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Tommy Church, 1974, by Carolyn Caddes

“Gardens Are for People”

Thomas D. Church was a landscape architect who designed beautiful private garden spaces for grateful clients as well as major public spaces that are enjoyed by millions who have never heard his name. His distinguished career, ended by his death on

August 30th, has now been documented by the Library's Regional Oral History Office in a recently-completed two-volume compendium of interviews with architects, landscape architects, contractors, clients, and writers on gardening.

Born in Boston in 1902, Church grew up in California's Ojai Valley, graduated in 1922 from the University's College of Agriculture, wherein lay landscape gardening studies at Berkeley, and went east to Harvard's Graduate School of Design. There he was awarded a Sheldon Traveling Fellowship that introduced him to the Italian and Spanish gardens which he considered touchstones in his subsequent career. On his return from abroad he took a job for a year at Ohio State University where he met H. L. "Punk" Vaughan, who soon thereafter came out to Berkeley to revolutionize its landscape design teaching. In 1929 Church began his association with the Pasatiempo Estates in Santa Cruz County then being developed by the golfer Marion Hollins; this fostered a vital collaboration with the architect William W. Wurster which continued for several decades.

After three years at Pasatiempo, Church opened an office in San Francisco. Of those halcyon days the photographer Roger Sturtevant, talking with Suzanne Riess, who conducted all of the interviews, says: "We all worked, for too little, but everyone, Gardner Dailey, Tommy, all the rest of us, worked to produce something that satisfied our souls so to speak. And our clients." And the clients were everything. Speaking at a meeting in 1971, Tommy Church said:

Most of my activity has been with a personal client who has a private objective. This may be contributing

nothing to the general well-being of the country as a whole, however this is what I've been asked to do and this is the way I make my living and it's also the way that I get my satisfaction.

All of his work was not for private consumption, for among his public projects were the master plans for university campuses at Stanford, Berkeley, and Santa Cruz, the General Motors Research Center in Michigan, the du Pont family's Longwood Gardens in Pennsylvania, and the elegant Court of Honor which connects San Francisco's War Memorial Opera House with the Veteran's Building.

In the mid-1960's the Regional Oral History Office first contemplated a memoir with Church. Then an active practitioner, he demurred; the assumption was that there would be time later to "pause and reflect." In fact that was not to be. He could not retire, for his drive and his vital commitment to his clients would not let that happen. When ROHO, prompted by members of the landscape architecture profession, approached him again in 1976 he was then a victim of the disease which would cause his death, and it was apparent that his remaining energies would go to work in progress. Thus, the interviews were done with many of those who had known him best.

Robert Royston, an associate of Church's in 1938 and 1939, says of that time: "The friendship between the architect and the landscape architect was very strong and I cannot help feeling that a great deal of the success of the work came because of that relationship." Clients found in Church a totally-developed designer who was more than an adjunct to their architect. He followed through every aspect of the gardens he was designing in those early days, even doing his own contracting. Interviewee Floyd Gerow, a contractor, recalls: "Every time I go up and down a poorly built set of stairs I think 'Church didn't do these.'" He always earned the respect of the workmen, which meant that he knew how to lay bricks as the mason did.

While committed to a career in California, Church knew that he needed to stay close to developments in architecture in Europe. His widow, Elizabeth Roberts Church, speak-

ing of their plans for a trip in 1937 that would culminate in an important meeting with the Finnish architect Alvar Aalto, notes: "Tommy...loved Europe and would like to...reach some of these other things that were happening that weren't happening here, at least in California." Against the advice of a friend who counseled investing savings in PG&E stock, Tommy said he was going to take the money and "invest it in myself." On this trip he "connected with people all over the world that were thinking in the same terms that he was."

In the 1950's, the rich central decade of his work, Church undertook consultations away from California, worked with Edward Durrell Stone and Eero Saarinen, and said, in 1971: "In the fifties we had enough of a reputation, jobs coming in from all over the country, I could have had 50 or 60 draftsmen; but that didn't interest me then and still doesn't." He had close associations with *Sunset* and later *House Beautiful* and was encouraged by the editors of these publications to articulate his garden philosophy. In 1955 he set down his thoughts in *Gardens Are For People*, and to revise that book, now out of print, was the principal task of the last months of his life. Walter Doty, a veteran *Sunset* editor, recalls one revolutionary concept of this period, the "breaking out of the box:"

There was a headiness, an extreme sort of feeling as if it were a crusade we were on—these guys were not plantsmen, they were architects, in the sense that their landscapes were not 'remedial' but creative. Tommy was a 'behavioral' landscaper, to use a modern term; gardens to live in...

It was a revolution, and to read this completed oral history is to reflect on the excitement generated by these new concepts then coming from California and from Harvard, from the pressures of the Depression and the theorists of the Bauhaus. The ideas that then were arguably radical have now become catch phrases of the trade. These two volumes provide a context for the study of Church's gardens and a guide to understanding the history of landscape architecture, particularly as it applies to our California environment. Of Church's contribution, his close

professional associate Lawrence Halprin says: "He has impressed on the world the notion that people's lives are enhanced by gardens and houses which are linked together as a unity — as a kind of inevitable living and aesthetic synergy."

18th and 19th Century Baja California

Four hundred sixty-four reels of microfilm now available for research in The Bancroft Library mark the ending of a four-year project, begun in 1973, which has copied the Archivo Histórico de Baja California Sur in La Paz. This rich archive had been relatively unknown until 1969 when it was reviewed by Dr. Miguel León-Portilla, Director of the Instituto de Investigaciones Históricas de the Universidad Nacional Autónoma de México, who recognized its great research potential. All of the Californias prior to 1848 are represented in the documentation, which further covers Baja California to the beginning of the twentieth century.

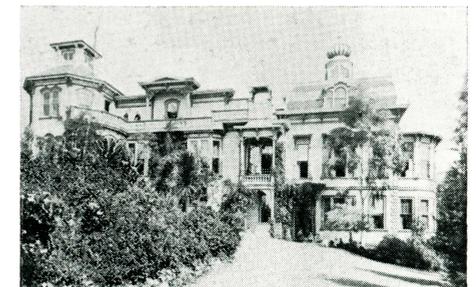
The Government of Baja California has published a limited edition Catálogo for the first section of the archive, La Colonia, 1744-1821, a copy of which is held by the Bancroft. Presently the staff of the Archivo is working toward eventual publication of a catalog of the entire collection, and the Library now holds typescript copies of that portion covering the period from 1822 through 1832. Under preparation at the Centro de Investigaciones Históricas in Tijuana is a catalog of land grant documents, while one of maps is in press at La Paz. A listing of Baja California imprints is also being prepared.

Professor W. Michael Mathes of the University of San Francisco has directed the project, which was noted in *Bancroftiana* for September, 1975. He recently observed that "there are virtually unlimited theses, dissertations and publications for research here, using heretofore untouched documentation, particularly in nineteenth-century Baja California history, an untapped field." In addition, he is making arrangements for Bancroft to film complementary records, primarily of land title registrations, in the cities of Ense-

nada, Tijuana, Tecate, and Mexicali. As they are filmed an on-going calendar of these materials will be prepared in Tijuana.

J. Ross Browne Collection

A remarkable collection of J. Ross Browne papers has recently come to the Library in part as a gift of Mrs. Cochrane Browne of Kensington and Mrs. Li Browne Caemmerer of Tenafly, New Jersey, with additional funding provided by Mr. Clarence E. Heller and The Friends of the Bancroft Library. The more than seven hundred letters, written primarily to his wife Lucy during the years from 1843 to 1875, are highly detailed and descriptive, often enhanced by illustrative sketches, and provide an almost unparalleled contemporary account of the pioneer development of the west by an accurate observer and participant. The papers also include many of Browne's literary manuscripts, among them his "Journal of a Whaling Cruise," as well as scrapbooks and photographs and other family materials. This new collection greatly augments Bancroft's prior holdings of Browne papers.



"Pagoda Hill," Oakland, c.1875

J. Ross Browne was born in Dublin in 1821 and came to the United States with his parents who settled in Louisville, Kentucky in 1832. He shipped as a common sailor on a whaling vessel out of New Bedford in 1842: "A Mutiny occurred at the island of Zanzibar, where I sold myself out of the vessel for thirty dollars and a chest of old clothes; and spent three months very pleasantly at the consular residence, in the vicinity of his Highness the Imaum of Muscat." In 1846 he recorded these experiences in *Etchings of a Whaling Cruise, with Notes of a Sojourn on the Island of Zanzibar*. The book became

a great success and Browne received flattering notices from every part of the country. Herman Melville, reviewing it in *Literary World*, compared Browne's work to Richard Henry Dana's *Two Years Before the Mast*, noting that "what Mr. Dana has so admirably done in describing the vicissitudes of the merchant sailor's life, Mr. Browne has very creditably achieved with respect to the hearty whale-man's."

Early in 1849 Browne sailed from New York on board the *Pacific* on his way to California. When arrangements were being made for the convention which drew up California's first state constitution later that year, Browne was in Monterey and wrote to his wife on September 21st:

The Convention has this day made me an appropriation of ten thousand dollars for reporting its proceedings. It will be four or five months work, but then I shall have the pleasure of doing the work at home. If nothing happens to prevent me, I shall take passage in the steamer of the 1st of November for Panama. Look out for me about the middle of December. What a glorious Christmas we shall have!

Following the successful completion of this assignment, Browne returned to New York, and from there went on to the Near East, all the while collecting material for his next book. *Yusef; or, the Journey of the Frangi: A Crusade in the East* was published by Harper and Brothers in 1853, and before the end of the century was reprinted eight times. Throughout the 1850's Browne served as a confidential agent for the U.S. Treasury Department, and traveled throughout the west. His employment ended in February, 1860 and he spent several weeks in the Washoe gathering notes for a projected magazine serial describing life in Virginia City. "A Peep at Washoe" became a classic of early Nevada.

Browne published many of his California and Nevada essays in *Crusoe's Island* . . . *With Sketches of Adventures in California and Washoe* in 1864, and during the following years published several other works dealing with his travels in Germany and in Arizona and Sonora. He was appointed Minister to China in 1868, but his outspoken views

about the imperial government led to his recall two years later, and until his death in 1875 he lived at his Oakland home, "Pagoda Hill." A contemporary article on local villas wondered about its style:

Whether Chinese, Tartaric, Slavonic, Mahometan, Grecian or Russian, we are at a loss to say. Mr. Browne, we believe, does not claim that it is anything more than a few rough reminiscences of his travels.

Library Conservation

A major responsibility of rare book and manuscript libraries is the preservation of their holdings. In recent years there has been growing recognition that traditional library maintenance must be augmented by special approaches that will assure the conservation of special materials.

The National Endowment for the Arts, matching a grant made by the Eldorado Foundation of San Francisco and a gift of Mrs. Edward H. Heller of Atherton, underwrote a grant for 1978 to support a conservation program for Bancroft's Pictorial Collections. The funds provided by the two agencies were used to secure the services of Richard Lorenz, Chief Conservator of the San Francisco Museum of Modern Art. During 1978 Mr. Lorenz has spent one week each month working with the picture collections. His first task was to survey drawings and paintings on paper, primarily those in the Robert B. Honeyman Collection; then in consultation with Lawrence Dinnean, Bancroft's Curator of Pictorial Collections, Mr. Lorenz determined conservation priorities and established appropriate treatments for items to be restored. Following that, Mr. Lorenz began the work of restoration.

One of the major groups of drawings treated during the year is a suite of twenty-five watercolors by William B. McMurtrie, depicting views along the Pacific Coast from San Diego to British Columbia and completed during an expedition covering the years 1849 to 1853. These had to be removed from deteriorated backing boards, treated for discoloration and stains, deacidified, mended, and then rebacked with Japanese tissue. Another group of McMurtrie draw-

ings consists of an album of seventy-six pencil and watercolor sketches on wood-pulp paper. Because untreated wood-pulp paper is inherently impermanent, it was crucial that the paper be washed and deacidified, gently bleached, mended, and prepared for proper storage; the deacidification process was designed to leave buffering salts within the paper to retard or arrest further deterioration.

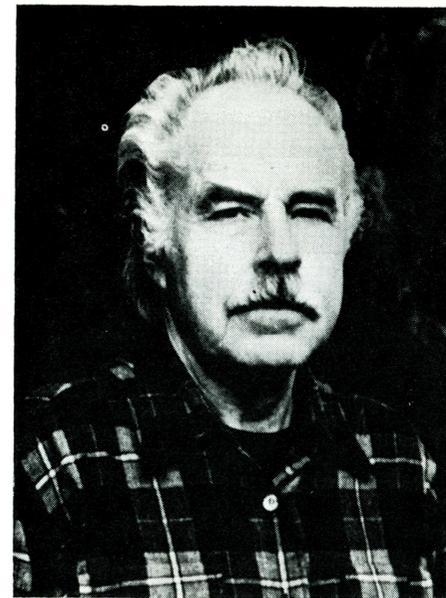
The treatment of the McMurtrie drawings not only greatly improved their appearance and prolonged their accessibility to scholars, but in the process of lifting some of the drawings from modern backing paper Mr. Lorenz uncovered certain bits of interesting documentation written on the backs of the drawings. Thus, the Library now knows something more about the iconography of the sketches.

First Editions of Wright Morris

In keeping with his wishes and in memory of her husband, H. Richard Archer, who died last February in Williamstown, Massachusetts, Margot Archer has presented to The Bancroft Library his superb collection of published works by the American novelist Wright Morris. Formed by Mr. Archer over a period of thirty-five years, this assemblage consists of first editions, complete with dust jackets, most of the volumes bearing inscriptions. These, as well as letters and postcards, document a close friendship between two families, extending over four decades and across a continent. One such card, sent by Morris on July 9th, 1972, is illustrative of the way in which he nourished this friendship.

Dear HR & M:

Don't waste more than a bite of that *Blue* on a party. Check to see that it is ripe—well marbled and easily spread and it will go from plain splendid to marvellous over the next four months. We have an ounce or so 3 or 4 times a week. Beautiful on celery. Please DONT blend it. A mouthful of good red sets up the palate. Excuse these directions, but you are about to share



Wright Morris at Princeton, New Jersey, 1971

one of the great things Made in USA. (If not ripe, let set in cool spot for 2½ or 3 wicks.) Bon appetit! Cool-itch wd. make a great name for a Soft-trink. Bless yr. hearts for the support to LOVE AFFAIR.

Ciao,

Wright

H. Richard Archer was born in Albuquerque on September 13th, 1911, and was on the Berkeley campus during the period 1938 to 1941, attaining both a Bachelor's degree and a Certificate in Librarianship. For a short period he worked in the campus' General Library, and later was on the staff of the William Andrews Clark Library at UCLA. In 1954 he earned a doctorate in librarianship from the University of Chicago and three years later assumed the position of Librarian at the Chapin Library, Williams College. Thereafter he pursued a distinguished career in his field, eventually serving as a consultant and lecturer. He was the author of several scholarly essays reflecting his major interests in rare books, typographic design, and book collecting, especially first editions of contemporary American authors.

Wright Morris, born in Central City, Nebraska on January 6th, 1910, lived with his

father in various small Nebraska towns as well as Omaha, until 1924 when the family moved to Chicago. Eventually they came to California and Morris enrolled in Pomona College in 1930, but withdrew three years later to travel in France, Germany, and Italy. Upon his return to California he began his writing career. Although he has lived in many parts of the United States and spent several years abroad, Morris' Nebraska prairies and the people who inhabit that region furnish the settings and personae for several early novels. Eventually his range of locale and characterization moved far beyond that state to Mexico, South America, and Europe. Since the publication of his first work, *My Uncle Dudley*, in 1942, Morris' literary reputation has steadily grown. In 1942, 1946, and again in 1954 he received Guggenheim Fellowship awards; in 1957 he won a National Book Award; and he was honored by a National Institute Grant in Literature in 1960.

Asked about his association with Archer, Morris recently wrote:

I met Archer in Los Angeles in 1935 when he was working in the Argonaut Bookstore on 6th Street. Books were our common interest and we were both avid collectors. During the next few years we saw each other frequently. When I moved east, we occasionally corresponded. Archer became one of my first readers with the publication of *My Uncle Dudley* and I believe it was Archer who called this novel to the attention of Jim Hart.

While living in Wellfleet, Massachusetts during the summers of 1938 and 1939, Morris became interested in photography and soon developed professional skill in this art. Subsequently he produced several books which combined photographs and text: *The Inhabitants* (1946) presents a visual commentary on the American scene, mostly rural, and *The Home Place* (1948), with a Nebraska setting, was conceived as an illustrated novel. The essential subject matter in these works is the author's response to childhood memories. *God's Country and My People*, published in 1968, also contains photographs of objects from the author's youth in Nebraska.

Aside from essays and short stories, Morris has published eighteen novels, several of which are to be read as sequels. *Ceremony in Lone Tree* (1960) is a sequel to *The Field of Vision* (1956), for which he received a National Book Award in 1957. Although the setting is Mexico City, the chief characters in *The Field of Vision* are a family group of tourists, accompanied by an old friend, all originally from western Nebraska, who spend an afternoon watching bullfights. Five of these same characters are brought together again in *Ceremony in Lone Tree*, the "ceremony" being a celebration of the ninetieth birthday of the family's patriarch, the sole inhabitant of the Lone Tree Hotel. The reader becomes more knowing of these people first assembled in the earlier novel and seeing them in their native environment provides yet another "field of vision."

In 1963 Wright Morris joined the faculty at San Francisco State University to teach creative writing and lecture on the novel. Now retired, he and his wife live in Mill Valley. This welcome acquisition of his published works complements the Bancroft's definitive collection of Morris' papers and correspondence, begun in 1954 when the author presented for deposit his drafts, typescripts, and other manuscripts in the Rare Books Department of the General Library. Now located in The Bancroft Library, these materials have been and continue to be augmented from time to time by later manuscripts which, since 1969, have been purchased with the assistance of The Friends of The Bancroft Library and the Chancellor's Opportunity Fund.

Additions to the Honeyman Collection

Through the generosity of Mr. Robert B. Honeyman, Jr. of San Juan Capistrano, The Bancroft Library has recently added twelve items to its outstanding collection of pictorial western Americana. These works of art will "feel at home" among the hundreds of others which in 1964 came to the Library from Mr. Honeyman's comprehensive private collection, largely through the efforts of The Friends of The Bancroft Library. For ex-



View in the Sierra Nevada Mountains, California by Alexander H. Wyant, 1865

ample, there is now a second watercolor view of Mission San Juan Capistrano by J. Foxcroft (1837-1892). Taken from a different point of view, it gives further information about the condition of the mission buildings in 1886, and it also provides a fascinating study of how a professional artist emphasized and subordinated particular aspects of this *motif* to produce interesting landscapes.

Another important work is a beautifully-detailed panoramic drawing of Mission San Jose which can safely be attributed to H. M. T. Powell on the basis of style, format, and personal quirks of composition. It joins a unique collection of twenty drawings by Powell documenting California towns and missions as they appeared in 1850 which came to the Bancroft in 1954 from the library of T. W. Norris, and adds to the works known through The Grabhorn Press edition of *The Santa Fe Trail*.

New to the pictorial collections is a representative work by the important landscape painter Alexander H. Wyant (1836-1892), *View in the Sierra Nevada Mountains, California*, signed and dated 1865, which depicts a prospecting party locating mines and camping for the night. The lush coloring and interest in highly-detailed genre reflects Wyant's training at the National Academy in Washington, D.C. as well as his studies at Dusseldorf which ended the very year in

which he produced this painting at his newly-established New York studio.

In 1864 another landscape painter, Lemuel Maynard Wiles (1826-1905), opened a studio in New York, where he produced views developed from studies made on sketching expeditions, paralleling Bierstadt's practice in this regard. Thanks to Mr. Honeyman's gift, the Bancroft now owns six paintings developed from sketches made when Wiles visited Panama and California in 1873-1874. They are all signed and dated "NYC 1876" and include views of the missions at San Luis Rey, San Juan Capistrano, and Carmel; Mount San Bernardino from the mission ruins; a view in Panama; and a highly-colored view on the Chagres which suggests the exoticism of Norton Bush.

For all those who have looked in vain among Bancroft's catalogues and lists for a mention of William Hahn (1829-1887) the Library is pleased to report that this gift includes a charming painting of a Chinatown alley, *Sing Yuen Washing & Ironing*, signed by Hahn and dated 1885. The vertical format of the picture is filled with interesting detail and will repay careful study by the viewer; the composition is quite unusual, featuring a strong spatial recession. Of particular interest is the suggestion of spherical projection, a sort of visual correction of one-point perspective distortion which is clearly

visible in the pavement at the bottom of the picture.

The Friends and other visitors are invited to see these "new" paintings which have been placed in the Heller Reading Room, the Exhibition Gallery, and in the administrative offices of the Library.

Microfilmed Mark Twain

The first grant made to the University's Berkeley campus under a new program established by the National Historical Publications and Records Commission (NHPRC) was received by the Mark Twain Papers in July. This award of over fourteen thousand dollars has made possible the microfilming of all the original manuscript materials of Clemens in the collection, including his correspondence from 1853 to 1910; holograph versions of literary works such as *The Mysterious Stranger*; and notebooks covering his long literary career.

Under the direction of Frederick Anderson, Editor of the Mark Twain Papers, the work of preparing the collection for filming and of producing a finding guide for the films has been completed by two members of the Bancroft staff, Michael Griffith and Marlene Keller. The microfilm copies will permit greater access to information in the archive, both in the Library and through interlibrary loans, while preserving the original manuscripts from excessive use.

Revolutionary Mexico

Under the lengthy benevolent rule of President Porfirio Díaz from 1876 to 1911, Mexico flourished and enjoyed a semblance of order: new railroads were constructed, telegraph wires criss-crossed the country, foreign investors capitalized local industry, finances improved and banks were established. Progress in education, however, lagged, with much of the population remaining illiterate. And there was still great poverty throughout the land.

By 1910 many forces had been set in motion which threatened the fragile stability, and there began to emerge various prominent figures whose paths would frequently intersect in what was to become a complex

political picture. Francisco I. Madero, in his revolt against the quasi-dictatorship of Díaz, enlisted the assistance of General Pascual Orozco and Francisco ("Pancho") Villa, both of whom later turned against him. His short reign, undermined in part by conflict with Emiliano Zapata's plans for agrarian land reform, ended on February 22nd, 1913 with his assassination, engineered by Victoriano Huerta, whom he had recently appointed military commander of the armed forces. Then Venustiano Carranza, a former member of Madero's cabinet, formulated his "Plan de Guadalupe," whereby he refused to recognize Huerta's regime and with the aid of Villa defeated him and created his own government. Soon, however, differences arose between the two new leaders, Villa withdrew to Chihuahua where he continued a life of banditry, and Carranza governed until his death by murder in 1920.

In order to complement the documentation of this period now held by the Bancroft, much of it in the Terrazas Collection described in the issue of *Bancroftiana* for April, 1962, funds provided by The Friends of The Bancroft Library, the Chancellor's Opportunity Fund, and the Heller Charitable and Educational Fund have enabled the Library to acquire several groups of informative manuscripts. Included is a small file of correspondence between Zapata and his fellow-revolutionary, Antenor Salas, in which Zapata spells out in considerable detail his implementation of the "Plan de Ayala" to redistribute agrarian lands. His assistant, Manuel Palafox, in a letter of September 13th, 1914, while explaining Zapata's position, also states that the revolutionaries aspire to carry the Plan much further than Carranza projected and that they do not propose to support a government unwilling to fight to the death for these reforms.

Jorge Vera Estañol, a lawyer and government official in the Díaz and Huerta regimes, in 1911 formed his own party, El Partido Liberal Evolucionista, in an attempt to establish a firm government and backed Francisco L. de la Barra as candidate for the presidency. His papers contain information on the revolutionary activities, imprisonment, and death of Madero; they also reveal personal political motivations, and portray the

unsettled conditions in Yucatan and elsewhere.

Perhaps the most exciting group of these manuscripts covers the career of Carranza, whose earliest correspondence, in 1912, provides documentation on rebel activities and on movement of troops in various localities, as well as highlights the difficulties experienced by individuals whose property had been unjustly confiscated by municipal and military authorities. The bulk of his correspondence, however, centers in the years 1914 and 1915 when Carranza, following Madero's death, had assumed leadership of the so-called constitutionalist government. He had, by August, 1914, defeated the rival forces led by Huerta and soon faced battles against Villa in the north and Zapata in the south.

In December of that year Carranza appointed Eliseo Arredondo as his confidential agent in Washington, D.C. for the purpose of establishing recognition of the new government by the United States and thus renewing diplomatic relations between the two nations. A frequent exchange of telegrams ensued in which Arredondo reported on the status of these delicate negotiations and on his contacts with the State Department. He also kept the president informed of attitudes of the American press towards him, Villa, and the Mexican nation, and advised on matters relating to diplomacy and publicity.

These new materials also include miscellaneous single items such as a diatribe against Madero and his associates penned by José Sabás de la Mora on January 8th, 1910; an exhortation to the Mexican people by José G. Macías on June 22nd, 1913, concerning the agrarian problem with suggestions for its solution by repartition of lands; and an article by Miguel Díaz Lombardo outlining the causes of the 1910 revolution during the presidency of Porfirio Díaz. All are a rich addition to the Bancroft's impressive documentation of early twentieth century Mexican history.

Roy Flamm's Photographs

Materials in The Bancroft Library for the study of California architecture have been greatly enhanced by the acquisition of the

photographic archive created by the San Francisco commercial photographer, Roy Flamm. During the 1950's and early 1960's Flamm took approximately twenty-five hundred pictures of various buildings throughout the state, ranging in date of construction from Mission Santa Ynez to the Environmental Design Building (Wurster Hall) on the Berkeley campus. There are extensive files of well-known early twentieth century architects such as Bernard Maybeck, Greene & Greene, George Herbert Wyman, and Willis Polk, as well as more recent practitioners. In all there are forty subject groups of pictures representing in-depth treatment of major architects and individual structures.

Flamm's pictures of Maybeck's buildings show not only the development of his particular contribution to the "Bay Area Tradition" of residential architecture, but also the mixture of vernacular and historic styles in the First Church of Christ, Scientist, in Berkeley and the creative interpretation of classical forms in the Palace of Fine Arts in San Francisco. The southern California work of Greene & Greene is well documented by photographs of the Blacker and Gamble homes, with their imaginative exterior shingle style and interior "craftsman" detailing for which these brothers were so famous. Wyman's Bradbury Building in downtown Los Angeles is a fusion of a somewhat uninteresting Romanesque revival exterior along with an interior fantasy of space and iron work. And Willis Polk's Hallidie Building, an early example of a glass curtain structure designed for The Regents of the University of California in San Francisco, is also handsomely photographed by Flamm.

There are many views of the work of more modern architects, including Joseph Esherick and Jack Hilmer. Esherick has produced buildings of great variety and originality, including many residences showing a revitalization of the Bay Area style, such as the McLeod House in Belvedere, completed in 1962. He also designed academic buildings, one of which, the Harold Jones Child Study Center in Berkeley, is here reproduced. With Vernon DeMars and Donald Olsen he designed Wurster Hall on the Berkeley campus. Jack Hilmer, whose studio residence in Belvedere has been called by David Gebhard



The Harold Jones Child Study Center, Atherton Street, Berkeley, by Roy Flamm

“one of the most impressive pieces of architecture to be found in California,” is particularly well-documented in the Flamm collection. Every aspect of this exciting structure has been photographed, from the pouring of the foundation through interior finish work to the completed, furnished residence. This is truly a remarkable series of pictures for the study of design and construction techniques.

The Flamm collection comes at a particularly appropriate time for the growing interest in architectural history has been reflected by demands made upon Bancroft’s holdings. These excellent photographs serve as a lucid visual documentation of California’s architectural history.

The Complete Thornton Wilder

Edmund Wilson, commenting on Thornton Wilder, observed that he “occupies a unique position, between the Great Books and Parisian sophistication one way, and the entertainment industry the other way, and in our culture this region, though central, is a dark and almost uninhabited no man’s land.” This aptly states the significance of the Library’s acquisition of a virtually complete collection of first and other important editions of the recently-deceased American writer, together with related book and manuscript material, which augments its already

extensive holdings of twentieth century authors. The collection comes from the library of Norman Unger, a New York business man, to whom many of the volumes have been inscribed by Wilder, his long-time friend.

Born in Madison, Wisconsin on April 17th, 1897, Wilder graduated from Berkeley High School in 1915. He received his A.B. from Yale in 1920, and for several years thereafter taught French at the Lawrenceville School in New Jersey. His first novel, *The Cabala*, appeared in 1926; by 1929 it had become popular enough to be included in the Modern Library series, and the Unger copy of this edition bears the inscription: “My first effort—all so young—and recommended to you as such by your now old friend.” The collection also includes one of twenty-one copies of the preliminary issue of the first edition of his following novel, *The Bridge of San Luis Rey* (1927), distributed by A. C. Boni to secure copyright, since the London trade edition of Longmans appeared several days before the New York trade edition. A copy of Grosset & Dunlap’s edition of this same novel is annotated by Wilder:

I imagined the bridge—but now it is pointed out to tourists. I thought I imagined the Pericholi’s smallpox—but it turns out to have been an historic fact. But I said that the Pacific is visible from Lima—that is not true and nothing can alter that.

Rockwell Kent’s illustrated edition of the same novel, issued in 1929, has this illuminating inscription by the author: “But always with the reservation that illustrations to novels bring more harm than help.” In the first American edition of *Heaven’s My Destination* (1935) Wilder remarks: “The better you come to know me the more clearly you’ll see that this book comes very closely towards being an autobiography.”

Equally well-known for his plays, Wilder’s first volume in this genre was *The Angel that Troubled the Waters and Other Plays* (1928). In a copy of the first trade edition he comments to his friend:

This book includes some of the earliest things I ever wrote. Some day soon I hope to write a new batch of “Three Minute” plays—and a new preface.

Not surprisingly there appeared in 1931 *The Long Christmas Dinner and Other Plays in One Act*, in the Unger copy of which the playwright remarks:

You’re always asking me . . . which of my works I like best. Well, it’s in this book . . . In it I feel I most nearly did what I set out to do.

Wilder later adapted this play as an opera libretto, and a German language version with music by Paul Hindemith was produced at Mannheim in 1961; both libretto and piano-vocal score of this work, signed by the composer, are included.

Thornton Wilder was widely-known abroad and a variety of translations of his work reflect his popularity. The playwright’s concern for the style and quality of translation is underscored by his remark in a copy of Gentiane Gebser’s German translation of *The Skin of Our Teeth* (1944):

This play is now being re-translated into German. Not because this is a bad translation, but because the translator—like most of even the best European translators—knows only the English language. But more and more I write in the American language—there is scarcely a speech of some length in this play which does not reflect shades of American usage. And that’s what I am—awfully American.

In Szollosy Klara’s Hungarian version of *The Cabala* (1947) the novelist’s inscription reads: “A closed book if ever there was one.” Wilder’s work has also appeared in Arabic, Croatian, Danish, French, Polish, Spanish, Swedish, and Urdu, all editions in the Bancroft collection.

A small but significant group of manuscripts complements the books in the Unger Collection. Most important of these is the time-table Wilder used for writing each section of *The Ides of March* (1948). It is accompanied by one hundred five closely-written pages of text from the same work, with books III and IV in early draft form, including sections later deleted. A four-page manuscript (apparently never published) of Wilder’s radio broadcast, “This is Thornton Wilder,” on February 1st, 1950, has been heavily corrected by the author. A seven-page holograph contains a draft essay on

George Bernard Shaw. In addition there are fifty-three autograph letters of Wilder to Unger, the topics of which range from the author’s travels to his literary views, as well as thirty-two letters and Christmas cards to Unger from Wilder’s sister, Isabel. Related to these are seven lengthy letters, in part concerning Wilder, written to Unger by Alice B. Toklas.

Norman Unger was also interested in material concerning Wilder and his work, and thus the collection contains sixteen playbills, eight of them for performances of *Our Town* and several for other productions, including *The Matchmaker*. The libretto for *Hello, Dolly*, the Broadway musical adaptation of *The Matchmaker*, is among the theatrical items. Furthermore, there are a number of critical works about Wilder, and many anthologies and periodicals in which his work appeared.

This Thornton Wilder collection is a major addition to Bancroft’s literary materials, offering personal insights into the playwright and novelist, and provides numerous rare items for textual study. It should prove to be of value to both scholar and enthusiast of an important figure in American letters.

Hutchings’ & the Overland

We wish to picture California and California life: to portray its beautiful scenery and curiosities; to speak of its mineral and agricultural products; to tell of its wonderful resources and commercial advantages; and to give utterance to the inner life and experience of its people, in their aspirations, hopes, disappointments and successes—the lights and shadows of daily life.

With this introductory note, James Mason Hutchings, in 1856, launched one of California’s earliest literary and pictorial journals, *Hutchings’ California Magazine*. He had begun his career in 1853 when as stand-in editor of the Placerville *Herald* he published the witty “Miner’s Ten Commandments.” Subscriptions to the *Herald* soared, and Hutchings issued the Commandments as a lettersheet, selling more than ninety-seven thousand copies. His profits from the sales of this and other lettersheets were in turn



Chinese Gambling House by C. C. Nahl

used for the new periodical, which reached a circulation of eight thousand during the five years of its run. *Hutchings'* featured articles on such local topics as Yosemite and "Snowshoe" Thompson, with early pictorial views of the Chinese, Irish, Jews, and other local ethnic groups, as well as scenes of mining activities and of towns. The works of artists such as C. C. Nahl and D. Van Vleck appeared throughout the volumes.

In 1868, seven years after the last issue of *Hutchings'*, Anton Roman, a San Francisco publisher and bookseller, brought out the *Overland Monthly*, a regional literary magazine that became more famous because its editor, Bret Harte, printed "The Luck of Roaring Camp" and his other early local color stories and poems in it. Other prominent authors included Charles Warren Stoddard, J. Ross Browne, John S. Hittell, and Ina Coolbrith, while Henry L. Oak described the library of Hubert Howe Bancroft in its pages. The *Overland Monthly* suspended publication in 1875.

Through the generosity of Mrs. Elizabeth Hay Bechtel of Montecito, The Bancroft Library has received complete files of both of these important publications, in parts and with original wrappers in nearly pristine con-

dition. The journals are both so important in the study of early California cultural life that surviving sets, like those previously in the Library, are very worn. Now Bancroft has copies very well cared for so that future exhibitions will allow visitors to view them as though just off the press.

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One of our Friends, John Levinsohn, has generously offered us some copies of his interesting and attractive little book, *Cow Hollow, Early Days of a San Francisco Neighborhood from 1776*. A copy of this local history, printed by Lawton and Alfred Kennedy in 1976 with twelve illustrations, will be given to each person who enrolls a new member in the Friends during 1979. A copy will also be sent to any person who requests one on the grounds of having obtained a new Friend during 1978, including those who contributed a Christmas membership.