On Reaching One Hundred: A Short History of the California State Library Foundation Bulletin by Gary F. Kurutz

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Covers: A collage of past Bulletin covers forms the front and back covers of this special issue.

Illustrations / Photos: All images are from the collections of the California State Library.

Design: Angela Tannehill, Tannehill Design

California State Library Foundation
1225 8th Street, Suite 345, Sacramento, CA 95814
tel: 916.447.6331
web: www.cslfdn.org
email: info@cslfdn.org
On Reaching One Hundred

A Short History of the California State Library Foundation Bulletin

By Gary F. Kurutz

INTRODUCTION

It is most pleasing to celebrate this latest Bulletin as it is Issue 100, a milestone representing nearly three decades of publishing by the California State Library Foundation. Consequently, this occasion is an appropriate time to provide an account of the Bulletin’s proud history.

The California State Library Foundation came into being under the leadership of Gary E. Strong, former State Librarian of California. Serving as the Foundation’s first executive director, he immediately saw the need to create a publication that would sustain the interest of its members. Long before Web pages became commonplace, the obvious answer was to create a newsletter. In November 1982, with Strong as the founding editor, Issue Number One of the Bulletin of the California State Library Foundation was sent to members, California libraries, and other interested parties. A labor of love, Strong composed the Bulletin on his TRS-80 computer at home. The premier issue consisted of four pages in double columns stapled together giving information about new exhibits, donations, visitors, summaries of board meetings, membership categories, and news of the State Library. The listing of the names of those who financially supported various library programs under a section called “Recent Contributors” was introduced with this inaugural issue. It continues to be a vital part of all one hundred issues.

Three months later, in January 1983, the Foundation published Issue Number 2. Already changes were in the works. Editor Strong changed the title to the California State Library Foundation Bulletin and announced that it would now be a quarterly publication. Despite his many duties as State Librarian, Strong also took on designing the Bulletin. Each issue was stuffed into envelopes at the Library or at home by Strong and excited volunteers.Gary Strong received enthusiastic support from the Foundation’s Board of Directors that included James N. Champas, (the Foundation’s first president); Herb Caplan; Jerrold A. Hunt; Theodore Meriam; and
With the January 1989 issue, the *Bulletin* came illustrated with color covers for the first time.

Mr. Kurutz is the editor of the *Bulletin* and the State Library's curator of special collections.
Authors Who Have Contributed to the Bulletin

The following is a listing of the names of distinguished writers who have made the Bulletin a publication.

Margot Abrott-Merz
James Alkons
John E. Allen
Thomas K. Andersen
Ronald J. Baker
George Basey
Caroline Feller Bauer
Al Bennett
Anthony Bernier
Christopher Berger
William J. Blackburn
Lynn A. Bonfeld
Wayne Bonnett
Bruce P. Boyle
Randal S. Brandt
Ira Bray
Robert J. Brophy
Dale Buboltz
Eve Bunting
Kenneth C. Burt
Kathy Buxton
Eleanor Capelle
Robert J. Chandler
Collin Clark
Karen Clifford
Ginnie Cooper
Kathleen Correia
Yolanda Cuesta
John W. Cully
Susan C. Curzon
Jay Cunningham
Frank Curt Cylke
Sarah Dalton
Joseph D’Ambrosio
Russ Davidson
Jeannine Davis-Kimball
Muir Dawson
Robert Dickover
Brian Dervin Dillon
Richard H. Dillon
Peter Dolgenos
Michael Dolgushkin
Sanford M. Dornbusch
Roger Dunstan
Meredith Eliassen
Thomas M. Fante
Vic Fazio
Jeanette Fletcher
Diane Freggiaro
Wendy Franklin
Carol Gilbert
Luanne Gilbert
John Gonzales
Stephen Green
Robert Greenwood
Donald J. Hagerty
Sands Hall
Russ Hamm
Catherine Hanson
Robert D. Harlan
Charlotte Harriss
James D. Hart
Gerald W. Haslam
Patrick Hayashi
Peter J. Hayes
Donine S. Hedrick
Susan Hildreth
Linda Holtslander-Burton
James D. Houston
Huell Howser
Jenny Hoye
Esther Huston
David Illig
Clyde Janes
John Jewell
Charles Johnson
Hans P. Johnson
June Jordan
Paula Jow
John K. Kallenberg
Shelly G. Keller
William H. Keller
Donna Kennedy
Mead B. Kibbey
Jerry Kilbride
Paul Kiley
Nancy King
Stephen C. Klein
Kirk Knutsen
Teri Kraft
Rhonda Rios Kravitz
Gary F. Kurutz
Barbara LaMarche
Philip Levine
JoAnn Levy
Devon Skeele Liner
Ruby Ling-Louie
Virginia Livingston
Vickie Lockhart
Bill Lockyer
Kathleen Low
Vincent Lozito
James Lucas
Brendan Maher
Hilary F. Marckx
David Mas Masumoto
W. Michael Mathes
Rosalie McKay-Want
Elizabeth P. McLean
Cindy Mediavilla
Theodore Meriam
Nancy Messineo
Cheryl Metoyer-Duran
Ursula Meyer
Regina Minudri
Molly Miles
Dean Misczynski
Judith and Neil Morgan
M. Patricia Morris
Mimi Morris
Roger Morris
Steven Naifeh
Richard N. Nichols
Maura Okamoto
Theodora Ooms
William Paisley
Laura Parker
Mary Ann Pattinson
Nancy Percy
Richard Peterson
Lawrence Clark Powell
Judith Prebly
Ginny Puddefoot
Dorothy Regnery
Dixie Reid
John V. Richardson, Jr.
Ward Ritchie
Les Roberts
Cameron Robertson
Forrest G. Robinson
Kikanza Nuri Robins
Carmela Ruby
David Sabsay
Kate Seifert
James L. Shaw
Rodney W. Shirley
J. Fred Silva
Cy Silver
Charlene W. Simmons
Bill Slager
Gregory White Smith
Karen Smith
Marilyn Sommerdorf
Thomas W. Stallard
John Stanton
Carol Starr
Kevin Starr
Gary E. Strong
Sandra Swafford
Mary Swisher
Carole Talan
Peter Thomas
Roberto Trujillo
Anthony Urquiza
Raymond Van de Moortell
Robert A. Weinstein
Henry Weiss
Michael Dylan Welch
Jack Weston
Barbara Will
Frances M. Williams
Linda Wilson
John Windle
Linda Wood
Thomas W. Stallard. With Issue Number 5, the Bulletin evolved into a much more sophisticated periodical consisting of eighteen pages enhanced with illustrations. One of the Library’s most famous images, a reproduction of a striking daguerreotype of Anglo and African American miners working at Spanish Flat in 1852, graced the cover of that issue. Such a publication, however, could no longer be produced with a TRS-80 but required sending the text to a professional printing house. To do the work, Strong selected IPS Printing, Inc. at 2020 K Street in Sacramento, a relationship that lasted for twenty-one years.

Putting together issue after issue required gathering copy from a number of sources, editing of the text, obtaining illustrations, and proofreading. Sheila Thornton, State Library Services Bureau Chief; M. Patricia Morris, Executive Secretary to the State Librarian; and I became editorial assistants. Naturally, the content of the Bulletin drew upon the rich resources of the State Library. The Bulletin gave the Library the opportunity to produce illustrated articles featuring new acquisitions, public events, exhibits, and innovative programs of the Library such as the literacy campaign and services to underrepresented populations. Staff members happily contributed articles focusing on their areas of interest and expertise. For the January 1989 issue, in recognition of the Gladding, McBean and Company collection of watercolor tile drawings, the Bulletin’s front and back covers came illustrated with color reproductions of “murals in tile” of Sutter’s Fort and the Embarcadero of Sacramento at the time of the Gold Rush. It marked the first use of color in the Bulletin. Because of their attractiveness and historical importance, both illustrations were also used for the creation of handsome note cards.

As State Librarian of California, Strong solicited articles from fine printers, literacy specialists, sociologists, public policy experts, historians, and a variety of dis-
tinguished authors and librarians. Articles by Lawrence Clark Powell, Richard Rodriguez, Ward Ritchie, Joseph D’Ambrosio, James D. Hart, James D. Houston, Amy Tan, Gerald Haslam, and John Kallenber, among others added luster to the Bulletin’s contents. A popular feature of the Bulletin, however, was Strong’s own column “Travels About” that served as a fascinating look at the peregrinations of California’s most important librarian. In recognition of its content and visual appeal, the Bulletin received the American Library Association’s H. W. Wilson Library Periodical Award in July 1988.

To further promote the Library’s diverse and dynamic programs, special issues were created beginning with Number 13 (October 1985). I, with the assistance of several staff members from four Library departments, prepared this special issue which provided an overview of the Library’s extraordinary Western Americana collections. While highlighting the California collection, it pointed out resources in the General Rare Book Collection, Law Library, and Government Publications Section. The acquisition and exhibition of the papers of tax cutters Howard Jarvis and Paul Gann provided the motivation to devote a special issue (Number 24 / July 1988) to Proposition 13 and its impact on California libraries. Gary Strong directed Foundation Program Developer Vickie J. Lockhart and Pat Morris to produce a special issue (Number 43) entitled “California State Library: Serving the People and Government of California.” Lockhart and Morris presented a most useful synopsis of the multitude of library collections and programs.

In 1994, Strong became Director of the Queens Borough Public Library in New York City and turned over the editorship to me with Issue Number 49. That issue included a series of articles extol-
ling Strong’s many contributions to the State Library and its Foundation. Lockhart assumed the position of executive director of the Foundation, served as the Bulletin’s designer, and liaison to our printer. Lockhart frequently mentioned that the most exciting aspect of her job was the design of the Bulletin. Blessed with considerable artistic talent, she laid out a stream of attractive issues. In addition, she compiled and contributed to the Notes section of the Bulletin. Fortunately, Morris, who joined the staff of the California Department of Parks and Recreation, continued as the Bulletin’s talented copy editor and frequent contributor of articles.

With Lockhart leaving the Foundation in 1997 to become the Visual Resources Librarian in the Library’s California History Section, Lisette McConnell of McConnell Design became the Bulletin’s designer. A professional graphic designer, McConnell used her considerable artistic and computer skills to enhance the look and feel of the magazine. Full-color covers appeared on a regular basis. Taking advantage of digital technology and starting with Issue 72, PDFs of each number were added to the Foundation’s Web Site. In this way, the Foundation reached a much wider audience. Google searches have led to the
Bulletin, which, in turn, has led researchers and donors to the State Library.

For the next two years (1997–1999), Virginia Livingston served as executive director, and she had the good fortune of hiring Julia Schaw as Foundation administrative assistant. Schaw to this day continues as a vital part of the production of each Bulletin. In 1999, I took on the duties as executive director in a volunteer capacity as well as continuing to edit the publication. However, without the assistance of Morris and Schaw, the continuation of the Foundation’s primary outreach product would not be possible. It should be pointed out here that a key element of making the Bulletin attractive is the inclusion of a generous number of illustrations. To reproduce the pictures from the Library’s collection, Sacramento photographer Jeff Cox has for many years photographed rare books, prints, and photographs. As we entered the digital age, Anthony Martinez, a student employee of the Library, contributed his computer skills in scanning scores of images for reproduction in the magazine.

The occasion of the State Library’s 150th anniversary in 2000 gave inspiration for a series of three issues devoted to the history of the Library. The first entitled Rich, Rare & Curious: Treasures of the California State Library (Issue 67) served as a catalog for the well-received exhibition at the Crocker Art Museum. The Foundation followed this up with an issue chronicling key events in the Library’s history and short biographies of each of the State Librarians of California from 1850 through to the tenure of Dr. Kevin Starr in Issue 68. A third number (69) covered the various locations of the Library since its founding in San Jose. Companion essays on the architecture of the historic Library & Courts Building and its Maynard Dixon and Frank Van Sloun murals captured the significance of this spectacular, neoclassical building. This information has provided invaluable information for those presently engaged in the building’s restoration.

When McConnell moved from California, a new designer had to be found. I asked my wife, KD Kurutz, an art education administrator, for a recommendation. She told me about Angela Tannehill of Tannehill Design. That recommendation turned out to be gold. Her inaugural issue, Number 78 (Spring / Summer 2004), featured her attractive, distinctive style. Ever since, the beautifully designed front and back covers have elicited many positive comments with the words “wow,” “beautiful,” and “wonderful” being the most common descriptive terms. Tannehill’s creativity and masterful design sense permeates every page and has given the Foundation a publication of distinction. The beautiful covers and layout provide a dynamic means to promote the many treasures found in the Library.

Included in this 100th issue is a listing of the authors who have made this publication such a rewarding feature of the Foundation’s role in spreading the word about the value of the State Library, California history, rare books and fine printing, service to the visually impaired, and the importance of libraries in California’s society and culture. Special recognition must be given to Pat Morris for her skill-
One of the many joys of my position as Bulletin editor and curator of special collections is the chance to write about the fascinating collections of the Library since the inception of the Bulletin.

ful copyediting and for sharing with us her literary talents. She has provided many informative and superbly written articles on cookery. Her article in Issue 85 on the acquisition of the archives of the Old Poodle Dog Restaurant, for example, has brought in many researchers to the Library to explore its culinary collections and led to an additional donation of Poodle Dog manuscripts, menus, and photographs. The current issue carries a brilliantly written feature by Morris on an extraordinary rare culinary periodical. It was suggested that members of our board of directors be interviewed, and as editor, I immediately thought of Pat Morris. Her profiles of President Kenneth B. Noack, Jr.; Mead B. Kibbey, the Library’s primary benefactor; and Sandra Swafford, devoted volunteer in the Braille and Talking Book Library, generated much positive comment and informed our membership of the fascinating people who form the Foundation’s leadership.

In addition, recognition needs to be given to Foundation Board Secretary Donald J. Hagerty for his informative articles on Western artists and illustrators and for providing many ideas that are incorporated into the Bulletin. Board member Swafford has written engaging articles on the work of the Braille and Talking Book Library, including a wonderful feature on recording history books for the visually impaired. Michael Dolgushkin, manuscript librarian of the California History Section, has also been a regular contributor. His knowledge and love of San Francisco’s colorful history as well as the Library’s special collections is evident in each of his many articles. Board member Robert Dickover is an expert on fine printing and a spirited letterpress printer. His studies of California printer John Henry Nash, the Arion Press, and Pennyroyal Press of Barry Moser are masterpieces. W. Michael Mathes, honorary curator of the Sutro Library’s Mexicana collection, likewise has provided substantive contributions on the little appreciated history of printing and book illustration in Mexico. Finally, UCLA University Librarian Gary Strong continues his support with an occasional article and a generous donation.

One of the many joys of my position as Bulletin editor and curator of special collections is the chance to write about the fascinating collections of the Library since the inception of the Bulletin. There are so many stories behind the rare books, photographs, maps, and manuscripts that have come in either through gift or purchase. In addition, new discoveries are made on a regular basis and I relish the opportunity to share these finds with our readership. Writer’s block does not happen when contemplating the State Library and its Foundation.

The production of this magazine is a team effort. In addition to Pat Morris, Kathleen Correia, supervising librarian of the California History Section, and Julia Schaw lend their eagle-eyed proofreading talents. They have corrected many potentially embarrassing errors. All publications are subject to typos, but the invaluable work of Morris, Correia, and Schaw cannot be overstated. Vincent Beiderbecke, the Library’s gifted digital technician and photographer, has either scanned or photographed the vast majority of illustrations that have graced each issue for the last three years.

My only regret in serving as editor is developing a way for this beautiful publication to reach a broader audience. It is true that PDFs of each issue bring us into the Internet world, but there is still a place for hard copy. Holding an Angela Tannehill designed Bulletin in one’s hands cannot be matched on a computer screen. Each member of the Foundation receives a copy, but that is a relatively small audience. Complimentary copies are also given to prospective donors and supporters. It is my prejudiced belief that this magazine deserves wider circulation! And Issue Number 101 is in the works.

A MESSAGE FROM PRESIDENT KENNETH B. NOACK, JR.

Much like the treasures of the Library of the State of California, the California State Library Foundation Bulletin is a treasure in and of itself and one of my favorite magazines, second only to the National Geographic magazine.

Within its pages are highlighted so many of the great treasures preserved in the State Library, brought to your reading and viewing pleasure through informative and qualitative articles, beautiful photographs and historic graphics all printed in high quality digital format under the discerning eye of our designer, Tannehill Design and resident historian and editor, Special Collection Curator, Gary F. Kurutz. The Bulletin is a wonderful benefit of membership in the Foundation. I encourage you to share this timeless publication with your children, your families and with your friends alike, encouraging them to become members of this remarkable organization.

Each quarterly issue brings to our attention several unique and unusual treasures of the State Library’s vast collection, a collection perhaps never to be exhausted through highlights in the Bulletin, in our lifetime, as there are so many to discover and enjoy.

It is for this reason I look forward to receiving this, our 100th edition, of our colorful, educational and historic magazine.
The California State Library has acquired an exceptionally rare set of culinary trade journals from the late 19th and early 20th centuries. Published in Paris and written entirely in French, *l’Art Culinaire* became, in its time, the most influential culinary review in the world.¹

How does this run of professional cooking journals enhance the Library’s research collections? The story begins with a Frenchman who immigrated to California around 1885 and who devoted his life’s work to the art of pleasing the palate. Shortly after his arrival in San Francisco, Camille Mailhebuau went to work for the Old Nevada, a restaurant on Pine Street. Small of stature at 5’2”, “The Little Frenchman” as he was called by some, would become one of the most noted chefs and restaurateurs in the City.²

Over the years he was a partner in several enterprises, including co-ownership with four others of Bergez-Frank’s Old Poodle Dog Restaurant. This was a reincarnation of the famed Old Poodle Dog Restaurant that had been destroyed in the Earthquake and Fire of 1906. When Bergez-Frank’s Old Poodle Dog finally closed its doors on April 15, 1922, a victim of prohibition laws that now disallowed even the use of wine in cooking, Camille remained undefeated. He would make one more try in the restaurant business. On April 14, 1923, he opened his own French eatery, Camille’s Rotisserie and Restaurant at 441 Pine Street, with the goal of setting a style of “cuisine artistry this city has never known before.”³

"Published in Paris and written entirely in French, *l’Art Culinaire* became, in its time, the most influential culinary review in the world.”

Mrs. Morris is a frequent contributor to the Bulletin and has written extensively on the State library’s culinary collections. In addition she is an active member with Capital Communicators Toastmasters in Sacramento.
Poem —
Les Petits Pois —
The Little Peas.
No. 11,
June 13, 1886.

In nearly every issue of the State Library's l'Art Culinaire journals there is a poem. Many of them like this one are by Achille Ozanne. The elevated language in the poetry speaks to the artistry in which the editors and contributors view the cooking profession. In this poem, Les Petits Pois — The Little Peas — the author talks about “the pretty cases of tender green” at their peak in mid-May to mid-June, that they should be picked within an hour of serving and that they are best cooked in the French style. He concludes the poem with a recipe in which the peas are prepared with butter, onions, lettuce, parsley, salt, and a little sugar. Deviating from custom, Ozanne suggests putting the peas around some pigeons.

LES PETITS POIS

— PRAIRIAL —

Voici donc Juin qui vient nous rendre,
Légers et coquets à la fois,
Ces jolis écrins d'un vert tendre
Qui renferment les petits pois !

C'est là qu'ils poussent côte à côte,
Ainsi que des perles rangées :
Il faut seulement qu'on les ôte
Une heure avant qu'ils soient mangés...

Les uns les mangent à l'Anglaise,
D'autres les préparent au lard ;
Moi — sans chauvinisme et sans fard —
Je les préfère à la Française !

— RECETTE —

Vous mélangez vos pois avec du beurre frais;
Maniez quelque temps. Vous ajoutez après
Soit : deux ou trois oignons, une laitue bien belle,
Des branches de persil, qu'on attache après elle,
Du sel, un peu de sucre, et la quantité d'eau
Qu'il suffit pour mouiller les pois à leur niveau.
Laissez-les mijoter environ trois quarts d'heure,
Retirez-les du feu, finissez-les au beurre.

Mais, lecteurs, nous vous engageons —
Pour changer un peu la coutume,
Qui n'en fait souvent qu'un légume
— A mettre autour quelques pigeons.

8 Juin 1886.

Achille Ozanne
Ever in pursuit of excellence, it is known that after the closing of Bergez-Frank’s Old Poodle Dog, Mailhebuau made an extensive trip abroad to tour France and Europe in search of ideas for a new restaurant. But there is another way in which he stayed abreast of the latest developments and techniques in French cookery. Camille, like professionals in all walks of life, subscribed to a journal, one specializing in French cuisine. Entitled *l’Art Culinaire*, the bimonthly magazine was published by La Société des Cuisiniers Français (The Society of French Cooks). The Society was the Paris section of an umbrella organization known as L’Union universelle pour le progrès de l’art culinaire or in English — The Universal Union for the Progress of Culinary Art.

We know of Mailhebuau’s interest in *l’Art Culinaire* because all of the volumes in the State Library’s recent acquisition of this review belonged to him. In 2005, the California State Library acquired a large manuscript collection illuminating the saga of The Old Poodle Dog in San Francisco as well as the life story of Mailhebuau. The Library, expanded the manuscript collection in 2010 with the purchase of eleven bound volumes of *l’Art Culinaire* covering the years 1883 to 1906, plus a few loose issues up to 1920. The years 1893 to 1896 are missing from the run. Each hardback volume contains two-years of *l’Art Culinaire* journals, and gilt-stamped on the bottom of the spine of every volume is the name “Mailhebuau.” In addition, on the inside corners of the front covers, a *l’Art Culinaire* bookplate is placed stating, “Collection appartenant à Camille Mailhebuau,” — Collection belonging to Camille Mailhebuau.

For only twelve francs a year inside of France, and fifteen francs outside of the country, subscribers received paperback copies of *l’Art Culinaire* twice a month. In time, La Société des Cuisiniers Français began to offer bound sets of its publication like the ones belonging to Monsieur Mailhebuau.

![Image of Victor Morin's design](image)

Victor Morin, who designed this stunning “Pièce de Buffet,” frequently wrote about modeling in the journal.

*Saumon à la Ravigote* — salmon in a sauce consisting of mustard, gherkins, and capers — earned Victor Morin the Grand Diploma of Honor at the 1887 Parisian Culinary Competition.
GOALS OF PUBLICATION
The first issue, dated January 19, 1883, began with an introduction by the editorial staff outlining the purpose of the new magazine. The introduction states in part:

“It is not that we wish to revolutionize the world of the stoves. What we wish, we cooks of Paris, is to help our colleagues and friends the world over. We wish to carry the tribute of our experiences and our work and of our efforts of invention to the public and say: this is our time; our modern tastes that we are submitting to you. Try them and judge for yourselves.”

We firmly believe that the public will recognize our efforts. These efforts are inspired by a profound desire for true progress and improvement.

Among other topics touched upon in these opening remarks is the hope of founding a professional cooking school, a goal discussed continuously in issues of *l’Art Culinaire* for many years. That ambition was achieved on March 20, 1891. Unfortunately, after all this effort the school only survived thirteen months. The opening statement also gave credit to *La Petite Revue*, a literary, artistic, and gastronomic organ of the Société des Gourmets de Paris, for the advice and patronage that was given in the creation of *l’Art Culinaire*. *L’Art Culinaire* was destined to outlast its mentor, as *La Petite Revue* ceased publication in 1884.

The intention that the new review be a far reaching collaboration is stated towards the end of the essay:

“Everything that appears in *l’Art Culinaire* will be our work. We mean by that that all cooking questions will be dealt with and resolved by our cooks. We appeal to all of our colleagues in France and foreign countries, in order that this review become a collection of the observations and the work of the entire modern culinary world.”

Anyone who browses through the State Library’s issues of *l’Art Culinaire* will find that the magazine stayed true to the purpose expressed in the first essay, namely
a “profound desire for true progress and amelioration” in the cooking profession.

THE BENEFITS OF SUBSCRIPTION
For a moment, let’s picture Monsieur Mailhebuau making his way past the beginning essay. What else would he have found of interest in this first issue? He might have read a “causerie” — a little talk without pretension — by A. Tavenet on the aspirations of cooks concerning the cooking art. He might have then scanned a menu for a dinner with twenty-two place settings. Perhaps he noticed a loaf recipe called Pain de Poulardes à la Weimar, a dish featuring fattened chickens. Possibly a little menu caught his eye for six to eight people with a recipe for Pain de Cardon Supreme, a loaf using cardon, a type of thistle related to the artichoke. l’Art Culinaire printed menus for modest dinner parties like the ones mentioned here to catered dinners for grand events. For example, the first issue of l’Art Culinaire in January 1885 contains a spectacular menu for a ball of 8,000 persons given at the Chateau des Tuileries.

Continuing with Camille’s imagined perusal of the first issue of l’Art Culinaire, he probably wouldn’t have wanted to skip the list of twelve prize winners of the culinary competition held in Paris in December of 1882. La Société des Cusiniers Français sponsored Le Concours Culinaire à Paris — the Culinary Competition in Paris. Both the preparations for this annual event and its results were covered extensively in future issues of the journal.

Coming to the end of the first issue, Monsieur Mailhebuau might have concluded his reading with “Petite Chronique” presenting tidbits of news and facts and other items of interest.

Future issues continued to provide a wealth of information on all manner of topics related to French cookery. Reflecting the international reach of the magazine, articles often appeared about foreign foods. One example is an article entitled “Recettes Exotiques — Exotic Recipes — in the August 30, 1885 issue. The names of faraway locations can be discerned in the

“It is not that we wish to revolutionize the world of the stoves. What we wish, we cooks of Paris, is to help our colleagues and friends the world over.”

This menu, a tribute to the American Fourth of July, offers a multi-course dinner that includes a recipe for a potage (soup) in honor of the nation’s 16th president, Crème d’Okra à la Lincoln.
(Above) 1898. On the advertising pages of this issue, this line drawing depicts a woman tapping hot water from the latest in stoves of the period.

(Below) 1885. Wonderful picture of a fish on top of a boat called Sterlet à L’imperiale. A Sterlet is a type of sturgeon.

(Above) 1888. Faisan Sur Socle — Pheasant on a raised platter.
1885, Drawing. "Milieu de Buffet." — "Middle of the Buffet" Monsieur E. Capdeville won first place for this creation at the annual culinary competition in Paris which was sponsored by the journal's publisher.
titles of some of the recipes accompanying this piece: Pilau à la Persane (Persian), Riz Zobade (Arab), and Petit Souffle de Homards (lobsters) à L’Américaine. Closer to home, in the September 30, 1886 issue the magazine offered an article on Les Plats Nationaux — National Dishes — which covers Choucroute (Alsace), and Quiche (Lorraine) among others. In several issues l’Art Culinaire featured a series of articles on the nomenclature of condiments and spices. Other issues offered articles on wine and the wine harvest, on soups and potages, and on pastry making.

All issues of the journal were illustrated, at first with line drawings. Certainly the most eye-catching of these images were of ornately designed dishes, particularly the drawings featuring the winners of the annual Culinary Competition in Paris. It wasn’t until 1900 that the magazine began to use photographs to depict culinary activities. In addition to drawings and later photographs, poetry frequently graced the pages of l’Art Culinaire. The poetry, as expected, celebrated the art of cookery in elevated and romanticized language on topics such as “Les Petits Pois” — The Little Peas, “Cuisine Champêtre” — rural cooking, and “Gelée Macedoine aux Fruits,” — a dessert made from a mixture of diced fruit in jelly or syrup.

Mention is frequently made in the journal of culinary activities on the East Coast of the United States, particularly New York City, but apparently l’Art Culinaire’s scope of reporting did not extend to the American West Coast, at least in the issues the State Library possesses. However, in several issues following San Francisco’s disastrous 1906 Earthquake and Fire, a number of letters appeared from subscribing chefs, who described in the most vivid and fearful terms what they had experienced and witnessed. One of the letters is from Ernest Arbogast. In the June 15, 1906 issue, he reports, “All the hotels, without exception, are burned.” He names eleven of them beginning with the Palace Hotel, the Grand Hotel and concluding his list with The Old Poodle Dog. Arbogast goes on to bemoan the fact that among the possessions he lost were eighteen years worth of l’Art Culinaire, a collection that he “valued very much.”

THE STATUEROOF L’ART CULINAIRE
Some of the l’Art Culinaire’s contributors were among the most respected chefs of the day, including the celebrated and influential master chef Georges Auguste Escoffier. Stephen Mennell, in his book All Manners of Food: Eating and Taste in England and France from the Middle Ages to the Present, devoted a chapter to culinary trade journals of the period. Mennell reported
Through the acquisition of this extensive set of L’Art Culinaire journals, the State Library has not only enhanced its manuscript collection of that legendary San Francisco restaurant, The Old Poodle Dog, but it has also made accessible to researchers a rich resource relating to the history and practice of French cookery.

“We firmly believe that the public will recognize our efforts. These efforts are inspired by a profound desire for true progress and improvement.”

ENDNOTES

2. Biographical information in this article pertaining to Camille Maillebuau is drawn from the California State Library’s Old Poodle Dog Manuscript Collection.


4. Ibid., pp. 2–11.

5. Although 1931 is cited in the State Library’s catalog record, there seems to be some uncertainty about the last date of publication of this journal.

6. According to a report in L’Art Culinaire, issue No. 1, January 15, 1891, l’Ecole Normale des Sciences Alimentaires was founded in Paris. The rules and organization of the school are described on pages 4–7 of that issue.


To be a pastry-maker, it also helped to be an artist as demonstrated by this tiered cake in the form of a charming ornate house.
As an illustration of how far-flung and varied local streetcar operations could get, here is a photo of Market Street Railway Company car #1238 in downtown San Mateo, the southern end of that company’s 40 line (even though the sign box reads “14”). This interurban line was originally built by the San Francisco and San Mateo Railroad Company, the former city’s first permanent electric streetcar system. Car #1238 was built by the Laclede Car Company of St. Louis in 1903, and remained in service until the 40 line closed on January 15, 1949.

Every article on California transportation needs to include a photo of a San Francisco cable car, in this instance Castro Street car #122 of the Market Street Cable Railroad Company turning around at the foot of Market Street sometime in the late 1880s. Alighting from the car are nattily dressed newsboys about to engage in the time-honored profession of selling the Call, the Chronicle, the Examiner, and the Bulletin at the Ferry Building.
Railroads have undeniably had a major influence on the history of California. One can argue that, without them, the state would not have developed in remotely the same way, and this does not apply only to the lines of transportation and commerce that these roads established. The fact that Chinese laborers were employed to build the Central Pacific Railroad had great bearing on California’s ethnic and labor issues, and the Southern Pacific’s almost total control of state politics influenced various reform movements well into the twentieth century.

But an examination of California’s major railroads, fascinating and well-documented as they are, does not paint the entire picture of the state’s public transportation scene. For most of the nineteenth and a good portion of the twentieth century, urban and suburban residents rode locally-operated streetcars, and later buses, to travel to their places of employment and recreation. Many still do. And while some of these operations were under the control of the Southern Pacific, others were not. The San Francisco Municipal Railway, for example, began operation in 1912 as the first publicly owned transit entity in the United States. And during the 1940s, an outfit called National City Lines (NCL) gained control of an incredible number of privately owned streetcar companies, both inside and out of California, and converted most of them to motor coach operation.

The California History Section at the State Library possesses a number of unique items of interest to those researching the state’s local public transit history. One is a collection of bus and streetcar memorabilia collected by Sacramentan John Barry between 1945 and 1958. While much of this material comes from operations throughout the United States, into Canada, and even from London, the majority of it was issued by California transit concerns and appears to have been personally gathered by Barry. Aside from such obscure systems as Peninsula Transit Lines and North Sacramento Stage Lines, most of Barry’s California material comes from companies that had fallen prey to National City Lines: Alameda County’s Key System, San Jose City Lines, Sacramento City Lines, Stockton City Lines, Fresno City Lines, and Los Angeles Transit Lines. Indeed, one notices a corporate similarity in style between the timetables of these companies, most of which bear a standard shield logo and a photo of a nice clean modern bus. However, some of these systems did not completely succumb to the motor coach. Among major stockholders in NCL were General Motors, Mack, and Firestone—corporations that stood to benefit financially from conversion of streetcar lines to rubber-tired coach operation. Probably to take the wind out of a resultant antitrust suit, National City Lines ordered new trolley coaches and PCC streetcars for Los Angeles Transit Lines (LATL), vehicles not built by GM or Mack or, with regard to the streetcars, sitting on Firestone tires. LATL materials in this collection show these vestigial electric cars and buses.

Mr. Dolgushkin is the State Library’s manuscript librarian, a frequent contributor to the Bulletin, and an expert on the history of San Francisco.
Here is a scene from the author’s childhood: San Francisco Municipal Railway Type B car #68 laying over at the N line terminal at Judah and La Playa (although the Wieland’s Beer sign in the bar and grill at left would date this photo to shortly before he was born). He and his family lived not far away at 1650 Great Highway, and rode the N either to U. C. Hospital on Parnassus or through the Sunset Tunnel downtown to shop at the Emporium or the White House (with a stop for lunch at Manning’s Cafeteria). Car #68 was built by Newark, Ohio’s Jewett Car Company in 1914 and, renumbered as #99, remained on Muni property until July 15, 1957.

The Key System folder in the Barry collection contains timetables for the Bay Bridge rail lines retained through 1958, but as the enclosed 1955 annual report reveals, this was due to a lack of California Public Utilities Commission approval to motorize these lines rather than the antitrust suit. Across the bay in San Francisco, however, the situation was much different. The San Francisco Municipal Railway, to this day popularly known as “Muni,” was a public entity and accordingly not subject to the cost-cutting and profit-generating whims of a national corporation. The transfers, route maps, and brochures in the Barry Collection Muni folder depict a highly urban system with a strong core of rail lines, for which ridership was above the national average. Included in this folder are two San Francisco Public Utilities Commission reports from the early 1950s, a healthy selection...
of transfers and multi-trip “tour tickets,” and a series of brochures intended for public distribution detailing Muni’s latest developments while imparting tips for passengers to insure a smooth, safe, and timely ride. Another folder contains transfers from San Francisco’s California Street Cable Railroad Company, a private operation that managed to maintain its independence until 1951.

A companion to the Barry Collection’s Muni folder is a contemporary group of albums from a Daly City railfan and photographer named Kenneth Clyde Jenkins. Aside from many of the same brochures and transfers seen in the Barry folder, these volumes contain early-1950s black and white photos of Muni equipment not seen elsewhere: almost every class of streetcar, cable car, and coach in service at the time. But what strikes one the most upon viewing these photos is how heavily rail-oriented Muni still was even after the conversion of most of the former Market Street Railway lines to coach operation, at a time when the rest of the United States was rapidly suburbanizing. In recent years major American metropolitan areas have readopted the streetcar in the form of “light rail” as an answer to their transportation woes, but Muni did not reduce its rail mileage after 1956 and has, in fact, significantly added to it.

Speaking of the Market Street Railway Company, the privately owned consolidation bought by the City of San Francisco in 1944, Kenneth Jenkins also owned an album of photos of its cars and operations. These images he did not take himself, and as such are not unique to his collection. Still, this album takes one back to a time when streetcar service covered San Francisco far more extensively than in the post-1950 era. Electric cars, cable cars, work

Illustrating another of the author’s childhood memories is this shot of San Francisco Muni White Model 798 bus #0367 awaiting passengers at the 71 line terminal at Noriega and Great Highway. His family sometimes rode this line to and from downtown, but most often to visit his great-grandmother (who used to call on her friends in the rest home visible behind the bus) at Oak and Stanyan streets, part of an area that became world-famous a decade later as the Haight-Ashbury District. #0367 officially entered service on July 20, 1948 and plied the streets of San Francisco for just under 21 years.

For most of the nineteenth and a good portion of the twentieth century, urban and suburban residents rode locally-operated streetcars, and later buses, to travel to their places of employment and recreation.
Here we see an interesting photo taken at the corner of Waller and Stanyan Streets in San Francisco (three blocks from where the author’s great-grandmother later resided), showing Market Street Railway Company car #770 (formerly #1013) on the 33 18th and Park line along with its replacement: spanking-new J. G. Brill trolley coach #54. This photo might have been taken the day of the conversion, October 6, 1935 or, more likely, the bus was out on trial runs in the days preceding. #770 and her sisters on the 18th and Park were rebuilt in 1918-19 from much older cars, and featured longitudinal seats throughout so that no passengers would have to ride backwards after changing ends at the Market and Clayton streets “switchback.” Although bus #54 itself was retired in 1958, to this day trolley coaches negotiating the Market and Clayton intersection have to make a wide, circular hairpin turn, stopping all other traffic in the process.

One of the more remote Market Street Railway services is shown here with a photo of car #735 at the San Bruno Avenue terminal of the Visitacion Valley line, just over the San Mateo County line, taken sometime between 1935 and the end of car service on August 1, 1937. #735 was obtained second-hand from Williamsport (PA) Railways during the brief period in which Market Street Railway was allowed to run one-man cars (a motorman and no conductor). Also visible is a connecting bus belonging to the Brisbane Rapid Transit Service, although one might question how “rapid” this coach actually was.
Emblematic of public transportation in the postwar years are these two timetables from Southern California’s Metropolitan Coach Lines, which on October 1, 1953 took over the properties of the Pacific Electric Railway. President of Metropolitan was one Jesse Haugh, formerly of Pacific City Lines (an NCL subsidiary); during this period he was invited by the San Francisco City and County Board of Supervisors to dieselize the Muni (proving that its status as a public utility did not completely shield it from such shenanigans). While this did not come to pass, these timetables illustrate well Haugh’s desire to do the same to the old P. E., although he was not able to totally accomplish this before the system’s 1958 acquisition by the Los Angeles Metropolitan Transit Authority. Note that they also bear the slogan “Safety, Courtesy, Service.”
During the 1950s the San Francisco Municipal Railway thoughtfully provided its passengers with pamphlets and brochures which not only related the system’s latest news and extolled its newest features, but also gave tips on how to most efficiently and appropriately get where one needed to go. Among these was a suggestion that those who could conveniently ride Muni’s buses and streetcars at times other than rush hour do so out of courtesy to regular commuters, this advice being located above the instructions to not block entrances and exits. But while smoking aboard Muni vehicles was expressly forbidden, apparently drinking coffee and plopping your bare feet on the seat ahead of you was not.

This appears to be a reproduction of an 1896 Mount Lowe Railway timetable, an operation affiliated with the Pasadena and Los Angeles Electric Railway Company, and later the Pacific Electric. Those who made the excursion to the top of Mount Lowe were treated to a breathtaking view of not only Pasadena but the entire Los Angeles Basin. This legendary railway is still mourned by many Southern Californians.

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not least, the State Library recently acquired an 1881 report from the San Francisco and Ocean Shore Railroad Company, a line which was never built (not to be confused with the later Ocean Shore Railroad). Had it existed, this would not only have been San Francisco’s first rail service to the beach but would also have reached Santa Cruz by a not clearly specified route along the coast. This report has not yet been processed and cataloged and is therefore inaccessible to the public, but keep checking the online California State Library catalog for its eventual availability.

**SOURCES**


The similarity of style in timetables and maps among transit properties owned by National City Lines and its subsidiaries is well illustrated here by a selection from the company’s California operations. Note that all have the same shield logo bearing the motto “Safety, Courtesy, Service.” And the San Jose and Sacramento timetables are identical to the point of featuring a photo of the same bus (who knows where it actually ran—it might not have even been in California). But the Los Angeles Transit Lines owl (night) service timetable is notable for not only depicting one of the company’s diesel buses but an electric streetcar and trolley coach as well, vehicles that National City Lines purchased only reluctantly.
*They Saw the Elephant* is an expression the 49ers used to liken their quest for gold to that of a search for an exotic elephant. The illustration is from a pictorial letter sheet.
Perusing California author JoAnn Levy’s collection at the California State Library is very much like strolling through her Sutter Creek home’s hillside garden. In her garden, every pause reveals some new discovery among the landscaping. Levy’s personal papers elicit the same experience in a documentary context.

Author of Unsettling the West, Eliza Farnham and Georgiana Bruce Kirby in Frontier California (Heyday Books, 2004) and They Saw the Elephant: Women in the California Gold Rush, Levy uses women’s own words to describe the raucous reception they received when they first arrived at the mines. The illustration of “A Live Woman in the Mines” is from Alonzo Delano’s classic work, Pen Knife Sketches (1853).

Marta Knight received an MA from the Public History program at California State University, Sacramento in 2005, and has been working as a contract historian and litigation support analyst for the past several years. She recently organized and processed the JoAnn Levy papers for the California History Section.
Rush (Shoe String Press, 1990) as well as historical novels set during the California Gold Rush, Levy’s works constitute valuable intellectual and literary contributions to the early statehood historical record. Her papers, recently donated to the California History Section at the State Library, reveal the exhaustive research that informed her work, and provides a one-stop shop from which California women’s history scholars may find inspiration and guideposts for their own research. Levy’s papers also tell a concurrent story: that of an author’s process in advocating for a potentially valuable contribution to the historical record published, even if it’s not considered timely or trendy by popular or academic publishing house standards.

The collection’s main relevance highlights the role women played in California’s settlement. Levy’s Unsettling the West: Eliza Farnham and Georgiana Bruce Kirby in Frontier California illuminated the influence these two reformist women had on early California social and political issues. Levy developed a fascination with Eliza Farnham decades ago when she first started writing about women in the west, and felt compelled to tell her story. Publishers initially rejected an early draft collection of primary sources about Eliza Farnham (A Farnham Reader) in spite of Farnham’s significance to women’s history. Levy’s papers chronicle how it took a tectonic shift in academe’s legitimization of women’s history as a subfield, and Levy’s persistence, to bring Farnham and Kirby’s story to light. This portion of the collection contains detailed timelines and background research on personal and contemporary issues that drove her subjects’ activism for women’s suffrage. Among many things, library patrons can access Levy’s prodigious and diligently gathered collection of newspaper articles, photocopies of primary source documents from national repositories, galley proofs, and even an original copy of an 1884 Harper’s New Monthly.
They Saw the Elephant: Women in the California Gold Rush, Levy’s first major publication, delved deeper into the experiences of white and minority women settlers in California. Levy traced individual women’s stories from immigration to settlement, and a key component in this collection are two boxes of alphabetized files that tell the personal, often harrowing, stories of nearly ninety women who made the overland or sea trek to California. This trove of documents offers first-hand descriptions of sailing around the Horn, traversing the Panama isthmus and encounters with Native Americans on the overland route. Wives of prospectors described their initial reception at the mines and life as a female 49er. The collection also houses the many drafts every one of her works underwent to get published, plus Levy’s correspondence with scholars, repositories and publishing houses.

Levy’s research also informed her successful historical novels, particularly Daughter of Joy, A Novel of Gold Rush San Francisco, (Forge Books, 1998), winner of the 1999 Willa Award for Best Historical Fiction. Daughter of Joy was based on the very real historical figure of Ah Toy, a Chinese prostitute brought to California by her master who then died, leaving her to fend for herself. Levy’s research of Ah Toy built upon her previous works, and this section of the collection adds another voice for minority women in early California to the historical record. Particularly enlightening are excerpts of transcripts and newspaper articles of Ah Toy’s savvy and pugnacious navigation through the early California legal system.

Levy’s literary contributions also include unpublished fiction including titles Toward the Moon (1983-1984), This Time (1998), and the Butter Creek Chronicles (undated), all richly evocative of California Gold Rush history. Not surprisingly, the author wrote screenplays, one of which was commissioned at the request of the late actress Rue McClanahan. Although it was never produced, the screenplay served as the basis of For California’s Gold, (University Press of Colorado, 2000), another historical novel published after Daughter of Joy. The collection also includes articles written for various magazines between 1984 and 2000 in which her subject matter ranges from the historic Fort Worth Stockyards to steam engines, to the Sacramento Eagle Theater, and the California State Sesquicentennial in 2000.

Sometimes it is the information edited OUT of a publication that leads a researcher on their own quest, and Levy’s collection provides a treasure trove of hints for the historian or novelist to follow their own trail of inquiry. It also provides encouragement to writers to persist and avail oneself of a professional support network. Levy cherished her correspondence with California historians, librarians, and archivists as equal to the actual historical research she conducted. The collection contains dialogues between the author and notable California history experts such as J.S. Holliday and the State Library’s own Gary Kurutz. Levy’s navigation of the publishing business is chronicled in her lively and informative written exchanges with the former publishers of Shoe String Press, with whom she developed an ongoing professional friendship.

It is not just the historical content of Levy’s papers that offer insight. The collection provides an education in the lifecycle of writing and getting a book published, particularly if one’s subject is history and women’s history in particular. While times have changed since the 1980s, when Levy first started writing about California history, the process of getting a previously ignored subject the attention it deserves remains relevant today. In fact, Levy’s papers reveal the struggle women writers faced when writing women’s history. In donating her personal correspondence she willingly shared the rejection letters that show how writing women’s history lacked support even into the 1990s when gender studies was still struggling for legitimacy in the academy. Levy faced further frustration in that, although she had an MA in English and had professional experience as an editor and writer, she did not have the requisite credentials from the historical profession to gain access to document repositories. Her correspondence files show the difficulty a writer faces in gaining access to historical documents from repositories that cater primarily to academics. That did not stop Levy. She networked furiously and tenaciously, and her papers may provide helpful hints to authors facing the same resistance. Levy’s exhaustive and methodical research process ultimately defied the criticism many writers of history face when they do not have the requisite credentials from the academy. No source of even anecdotal information was left unconsulted. She traveled extensively in her research and documented both obvious and subtle impressions from historical sites relevant to her subjects.

After the success of Unsettling the West, Daughter of Joy and They Saw the Elephant, Gold Rush documentarians consulted Levy as a media “talking head.” The collection contains VHS and DVD copies of documentaries in which the author shares her expert, often amusing, re-telling of early California history. An engaging speaker, Levy contributed to the 1994 PBS documentary “Secrets of the Gold Rush,” The History Channel’s “Modern Marvels: Gold Mines,” (2000) and “The Real West: Rush for Gold,” as well as productions by NBC, A&E and The Learning Channel. Since 1990 she has conducted scores of speaking engagements across America. Although relatively small in terms of linear feet, the California State Library has gained a gem of a collection in JoAnn Levy’s papers. Historians, particularly interested in early California settlement and women in the west, will find substantive documents and signposts for further exploration. Readers and writers of historical fiction will find her creative and research processes instructive.
Foundation Support of Library Programs

The following report demonstrates the strong partnership of the Foundation with the Library through its support of acquisitions and organization of collections for use. These activities would not be possible without the contributions of generous donors like the ones found in the ensuing “Foundation Notes.”

THE WESTERN TRAILS COLLECTION

The Western Trails Collection of the Oregon-California Trails Association (OCTA) located in the Library’s California History Section continues to grow through the generous support of OCTA’s California members. The gift of the Charlie Little Collection arranged through OCTA and Foundation member Don Buck brought in scores of rare or out-of-print books and periodicals on the pioneer overland experience. With the Western Trails Collection serving as a magnet, other donations have been directed to the Library. Mr. and Mrs. Gregory Poseley of Orangevale, for example, presented to the Library the substantial book collection of Mrs. Poseley’s late mother Shirley N. Grosche, whose particular interest focused on women in the West. A serious student of California history, Mrs. Grosche also worked at Marshall Gold Discovery State Historic Park in Coloma. Because of these generous gifts, over one thousand titles are now found in the Western Trails Collection.

Manuscript collections, of course, are most welcome. Last year, Kathy Gutierrez of Antelope, who learned of the Library’s OCTA relationship, donated the research collection of her late mother, Olive Newell. Gutierrez learned of the Library because of OCTA. Newell wrote an important book entitled Tail of the Elephant: The Emigrant Experience on the Truckee Route of the California Trail, 1844–1852. Her 400-page work, published by the Nevada County Historical Society in 1997, is a tremendous contribution to the study of the overland trail. The Newell Collection consists of ring binders of research notes, index cards, maps, photographs, newspaper clippings, and photocopies of primary source material. Her collection nicely complements the Library’s papers of noted overland historians J. S. Holliday and JoAnn Levy.

Richard Davis of San Rafael has been a generous benefactor from the inception of the OCTA Collection at the State Library. In addition to books and small artifacts, Mr. Davis, through the George W. Davis Family Fund of the Marin County Foundation has made an annual gift to the Library’s Foundation. These gifts, as well as other monetary donations, are used for the growth of the Western Trails Collection. Importantly, his close friend Don Buck kindly alerts the Library to new pertinent titles and the Davis Family Fund makes their acquisition possible.

These purchases, however, are not restricted to new books. Recently, the Library received notice of the availability of a fabulous association copy of Jesse Quinn Thornton’s Oregon and California in 1848 and, through OCTA support, added the title to the collection. On the front pastedown endpaper of Volume II is the signature of James F. Breen, the son of Patrick Breen of Donner Party notoriety. The signature reads “James F. Breen | Ap. 21- 1878.” In addition, there is a decorative letter “B” stamped in blue ink on the title page. Thornton’s two-volume work is well known for presenting the first published account in book form of the Donner Party’s shocking ordeal in the High Sierra in the winter of 1846–47. Harper & Brothers published the first edition in 1849 and this new acquisition is the 1864 third printing. Apparently the reason Breen signed the second volume is that its pages contained the account of the Donner Party. The first volume centered on Thornton’s own overland journey and his observations of Oregon.
The story of James Breen’s own horrifying experience in the Sierra as a member of the ill-fated Donner Party makes the acquisition of this book particularly poignant. He was only five years of age at the time the emigrant party became entrapped in the towering mountain range. Engulfed in snow, James, along with his parents and siblings, occupied a cabin originally built in 1844 by overland pioneer Moses Schallenberger. Reflecting the horror of that winter, their camp was later dubbed “Starved Camp.” During this unbelievable saga of freezing weather and starvation, James’ feet became badly frozen, and in an effort to help him, they were accidentally burned. His distraught father thought for sure that he would die. However, Margaret Breen exhibited unparalleled courage and determination despite her own starving condition and kept her young son alive as well as the rest of her family and several others in the ill-fated company of emigrants. When the second relief party came, they could only take those who could walk. Obviously, their crippled child would have to be left behind. Fortunately, a third relief party led by William Eddy arrived and the Breen’s forlorn son, along with other children, was rescued. John Stark, a strapping man of 224 pounds, heroically carried James through the snow to safety on his muscular back.

Every member of the Breen family miraculously survived and made it to Sutter’s Fort. Later, the Breens settled near Mission San Juan Bautista in present-day San Benito County and prospered. James did well, graduated from Santa Clara College in 1861, studied law, married in 1870, and became county judge of Monterey County. In 1874, the state legislature split off a northern portion of Monterey County to form San Benito County. With that event, Breen became the new county’s judge. In 1877, Judge Breen was elected to the state assembly. He died in 1899 but his experience as a five-year-old could not have been more unforgettable.

The Breen acquisition is the second Donner Party association copy added to the collection. In 2006, the Library obtained the eleventh edition of C. F. McGlashan’s History of the Donner Party, a Tragedy of the Sierra inscribed by Frances Eustis Donner Wilder, one of George and Tamsen Donner’s daughters. The story of its acquisition is described in Issue 85 of the Bulletin.
THE ONGOING GENEROSITY OF THE KIBBEEY FUND

Foundation members help support many special projects and events at the Library. The Kibbey Fund has allowed the Foundation to contract with Matt Bartok, a talented photographer. Bartok is helping in the California History Section organize the Mott-Merge Collection of architectural photographs of Southern California. Comprised of over 40,000 prints and negatives, it is regarded as one of the premier collections covering the period 1910-1950. Bartok’s other task is shifting the entire general photograph collection in order to make room for thousands of new photographs. Early this year, Bartok assisted Vincent Beiderbecke in photographing the Library’s Maynard Dixon mural in the historic Library & Courts Building. Please see Issue 99 of the Bulletin for more coverage of this project.

THE CLARK-BURR FAMILY ARCHIVE

Willard “Bill” G. Clark of Hanford and Robin Burr Briscoe of Torrance have donated to the Library the Clark-Burr Family Archive. The Clark-Burr family has operated a thriving cattle and dairy business in the southern San Joaquin Valley for five generations, and the collection gives an in-depth documentation of the California cattle industry. In addition to great success as an international businessman, Mr. Clark with his wife Libby has created an amazing world-class museum, the Clark Center for Japanese Art and Culture at their Hanford ranch. Mrs. Briscoe contributed a multi-volume history of this illustrious family that she painstakingly assembled over several years.

The Clark-Burr Archive is a sizeable collection, and the family has generously supported the processing of their papers by donating funds. With their support, the Foundation contracted with a wonderfully industrious and upbeat lady, JoAnn Fuji-kawa. Trained by the Library in processing collections, she has compiled an astounding 375-page inventory of the Clark-Burr Archive. Working out of a tiny cubicle surrounded by towering archival boxes, she has put in order an untold number of documents. No doubt cows have a whole new meaning to her. Most recently, archivist Sarah Boone has lent a cheerful hand to the project. The two of them squeeze into the cubicle every Friday sorting and organizing this stupendous archive. Once completed, an online record will be created, and scholars of the San Joaquin Valley and cattle industry will have access to a treasure trove of documentation. It will certainly provide subject matter for a future Bulletin article.

MAKING VINTAGE POSTCARDS ACCESSIBLE

In recent library and archival literature, the term “hidden collections” has generated much interest. Most notably, grants have been given to collecting institutions to organize and make accessible historical resources that have been overlooked. In the case of the State Library, one such “hidden collection” is its sizeable holding of picture postcards devoted to California. The collection itself numbers over 23,000 cards representing all fifty-eight California counties as well as individual subjects such as agriculture and transportation. The postcards are stored in an former wooden card catalog cabinet located in one of the Library’s preservation stacks. Three-by-five-inch postcards fit beautifully into drawers originally designed for three-by-five-inch catalog cards. In toto, there are thirty-two drawers of postcards plus boxes housing souvenir folders and oversize cards.

Despite the collection’s wealth of visual data and organization, there is no real finding aid. Consequently, it is an overlooked resource. Researchers now recognize the value of these tourist trade souvenirs as they may represent the only picture of a
particular location or event. To address the lack of accessibility, the Foundation contracted with historian and archivist Carson Hendricks to create a finding aid. In addition, the Library has received donations of vintage postcards from Robert Greenwood and Curtis Haugeborg, and Hendricks has integrated these into the collection. After several months of work, Hendricks has created an impressive sixty-page, drawer-by-drawer finding aid for the history of postcards in general. What has added value to this project is that he has properly identified thousands of cards and corrected misfilings and misattributions of geographic locations or subjects. Thanks to the Foundation, a visually exciting but previously hidden historical resource will now be offered for research in the California History Room.

**CURRENT DOINGS AT BTBL**

*By Sandra Swafford*

**EDITOR’S NOTE**

Sandra Swafford is a Foundation board member and devoted volunteer in the Braille and Talking Book Library (BTBL).

Worker furloughs and hiring freezes have not left BTBL unscathed, but somehow this hasn’t slowed its usual busy pace. From the time staff members arrive each morning until they leave at closing time, they circulate about 6,000 items: 2,500 – 3,000 coming in (perhaps the greater number arriving in big canvas Post Office bins every day) and the same number going out. This volume includes cassettes, Braille and digital books, playback equipment, and even the occasional old recording on vinyl.

In addition to this core job of distributing reading material and playback equipment, BTBL has also become the “Tech Support” for the BARD (Braille and Audio Reading Download) program in Northern California. This program allows patrons to download books and magazines to blank cartridges, thumb drives and other flash memory storage media to play on National Library Service for the Blind and Physically Handicapped (NLS) Digital Talking Book Machines or on ten presently available commercial portable accessible devices. Although approximately forty Northern California patrons do not have access to a computer, there are about 1,500 who do, and who are using BARD. Patrons who opt to download books discover that there are now many more NLS titles (approximately 20,000) available in this format, with more being added every week. By contrast, there are only about 5,000 titles currently available on digital cartridges. Both the NLS network and regional libraries are busily adding to the number of books by transferring analog titles into digital format but this is not happening as quickly as reading material can be readied for download. BTBL has some 450 California books previously recorded on reel-to-reel that will be digitized.

Staff members are very grateful to the State Library Foundation for assistance in many parts of their program, including the following:

- Supporting volunteers in both Book Inspection and Recording Sections by providing snacks and recognition events
- Providing digital recording equipment for BTBL studios and digital duplication equipment for downloading NLS digital books and duplication of the BTBL newsletter
- Funding retired annuitants to keep the workload flowing during budget shortfalls or staff shortages
- Providing assistance in securing a grant for a collection of descriptive videos and DVDs and then funding a part-time position to prepare the collection for circulation
- Adding a “Get Involved” choice on the Foundation website which will encourage the recruitment of new—and needed—volunteers

Mike Marlin, BTBL Program Director, says the staff is frequently rewarded by the thanks it gets from grateful patrons. One typical example is an older person who lost sight and writes, “I thought I’d never be able to read again and then I found out about your service and now I can read. You saved my life!”

(Above left) In this postcard, the rear façade of the State Capitol documents the structure before its expansion in 1949. The rounded or “Apse” section in the middle housed the State Library from the late 1860s to the late 1920s.

(Left) Emblematic of the Library’s extensive postcard collection is this beautiful image used as the cover for a series of cards in a “vacation folder.”
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ASSOCIATE
Dr. & Mrs. Ross Bewley, Stockton
Susan Bush & Merrill B. Starr, Sacramento
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Julie Elgner, Calabasas
Charlotte Harriss, Danville
M. Kay Mowery, Clio, MI
Salvador A. Ramirez, Carlsbad
Stephanie & Douglas Reid, Sacramento
Sandy Schuckett, Los Angeles
Mr. & Mrs. James Schuyler, San Carlos
Merle A. Serlin, Sacramento
Mr. Jan S. Stevens, Loomis
United Way California Capital Region, Sacramento
Gerri M. Welch, Sacramento
Linda M. Wood, Portland, OR

CONTRIBUTOR
Gerald E. Benston, MD, Rancho Mirage
Forrest E. Boomer, Carmichael
Friends of Bellflower Library, Bellflower
William J. Iracki, San Francisco
Steven K. Koyasako, Sacramento
Leland E. Leisz, Piedmont
Sheila J. Marsh, Sacramento
Bart Nadeau, San Francisco
Wilma L. Plunkett, Bend, OR
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