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Back Cover: Dorothea Lange, the noted Depression-era photographer and Maynard Dixon’s second wife, took this photograph of the artist shortly after their marriage in 1920. See the article by Donald Hagerty on pages 10-15.

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“We Wish You Were Here!”

By Carson Hendricks

{ The Postcard Collection of the California State Library
The Postcard Collection of the California State Library offers a unique way to look at California history. There are over 24,000 cards in the collection describing major events of California’s development from 1900 until about 1970. The events depicted are what the senders wanted others to know about. They are designed to show off the best aspects of a particular location. Postcards are, after all, made for tourists: tourists that visit and want to show off for their friends and neighbors all the interesting places they have seen. The cards are also intended for would-be tourists as an enticement to visit and spend their hard-earned dollars here. And who knows how many of those recipients came to California because of a postcard and decided to stay? There are some postcards that are not part of this major collection and they will be discussed later.

A substantial number of cards in the Postcard Collection are devoted to the history of small towns and remote places as they once appeared. More than half the collection consists of places away from the major population centers of Los Angeles and the San Francisco Bay Area. There are more postcards for the Glenwood Mission Inn in Riverside, California, than for Trinity, Glenn, Sutter, and Alpine Counties combined. But there are more places like Glenn County and its small towns than there are Mission Inns, and this collection documents that fact. Many cards depict images of buildings long since demolished and street scenes that have changed dramatically. A few cards show the same views today as they appeared a hundred years ago. For example, in the section for the Siskiyou County town of Yreka, there is a card titled “Miner St., Yreka, Cal.,” postmarked circa 1910. Today, the 300 block of West Miner Street is virtually unchanged. All of the buildings visible in the postcard view are still standing and easily identifiable. Many of the postcards of Alpine, Butte, Colusa, Glenn, Plumas, Shasta, Sierra, and Siskiyou Counties are photo postcards dating from the 1920s to the 1940s by Eastman Studios. In fact, every card in the Lassen County section is by the Eastman Studios. J.H. Eastman traveled, in fact, extensively through Northern California photographing towns and sites, producing over 15,000 cards. Some of the more unusual cards in the collection are from less populated areas. There is a five-section panoramic postcard, circa 1905, of Fresno, the back of which is printed with important facts about the city. The town of Colusa is represented by a rather unusual card. It has an image of a wave breaking over a rock on a coastline with the words “Greetings from Colusa” in gold. This is curious as Colusa is over 100 miles inland from the coast.

The efforts in the past to attract tourists, along with potential residents, are very apparent in the collection. The California Coast, from the border with Mexico to Oregon is shown in all of its glory. The famous beaches of Southern California are well represented. The collection includes Sunset Cliffs, the caves and rocks of La Jolla, and the Hotel Del Coronado in San Diego County; Huntington, Laguna, and Newport Beaches in Orange County; and Manhattan Beach, Ocean Park, Redondo Beach, Santa Catalina Island with its small fleet of ships, Santa Monica (Roosevelt Highway and the Palisades), and Venice Beach of Los Angeles County. Views of Monterey County, including the Bixby Creek Bridge, 17 Mile Drive, Carmel and Pacific Grove, and the Del Monte Hotel, can also be seen. Marin County’s Mt. Tamalpais is documented, including the old Mt. Tamalpais Railway and Muir Woods. There are several hundred cards documenting the state and national parks that protect the magnificent redwoods of Santa Cruz, Mendocino, Humboldt, and Del Norte Counties, including the Redwood Highway.

Inland California is not without its stunning vistas that make for beautiful images. The two that always get the most attention are Lake Tahoe and Yosemite National Park. They each have their own sections in the collections independent of the counties. Each also has postcards that date to before 1900. Nearly every significant view of Tahoe and Yosemite seems to be documented. The Yosemite section contains the most unusual postcard of the collection, an image of the now defunct “Firefall” highlighted with glow-in-the-dark paint. And it still glows! Nearby, the Giant

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Mr. Hendricks is an archivist working in the Library’s California History Section through a Foundation grant and has recently completed the organization of the Postcard Collection. Previously, he served as an archivist for the Center for Sacramento History.
California State Library Foundation

The Postcard Collection Continues to Grow

Carson Hendricks has provided an excellent overview of the immensity of the Library’s California postcard collection in this issue of the Bulletin. Happily, the California History Section regularly adds more cards through donations and support from the Foundation. An important subcategory of this vast pictorial resource is the real photo postcard (RPPC) collection.

In issue Number 96 of the Bulletin, Robert Greenwood described the E. F. Mueller donation of 2,200 cards, and the importance of this genre in contrast to the much more common photomechanically produced linen postcard. As their name implies, the RPPC is an actual photograph made from a negative. Put under a magnifying glass, the linen card will show a dot pattern and the RPPC is solid with no dots. A linen card, in contrast, is printed in color; whereas, the RPPC is black and white. Unlike the linen cards, they were often made by amateur photographers and had, compared to the tourist trade postcards, very limited distribution. Simply put, they are uncommon, and recognizing their historical value, collectors have been driving up the price.

Since the Mueller donation, several more of these rare cards have been added to the permanent collection through the generosity of the Foundation. Through their acquisition, the Library is able to offer better statewide coverage of places and events. All have been expertly cataloged by Elizabeth Yeatts of the Library’s California History Section, digitized, and made available via the Library’s online picture catalog.

Reproduced here is a sampling of new additions to the collection.

(This Page Top) Totem Pole Café in Cathedral City, Riverside County. This is a superior example of roadside vernacular architecture. Cathedral City is located in the Coachella Valley between Palm Springs and Rancho Mirage.

The alpine resort above Pasadena known as Mt. Lowe offered a “Scenic Railway” so guests could enjoy panoramic views of the San Gabriel Valley. Here a passenger and blasé-looking horse exchange glances.

(Bottom) A pusher biplane is readied for takeoff at the 1910 Los Angeles International Aviation Meet. Held at Dominguez Hills, the meet was the first in the world.

This aerial view of the wharves at the end of H Street (later known as Market Street) shows a bustling San Diego. On the left, the Spreckels Brothers Commercial Co. building is seen; at the end of the wharf on the left, the McKinley Boat House is pictured.

(Opposite Page, Top) A combination freight and passenger train stopped at the Hotel Marre, a popular resort at Port San Luis on May 1, 1910. The hotel was known for its Italian food until destroyed by fire in 1934.

L Street, Dinuba, Cal. [Tulare County]. Looking north.

(Bottom) The Hotel del Coronado near San Diego is one of California’s foremost historic luxury hotels. In this view the ocean side hotel offered alfresco dining next to its impressive swimming pool.

Showing interstate cooperation a woman standing in Siskiyou County shakes hands with a man standing in Jackson County, Oregon. Interstate 5 now connects the two counties.
Sequoias of California, the largest trees on the planet, are the subject of many cards. Mysterious and beautiful Mt. Shasta and the surrounding area is well represented. This includes the famous Shasta Route of the Southern Pacific Railroad. The eruption of Mt. Lassen during the 1910s and 1920s is also documented. The highest and lowest points in the continental United States, Mt. Whitney and Death Valley, are both seen in the collection. The fact that these two points are only eighty-five miles apart is also noted in many of the cards. Besides Death Valley, the stark beauty of the deserts of Southern California made for hundreds of striking postcards.

The state’s colorful past is the subject of thousands of postcards in the collection. Monterey County, the first official seat of government in California, has a rich his-
The Missions, which were the beginning of the European push into California, along with the Asisténcias, are noteworthy. Asisténcias were assistant or sub-missions that were founded near larger sites to better serve potential converts. The collection includes postcards from every one, especially San Juan Capistrano, Santa Barbara County, and Monterey County with over 200 each. There are two sites in Ventura and San Diego that memorialize the novel by Helen Hunt Jackson, *Ramona*, even though it is fiction, it is closely tied to the history of the Missions and enticed a lot of tourists to visit California.

Transportation in its myriad forms in California is an important aspect of the state’s development. Besides the numerous instances of automobiles, which are shown mostly by chance (this is California, after all), images of ferries, ships, roads, and railroads are an important part of the collection. The ferryboat Solano, the largest in the world until 1914, could transport entire trains from Benicia to Port Costa and is seen in postcards printed before 1910. There is a postcard of the Monticello Steamship Co. Wharf in Vallejo, circa 1910, which shows what could be the steamship Asbury Park. Sacramento County was a center of steamship transportation until the 1930s, and there are many images of the numerous ships that plied the Sacramento River. The roads, highways, and streets of California are the subject of hundreds, if not thousands of postcards. Of note, the old Ridge Route from Los Angeles to Bakersfield is well documented, as is the spectacular coast highway, Highway 1, from Los Angeles to San Francisco. There is a section dedicated to Hearst Castle, designed by famed architect Julia Morgan, located on that route near San Simeon.

The second largest section devoted to a given subject is San Francisco City and County. This section has about 3,000 cards which document the city extraordinarily well. Both the Golden Gate and...
San Francisco-Oakland Bay Bridges have a large number of cards. The famous Fairmont, Mark Hopkins, and the St. Francis Hotels have their own sections. Also with their own sections are the Call Building, City Hall, Coit Tower, the Ferry Building, and the Transamerica Pyramid along with many other famous structures. The three most recent versions of the Cliff House are depicted, including the 1907 fire, after having survived the 1906 Earthquake. Chinatown has a large section with many cards from before 1910. There are about 400 cards that depict the catastrophic 1906 Earthquake and Fire and its aftermath. The coming out party after the Great Quake, the Panama-Pacific International Exposition of 1915, is very well documented with about 600 cards. There are several five, six, and seven panel color panoramas of the fair site, including a night-time view.

The largest section of the collection is Los Angeles County with nearly 4,000 postcards. All of the major communities in the county, and many smaller ones, are documented, including Pasadena, Long Beach, Hollywood, Beverly Hills, and of course, Los Angeles. The largest section is for Mt. Lowe and the Mt. Lowe Railway with over 200 cards. It was the only electric traction railway built for mountain scenery in the United States. Judging by the views shown in postcards, it must have been spectacular. Along with that is the section for the Angels Flight Railway, the funicular railway built in 1901 on Bunker Hill. Forest Lawn Cemetery in Glendale has a large number of postcards that document not the graves, but the chapels, stained glass, and statuary. There is a large section for the various parks in L. A. County, including Busch Gardens in Pasadena. The farms of Los Angeles are represented with sections for the Pigeon Farm, the Alligator Farm, and the Cawston Ostrich Farm of South Pasadena. Transportation infrastructure is also noted here with a section devoted to freeways, including the infamous “Stack.” Officially known as the

Even though it is fiction, “Ramona” is closely tied to the history of the Missions and enticed a lot of tourists to visit California.
Bill Keene Memorial Interchange, it is the first stack interchange in the world, and connects U.S. Route 101 to State Route 110. Major streets, such as Wilshire Boulevard and Broadway, have their own sections, as does Colorado Boulevard/Arroyo Seco Bridge in Pasadena.

As mentioned previously, the Postcard Collection is not the only postcard collection at the Library. The Library houses the E. F. Mueller Postcard Collection. This collection contains about 2,200 real photo postcards from all around the state, the majority of which are from before 1920. A large percentage of these are by named and unnamed amateur photographers and capture the state as it really was in the early part of the Twentieth Century. In addition, there are images from some of the major postcard producers of that time. The Library also houses a large number of uncataloged photo postcards as part of the larger photograph collection. These, however, will not be included in this collection.

All the information presented here only scratches the surface of what is contained in the Postcard Collection of the California State Library. This piece attempts to give a good description of the breadth and depth of the collection. However, that is not really possible. One could easily write a book on the subject. If I have encouraged the reader to investigate the subject further, then I have been successful. Hopefully, when looking at the collection, one realizes what a large and diverse state California truly is. And how lucky we are to live here and call California home. ☼

"Greetings From Colusa" Published by Philadelphia Post Card Company, Made in Germany. "American Landscape Series 55." Postmark: Colusa Cal. Mar 17, 11 AM 1909. Sent to Mrs. Glialocably [sic], Georgetown, El Dorado Co. Calif. Despite Colusa being 100 miles inland, this postcard depicts a coastal scene, with the mast of a small ship visible behind the breaking wave.

"Dig Those Freeways." Caption: "Freeway Interchange shown fast moving traffic on 4 levels – downtown Los Angeles." Published by: Krieg Publishing Company, 1641 Garth Avenue, Los Angeles California 90035. Color by Mike Roberts, Berkeley, Calif. 94710. No Postmark. The card number in the lower left corner is: C12351. The ZIP code dates the card to 1963 and later.
Postcards are, after all, made for tourists: tourists that visit and want to show off for their friends and neighbors all the interesting places they have seen.
Matthew Ansbro Collection of Grace Hudson and Maynard Dixon Letters

Donated to the California State Library

By Donald J. Hagerty

A large group of letters and other material relating to correspondence between San Francisco art dealer Matthew C. Ansbro and artists Grace Carpenter Hudson (1865–1937) and Maynard Dixon (1875–1946) were recently donated by Charlotte Harriss, a retired California State Library employee and long time Foundation member. Ms. Harriss is Ansbro’s great-great granddaughter. The collection spans from 1907 to 1931, and includes not only letters from Hudson, her husband Dr. John Wilz Napier Hudson, and Dixon, but also photographs, original drawings, and news clippings. Most of the letters from the Hudsons include the original envelope.

Matthew Ansbro was born in San Francisco in 1865 to parents who had emigrated from County Mayo in Ireland some five years earlier. Ansbro entered the art business with the well-known San Francisco dealers Morris and Kennedy, and then later started his own gallery in 1897. By 1905, he had a place on Sutter Street. As a dealer, he formed friendships with the important California artists of that time: Grace Hudson, Maynard Dixon, Charles Dormon Robinson, Percy Gray, Charles Rollo Peters, Thaddeus Welch, Henry Joseph Breuer, John Gamble, Granville Redmond, Anne Bremer, and particularly William Keith. Like many art dealers and artists, he lost everything, including all of his business records, in the 1906 Earthquake and Fire. Afterwards, he moved to Los Angeles. His business card indicates that he had a gallery in the Exchange Building at 3rd and Hill streets. Not only did he sell paintings by noted California artists, but listed himself as “appraiser,” “connoisseur,” and “expert framer.”

While successful in Los Angeles, Ansbro felt isolated from the center of California art in San Francisco and returned in 1908. In 1910, he found employment as gallery director with the prestigious Gump’s Art Gallery, and is credited with

Mr. Hagerty is an expert on Western art and is the author of numerous highly acclaimed books and articles on Maynard Dixon. In addition, he is Secretary of the Foundation’s Board of Directors and a generous donor to the Library’s collections.
Letter from Dr. John Hudson regarding Indian baskets.

An image from the Hudson photograph album showing Grace Hudson outside her Ukiah home.

Dr. John Wilz Hudson
The Sun House
Ukiah, California
June 13-31

My dear Mr. Ansbro:—

'Tis good to see your name again & that you are at the old stand, or near it, distributing the artistic.

Were I closer, believe I could assist in appraising the museum value of the Indian stuff: the commercial values are small moment to me. Unfortunately I cannot go far from home (on strict diet) but if you send me fairly good photos I will do all I can in the matter: as to origin, rarity, former Indian price &c.

Yes, Mama Grace is very much on deck, husses me every several hours with special dopes called food, &c.

She has been happier & busier this winter than ever: MODELING a child (2 yr old) in clay, some 10 in height & has been disappointed in the casts made in S.F.

She is told that fingers, toes, protruding ears can't be reproduced except in metals. This seems pure ignorance to me, for have seen Bago plaster casts with every detail & bisque figurines in the round & has relieves without number. Any suggestions?

She has been doing something else in art, but can't even describe it here. We join in best to Mrs. Ansbro.

J.W. Hudson
Letter from Matthew Ansbro to Dr. John Hudson discussing the possible sale of Indian baskets. A doctor turned ethnologist, Hudson was the leading authority on Pomo Indian baskets.
founding their Jade Gallery. By then he was noted as an expert on Asian art. Some time after his return from a buying trip to Europe for Gump’s in 1913, Ansbro left the firm. During the 1920s and early 1930s, he established galleries on Powell Street, Sutter Street, and at one time worked out of Newbegins Book Shop on Post Street. The Great Depression of the 1930s proved difficult but, he remained active in the San Francisco art scene. Matthew Ansbro died in December 1935. Brother Cornelius at St. Mary’s College was working on his massive book about William Keith that year which would be published in 1942.

Prior to Ansbro’s death Cornelius interviewed him and mentioned and used quotes in the book from the seventy-year-old art dealer.

In total there are twenty-three letters in the Hudson archive, most from Grace Hudson and several by Dr. John Hudson. Warm and respectful, they are full of information about the Hudsons’ activities in and around their Ukiah home, known as the Sun House. Several discuss Grace Hudson’s new painting attempts along with comments regarding her earlier work, including the famous Little Mendocino and Rosa. Still others mention the couple’s Pomo Indian friends, or solicit advice and recommendations for selling her work. The majority of the letters are from 1925 and 1926 with a half dozen from 1931. By then, Hudson had earned a national reputation for her romantic yet documentary portraits of Pomo individuals and their environment. Most likely Ansbro met Grace Hudson when he started to work at Gump’s. Many of her paintings were exhibited and sold by Gump’s over the years. Among the letters is an important eighteen page typescript of Pomo Indian stories titled “Stories Suggested by Grace Hudson’s Paintings of Indian Children, etc.” The stories range from the exploits of young children to the interaction with birds and animals in Pomo life and probably were gathered by Grace Hudson’s husband John, who was a physician turned noted
In late spring, 1915 Maynard Dixon, his wife and five-year old daughter traveled to Arizona, exploring cattle ranches and Indian reservations in the central and northeastern parts of the state. For this short note to Ansbro, he added this quick sketch.

Dorothea Lange, the noted Depression-era photographer and Maynard Dixon’s second wife, took this photo of him shortly after their marriage in 1920.

Throughout his life Maynard Dixon would draw quick on-the-spot sketches of people around him.
Grace Hudson working on a painting, surrounded by an admiring flock of pet ducks.

The Hudson home in Ukiah, a craftsman-style bungalow known as the “Sun House.” The building is now part of the Grace Hudson Museum.

Ethnographer and collector of Pomo baskets. Some examples of the stories include KA-WI-LOTE, about a new unnamed baby; MA-YU-MA, the Dove Place; and LHI-KO-DO, the Jack Rabbit. A small photograph album in the collection has five photos of the Hudson family and a reproduction of a Hudson painting.

Maynard Dixon and Matthew Ansbro probably met in the early years of the twentieth century. The art community of San Francisco then was a tight-knit society. Everyone knew everybody else, and there were relatively few art dealers. Dixon had achieved a reputation by 1900 as one of the leading artists, not only in San Francisco and California but also nationally. His bold, colorful images for Sunset Magazine covers and posters and for other magazines and newspapers brought his work to the forefront of American illustrators.

Among the archives is a formal portrait of Dixon by his wife, the noted photographer, Dorothea Lange. Although not dated, it probably was done by Lange shortly after their marriage in 1920. A charming letter that Dixon wrote to Ansbro from Tempe, Arizona, in 1915 includes a sketch of a Pima Indian woman holding a large basket. “Cactus Blossom, Sure!” is inscribed next to the drawing. Another letter in 1917 to Ansbro comes from Browning, Montana, where Dixon indicates he is sending him some paintings and reflects upon his travels on the Blackfeet Reservation. A small pencil sketch of a San Francisco man done in 1922, a Photostat of a Dixon illustration and two news clippings round out the archive. They are welcome additions to the Library’s extensive Maynard Dixon collection.

There are two additional letters from artists to Ansbro in the collection: one from Charles Dormon Robinson; the other from Frank M. Moore. Overall, the archive strengthens the State Library’s extensive holdings on California artists. In particular, the letters from Grace Hudson expand the knowledge of one of California’s earliest and important woman painters.

Sources
The California Gold Rush inspired one of the great letter writing explosions in American history. Thousands of letters were sent by gold seekers to loved ones back home to be shared with family members and friends. California captivated the world with its promise of instant riches. Those back home, of course, were anxious to read how their sons, brothers, husbands, and friends (the vast majority were male) fared in this far-off and wild land. Exaggerated stories of violence and carousing constantly bombarded the home front, and the receipt of a letter from the land of gold represented a treasured source of joy and relief. The lack of a letter naturally instilled feelings of dread and worry. It was as if their loved one had gone off to war or, worse, to perdition. Because of distance, accidents, and natural disasters, many of these epistles from California never made it home further increasing that sense of anxiety. Conversely, the lack of a letter from home created a sense of dread and homesickness.

After the gold fever subsided, and the Argonauts either returned home or settled permanently in California with their families, these letters were lovingly preserved as a memento of a grand adventure and passed down through the generations. Because of the excitement generated by the words scrawled out in ink and pencil on thin sheets of paper, some were published in local newspapers, and still others put in book form. These letters gave a personalized glimpse of life in California not filtered by a newspaper editor or a government official.

As a consequence of this precious regard for these golden screeds, letters from the California Gold Rush continue to surface. Despite fires, floods, and wars, thousands survived and have provided endless subject matter for books, articles, exhibits, and media programs. Furthermore, publicity generated by television shows, auctions, and book fairs no doubt caused descendants to dig out of trunks and attics letters to be offered for sale or donation to institutions like the California State Library, a library by the way founded during the heyday of the Gold Rush. The Library’s California History Section over the generations has obtained literally hundreds and hundreds of these letters and more continue to be added every year. Some, figuratively speaking, are worth many times their weight in gold (even at today’s fantastic prices). Reproduced here are three recently added letters that provide an amazing firsthand look at conditions in San Francisco, Sacramento, and Coloma, the site of the original gold discovery. All show remarkable descriptive powers and demonstrate why these letters will always have an irresistible magnetism.

The first two letters are from Frederick F. Lane to his aunt, Ann Phippen of Annisquam, Massachusetts. Annisquam is now a neighborhood of Gloucester and is located on Cape Ann on the north shore of the state. Typical of most small collections of Gold Rush letters, there is little biographical information about the author and how he did in California. Research in the Library’s resources locates him in the California Census for 1852. Lane was born in Connecticut but came to California from Massachusetts at the age of twenty-eight or twenty-nine. The census lists him simply as a broker. Evidently, Frederic came by sea with his parents and other relatives. Judging by the first letter, his Aunt Ann apparently fronted the money for Lane to sell such essential and high demand commodities as tobacco products. The high cost of basic supplies was a frequent subject of comment. Lane, for example, mentions paying $138 for a pair of boots. If adjusted for inflation, that would be about $3,200!

The third letter was written by blacksmith Jared Comstock Brown (1825–1887) to his father Charles Brown. It provides
a colorful overview of Coloma on a Sunday, the day of frivolity and recreation for the miners. It is written on a pictorial letter sheet, the visual stationery developed in California during the early 1850s. Regarded as important mementoes of that rambunctious era, most letter sheets were never used for actual writing purposes and were left blank; consequently, this is an exception. The letter sheet was a precursor of the picture postcard. Jared Brown’s letter sheet is a handsome wood engraving of Coloma published by Forrest and Borden. Brown marked various locations on the illustration that he explained in his letter. In addition, Brown wrote eight other letters, seven of which were addressed to his father.

To assist the reader, punctuation and misspellings have been gently corrected. Typically, letter writers of the mid-nineteenth century did not use periods or paragraph designations, and frequently capitalized all nouns. Writers literally crammed words onto the page. Paper in Gold Rush California was uncommon, and every square inch of stationery counted.

Gentle reader imagine, if you will, the joy and emotion of the recipients of these treasured words.

SAN FRANCISCO, NOV 14TH 1849
Dear Aunt,

I now take my pen in hand thinking you would like to hear from me in this famous place. Yes I have arrived at last, after having been on salt water five months and three days, we arrived the 9th, and although we thought we had had a long passage, found some of the crack sailors had [been] longer, than we, some of them 7 months; well as the stories ran, last spring at home, I think they must all be true.

Lumber is $400 per thousand; boots selling (some of them) $100 a pair, shoes you cannot give away; flour $40 per bbl [barrel], port the same, and all provisions kind in same proportion; Flannel shirts and all thick clothing pays well. I think that your adventure will pay well; that 100 per cent [profit] is the lowest calculation! Flannel Shirts 4 dollars apiece; Father has not sold any of the adventures yet, he expects to sell them all together. I suppose you would like to know what I got for your adventure. Well it consists of 1000 cigars, 1 box of pipes, 3 cans tobacco, 1 doz. fancy pipes, I was offered 400 per cent [profit] for the pipes last night. [I] hope to get more. Cigars & Tobacco are very dull, the market being glutted; the folks on shore do not smoke any but prime quality, they think no more of a dollar than at home they would of a copper; wages of all kinds is very high; common laborers getting 7 dollars per day, sailors 120 dollars per month, some $150. Father shipped his for $120 per month they were all going to leave, had to pay them that to keep them. one he discharged; and the second mate, the sailor has shipped on board the Ship Sweden to go home for $20 per month, the second mate is going a lightering at that business; they make a deal of money, also those vessels that carry passengers up the river, they charge $25 a passage.

The Gold mines are as fruitful as ever. Some days 6000 start for them, some get rich some do not. I saw a Salem fel-
low that had been to the diggings. He says it is rather hard work digging gold. One fellow made $1000 a week. It is all luck and chance, this digging gold. Some get rich some do not; those that get the gold or some of them gamble it away, this is the greatest place for Gambling I guess there is on the face of the globe. Gaming Houses, all over the city! City! It better be called Bedlam. Half the houses there are not so good as our pigsty. Then there are houses and tents all mixed up together; but the Bedlam is in the language for I believe that every language is spoken here. There is some of every nation, even to the Chinese. There is one vessel or Junk manned by them with their long cues here.

Fresh provision is awfully dear. Potatoes selling for 25 cents a piece, and every article in like manner. Father paid 10 cts per pound for some pumpkins, and 22 cts! a pound for fresh beef; think of that, and not very good neither, being a fore quarter. He bought off 150 lbs [of] beef and a few pumpkins and they all cost 35 dollars! that at home would buy all the pumpkins in Squam [Massachusetts]. Some of the sailors went on shore last Sunday. One of them took dinner ashore [and] he paid two dollars and did not get much of a dinner then.

Board $18 pr week, washing $6 per dozen a piece of pie 25 cts. Also the house lots are tremendously high, some of them not larger than were our barn sells [for] 30000 dollars. Father tried to get a lot on shore to put up a house. They asked him 15,000 dollars for the lot. San Francisco they say has 60,000 inhabitants and there are six other towns up the [Sacramento] river some of them larger than this. I have been on shore but once, and of all the muddy places this is the worst, the mud is up to your knees. If any body had a lot of high thick boots, their fortune would be made. I saw one man had a pair [that] cost 128 dollars.

I expect to get a situation ashore. You must not expect me home, thus [for] 3 yrs, or till I get my fortune. I suppose you would like to know how I like the sea and a sailor's life—well not at all. I would not go to sea for a living (I had rather dig clams) especially round Cape Horn.

Give my love to Aunt Eunice. Tell her those pants she mended [are] so nice. I wore [them] off Cape Horn and they done me real service; I often think how lonesome you must be some times, without any of your pets round or near you, for I know that no Aunt could set more by children than you. I have still some of that confectionery left that you gave me that night before I left and I mean to keep it to remember you by, and if it don't all melt. If ever I get home, I will bring that too.

Yesterday was election day. I believe Capt Suter [Sutter] was elected Governor.* Any body that has been a resident two days can vote. One of the men that came out with us voted.

Hoping this will reach you all in good time I remain your affect. Nephew F. F. Lane.

Mother sends her love. She will write soon she is not very well today.

*Captain J. A. Sutter was defeated and finished third behind Peter Burnett and Winfield Sherwood.

Sacramento city, September 3d '50
Dear Aunt,
Having a few leisure moments I will
employ them in writing to you. Have been in Sacramento now about a fortnight. [I] am keeping a lumber yard. Father rented a piece of land and put up an office and I am here tending it for him. Have lately seen some folks from Gloucester. [I] saw Eldridge Woodbury & a Mr. Morgan & Mr. Wheelers. They have all been to the mines and have returned. Eldridge Woodbury is going down to San Francisco to get a passage home. Uncle William has also returned from the mines [and] has made out very poorly. He also has gone down to get a voyage or find something to do. James Clark is in the mines & Woodbury says that he means to stay till he gets something to carry home.

Thursday, Sept. 26th 1850. I will now add a few lines. The steamer arrived last Sunday. [Next paragraph deleted]. It does not seem to be very sickly in Sacramento now. The chief sickness is Diarrhea confined principally to the emigrants that have crossed the plains. There is a great deal of suffering on the plains. The people here have sent out supplies to keep them from starving. Those people that have crossed the plains this year have had rather harder time than coming round the Cape Horn. Some of them have arrived and have the means [to] go down to San Francisco and from there right home across the Isthmus [of Panama]. . . .

The rainy season will soon be upon us. [We] had quite a shower last Monday night–this place does not see much like Squam [Nantucket Island, Massachusetts]–no rain here all summer long. Then rain most every week. However when it does come here it rains; to make up for lost time. They begin to plant their gardens next month, Oct. Would not think of planting in Squam that month. I guess they can raise some beautiful vegetables here. There is plenty of watermelons, squashes, cabbages, tomatoes and every kind of vegetable that [the] heart could wish. I believe there will be more who get rich by farming this country than any other way. All kinds of fruit and vegetables grow here in great perfection. Grapes are now ripe. They will sell for $1 per pound [roughly $23 if adjusted for inflation]. A middle-sized watermelon brings $3 a piece and the same proportion for all kinds of vegetables. Milk also is worth a great price. If I only had our old cow here and plenty to feed her on, I will make a small fortune in a short time. I paid the other night .60 cts. for a bowl of bread & milk, the milk half water at that. The milk men sell it at .50 per quart. –The hotel business too is a very profitable. I have to pay $16 per week for meals, ‘would board & lodge one for a month at home. I have some notion of going to farming. You know one can claim in this country unoccupied land but then it would take a great deal to get a farm under way be it ever so small a one. I think though if any one should settle in this country and farm it ‘would surely make him rich. I wish that some of the old farms of Mass. were out here they would soon bring down the prices of vegetables, etc.

Excuse this bad writing & this long scrawl from your affectionate Nephew.
[signed] Frederic F. Lane.

JARED BROWN’S LETTER FROM COLOMA
“This Small Place Has Created All the Excitement”
Coloma Aug. 11th / ’51
Dear father

I received your letter by the last mail the answer to the one that I wrote from San Francisco. I have not got any yet. I was glad to hear from you. I send you this plate [illustration on the letter sheet] of Coloma. You will find the mill [Sutter’s Mill] down on the river to the right hand where gold was first Discovered and on the left hand on the hill is the jail I have done over 8 hundred dollars worth of work on it. I get my pay in county scripts; it will be good some years hence. I have marked the mill and the jail. My shop is in the centre of the town. This small place has created all the excitement through the world for gold. Thousands of all nations are here, thousands of Chinese. I was glad to hear that you all are well and that you were doing so well and attended the lodge. . . .

I get 8 dollars for horse shoeing. I can beat any thing in this country on shoeing. I plated a horse Sunday morning and he ran right away from the others. Sunday is the day all racing is done. I do most as much work on Sunday as all the rest of the week. If you could see California as I have seen it your heart would sicken at the thought of it. Gambling, drinking, carousing, robbery, horse stealing, murders and the most abominable vices that are ever was thought of are here.

There is immense amount of gold here but it takes a great deal of labor to get it. I have not mined but one day. Since I have been here I shall stay in the shop as long as it will pay me 4 dollars per day clear and if I get less than that I shall leave. I have done from 10 dol. [dollars] per day to 70 dol. for some days. My expenses average 300 per week. I shall soon be out of debt. I could have left the country with 1400 hundred but I cannot leave without paying my honest dues where I have received so much assistance as I have here. I shall be in the states in June ’52 if I have my health and nothing happens. . . . I probably shall go to Oregon and Sandwich Islands [Hawaii] before I come home. I think some of going to China if I do I shall have been nearly round the world. When I once more get home I think I shall stay some time. I have seen most enough of this part of the world to last me for some time to come.

[Brown concludes his letter] I hardly know what to write that will be interesting to you. I am so busy I can not write any more at present. There is work waiting to be done. So goodbye for the present.


PS This piece of gold I sent to David Elwould is worth 50cts. Tell him to keep it to remember me. Jared C. Brown.
Parting Reflections

Gary F. Kurutz Retires as
Director of Special Collections

By M. Patricia Morris

The party was surprisingly noisy with the voices of Library staff, Foundation members, and friends engaged in lively conversation. On the last day of August 2011, they had gathered to honor Gary F. Kurutz on his retirement as the California State Library’s Curator of Special Collections. The afternoon tea was held in the fifth floor lunchroom of the Library and Courts Building II. If you stepped out on the balcony, it was quieter. From there, you could see in plain view, directly across the street, the original Library and Courts Building, covered with a lacework of scaffolding for the renovation currently in progress. It is in these two structures that over the past thirty plus years, Gary has spent most of his time in service to the Library.

After a while, the program began with attendees standing in a semi-circle around the guest of honor. Kathy Correia, the managing librarian in the California History Section, presented several gifts, including a California Bear flag flown over the State Capitol and a certificate from the President Pro Tempore of the State Senate Darrell Steinberg. David Cismowski, bureau chief of the Library Services Division, read a beautifully composed tribute that he had written, and student assistant Vincent Beiderbecke played a soulful violin solo — Liebesleid by Fritz Kreisler. California State Librarian Stacey A. Aldrich conveyed to the audience the high regard in which Gary and his contributions to the Library are viewed. The program concluded when Gary expressed his great good fortune at working at this institution, his affection for the staff, his appreciation of the support of his wife KD, and his hope that the State Library would remain a cultural center for all Californians in the future.

Ms. Morris is the Bulletin’s copyeditor and a frequent contributor of sparkling articles on culinary publications. She is also an active member of Capital Communicators Toastmasters in Sacramento.
exhibits he would create in the future. He also learned something about scrutiny from fellow professionals. “There is a great sport at The Huntington Library the day an exhibit opens up,” he said. “A lot of the scholars in residence go around with their legal pads trying to find your typos. So that was an exercise in humility too. But working on exhibits like that taught me a great deal about writing.”

This was a modest beginning for one who was soon to become a prolific writer. After Gary left The Huntington to become library director at the California Historical Society in San Francisco, new writing opportunities soon presented themselves. The Society published a newsletter for membership called *The California Historical Quarterly*. The then Society Director J. S. Holliday would scold the staff, “ Somebody’s got to write. You’ve got to fill this up!” And Gary Kurutz obliged. He doesn’t know how many articles he penned, but “ quite a few,” he said. To date, he has written more than 130 articles for this *Bulletin*. He has contributed dozens of introductions and forewords for other works, and has authored many books of his own, including *The California Gold Rush: A Descriptive Bibliography of Books and Pamphlets Covering the Years 1848–1853; California Calls You: The Art of Promoting the Golden State* (with his wife KD Kurutz); and *Knights of the Lash: The Stagecoach Stories of Major Benjamin C. Truman*, among others. Characteristic of his work is his attention to illustration. He has acquired an expertise in photographic processes over the years and he considers images to be as important as the text. As editor of this *Bulletin*, he selects the pictures for it. Its striking and beautiful covers and pleasing internal design are evidence of the care he takes with the artistic appearance of all the projects he works on.

It is the collections Gary has worked with that have inspired all of his research and writing. “You are always learning every day,” he will tell you. “You see something you had no idea existed the day before, and you want to investigate it. The stories are unending with a collection like this (referring to the State Library) and the other collections I have worked at too. You see all these connections and that is the basis of what I do.” While I was in his office interviewing him for this profile, Gary lifted a piece of sheet music published in 1869 off his desk, and began to examine it. “Here it is,” he said pointing to the front cover, “Dedicated to the Lady Patrons of the Pacific Union Express Company.” It shows this beautiful lithograph of a locomotive and its train going over Cape Horn in Placer County.” “It had to be the Central Pacific,” he uttered under his breath. Gary continued his analysis, “Gray was one of the leading publishers of music in San Francisco; George Evans, a wonderful composer; and Britton and Rey were the leading lithographers in the western United States. 1869 was the same year as the completion of the Transcontinental Railroad.” Flipping the music over, he observed, “Things like this always have these wonderful advertisements on the back page — Steinway & Sons, pianos, brass instruments.” “Any how,” he said, “there are all kinds of little subplots here. It is just amazing the amount of stories that you would find in one little item like this — a piece of sheet music. That’s what I love to do the most is convey stories to people about things that we have here.” And he does it well. Vincent Biederbecke, the young man who played the violin at Gary’s retirement party described his flair for storytelling this way, “Gary is like the Carl Sagan of California history. You can ask him about any photograph, any period of history, and he’ll know everything about it, but he can tell it to you in a way that’s very fun and very exciting.”

**CALIFORNIANS SHOULD KNOW ABOUT THEIR REMARKABLE STATE LIBRARY**
Whatever the medium — books and articles, exhibits, classes, tours, and lectures — Gary Kurutz has been a tireless advocate for the State Library. The most frustrating aspect of this task for him has been that so many Californians do not know the State Library exists. His theory is that people don’t know what a State Library is. They relate to their local public libraries or have ties as alumni to academic libraries, but as a state agency, it is hard for the State Library to garner the same enthusiasm. In addition, there are some who confuse the State Library with Sacramento State University or the California State Archives. Gary said, “What I try to tell people is that Kathy Correia presented a delighted Kurutz with one of many special gifts in recognition of his service to the Library.
Gary said, “we have these great jewels of the history of printing, book illustration, and the book arts.” In addition to these materials, and its collection relating to California history, the State Library has a law library, a library that serves the blind and physically handicapped, a general rare book collection, and a government documents section that can boast being a complete federal depository. In comparison with other state libraries, even New York State Library, Gary said, “We are one of the few state libraries that has such a robust and diverse collection.”

**ON BUILDING THE COLLECTION**

Founded by the first Legislature in 1850, the California State Library has been building its collection for sixteen decades. For three of those decades, Gary Kurutz has participated in the expansion and enrichment of the Library’s resources, in his role as an acquisitions librarian. When asked what were his three favorite acquisitions, he named first the photographic collection and archives of Gladding McBean and Company, located in Lincoln, California. The donation from this internationally recognized producer of architectural terra cotta is rich in the diversity of its materials. Fine photographer Mary Swisher was instrumental in making this gift possible.

Gary cited the William H. Fletcher glass plate negative collection as another favorite acquisition. Fletcher was a Los Angeles photographer who captured images of the city when it was in transition from a pueblo to a major metropolitan area during the 1880s and 1890s. The collection was donated to the Library by Mead and Nancy Kibbey. At one point, Gary Kurutz and Kibbey, a long-time member of the Foundation Board, headed down to Los Angeles on a field trip to search out the places where they thought Fletcher set up his camera. “It was very, very exciting,” Gary said.

A third acquisition on his A-list arrived when Hudson S. Hatch came into the Library bringing with him a diary from his great-grandfather Josiah A. Mitchell. Mr. Hatch asked Gary if he thought they would like the diary for the Library. “Boy did we ever!” Gary said. Josiah Mitchell was the captain of a ship called the Hornet that burned down off the coast of South America. Mitchell and his crew got into two life boats and drifted for forty-three days, finally landing in Hawaii, making it one of the longest voyages ever recorded in an open boat. There was a young reporter in Hawaii at the time who was a special correspondent from the Sacramento Union with a terrible case of saddle sores. Nonetheless, he interviewed Captain Mitchell and his crew to scoop the story. “That reporter, of course,” Gary revealed, “was Samuel Clemens or Mark Twain.”

“IT’S BETTER THAN MOPPING HOT TAR”

What does the future hold for one who has devoted so much enthusiasm, energy, and scholarship to some of California’s most distinguished cultural institutions, and in particular to the State Library? “It’s hard to contemplate not working here full-time,” Gary said. “But I feel like I will always have an emotional bond to this institution, the collections, and the people who work here.” When he hears people complain about things, he likes to say, “It’s better than mopping hot tar.” Mopping hot tar is certainly not what he has planned for his newly-found free time. He wants to write articles and give talks; he has several research projects underway; he is already at work on a bibliography of letters and diaries produced during the gold rush in Alaska; he plans to continue teaching the class he has taught for several years on rare books at UCLA; he will remain as Executive Director of the California State Library Foundation and editor of its Bulletin; and, if all goes as planned, he will return to the State Library as a retired annuitant for a couple of days each week. It looks like history will be underneath his feet for a very long time in the future."
A Progress Report

After years of planning, the renovation and restoration of the Stanley Mosk Library & Courts Building is well underway. Tiers of steel and wood scaffolding wrap around the exterior of this landmark building on Sacramento’s Capitol Mall. Rectangular sheets of plywood block many windows, and construction debris tumbles down large exterior chutes. Inside, mosaic floors, painted murals, and large chandeliers are safely shielded by padding, temporary walls, and more scaffolding, and piles of construction materials line the hallways and reading rooms. It’s noisy, cluttered—and exciting.

Completed in 1928, this neoclassical gem has long been due for renovation. Mechanical, electrical, plumbing, safety, and security systems will be brought up to code; wheelchair access improved; hazardous materials removed; and modern telecommunications equipment installed. Luminous light wells that once flooded interior spaces with natural light, now choked with cabling and ductwork, will be restored to their original function. The goal is not only to renovate this state and federal landmark, but to make it a LEED building—an energy efficient, highly functional space well-suited to the workings of the California State Library and the State Supreme Court, who will once again share the building.

Work began in earnest in January of 2011. Architectural and artistic building elements were carefully surveyed, photographed, cataloged and numbered. Some elements were

Ms. Parker served as the Library’s information officer and is now working in the Library’s California Research Bureau.

Hidden under a 1950s style circulation desk was this beautiful mosaic.

This spaghetti-like formation of pipes brings air-conditioning into the building in order to provide a stable environment for the precious murals and other historically significant decorative elements that grace the building.

The entrance to the Library & Courts Building featured spectacular bronze pocket doors. For the first time in decades, the heavy doors were rolled out.
moved offsite for safekeeping, restoration, or to act as templates for fabricating missing pieces. Items that couldn’t be removed, such as ornate beams, fluted columns, marble floors, and the grand staircase, were padded with multiple protective layers of wood, foam, and/or plastic sheeting. The Frank Van Sloun murals in the Memorial Vestibule were shielded by plywood walls affixed to steel studs, creating a “room inside a room.” The monumental Maynard Dixon murals were similarly protected.

During the demolition phase, hazardous materials, including asbestos and lead, were carefully removed, along with aged electrical and HVAC equipment, a fuel storage tank, ductwork, and non-historic floor coverings. As with any near-century old building, there were interesting discoveries—an elaborate floor mural hidden beneath a massive circulation desk, steel ceiling supports swathed in fistfuls of horsehair and plaster, and a 120 pound, 24x24 foot canvas map of California’s county free libraries in 1918. A family of skunks that took up residence in one of the exterior walls was trapped and gingerly relocated to a more rustic locale.

As construction progresses, quality assurance inspections occur daily, and stakeholders meet monthly for project updates. Some of the windows, terra cotta beams and cornices on the exterior of the building will require more work than originally anticipated and squeezing Library collections back into reconfigured spaces may be a tight fit. But the entire project, scheduled for completion in December of 2012, is on schedule and on budget, and the Library and Courts will move back into the newly renovated space sometime in 2013. That’s good news indeed for scores of Library and Court workers, who look forward to once again serving the people of California from this truly magnificent building.
The Foundation sponsored a first ever Sacramento “Archives Crawl” on October 1. During the five-hour open house, the California History Section was swamped with a nonstop stream of over 250 visitors eager to learn about the collections and its services. The idea of the crawl, modeled on the popular pub-crawl, was to showcase history collections in the Sacramento area. The State Library, the Center for Sacramento History, the Sacramento Room of the Public Library, and the California State Archives hosted the event at their respective locations. Each of the four, in turn, provided space for other institutions to promote their collections and services. The California Department of Parks, Special Collections Department of California State University, Chico; Department of Special Collections at UC Davis; and Sacramento City College graced the second floor of the State Library’s 900 N Street building with special displays. Each “crawler” received a passport to be stamped at the four host institutions.

Visitors to the Library’s California History Room were in for a special treat designed to highlight the department’s extraordinary collections and amazing public services. Several staff members created displays emphasizing a particular collection strength. Kathy Correia, Supervising Librarian II, coordinated the displays and attended several preparatory meetings with the other institutions participating in the crawl. The displays gave each librarian the chance to teach visitors on strategies for optimizing use of the section’s catalogs, finding aids, and unique indexes.

Catherine Hanson’s table showcased the power of the California Information File by following A. M. Winn, Sacramento’s first mayor, through the file and highlighting the many different resources indexed, including; newspaper articles, an original proclamation, directories, meeting minutes, books, periodicals, pioneer cards, and biographical information file material.

Marianne Leach featured the building of the San Francisco Bay Bridge in the 1930s, including Charles H. Purcell manuscript materials, photograph album pages, loose photographs, vertical file materials, as well as some material from the Government Publications Section. Purcell served as the chief engineer of this monumental project.

Karen Paige’s imaginative table display showcased the variety of materials in the California History Room that are useful for genealogy research including city directories, books, periodicals, microfilm newspapers, manuscript collections and more.

Michael Dolgushkin, a frequent Bulletin contributor, focused his display on the...
Panama Pacific International Exposition from 1915. His table highlighted the vast resources of the collection with a colorful showing of photographs, brochures, pamphlets, postcards, and books. In addition, another table featured materials from the Caryl Chessman collection including Chessman's manual typewriter, his books, and manuscript materials. In one of the most sensationalized death penalty cases in California history, Chessman was executed by the State of California at San Quentin on May 2, 1960. The typewriter was of great interest, especially with younger visitors!

Foundation board member JoAnn Levy also participated. On hand was a table that displayed a sampling of her books, manuscript materials, and photographs. She graciously chatted with visitors about conducting research in the California History Room. JoAnn’s table was very popular, and some visitors requested to have their photographs taken with the noted historian. The donation of her collection was featured in issue 100 of the Bulletin.

Finally, Foundation Executive Director Gary Kurutz hosted visitors in the J. S. Holliday Rare Book Room. Kurutz put on display a number of Library treasures, including volume I of Audubon's celebrated double elephant folio of *The Birds of America*, the 1493 Nuremberg Chronicle, Gold Rush daguerreotypes, Marshall's manuscript map of the gold discovery, and watercolor paintings of tile designs from the Gladding McBean Archive. It was a rare opportunity for visitors to see these remarkable treasures close-up.

In addition to staff handling scores of questions, archive crawlers picked up Foundation and Library brochures, bookmarks, and past issues of the Bulletin.

**CURRENT DOINGS AT BTBL**  
*by Sandra Swafford*

Along with many other Regional Libraries around the country, BTBL celebrated the 80th anniversary of the founding of the National Library Service for the Blind and Physically Handicapped. On Saturday, October 15 an event was held in the Fragrance Garden adjacent to the California State Library’s 900 N Street location (formerly Library and Courts II) which featured the Fulton Street Jazz Band, refreshments, short comments by patrons expressing what the service means to them, readings from a Braille book and one prepared in the local BTBL recording studio, and an historical re-enactment written and directed by BTBL staffer Robert Freitas and taken from transcripts of the Pratt-Smoot hearings in Congress which established the talking book program.

When three Reader Advisors (RAs) retired earlier this year, staff Librarians added to their own tasks by helping with the phone calls usually handled by the RAs. Reader Advisors are the helpful telephone voices which connect patrons to the services of BTBL. Each RA is assigned a certain number of patrons whom they assist with choosing books, borrowing playback equipment, and obtaining help with other service issues. This situation has now been eased somewhat with the return of a part-time retired annuitant and the hiring in March 2011 of Laura Mikelbank, a new Reader Advisor.

Mike Marlin, Program Director, says the Descriptive Video Service will be ready for roll-out in late October/early November. DVDs — and a few VHS tapes — will then be available for patrons to borrow. These videos are the result of an exacting process of adding a sound track in which a narrator describes the action of a movie or TV program during the pauses in the dialog.

And finally despite a pipe leak and the subsequent disruption in the main room of the recording studios, work continues on the recording of *A Voyage to California, the Sandwich Islands, and Around the World in the Years 1826-1829* in which the author, Auguste Duhaut-Cilly, an entrepreneur and ship captain, describes the people he meets along the Pacific coast and the details of their lives.
The Foundation continues to provide financial support for the Library’s popular Food for Thought public programs. Rebecca Fontaine of the State Librarian’s Office puts on lavish and sparkling table settings along with eye-catching decorations designed to complement the particular theme of the evening event. The programs are held on the third Wednesday of month (making allowances for holidays).

Recent programs include John Boessenecker speaking on his recent award-winning book, *Bandido: The Life and Times of Tiburcio Vasquez* (University of Oklahoma Press). John, a lawyer and independent scholar from San Francisco, is a frequent user of the Library’s California History Section. His talk was supplemented by a special display of Library artifacts and documents owned by Vasquez himself shortly before his hanging. Erika Esau gave a wonderful presentation on her spectacular book, *Images of the Pacific Rim: Australia & California, 1850–1935* (Power Publications).

Like John, Erika, a resident of Pasadena, has made extensive use of the Library’s collections. Before moving back to her native California, Dr. Esau taught art history at the Australian National University, Canberra. While there, she noticed the shared aesthetic ideas between the Golden State and Australia.

**FOOD FOR THOUGHT BRINGS MANY GUESTS TO THE STATE LIBRARY**

The Library Foundation is pleased to announce it has published a book by Foundation Past President and current Vice President, George Basye titled *Battling the Sacramento River: A History of Reclamation District 108*. It tells the History of Reclamation District 108, formed in 1870. Mr. Basye is a lawyer retired from the firm of Downey Brand in Sacramento. He practiced for 50 years, largely in flood control and water issues.

District 108, comprising nearly 60,000 acres, has been a pioneer in both those fields. It was the first Reclamation District to provide irrigation services and was a leader in resolving the complex issue of water rights on the Sacramento River. It was also a leader in the development of the unique Sacramento River flood control system, which has provided better protection than the flood control system on the Mississippi River. Mr. Basye describes the development of the Sacramento River flood control system beginning in the 1880’s, and the remarkable accomplishments of District No. 108, a leading public agency.

Beautifully designed, the soft-cover book is embellished with sixty-nine illustrations and six maps. The cost is $15 per copy plus applicable shipping and sales tax. Copies of this book may be obtained from Reclamation District No. 108 P.O. Box 50 Grimes, California 95950-0050 (530) 437-2221 | Fax 530-437-2248 Email: cbusch@rd108.org Web: rd108@rd108.org
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