

Volume 20 Number 2

December 1998

# CALIFORNIA THE ORNIAN

Magazine of the California History Center Foundation/De Anza College  
A Foundation Supporting the Study and Preservation of State and Regional History



**African American Art in Northern California**

## Curriculum Project Moving Forward

One of the last remaining pieces in the California History Center's transition to a comprehensive California Studies program is to develop "California Studies" curriculum: to design and offer courses that are interdisciplinary in their approach and look not only at the past, but also address current concerns, as well as issues facing future generations. We took a major step toward achieving this goal in late October when the history center co-hosted a curriculum development workshop with San Francisco State University.

On Friday, October 30, at the Marianist Retreat Center in Cupertino, the CHC and SFSU brought together a group of 15 faculty representing Sonoma State University, Santa Rosa Junior College, Napa Valley College, San Francisco State University, and De Anza College, to begin writing California Studies curriculum.

Faculty from a variety of disciplines (i.e. history, sociology, anthropology, environmental studies, geology, geography, art, literature, music), worked in small groups, each focused on one of three major General Education areas that are used for credit courses: Arts & Humanities, Social & Behavioral Sciences, and Physical and Biological Sciences. Each group used a working curriculum title of "California, the World and the 21st Century."

I can't begin to tell you what an exciting, energizing day it was! Not only did we bring faculty together from the community college and state university systems, which is unusual in and of itself, but we came away with the outlines for three California Studies courses that can be offered at the freshmen and sophomore level at both two and four-year institutions.

This was a wonderful beginning to what we see as a two-year-long process. The outlines need a lot more work and fleshing out. They will be going through an evaluation and review process during most of this year, with the hopes of having them ready to offer as experimental courses in the fall



of 1999. The following year they will be shepherded through the curriculum process at the participating colleges, and we anticipate having them fully-approved and up and running by fall, 2000. In the end, we hope the courses will be used as a model for other schools interested in developing California Studies curriculum.

It has been very rewarding to work with faculty and staff from other colleges and universities that share our commitment and passion for California Studies. I think the courses that are being developed will be of great interest to De Anza students, CHC members and the community at-large. Keep an eye out!

On another, but similar front, I want to let you know about a recently received honor that came about because of the continuing collaborative work with our De Anza colleagues. At the November 2nd meeting of the Foothill-De Anza Community College District Board of Trustees, faculty and staff involved with the development of Women's Studies on the De Anza campus received the "Chancellor's Award" given by District Chancellor Leo Chavez, for dedicated and outstanding service to the district.

The California History Center was recognized, along with other faculty and staff, for its support and commitment to Women's Studies and women's studies programming. The center has played a major role in the campus-wide development of the March Women's History Month activities. It is always rewarding to have your hard work recognized!

It has, indeed, been a busy fall for the CHC; the McConnell event, curriculum workshop, Solomon art exhibit, "Life in the Fast Lane" conference, holiday gathering and book signing. We have been so busy, in fact, that it seems like the year should be over! There are, however, many activities yet to come, and I hope you will be able to join us over the next few months. In closing, may you have a delightful holiday season, and a healthy 1999. Make a New Year's resolution to visit the history center in the coming months!

**Kathleen Peregrin**

Director

*"Bay Area Back Roads" Doug McConnell addresses group at the history center in September. The T.V. host spoke as a benefit for the CHC.*

**COVER:** "Old Man's Meditation" by Cozetta Guinn, an artist and instructor at De Anza College who has authored this issue's feature article beginning on page 6.

# CALENDAR

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|-------------|--|-------------|---|
| 12/3        | <b>Booksigning and Holiday Open House</b>  | 2/12 & 2/15 | <b>Presidents' birthdays observed and CHC closed.</b>                                     |
| 12/11       | <b>Fall quarter ends</b>   | 2/13        | <b>California's Water System Field Trip.</b> See page 4.                                  |
| 12/21 – 1/1 | <b>CHC closed for winter break</b>   | 2/18        | <b>Teach-in: "How and Why People Create."</b> Hinson Campus Center. Call center for time. |
| 1/4         | <b>De Anza College classes begin. CHC open to the public.</b> History center hours are: 8:30 a.m. – 4:30 p.m. Monday through Thursday; closed from noon to 1:00 p.m.                     | 2/27        | <b>San Francisco's Three World Fairs Field Trip.</b> See page 4.                          |
| 1/18        | <b>Martin Luther King, Jr.'s birthday observed.</b> De Anza College and CHC closed.  | 3/1 - 3/11  | <b>Women's History Month events.</b> Call the center for scheduled activities.            |
| 1/19        | <b>Opening reception from 6:00 – 8:00 p.m. for the exhibit, "In Celebration of African American Art in Northern California, 1858 – Present."</b> Exhibit on display through February 26. | 3/6         | <b>Grand Hotels of San Francisco Field Trip.</b> See page 4.                              |
| 1/23        | <b>California's Water System Field Trip.</b> See page 4.   | 3/13        | <b>San Francisco's Three World Fairs Field Trip.</b> See page 4.                          |
| 2/6         | <b>Grand Hotels of San Francisco Field Trip.</b> See page 4.   | 3/14        | <b>Amador-Livermore Valley Field Trip.</b> See page 4.                                    |

## Publication Featured at CHCF Holiday Gathering

### A Companion to California Wine

An Encyclopedia of Wine and Winemaking from the Mission Period to the Present

By Charles L. Sullivan

With a Foreword by Hugh Johnson

California is the nation's great vineyard, supplying grapes for most of the wine produced in the United States. The state is home to more than 700 wineries, and California's premier wines are recognized throughout the world. But until now there has been no comprehensive guide to California wine and winemaking. Charles L. Sullivan's *A Companion to California Wine* admirably fills that gap—here is the reference work for consumers, wine writers, producers, and scholars.

Sullivan's encyclopedic handbook traces the Golden State's wine industry from its mission period and Gold Rush origins down to last year's planting and vintage statistics. All aspects of wine are included, and wine production from vine propagation to bottling is described in straightforward language. There are entries for some 750

wineries, both historical and contemporary: for more than 100 wine grape varieties, from Aleatico to Zinfandel; and for wine types from claret to vermouth—all given in a historical context.

Charles L. Sullivan is the author of *Like Modern Edens* (1982), *Wines and Winemakers of the Santa Cruz Mountains* (1992), and *Napa Wine* (1994). He has written numerous articles for wine and food magazines, including *Wine Spectator*, *Wines & Vines*, *Vintage Magazine*, and the *Journal of the American Wine Society*.

0-520-21351-3 \$39.95 cloth

455 pages, 7"x10", 75 b/w photographs, 14 maps, 35 tables

Published by University of California Press

Limited number of copies available at the CHC.

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# EDUCATION

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## State and Regional History

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*The following courses will be offered winter quarter through the California History Center. Please see the California History Center class listings section of the Schedule of Classes for detailed information (i.e., course ID #, call #, and units.) For additional course information, call the center at (408) 864-8712.*

**San Francisco's Three World Fairs:** *Chatham Forbes*

Three times in its relatively short history the City has brought together its varied communities, as well as its political and financial resources to stage a full-fledged world's fair. This class will study the conceptual origin, organization, construction and operation of the fairs.

Lectures: Thurs., Feb. 25; Mar 11. Field trips: Sat., Feb. 27; Mar. 13.

**Grand Hotels of San Francisco:** *Betty Hirsch*

Most cities are lucky if they can boast of one grand hotel. San Francisco has four: The Palace, Mark Hopkins, Fairmont and St. Francis. This course will discuss the dramatic history of the building and rebuilding of San Francisco's major hotels, the men whose fortunes helped to create them, some of their famous visitors and the role they have played in the panorama of San Francisco's history. Included will be William Ralston, James Fair, Charles Crocker, Mark Hopkins and others.

Lectures: Thurs. Jan. 28; Feb. 18. Field trips: Sat., Feb. 6; Mar. 6.

**History of California's Water System:** *Chatham Forbes*

California's great engineering complex by which water is moved from its sources to where it is needed has been called the greatest system of public works ever constructed. This class will study the history and development of this system and visit key sites.

Lectures: Thurs., Jan. 21; Feb. 4. Field trips: Jan. 23; Feb. 13.

**Historic Amador-Livermore Valley:** *Betty Hirsch*

The Amador-Livermore Valley, named after two of its first settlers, Jose Maria Amador and Robert Livermore, has always been known as a gateway or corridor to trade routes, the San Joaquin Valley, the Gold Fields, the Sierras, the railroad builders, and highway builders of today. This class will take a closer look at this little known history.

Lecture: Thurs., Mar. 4. Field trip: Sun., Mar. 14.

## In Celebration of African American Art in Northern California Since 1858: Seeing History Through Art

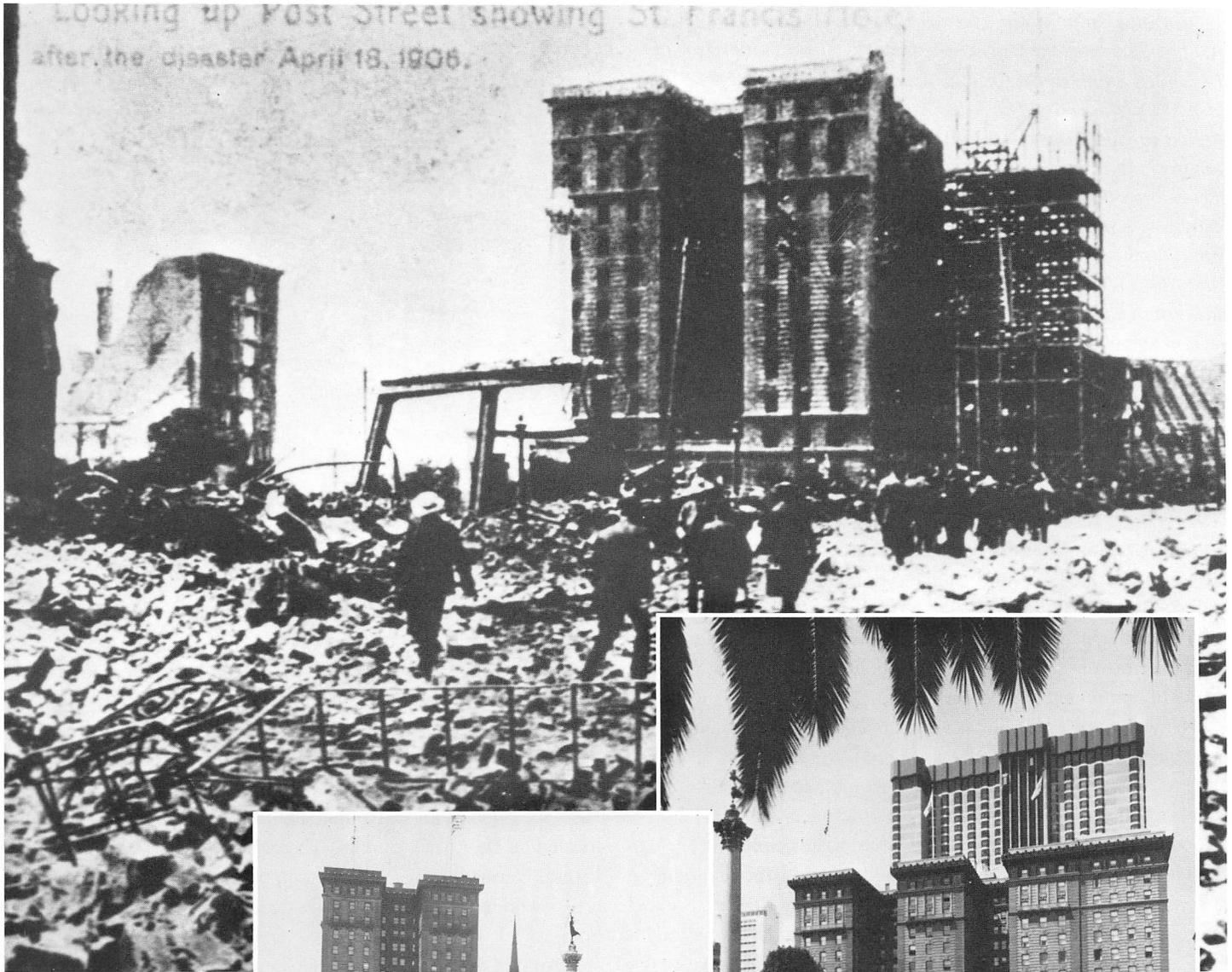
Plan to visit our upcoming exhibit, opening January 19, 1999. It is the result of a collaboration with the Euphrat Museum of Art, the CHCF and Multicultural Studies at De Anza College. For a historical overview of African American Art in Northern California, and reference to some of the artists that will be showing their work, please see the feature article in this issue beginning on page 6.

## How and Why People Create

Several activities planned for winter quarter should be of interest to CHC members. On January 19th, we will have an artists' reception to celebrate the opening of the exhibition *In Celebration of African American Art in Northern California Since 1858*. Invitations to members will be in the mail after the first of the year.

One of the activities scheduled to enhance the exhibit experience is a day-long "teach-in" on Thursday, February 18th with a working title of "How and Why People Create." The day will begin with a panel discussion among several of the artists with work in the exhibition. Each will talk about their art, their lives as artists and the creative process.

The remainder of the day will include workshop type sessions, where faculty, staff, and students from a variety of departments at De Anza talk about, and attempt to demonstrate, the resulting end-product of the artistic, creative mind, i.e. a painting, a dance, a sculpture, a poem, a short story. All in all, it should be an interesting day for the artistic and non-artistic alike!



*ABOVE: The famous April 18, 1906 earthquake left the St. Francis structurally unscathed, but to quote Jack London in Collier's magazine, "At half past one in the morning three sides of Union Square were in flames. The fourth side, where stood the great Hotel St.*

*Francis, was still holding out. An hour later, ignited from top and sides, the St. Francis was flaming heavenward." The fire caused \$1,000,000 damage but left the steel skeleton intact. RIGHT: St. Francis Hotel. FAR RIGHT: St. Francis Hotel with the Hilton Tower in background.*



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## FEATURE

**In Celebration of African American Art  
In Northern California Since 1858:**

# Seeing History Through Art

By Cozetta Guinn

*Cozetta Guinn is an art teacher, African art historian and painter. Currently she teaches the history of multicultural art in the United States at De Anza College and has also taught at San Jose State University. The Arkansas native's primary medium is oil, but she also uses conte, pastels, pencils, and water color to portray cultural aspects of the rural south, West Africa and scenes from the Mojave Desert. Her work has been shown at The Maturanga Museum (China Lake, California), the Oakland Museum, the Governor's Office, the Ebony Museum of Art, the Palo Alto YWCA, the Palo Alto City Library and at Hewlett Packard in Cupertino and Palo Alto. Her work now hangs in several states, Europe and Africa. Ms. Guinn is the curator for the upcoming exhibit "In Celebration of African American Art in Northern California Since 1858."*



*"Mother's Love"  
by Cozetta Guinn*

Seeing serious artists at their best is important because he or she is the archeologist constantly digging deeply, and searching carefully for everything that gives credence to his subjects. Likewise, he is an anthropologist, ethnographer, historian, and a technologist who brings together a product that informs and educates his public. The artist is bold enough to help others see the unseeable secrets of a society, to appreciate the works of nature and to see mankind in relationship to his world. He is a visionary, one who sees and understands situations from multiple perspectives and relates the total experiences of all its citizens. History of Art in America must include the creative efforts of all citizens. Therefore, it becomes incumbent on someone to take the initiative to research, write about, and present such findings to the general public, lest history continue to be only partly revealed. The California History Center, Intercultural International Studies' Multicultural arts classes and the Euphrat Museum of Art are attempting to take the initiative through this art exhibit and artists' symposium.

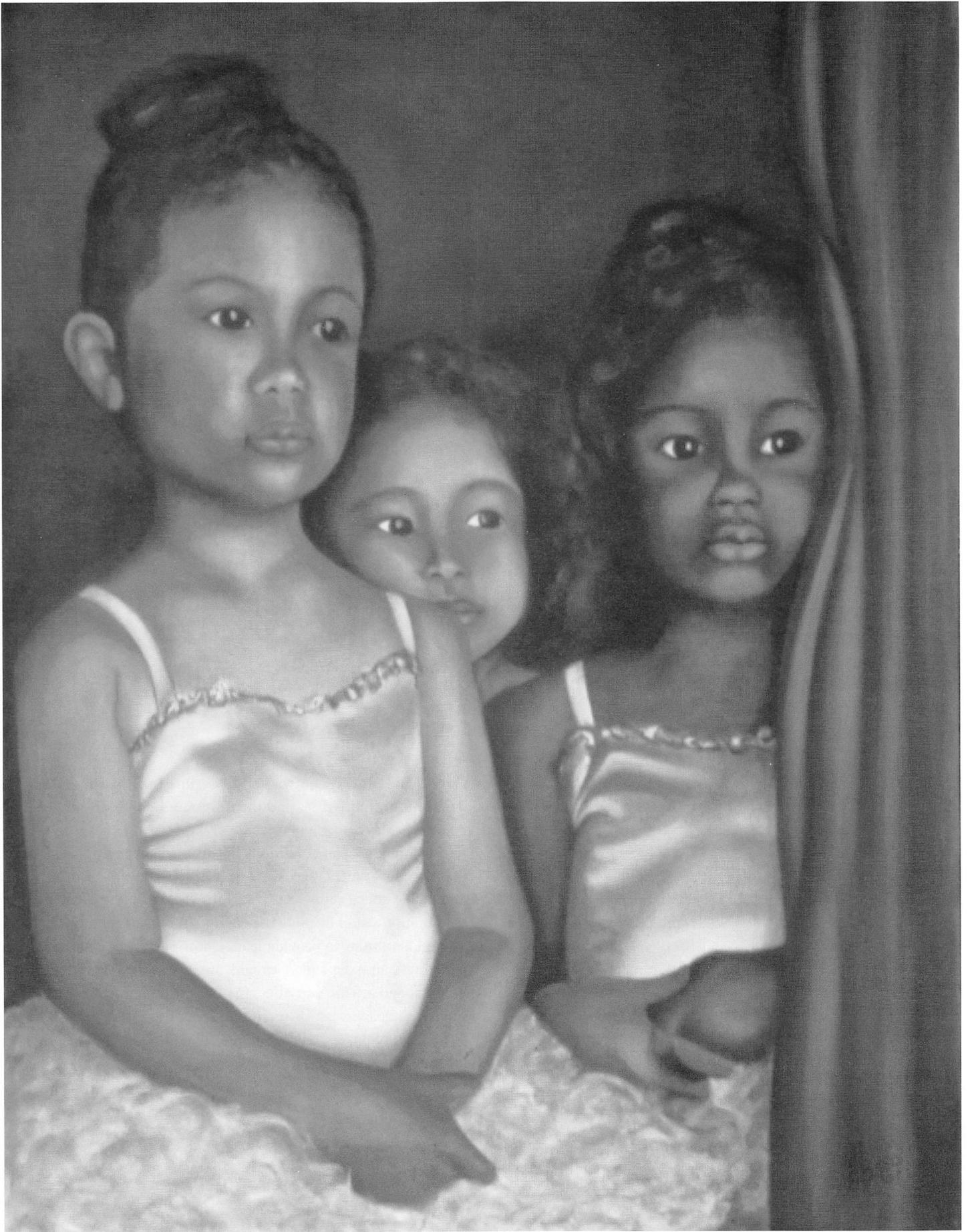
A transformation is in the making at De Anza College. Visual, performing and literary arts of a broad section of cultures are part of the General Education curriculum. The fall 1998 schedule bears witness to many opportunities

to expand one's knowledge and deepen an appreciation for the art and culture of diverse groups.

Multicultural Art classes of the Intercultural International Studies Division and the California History Center are joining forces to add to this transformation. A six week visual exhibit, "In Celebration of African American Art In Northern California Since 1858: Seeing History Through Art" opens January 19, 1999 for students and the public at the California History Center located on De Anza's campus. The exhibit focuses on images of several Northern California contemporary African American artists who have worked as professionals or students. Sometimes both.

Among the visual artists are Claude Clark Sr., an educator, a realist and abstract painter whose work chronicles social, economic, and political events in the United States, Haiti, and Africa. Claude Clarke Jr., whose sculptures reveal influences by West African carving. Educator, painter, and print maker, Mary Parks Washington, of Campbell assembles collages that reflect a sense of historic events from her Atlanta birth place to Santa

*Opposite page  
"In The Wings"  
by Marcella Hayes-Muhammad*



Clara County. There will be artworks by Marcella Mohammad, painter and lithographer, who began her career at the California College of Arts and Crafts and now works in Atlanta as a professional. Also included are works of lively landscape artist, Richard Mayhew, painter and professor of art at UC Santa Cruz, painter Edgar McCray, and Cozetta Guinn, painter and educator.

A highlight of the six week event will be a one day symposium on Northern California visual, performing, and literary arts in which guest artists and De Anza College faculty will participate.

This exhibit does not attempt to give a complete listing of all artists, but to use available artists as a catalyst to focus attention on the broader concepts that African Americans have been actively involved in all aspects of art in Northern California for nearly one and a half centuries. On January 19, 1999 there will be a reception to mark the "Celebration of African American Art In Northern California" section of the state's history. A joint reception is planned with the Euphrat Museum of Art, so that students and the public can have a clearer picture of the role of African Americans in the overall view of Northern California art and history.

The exhibit overlaps the "Art and Education" exhibition at the Euphrat Museum of Art on campus. A portion of this exhibition features several artists/educators of African American heritage who have worked in the Bay Area for years, among them, Woody Johnson, Yvonne Browne, and Candi Farlice.

### Early California

Contrary to common belief, the unfolding of Northern California history reveals that African Americans were in the area as early as 1826. By the mid 1850s there were well established residences, businesses, and the first California school for black children in Sacramento.

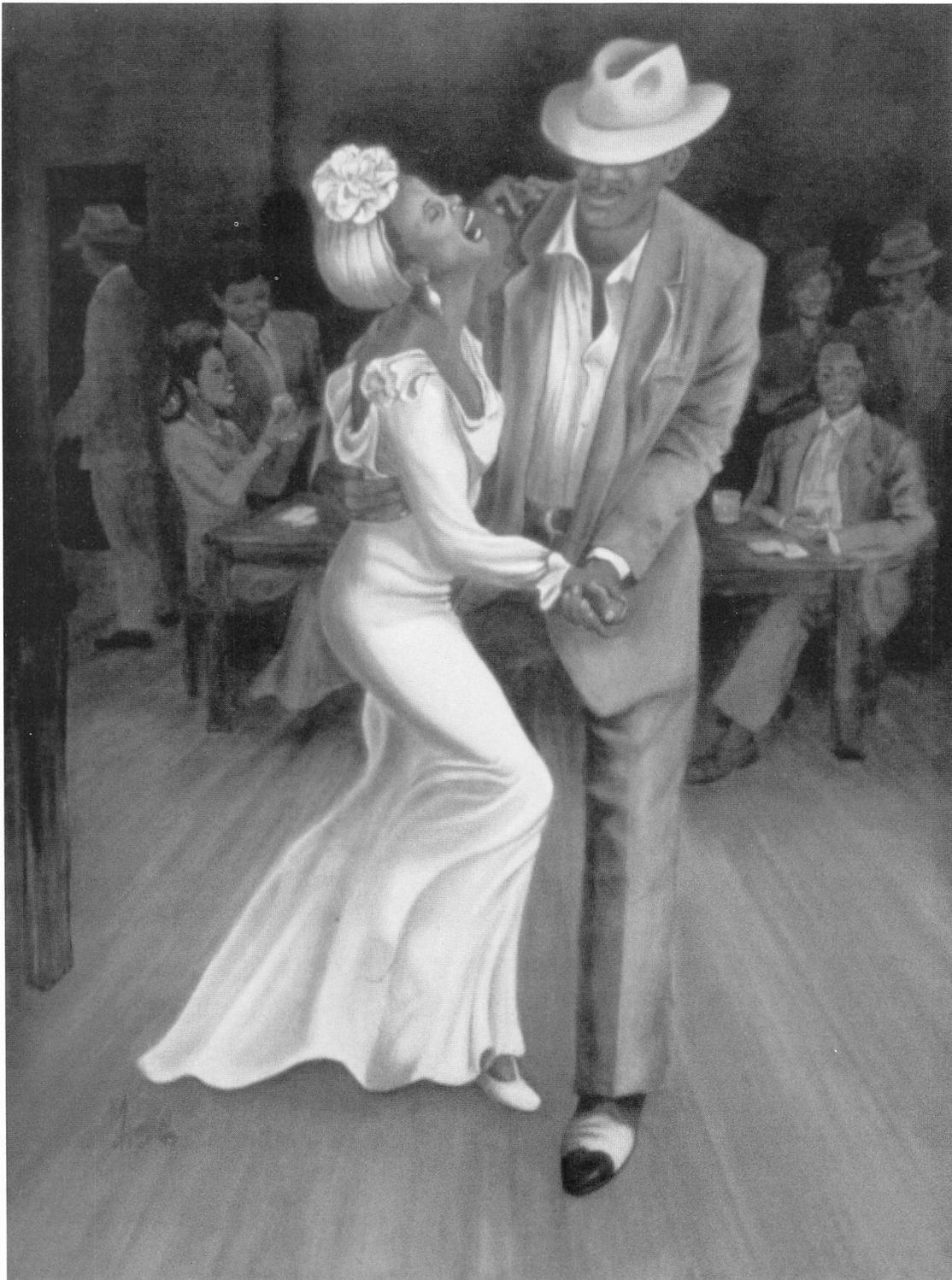
During this same period there were, in San Francisco, four black churches of diverse denominations, which is indicative of a growing African American community. California was seen as the promised land for free blacks, runaway



*"Aunt Gussie" by Mary Parks Washington*

slaves, and others who wanted to escape the discrimination, isolation, intimidation, and the on going debate of the country's slave problems.

Although social conditions in California were not as harsh as those of slave states, they were nevertheless, not ideal. Discrimination and social injustices in various sectors of the greater community would become the catalyst for black religious and social institutions to provide leadership. The black Church, which was an independent organization, was the center for social, political and artistic activities. In both Sacramento and San Francisco, leaders addressed political issues, formed literary societies, organized musical recitals and provided art and recreational activities for youths.



*"Girlfriends Delight"*  
by Marcella Hayes-Muhammad

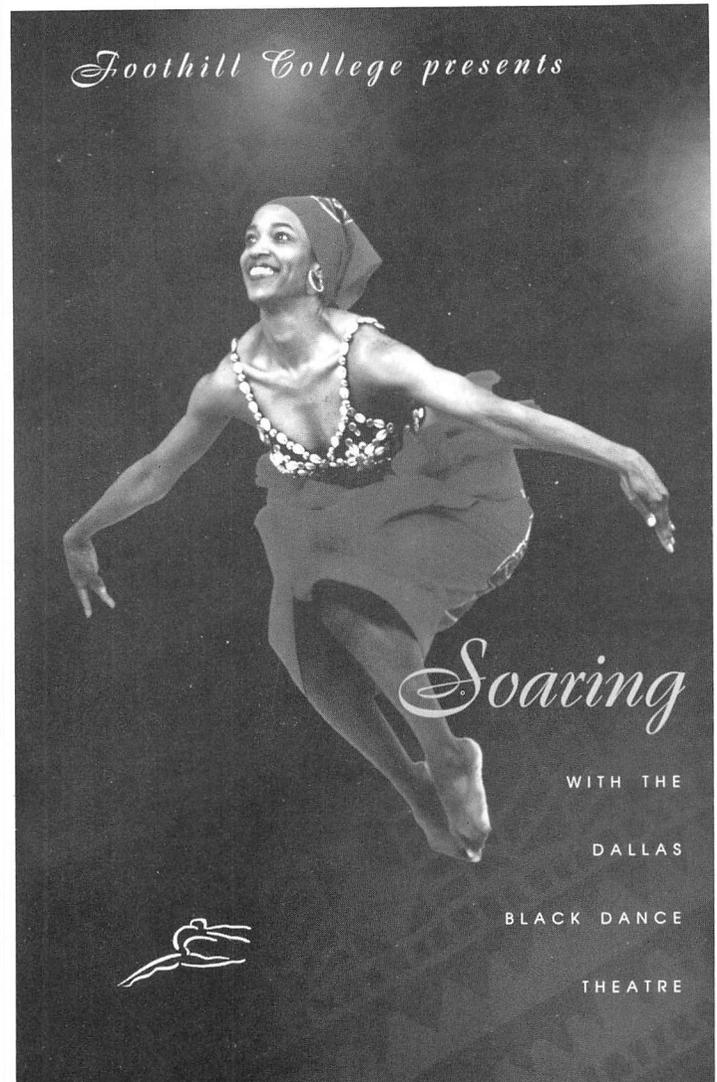
## Civil War to World War I

**A**lthough there was political and social awareness within the African American community, artistic ventures did not develop immediately. The art legacy began during the latter part of the 1850s about the same time that the California Legislature narrowly defeated a bill to place a poll tax on "Colored Americans."

Ironically, two teenagers would draw attention to the visual arts. There was a young African American female, Mary Lester, who in 1858 attended a non black school and was awarded first place in art and music. She was (for some unexplained reason) expelled from the school. The family later moved to Canada. The second was a fifteen year old Pennsylvania youth, Grafton Tyler Brown, who arrived in San Francisco in 1858. He worked in the firm of Kuchel and Dressel as a draftsman and lithographer (visual artist) and became California's first African American commercial artist. By 1867 he owned his own business, G.T. Brown and Company, where he specialized in lithographs and stock certificates. Brown's reputation as a detailed lithographer led to drawings of urban developments in the Bay Area centers of Santa Rosa, Redwood City and gold mining towns of Northern California. By the early 1900s the creative ability of African Americans was challenged, and what they should or should not create was questioned.

Shortly after the beginning of World War I, Sargent Claude Johnson, a sculptor and painter came to San Francisco. Johnson's work portrayed African Americans in positive images. He explained that his work was not so much to show characteristic African American beauty to others as it was to show it to the African American himself.

Just as visual arts took roots and grew, so did the performing arts. Being able to connect visual images of the time to what was being performed and written gives one a sense of history. It is one way of helping students grasp a concept within a given context. An example is the story of W. Elmer Keeton, a musician, who was born in Missouri, earned a doctorate degree in music from Northwestern, and served as an army band master. The performing artist, Keeton, arrived in Northern California just



*Foothill College African American History Month Program cover, 1998.*

after the end of World War I. The Keeton Music Academy began in 1926. In 1928 he teamed up with S.E. Boucree to establish the Keeton Boucree Art Studio. The studio became famous for their training in choral music, dance and opera performances.

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## WPA

When the great depression emerged in the 1930s, a massive migration began. African Americans were among the large numbers of diverse peoples who came to Northern California during this period. Some migrants had left behind the boll weevils of southern plantations and the dust bowls of the midwest and southwest. Americans needed employment and the Work Progress Administration (WPA) provided assistance. It was a deliberate government effort to create jobs. Artists participated by producing public visual art and performing art.

The Harmon Foundation, a civilian agency concerned with the arts, included some African Americans in major exhibitions. Among them were visual artist Sargent Johnson and performing artist W. Elmer Keeton. Johnson produced public art for the WPA and also gained recognition in the Harmon Foundation exhibitions. Keeton, founder and director of the Oakland Jubilee Singers, an a cappella chorus, performed spiritual and jubilee music in local places like Moffett Field, Oakland, and San Francisco for the WPA's Federal Project Number One.

## World War II

By the end of the 1930s World War II had begun, and in 1941 America became a full participant. Civilian workers were in demand in Bay Area shipyards, defense plants, and the agricultural sector. The labor market demand brought additional African American workers to Northern California. Those who came brought remnants of their particular

cultures with them. Newcomers to Northern California urban centers clustered in certain sections of Bay Area communities. These newly formed urban African American settlers blended cultures and gave birth to a new style of music in Northern California. Urban bands, churches, and community groups produced music that took on a new flavor in jazz, gospel, rhythm and blues, spirituals and popular music. Actors musicians, and music teachers who had made up the majority of black professionals in San Francisco in 1920s were both producers and patrons of the spectrum of art forms.

Through their pens, Northern California literary artists have stimulated thinking with fiction, non-fiction, poetry and journalism. During the 1920s, Delilah Beasley, a journalist, women's rights leader, and historian of African American culture, was a columnist for the *Oakland Tribune* and chronicled a good deal of the affairs within the black community in much the same way as Loretta Green, of the *San Jose Mercury News* does today. Other writers like Ishmael Reed, Alice Walker, Melba Patillo Beale, Al Young, Nathan and Julia Hare (*Black Scholars Magazine*), and S. Diane Bogus have sharpened awareness of issues, given voice, hope and inspiration to a community. They are leaving indelible marks in the hearts and minds of audiences.

The performing artists have seen such notables as Danny Glover, The Pointer Sisters, The Oakland Jubilee singers, Edwin Hawkins, John Handy, Maya Angelou, Ketty Lester, Lowell Fulson, and John Lee Hooker. Through their creative efforts as practitioners and as educators these artists have helped to shape Northern California history. Today visual, performing and literary artists continue to make their presence known.

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# PIONEER PROFILE

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## Claude Clark, Sr.

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*Mr Clark's work will be included in the CHC's upcoming exhibit "In Celebration of African American Art in Northern California Since 1858: Seeing History Through Art" which opens January 19, 1999. The following article offers some biographical information about him.*



Claude Clark was born in 1915 on a tenant farm near Rockingham, Georgia, the second eldest of ten children. His family migrated to Philadelphia in 1922 and by the time he entered junior high school he knew that he wanted to be "a poet or artist."

Clark studied art at the Philadelphia Museum School of Art and at Barnes Foundation of Merion, Pennsylvania. At the latter, he was able to investigate the hundreds of original Old Masters, Moderns and French paintings as well as study in one of the first important (and inaccessible) collections of African art in America. Clark later received a BFA in painting from Sacramento State University and a MFA in painting with a minor in social studies from University of California, Berkeley.

In his formative years as an artist, Clark exhibited along side such notable Harlem Renaissance and award winning artists as Romare Bearden, Jacob Lawrence, Henry O. Tanner, Charles White, Ellis Wilson, William H. Johnson, Richard Barthe and Aaron Douglas, among others.

Clark was an active Works Progress Administration (WPA) artist for three years. His early works from the 1940s reveal aspects of the good life from an era overlapping the Harlem Renaissance. His dance scenes explore a fresh and vibrant new world of ceaseless energy and expression of young Blacks in the big cities. His bold brush strokes create exaggerated movement and playful exploration of compositions. In the 1950s and 60s, Clark's themes began to change as a result of his many travels abroad to Africa and the Caribbean Islands. However, the boldness remained in his brush strokes. Black American themes, African masks and everyday events became the principal subjects in his work. After moving to California, the form of his painting loosened up and his palette lightened as he experimented heavily with abstraction.

Clark has been a professor of art at Talladega College in

Alabama and at Merritt College in Oakland, California. He remains, in the eyes of many of the students he has taught over the past 50 years, benevolent teacher, cultural mentor and most importantly, one of the finest models of artists of all generations.

An author as well as a painter, Clark wrote *A Black Art Perspective: A Black Teacher's Guide to a Black Visual Art Curriculum*. In this 1969 volume, Clark offers educators a 136-page annotated outline for preparing and presenting courses in African and African American visual culture from a Black point of view.

Clark has done approximately 1,000 paintings in his life. His work is represented in many private and public national and international collections.

Clark not only taught western art but stressed African Art in art appreciation as well as studio classes where it greatly inspired student creativity. He developed courses in ceramics, painting and art workshops, and created a major in Art Education.

Clark was both student and teacher at Sacramento State College and he received a B.A. in Art Education and a Special Secondary Credential in Art upon graduation in June of 1958.

In the summer of 1959 he was assigned to a full time teaching job in Special Education with Alameda County Schools. In California probation facilities he developed an art program for boys in custody including ceramics, enameling, drawing, and painting.

In the Spring of 1961 while completing work on a M.A. in painting at Cal, he created a new series of over 30 paintings about the Caribbean. The show was painted entirely on weekends to meet a schedule for a third one-man show at the Rutherfordmore Galleries of San Francisco. One noticeable characteristic about this group of paintings was the elimination of a heavy accent used to bind most subject matter in earlier work. Among the paintings included were *Black Orchid, Together, Woman at Market, Boats, Shrimp Boat, Man and Boats, Facing the Open Sea* and *Second Wind*.

Clark's work is included in many public collections, including the Library of Congress, Fisk University, Hampton University, Amistad Research Center, DuSable Museum, Hammonds House, Apex Museum, African American Museum (Dayton, Ohio), National Gallery of Art, Smithsonian Institution, Talladega College and Atlanta University.

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# FOUNDATION NOTES

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## Board News

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The Board of Trustees of the California History Center & Foundation have pursued a number of projects to benefit the history center, its library and its programs. Here is an update of some of those projects.

Board member **Michael Kimball** and his colleague Gwyn Rayer have created our Web site [[www.calhistory.org](http://www.calhistory.org)] and were instrumental in the CHC winning a Web Hosting Grant from Verio of Northern California.

The CHCF was one of twenty-five non-profit groups awarded Web page hosting from Verio, a leading national full-service Internet company that provides Internet connectivity, Web hosting, and enhanced Internet services. The Web Hosting Grant Program was in response to the many requests the company receives from community service organizations.

The Web hosting grant enables the CHCF to have a forum for its own web page at no cost to the foundation. This service does not include Web page upkeep and up-dating. The CHCF is actively searching for an individual or group to volunteer to update the Web page as it becomes necessary. For more information, please call the history center at (408) 864-8712.

Over the past several months, a few events and celebrations have been held in support of the California History Center.

In May and June, Board of Trustee **Willys Peck** hosted two walking tours of Saratoga. His dry wit and detailed knowledge of that community offered an insightful glimpse into Saratoga's past. Trustee **Doni Hubbard's** several extended family members formed almost the entire group for the June tour.

In September, Doug McConnell, host of T.V.'s "Bay Area Back Roads" came to the center to talk about the many California venues from which he has filmed his weekly show. He gave a humorous and warm presentation at the history center, and then was guest of honor at a fundraising dinner held at the home of Bob and **Marion Grimm** in Los Altos. The Grimms have been longtime supporters of the CHCF, and Marion has served on the board of trustees for many years.

In October the Board of Trustees reluctantly accepted the resignation of **Bob Peepari**. He has done extensive research and planning on the renovation of the adobe cottages that sit adjacent to the history center. His detailed attention to that project has been admired by his colleagues on the board.

Board members **Ward Winslow** and **Jennifer Bohrnstedt** have spearheaded a grant-writing effort to bring funds to the history center. They have spent hours planning and writing proposals so that potential donors have a clear idea of the future of the CHC. This effort could well ensure a more secure future for the California History Center & Foundation.

## Photograph Identified From Last Issue

The cover of the last issue of *The Californian* depicted several images of "Life in the Fast Lane," from a horse-drawn fire engine, to a bicycle, to a modern-day picture of El Camino Real. One of the photographs depicted a child, seated in the driver's seat of an early automobile. The following is part of a letter sent to the editor from CHC member Audrey Butcher:

*"...The car is Arthur Butcher's 1907 Oldsmobile. [The child was Harold Butcher.] Arthur was the father of Harold and my husband [Robert Butcher]. Rollo Butcher... probably took the picture in 1907. The location of the picture was in front of the old barn, long gone, where we still live."*

Thank you for the information, Audrey.



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## Testimonials

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As part of the grant-writing process developed by Trustees Winslow and Bohmstedt, several history professionals and others who have used the resources of the history center have offered to write testimonials of support. The following are some quotations from those testimonials:

*... Your center continues to be a place to meet important California writers, artists, and scholars and to share ideas and curricular resources. The activities and workshops that CHCF has presented in the recent past have served Sonoma State's California Cultural Studies as a model for intelligent program planning and community outreach.*

Robert Coleman-Senghor  
Coordinator, California Cultural Studies Program

*... In recent years you have emerged as an important source of innovative ideas, collaborative energy, intellectual inclusiveness and archival resources. In short you have emerged as a major and important player in the field of California Studies.*

Timothy Hodson  
Executive Director of the Center for California Studies  
California State University, Sacramento



CHC Trustee Willys Peck hosts a walking tour of Saratoga, June 1998.

*... The work of the California History Center and Foundation is crucial to the establishment of a new understanding of California's role—both now and in the past—in national and international affairs...*

Michael Kowalewski  
Associate Professor of English and American Studies  
Carleton College

*The California History Center has been an invaluable resource for Santa Rosa Junior College instructors. Over the last year we have been designing a California Studies program, engaging in curriculum development, and sponsoring several public events and lectures relating to California history, culture, and the sesquicentennial of the state. The CHC has been a model for our own program.*

Marty Bennett  
Professor of History, Santa Rosa Junior College

*... I have nothing but praise for the CHC. First, my students without exception report how very friendly, professional, and efficient the CHC is when they go there to do research. ... The CHC has got its priorities right and is open to the public for the best part of most weekdays. ... the CHC is perhaps the only local and regional library or museum that can be counted on to both actively collect and to receive vital new primary sources for the much neglected history of Santa Clara County in particular. ... Put another way, the CHC is the most professional and dependable of all the historical societies and museums in the South Bay.*

Daniel Cornford  
Professor of History, San Jose State University

## November Exhibit Hosted by CHC

"A walk through a lifetime of dreams," an exhibition of the artworks of Amelia Solomon, was on exhibit at the CHC during the month of November. Amelia Solomon emigrated from Russia as a child and turned 90 in November. Her sculptures are work in bronze, aluminum, marble, handmade paper and printmaking.

The exhibition was curated by the Euphrat Museum of Art. Solomon's work is also in the Euphrat's exhibition "Art and Education" which opened November 18.

This exhibition was a collaborative effort between the local community, the Euphrat Museum of Art and the California History Center.

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## Donations

### Doug McConnell Dinner

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## Scholarships

Fifty scholarships were awarded to De Anza College students for the November conference "Life in the Fast Lane." The following people donated scholarships: De Anza Associated Student Body, Bill Lester, Roger Mack, Gloria Mitchell, David Howard-Pitney, Jennifer Bohrnstedt, Rich Wood, Willys Peck, Kathi Peregrin, California History Center Foundation, Margaret Stevens, Chris Suddick.



A group of CHCF supporters dines at the home of Marion and Bob Grimm at a September event where "Bay Area Back Roads" T.V. host Doug McConnell was guest speaker.

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## Special Gifts

Joseph Fitz *in memory of Anna Knapp Fitz*

Sol Kroll *in honor of Amelia Solomon*

Dorothy Lyddon, *Seven Springs Foundation*

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De Anza College

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