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## *Clio on the Coast: A Review*

LARRY E. BURGESS, Ph.D.

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GOOD NEWS FOR PEOPLE interested in California history. *Clio on the Coast*, the new book by Kevin Starr, brings bibliography and historiography alive in interesting and sometimes surprising ways. Published in 2010 by the Book Club of California, *Clio* covers the historiography of California from 1845-1945.

By invoking the ancient Greek goddess Clio, the muse of history, Starr rightly reminds those in the academy and those outside its enclosure that our knowledge of California owes much to the inspiration of telling stories about the past. He also reminds us that the first tellers of the tale were independent scholars, talented men of letters. "In time history migrated to the academy, while independent amateurs continued to carry on the early tradition," Starr notes. "Recovering the facts, construing the events, reawakening the dreams, the historians who fashioned these books were entrepreneurs and builders working on behalf of an emergent California in a medium that, like engineering or architecture, conferred material substance on elusive shadows, memories, myths, facts, and metaphors: all this now brought to new clarity and focus offering a pathway via Clio to social self-awareness and cultural maturity," he concludes in sweeping prose.

Starr's book chapters are each individual stories and we must discuss them one at a time. Clio's first sighting on the Pacific Coast comes from the pen of Robert Greenhow in his 1844 *History of Oregon and California* (the full title is much longer), and Starr reminds us that it represents the first systematic history of California by an American. This study establishes the notion that the Pacific Coast of North America had a major role to play in both the emergence of the United States, as well as in the rise of the Asia/Pacific Basin. He describes Greenhow's life with vivid imagery including his near death by fire, education in Europe, his medical career, and his longing for a scholarly life. A Virginian, married to Rose O'Neil, the famous Confederate spy, he wrote position papers for the Department of State including a study advocating western expansion. His early death took from California one of its early great historians.

Starr suggests seven themes that occupied historians of California from 1845 until 1950: Spain and Mexico, Manifest Destiny, the peopling of California, governance, private enterprise, technology, and the environment. "Once they were fashioned into history," he writes, "these themes reentered the interpretive cycle as even more compelling building blocks of social identity."

The "Further Foundations" chapter concentrates on San Francisco and the north. At California's statehood, the impulse for history manifested itself in the Society of California Pioneers. By 1855 San Francisco boasted *The Annals of San Francisco*, an 800-page collection of history and anecdote. About the same time, the first of more than 150 county histories to appear between 1860 and 1900, *The Annals of Trinity County*, appeared. The authors behind *The Annals* were journalists whose thorough work secured the backing of publisher D. Appleton Company in New York. The author of Trinity County was a trader and hotel keeper. Those histories, colorful and flamboyant in the former, and steady with obscure facts in the latter, produced a solid beginning for California historiography.

Frank Tuthill, editor of the *San Francisco Bulletin*, created in the 1860s a history of the state, commissioned by Hubert Howe Bancroft. Tuthill, Starr wrote, became the first American historian to research the history of California in European archives and libraries. His theme of California's search for law and institutions amidst the confusion of settlement came to earn high praise from Josiah Royce, native son, historian, and eminent philosopher. Tuthill, the author of the "first fully mature history," was still correcting galleys when he died before his book was published.

Starr contextualizes the contributions to history of Alexander Smith Taylor, an idiosyncratic, quirky figure. Residing in Santa Barbara, Taylor became "the founder" of historical bibliography in California. His writing interests included botany, condors, grasshoppers, Indians, Spanish voyagers, and natural history, and exhaustive bibliography on the state's history. He received scorn when he published his work in the *Sacramento Daily Union* by employing a made up word: *Bibliographa Californica*. Even with all its flaws and inconsistencies, and despite H. H. Bancroft's acid view that it was useless, Taylor was in Starr's words "the first to bring history to California" through his compilations.

History as a solid pursuit is examined next by Starr in "Lasting Achievements." His focus is upon Hubert Howe Bancroft and Theodore Henry Hittell who found history "a solid physical thing" from which renown and money could be made. Bancroft had "been seized powerfully by the compulsion to collect" while Hittell came to history from legal scholarship. Both produced important seminal works still consulted.

"What Hittell did alone, Bancroft hired others to do," Starr observes. Bancroft's history of California is produced industrially by hired writers. His librarian, Henry L. Oak, was among his chief writers, though Bancroft elected to take the

title of author for himself. His wide-ranging and comprehensive *History of the Pacific Slope* and the subsequent *History of California* produced in the 1880s and early 1890s remain a hallmark achievement.

Hittell's *History of California*, appearing between 1886-1897, is represented as a go-it-alone approach. Such was the asperity between the two titans of California history that Hittell refused to consult the Bancroft Library. Both were comparable productions in heft, length, and arrangement. Oak's writing of the Bancroft history is, in Starr's assessment, more systematic and analytic, while Hittell's reads like a lawyer's brief. Both books, Starr concludes, were "obsessed and repelled by the Roman Catholic cultures of Spain and Mexico; and both were solidly capitalist and conservative...Both extolled Progress with a capital 'P'."

By contrast, the arrival of Josiah Royce on the historical scene offered a voice that sought to understand California properly. He believed a historian must study "California's search for corrective action as well as its taste for Progress." Royce believed that California presented the opportunity to deal with the great issues of mind and nature. His *California*, published in 1886, features the subtitle *A Study of American Character*, and allowed him to focus on the struggle for social order in the face of rampant greed and violence — the success or failure of the California experiment.

The chapter "Libraries, Archives, Bibliography" centers on the creation of the Bancroft Library at the University of California. It was an intersection of vision between an historian at Berkeley and Bancroft, the collector/author, merging their goals. The decision arguably changed the course of the study of California history. Scholars drawn to the collection quickly demonstrated its strength. Irving B. Richman, whose *California Under Spain and Mexico 1535-1847* appeared in 1911, was the first of the studies inspired by the Bancroft collection. Starr praises the elegantly-written style, declaring that to this day "Richman's narrative remains the best one-volume introduction to its subject."

A pioneering, independent scholar outside the academy utilizing the Bancroft was Delilah Beasley. Her book, *The Negro Trail-Blazers of California*, appeared in 1919, a contribution well ahead of its time, and a tour de force, comprehensive history of African Americans from the Gold Rush onwards. Starr praises Beasley's effort, acknowledging the book's limitations but highlighting its ability "to suggest saga, struggle, and the flow of history as collective biography."

Robert Ernest Cowen represents another independent scholar who took bibliography to a new level of expertise. A collector, dealer, author, and bibliographer, Cowen launched major historical initiatives in both San Francisco and Southern California. When the Book Club of California published Cowan's *Bibliography of the History of California and the Pacific West, 1510-1906* as its first book in 1914, it became a monumental addition to knowledge about California that remains, as Starr suggests, "the standard starting point for California studies."

“Academic Enterprise” is the Fifth Chapter’s contribution to Starr’s survey of California historiography. It begins with the Native Sons of the Golden West offering in 1907 to endow a chair in California history at UC Berkeley, ultimately leading to the appointment of Herbert Eugene Bolton. Bolton’s indefatigable life-long dedication to making the University of California the center for study of the Spanish Borderlands and California would change the course of historical scholarship. With more than 300 doctoral students taking up their mentor’s reigns, the Bolton School had many consequences and impacts on how we see California’s past.

Starr’s discussion of the dedication Bolton brought to make the Spanish Borderlands and its 300-year existence part of the standard American historical experience, beyond that of the traditional thirteen colonies and east coast centrism, is an instructive and important contribution to the historical canon. By including Mexico and Latin America, and California’s relationship to them, Bolton advanced the line against the provincialism that was conventionally thought to bind California history.

“Enduring Preoccupations,” the title for Chapter Six, might well be called “The Religious Wars” because it calls for the reader to bone up on the denominational rivalries that informed much of the writing, analysis, and biases of historians creating California’s history in the nineteenth and twentieth centuries. Starr details the hostility as fueled by the Protestant beliefs “with which both Bancroft/Oak and Hittell regarded Hispanic civilization, especially its religious impetus.” Hittell, he asserts, took delight in depicting the Mission system as a form of slavery and the Franciscans as “little more than power-hungry plantation owners.”

The antidote to such criticism came in the determined, equally denominationally biased Hugh Quigley, Roman Catholic priest and teacher at St. Mary’s College. His 1878 book, *The Irish Race in California*, was more than polemic. It seeks, Starr declares, to turn the Black Legend that denigrates Roman Catholics inside out. It came almost naturally that the founder of the missions, Father Junipero Serra, became a subject of renewed interest. Starr presents a biographical internal essay within the chapter, focusing on the books by Michael Williams and Agnes Repplier and their works about Serra.

The major effort to defend the missions against criticism centered with Zephyrin Engelhardt, a Franciscan priest who turned to writing the history of the Missions in California. “Not surprisingly, Engelhardt loathed the anti-Catholicism of Bancroft and Hittell — whom he branded as a rabid enemy, an infidel, a suppressor of sources.” The subsequent professionalism of Franciscan Maynard Geiger, with a long tenure at Santa Barbara Mission, produced a systematic, professional body of work.



Still, the fault lines between Protestant and Roman Catholic historians discussed in the pages of Chapter Six with such poignancy ultimately bring little credit to those pioneer historians harboring such religious intolerance.

"Beyond the Borderlands" is a chapter that sheds light on Bolton's attempts to de-provincialize California history. Starr's analysis of Bolton's famous address to the American Historical Association in 1932, "The Epic of Greater America," presents the thesis that "the Americas should be studied comparatively because their component cultures developed along parallel and interactive patterns." He discusses Bolton's commitment to expanding understanding of the Borderlands and its inter-connected bond with issues of culture and settlement in the hemisphere, while seeking advance historiography. He notes that Bolton, however, possessed a strong antiquarian streak, as Starr reminds us, "a romanticized materialization of the past down to the last detail. From our perspective, Bolton was pursuing not only a subject, but also a species of belief in the enduring relevance of the epic of Spain in North America."

Alas, this did not stop Bolton from supporting the authenticity of the Sir Francis Drake Plate found in 1930 near Point Reyes. Starr relates the hoax was a likely prank by "the pranksters" of California history, E Clampus Vitus, a social fraternity with an impressive array of book collectors, fine-press printers, social leaders, and historians, including Bolton. With experts denouncing the Plate as a forgery, Bolton nevertheless had it displayed, persisting in his beliefs that it was authentic.

"Independent Scholars," the subject of Chapter Six, provides Starr a platform to showcase the extraordinary talent of scholars from outside the academy. Noting that there emerged three Californias: North, South, and the Central Valley, Starr presents a contingent of scholars calling for varied historical interpretations. For example, Henry Raup Wagner, a metallurgist and industrialist, became a noted collator of many subjects and a bibliographer. His classic *The Spanish Southwest 1542-1794* (1937) remains a loadstone for scholars. Starr describes Wagner as "a force of nature." He helped infuse new life into the California Historical Society and paid particular attention to its *Quarterly*. In many ways Wagner and his colleagues presented California history as if a private club, advancing triumphalistic California interpretations, and paying scant attention to ethnic groups, political dissent and class conflict, the role of women, the family, art and artists, and the environment.

Among the well-known historians nurtured by the likes of Wagner was Charles Camp, whose natural histories drew praise along with those of Francis Farquhar, whose writings for the Sierra Club proved influential. George R. Stewart, author of *Ordeal by Hunger*, a 1936 account of the Donner Party, and

Oscar Lewis, longtime secretary to the Book Club of California, and author of the well-regarded *The Big Four* (1938), represented younger historical voices.

Wagner served as the historical magnet. When he moved to Southern California in 1928, he drew his colleagues with him. There, he and Carl Wheat, who also had come from San Francisco, helped to infuse additional energy into the Historical Society of Southern California. Other historians were drawn to these efforts, including independent scholars J. Gregg Layne, William Wilcox Robinson, and Susanna Bryant Dakin, along with academicians John Walton Caughey and Robert Glass Clelland.

Starr provides generous space to breathing life into each of these authors with lively anecdotes and engaging insights into their lives and character. We not only find out about Layne's embattled personal finances, but also about his prodigious knowledge of Los Angeles. As William Robinson recalled, Greg Layne "was the best-read man I know, where local history was concerned." Robinson's passion for the land began as a youngster, and later wrote about its evolution in the California story, documenting the changes he had seen in his own lifetime.

Tragedy is recounted as well. In writing her acclaimed *A Scotch Paisano* in 1939, Susanna Bryant Dakin presented pioneer Hugo Reid in a new light and in an engaging narrative. More than two decades later she, her husband, her son, daughter-in-law, and four of her five grandchildren were flying down the coast of Baja California on vacation when their chartered plane plunged into the Sea of Cortez and all were lost.

In the final chapter of Starr's comprehensive and provocative book, he presents a clear case for "New Themes & Continuing Efforts." He describes the uncomfortable reality confronting California history and its historians, noting that academic "historians, meanwhile, had by and large come to California as colonists, and with the exception of the Bancroft group they tended to regard California history as provincial and — if truth be told — second-rate. The history of California remained in their minds a sideshow to the national experience, by which was meant the Eastern states and Anglo-American cultural relationships."

On the other hand, he notes that early twentieth century historians had begun to pay attention to people and themes that New Historians would write about at the end of the century. Examples cited include Mary Coolidge's *Chinese Immigrants* in 1909; anthropologist Alfred L. Kroeber's *Handbook of the Indians of California* in 1924; and in 1924, Sherburne F. Cook's *The Conflict Between the California Indian and White Civilization*. There would be other titles from Bolton's students at the Bancroft pushing new historical subjects, but much of it remained rooted in the theme of Yankee intelligence successfully pursuing California's frontier.

Paul Schuster Taylor, with a Ph.D. in labor economy, is seen by Starr as a non-historian who infused new direction in California's historical narrative. Taylor's



ground-breaking *Mexican Labor in the United States*, a three volume study published between 1928-34, became bedrock for labor studies. His 1939 collaboration with his wife Dorothea Lange used photography and text to create a synergy for their historical interpretation of *Dust Bowl*. Joining the 1939 trend for new voices in fiction and history were John Steinbeck with *The Grapes of Wrath* and Carey McWilliams with *Factories in the Field*. Carey McWilliams, Phil Townsend Hanna, George R. Stewart, and Franklin Walker contributed major works in the period of the 1930s and '40s in assessing California's creative legacy.

Starr reminds us that California's literary history is owed a good deal to trailblazer Ella Sterling Cummins. Her 1893 *Story of the Files* presents a history of letters in California and abounds in biographical information still used today. Phil Townsend Hanna's *Libros Californios*, published in 1932, represents a cooperative project among scholars who assessed 3,000 books and narrowed it to twenty-five of the most significant titles of California's literary past. Naturally people quarreled with the results, but it set an important standard. Regrettably Hanna's racist remarks about the Indians of California marred his effort.

Equally important was the 1929 publication of Carey McWilliams's biography of Ambrose Bierce, followed by George R. Stewart's 1931 study of *Bret Harte, Argonaut and Exile*. Rounding out the literary landscape is Franklin D. Walker, whose sojourn as a Rhodes Scholar at Oxford caused him to confront the British fascination with the American West, and especially California. Inspired by his Oxford experiences he would produce the engaging biography of Frank Norris followed by his volumes in the 1940s on California's literary frontiers. Because of these authors, Starr notes "California stood partially repossessed of its literary and artistic heritage."

The WPA projects during the Great Depression enriched California history by producing a recoverable past of documentation that would serve future historians. Nevertheless, many academic history departments, observes Starr, "ignored the province of California — professors were afraid of being considered provincial. Such a fearful dismissal, as Josiah Royce had earlier pointed out, was the surest sign of the very provincialism it sought to protect itself against." On the horizon of such doubt came Occidental College historian Robert Glass Cleland, who "brought academic history to Southern California and to the study of Southern California history." Starr adds that Cleland balanced the Bolton school by also focusing on the Spanish Borderlands, utilizing Huntington Library-centered historiography. Both Cleland's *History of California* in 1922 and *The Cattle on a Thousand Hills* in 1941 serve to illustrate how the academic world may advance historical understanding of California.

Rounding out Starr's discussion of academically-based California history in Southern California is the discussion on John Walton Caughey, a Western

historian long associated with UCLA. Caughey's ambitious 1933 study *History of the Pacific Coast* advanced a regional concept, while his 1940 *California* is still considered by many to be the best one-volume history of California ever written.

The conclusion of *Clio on the Coast* cites Carey McWilliams's works exposing racism and intolerance by Californians toward the Japanese before and during World War II. Later McWilliams turned his attention to anti-Semitism and to a history of the Spanish-speaking peoples of the United States. His works *Southern California Country, an Island on the Land* (1946) and *California, the Great Exception* (1949) fused history with contemporary analysis. These two books, argues Starr, finally with other studies were "to function as road maps and inspiration for a number of historians writing on California in the second half of the twentieth century."

In the twenty-first century, Starr concludes by presenting the challenge for integrating the Pacific Coast and its nations into a comparative history of the Asia/Pacific Basin, of which California was part and still remains. All these components serve as intellectually fertile fields for new historians seeking to understand California's past and its context.

*Clio on the Coast* is handsomely produced by Jonathan Clark at the Artichoke Press and is in an edition of 350 signed by the author. Starr, with encouragement from his able bibliographical colleagues Robert Chandler and Gary Kurutz, has produced a volume that not only chronicles California's historiography, but also urges us to think about what 100 years hence may build upon the legacy of today.

### *The California Newspaper: An Historical Treasure; What Survives and How to Find and Use It*

HENRY L. SNYDER

THE NEWSPAPER IS OUR MOST IMPORTANT printed source for local history. Though New England states have newspaper records going back more than three hundred years, the first newspaper was not printed in California until 1846. Yet, our state has the third largest number of titles for which one or more issues survive. Only New York and Illinois exceed that number.

In 1983, The National Endowment for the Humanities (NEH) funded a project managed by the Library of Congress (LC) to record and preserve surviving newspapers printed in the United States. Known as the United States Newspaper Program (USNP), there were state-run projects funded in every state and territory — 53 in all — over a period of a quarter of a century. A complete

listing of the projects can be found at <http://neh.gov/projects/usnp.html>. There you will find links to the Web page of each project, where you can find listings of newspapers, locations and surrogates for that state.

The California Newspaper Project (CNP) was managed by the Center for Bibliographical Studies and Research (CBSR) at the University of California, Riverside (<http://cbsr.ucr.edu/>). Over the course of fifteen years three canvass teams, working from Sacramento, Berkeley and Riverside, identified, inventoried and cataloged over 9,000 surviving newspaper titles published in California since 1846. A complete set of bibliographic records for the titles, identified together with a record of holdings, originals and surrogates, can be most easily retrieved from the Website of the California Newspaper Project (<http://cnp.ucr.edu/cnpsearchdb.html>). The data was also entered in CONSER, a product of OCLC (<http://www.oclc.org/us/en/default.htm>), that contains records of more than 200,000 US newspaper titles. The CONSER file was mounted by the Library of Congress, where it is more easily searchable. The newspaper directory is accessed through LC's Chronicling America Web page, (<http://chroniclingamerica.loc.gov/>).

Many California titles had been microfilmed over the years. The original negatives were largely held in the archives of the filers, both within the state and nationally. Over time, some of these companies went out of business and the negatives were lost. One of the byproducts of the CNP was the amassing of a large collection of master negative microfilms of California newspapers, by acquiring the archives of the three largest filers in the state: Bay Microfilms Inc. (Sunnyvale), Data Microfilm (Burbank), and Custom Microfilm (Riverside), as well as several smaller archives. In addition, CBSR assumed custody of the California newspaper film negatives commissioned by the California State Library, and copied negatives held by public libraries and nonprofit organizations within the state. The California Newspaper Microfilm Archive is now comprised of nearly 100,000 one hundred-foot reels, for an estimated total of some 40,000,000 pages, extending from 1846 to the present. The Archive is on permanent deposit at the Southern Regional Facility of the University of California at Los Angeles. A catalog of these films, searchable by title and date, together with information about obtaining copies, will be accessible through the CBSR Web page.

The USNP and its California component metamorphosized into the U.S. and California Digital Newspaper Project and Archive, also managed by CBSR. The California titles so far digitized can be accessed through the CBSR Web page or through Chronicling America, where they are commingled with titles from elsewhere in the United States. The CBSR Web page portal has the advantage of holding additional titles and pages funded by the California State Library (CSL) and local partners. As of this writing (November 3, 2010), the collection

contains 45,959 issues, comprising 408,934 pages and 5,016,347 articles. The goal of the project is to have a complete run of a daily for the major population centers, from the first issue published in that city to 1922 — the terminal date determined by LC because of copyright issues. To date, there is a complete run of San Francisco newspapers from 1846 (the first newspaper began in Monterey and then moved to San Francisco), beginning with the *Daily Alta California* and, after its termination, picking up with the *San Francisco Call*. We are well along in digitizing the *Sacramento Daily Union* from 1853 to 1891, and have started digitizing the *Los Angeles Herald*. As we complete these runs we look to film a similar long run for other population centers in the state.

In order to ensure more comprehensive coverage for smaller locales, we are also digitizing selected weeklies from around the state. To date, we have uploaded runs of the *Imperial Valley News*, the *Amador Ledger*, the *Santa Cruz Sentinel* and the *Black Voice News* (Riverside). We have digitized the fifty-year run of the *Pacific Rural Press* and its predecessor, giving detailed coverage of agricultural news throughout the state, highlighting what is still our most important export product. Finally, we have inaugurated partnerships with local communities to extend our coverage by digitizing the *Sausalito News* and *Marinscope*, in cooperation with the Sausalito Public Library.

All the titles have been both scanned and OCRd to provide text searchable content. Retrieval is at the article level, which permits the user to zoom in on the article in which the words appear. There is a *caveat*. We are dealing mainly with newspapers a hundred years old and older. They are survivors. Newspapers published since about 1875 are printed on acid paper, which self-destructs over time. The paper yellows, becomes brittle, and eventually disintegrates. The process is often hastened by exposure to light, excessive heat, mutilation, damp, and insect damage. Hand-set type is uneven, and the inking varies in strength. Where the newspapers cannot be disbound inner margins may not be readable. Much of the film was made decades ago before standards for lighting, focus, etc. were developed. As a consequence, the retrieval is less than one hundred — and sometimes less than fifty — percent. If one letter in a word cannot be read the word cannot be retrieved. Principal article headings are hand-corrected, which helps. There are tools one can use to improve search results. By using the advanced search, one can limit the search to a span of years, months or days, and a single title. By using quotation marks, one can search on a phrase as well as single word. Conversely, one can search on part of a word — assuming that one or more characters have not been identified correctly. In searching for a marriage: If a search for the groom produces no result, try the bride. Practice, experimentation and ingenuity have their rewards.

There are indexes which can provide some assistance. There is a very detailed, three- volume, 3,000 page index for the *San Francisco Call* for the years 1893 to 1904. A microfilm copy is available at the Sutro Library and a few other locations. It has been keyed for CBSR and we plan to mount it alongside the California Digital Newspaper Archive. The CSL has a manual index for the *San Francisco Examiner*, *San Francisco Chronicle* and *San Francisco Call* — from 1904 on cards — which has also been filmed.

Nevertheless, the digitized text is now available free online for detailed investigation of San Francisco data from 1846 to 1913, and a growing number of other cities. The CBSR welcomes your suggestions for other titles to digitize, and invites inquiries from local libraries and historical societies that would like to explore digitizing their local newspapers.

A growing number of California newspaper titles are available from other sources, both commercial and nonprofit. Gale has digitized the *San Francisco Chronicle*. Readex has digitized a small number of San Francisco titles from the second half of the nineteenth century, and intends to add more titles. Some local libraries (e.g., the Santa Monica Public Library) are independently digitizing and mounting local newspapers. As the cost of digitizing goes down and the quality of OCR software improves, this number is likely to increase exponentially.

*Henry L. Snyder is Professor Emeritus, Former Director, Center for Bibliographical Studies and Research, University of California, Riverside*

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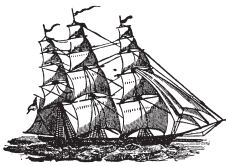
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<p>Manila and Hemp Cordage.  <b>BALE ROPE,</b>  <b>ANCHORS, CHAINS,</b>          Tar, Pitch, Rosin,  <b>OILS,</b>  <b>PAINTS, TURPENTINE,</b>          ETC., ETC.</p>		<p>COTTON AND HEMP CANVAS.  <b>ORS AND SCULLS,</b>  <b>SEBATHING COPPER,</b>          YELLOW METAL,          India Rubber and Hemp Packing,          BEEF, PORK, PILOT BREAD,          ETC., ETC.</p>
<p><i>San Francisco, Sept 28 1870</i></p> <p><i>Bought of</i> <b>N. B. EDGERLY &amp; CO.</b>  <b>SHIP CHANDLERS,</b>  <b>And Dealers in Ship and Steamboat Stores,</b>  <small>Women's Co-operative Print, 414 Montgomery Street.</small>  <b>No. 46 CLAY STREET.</b></p>		

<p>PICTURES, OUTLERY,          Fine Stationery, etc.          A LARGE STOCK OF  <b>Ancient &amp; Modern Books,</b>          Both New and Second-hand.          AGENT FOR ALL THE  <b>Eastern &amp; European</b>          PUBLICATIONS.          JOB PRINTING &amp; BOOKBINDING          Of every description neatly and          promptly executed.          Old Books Bought &amp; Exchanged.</p>	<p><i>San Francisco, Sept 11 1877</i></p> <p><i>Bought of</i> <b>I. N. CHOYNSKI,</b>  <b>ANTIQUARIAN BOOK STORE,</b>          IMPORTER OF  <b>SCHOOL BOOKS AND STANDARD WORKS,</b>          AT WHOLESALE AND RETAIL. Cor. Second &amp; Jessie Sts., near Market.</p>
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<p><small>PAYABLE IN U. S. GOLD COIN.</small></p> <p><i>San Francisco, 1876</i></p> <p><i>San Jose Water Works</i></p> <p><b>Bought of THE BLACK DIAMOND COAL MINING CO.</b></p> <p><i>1876</i></p>	<p><b>P. B. CORNWALL, Agent,</b>  <b>LARUE'S WHARF, next south of Market Street.</b></p>
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In the 1870s, printed billheads did not greatly differ from those of the 1860s, or even the 1880s. Typical are these by antiquarian bookseller Isidor N. Choynski and the Women's Cooperative Printers Union. Lizzie Richmond's successful

Montgomery Street firm proudly signed everything it produced and mastered all of printing designs common in the 1870s. Fine press printer Edward Bosqui developed a distinctive austere style, making his work immediately recognizable.



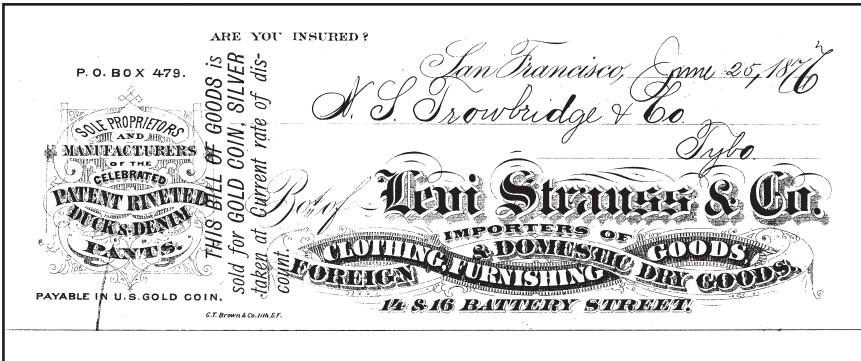
## San Francisco Job Printing in the 1870s: Grafton Tyler Brown Out-Designs the Competition

DR. ROBERT J. CHANDLER

**G**RAFTON TYLER BROWN (1841-1918) was a San Francisco lithographer for twenty years beginning in 1861, and a landscape painter in the Pacific Northwest through the 1880s. He was born into an African American family in Harrisburg, Pennsylvania, but — in San Francisco — passed for white. “Passing” is a regular occurrence, as noted in Daniel J. Sharfstein’s new *The Invisible Line: Three American Families and the Secret Journey from Black to White* (2011).

Brown became officially “white” in 1867 when he registered to vote under California’s first registry law. African American men did not gain suffrage until the Fifteenth Amendment to the Constitution several years later. His acceptance into the larger community allowed Brown to bypass racial restraints laid on black men and women, both economically and socially.

Young Brown taught himself art. In 1861, aged twenty, he joined struggling Gold Rush lithographer Charles Kuchel, and, following Kuchel’s death in December 1864, bought the firm. From spring 1861 — when he sketched newly-born Virginia City, Nevada — until 1870, Brown produced eleven large birds-eye views of California, Idaho, Nevada, Oregon, and Washington. His stand up well




In the 1980s, this Levi Strauss & Co. billhead with all of Grafton Tyler Brown’s typical lettering elements drew my attention to him.

In the late 1870s, Brown supplied billheads for more firms than any other lithographer.

*All Goods shipped per directions, receipts taken for them in good order, and any damage or loss that may occur in transportation at purchaser's risk.*

San Francisco, 187

*Do. W. Redington, Hostetter & Co.*  
**Wholesale Druggists:**  
 529 and 531 Market Street.



TERMS: Payable in U. S. Gold Coin. Interest at \_\_\_\_\_ per cent, per month on all Bills after maturity. Winters & Co., Printers.

*Coffin, Redington & Co.*  
 New York.

San Francisco, March 14 1878

*Man I. D. Schonfeld & Bro.* *Red Bluff*

*Bought of Redington & Co.*  
**Wholesale Druggists,**  
 529 and 531 Market Street

*Terms Sixty days Payable in U.S. Gold Coin*  
*Interest at 1% per cent per month invariably*  
*charged on all bills after maturity*

*Sent for your account and risk per Schenck & Co. as per your order of* 187


14 SQUARE & CO. LITH.

COFFIN, REDINGTON & CO.  
 NEW YORK.

San Francisco, May 11 188

*W. F. Agostini* *San Andrea*

*Bought of Redington & Company,*  
**WHOLESALE DRUGGISTS,**  
 And Manufacturers of Chemical and Pharmaceutical Preparations.  
 529 & 531 MARKET STREET.



TERMS: SIXTY DAYS.  
*Interest invariably charged on all bills after maturity*

*Sent for your account and risk per Schweitzer as per your order of* 188

Delaney Lith. Co. N. Y.

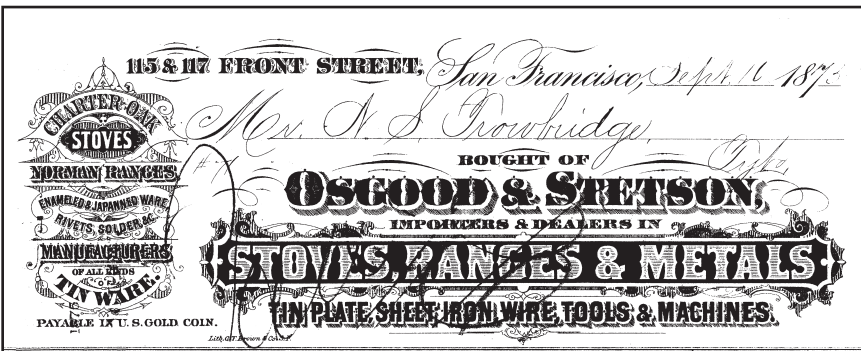
A minority of customers demanded a consistent look. Pioneer druggist John Redington used script from the 1870s through the 1890s. In 1875, printer Joseph Winterburn led off, mixing script with print. Grafton Brown followed with elegant script throughout, and Max Schmidt

then exactly copied Brown's design. In the 1880s, W.T. Galloway & Co., the successor to G.T. Brown & Co., emphasized Redington's 1880 gold medal from the Mechanics' Institute Fair. After using Brown in 1876, Redington stuck with lithographers.

against those by Britton & Rey, A.L Bancroft, George H. Baker, and Currier & Ives. Brown became adept at map-making, and for the last thirty years of his life supported himself as a draftsman for first the Army Corps of Engineers, and then the City of St. Paul.

The ambitious Brown proved himself through informal design competitions in his job work. In particular, he distinguished himself throughout the 1870s among the hundred San Francisco job printers and lithographers issuing business billheads or invoices—that most universal of job work. During the frenzied mining stock speculation of that decade, Brown went head-to-head with Britton & Rey, San Francisco's largest firm and largest producer of these certificates.

For five years, the Publications Committee considered my study, for which I remained the greatest enthusiast, but it decided not to publish. In these short pieces on 1870s San Francisco billhead design, I will first show Brown battling printers; and, in the next issue, Brown versus lithographers.



Brown versus printers: Printer William B. Harrison produced finely styled work generally, but Brown's unified design and strong lettering for George Osgood and

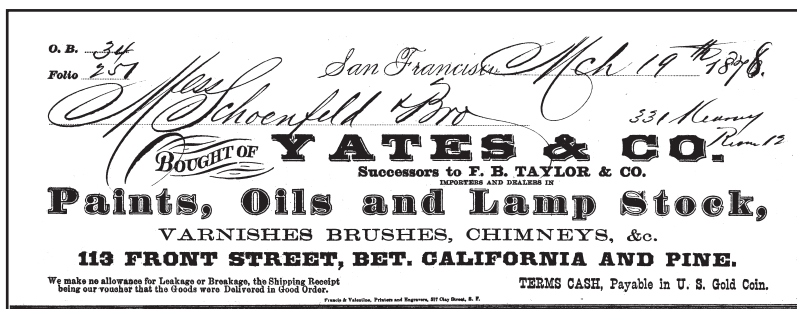
James B. Stetson shows how he became the most distinctive nineteenth-century San Francisco billhead producer.

## BILLHEADS

Fashion and taste, as always, set design; and printed billheads from the 1860s through the 1880s are similar. San Francisco printers had plenty of opportunity. Few customers wished a consistent look. The majority demanded a new design with each order.

Their job work, though, came in for condemnation from twentieth-century printers. Gregg Anderson, a talented Southern California printer and partner of Ward Ritchie, left one of the most colorful diatribes. "San Francisco in the 1860s," Anderson wrote in 1940, "was far removed from the centers of culture, but not from their influence. Its scores of printers were able to produce work just as hideous as the best in Boston or New York. Each boat to dock in San Francisco Bay carried a new series of type, calculated to charm the attentive and startle the indifferent."

Since the 1850s, some printers signed all of their work, but they were a minority. These printers and lithographers are the ones remembered, studied, and honored. Of seventy printers and lithographers listed in the 1878 San Francisco City Directory, at least thirty-two signed billheads; and, therefore, thirty-eight



Charles M. Yates & Co., paints, demanded straight-across lettering on yellow paper. Within these specifications, Brown's 1878

lithographed design opulently eclipses the 1876 printed version by D.B. Francis and S.B. Valentine.

(fifty-four percent) did not. Their anonymous work equaled the best by any signed printer and followed standard styles. However, such anonymous printers were not innovators and contentedly worked within accepted parameters.

Two producers from the 1870s stand out. The first is fine press printer Edward Bosqui, who adopted a spare style, often using Caslon type. The second is lithographer Grafton Tyler Brown, who gained distinction with intertwined lettering and a creative use of black.

California billheads fall into two categories, undistinguishable without a good sampling from the same firms over a short period of time. The first, and less common order, was "Copy my current billhead." The second way dominated: "Surprise me!"

Here was opportunity! Alex Allexon, a prize-winning Midwestern compositor, reminisced in the 1920s on his work in the early 1880s. "When a compositor received instructions to get up an especially fine piece of work," Allexon emphasized, printers rejoiced. Such orders "presented a clear field for printers who wanted to exercise their own ideas and originality."

In those good old days, Allexon reminisced, "we had no 'layout' men or advertising 'experts' to contend with." He recalled proudly: "We were told the size and description of the job — that was all. The getup of the thing, also the color scheme, were left to the experienced judgment of the printer." The continual change in a firm's stationery opened the door to design rivalry, constant comparison, and one-upmanship.

## *Zamorano Select*

*Los Angeles: The Zamorano Club, 2010*; Compiled by Larry Burgess, William Donohoo, Alan Jutzi, and Gordon J. Van De Water; 170 pp. Designed by Peter Koch in an Edition of 350. \$100 plus tax and shipping from zamoranoselect@aol.com; Zamorano Club, P.O. Box 465, Pasadena CA 91102.

IN 1945, THE ZAMORANO CLUB OF LOS ANGELES published the legendary *Zamorano 80* in an edition of five hundred copies. Since reprinted several times — as the first has become a \$275 rarity itself —, it covered essential California books printed between 1770 and 1930.

Now, a committee of that esteemed club has added another 120 essential California titles in history and literature, with, naturally, a Southland bias. The committee divided — with good result — between professional librarians and amateur historians. The former are: Larry Burgess, director of the A.K. Smiley Public Library in Redlands; and Alan Jutzi, the chief curator of rare books at The Huntington Library. The historians are two collectors of first the Zamorano

80, and now the expanded Zamorano 200: William Donohoo; and Gordon J. Van De Water, president of the Zamorano Club. We mentioned his impressive *Zamorano 80 Revisited* (2010) in our last column. Their descriptions are spritely and informative. That well-known “raconteur,” Gary Kurutz, provided a felicitous introduction.

We praise the committee for its selections of standard and incisive works. We either read them or learned of them in graduate school. Their emphasis is on works published in the fifty years between 1930 and 1980. Committee members followed the injunction of the *Zamorano 80* to choose “distinguished books” that “should be the cornerstones of any real collection of Californiana.” They did not pick books of “great rarity,” like the rogue John Rollin Ridge bandito title in the first list, making the *Zamorano Select* collectible.

The Book Club of California may be proud of its half-dozen inclusions, four by the famed Grabhorn Press: Robert Becker’s two volumes of *Diseños of California Ranchos* (1964, 1969); Neal Harlow’s *Maps of San Francisco Bay* (1950); and H.M.T. Powell’s *The Santa Fe Trail to California* (1931). The Allen Press reproduced an anonymous 1830 English proposal to colonize northern California from the single known copy in the Bancroft Library (1955), while the greatest is the latest: Gary Kurutz’s descriptive bibliography of the California Gold Rush (1997). Its title page is one of twenty-six illustrations, eight of them color tip-ins.

Associated Book Club volumes include Joseph A. Baird, *California’s Pictorial Letter Sheets* (1967); Oscar Lewis Award winner Robert V. Hine, *California’s Utopian Colonies* (1953); J.S. Holliday’s monumental *The World Rushed In* (1981); Lawrence Clark Powell’s delightfully readable *California Classics* (1971); and Franklin Walker’s pioneering *San Francisco’s Literary Frontier* (1939).

John Windle’s 1980 facsimile of lithographer Edward Bosqui’s tour-de-force, *Grapes and Grape Vines of California*, also appears. Obtaining the 1877 original will be the greatest challenge for collectors of the *Zamorano Select*. Past President Carl Ignatius Wheat, author of *The Maps of the California Gold Rush* (1942), helped found the Roxburghe and Zamorano Clubs and rejoiced in belonging to a certain Gold Rush fraternal organization.

Denny Kruska’s *Bibliography of Yosemite* (1992) found inclusion. The Fall *QN-L* contains a review of his Book Club biography of James Mason Hutchings. Kevin Starr, he of the magnificently erudite and baroque *Americans and the California Dream* (1973) and subsequent volumes, has his latest, the Club’s *Clio on the Coast*, reviewed elsewhere in these columns.

Foreseeing BCC Monday nights and other occasions, Agoston Haraszthy’s intoxicating *Grape Culture, Wines, and Wine-Making* (1862) made the cut. Together, Book Club connections sample the range of selections. In conclusion, we proudly pilfer from Gary Kurutz: “This biblio-Baedeker will serve as a welcome guide to the best of Californiana.”

— DR. ROBERT J. CHANDLER



*News from the Library*

WE ARE PLEASED TO REPORT that the online cataloging project is well advanced. As of this writing — February 27 — there were more than 3,600 records in the online catalog. We have largely finished the fine press books and book arts and history volumes that were in the library at the time of the move. We have also cataloged several hundred gifts acquired since the library re-opened. Much remains to be done, however. We expect to be finished by the summer. You can access the catalog now through the BCC Web page.

The magnificent gift of Virginia Mudd and Clifford Burke of their library has been coming to us in increments since the end of summer. The last shipment is due to arrive as we go to press. What an extraordinary range and richness it possesses, and how marvelously it integrates with our existing collection—filling in gaps, enriching existing holdings, and with remarkably few duplicates. Clifford's achievement as a printer was recognized by the Club with the Oscar Lewis Award on Monday, March 28, followed by *A Conversation with Clifford* the following evening at the Club — a very special occasion.

Our members continue to respond generously to our requests for contributions to enrich our holdings. In response to Barbara Land's list of desiderata, Chris Loker and John Windle donated a copy of *The voiage and travaile of Sir John Maundevile, Kt. : which treateth of the way to Hierusalem, and of marvayles of Inde, with other ilands and countryes* (Grabhorn, 1928). This follows the fine gift of three California printings reported in the last QNL.

Barbara herself, always in the lead of our donors, found and gave a copy of *Lexicon Syriacum* (Leyden: 1708), the first surviving book printed from stereotype plates. Anne and Vikram Tashjian donated a copy of *Parks, Playgrounds and Beaches for the Los Angeles Region: a report submitted to the Citizens' Committee on Parks, Playgrounds, and Beaches* by Olmsted Brothers and Bartholomew and Associates (1930). Barbara and Fred Voltmer have given us two substantial batches of ephemera from California printers, with a particularly large number by Lawton Kennedy.

Sheila Mullen brought in the four-volume *History of California* by Theodore Henry Hittell — a timely gift, as Kevin Starr praised Hittell so highly in *Clio*, just published by the Book Club. Ken Scudder enriched our holdings of California printings with a copy of *Lilith fugueing: a poem* by Joseph Rabinowitch, with pen and ink drawings by Samuel B. Rabinowitch. G. F. Wilkinson added to our small number of White Rabbit imprints with a copy of *The Better Dream House* by Joe Dunn. Jack McLean sent us his latest publication, *Valenti Angelo Prints*.

John Crichton gave us *Cimmerian Lodge* by Thomas Love Peacock, a Poltroon Press imprint. Pamela Forbes brought in a box with eight fine press books and twenty-seven pieces of rare ephemera from pre-war and early post-war San

Francisco. Following their recent visit to the BCC, Anne and David Bromer sent us *The Mystique of Vellum*, an historical essay on vellum printed books by Colin Franklin, which they published in 1985 — a pioneering reference work. Frederica Postman enriched our fine press collection with thirty-five volumes, with a promise of more to come.

In meeting Marie Dern at a Colophon Club meeting, we mentioned we had only one example of her Jungle Garden Press in our collection. Her generous response was to give us ten new examples. Jane Downes, Marie's colleague, added a copy of their joint Red Berry Editions effort, her *The Weight of Pink Peonies*.

We invite other printers and publishers to follow suit! A search of our online catalog—<http://207.67.203.68/B95018Staff/opac/>—will quickly reveal what the library does contain of your publications. Please keep the flow of gifts coming and help us build our Library. To discuss a donation or arrange for a pickup please e-mail us at [library@bccbooks.org](mailto:library@bccbooks.org) or leave a message for us at the Book Club office.

HENRY L SNYDER, *Chair*

### *About the Cover Art*

IF THE STYLE OF THE ILLUSTRATIONS on the QNL covers this year look familiar, they should. They are the work of Patricia Curtan, who illustrated the Club's M.F.K. Fisher keepsake a few years ago. Patricia, a California native who grew up in the San Joaquin Valley, made her way to Berkeley in the early 1970s and enrolled in a University of California extension calligraphy class taught by David Lance Goines. This class led to an internship with Goines at St. Hieronymus Press where she first learned how to set lead type and print letterpress.

About the same time, a few blocks away in North Berkeley, Alice Waters and her partners were opening Chez Panisse restaurant. David had designed and printed menus, posters and other graphics for the young venture, trading his work for food. He introduced Patricia to Alice and soon afterwards she found herself working days at the press and nights at the restaurant. Thus began a collaboration and friendship that has continued for over forty years. After cooking in the Chez Panisse kitchens for several of years, Patricia set up her own studio with a few cases of Centaur and a 10 x 15 Chandler & Price platen press and returned full-time to printing and design.

Patricia has designed many of the Chez Panisse cookbooks over the years, several of which she has also co-authored and illustrated, most notably *Chez Panisse Vegetables* and *Chez Panisse Fruit*. The original illustrations for these books are multi-color linoleum block prints printed one color at a time on her hand-

fed C & P. In her quest for perfection, she has developed many innovative press techniques to coax the otherwise flat linoleum surface to yeild subtle shadings and gradation of tone on paper.

In addition to book work, Patricia has printed special occasion menus for Chez Panisse for decades. The restaurant has a rich history of commissioning Bay Area letterpress printers to commemorate its celebrations and anniversaries, among them: David Lance Goines, Wesley Tanner, Will Powers, Cheryl Miller, Peter Koch, Richard Seibert and Cynthia Warren.

Patricia has collected more than one hundred of her menus into a book that will be published this summer by Princeton Architectural Press. *Menus for Chez Panisse* features beautiful reproductions of these menus in a large format where details of the paper, printing, and linoleum block images invite close inspection. The dishes on the menus and Curtan's comments on the food, occasion, and printing techniques convey a fascinating story of a unique California cultural icon and the tradition of fine printing in the Bay Area.

### *An Appeal for Articles!*

*The Quarterly-News Letter* proudly publishes  
contributions from Book Club members.  
Keep those contributions coming!

#### ~:ARTICLE GUIDELINES:~

*Subjects:* California and the West, literary culture, history, printing, worldwide book arts (3000 BC to present). *Style:* narrative. *Length:* up to 2500 words. *Format:* Microsoft "Word" document, single-spaced; one space between paragraphs; one space at the end of sentences (not two). *Illustrations:* line drawings only. *Footnotes:* none (work sources into text); *Bibliography:* optional.

NOTE: Submissions will be copyedited in accordance with the 16th Edition of *The Chicago Manual of Style*.

### Serendipity

ANN WHIPPLE, the Club's long time Executive Secretary of fond memory, writes from Mountain Ranch, Calaveras County, in *Quarterly* praise. Says she, "The cover illustration by Patricia Curtan is a treat to behold; one can almost detect the scent of *Umbellularia californica*." That is California Bay Laurel to you, a species in a genus of its own. We thank Ann for her financial contribution to the QN-L, which will result in a printer's treat.



On Monday, February 27, a huge crowd packed the Club rooms for a grand gala celebrating Kevin Starr's almost sold out *Clio on the Coast*. A review by Larry Burgess is elsewhere in our columns. His Starr trek began a half century ago in the Harvard Library when he came upon the Club's first publication, Robert E. Cowan's bibliography of the essential works of California history.

Along the way, Starr met the Club's prolific author, Richard H. Dillon. "How he could write!" Starr exclaimed. As the shelf of Starr[y] constellations expands to more than a foot, Starr finds there is something dreamily magnificent about this Golden State. He told of a couple who sold out, went to Idaho, and then moved back. Why? "You can't get good take-out in Idaho." Here is a metaphor for the vibrancy, variety, and vivaciousness of California.



February is a bibliophilic month. Peter Koch hosted the third biennial world's fair CODEX, which is dedicated to the premise that practitioners of biblioculture express "the better part of human nature." They did, and at this event really bonded. We hope to have a properly [Susan] Filter[ed] article on reactions.

On February 6 at the Pauley Ballroom in the UC Berkeley Student Union, 140 binders, calligraphers, conservators, paper makers, printers, publishers, sculptors, and type designers gathered to show off amazing artistry. Upon entering, an unusual flowering tree, labeled "The Poetry Jukebox" greeted all. From within Richard Lang, president of the Electric Works, a printmaking studio and gallery, knowingly answered all requests.

Then, rows of tables sprouted wondrous things. A tree grew from *Uncle Tom's Cabin*, a knitted paper bikini, empty, alas, lay on another table, all the while "the quick brown fox ran & jumped & laughed amidst the exhibitors' tables, knocking over displays, making a mess, and generally [irritating] people," or so claimed a letterpress broadside from the Greenboathouse Press, from Vernon, British Columbia, displaying types created by Jim Rimmer. We, unfortunately, were snagged by a T-shirt from the Hoopsnake Press, named after the fastest snake in the South.

The Logan Elm Press of Ohio State University prayed through a large broadside, "May Our Children Be Readers" to "find the exhilaration and the

solace and the human voices waiting for them there.” Above all, it asked, “May Some Be Printers. May some few see the crisp beauty of well shaped letters and of just proportions: may some few delight in the rolling press and the smell of ink. May some few take up a life of ardent craftsmanship: may some become printers.” Amen.

The Club, of course, had a table, and we chatted with our local printer friends, whose names appear on Club productions. Among them were Jonathan Clark, producer of *Clio on the Coast*, and whose collection of pre-Beat Kenneth Patchen (1911-1972), he of “jazz poetry” and “painted poems,” is on display at the Club; Norman Clayton, our past *QN-L* printer, now of Ojai; Peter Koch, our gracious host and printer of our forthcoming leaf book on the *Wonderful Wizard of Oz*; and printmaker Tom Killion, who keepsaked the Club at its grand opening. All in all, a good time was had by all, or as one poster declared, “MORE WINE; less whining.”

C O D E X marked the onset of the Silly Season with the forty-fourth appearance of a certain well-attended Fair beginning on Friday, February 11. Such treasures to behold! Such opportunities to trade filthy lucre for art. BCC member John Windle, an antiquarian dealer for forty-four years (think William Blake), declared, “The market’s stronger than ever. People are reading and seeking information more than ever before. It’s one thing to look at it on screen and another to have the real thing.” You betcha! John.



To aid the unconquerable spread of bibliomania, on December 10, 2010, director David Rubiales described the BCC to our upriver cousins in Sacramento, where Daryl Morrison of the UC Davis Library retires as president and BCC director Dr. J.S. Zil takes over.



Westward, almost at the terminus of the Central Pacific’s Overland line, historian David Kiehn at the Niles Essanay Silent Film Museum did some great detective work. A 1905 twelve-minute silent film of “a trip down Market Street” has always been used as the best example of pre-earthquake San Francisco. Kiehn proved that it really is pre-earthquake San Francisco, filmed actually on Saturday, April 14, 1906. After April 18, San Francisco would be forever different.



Equally sleuthful is another tale of discovery. In 1959, artist Jake Lee (1911-1991) painted twelve 41 by 31-inch watercolors depicting Chinese American history for the Gum Shan Room of Johnny Kan’s ritzy restaurant at 708 Grant Avenue. Truly, the elite did eat at Kan’s, using his table-size lazy Susans and sampling delicate lychee nut ice cream.

## SPRING AUCTIONS AT PBA GALLERIES



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**June 2**

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**June 16**

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After Kan's closed, the paintings disappeared until resurfacing a year ago at a Los Angeles auction. Sue Lee of the Chinese Historical Society of America obtained two-thirds of the brightly colorful banners. Fittingly, her exhibit opened on Lincoln's birthday. See Jake Lee's historical marvels at the Society at 965 Clay Street.



Watson, Watson, now which Watson is it? "Mr. Watson. Come here!" shouted Alexander Graham Bell to his assistant Thomas A. Watson in 1876, originating the first smart phone. Nope. Not that one. Ah! Watson. Perhaps Thomas J. Watson, founder of IBM, whose namesake computer Watson vanquished two brainiacs on Jeopardy in mid-February. IBM claimed for it artificial intelligence, as Watson could understand natural human language — including puns. That alone deduces that although the computer is artificial, it does not have intelligence. The irate comments we receive are proof enough.

"Ah, brilliant deduction, my Dear Watson." Yes, John H. Watson, M.D., veteran of the Afghani War. We devoured Graham Moore's novel, *The Sherlockian* (2010), for a good literary read. Moore has a double plot. The death at the annual meeting of the Baker Street Irregulars on January 5, 2010 of a scholar who has found a missing Arthur Conan Doyle diary and the narrative of that 1900 diary having Doyle solve other murders. Moore based both plots on real events, as Doyle did aid Scotland Yard, and adds his own observations on the character development of Sherlock Holmes.



Former director Victoria Dailey, more widely known as the "Playful" chair of the Publications Committee [and, yes, copies of *Let's Play* are still available] has become a REDCAT, but not your normal tabby cat variety. She has become a director of the prestigious Roy and Edna Disney CalArts Theater of that acronym, located in the incredible Frank Gehry building, which also contains a 3,000 square foot exhibition space for contemporary art.

REDCAT describes its "vibrant laboratory" as part of an "international network of adventurous art and performance centers," where "innovating artists from throughout Los Angeles and around the world gather to push the boundaries of creative expression." As Dailey's past and current scholarship historically records and actively promotes avant-garde art, and her love of that California metropolis is unbounded, this is a great pairing.



Another honor comes from the Southwest. Arizonian and BCC member Donald C. Dickinson received the Lawrence Clark Powell Lifetime Achievement Award from the Pima County Library System. In 1969, Dr. Dickinson became the first

director of the University of Arizona's graduate library school, and appropriately in 1976 penned, *Voices from the Southwest: A Gathering in Honor of Lawrence Clark Powell*. Aside from the usual mania associated with rare tomes, Dickinson wrote a biography-bibliography of poet Langston Hughes (1967) and biographies of collector Henry E. Huntington (1995) and renowned English dealer John Carter, 1905-1975 (2004).



For a tale of perseverance under adversity to make a true craftsman, we recommend Signa Houghteling's spell-binding portrait of Klaus-Ullrich "Ulli" Röttscher. Ulli, the past president of the bindery artists, grew up in brutally controlled East Germany, mastered an exhausting apprenticeship, gained degrees in both industrial and hand binding, and graduated as a certified and acclaimed Master. Read all about it in the Autumn 2010 *Gold Leaf*.



It is great to be ninety! Bo Wreden, our indefatigable contributor of current confabulations, reports that on December 19, 150 gathered at a San Francisco Center that celebrates printing to rejoice and exchange birthday keepsakes with Jack Werner Stauffacher. He is a superb entrepreneur-publisher-designer-typographer-printer-artist, who has done several publications for the Club. They include *Porter Garnett* (1994) and Robert Greenwood's *Talisman Press* (2007). Best is Stauffacher's own story, *A Typographic Journey: the History of the Greenwood Press* (1999). Watch for the centennial.



At last we left-handers may enjoy our revenge! "The quirks in QWERTY," an article in *The Galley*, Fall 2010, published by the Museum of Printing at 800 Massachusetts Avenue, North Andover MA 01845, revealed sinister tanglelations. In 1874, Christopher L. Sholes laid out the standard keyboard to avoid typebars clashing and jamming. Just as quickly, he sold his design to Eliphalet Remington & Sons, who undoubtedly caused more jams with their firearms.

The author asserted with the QUERTY layout of keys, "thousands of English words can be typed using only the left hand, while only a few hundred words can be typed using only the right hand." He concluded, "Thus, in a computer age, we input our copy on an antiquated, illogical keyboard arrangement." Ha! In a right-handed world, justice *does* triumph!



A legend has passed. Doyce B. Nunis, Jr. (1924-2011) departed on January 22. For forty-three years, 1962-2005, Nunis edited the *Southern California Quarterly*

and published several topical anthologies of its articles. Several Gold Rush publications bear his name, but Mexican California intrigued him most. Above all, he loved the City of the Angels and issued a memorial two-volume bibliography (1973 and 1996) of twentieth-century Los Angeles from 1900 to 1990.



Norman Earl Tanis (1929-2010) left on November 28 for a higher library. He served as Dean of Libraries at California State University, Northridge, for twenty-two years, while his Santa Susana Press, founded in 1974, published numerous volumes on libraries, their functions, financing, and collecting.



Eccentric gourmet Phil Wood, founder of Berkeley's Ten Speed Press, went to the great banquet in the sky on December 11. His second publication dropped words into the American language. This was Richard N. Bolles's *What Color is Your Parachute?* which has been in print since 1972.



Golden parachutes kept falling even through that episode of collective amnesia among the highest financiers of the nation known as the Financial Panic of 2008. Just look at how they all acted. Former state treasurer Phil Angelides's Financial Crisis Inquiry Commission reported on January 27 that "there was a systemic breakdown in accountability and ethics." Everyone was at fault, but no one is culpable.



We report another death, at age 167, due to callousness, neglect, and abandonment. The rare 1844 rammed earth home built by Juana Briones in Palo Alto, the oldest structure in this allegedly cultural enclave, has succumbed. Briones (1802-1889) born to parents who arrived in 1776 with Captain Juan Bautista de Anza, left an abusive husband to become in the 1830s one of the first three settlers in San Francisco. She became a healer and helper to all who arrived in the new port city. The city and women's groups placed a plaque at her Washington Square homestead in 1997.

Further south, the state plaqued the site of her one square league rancho in 1954, Palo Alto declared the house to be a cultural monument in 1987, and the home was open for tours until 1993. Yet, an appellate court ruled that Palo Alto had straight forward requirements for demolition: the building had to be vacant. No need to consider historical, architectural, or cultural aspects. Hmmm. Ought to be easy then to raze Stanford University during spring break. No need for an environmental impact report either.

Only the grave of Juana Briones will remain locally and its recent discovery is due to the determined digging of longtime BCC member Deke Sonnichsen. In honor, on June 5, 2007, Yerba Buena #1, the Mother Lodge of the Ancient and Honorable Order of E Clampus Vitus, dedicated a headstone in Holy Cross Cemetery in Menlo Park. It reads:

JUANA BRIONES  
1802-1889  
A TRUE PIONEER  
SHE CARED



On February 3, the California Historical Society justly trumpeted the California Ephemera Project. Joining with CHS are the Gay, Lesbian, Bisexual, Transgender Historical Society, the San Francisco Public Library, and the Society of California Pioneers. This ephemeral project is permanently housed in the Online Archive of California.



For a closing story told briefly on February 10, *San Francisco Chronicle* Reporter Sam Whiting interviewed Andrew Hoyem of the Arion Press, who arrived fifty years ago “wheezing into town in a VW Beetle” and joined printer Dave Haselwood. “Q: How were the accommodations? A: I was living in this Beat pad with [Dave] and some other crazy people above a store on Polk Street.”

Whiting then asked San Francisco’s newest “Living City Treasure” — as proclaimed by the San Francisco Museum & Historical Society in November —, “Was letterpress type already outdated when you started? A: It was, but we didn’t know it.” However, composing was and is relaxing. “I get my best ideas while I’m setting type,” Hoyem declared.

The grand finale: “Q: What would you call your autobiography? A: *Lead Ain’t Dead*.” And, “Who plays you in the movie? A: Robert Duvall.” Ah, yes. Dr. Watson, I presume. We see the resemblance of this lead setter to the distinguished, popular, versatile, and handsome actor, for we do not wish an offer we cannot refuse.



Please welcome our new Programs Manager, Georgie Devereux. Her title covers only a portion of her duties. You will find her cheerfully helping out everywhere.



In recognition of the Digital Age and in honor of the newly improved *Huck Finn*, we have expurgated and expunged from these columns that disgusting four-letter word, “b\*\*k.”

## *Elected to Membership*

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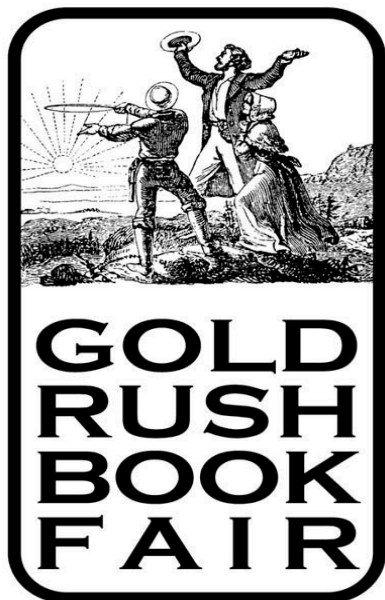
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# The 11th Annual GOLD RUSH BOOK FAIR



Saturday, May 14, 2011

10:00 am - 5:00 pm

Nevada County

Fairgrounds

Grass Valley, CA

Admission: \$5.00

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Honored Guest

Bookseller

Rob Rulon-Miller, Jr.,

ABAA, ILAB

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~40 Dealers in Rare, Old & Out-of-Print Books  
& Ephemera

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PBA Galleries of San Francisco will offer verbal appraisals to the public for books and related items. A \$1.00 donation per item will benefit the Friends of the Libraries of Nevada County.

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