2 ........ “The beauty of the scene and the magnitude of the features far exceeded expectations.” Original Drawing by Yosemite’s First Artist Thomas Almond Ayres Donated to the California State Library
By Dennis Kruska

10 ........ Not Just By Chance: A Profile of George Basye
By M. Patricia Morris

SIDEBAR: Review of Battling the River, a History of Reclamation District 108, Founded 1870 on the Sacramento River
By George Basye

14 ........ My Piano Danced a Jig as the Pigeons Flew Wildly: Books Generated by the 1906 San Francisco Earthquake and Fire
By Michael Dolgushkin

22 ........ Looking at the Golden Gate before the Bridge.
By Gary F. Kurutz

26 ........ The Papers of Quentin L. Kopp: Documenting the Career of an Independent Politician
By Carson Hendricks

30 ........ Foundation Notes
“A Night at the State Library”
Foundation President Kenneth Noack, Jr.
Receives Humanitarian Award
The Sutro Library Is on the Move

32 ........ Recent Contributors

Front Cover: “Upper Falls of the Middle Fork, 1856.” By Thomas Almond Ayres.
Back Cover: Sunset view of the Golden Gate, 1923. Photograph by Rovere Scott.
Illustrations / Photos: PP. 2, 4-7 courtesy of Dennis Kruska; p. 8, California History Section; pp. 10 and 13, courtesy of George Basye; pp. 14-21, courtesy of Michael Dolgushkin; pp. 22-30, California History Section; p. 31 courtesy of Jeff Rosen and Lauranne Lee.
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“The beauty of the scene and the magnitude of the features far exceeded expectations.”

Original Drawing by Yosemite’s First Artist Thomas Almond Ayres Donated to the California State Library

EDITOR’S NOTE.

Dennis Kruska is a noted authority on the Yosemite Valley. In 2009 the Book Club of California published his magisterial *James Mason Hutchings of Yo Semite: A Biography and Bibliography*. He is the co-author with Lloyd W. Currey of *Bibliography of Yosemite, the Central and the Southern High Sierra, and the Big Trees 1839–1900* (1992). In addition, Mr. Kruska is an intrepid Sierra mountaineer and photographer.
The California State Library (CSL) recently received a spectacular anonymous gift of an original charcoal drawing of Nevada Fall by the Argonaut artist Thomas Almond Ayres entitled “Upper Falls of the Middle Fork, 1856.” Ayres in 1855 became the first sketcher to capture the beauty and sublimity of Yosemite Valley and made this drawing on his second trip to the great valley in 1856.

Scant biographical information is known about Ayres’s early life. Thomas Ayres was born in 1818 in Woodbridge, New Jersey, one of ten children, to parents John and Mary Ayres. The Ayres’s relatives started moving out west to Wisconsin in the 1830s, and John, Mary, and the family joined the westward family migration. Following his education in local schools, Thomas, as a young man, worked as a draughtsman with an engineering firm in St. Paul, Minnesota. He spent much of his spare time learning to paint landscapes in oils and watercolors.

Meanwhile on the western slope of America, in January 1848, James Marshall made a discovery that was to shake the world—gold! By May 1848 the Californian newspaper commented: “The whole country from San Francisco to Los Angeles, and from the sea shore to the base of the Sierra Nevadas, resounds with the sordid cry of gold, GOLD, GOLD! while the field is left half-planted, the house half built, and everything neglected but the manufacture of shovels and pickaxes.” The Californian also announced suspension of publication because of staff leaving for the diggings.

The siren call of gold reached the East, and Thomas Ayres hearkening to the temptation bid farewell to his family and headed to New York on his way to California. Ayres boarded the Pacific mail steamship Panama under the command of Lieutenants D. D. Porter and David Dixon. The steamship sailed off from New York in fine style on February 17, 1849 heading to San Francisco.

On June 4, 1849, the Panama arrived in San Francisco Bay, and the seasick passengers fanned out through the city, each on their way to find the golden dream. There were already about 200 deserted ships in the harbor because the crews had abandoned them to hunt for their fortune.

Ayres spent a few weeks in San Francisco and then followed the hordes of Argonauts to the northern goldfields. Several luckless months among the diggings cooled his gold fever. He then resumed practice of his artistic career. He sketched his way through the mining camps from 1850 to 1854.

By tracing surviving drawings, we know that in his early travels Ayres visited Camp Lonely in Calaveras County and Tuttletown on Mormon Creek in Tuolumne County. The surviving Ayres sketch shown here depicts a solitary miner standing in front of a lone cabin in Tuttletown.

In 1854, he settled back in San Francisco with a reputation of a talented landscape artist.

That year in San Francisco D. L. Gunn’s Art Store presented a panorama consisting of forty-six paintings by an obscure local artist, Thomas A. Smith, who painted a 5,000 square foot canvas based on Ayres’s sketches. Smith’s views were shown later at the Musical Hall in San Francisco where Dr. Gunn, late editor of the Sonora Herald narrated the pictures.

The summer of 1855 brought a fortuitous meeting of fellow Argonaut, publisher, and entrepreneur James Mason Hutchings and Thomas Ayres that led to the publication of the celebrated lithograph that introduced Yosemite to the public—an event that would secure Hutchings’s legacy in the publishing world and Ayres’s artistic legend.

In his diary, Hutchings noted that he “spent the evening in pleasant conversation with Mr. Ayres, on pictures, artists, and drawings. He has some beautiful views.” During that month, Hutchings and Ayres took several walking excursions together
A lithograph, shown here, The Mammoth Tree Grove, Calaveras County California. Lapham & Haynes prop.rs Sketched from nature by T. A. Ayres, 1855, printed by Britton & Rey resulted from Ayres and Hutchings’s visit to the grove.
through San Francisco, including a trip to
the Presidio. Thus began a fruitful friendship
between the promoter and the artist.

In the newspapers of the day Hutchings
read about a little valley where a water-
fall had been seen and estimated to be
1,000 feet high. He recalled later, “That
was all they had to say about Yo Semite.”
The newspaper blurb ignited Hutchings’s
imagination. He was determined to visit
and sketch the rumored falls. His seren-
dipitous meeting with the artist Ayres
worked well into his plan.

So, in June 1855 in San Francisco, James
Hutchings met with Walter Millard, his
cabinmate on the Gertrude during their
1848 passage from England to the United
States, and artist Thomas Ayres to discuss
his plans for a visit to the valley.

The threesome agreed to pursue the
adventure, and on July 5th, Hutchings and
his two friends sailed from San Francisco to
Sacramento on the ship Martin White. First
they would visit the Big Trees of Calaveras
Grove to explore and for Ayres to sketch.

Then the Hutchings party continued
through the gold country and rode a stage
to the end of the line at Coulterville, Cali-
ifornia, arriving on July 22. There they met
Alexander Stair, who likewise had heard
rumors of the mysterious valley. He joined
their exploratory party heading to Mariposa.

Hutchings later wrote that their journey
to Yosemite “patronized a very popular
conveyance known as ‘the foot and walker
line.’ We had two horses—one for our
blankets and supplies—and the other for
riding—should any accident befall us.”

In his search for someone who knew how
to get to the mysterious Valley, Hutchings
hired two Indian guides, Kos-sum and
So-pin, at Mr. Hunt’s store on the Fresno
River, located near today’s Oakhurst. He
recounted that with his Indian guides, the
party was “Ho! For the mountains.”

The roads near the settlements left
behind, there was scarcely the outline of
an Indian trail visible; unused as they had
been, all were now overgrown, or covered
Hutchings recounted, “On the afternoon of the third day of our deeply interesting expedition, we suddenly came in full view of the marvelous Valley. The inapprehensible, the uninterruptible profound, was at last opened up before us.”

The group spent four glorious days in the Valley, exploring, sketching, and calculating the heights of the falls and cliffs. Each day Ayres made sketches of outstanding features, thereby earning a place in art history by being the first artist to capture Yosemite’s wonders, doing so in thirteen original drawings; two of his subjects were to become the most popular views of Yosemite: the three-tiered Yosemite Falls and the Valley view from Inspiration Point, which includes several of the Valley’s most famous geological formations.

Ayres later wrote that the “beauty of the scene and the magnitude of the features far exceeded expectations.” Hutchings added, “The first view of this convulsion- rent Valley, with its perpendicular mountain cliffs, deep gorges, and awful chasms, spread out before us like a mysterious scroll, took away the power of thinking, much less of clothing thoughts with suitable language.”

For his Yosemite drawings Ayres used a prepared board, that is a mat board coated with whiting in size medium to make its surface hard, glossy, and somewhat toothy. For different effects he used light or dark charcoal or black chalk, sometimes smudging places to soften the effect. The finishing touches, probably made in San Francisco, on the foreground included using a heavier application of charcoal or chalk than he had used for the background. By making the foreground contrast noticeably with the background in shading and in the number of visible details, he was able to render the haze often seen in the Valley. Next, to produce highlights on some of the details he applied a very thick layer of charcoal or chalk and then used a sharp instrument to scratch through it to the white coating underneath. Finally, he added white paint, an opaque body color, to the clouds to give them more substance. Some of the trees in the Yo-Hamite Falls sketch shown here exhibit an elaborate combination of outline drawing, smudging, scratchboard technique for highlights, and black paint for substance.

Following his historic visit to Yosemite Valley, Hutchings hastened back to San Francisco to give the world its first illustration of the wonders of the Valley. Concurrently, the thirteen sketches Ayres made while on this Yosemite trip were exhibited at McNulty’s Hall in Sacramento and became an artistic sensation. Following their trip, Hutchings commissioned Ayres to redraw the artist’s original charcoal on sandpaper sketch of Yosemite Falls (shown on this page). Hutchings hired lithographers Kuchel and Dresel to transfer the image to stone and engaged the printing firm of Joseph Britton and Jacques Rey, known as Britton and Rey, to reproduce it. Entitled The Yo-Hamite Falls, the lithograph illustrates the rough-hewn sculptured cliffs surrounding the graceful cataract. In the lower third of the image, the park-like valley floor, studded with oak and pine, stretches toward the viewer. Hutchings chose a large lithograph format (27 in. high by 21 in. wide) for The Yo-Hamite Falls. In producing this lithograph, he spent about three hundred dollars for the first two hundred copies, which he sold for $2.50 each.

Ayres’s drawings have been heralded for their intrinsic value by California historians and also deserve a following based on their aesthetic merits. Ayres’s untrained style presents a certain naive appeal in its clarity of outline, smooth handling, and intricate details. Ayres often used the word “picturesque” in his articles about Yosemite, and we can assume that he meant a combination of contrasting scenic elements, making up a pleasing scene for
the viewer’s eye. As a skilled craftsman, he simplified complex Yosemite scenes to almost abstraction, pleasant to view.

In 1856, Ayres made a second visit to Yosemite. Traveling only with the thirteen-year-old son of George Coulter, from Coulterville, California, as his guide, he explored the Valley’s more distant reaches. This trip is described in his article “The Yo-Hami-te Valley,” in *Hutchings’ California Magazine* and in an article by Thomas A. Ayres, “A Trip to the Yohamite Valley,” in the *San Francisco Daily Alta California* of August 6, 1856.

He wrote:

“Leaving camp, we rode up the valley some three miles, and turning to the right, crossed the broad delta where the waters of the middle and south forks unite with those of the valley. Here we tied our animals and proceeded on foot. Immense masses of granite from the surrounding heights block up the narrow chasm, the stream descending to the left, rearing over its rocky bed. Scarcely able to follow its indistinct trail, we clambered along, and crossing the South Fork, entered the canyon of the Middle Branch, which comes in from the right. After an arduous walk, we saw the waters of the fall gleaming between the trees and passing a huge mass of granite, upon which many visitors have inscribed their names with charcoal, we reached an immense mass of granite covered with moss, from which we obtained a fine view of the “Lower Falls of the Middle Fork.” [Vernal Fall].

The next day we ascended the mountain again, and after a desperate climb, passed over a shelf, reaching the “Upper Falls.” [Nevada Fall]. These are situated about half a mile above, upon the same stream, and are about seven hundred feet high. The water descending about half-way perpendicularly, then shooting over the shelving part of the cliff, at an angle of seventy degrees, reaches the rocky pool below in clouds of silvery spray; a small portion of the same stream comes down the rocky canyon to the left of the waters then shoot over an inclined bed of granite, reaching a deep reservoir below; collecting again they plunge over the lower fall, and reach the depths of the Yohimity [sic] Valley by a succession of picturesque rapids some two miles below.

The general view of the Upper Falls from the shelf, by which we reached them, is grand, as it embraces the surrounding peaks. Commencing at the extreme left, the South Dome rises with its bare granite columns fifteen hundred or two thousand feet above the surrounding cliffs, an intervening mass is seen, while immediately to the left of the falls a peak rises bare and abrupt in the height of a thousand feet above
“Upper Falls of the Middle Fork, 1856.” Charcoal, graphite, and gouache on fine sandpaper, 11.8 by 17.8 inches. This drawing was donated to the Library in 2011.

the edge of the precipice. Above and beyond the falls the mountains are lost in the distance, their ragged outlines softened by dark masses of pines and firs, the scene altogether having a wild, Alpine grandeur, sublimely beautiful.”

Ayres completed a fresh series of drawings and then sailed for New York with the first portfolio of Yosemite images ever seen in the East—drawings that eventually found their way to England. When he exhibited them at the American Art Union in New York in 1857, he received more orders to reproduce them than he could fill.

While in the East, Harper and Brothers engaged Ayres to illustrate several articles on California for Harper’s Weekly. Ayres returned to the West Coast and set out on a sketching trip in Southern California. After a couple of months, his portfolio was filled with drawings made in the vicinities of Los Angeles and San Diego, and in the spring, along with his valuable collection, he boarded the schooner Laura Bevan, bound for San Francisco.

Sadly, Ayres was not able to enjoy his newly achieved fame. On April 26, 1858, the vessel foundered during a fierce storm while
Ayres is best known as Yosemite Valley’s first known artist. Unfortunately, his untimely death just as his career was maturing has caused him some obscurity in historical writings.

ENDNOTES

1. Thomas A. Ayres, “California On Canvas Programme . . . views drawn from nature, by Thomas A. Ayres, painted by Thomas A. Smith . . . the most superb collection of oil paintings . . . Painted expressly for exhibition in the Atlantic states and in Europe,” broadside ([San Francisco?], 1854), Bancroft Library, University of California, Berkeley. An article in the California Farmer and Journal of Useful Sciences, dated Aug. 26, 1854, noted, “California on Canvas’ is worth more than all the pictures ever yet painted. It is the daguerreotype of a mighty empire, whose infant features are but just bursting into light. Go then, and look upon glimmerings of coming greatness.”

2. San Francisco Daily Alta California, August 4, 1854, p. 4.

3. More information about James Hutchings and his association with both Yosemite and Ayres can be found in, Dennis Kruska, James Mason Hutchings of Yo Semite, Book Club of California: San Francisco, 2009.


7. James Mason Hutchings. Scenes of wonder and curiosity in California, a tourists’ guide to the Yo-Semite Valley (San Francisco: Hutchings and Rosenfield, 1860), 86.


9. Most of these original drawings have resided in the Yosemite Museum since 1923.

10. The Yo-Hamite or Great Falls was copyrighted on Sept. 8, 1855, in the Library of Congress, where it is listed as “Stonewc Late Engraving: Hutchings’ California Scenes: The Yo-Hamite Falls.” In addition to publishing The Yo-Hamite Falls, Hutchings had several of Ayres’s drawings engraved for the first issue of his Hutchings’ California Magazine (vol. 1, no. 1 [July 1856]).


In 1997, George Basye was asked to become a member of the California State Library Foundation Board of Directors. “I have always been a reader,” he said. “I’m interested in libraries and books.” As a youth, he frequented the Carnegie library in his hometown. “I remember that well — going there and finding books. I have had a sort of scholarly bent all my life and, therefore, I was very much interested in being involved in the State Library when it was suggested that I might be on that board.”

To give readers an opportunity to learn more about the exceptional people leading the organization, a series of member profiles began to appear in the Bulletin in 2009. It is our pleasure in this issue to feature a profile of George Basye, who served five years (1999–2004) as board president and is currently vice-president.

**MAKIN’ MUSIC IN THE NAVY**
Tall and straight at eighty-six with bright brown eyes and white hair that would be the envy of any U.S. Senator, Mr. Basye

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**EDITOR’S NOTE.**
M. Patricia Morris is a frequent contributor to the Bulletin with a fabulous talent for interviewing our fascinating board members. In addition, she is an active member of Capital Communicators Toastmasters in Sacramento.
is a native Californian, born and raised in Porterville in Tulare County. With the world still at war in 1944 when he graduated from high school, he joined the United States Navy. First stop was the University of Washington where he was enrolled in the V-12 Navy College Training Program, a program designed to provide prospective U.S. Naval officers with bachelor's degrees. After the war ended in 1945, he was sent to the Great Lakes Training Center in Chicago. His final stop was at Camp Shoemaker in California to await discharge.

Wherever he was stationed, he played in the jazz band. At boot camp in Chicago, he recalled being inside rehearsing while other sailors were marching out in the snow. He played clarinet and alto sax, but when the piano player was discharged at Camp Shoemaker, he filled in on that instrument. He said, “I was fortunate to be in all three jazz bands. Good duty!”

THE FIRST TIME IN SWEDEN
Following his naval duty, he enrolled in the College of the Pacific in Stockton, California, (now University of the Pacific). Upon completion of his bachelor’s degree, he went to work in Oakland at the Cooperative Wholesale, keeping track of incoming and outgoing items. He had the good luck, while still a student in Stockton to see an announcement on a College of the Pacific bulletin board saying there was a course offered at the University of Stockholm for English-speaking students. “Since I was working for one,” he said, “I was very interested in the cooperative concept.” He knew that Swedish cooperatives were an extremely important part of business in Sweden, so he signed up for the course and in 1948 sailed for Sweden.

While at the university he befriended a group of young Swedes in the Stockholm area and through his acquaintance with them became fluent in Swedish. At the end of his studies at the university, he decided to hitchhike through Europe before returning home. On the way, he stopped in a restaurant in Helsingborg, a city on the coast of Sweden across from Denmark. When George ordered his sandwich in Swedish, the counterman remarked in Swedish “Oh, you are from Stockholm.” That this person recognized George’s Stockholm accent remains a source of pride to this day. And yes, he has kept up his Swedish, conversing on the phone once a month with a friend in Sweden and reading books in the Swedish language, including The Girl with the Dragon Tattoo, (English title) as well as the other two books in the trilogy. At the request of Gary Kurutz, former principal librarian of Special Collections at the State Library, he translated a Swedish booklet dated 1860 on the California Gold Rush which is found in the State Library collection.

A YEAR ON THE ROAD WITH THE KRAZY KATS
Unsure about a career objective, he took some “interest tests” at the University of California, which indicated he should be a high school social studies teacher. “So I dutifully went to UCLA and enrolled in the graduate school of education,” he said. But he soon discovered “there was nothing I could get a hold of.” He dropped out at the end of the first semester at which point a piano player friend invited him to play the standup string bass with a jazz trio (piano, bass and sax) called the Krazy Kats. Opening in Great Falls, Montana, they toured the country for a year, as far east as Texarkana. The main street in Texarkana is the state boundary, with Texas on the west and Arkansas on the east. George enjoys telling how they played on the Arkansas side. That was where the action was, because the Texas side was DRY!

ON TO LAW SCHOOL
Certainly the sunshine of destiny was smiling warmly on him when he decided he wanted to go to law school. One day in 1951, he went to the registrar’s office at UC Berkeley’s Boalt Hall Law School. “Nobody would believe it,” he said. He walked in the door and told the registrar, “I would like to go to law school. ‘Oh, that’s nice,’” she said. “We are opening a new building and we have vacancies. Sign here.” She didn’t have his undergraduate records, which he confessed were “not all that great.” “Nobody asked for that. Not SAT test scores. Nothing. I just signed up and went,” he said. The law curriculum at Boalt Hall was a good fit. He eventually graduated in the top ten percent of his class and in doing so became a member of the Order of the Coif. Two years later he added a Master of Laws (LL.M.) degree to his curriculum vitae.

TO BE LUCKY IN LOVE IT PAYS TO GET BARGAIN SEATS
Halfway through law school George got married. He had met Mary Alice Johnson for the first time at a music camp at the College of the Pacific before he was discharged from the navy. Travel and studies intervened, but when he came home from Sweden, he decided to go to a concert of the College of the Pacific’s a cappella choir in Oakland. He loved to sing and had been in the choir when he was a student at the college.

As it turns out Mary Alice went to the same concert thinking George might still be in the choir, not knowing that he had already graduated. It was $2 to sit downstairs and $1 to sit upstairs. June, her Mills College roommate, did not want to pay $2 to hear George, so they went upstairs. It turned out to be an all round good bargain as George was sitting up there too. “If June had said all right, I’ll sit downstairs, it never would have happened,” he observed. They were married in 1952 and have four children. This year marks their 60th wedding anniversary. Pondering this upstairs, downstairs happenstance, George reiterated, “I’m luckier than I deserve to be.”

EASING INTO A LEGAL CAREER
Married, not yet finished with his master’s degree, and not quite ready to go to work,
George returned to Sweden with his bride who is of Swedish descent. This opportunity to travel abroad occurred because he had a law professor who was interested in modifying the rules of responsibility for automobile accidents in order to find a way to avoid the unnecessary court time spent on these accidents. The professor knew George had studied in Sweden. The professor also had a professor friend at the University of Uppsala interested in this same aspect of the law relating to compensation for automobile accidents and thought this a good subject for George’s master’s thesis.

Before their departure, however, George acted on a recommendation to check with the Boalt Hall dean involved in getting jobs for graduates. The dean said, “There’s a law firm in Sacramento that you ought to talk to — Downey Brand Seymour & Rohwer. He contacted the firm and interviewed with Clyde H. Brand, the managing partner at the time, informing him during the interview that he was leaving to study in Sweden and wouldn’t be back until September. George recollected Mr. Brand saying, “That’s okay.” He even wrote George a letter saying, “Have a nice time. We will see you in September.” “So, I went away knowing that I would have a job to come back to,” George said. “You can’t be luckier than that.” George and Mary Alice sailed off to Europe. He conducted research on the comparative insurance law of the four Scandinavian countries at the University of Uppsala. Before coming home the couple explored the continent from Uppsala to Naples.

YOu DON’T WANT TO LOSE YOUR WATER ATTORNEY

George joined the firm of Downey Brand Seymour & Rohwer LLP in 1955 and after fifty years of service retired in 2005. At first, specializing in probate law, he represented executors and trustees. For several years, he also taught probate law at night at McGeorge School of Law in Sacramento.

Over time, though, he became involved in water and flood control law. The firm already represented a number of reclamation and water districts. In 1957, he took over as legal counsel for one of the largest and most active reclamation districts in the state, District 108 in Yolo and Colusa Counties. “A reclamation district, George explained, “is a local entity that has the authority to maintain levees and drains.” Eventually, he represented as many as forty different levee, reclamation, and water districts up and down the Sacramento Valley and in the Sacramento–San Joaquin Delta. Also on his lengthy list of clients were the California Central Valley Flood Control Association, with about forty or so members up and down the river and Delta, and the North Delta Water Agency.

George wrote a handsome and wonderfully illustrated book entitled Battling the River: A History of Reclamation District 108. The first edition was published in 2003 and a second, revised edition was published by the California State Library Foundation in 2011. In the second edition, the Board of Trustees of Reclamation District 108 printed a full page tribute to George Basye expressing their appreciation for his work in this extremely complex area of the law, of such importance to the State. The tribute states in part:

Beyond his work for Reclamation District 108, George has played a key role in shaping water and flood control policy throughout California. A long-time participant in State Legislative processes, George had a hand in writing many of the laws that now govern the management of our precious water resources. In recognition of his many contributions, George was acknowledged by the Association of California Water Agencies in 1999 which chose him to receive their prestigious Excellence in Water Leadership Award. The award recognizes people who have made a ‘remarkable and visible contribution to the enhancement, protection, or development of water resources in California.’ He has similarly been recognized by the Water Education Foundation for his contributions to the field of Water Rights and development in California.

Through his intellect, passion and integrity, George Basye has contributed greatly to the prosperity of Reclamation District 108 and the citizens of the State of California.

A PLACE OF PROMINENCE AS A COMMUNITY LEADER

When asked how he came to become a member of the California State Library Foundation, George said, “I have been fortunate to be involved in forming, and participating in, a lot of foundations. I believe strongly in the concept of a charitable organization having a board that’s apart from the entity that has to pay the bills, working only on the protection and use of the endowment.” Possessing knowledge of governing principles and the energy and desire to create organizations that serve their members and the community efficiently, he has invariably risen to positions of leadership. His resume lists a number of the most significant cultural and service organizations in Sacramento for which he has served as president of the organization or its foundation, or both — the Crocker Art Museum, the Sacramento Symphony Association, Rotary Club of Sacramento, Sacramento Metropolitan YMCA, and statewide, the California State Library Foundation, and the California Historical Society, and its Foundation.

NOT JUST BY CHANCE

Readers will have noticed that George Basye speaks often of having good fortune. It seems to be true that he has been dealt a favorable hand on many occasions. Yet Sallust, an ancient Roman politician and historian once said, “Every man is the architect of his own fortune.” Through a combination of talent, hard work and some help from Lady Luck, George Basye has surely led a life rich in experiences and accomplishment.
This “review” is by the author, so don’t expect it to be critical! Reclamation District 108 (hereinafter RD 108) has had a long and influential role in the development of water uses and flood control on the Sacramento River. I served as its attorney for nearly fifty years and was asked by RD 108 to write its history. The first edition was published in 2003. Those copies are gone, and I was asked to write a second edition to bring the story up-to-date. The California State Library Foundation graciously offered to act as publisher of the second edition. All costs were borne by RD 108.

A reclamation district is a local agency formed under the authorization of the State Water Code, to provide flood protection, drainage, and, if desired, irrigation water. RD 108 provides all three. It currently includes 58,000 acres on the west side of the Sacramento River in Yolo and Colusa Counties.

After its formation, it began to improve flood protection for the area included. This resulted in litigation which authorized erecting levees, even though they may add to the pressure on other lands. Many other lawsuits followed, including one which went to the U.S. Supreme Court.

Providing flood control and drainage led to the creation of two “sister” districts which overlap portions of RD 108 and operate through its office and staff. With these two districts, the impact of RD 108 extends to a total of 123,000 acres along the West side of the Sacramento River.

RD 108 was the first reclamation district to acquire water rights and provide irrigation water. This too involved several lawsuits. RD 108 was a very important player in the resolution of water rights on the Sacramento River through agreements between the U.S. Bureau of Reclamation, as operator of Shasta Dam, and all users on the upper Sacramento River. These agreements avoided potential massive litigation which would have involved the federal and state governments, as operators of their water supply facilities, and every diverter from the river and its tributaries.

The book also describes the creation of the Sacramento River Flood Control Project, in which the district was involved.

It tells the remarkable story of flood control and water development and use on the Sacramento River. I hope you will enjoy it.

Copies may be purchased from Reclamation District No. 108, P.O. Box 50, Grimes, CA 95950-0050. Phone (530) 437-2221.
My Piano Danced a Jig as the Pigeons Flew Wildly:

Books Generated by the 1906 San Francisco Earthquake and Fire
By Michael Dolgushkin

EDITOR’S NOTE
Mr. Dolgushkin is the manuscripts librarian of the California History Section, frequent contributor to the Bulletin, and co-author of San Francisco’s California Street Cable Cars (Arcadia Publishing, 2008). As demonstrated by this fine article, he is a passionate collector of San Francisciana.

Here we see the decorative covers of two books copyrighted in 1906 under the name W. E. Scull. Above is the well-known San Francisco Calamity by Earthquake and Fire edited by Charles Morris with no publisher’s credit, and on the left is By Earthquake and Fire: An Authentic History of the San Francisco Calamity edited by Lindley Smyth and published by the International Press of Philadelphia. They are both the same book. A check of OCLC reveals the Smyth volume as fairly common in libraries on the East Coast and almost unknown elsewhere, indicating strictly regional distribution. It certainly has an interesting cover illustration: soldiers shooting people engaged in questionable activities (perhaps “ghouls” chewing the earrings off of dead women?).
The earthquake of April 18, 1906 and subsequent three days of fire can arguably be seen as the turning point in the long, rich history of San Francisco. Although entire neighborhoods escaped destruction, the city as a whole was a truly different place afterwards. Accordingly, this event has been written about extensively over the years from every possible angle. The disaster’s 2006 centennial inspired a new crop of books, the best of them treating the subject with fresh perspective while others merely attempted to assign blame. The merits of this historic revisionism can be endlessly debated, but the fact remains that the authors involved would have needed to get their source information from somewhere, namely the books issued between 1906 and 1913 inspired directly by the disaster. Anyone who attempts to document and collect these works will be amazed by the sheer number of them and by the fact that many exist in a bewildering array of multiple editions and variants. In fact, one can see the books issued in the aftermath of the earthquake and fire as comprising their own genre with distinct subcategories.

One might want to start with the many official reports, both governmental and institutional, which explained exactly what happened and why. Of particular value is The Water Supply of San Francisco Before, During and After the Earthquake of April 18, 1906 and the Subsequent Conflagration by Hermann Schussler of the Spring Valley Water Company. The fact that San Francisco firefighters could not fight the numerous blazes due to broken water pipes is well known. This volume informs us that, while the dams holding back the water in the fault-created reservoir valleys did not break, the mains carrying this water to San Francisco were not only fractured by horizontal fault action but in some cases were thrown as far as sixty feet. And within the city, the major damage to water mains took place on filled ground either near the waterfront or along the path of old stream beds, the same areas where seismically liquefied ground caused buildings to either collapse or sink.

Several reports described the condition of buildings that were heavily damaged but survived the disaster, most notably those of the United States Geological Survey and the National Board of Fire Underwriters. Others, issued by commercial outfits such as the Roebling Construction Company and the National Fire Proofing Company, gave much the same information but claimed that had their products been used the damage would not have been as great. All of these books provide detailed information on what the earthquake and fire did to specific structures (which in many instances were restored and survive to this day) and give valuable advice on the sorts of things to avoid in future construction.

Another fascinating report is the Plan of Proposed Street Changes in the Burned District and Other Sections of San Francisco submitted to the City and County Board of Supervisors on May 21, 1906, the product of one of the many committees established by Mayor Eugene E. Schmitz in the wake of the disaster. This plan relates closely to the pre-fire street plan developed by architect Daniel H. Burnham. Indeed, Burnham and his assistants supervised this revised plan, which consists of new diagonal and circular streets superim-
posed over existing block maps that show exactly whose property would be affected by these changes. Presenting the information in this manner reveals precisely why this golden opportunity to improve San Francisco’s traffic circulation did not come to pass: much of the affected property was owned by the city’s prominent movers and shakers, who wanted downtown restored to its old configuration so that commerce could resume as quickly as possible.

Also of interest are reports dealing with the post-fire relief efforts, since much of San Francisco’s population had been burned out of their homes and found themselves in need of food, clothing, and shelter. Some were issued by those sending money and supplies, such as the Merchants Association of New York Relief Committee for the San Francisco Sufferers. Another, compiled by Major General Adolphus W. Greely, details the various relief efforts supervised by the United States Army during the immediate post-disaster period and actually addresses charges of misbehavior on the part of military personnel. The most complete record of the San Francisco relief operations is the San Francisco Relief Survey published by the Russell Sage Foundation in 1913, which contains descriptions, charts, maps, and photographs of the relief stations, meal kitchens, camps, and the processes involved to provide displaced San Franciscans with permanent new housing.

Another important subcategory in the 1906 earthquake and fire genre is that of personal reminiscences. These are particularly valuable in that those published soon after the disaster are not subject to the distortions of time, and while they are limited to what the writer experienced, such observations are often the only record of a specific aspect of the disaster and give one the feeling of how it was to actually experience these overwhelming events. Among these is A Father’s Story of the Earthquake and Fire by William Ford Nichols, the Episcopal Bishop of California. Nichols, who later included this account in his 1923 autobiography Days of My Age, gives a detailed description of what he saw and experienced, related through the viewpoint of a clergyman. Equally detailed is James B. Stetson’s San Francisco During the Eventful Days of April, 1906. Stetson, an officer of the California Street Cable Railroad Company, lived at the northwest corner of Clay and Van Ness and witnessed firsthand the attempts to stop the fire at the latter avenue. He had little good to say about the army’s methods of dynamiting the houses on the east side of Van Ness (which broke his windows and set off his burglar alarm), and about the soldier who ordered him out of his house at the point of a bayonet. Stetson was able to sneak back and not only took credit for saving his own home, but the entire Western Addition as well. He observed the progress of the fire from his front windows and walked around the city as the conflagration progressed, and so documented which blocks and buildings were on fire at which times. Stetson’s description of saving his business papers...
Two more souvenir view book covers are shown here. At the top is the front cover of *The San Francisco Catastrophe*, engraved by H. A. Darms of Napa, California, published and sold by S. A. Moore of St. Joseph, Missouri, and "protected by copyright" in June 1906. The fine lettering seen on this cover reflects a time when producing graphic art took skill and imagination rather than reliance on technology. Below is the back cover of *The City Beautiful: San Francisco Past, Present and Future*, published by the Souvenir Book Company of Los Angeles on June 1, 1906 and containing an essay by Andrew G. Park. It bears the message "San Francisco Will Rise From Her Ruins," and depicts a construction worker and architect preparing to do just that. Indeed, downtown San Francisco was rebuilt in three years, a task which would seem impossible now.
in a discarded typewriter cover as the fire encroached on his downtown office is likewise thrilling.

Probably the most familiar books issued after the 1906 earthquake and fire are the many exploitative, sensationalistic works mass-produced for a general audience with titles such as *The Complete Story of the San Francisco Horror* and *The Destruction of San Francisco by Earthquake and Fire*. Originating outside of San Francisco, they came from the same publishers and authors as earlier books on the Mt. Pelee eruption, the assassination of William McKinley, and the Spanish-American War, usually contain a chapter or two on the contemporary Mt. Vesuvius eruption, and feature heart-wrenching dramatic text, drawings of terrified San Franciscans fleeing the flames, and poorly reproduced halftones. Accuracy was not a strong point of these books, and many of the myths associated with the 1906 disaster (such as those dealing with ghouls shot for chewing the earrings off of female earthquake victims) can be traced to them. But who exactly is responsible for these books is a matter of some confusion. Probably the most well-known is titled *The San Francisco Calamity by Earthquake and Fire*, credited to the editorship of Charles Morris and copyrighted by W. E. Scull. But another book exists under the name *By Earthquake and Fire: An Authentic History of the San Francisco Calamity*, edited by Lindley Smyth and published by The International Press of Philadelphia, yet is otherwise exactly the same as the Morris book. Similarly, *San Francisco's Horror of Earthquake and Fire*...
Fire by James Russel Wilson was issued by the Memorial Publishing Company in both red cloth and morocco bindings, and by the Percival Supply Company in green cloth, all with a cover and spine title of San Francisco’s Horror of Earthquake, Fire and Famine. Apparently someone told these people that there was no famine, so Memorial Publishing Company reissued the book with the same spine but the corrected title on a new front cover, then changed the title on both the spine and the original front cover and put that out in both red and green cloth. This makes seven variants including the salesman’s sample book, but that’s not all. The exact same book was subsequently published by The Continental Publishing House under the title Complete Story of San Francisco’s Terrible Calamity of Earthquake and Fire and credited to Alexander P. Livingstone. Obviously, whoever was involved in producing these books was attempting to sell them over and over again, and anyone who tries to acquire complete sets may well end up tearing his or her hair out in frustration. Nonetheless, they are an important part of the 1906 disaster’s bibliographic record, and are well worth having.

Related to these exploitation volumes are the numerous photo souvenir books of the earthquake and fire. A great many originated in the San Francisco Bay Area, but at least as many more did not. Some are new versions of pre-fire souvenir books with added images. Some exist in German and Italian text. At least two were issued as souvenirs by businesses forced to relocate by the fire. Variants of these view books

The almost complete destruction of downtown San Francisco in April of 1906 was seen by some as a golden opportunity to put into effect at least part of architect Daniel H. Burnham’s plan for the city, completed the previous September. The Plan of Proposed Street Changes in the Burned District and Other Sections of San Francisco, submitted to the city and county board of supervisors on May 21, 1906 and supervised by Burnham himself, was an attempt to improve the city’s street patterns and circulation before rebuilding would make it difficult or impossible. It consisted of new widened streets and diagonal boulevards superimposed over existing property maps. Shown here is a four block segment in San Francisco’s fifty vara survey bounded by Montgomery, Battery, California, and Clay Streets, right in the heart of the city’s financial district. Accordingly, among the affected properties were those owned by the Pacific Mutual Life Insurance Company, the Britton and Rey Company, and the Hotaling Estate Company. Elsewhere in this volume one can see these majestic new streets slicing through the lots of James D. Phelan, Abby Parrott, Wells Fargo and Company, the Trustees of Stanford University, the Regents of the University of California, and the Southern Pacific Company. It is no small wonder that downtown San Francisco was rebuilt much as it had been before the disaster.

Some of the hastily published photo view books from the period following the 1906 disaster featured dramatic cover imagery. Here we see Ruins of San Francisco from the Michaelis Publishing Company of Kansas City, depicting what one might think of as San Francisco herself mourning her losses. Also shown is The True Story Told by Photographs of the Destruction of San Francisco, Also Other California Views, picturing the entire city collapsed and smoldering. This book bears no publisher, author, or copyright information, although most of its images are credited to various photographers.
Several books published in the aftermath of the 1906 disaster were written in foreign languages. Above is *San Francisco: Prima E Dopo il Disastro Del 18 Aprile 1906*, issued by Cavalli & Co. at 37 Montgomery Avenue in San Francisco. Only the front and back cover are in Italian, with the text block itself in standard English. Underneath we see *Die Katastrophe von San Francisco* from the Verlag von Louis Lange Publishing Company of St. Louis. This one is printed completely in German with an appropriately Gothic font.

Here we see two of the numerous paperbound memoirs issued in the wake of the earthquake and fire. On the left is *A Father’s Story of the Earthquake and Fire* by Bishop William Ford Nichols, with *San Francisco During the Eventful Days of April 1906: Personal Recollections of James B. Stetson* at the right. Both were privately printed and contain few illustrations; Stetson’s memoirs were republished in 1969 with a map, notes, and photographs.

(Below) The cover of *Trial by Fire at San Francisco: The Evidence of the Camera* evokes a sense of loss for the “city that was.” This is not a view book, but rather a report published by the National Fire Proofing Company on the mostly steel frame buildings that survived the earthquake and fire. Besides the stunning cover illustration, this book features interior photos of damage to these buildings with descriptions of what exactly went wrong and how it could have been mitigated (such as use of porous terra cotta tile from the National Fire Proofing Company).
abound, as exemplified by those published by San Francisco’s Leon C. Osteyee. This first began with a numbered series of four paperbound photo compilations, at least one of which exists in two cover color variants. Number four in this series announced that a 112-page compilation with text would be issued about June 20, 1906, which was titled *Story of the Earthquake and Fire* with a firsthand account of the disaster by Wilbur Gleason Ziegler. This was published in green cloth and green paper bindings. Osteyee then rearranged, deleted, and added photos, and added a border to the hardcover versions which were issued in brown and possibly blue cloth. Osteyee rearranged the photos again and changed printers; this third edition was released in brown, red, and possibly blue cloth, and green paper bindings. But in 1907 Osteyee began publishing *San Francisco in Ruins* with photographs by J. D. Givens and text by A. M. Allison. This book had originally been issued by the Smith-Brooks Company of Denver a year earlier bound in what appears to be thin textured black or red board. Osteyee’s edition differs in its thinner gray-green cardboard and red cloth bindings, and a somewhat different selection and order of images.²

Indeed, one who decides to collect 1906 San Francisco earthquake and fire books in the excruciating detail described above will be faced with a daunting task. Perhaps it is better to simplify and obtain only one version of each, since the information contained within them is invaluable nonetheless. And if one desires not to collect these at all but still wants the information, the California History Section at the California State Library has almost all of these books in its collection, available to anyone who wants to look at them.²

ENDNOTES

1 On April 18, 1906, General Greely commanded the U. S. Army’s Pacific Division, and would have been the ranking officer in San Francisco had he not been attending his daughter’s wedding. Instead, fate decreed that Brigadier General Frederick L. Funston take command of military troops, which, as cannot be stressed too highly, he put at the disposal of civilian authorities.

² An abridged paperbound image-only version of *Story of the Earthquake and Fire* containing a few extra photos exists as well, but the State Library’s copy lacks the front cover and probably never had a title page, so what it was actually called is anybody’s guess. Which issue of *Story of the Earthquake and Fire* the blue cloth with border variant belongs to is unknown to the author, as he has now been outbid on it twice.
Looking at the Golden Gate before the Bridge

By Gary F. Kurutz

The Golden Gate Bridge as Dr. Kevin Starr so eloquently writes in his superb new book, *Golden Gate: The Life and Times of America’s Greatest Bridge*, ranks as one of the foremost national landmarks on a par with the Statue of Liberty. This year the San Francisco Bay Area is celebrating the seventy-fifth anniversary of the completion of the iconic structure. In keeping with this observance, the California Historical Society is hosting a momentous exhibit on the bridge’s storied history and San Francisco Muni busses and street banners are calling attention to this important anniversary. The exhibit is entitled “The Wild Flight of the Imagination: The Story of the Golden Gate Bridge.” The Library’s California History Section loaned to the Historical Society exhibition a gorgeous mammoth plate photograph of the Golden Gate made in 1868 by pioneer photographer C. E. Watkins. The exhibit will be on view at the Society’s San Francisco headquarters until October 14, 2012.

While the State Library’s California History Section offers a large number of photographs, books, and maps documenting the construction of the stately Art Deco suspension bridge, the appearance of the Golden Gate before the Bridge is the subject of this article. The Library’s 365-section loaned to the Historical Society exhibition a gorgeous mammoth plate photograph of the Golden Gate made in 1868 by pioneer photographer C. E. Watkins. The exhibit will be on view at the Society’s San Francisco headquarters until October 14, 2012.
Gate before the great span was constructed represents an intriguing subject, and the collection has been enhanced by three striking new additions. The first of these is a gift of Foundation Board Member Donald J. Hagerty. Every year Hagerty makes several noteworthy donations. Recently, Hagerty presented the Library with a spectacular pastel on board painting of the Golden Gate by artist George D. Brewerton. Dated 1898 and measuring 14 x 28 inches, the pastel is a dreamy landscape view that beautifully captures the grandeur of this narrow gateway to the Pacific Rim and to San Francisco Bay. His painting gives visual meaning to explorer John C. Fremont’s verbal description of the watery opening on July 1, 1846. In his Geographical Memoir (1848), Fremont recalled, “To this Gate I gave the name of ‘Chrysopylae’, or ‘Golden Gate’; for the same reasons that the harbor of Byzantium was called Chrysoceras, or Golden Horn.”

Brewerton, as California art historian Alfred Harrison notes, is an under-appreciated artist deserving of more recognition. Trained as an artist at West Point, he came to California in 1847 with the Stevenson Regiment, and for a short time, was stationed at the Presidio of San Francisco. More than likely his artist’s instincts drew
him to study the topography of the Golden Gate and imprinted on his mind's eye images that would last decades and provide inspiration for future artistic interpretation.

Following his stint at the Presidio, he went with famed scout Kit Carson trekking across the western deserts and mountains. Also a gifted writer, Brewerton wrote and illustrated articles for *Harper's Weekly* based on these adventures with Carson. Leaving the military, he then devoted himself to landscape painting and other pursuits living in the eastern United States and Tacoma, Washington. Harrison wrote, “Abandoning oils, Brewerton developed a unique landscape style painting in pastels, a medium that had been popular for portraits in the eighteenth century. He was the only painter working in the Hudson River school style to use pastel—which would become popular again in the 1880s and 1890s in the hands of plein-air painters.” Brewerton's pastel of the Golden Gate recalls his days in San Francisco and represents a most welcome addition to the Library’s pictorial collections.

Through the use of reproduction fees, the Foundation purchased two other breathtaking pre-bridge views of the Golden Gate. Both are photographs and both are works of art. Willard Worden, best known for his views of San Francisco following the 1906 Earthquake and Fire, Chinatown, and the 1915 Panama Pacific International Exposition, certainly possessed the keen eye of an artist as exemplified by his dramatic 1904 night view looking through the Golden Gate with the Marin Headlands to the right. No doubt, the brilliant sky with its voluminous clouds, shimmering waves, and the three-masted square-rigged sailing ship entering the Golden Gate caught his attention. More than likely, Worden planted his camera on Alcatraz or Angel Island, and relying on experience, knew that the frequent appearance of sailing ships and the ever-changing skies on the Bay would give him a stunning view. As demonstrated by this toned silver gelatin print, he seized the opportunity and exposed his dry-plate negative just at the right time. When Worden returned to his darkroom and printed his negative, he doubtless knew that he had captured a magical moment.

In 1923, San Francisco photographer Rovere Scott recorded a very similar Golden Gate scene except at sunset. Billowing clouds and a square-rigged ship dominate. One can only imagine the thoughts of the crew and passengers on board the ship in full sail as it glided through this sublime landmark headed for the San Francisco embarcadero. Like the earlier Worden photograph, the unidentified ship is beautifully silhouetted, and on the left is that majestic guardian of the gate, Fort Point. Unfortunately, little is known about Scott. City telephone books and directories list his photography business at 540 Kearny Street and Scott living in Berkeley. Perhaps his daily ferry trips across San Francisco Bay inspired this view. His photographs are held by other libraries and museums, and a search of the Internet reveals that he enjoyed capturing cloud-shrouded city views from the Bay. Despite his relative anonymity, he left us with a compelling, unforgettable image.

As mentioned above, the Library loaned to the California Historical Society a Carleton E. Watkins mammoth plate albumen photograph of the western end of the Golden Gate. This was originally purchased directly by the Library from Watkins sometime in the 1870s. Watkins is rightly acclaimed as California's premier pioneer photographer. Upon hearing of the Viscata disaster on the San Francisco coastline in early March 1868, he loaded up his wagon with his cameras, chemicals, glass plates, and support equipment and headed from his downtown gallery to the coast. There, he set up his giant wooden camera on its non-folding tripod, coated a 16 x 20 inch sheet of glass with chemicals, loaded
the glass negative into his camera, and exposed the plate. The result was a wonderful historical document that is stunning in its composition. His image looks across the Golden Gate toward the Marin Headlands with the forlorn ship careened on its left side. A closer look reveals such wonderful details as his dark tent and stereo camera. Because of the required long exposure time, the breaking surf has the appearance of milky white foam or fog and moving figures are blurred. During the wet plate era, photographers had to coat and fix their negatives on the spot in a portable darkroom. Wet plate photographers did not have the luxury of taking the negatives back to their studios for developing. In addition to this majestic print, Watkins also took three-dimensional stereo views of the wreck, including one entitled “Fort Point from the Wreck of the Viscata.”

When serious talk of building the bridge was underway, environmentalists and many locals, including San Francisco native Ansel Adams opposed the idea as it would destroy a spectacular natural landmark. Early bridge designs can only be described as hideous. By viewing the images created by Brewerton, Worden, Scott, and Watkins one can certainly understand their apprehension. Thank goodness bridge engineer Joseph B. Strauss and his team came up with a design that was not only an engineering wonder but also an architectural masterpiece. It is indeed the most beautiful bridge in the world.
The Papers of Quentin L. Kopp: Documenting the Career of an Independent Politician

By Carson Hendricks

INTRODUCTION

First elected to public office in 1972 to a seat on the San Francisco Board of Supervisors, Quentin L. Kopp defines what it means to be an independent politician. He was, in fact, elected that year as an Independent, and not as a Republican or Democrat. This gave him the ability to support and follow through on legislation that he felt was in the best interest of his constituents and not a political party. This was done much to the annoyance of the political parties, but to the delight of his supporters.

His success as a member of the board nearly led to his election as mayor in 1979. He lost to Dianne Feinstein in a runoff. It should be noted that this was after the assassination of Mayor George Moscone and Supervisor Harvey Milk in November of 1978. Feinstein became mayor as a result of her position as president of the board of supervisors. Despite her prior promise not to run against Kopp, she did run. The race was colorful, to say the least, with Jello Biafra, lead singer of the Dead Kennedys, and Sister Boom Boom also running for mayor. Despite the loss, Kopp continued on as a supervisor for six more years, winning reelection two more times.

In 1985, Supervisor Kopp ran for and won election to the California State Senate, representing District 8. This district encompasses parts of San Francisco and San Mateo Counties. The campaign between Kopp and Assemblyman Lou Papan was quite intense. Senator Kopp was very successful and is the only inde-
dependent ever re-elected to the senate. He was termed out of office in 1998. Shortly after, he was appointed as a superior court judge for San Mateo County. He retired from that position in 2004.

When asked what he considers his most important achievements as a supervisor and as a senator, there are two things that come to Judge Kopp’s mind. The first is his conflict of interest ordinance from 1974. This sought to eliminate conflicts of interest for supervisors in San Francisco and became part of the Charter in 1978 (see Box 71). He felt that this helped to clean up San Francisco politics.

The second achievement, as a state senator, was his support of Proposition 209, the California Civil Rights Initiative, passed by voters in 1996. He had earlier introduced a bill in the senate to end affirmative action, but it did not pass. Senator Kopp had good reason to support this. He had entered Dartmouth in 1945 at the end of World War II. Unbeknownst to him, Dartmouth had in place a secret quota that set a limit on the number of Jews allowed to enter the school. It was later rescinded and this was the impetus for his legislation. He saw that the original concept of affirmative action, from the Civil Rights Act of 1964 had been corrupted by setting quotas and lowering academic standards. Despite protests from opponents, Proposition 209 has been found to be constitutional by the California Supreme Court on two separate occasions.

In 1995, Senator Kopp resented to Claire Mack the “Woman of the Year” award.

THE COLLECTION DESCRIPTION

Judge Kopp donated seventy-three boxes of the collection to the California State Library in 1996. The original boxes were briefly inventoried and numbered, but the material was kept in the original folders. The remaining material was delivered later and stored at the California State Library warehouse in its completely original condition. This necessitated an inventory to determine the extent and condition of the collection. This second inventory was combined with the first to determine the final series (groups of similar records) needed for processing. The final five series were designed to be as inclusive as possible, given Judge Kopp’s long career and his many interests. The details of processing the collection are described in the Collection Notes section of the Finding Aid available in the Library’s California History Room.

The five main series correspond to specific aspects of Mr. Kopp’s career. The first series (01) is for Political Material as it relates to elections. Sub-series 1 through 5 are for elections at the local level up to national contests, while the last is for folders of newspaper clippings and other articles. The series contains material from all of his election campaigns, including his run for mayor in 1979, which he lost to Dianne Feinstein in a runoff. Also of note is his campaign for state senate in 1986 against Lou Papan. This was a hard
fought, intense race won by Kopp. Despite that, Kopp and Papan remained friends until Papan’s death in 2007. In addition, Kopp was a very active supporter of many propositions, local and state, and the collection contains a large amount of material documenting these efforts. The series also contains ballot pamphlets for San Francisco and California elections from 1956 to 2000 (Boxes 69, 70, 71). While not inclusive, it is a major part of the series. Lastly, Box 137, ff 12 contains an oversize map of the precincts from the 1975 supervisor’s campaign with all of the precincts colored in showing those won by Kopp. He was the president of the board from 1975 to 1976.

The second series (02) covers Mr. Kopp’s tenure as a member of the San Francisco Board of Supervisors, 1971–1986. The Subject Files (02.01) concern general issues of constituents along with ordinances and resolutions that he authored. Supervisor Kopp made a point to keep and answer every letter from constituents (02.02). Proof of this is the approximately six boxes of correspondence. This does not include what is called Official Correspondence. Beyond that, the Specific Projects (02.04) are issues of significance that contained a large amount of information, necessitating separate sub-series. For example, Sewage/Wastewater (02.04.03) takes up over two boxes, while the dumping of nuclear waste near the Farallon Islands (02.04.01) is nearly one cubic foot of material. The subject of Super Bowl XIX (02.04.02) contains two and a half boxes of newspapers and articles gathered by Allen’s Press Clipping Bureau. This is in addition to the box of official papers for the Super Bowl. The process to get the game to San Francisco took several years to accomplish and was headed by Supervisor Kopp. Super Bowl XIX was played at Stanford Stadium and it was a bonus that it was won by the “home team” San Francisco 49ers. Last in this sub-series, the Candlestick Park/Sports Arena subject takes up over one box (02.04.04).

Overall, the Board of Supervisors Series is approximately half of the collection. All of the major events in San Francisco during the 1970s and 1980s are represented in this series. This would include the People’s Temple/Jonestown Mass Suicide and the assassination of Mayor George Moscone and Supervisor Harvey Milk. Copies of the letters between Moscone, Supervisor Dan White and District Attorney Agnost which precipitated the event are in the collection (Box 48, ff 9), as is the Parole File of Dan White in 1983 (Box 20, ff 16). Of particular note is the collection of newspapers in Box 44, ff 6 (02.05). A complete list of the newspapers is available in the folder. It lists the newspapers that are available on microfilm in the California History Room, as well as the issues kept separately with the oversize material. Most of these are local San Francisco papers of election coverage and for which there is no microfilm available. There are also a few issues of East Coast papers documenting several important national events of the last fifty years.

The third series (03) contains material from Mr. Kopp’s term as the California State Senator for District 8 (1986-1998). He was elected as an independent and was the only independent reelected in state history. There are several subjects of note in this series. One of the most popular issues was his Smog Check Exemption (SB 42) of 1997. This bill extended the model years for cars allowed to forego previously required smog checks. Kopp received literally thousands of letters, some with photographs and a letter from Jay Leno, and tens of thousands of signatures on petitions in support of this bill. There were, in fact, so many letters and signatures that it was decided to sample them as many were form letters. Examples of all types were saved. These files are in Box 72 (Series 03.03).

Senator Kopp championed Proposition 73 in 1988. This initiative put major limits on campaign contributions and how the money could be spent. It was passed by voters 58% to 42%. However, it was challenged and ruled unconstitutional by the State Supreme Court. Kopp and Ross Johnson filed suit appealing the ruling, ultimately losing the fight. There were several other lawsuits filed by other parties, and those are noted. The court filings and papers take up nearly five boxes (Boxes 53 – 57, 148, Series 05.03). The final ruling refusing to grant the appeal was issued on November 30, 1995 (Box 115, ff 14, Series 01.04).

The Senate Series also has many boxes of files on individual bills Senator Kopp either authored or had an interest in. While not inclusive, this series highlights the fact that Kopp was one of the most prolific state senators. He took a keen interest in consumer protection, health and welfare, affirmative action, and certainly, campaign finance reform. He authored numerous bills on these issues and many,
One of the most popular issues that Senator Kopp fought for was his Smog Check Exemption (SB 42) of 1997. This bill extended the model years for vintage cars to forego previously required smog checks such as this 1965 Shelby GT Mustang.

Along with this, he was passionate about answering letters from constituents. He clearly knew to whom he was responsible and made every effort to keep his constituents informed. Examples of this are found throughout the collection (Series 03.03) and perhaps total over four boxes worth of material.

Even before Mr. Kopp was elected to the California State Senate, he was very interested in transportation issues in the Bay Area. His interest in this subject was, in fact, so deep that there is a Series devoted to Transportation (04), with sub-series for specific areas. This was done because the projects often overlap his tenure as supervisor and senator. The sub-series for BART (04.01) include the strikes, building new lines, and the very controversial BART extension to San Francisco International Airport. Supervisor Kopp was also a member of the Metropolitan Transportation Commission (04.02), which has a hand in all major projects in the Bay Area. The continuing problem of Devil’s Slide on Highway One (04.08) covers two boxes. Projects and issues for the Bay Area not otherwise noted are under General Transportation (04.06). Issues specific to San Francisco, such as the Taxicab problems of the 1970s and 1990s, are in sub-series 04.07.

The last Series is Subjects (05), containing files and materials not specific to the other Series. The main sub-series is 05.03, concerning court cases. Judge Kopp is a Harvard-educated lawyer and during his elected terms, he kept his private practice active, and some relevant files are in the collection. The two main cases are connected to his interests as a supervisor and senator. The first, Baird vs. Crocker Bank, had implications in the banking sector. The second was the case concerning Proposition 73, documented above. It was placed in the Subjects Series because he filed it as a private citizen, not as a state senator. The last sub-series, Personal, is just that and contains a small number of personal letters, family photographs, and a few awards.

The Kopp Collection was processed using the Greene-Meissner method, also known as “More Product, Less Processing.” On its face, this may seem a haphazard way of organizing a collection. Very often, series and subjects that have nothing to do with each other are filed next to each other, rather than like subjects filed with like subjects. Given the size of this collection, doing it the traditional “old school” way would have been very time consuming, probably on the order of two years. This collection was processed and made ready for research in less than nine months. It is now housed in 157 archival boxes.

Quentin Kopp has been a major force in both San Francisco and California politics over his twenty-six career in elective office, and even before then as a private citizen and lawyer in San Francisco. There is much more detail that could be discussed here, but part of the joy of research is finding the unexpected. And there is a lot to find here.
A NIGHT AT THE STATE LIBRARY

Through the financial support of the Foundation, the Library continues to host a highly successful series of talks and films. All have been very well attended and all highlight the collections and services of the State Library. Rebecca Fontaine, administrative assistant to State Librarian of California Stacey Aldrich, who also serves as special event coordinator, adds special flare to each program with imaginative table decorations. In addition, she artfully festoons the stainless steel pillars and railings of the rotunda with ribbons, flowers, and other eye-catching decorations.

In February, Foundation Vice-President George Basye gave an informative presentation to a large audience titled, “Sacramento River’s ‘renegade’ flood control system and why we are lucky to have it.” In this fascinating talk, Basye, a water law attorney for over fifty years, narrated the remarkable and timely story of flood control and water development and use of the Sacramento River. In addition, he spoke about the new edition of his book, *Battling the River, a History of Reclamation District 108, Founded 1870 on the Sacramento River* (please refer to M. Patricia Morris’s article in this issue of the Bulletin).

Distinguished San Francisco antiquarian bookseller John Windle generated much interest with his elegant illustrated talk on illuminated manuscripts from the Middle Ages and Renaissance. During this March presentation, Windle generously distributed to the audience a CD of his *Catalogue 44: Illumination* that featured these gorgeous examples of the illuminated written word from the fifteenth to the twentieth centuries. In conjunction with his presentation, a special exhibit was created consisting of examples from the State Library’s special collections. In addition, Windle donated to the collection three important reference books on the subject of illuminated manuscripts.

Special Collections Curator Emeritus and Executive Director of the Foundation Gary F. Kurutz highlighted the long and wonderful career of California photographer Ansel Adams with a slide-illustrated talk in April. Demonstrating the interest in Adams, the presentation drew an overflow audience to the Library. Kurutz also put on display such Adams rarities as *Parlemian Prints of the High Sierras* [sic] (1927); *Taos Pueblo* (1930); *Portfolio Three* (1960); and an original letter from Adams to State Librarian Mabel Gillis in 1933. A fascinating item in the display was a copy of the September 3, 1979 issue of *Time Magazine* with a smiling Adams on the front cover. Dr. Roger Larson donated his copy to the Library, and it includes a hand-written presentation from Adams to Larson and Adams’s signature artfully scrolling around the camera lens.

Because of the wide interest in the building of the Golden Gate Bridge on the occasion of its seventy-fifth anniversary, in June the Library showed the film *Bullitt* starring Steve McQueen. It was a box office smash hit in 1968. The movie is especially memorable for one of the great chase scenes of all time, and not surprisingly, includes the great bridge as well as a nimble Ford Mustang.

Through the efforts of Rebecca Fontaine and support of the Foundation, more fascinating programs will be enjoyed at “A Night at the State Library.”
THE SUTRO LIBRARY IS ON THE MOVE

AFTER many years of planning, the Sutro Library, the San Francisco branch of the California State Library, has begun its relocation to a sparkling new facility on the campus of San Francisco State University. The Sutro is now located in approximately 30,000 square feet of the fifth and sixth floors of the university’s J. Paul Leonard Library. It is important to state that the Sutro Library is still owned and operated by the State Library, and the State Library is now a part owner of the Leonard Library facility. For the first time in the Sutro’s history, its famous collections of over 300,000 volumes and tens of thousands of manuscripts and microforms will now be placed on conventional shelves and cabinets rather than double and triple-shelved on makeshift compact storage units. Its move marks the sixth time this precious rare book and manuscript library has moved since the State of California took possession of it in 1913.

For several months, the dedicated staff of the Sutro lead by Supervising Librarian II Haleh Motiey has inventoried and packed books, manuscripts, and microforms; transferred materials into archival boxes and folders; and labeled furniture and equipment for the move to the new facility or to Sacramento. Motiey has also been assisted by an enthusiastic corps of volunteers. In Sacramento, Debbie Newton, head of the State Library’s Administrative Services Bureau and David Cismowski, chief of the State Library Services Bureau, have coordinated not only with Sutro staff but also San Francisco State University staff and countless potential vendors. All of this, of course, is done with the approval and leadership of State Librarian Stacey Aldrich.

The move required several stages besides the completion of the building on the central campus of the university. The first phase included the move of the genealogy and local history collections to the fifth floor of the new facility along with furniture and equipment. This was followed by the careful and delicate cleaning of the rare book collection by a moving company specializing in special collections. Thereafter, the moving company carefully packed the rare books, manuscripts, maps, prints and photographs, and artifacts for relocation in a high security, temperature controlled vault.

On April 10, San Francisco State University President Robert A. Corrigan and University Librarian Debbie Masters cut the ribbon to the new facility. Several State Library staff led by Aldrich attended the event. The new location is still very much a work in progress, and the Sutro Library anticipates serving its community of researchers sometime this summer. In the fall, a joint celebration will be held with the university to formally dedicate the new facility. The Foundation will be involved in supporting the ceremony and highlighting the Sutro Library in the Bulletin. No doubt Adolph Sutro is smiling from above knowing that at last his collection is housed in suitable and spacious quarters after a century of wandering in the biblio-desert.

(Above) On April 10, San Francisco State University Officials cut the ribbon to the newly renovated and expanded J. Paul Leonard – Sutro Library. Photograph by Jeff Rosen of San Francisco State University.

(Below) The mammoth portrait of Adolph Sutro was lowered for packing and crating by ShipArt. Photograph by Lauranne Lee of the Sutro Library.

FOUNDER PRESIDENT KENNETH NOACK, JR. RECEIVES HUMANITARIAN AWARD

Kenneth Noack, Jr. has worked tirelessly for many charitable organizations in the Sacramento area. In recognition of his generosity of time and resources, Noack received the Trainor Fairbrook Humanitarian Award at the Sacramento Association of Commercial Real Estate’s Broker of the Year Awards in March.

In the letter presenting the notification of the award, Charles W. Trainor wrote: “The Trainor Fairbrook Humanitarian Award is given annually to the person who has made the greatest philanthropic commitment to the community. Each year, our firm makes a donation to the charity or charities designated by the recipient. Mr. Noack has requested that a portion of our firm’s contribution be donated to the California State Library Foundation.”

Bravo and congratulations to our esteemed Foundation president!
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