book Press, they have created numerous one-of-a-kind books and over a hundred limited editions. They are active in the leadership of The Friends of Dard Hunter and the Miniature Book Society. They lecture and teach workshops. Their books have been featured in both individual and group exhibitions in the USA and abroad, and are found in collections around the world. They currently reside in Santa Cruz.

only content a book has is its text. This text might be a work of art, but the book was just a functional container. However beautiful, the book was only a marvelous example of craft.

They might have been right at that time, at least according to aesthetic theory. But I knew they were wrong. One day, as I stood in line to see the *Book of Kells* at the San Francisco Public Library, I realized the flaw in their logic. The *Book of Kells* had no other function than to be looked at and be enjoyed. Manuscript books like that, with their lavishly illustrated and illuminated pages, their covers that were jewel studded sculptures, were not made with function in mind. Most people could not read and the monks knew the text from



THE REAL ACCORDIAN BOOK. Peter & Donna Thomas. 2001.

memory. These books were made to be looked at as painting and sculpture.

In the same moment I also realized that most books were not made with this same goal in mind. Gutenberg's *Bible*, printed using movable type, heralded the advent of mass production, the common dissemination of information through the written word and an opportunity to make more units for less money. Most books made after Gutenberg's *Bible* were too encumbered by function to be art works. It was not until centuries later that the work of artists like William Blake, and the fine press and design binding movements at the end of the industrial revolution, signaled change was ahead. The creation of the personal computer enabled this change to take place. As the burden of information storage shifted to electronic media, the book had been set free from its servitude to information. As the book loses function, it can once again become an object. When computer hardware improves to the point

that we have no second thought about curling up in bed with a screen, I believe this change will be complete. Then the book will be absolutely free from function and enjoyed solely as an aesthetic object: a work of art.

This is a point in history, similar to the time following Gutenberg's invention, when between 1450 and 1500 the manuscript book was replaced by the printed book and all the rules for laying out books became codified. Today, the new rules and standard expectations for what is the book as an art work have not yet been formalized. To help this transition occur, book artists must develop an aesthetic vocabulary to use for the books. Most artists have not been taught how to look at a book as an art object. Art cannot be discussed without common words and meanings. What is a book? It is everything, the physical materials, the structure and the ideas it contains. What is art? There are no simple answers.

When defining the book as an art work there are two ends to the spectrum of possibilities. One is the fine press book, the other is the book object. The fine press book adheres to the traditions of the early manuscript or printed books: impeccable craftsmanship and attention to detail. It is a literary artifact, which exists to support and reveal the text. It is a text embellished by artistic treatment. The other is the book object. This can be a book without words, without illustration, perhaps without pages. It includes within its definition shrines, sculptures and things that deal with book ideas, but are not readily discernible as books. In a book object the emphasis is usually on visual impact and concept. Somewhere in the center of this spectrum is thing called the artist book.

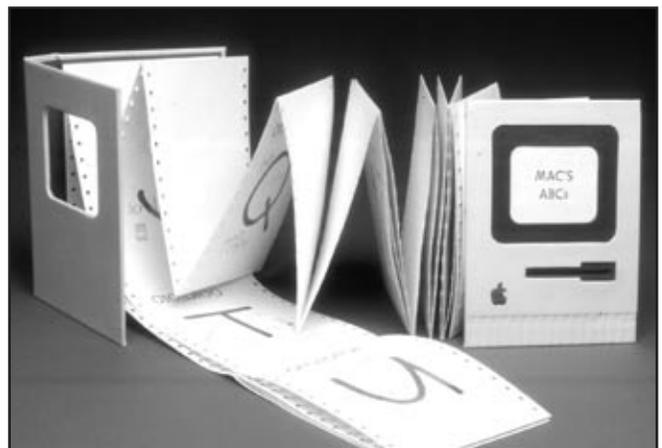
I have had a vision of the future when someone - I called them the Leonardo Da Vinci of the Book - will find new ways to present the whole range of aesthetic elements in a book, text, illustration, sequence, structure and color, and create something never before imagined to be possible: a book that would be universally recognized as "art". I call this book the *Mona Lisa of the Book*, or the *New Gutenberg Bible*. It is the archetypal book, and like the *Book of Kells*, it is something people will line up for hours just to get a glimpse of.

The "Mona Lisa" of the book will not be like a best selling novel with pages and pages of black text on white paper, for it will not just be a book to read. But it will have good literature or valuable information, and these will be combined with quality materials and concept, to create a book that will be enjoyed and appreciated in ways we cannot now imagine. The illustrations will be integrated with the text, not just art work placed in a book. It will be visually interesting wherever and however the viewer looks at it, and will sustain interest from page to page, from the beginning to end. An artist book will be a "Mona Lisa" only when design, concept, materials and execution all display a mastery of the craft. It must have aesthetic content, visual impact, quality craftsmanship and a text worthy of publication.

All the elements must work together to create a literary/visual art object that will move the souls of its audience

For the most part the same aesthetic terms can be applied to a book that are used for other art forms, but sometimes they must be looked at in new ways. For example, books have both form and content. Usually form is expressed through the binding structure and its materials, which appeal to the visual and tactile senses, and the text and illustration address content appealing to the intellect. But, when the text is arranged to provide visual stimulation, the text can address issues of form and act like a painting; and when books are more sculptural than literary, the form can express the content.

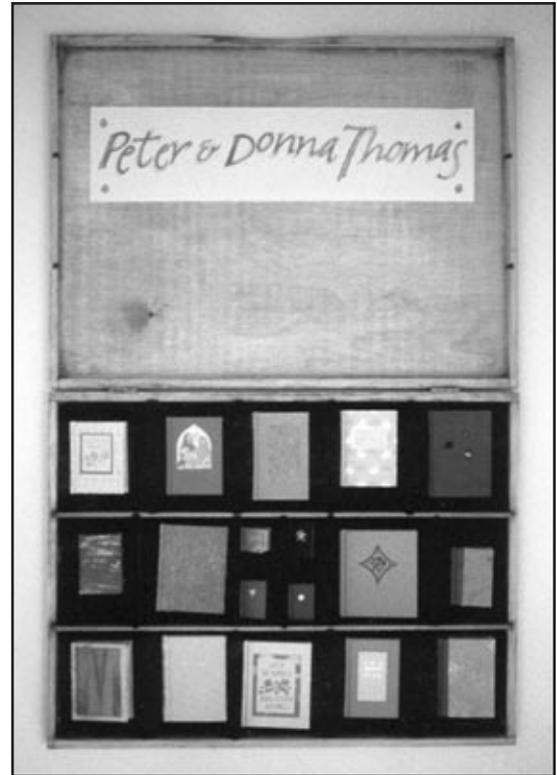
Another important aesthetic consideration in a book is the element of sequence. In a book the artist can control (or at least direct) the sequence in which the viewer looks at his or her work. Buzz Spector pointed out to me that people will spend on the average only a few minutes in front of even the best painting, but will spend hours in front of a really bad paperback book. The book artist can exploit this, working with consecutive pages, the front and back cover, to create movement as a composer, to create new types of books which we can not yet imagine.



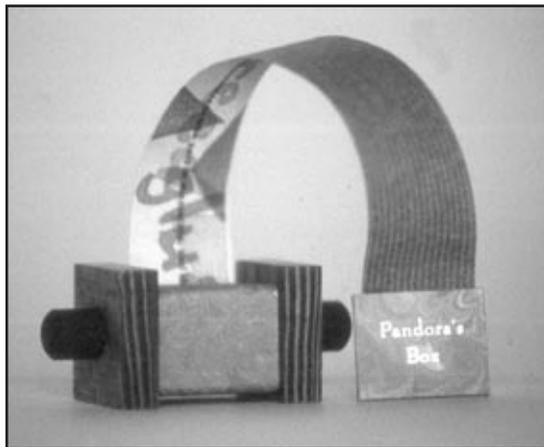
MAC's ABCs. Peter & Donna Thomas. 1996



THE VIEW FROM MT. DANA by John Muir.
Peter & Donna Thomas.



TRAVELING LIBRARY. Peter & Donna Thomas.



PANDORA'S BOX. Peter & Donna Thomas.

To be art, a book must be made without function as a primary goal. But this does not mean that it should be fragile, or sloppy, or filled with meaningless words. One must not confuse function with craft. Function is utility, while craft is technique. An art work must have craftsmanship that equals or exceeds its aesthetic content for a work to be a real success. The book requires its artist to master many craft skills, but then so does painting (e.g., when the artist mixes their own tempera as the old masters did) and all the other arts. A book is mixed media: visual art, sculpture, literature and architecture all combined in one object.

Walter Hamady has called the book the “Trojan Horse” of art, because people who will not look at art will look at books. Books are intimate public objects. Books are not best shown behind glass, or on display in a museum or gallery, for they are not only two or three-dimensional works like paintings or sculpture. Books have a fourth dimension, which is time. Because of its multi-dimensional nature and versatility, artists from all other art forms are gravitating towards the book; and I predict that the book will become the dominant art form of the twenty-first century. ■



THE REAL CONCERTINA BINDING. Peter & Donna Thomas. 2002.



HAWAII: A GUIDE TO ALL THE ISLANDS. Ukulele Fan Book. Peter & Donna Thomas. 1996.



MEDITATIONS AT THE EDGE. Peter & Donna Thomas. 1996.

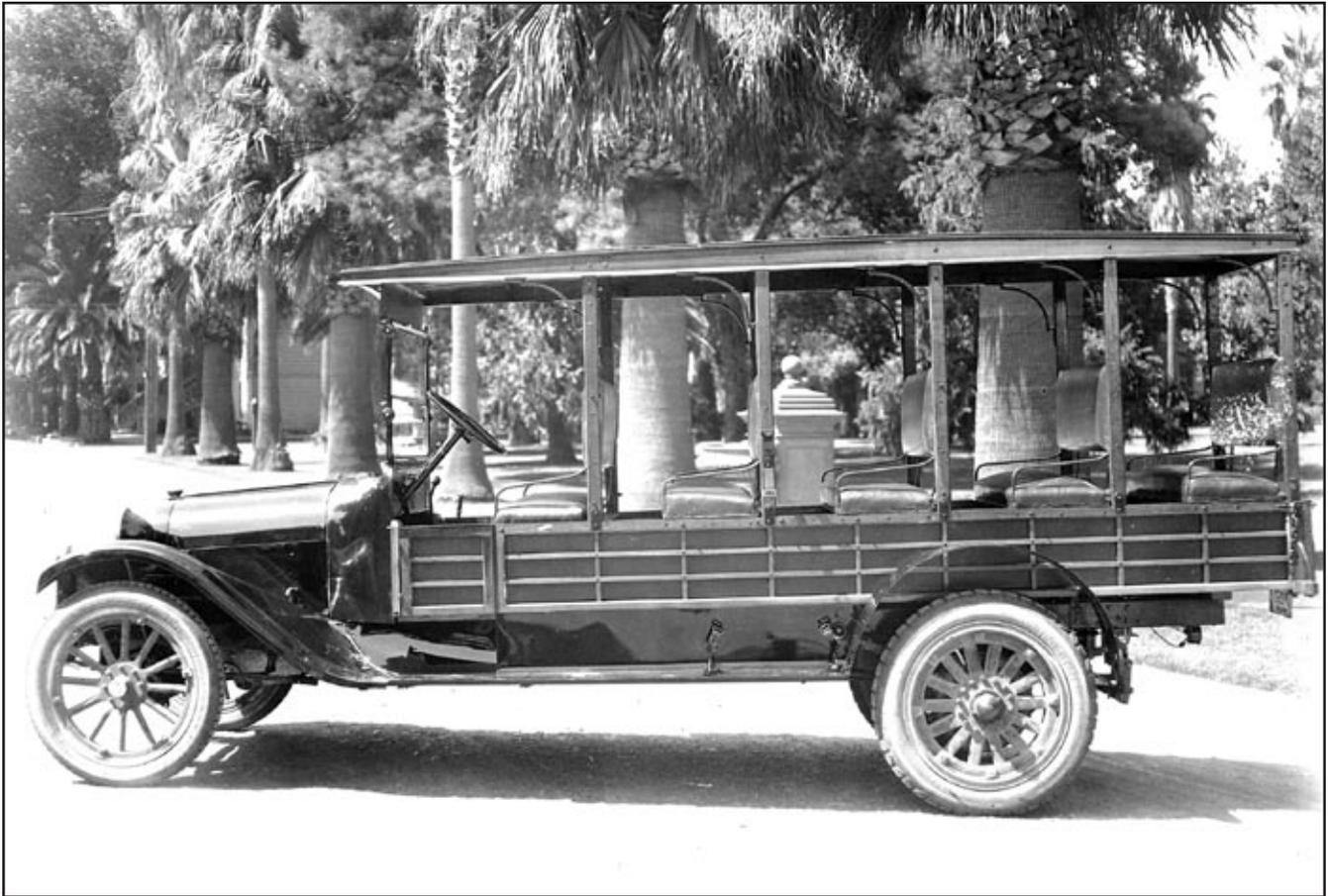
“S.S. Albright: Sacramento Automobile Designer and Builder”

By Vickie J. Lockhart

The early 1900s saw a transition from horse-drawn carriages and wagons to the cars and trucks we take for granted today. The developing automobile industry brought many new companies and services to Sacramento. One such entrepreneur was Sidney S. Albright, who began as a carriage painter and became an automobile designer and builder. The State Library’s California History

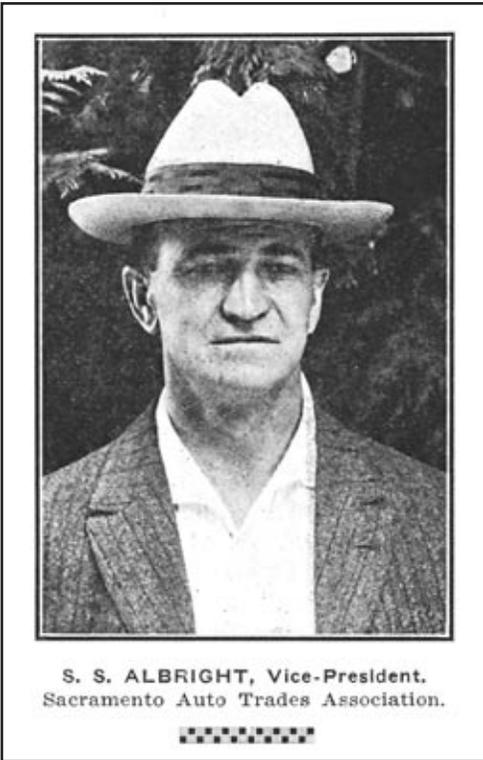
Section contains many photographs by the McCurry Foto Company that documented sites and events in Sacramento from about 1910. This company photographed many of the automobiles produced by the S. S. Albright Co.

Albright was born near Bucyrus, Ohio. He began to learn the trade of painting carriages and automobiles at the age of sixteen. He served apprenticeships in shops in Dayton, Ohio; Jackson, Michigan;



Side view of an Albright designed open-air passenger van in Capitol Park.

Ms. Lockhart is a Visual Resources Librarian in the California History Section of the California State Library and Associated Editor of the Bulletin.



Portrait of S.S. Albright who was vice-president of the Sacramento Auto Trades Association in 1919.

and New York City. For six years he was foreman of a Studebaker paint shop in South Bend, Indiana. In 1903 Albright moved to Sacramento. He found employment as the foreman of the painting department of a carriage shop owned by A. Meister & Sons on 9th Street.

Six years later, Albright decided to go into business for himself. Beginning small, he started a painting and trimming business in a 28 by 60-foot, two-story building at 1112-14 Twenty-fourth Street. In addition to painting carriages, wagons, and autos, he began repairing and building them.

In 1916 the S.S. Albright Co. moved to Thirteenth and U Streets, a 30,000 square foot space devoted to automobile construction in all its phases—bodybuilding, blacksmithing, bake-oven auto painting, trimming, radiator and sheet metal working. The new plant had a saw-tooth roof with an abundance of natural light. This roof design



Convertible designed and built by S. S. Albright Co., Sacramento.



Willows Union School bus.

reduced electric bills, which in turn lowered overhead expenses, and the cost of the finished work. Albright's company engaged in all kinds of bodybuilding—pleasure car bodies, stage bodies, bus bodies, truck bodies, delivery bodies, etc.

Albright began to build specially designed passenger car bodies about 1919, permitting the owners to incorporate their own ideas as to convenience and other special features. Hearse bodies were also designed and built by the Albright Co.

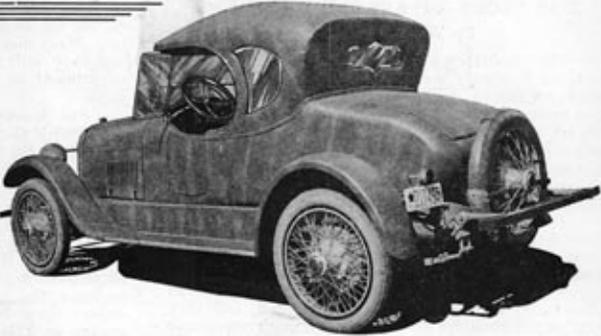
An important branch of the firm's business featured blacksmithing, spring making and repairing, and auto chassis lengthening. Albright's company

handled the agency for Browntruck and Longford truck attachments and Reliance Trailers. The Browntruck attachments enabled the owner of any make of pleasure car, either new or used, to convert it into a one-ton to three-ton capacity truck. The Longford Truck Attachment made the ordinary Ford roadster or touring car into a three-quarter-ton truck, increasing the wheelbase to 136 inches, providing a loading space of eight feet in back of the driver's seat.

Albright installed a radiator and sheet metal department devoted to straightening bent or jammed fenders and repairing dents in order to meet the high and continual demand for this

AUGUST, 1919 YOUR PROTECTION 27

**---A pleasure car
body specially
designed and
built by
"Albright"**



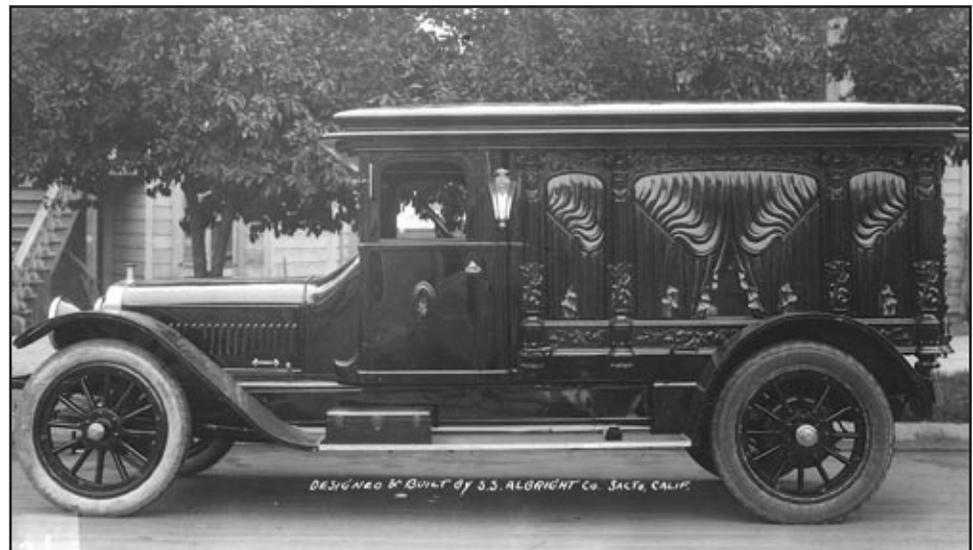
The classy job shown here is finished in blue-grey craftsman's leather, the fenders and body being covered with it, the top and upholstery likewise of the same material. The chassis is painted Roll's-Royce blue and the wheels are Italian cream in color. The interior is beautifully appointed and painstakingly finished. It is the kind of a car a particular owner thoroughly enjoys.

Why not have a car body designed to suit your own individual personal taste—something exclusive and "different," like the beautiful sport roadster shown here? Just give us your idea. We'll supplement it with a few suggestions and then submit sketch for your approval.

S. S. ALBRIGHT CO. 13th and "U"
Phone Main 709

CAR SHOULD BE READY FOR TRIP. are right so that you will not be bothered with slow leaks. You know there are low power air pumps in

Albright advertisement reproduced from the periodical YOUR PROTECTION, August 1919.



Hearse designed and built by S. S. Albright Co.

work. The auto-trimming department was moved into larger quarters due to the volume of work, particularly Albright's "De Lux" tops.

In 1929 Albright purchased a site on Y Street as a future location for his business. However, the Sacramento City directories continued to list the company's address as Thirteenth & U Street until

1934 when the company was moved to 235 North 16th Street. Albright leased a 50 by 150-foot building and installed new and better equipment for the firm's operations. No reference was found in the Sacramento City directories after 1939 for the S. S. Albright Co., although Albright's occupation was listed as a salesman between 1940 and 1943. Albright died in Oakland in 1948. ■



THE DAYLIGHT PLANT.

From a modest beginning in a 28 by 60 two-story building just a trifle more than nine years ago to a plant now occupying approximately 30,000 square feet of space, thoroughly modern and splendidly equipped in every detail, is the story of the rapid growth of the S. S. Albright Co.

October 20, 1909, on Twenty-fourth, between "K" and "L," S. S. Albright started his little carriage shop, and the quality of his work soon attracted a large following. In a short time more space was necessary, and still more and more, until finally on October 31, 1916, the S. S. Albright Co. moved to its present location on Thirteenth and "U," where a space of approximately 30,000 feet is devoted to automobile construction in all its phases, body building, blacksmithing, bake-oven auto painting, trimming, radiator and sheet metal work.

Besides, this progressive firm also successfully handles the agency for BROWNTRUCK and LONGFORD truck attachments and Reliance Trailers.

The BROWNTRUCK Attachment enables the owner of any make of pleasure car, either new or used, to be conveniently converted into a capable, finely constructed truck of from one to three ton capacity. This enables the man with a hauling problem to solve it at the least possible cost.

The LONGFORD Truck Attachment makes the ordinary Ford roadster or touring car into a three-quarter ton truck. The wheel base is increased to 136 inches, thus providing a loading space of eight feet back of the driver's seat. The original Ford is thoroughly reinforced and the same pneumatic tires are used.

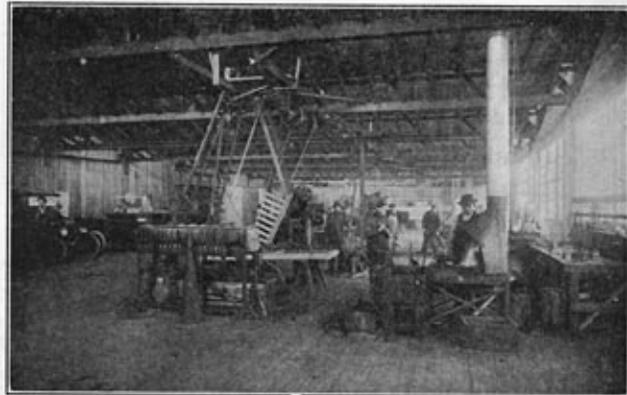


The Reliance Trailers permit greatly increasing the hauling capacity of a motor truck without appreciably burdening it. It is a well known fact that a man, a horse, or a motor truck can pull more than it can carry—consequently one or more Reliance Trailers is the ready solution of rapidly increasing hauling problems at a greatly reduced cost.

One of the outstanding features and one that invariably impresses every visitor to the plant is the continual flood of daylight. By means of a saw-tooth roof a great abundance of natural light is made possible at all times. This permits the men in the various departments of the plant to do their work under the best possible conditions. It also eliminates electric light bills, thus reducing overhead expense, and, finally, the cost of the finished work. More than this, the plant is finely ventilated and so arranged that every detail is handled with the least possible loss of time and effort.

Body building of all kinds—pleasure cars, stage bodies, bus bodies, truck bodies, delivery bodies, etc.—are a very special feature in which the Albright Co. has earned an enviable reputation for the sturdiness of its construction.

Recently several specially designed passenger car bodies have been started in the body building



department, and they have attracted the attention of every one who has visited the plant and seen them. A specially designed passenger car body permits the owner to incorporate his own ideas as to convenience and such other special features as may appeal to him; at the same time giving him the benefit of the unusually careful construction that enters into every piece of work turned out by the Albright Company. Hearse bodies also have been given very careful study and attention and some of the finest jobs of this kind that can be found in the Sacramento Valley are products of the Albright plant.

Blacksmithing, spring-making and repairing, and auto chassis lengthening are also an important branch of this firm's service.

A special spring furnace and special tempering processes enable the Albright Company to build a complete spring or to make accurate, satisfactory and lasting repairs of broken sections of springs. This is just a Special Feature of the blacksmithing department, which is equipped to handle all classes of blacksmithing work, including auto chassis lengthening.

But, perhaps, most important of all is the bake oven process employed in the final finishing of automobile painting. This process gives to the varnish

“Portraying the Native American: Rare George Catlin Title Donated”

By Gary F. Kurutz

Mr. Roger K. Larson of Fresno generously donated to the California State Library his superb and exquisite copy of George Catlin’s *Illustrations of the Manners, Customs, and Condition of the North American Indians with Letters and Notes Written during Eight Years of Travel*. Published in London by Henry Bohn in 1848, the two-volume octavo set is noted for its 313 brilliantly hand-colored etchings on 180 plates. Although styled by the publisher as the seventh edition of Catlin’s *Letters and Notes on the Manners, Customs, and Condition of the North American Indians* (London, 1841), and given a slightly modified title, this particular copy is one of the few with the plates hand-colored. According to the great Americana bibliographer, Joseph Sabin, “Mr. Bohn [the publisher] had twelve or more copies colored after the fancy of the artist who did the work. One of the most original, authentic, and popular works on the subject.” The coloring can only be described as breathtaking and the condition of the book is stunning. *Illustrations* is certainly one of the most beautiful titles in the Library’s vast collection of plate books.

George Catlin (1796-1872) is regarded as the earliest and most important artist to record the Native American before the onslaught of Anglo migration from the eastern United States. A native of Wilkes-Barre, Pennsylvania, the artist, who made a living as a portrait painter, found his life’s work when a delegation of Native Americans came through Philadelphia on their way to Washington, D.C. Their regal bearing and dress transformed him. Seemingly struck by an artistic lightning bolt, Catlin made plans to head off to the wilderness not only to portray Native Americans through painting but also to learn all



Frontispiece: “The Author painting a [Mandan] Chief [Mah-to-toh-pa] at the base of the Rocky Mountains.”

he could about their ways. He sensed that these native peoples and their culture would soon vanish and he worked feverishly to document their lifestyles, customs, and manner of dress. From 1832 to 1839, Catlin roamed the mountains and prairies of the Midwest studying the various tribes and recording what he saw in both word and picture. Exhibiting uncommon courage and daring, he befriended and gained the confidence of the Mandan, Cheyenne, Teton Sioux, Sac and Fox, Kickapoo, and Plains Cree tribes to name just a few. It was no simple matter to walk into a village loaded with brushes, canvases, and paints and to obtain permission to paint portraits of powerful chiefs and sacred tribal ceremonies.

Addressing the sad and unjust plight of the exotic tribes drove this talented observer. They

Mr. Kurutz is Executive Director of the California State Library Foundation and the Library’s Curator of Special Collections.

were, he realized, on the brink of extermination but somehow their memory had to be preserved. Through his art and writing, he hoped that the national consciousness would finally be raised. He railed against the use of the term “savage” when referring to the Native American. Catlin wrote: “I have, for many years past, contemplated the noble races of red men who are now spread over these trackless forests and boundless prairies, melting away at the approach of civilization. Their rights invaded, their morals corrupted, their lands wrested from them, their customs changed, and therefore lost to the world; and they at last sunk into the earth . . . and I have flown to their rescue—not of their lives or of their race (for they are ‘doomed’ and must perish), but to the rescue of their looks and their modes.” He went on to further rationalize the value of his work by saying “Phoenix-like they may arise from the ‘stain of the painter’s palette,’ and live again upon canvass, and stand for centuries yet to come, the living monuments of a noble race.”



Plate 14: In this spectacular image, Catlin portrays Peto-pee-kis of the Blackfoot Tribe. Catlin called him an extraordinary man. He wrote, “His dress is really superb, almost literally covered with scalp-locks” taken from the heads of trappers and traders.

During his peregrinations Catlin made extensive notes on the wonderful people and places he saw and sent a highly descriptive series of letters back to New York for publication in the *Daily Commercial Advertiser*. It was his hope to publish these ethnographic epistles along with reproductions of his paintings in book form. Try as he might, he could not find a publisher. Finally resorting to self-publication, he issued in 1841 fifty-eight of his travel letters under the title *Letters and Notes on the Manners, Customs, and Condition of the North American Indians*. It quickly became one of the most widely circulated books on the Native American, went through several reprintings, and received acclaim as the most important body of illustrative material documenting the native peoples. While focusing on the tribes, Catlin’s book of letters also ranks as one of the most vivid travel accounts of that region describing in some depth the scenery and wildlife as well as his own sometimes harrowing adventures as a traveler in the wilds of the interior. Henry Bohn, a London publisher, purchased the plates for *Letters and Notes* and changed the title to emphasize the illustrations.

In his first letter, Catlin beautifully summarized his extraordinary achievement and why it stands as one of the true monuments of American ethnography. He wrote: “I have visited forty-eight different tribes, the greater part of which I have found speaking different languages, and containing in all 400,000 souls. I have brought home safe, and in good order, 310 portraits in oil, all painted in their native dress, and in their own wigwams; and also 200 other paintings in oil, containing views of their villages—their wigwams—their games and religious ceremonies—their dances—their ball plays—their buffalo hunting and other amusements (containing in all, over 3000 full-length figures).” Catlin further reported that he reproduced many of these images for his book. Exercising complete control of the reproductions, he revealed that he “faithfully copied and reduced by my own hand, for the engraver” his original paintings. The reproductions found in his book, while important for widely disseminating these images, are also significant for complementing and improving on his great oil paintings. According to Catlin authority Royal B. Hassrick,



Plate 108: Catlin, in this dramatic view, depicts a buffalo hunt. The hunt took place in the vicinity of the Teton River, Upper Missouri.

the hand-colored engravings are “rendered with more clarity of detail and spontaneity of action than the original oils. This is particularly true of the scenes of village life, buffalo hunts, and landscapes.” The frontispiece self-portrait of Catlin painting a Mandan chief is one of the most famous images of a nineteenth-century American artist.

A self-promoter out of economic necessity, Catlin, after finishing his Western wanderings, took his paintings on the road first to the eastern United States and then across the Atlantic to England. He called his traveling show “Catlin’s Indian Gallery.” While in England, he created a sensation with his exhibition held at London’s Egyptian Hall. He also lectured extensively. This English tour gave him the opportunity to publish in large format several of his portraits and scenes of Native American life entitled *North American Indian Portfolio* (1844). It is one of the glories of Western Americana.

Despite the acclaim he justly received, Catlin, did and does have his detractors. Some of his contemporaries resented his strong criticism of the often brutal and exploitative policy of the American federal government toward the Native American and the depredations by their forefathers against the “first Americans,” that occurred during the colonial era. Others criticized his artwork for occasional lapses in accuracy, for a lack of consistency, and for possibly making up some of the ceremonial scenes. Still others quibbled over his handling of perspective which

gave his landscapes and full-length portraits an unnatural flatness. Today, some lambaste him for exploiting his subjects as a commodity. Invariably, he is compared to Karl Bodmer, the Swiss-born artist who visited many of the same tribes in the 1830s. Bodmer captured with his paints the native costumes and their dwellings in near photographic detail. Catlin, on the other hand, rendered in a far superior way the faces of his subjects.

Dr. Larson’s generous gift represents a fine addition to the Library’s outstanding collection of monumental nineteenth-century pictorial works on the Native American. It is a terrific example from an era when books had to be laboriously colored by hand, picture by picture. In a sense, each volume is a unique work of art. The expense of printing and coloring a title like *Illustrations* must have been enormous, limiting purchase to the elite. With the advent of chromolithography and the development of color printing in ensuing decades, pictorial works could be made available for a mass audience.

In addition to *Illustrations*, the State Library’s General Rare Book Collection makes available a number of plate books on Native Americans from this golden era of book illustration. It includes a spectacular copy of Catlin’s *North American Indian Portfolio* (1844), Karl Bodmer’s great atlas folio (1839-1841) that accompanied Prince Maximilian of Wied-Neuwied’s *Reise in das innere Nord-America*, and the recently donated large folio *History of the Indian Tribes of North America* (1836-1844) by Thomas L. McKenney and James Hall. All continue to serve Catlin’s goal of preserving for posterity a visual record of those once powerful and noble tribes. ■



FOR FURTHER READING:

Dippie, Brian W. *Catlin and His Contemporaries: The Politics of Patronage* (Lincoln: University of Nebraska Press, 1990).

Hassrick, Royal B. *The George Catlin Book of American Indians* (New York: Watson-Guptill, 1977).

McCracken, Harold. *Portrait of the Old West with a Biographical Checklist of Western Artists* (New York: McGraw-Hill Book Company, Inc., 1952), pp. 47-56.

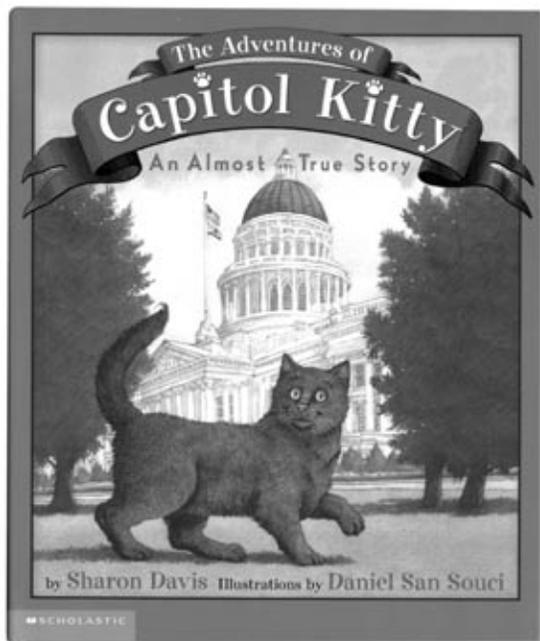
Watson, Bruce. “George Catlin’s Obsession,” *Smithsonian* (December 2002), pp. 70-79.



Foundation Notes

THE ADVENTURES OF CAPITOL KITTY
 – A New Book by California’s
 First Lady

The Foundation hosted a reception for California’s First Lady Sharon Davis on December 4 in the Library & Courts Building to celebrate her new book *The Adventures of Capitol Kitty*. State Librarian of California Dr. Kevin Starr introduced the First Lady and she read her book to an appreciative group of school children and then graciously signed over three hundred copies. Written about two felines in the State Capitol, it is beautifully illustrated by Daniel San Souci. The book is based on the story of a cat who actually lives at the California State Capitol. Mrs. Davis created the book to help young people get a sense of the people who work in the Capitol, as well as provide lessons about friendship, truthfulness, and courage. All of the author’s proceeds will go toward providing grants to California schools for the acquisition of book for school libraries. The California State Library Foundation administers all funds.



The following is a short review from Amazon.com:

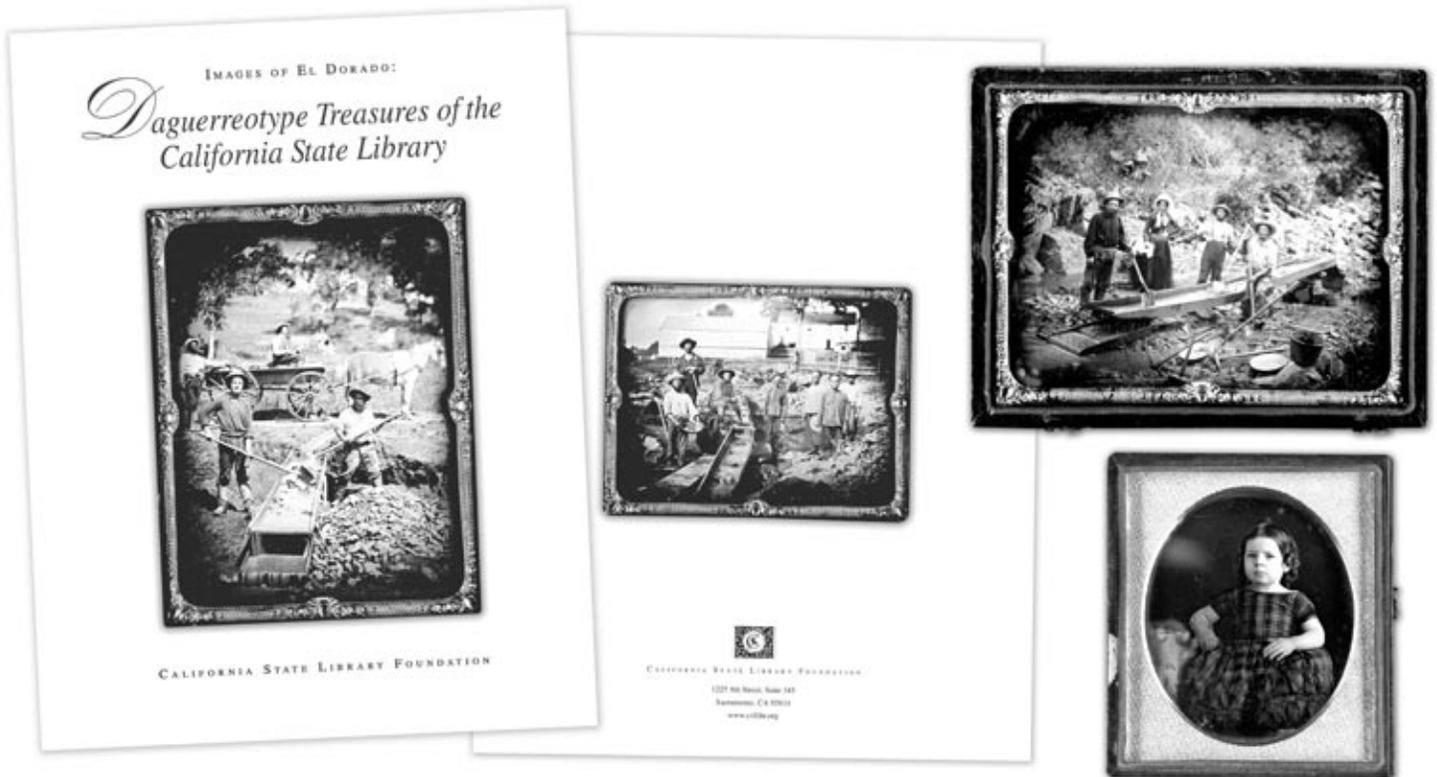
“Capitol Kitty has always been the top cat around the California State House. She is the poshest stray cat in the state – she has her every need attended to, and spends her days lording it over her vast domain. Then one day, a new cat shows up, and threatens Capitol Kitty’s beloved regal routine. The newcomer, Scare D. Cat, is a wimpy little stray, scared of his own shadow. Capitol Kitty takes him on a wild trip through the Capitol building. But the two cats get more than they bargained for in this hilarious and educational kitty adventure!”

Daguerreian Society Holds Annual Meeting at the Library

The Foundation hosted the opening reception on October 17 for the annual symposium of the Daguerreian Society. Arriving from all parts of the United States and Canada, approximately 200 enthusiastic members attended the opening event. In conjunction with the symposium, the Library



created an exhibit entitled “IMAGES OF EL DORADO: DAGUERREOTYPE TREASURES OF THE CALIFORNIA STATE LIBRARY.” Members were suitably impressed with the high quality of the exhibition and the many remarkable daguerreotypes and ambrotypes on display. These represent the earliest photographic documentation of the Gold Rush and the many pioneers who came to California in search of instant riches. The membership is composed of avid and knowledgeable collectors many of whom have extraordinary private collections. Members John McWilliams, Ron Lerch,



Ken Harrison, and Mead B. Kibbey all loaned images to the display. Foundation Executive Director Gary Kurutz gave the keynote presentation at the Society's annual dinner. Eager Daguerreian Society members came back on the following Sunday for one more look at the exhibit.

The Foundation also produced a keepsake for distribution to Daguerreian Society members (the front cover is reproduced herein). The keepsake consists of eighteen pages of reproductions of the finest daguerreotypes in the Library's collection, including the famous J. B. Starkweather series of eight open air images of the diggings in Placer and Nevada Counties, the Steven Anaya Collection of Benicia images, and rare portraits of such notable Californians as pioneers John Sutter and William Richardson, Sacramento historian Dr. John F. Morse, and actress Matilda Heron. Copies of the beautifully designed keepsake are available for sale at the Foundation office. The charge is \$10.00 includes sales tax and shipping.

Matt Isenberg and Mark Johnson, two Society officials, were particularly complimentary of the Foundation's efforts in hosting the reception and producing the keepsake. Mr. Isenberg has without doubt the finest collection of Gold Rush daguerreotypes in either private or institutional hands. He gave an absolutely breathtaking slide show featuring his extraordinary collection. A resident of Connecticut and spiritual head of the Daguerreian Society, Mr. Isenberg has

long studied the Gold Rush and the role of the daguerreian in recording those rambunctious days. As he points out, many of the gold seekers sent their daguerreotypes back home to the eastern U.S. as a memento for loved ones.

Gerrilee Hafvenstein of the Library's Preservation Office is to be commended for her brilliant installation of the exhibit. The daguerreotype, with its mirrored surface, is a particularly difficult medium to display. Volunteer L. J. Dillon assisted her in the installation. Anthony Martinez of the California History Section created digitized images to be placed alongside the original and Foundation board member Robert Dickover designed and printed a beautiful broadside announcing the exhibition. Gary F. Kurutz curated the exhibition. Cindy Dezember coordinated the reception.

*CSL Foundation at the
California Library Association
Annual Meeting*

The Foundation, in its continuing effort to build awareness of its functions, sponsored a booth at the association's annual meeting in Sacramento. Coordinated by Julia Schaw, the booth display consisted of a number of Foundation products. Of course, Julia and volunteers distributed brochures and membership information. Much interest was shown in Foundation publications and the reproductions of historic California posters.

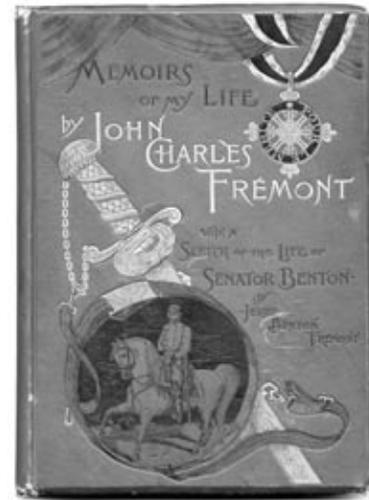
CSL Foundation Website

The Foundation continues to modify and enhance its website (www.csdfd.org). The site is designed and hosted by Pageweavers of Sacramento. This month, the Foundation added PDF images of the last two issues of the *Bulletin*. Because of their memory intensity, the files do take time to come up if using a standard modem. Nonetheless, this is an excellent way of creating awareness of our beautiful publication. In addition to membership information, the website includes descriptions of new acquisitions acquired by the Foundation, a listing of currently available publications, and an exhibition featuring the Library & Courts Building and historic posters.



Mexican War Publication Update

It seems that all publications take longer to produce than originally anticipated, and the publication of *The Forgotten War: The Conflict between Mexico and the United States, 1846–1849: A Bibliography of the Holdings of the California State Library* is no exception. We are optimistic that it will be available early in 2003. A proof has been received from printer Rodolfo Sánchez of Guadalajara, Mexico. The book will consist of over 200 pages of text plus a number of illustrations and color cover. The text is written by W. Michael Mathes, Honorary Curator of Mexicana at the Sutro Library, and Gary F. Kurutz, Curator of Special Collections at the California State Library. A notice will be sent out to Foundation members and libraries advertising its availability.



Foundation Acquires Rare Frémont Title

To supplement the Library's extensive Californiana collection, the Foundation obtained on behalf of the California History Section a beautiful copy of *Memoirs of My Life by John Charles Frémont with a Sketch of the Life of Senator Benton by Jesse Benton Frémont* (Chicago & New York: Belford, Clarke & Company, 1887). The acquisition includes a rare salesman's dummy or sample book. The volume is bound in a handsome pictorial cloth binding with an image of the famed Pathfinder in military uniform and other military decorations stamped on the front cover in multiple colors. The Library already has copies of this famous title but not in the original binding or with a dummy. Publishers of the late nineteenth century frequently sold books by subscription by employing book agents who carried a dummy with them. The dummy included various binding styles and their cost, samples of the text and plates, and lined pages to list the subscriber's name, residence, and binding choice. Book dummies preserve essential bibliographic information and are a delight to bibliographers and collectors. In the case of the Frémont memoir, the dummy records that the publisher offered the volume in five binding styles: English cloth, full library sheep, half morocco antique, full morocco antique, and full tree calf. Prices ranged from \$5.75 for the cloth to \$12.50 for the full tree calf. Although the dummy advertised a two-volume work, the publisher issued only one volume. The copy obtained by the Foundation does not include a list of names but rather has the following inscription: "This book was presented to H. J. Bernack March 18, 1906 by F. J. Klindra of Chicago, Rand McNally & Co." L. J. Dillon of the Library's Preservation Office constructed a Plexiglas box to show off the bindings of both the book and salesman's dummy.

Gary F. Kurutz



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CONTRIBUTORS

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 Collin Clark, Sacramento
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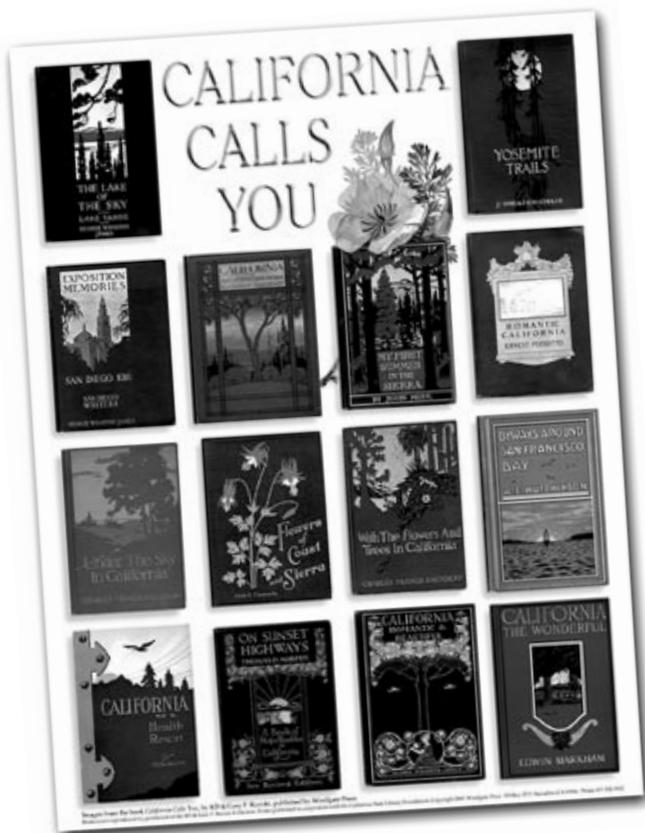
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California Calls You Poster is now available for purchase through the Foundation. The 24 x 18 inch poster, reproduced here, features historic pictorial bookbindings extolling California. The images first appeared in the award-winning book by KD and 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.

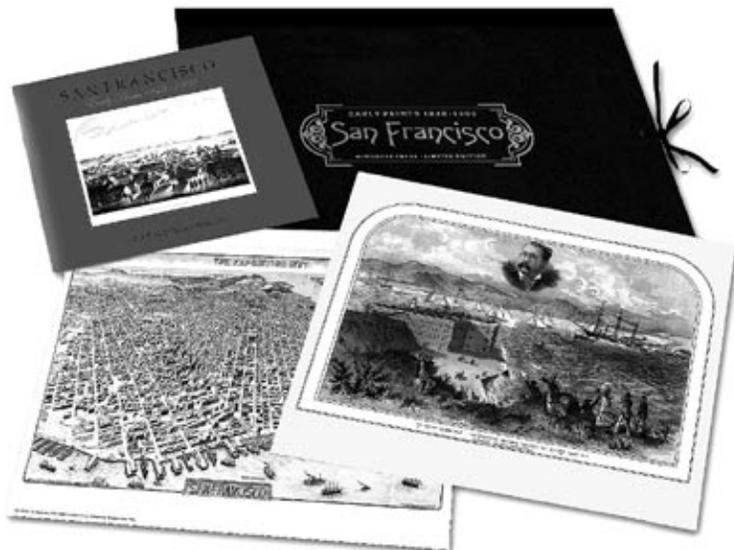
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The Windgate Press of Sausalito has made available to the Foundation copies of its latest publication: *San Francisco: Early Prints 1848-1900*. The spectacular, limited edition portfolio, published in collaboration with the Foundation, reproduces a 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.

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