



Guest House Museum By Dot Johnson

THE FORT BRAGG-MENDOCINO COAST HISTORICAL SOCIETY'S HEADQUARTERS:

The Guest House Museum
343 N. Main St. / P.O. Box 71
Fort Bragg CA 95437-0071
<www.fortbragghistory.org>

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Voice of the Past

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Spring 2012



Carleton E. Watkins, *The Complete Mammoth Photographs*,

by Weston Naef & Christine Hult-Lewis (2011)

The publication by the J. Paul Getty Trust of a fittingly mammoth project was successfully completed after many years' work. The authors, along with the many researchers, curators and others who helped to bring this project to life are all to be congratulated. It is fittingly dedicated to the late Peter Palmquist, the photo historian who brought Watkins into focus from our past.

In 2005 I was contacted by the Getty Museum seeking any of Watkins' mammoth photographic originals at the Fort Bragg-Mendocino Coast Historical Society or the Mendocino County Museum. Although MCM had no Watkins mammoths, FB-MCHS and the City of Fort Bragg collectively own fourteen, currently on display in the Guest House Museum's Watkins Room. An inventory by Isaiah W. Taber of Watkins' mammoth negatives made here in the fall of 1863, listed 56. Some of these may no longer survive, and some have only one print in existence. In their exhaustive search for this project, the Getty researchers located 54 from the Mendocino Coast.

I sent them the requested information about the fourteen we have on display and provided a digital file of the "Pioneer Cabin" with Jerome Ford and Capt. David Lansing standing in front, which is the only original print of this image that survives. I sent it with the proviso that we receive a copy of the completed catalog for the FB-MCHS Archives in lieu of any copy-

ing fees for their use of our unique image.

In mid-October 2011, the Watkins mammoth photographs book arrived! It is hardbound,



"The Pioneer Cabin," with Jerome B. Ford and Captain David Lansing posing in front. Ford bought the log house from a German named Kasten, but its builder may actually have been Nathaniel Smith. Photograph by Carleton E. Watkins (1863)

measures 10x13x2¼," featuring a photo of Yosemite on the front cover and one of the Columbia River on the back. It documents nearly 1300 of Watkins' mammoth images. Only about 600 were previously even known to

exist. Only about 300 of those had ever been published. Although over time a few more may surface, I have nothing but praise for the team effort that has brought us such a beautiful collection of Watkins' life's production of mammoth photographs. I think he would feel vindicated.

The book was years in development. Its story reflects on the changing attitude toward photography. Back in the olden days when photography was not considered a "true art form"—mostly by traditional artists who drew, painted or crafted their interpretations of the world—a new form of artistic expression, invented about 1840, had to elbow its way into the public eye and heart. Part of the displeasure with the new art form was its availability to the masses, especially once the Kodak Brownie camera democratized the medium about 1900. However, just as anyone can pick up a paintbrush, but will not be considered a real artist, so it would be with the new art form of photography. What set Watkins apart from most other "snap shooters" was his eye for composition, and the quality of

(Watkins—Continued on p. 7)



WHAT'S THE VALUE OF YOUR VOLUNTEER TIME?

According to the "Independent Sector," the value per hour of volunteer time for non-management, non-agricultural, non-specialized skilled workers (such as doctors or lawyers) for the year 2009 (the most recent year available) was as follows:

Alabama—\$17.70	Alaska—\$21.38	Arizona—\$19.48
Arkansas— 16.24	California— 23.42	Colorado— 21.62
Connecticut— 26.98	Delaware— 21.88	W.D.C.— 32.79
Florida— 18.40	Georgia— 19.94	Hawaii— 17.94
Idaho— 15.57	Illinois— 22.44	Indiana— 17.61
Iowa— 16.77	Kansas— 17.80	Kentucky— 17.37
Louisiana— 18.71	Maine— 16.53	Maryland— 22.32
Massachusetts— 26.18	Michigan— 19.79	Minnesota— 20.90
Mississippi— 15.28	Missouri— 18.57	Montana— 14.89
Nebraska— 16.67	Nevada— 19.00	N.Hampshire—20.85
New Jersey— 25.20	New Mexico— 17.10	New York— 27.17
N.Carolina— 18.18	N. Dakota— 16.48	Ohio— 18.54
Oklahoma— 17.05	Oregon— 18.47	Pennsylvania—20.51
Puerto Rico— 11.31	Rhode Island—19.10	S.Carolina—16.53
South Dakota— 15.18	Tennessee— 18.62	Texas— 21.35
Utah— 17.54	Virgin Islands— 15.88	Vermont— 17.54
Virginia— 22.03	Washington— 21.62	W. Virginia— 16.65
Wisconsin— 17.85	Wyoming— 18.38.	

There! Don't you feel better, knowing the dollar value assigned to the volunteer hours you contributed to your favorite non-profit(s)?!

Of course, any non-profit will tell you that their volunteers are invaluable, and no price can be placed on their importance to their very existence! Our historical society, for one, would be dead in the water without their loyal volunteers...

Please know you are all greatly appreciated! ❀

ORIGINS OF SOME COMMON MEASUREMENTS:

FOOT: The length of Charlemagne's foot, modified in 1305 to be 36 barleycorns (*grains of barley*) laid end to end.

INCH: The width across the knuckle of King Edgar's thumb, or three barleycorns.

YARD: The distance from King Henry's nose to his royal fingertips, twice as long as a cubit.*

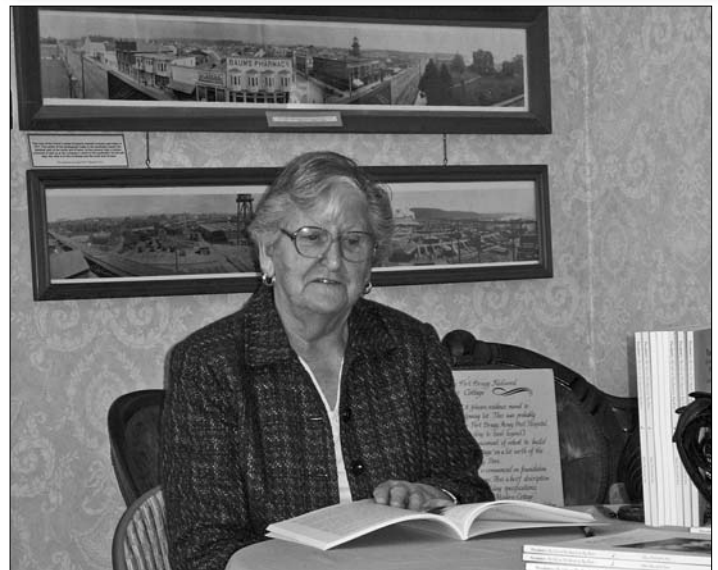
MILE: 1,000 double steps of a Roman soldier. Queen Elizabeth I later added enough feet to equal eight furlongs.**

ACRE: The amount of land a yoke of oxen could plow in one day.

**CUBIT: length from the elbow to the tip of the middle finger; which varied depending on the measurer.*

***FURLONG: distance around a square field of ten acres, coming to a quarter mile on each side. Still used in horse racing. ❀*

Space in this column is ~400 words. Mail your history thoughts to:
FB-MCHS/ Voice of the Past, President's Forum
P.O. Box 71, Fort Bragg, CA 95437 OR email: nhh@mcn.org



On the afternoon of 14 January 2012, Alice Piccolotti Ivec presented her new book, *Piccolotti's: My Life on The Ranch by Big River* to an appreciative audience at the Guest House Museum. Following her husband's death, Alice decided to write down her memories for her daughters and grandchildren. Now 80, the book project had taken more than five years.

Her narrative provides a window into growing up in an immigrant Italian family, the youngest of eight. Alice recounts the daily routines on their ranch. They grew and delivered fruits and vegetables to Mendocino stores; milked their cows, made butter, raised chickens for meat and eggs and plowed with horses. Pigs ate the leftovers and in time became ham and bacon in their smokehouse. They raised the hay to feed their cows and horses which they stored in a big barn. Her Dad constructed a waterwheel to provide irrigation for their crops and water for themselves and their animals.

Her family was excluded during WWII from waterfront access because residents of Italian, German or Japanese descent were regarded as untrustworthy by authorities. Despite four of their sons serving in the U.S. Army, the Piccolottis were forbidden to cross Lansing Street. In that period, the Mendosas who were Portuguese and other neighbors did their banking for them and delivered needed supplies out to the Big River Ranch.

Alice and six of her siblings graduated from high school in Mendocino, of great importance to their mother. She recounts many adventures, animal stories, floods and accidents, adding a timely page to the recorded history of the local Italian community. More has been recorded about the other local ethnic groups. The photos help the reader visualize her story.

Alice asked Sylvia Bartley for advice. Sylvia introduced her to Jeanine Schinto who had the time to edit it. A map of the ranch was created by Morning Hullinger of Black Bear Press and Robert Ehm located the ranch in a larger area view.

The book is available from Alice, as well as from the Guest House Museum and Cheshire Books in Fort Bragg, and the Gallery Bookshop in Mendocino. ❀ Photo: Sylvia E. Bartley

May 2012 being the 75th anniversary of the completion of the Golden Gate Bridge, we bring you the inside story of how this iconic bridge nearly did not get built. It was a bold plan with an army of powerful enemies. Politicians, conservationists and mighty corporations tried for twenty years to sabotage it. In two decades of struggle, the northern counties of California joined the fight. Mendocino County was the first.

Part I: the origins of the bridge project and its opponents in the Winter 2011 Voice. Part II: relates how the struggle played out. Excerpted from “Against All Odds. The Long Fight to Bridge the Golden Gate,” by Chronicle travel writer, Tom Horton for 50th Anniversary of its completion. Published in San Francisco Focus, May 1987.

Department of Transportation Photographs.

Donor: Judith Edwards.



ENGINEERS VERSUS ENGINEERS

In early 1926, the Joint Council of Engineering Societies of San Francisco had discussed the Golden Gate Bridge and formally resolved “1) That the project for bridging the Golden Gate has not as yet been adequately investigated,” and “2) That (this) council does not approve of the methods by which plans for the bridge district have thus far been advanced.” The engineers attacked Strauss’ design, belittled Strauss as an unqualified dreamer who was more promoter than bridge builder and warned of the bridge district’s lethal power to tax “indefinitely.” They called for a new investigating commission of engineers and a new \$500,000 survey of the Golden Gate.

The San Francisco engineers may have had other reasons for their opposition—resentment of Strauss as an outsider, pressure from north county friends and associates, pressure from Southern Pacific. In any case, it was a serious blow to bridge progress. The engineers repeated their charges at the district protest hearings in Sonoma in the fall of 1927. The status of the bridge district was still uncertain by the time the judge began his long hibernation to ponder the fate of the Golden Gate bridge.

VICTORY AND MORE DELAY

On December 1, 1928 Judge C. J. Luttrell from neutral Siskiyou County ruled in favor of the bridge district. “The cost of construction,” he stated, “will not be prohibitive as compared with the revenues reasonably to be expected from the operation of the bridge. The project is feasible both from the standpoint of an engineering and a financial undertaking.”

The verdict was not unanimous. Some 80 percent of Napa and 24 percent of Mendocino was allowed to withdraw from the district. San Francisco, Marin, Sonoma and distant Del Norte remained intact. Bridge supporters were jubilant, celebrating the end of political debate.

Their celebration was, of course, premature. One squabble followed another, controversy feeding on itself, and the weight of political maneuvering threatened to sink the bridge effort.

San Francisco supervisors angered everyone by appointing three of their own members to the bridge district board, which until now had been a (supposedly) nonpolitical body.

In January 1929, an irate Mendocino legislator introduced a bill to repeal the entire 1923 enabling act and abolish the bridge district. Bridge proponents had to summon all their political muscle to stop the bill. They succeeded, still, more damage had been done, more delay suffered. The Golden Gate Bridge, which started out as an engineering problem, had turned into a political issue.

In such an atmosphere of political finagling and public mistrust, the Golden Gate Bridge and Highway District prepared to go before the voters of San Francisco, Marin, Sonoma, Del Norte and parts of Napa and Mendocino and ask them to accept \$35 million in bonded indebtedness to build a bridge many competent engineers still said couldn’t be built for under \$100 million.

There was another problem. When the bridge movement started, it was the beginning of the Roaring Twenties. Now it was 1930, the depression had arrived.

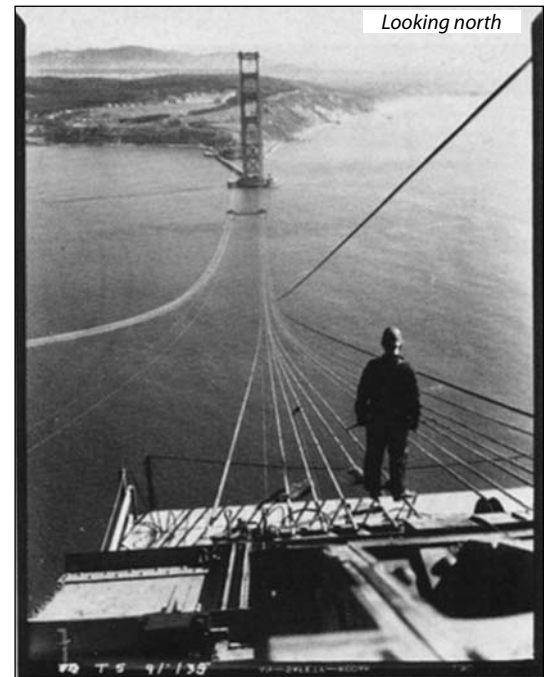
SAVING OF THE BRIDGE—AND OF STRAUSS

By 1929, the attacks on the Strauss design for a hybrid cantilever-suspension bridge—on its engineering concepts and cost estimates, not the aesthetics—had mounted. And bridge district leaders had quietly decided to abandon the Strauss design. The unanswered question was, would they abandon Strauss as well?

This is where Strauss demonstrated his greatest talents: tenacity, vision, political skills, immense powers of personal persuasion. None of this related to bridge building. But Joseph Strauss, who had never built a suspension bridge in his life, now set out to assure his place in history as the chief engineer of the world’s longest suspension bridge.

He succeeded, first, by being the man who more than any other, sold the bridge to the people. Through the years, he was the tireless campaigner, his

(Golden Gate—continued on page 4)



(Golden Gate—continued from page 3)

faith never flagging as he went from county to county, group to group, taking on all questions, all experts, all critics. It cost him considerable money, his marriage and his health. But Strauss was the man who first said it could be done, and a decade later, Strauss was determined to be the man to do it—even if he had to let others more qualified for the job ease into the picture.

Realizing that his own design was now outdated and unacceptable (if indeed it had ever been acceptable), Strauss saved himself—and in the process, the fate of the bridge—with brilliantly executed strategy. Instead of retreating to defeat or digging in for a stubborn stand alone, Strauss brought in reinforcements. At this, the gathering of talent and motivating of men, he was a master.

Strauss knew he was not a cinch to be named chief engineer for the Golden Gate Bridge. He also knew two men who would be logical choices for the job: Leon Moisseiff, acknowledged authority on suspension bridge design, and O. H. Ammann, chief engineer for the New York Port Authority and a bridge engineer with a talent for administration. By persuasion both gentle and intense, by maneuvers that would have made a politician proud, Strauss managed to convince both Moisseiff and Ammann that they should join him in the project as consulting engineers.

With these two giants in their fields lined up as support, along with Charles Ellis, who had gone to work for Strauss in 1922, the questions about Strauss' engineering skills were laid to rest. These newly enlisted experts would actually do the designing of the Golden Gate Bridge. But it was Joseph Strauss who was named chief engineer. (Also added to the Strauss team was the Cal engineering chairman, Charles Derleth, Jr., of the "God-created bosom" remark; he was second only to Strauss as defender of the bridge during the years of public debate. While Strauss was the flamboyant evangelist, Derleth, Jr., was the cool professional with all the right answers.)

Strauss threw away his own design and started all over, wisely letting others design the bridge that would make him famous. Advances in bridge design as well as in materials, now made the suspension bridge the most economical choice. In Moisseiff and Ellis—along with San Francisco architect Irving Morrow—Strauss had the men capable of designing a masterpiece.

Bridge district directors were elated when the new design for a Golden Gate Bridge was delivered to them on August 27, 1930. Here at last was a bridge that would honor the integrity of the setting. Filled with optimism, they set the date for the penultimate act—the special election on the \$35 million bond issue—for November 4th.

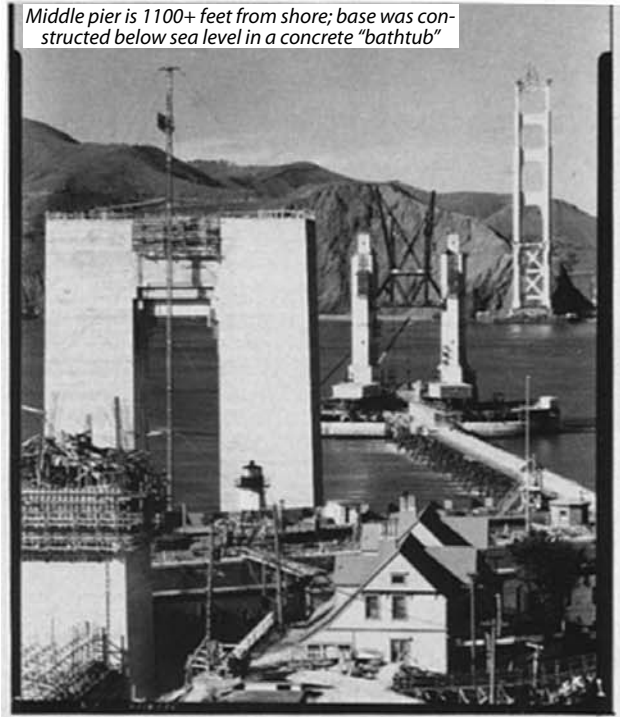
NOW THE VOTERS SPEAK

The bond issue election was far from a sure thing. Powerful opposition was led by the Pacific American Steamship Association which said the bridge was a hazard to navigation, and the San Francisco Chamber of Commerce, which also cited the navigation hazard, along with questions about actual cost. Naturally, the ferry lines did all they could to discredit the bridge.

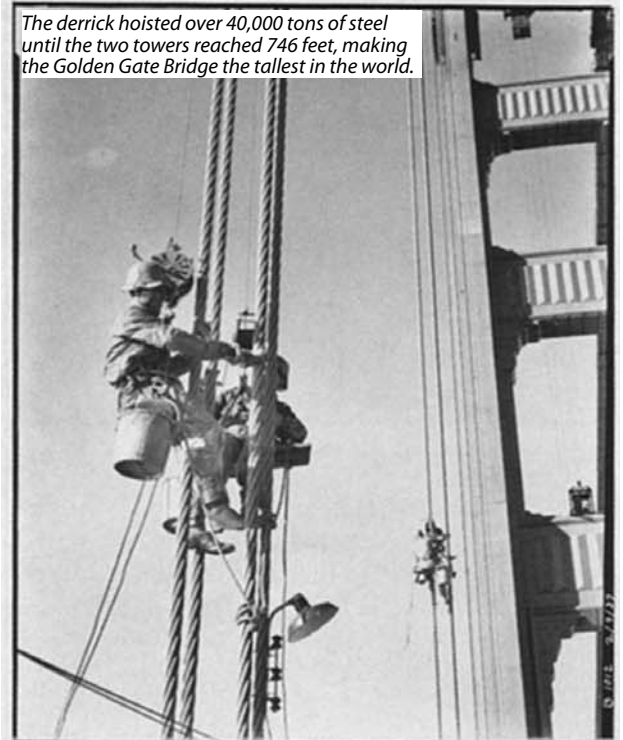
Many of the same arguments that had been heard from the beginning were sounded once more. Enemy bombers could block the harbor; an earthquake would sink the bridge; the shoreline foundations would never hold the piers; the towers would never hold the cables; the cost would end up to be more than \$100 million; the natural beauty of the Golden Gate would be scarred forever.

(Golden Gate—continued on page 5)

Middle pier is 1100+ feet from shore; base was constructed below sea level in a concrete "bathtub"



The derrick hoisted over 40,000 tons of steel until the two towers reached 746 feet, making the Golden Gate Bridge the tallest in the world.



Opening Day Toll—50¢ ~25,000 Vehicles Cross





Bridge proponents had two effective answers that overcame all arguments: the now apparent beauty of the planned bridge itself, and jobs. The new design showed that a bridge could add to the splendor of the Golden Gate, not detract from it. "A suspension bridge that will fling its web of iron and steel between the portals of the gate...reaching the apex of beauty and art in bridge construction," is how the respected muralist Ralph Stackpole described it.

The depression worked in the bridge's favor. Bridge district directors made a telling point: except for those hired for some very technical positions, every laborer working on the bridge would have to have been a resident of one of the district's six counties for at least one year. Thousands of local jobs would be assured.

Voters were persuaded. The bridge bonds carried by a three-to-one margin, winning in all six counties. Celebrations erupted on both sides of the bay. Marvelous Marin, Inc., held a parade in San Rafael that very night. In Santa Rosa, a huge bonfire burned at the county courthouse, the effigy of Old Man Apathy was thrown into the blaze.

It was over. The only remaining step was to go to work and build the bridge. Or so the voters thought. It wasn't over. Southern Pacific had not yet begun to fight.

SOUTHERN PACIFIC'S LAST STAND

Southern Pacific had ruled California with an arrogant hand for half a century, beginning with the transcontinental railroad. Although its power was no longer so complete after early twentieth-century anti-trust reforms, it was still a force to be dealt with—the state's largest employer and number-one private landholder. Among Southern Pacific's vast holdings was Golden Gate Ferries, Ltd.

The shadowy influence of Southern Pacific had been felt throughout the years of bridge opposition. The company's obstructionist tactics were finally forced into the open in the fall of 1931, when the Southern Pacific-Golden Gate Ferries Company emerged as the major sponsor of a lawsuit before the California Supreme Court challenging the legality of the bridge district and its powers to tax.

Southern Pacific strategy was no doubt based on an assumption that even if it lost the suit, the delays might mean the bridge district would lose its funds. Indeed, the Golden Gate Bridge and Highway District was almost broke. In retrospect, it's reasonable to speculate that in another year or two, the economic pinch might have been fatal. ...

On November 25, 1951, the California Supreme Court ruled in favor of the bridge district in a sweeping verdict that upheld all of the district's taxing powers and the validity of its bonds. Southern Pacific dug in to continue the fight. It conspired with development and lumber companies, which sought an injunction from the federal district court prohibiting sale of the bridge bonds on grounds that taxes would be confiscatory and in violation of the Constitution.

At this point, with yet more legal delays throwing the bridge district's future into doubt, it was the people who triumphed over politics and big business. An economic boycott of Southern Pacific started in San Francisco, where the nation's first Ford dealer led the uprising, and spread immediately to Marin. All businesses were urged to avoid use of Southern Pacific lines for any shipping. "We are heartened by the favorable response from eastern shippers," announced the president of Marvelous Marin, Inc. "Marin County is not fighting the Southern Pacific so much as it is defending itself from the railroad. The Southern Pacific was profiting by \$4000 a day for every day it delayed the bridge. "You don't want to help pay \$4000 a day to finance a misguided attempt at a retention of an out-of-date monopoly," the *Examiner* told its readers.

A new group, the Golden Gate Bridge Association, sponsored nightly radio broadcasts to fan support for the boycott. The association threatened a national boycott, its chairman declaring, "Nothing less than stopping the fight on the Golden Gate Bridge will be accepted from the Southern Pacific."

In July, the federal district court issued yet another legal ruling upholding the powers of the bridge district. At first, Southern Pacific seemed determined to take its fight all the way to the US Supreme Court which would add years of delay and surely crush the bridge district. But the boycott, with all the public outrage behind it, brought mighty Southern Pacific to heel.

(Golden Gate—continued on page 6)

(Golden Gate—continued from page 5)

On August 9, 1932, bending to public will, Southern Pacific surrendered. It would fight no more in the courts, although the ferry company president making this announcement complained, “A bridge across the Golden Gate is ill-founded and ill-advised and will impose a great burden on taxpayers out of all proportion to benefits.”

Once again, bridge champions celebrated. “Now the bonds can be sold,” exulted San Francisco Mayor Angelo Rossi. “Now the bridge can be built.” But once again, trouble lay ahead.

BONDS WITHOUT BUYERS

If it hadn't been so serious, it would have been amusing. After overcoming such incredible opposition through fourteen years of conflict, the bridge builders marched victoriously forward to collect the prize—and came up empty-handed. Nobody would take the bridge bonds.

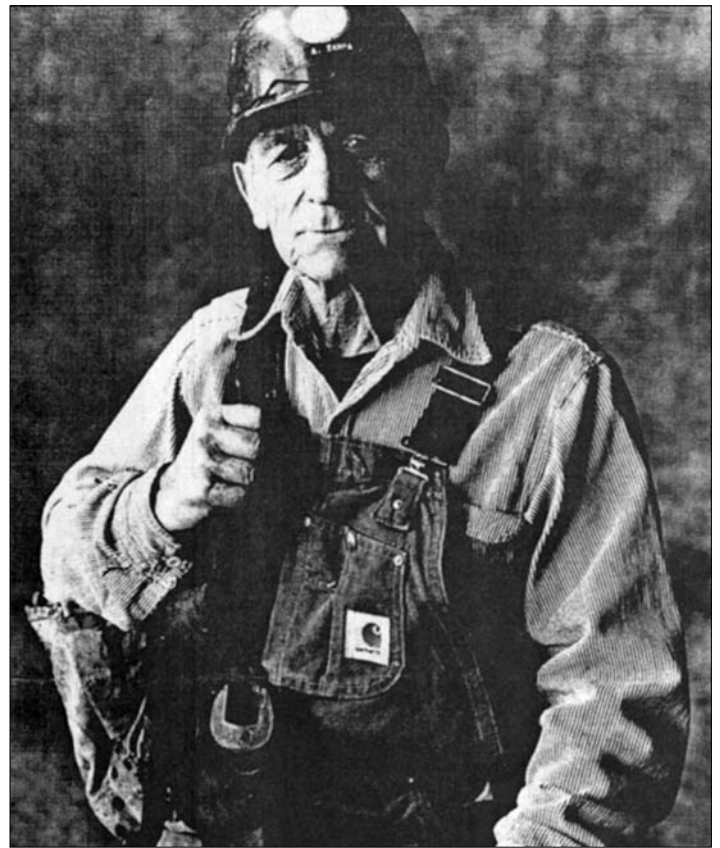
Trouble had surfaced early in 1931 when major bond buyers boycotted the first block offering of the bridge bonds, saying they would hold back until all legal questions had been answered by the courts. When the favorable ruling did come, there were still no buyers for the bonds.

Appropriately, at this final stage before construction of the great bridge, one of San Francisco's legendary figures took center stage. Amadeo P. Giannini. Founder of Bank of Italy (first to reopen after the big earthquake and fire), he had built it into one of the world's largest, the Bank of America. Like Joseph Strauss, A. P. Giannini was a builder, a man who believed in the American dream.

Bank of America had already given the bridge district a critical \$200,000 cash advance to keep it afloat through the legal delays until the bonds could be sold. Giannini's bank had helped to rebuild San Francisco after 1906, and it was now helping to see the city through the depression.

Strauss met with Giannini in the fall of 1932 at the bank's headquarters, One Powell Street. Strauss made his case. Giannini's response, quoted often enough that it might as well be engraved on the foundations of the bridge: “San Francisco needs that bridge. We will take the bonds.”

There were, as will all matters tied to the bridge, many complications and continuing squabbles. Soon after agreeing



“I was one of the aces, the best men. One hundred and fifty others who were out of work sat on the rocks below, cooking beans and bacon butts and waiting for us to fall.” ~Al Zampa, ironworker, founding member, bridge-fallers’ Halfway to Hell and Back survival club.

(Of 29 workmen who fell, 10 died when a 5-ton scaffold fell through the netting into the water just two months before the bridge was to open.)

to buy the bonds, Bank of America demanded the dismissal of bridge district general manager Alan MacDonald, who was caught up in charges of political bosses secretly landing an insurance monopoly on the bridge. MacDonald resigned. And on January 5, 1933, two huge steam shovels began tearing away at the base of the Marin County cliffs that dropped down into the waters of the Golden Gate.

The fight to build the bridge had finally ended. ...

Charles Segerstrom of Sonora donated the symbolic gold rivet that marked the end of bridge construction, which was quickly replaced with a sturdier steel rivet. ❧

(Watkins—continued from page 7)

over 700 mammoths and 1500 stereographs. Most were sold to Isaiah W. Taber, putting Watkins in the position of competing against himself in the marketplace. Taber printed the negatives and advertised them as Watkins' creations. Watkins had to start all over again. He returned to the locations of his most famous images. From 1878 to 1891, he created a “New Series” of views. Instead of exactly duplicating his earlier images, he reinterpreted the sites, breaking new ground that was well ahead of its time. The cover of this book features one of them, a reinterpretation of the Agassiz Column in Yosemite which masterfully identifies the site by including Yosemite Falls in the background.

Watkins documented the growth and development of his adopted hometown, the city of San Francisco. He explored the waterfront, buildings and monuments, events and interiors,

which for the time, were exceptionally well reproduced, despite dim light and slow chemicals. He also made portraits of actors, bankers and other VIPs he met. On his travels throughout California, in addition to railroads, mining, agriculture and other industrial views, he made portraits of trees, cacti, rocks and geysers. He traveled mostly by railroad through Nevada, Oregon, British Columbia, Washington, Arizona, and Utah and Wyoming Territories, producing his classic landscapes.

After more than 40 years of ups and downs in his photographic career, Watkins suffered a final blow. The fire resulting from the 1906 Earthquake destroyed all of the negatives and prints in his San Francisco gallery. He was a broken man. In 1916, he died in the Napa State Hospital, impoverished and alone, where he was buried in a cemetery on the grounds. ❧

(Watkins—continued from page 1)

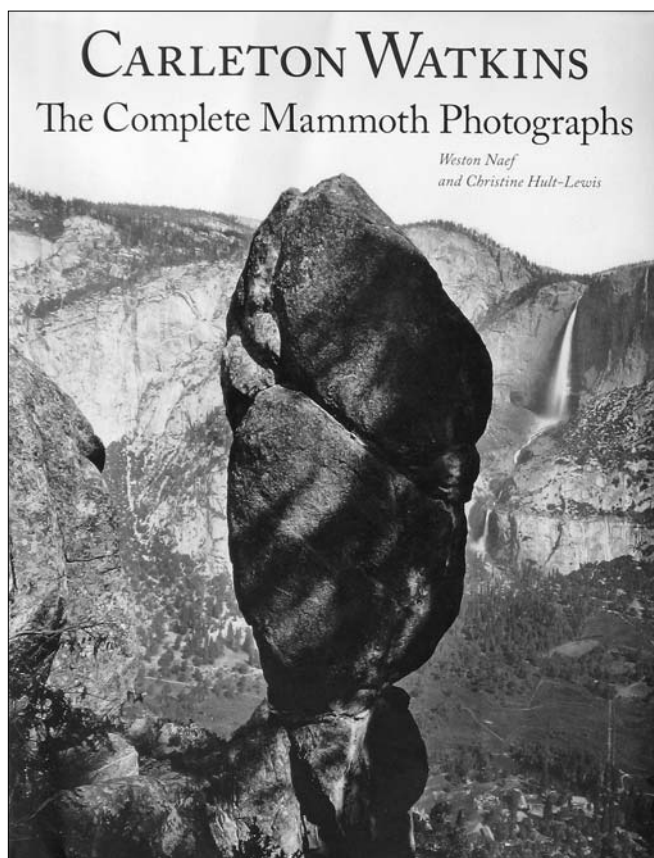
his equipment. He produced some of the clearest, most nuanced photographic prints of his time.

Between 1975 and the mid-1980s there was a major shift in perceptions of photography by the art world. Watkins and other photographic artists were beginning to be taken seriously. The first major Watkins exhibit inaugurated the new Fraenkel Gallery in San Francisco in 1979, with forty-nine mammoth prints of the Pacific Coast, created before 1875. The Friends of Photography in Carmel featured Watkins' images from Oregon and the Columbia River in the same year. Watkins' photographs began to be sold through Sotheby Parke-Bernet in November of 1979. Other collections of Watkins' photos were offered and sold. Watkins became an "artist's artist," a photographer's dream at that time. The Getty Museum established its Department of Photography in 1984 and began serious collecting. Photographic collections are now found in many prestigious private holdings as well as most art repositories, museums and historical societies throughout the United States and the rest of the world.

Carleton E. Watkins (1829-1916) came out to California from New York some time during the Gold Rush. He had tried his hand at gold mining in Nevada and the Sierras, with his only identified self-portrait as a miner in "Primitive Mining: The Rocker, Calaveras Co., California." He soon turned to producing daguerrotypes documenting the mining companies and their industrial sites. In 1851 he was in San Francisco, where he started out as a technician producing glass plate negatives for established photographic studios.

In Watkins' heyday, large-format landscape photography required heavy glass plate "negatives", each approximately 16"x 20". He had a custom-made heavy wooden box camera with a slightly wide-angle lens and a sturdy wooden tripod, which had to be set up and taken down at each chosen photo site. Besides a strong back, real patience was required, because the new medium recorded light very slowly. He had to mix his own photo chemicals, coat a glass plate with the photosensitive solution and load it into his camera in the dark, expose the plate for a set amount of time before the coating dried, then remove it from the camera back to the "dark tent" and put it through developing and fixing chemicals. Most prints were made back at his studio in San Francisco. He often simultaneously made stereoscopic glass plate negatives at many of his chosen sites. The smaller format had two almost identical prints glued to an oblong card which was viewed with a stereoscope, giving the impression of 3-D-like image. Many more stereoscopic views were purchased and survive. FB-MCHS has a number of the stereoscopic views of the Mendocino coast made by Watkins and other photographers in the 1860s to 1880s.

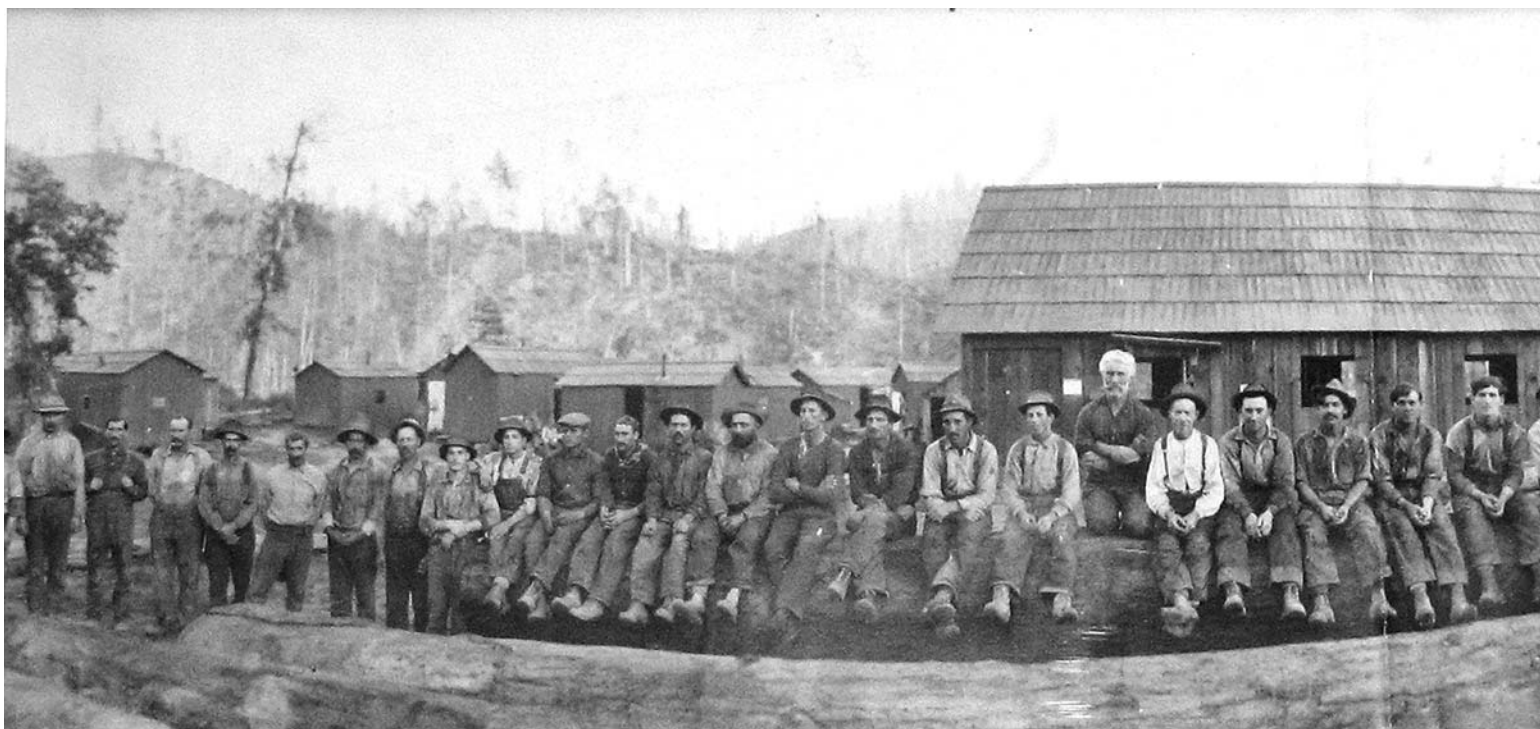
Early in his travel photography Watkins used a "dark tent" as a portable darkroom, visible in some of the images he made during October and November of 1863 on the Mendocino Coast. He came via sailing ship from San Francisco by way of the Farallones to Albion, where he had been hired to document Richardson's sawmill and property. There he hired a wagon, which doubled as a portable darkroom, and horses to pull it.



When traveling by land, he often loaded his wagon onto a car at the end of a train. He needed wealthy patrons who wanted images of their businesses and fine residences to document their entrepreneurial success and social status. Most of his patrons were bankers, owners of mines, mills, railroad and shipping lines. Some were California state senators and other dignitaries.

Watkins had risen from obscurity to achieve public recognition, thanks to his 1850s mining photography, followed by views of Yosemite made in 1861. By 1863, he had gained a reputation as a "landscape photographer." As a result he met important people who engaged his services. At first he was hired to document property involved in litigation around boundary disputes. Photographs were considered superior to crudely hand-drawn maps for documenting property lines, especially in court. He was also experimenting with placing two or more photographic prints side by side to produce a panoramic image, a format which soon became very popular. On his trip to the Mendocino coast he began to make landscapes for his own image collection in addition to those he had been contracted to produce. From Mendocino he continued north through Oregon and Washington to Vancouver, B.C., then traveled back inland photographing Mt. Hood and other landmarks. By 1868 his Pacific Coast Collection and Yosemite views had brought him fame, with increased work and sales enabling him to acquire his own studio and gallery on Montgomery Street in San Francisco.

But an economic depression started in 1873 making his photo studio and gallery a financial burden which he could not sustain. He not only lost the building to the owner, John Jay Cook, but all of his negatives— (Watkins—continued on page 6)



Above: Union Lumber Company Woods Camp and Crew.

Above: We are again running the unidentified panorama of the Union Lumber Company Woods Camp and Crew, hoping to find someone among our readers who can recognize the location. Of course we are also hoping to determine the date it was made, and identify any of the crew members and the photographer. If we can recover at least some of this information it would be possible to fill in more from what is known about that locality and the people who worked and lived there.

You can see that it was one of the camps along a Union Lumber Company rail line. The California Western ran along Pudding Creek to the Glen Blair mill in 1887, the Noyo River starting in 1892 after Tunnel No. 1 was completed. The spur logging line accessing the timber on the Ten Mile River was entered by railroad after completing the Pudding Creek Trestle in 1916 and the tracks into the Ten Mile watershed in the next year or two. So this camp may have been located in any of these three areas.

A couple of key factors to consider for identifying this image are the relatively wide open camp location—not very common in our area—and the steep ridges visible because the trees have been removed. The track and logs appear to curve due to the curved rail on which the panoramic camera traveled while making four to six exposures on film that was ~6" x 36" long.

This panorama was found by Fred and Carletta Hollenback's son, Len in his uncle's toolbox. At first he thought it might be a roll of sandpaper, but when he unrolled it he was astonished to see it was an historical photograph.

It is possible that a relative may have been one of the crew members, and thus would have owned a copy of an early workplace. Please show this image to anyone you know who might be able to help recover the names of the men, the place, the date or the photographer. The Hollenback family would be most grateful for any help from you, our readers.

Below: Unidentified small sawmill and small lumber sheds.





Photo: Place? Date? Photographer?

Below: We are also rerunning the four-panel panorama of a small saw mill, probably from the period of the Redwood Strike. From 1946 to 1948 the big mills of the “Redwood Empire” were shut down for a good six months before gradually reopening by using management to run some of the equipment. By early 1948 the strike had been lost and the bitterness between the men who honored the pickets lines against those who crossed them, still lingers. Strikers’ demands resulted in wages being raised throughout the timber industry, but they never achieved a “closed shop,” which would have required all workers to become union members. In fact the “Union” Lumber Company never allowed a union in their operations (1885-1969).

During World War II prices and wages were frozen during the national war effort. As soon as the war ended workers sought to increase their earnings to catch up to the prices which had gone up before wages were frozen. Industries all across the nation

saw workers’ strikes demanding improved wages and conditions. Employers often retaliated with lock-outs.

Some smaller local mills included Diamantine, east of Elk, Boomershine’s east of Comptche, Rockport Lumber, north of Westport and Aborigine Lumber Company, on Gibney Lane south of Fort Bragg. There were others as well, providing income for the striking workers. All of these companies have long since gone out of business, followed by outside corporations which increased the cut rate and then left the area.

Union Lumber sold mills and timberlands to Boise Cascade in 1969; Boise sold the Fort Bragg mill to Georgia-Pacific in 1973. The courts ruled that to avoid a monopoly the timberlands had to be sold to another entity, which was Louisiana-Pacific, created to meet this legal requirement. Georgia-Pacific sawed their last log in the Fort Bragg mill in late September 2002. Clean up of the former mill site is currently under way. ✱

Photo: Location? Name of operation? Date? Photographer?



BLACKBALLING

Blackballing is a rejection in a traditional form of secret ballot*, where a white ball [*ballota*, from *balla*, “ball” in Italian] or ballot constitutes a vote in support and a black ball signifies opposition. This system is typically used where a club’s rules provide that, rather than a majority of the votes, one or two objections are sufficient to defeat a proposition. Since the seventeenth century, these rules have commonly applied to elections to membership of many gentlemen’s clubs and similar institutions such as Freemasonry and fraternities.

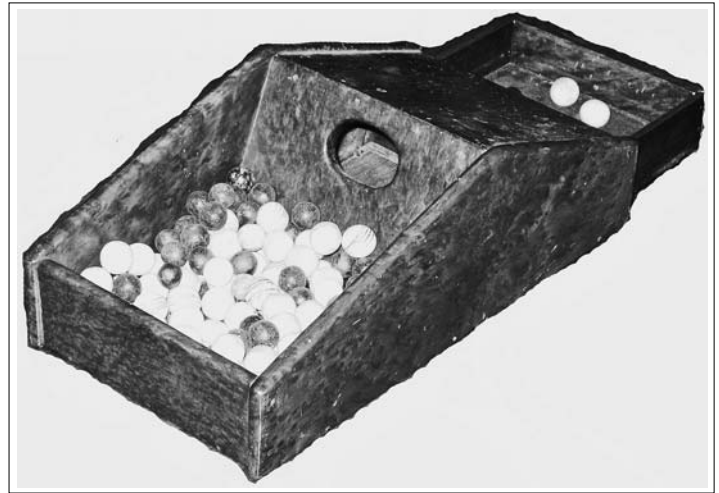
A large supply of black and white balls is provided for voters. Each voter casts a single ball into the ballot box under cover of the box, or of a combination of a cloth and the box itself, so that observers can see who votes but not how he/she is voting. When all voting is complete, the box is opened and the balls displayed: all present can immediately see the result, without any means of knowing which members are objecting.

OVERVIEW

The principle of such election rules in a club is that it is self-perpetuating to preserve the current ethos (and exclusivity) of the club, by ensuring that candidates are congenial to (almost) all the existing members; i.e., new members are elected by unanimous or near-unanimous agreement of voting members. A difference of opinions could be divisive, so that an election must be taken secretly as well as correctly.

The number of votes in support is often irrelevant, except to prove a quorum. Whilst in many such cases even a single black ball will be fatal to the candidate’s election, rules in larger clubs ensure that a single member cannot exercise a veto to the detriment of the future of the club. For example, two black balls are required to exclude; a limited category or committee of members vote, rather than all the members; or in the event of a blackball, the election may be repeated immediately to ensure that there is no mistake, or after a fixed period to allow further information or opinions to be discussed discreetly. A variant sometimes used is that all incoming candidates are voted on as a group; if the group as a whole is blackballed, then each member must be voted on individually.

A blackballing is a disappointment, and should be a rare event in a congenial club where advance notice of candidates is given to members. If a candidate is blackballed, their proposer and seconder are often expected to resign from the club, as the failed election implied that they are not knowledgeable of the club’s ethos since they were expected to realize that their candidate is undesirable and quietly convince him to remove himself from the candidacy before the lengthy application process reaches the voting stage. Thus a member with no personal knowledge of the candidate will not lightly cause the resignation of two others, but will either vote in favor or (where permitted) abstain. A member with an objection can communicate it privately to the proposer or seconder so as to give them an opportunity to withdraw or postpone their candidate, be-



One of the earliest American ballot boxes, its name comes from the **ballottas** (*ballas*=balls) used to cast a vote. This is one of two ballot boxes received by FB-MCHS from the Giuseppe Mazzini Mutual Aid Society, a local Italian group. This ballot box was handmade out of redwood burl. It has black and white **ballas** (marbles). Each voter chose one **balla** from the front section and dropped it through the hole. White approved. Black did not. A drawer in back was subsequently pulled out to count the votes.

fore the issue comes to a divisive vote. Robert’s Rules of Order notes that the use of black and white balls can be ordered by passing an incidental motion to that effect. The manual notes, “This custom, however, is apparently declining.”

The term remains still in use for many different voting systems which have applied from club to club and from time to time: for example, instead of differently colored balls, ballot-balls may be dropped into separate “yes” or “no” drawers inside the ballot box. The origins of the blackball lie in ancient Greece, where people were excluded by use of the *ostrakhon*** (shell or potsherd) as a ballot in voting.

In some Masons’ lodges, a black cube is used instead of a black ball so that a black ball can be differentiated from a dirty white ball, as the lighting in the meeting hall is very dim during voting.

AN EXAMPLE

The following example from the rules of elections to the Travelers Club, which is quoted from *Dickens’s Dictionary of London* (1879), illustrates the principle: The members elect by ballot. When 12 and under 18 members ballot, one black ball, if repeated, shall exclude; if 18 and upwards ballot, two black balls exclude, and the ballot cannot be repeated. *Some fraternal orders today require three black balls to exclude.* –Ed. ♣

GLOSSARY

***Blacklist**—a) a list of suspect individuals deserving censure or adverse discrimination; b) An employers’ list of workers who hold opinions or engage in activities contrary to the employers’ interest, especially non-recognized union organizations.

****Ostracize**—A tile, tablet or shell used in voting; from Oyster, (L. *ostrea*—Greek *ostreon*), akin to *ostrakon*=hard shell.

Local Italian History: Women's Circle of the Giuseppe Mazzini Mutual Aid Society

In 1930 the Italian women in Fort Bragg formed an official organization to work with the men's established in 1920. [See December 2011 *Voice of the Past*.] Hand decorated, the large document is framed by heavy redwood and is covered with glass. It measures 22" wide by 29¼" tall.

In its center is the official certificate with the seal of the State of California, signed by Frank C. Jordan, Department of State, dated: 9 April 1930. Surrounding the official document are the handwritten names of the women members, the founders, and the officers of the group.

It is a valuable piece of local history from one of the ethnic groups in our community, which until now we knew very little about. We invite information and photographs to help us better understand our local history and better include the people who made their lives here in the history we develop.

Please remember that all of these documents were written in Italian. If any names are spelled incorrectly, please let us know. I think you will find some of your neighbors:



*Patria Circulo di M. S. of Fort Bragg, California
Giuseppe Mazzini Fondatcici*

Members:

<i>Clementina Martella</i>	<i>Emma Callina</i>
<i>Rosalia Mattiuzzo</i>	<i>Margaret Rolli</i>
<i>Aurelia Lemetti</i>	<i>Mary Del Re</i>
<i>Luisa Celeri</i>	<i>Ada Del Fiorentino</i>
<i>Rosina Balassi</i>	<i>Helen Sverko</i>
<i>Gina Bernardini</i>	<i>Gina Cortopassi</i>
<i>Gemella Galli</i>	<i>Emilia Berretini</i>
<i>Paolina Viviani</i>	<i>Margaret Versino</i>
<i>Genoveffa Rosetto</i>	<i>Pasqualina Quaini</i>
<i>Rosa Olsen</i>	<i>Laurina Pardini</i>
<i>Carolina Maffini</i>	<i>Delphina Filosi</i>
<i>Emma Maffini</i>	<i>Antonietta Filosi</i>
<i>Sofia Gialdini</i>	<i>Mari Del Re</i>

Lina Galli
Nella Galli
Teresa Borcich
Ivana Soscic
Pia Mandoli
Giuseppina Romeri
Mary Pasetti
Felicità Zaina
Nella Del Carlo
Silvia Celeri
Assunta Della Bosca

Eda Lazzarini
Mary Paoli
Livia Donati
Ernesta Ghioffi
Lina Paolinelli
Rose Rochelli
Adele Ghioffi
Letizia Ghiselli
Ivana Tamburini
Argenti Bartolini
Adilia Galli

Founders:

Ernesto Ferrero
Giuseppe Gialdini
Adrianno Mattiuzzo
John Rolle
Cesare Gemenite
Luigi Benedetti
Pellegrino Incerti
Giuseppe Giusti
John Natal
Pet. Balassi

Giovanni Marsili
Dante Galli
Peter Incerti
John Mattiuzzo
A. Andreis
Pet. Garbac
Roy Sverko
G. Filosi ~
Antonio Gelonese

Consiglio Direttivo:

<i>Pres.:</i>	<i>Clementina Martella</i>
<i>V. Pres.:</i>	<i>Emma Maffini</i>
<i>Sec. Fin.:</i>	<i>Aurelia Lemetti</i>
<i>Sec. Cor.:</i>	<i>Rosalia Mattiuzzo</i>
<i>Tres.:</i>	<i>Margaret Rolle</i>
<i>Guida Int.:</i>	<i>Silvia Celeri</i>
<i>Guida Es.:</i>	<i>Ernesta Ghioffi</i>
<i>P. Pres.</i>	<i>Lina Galli</i>

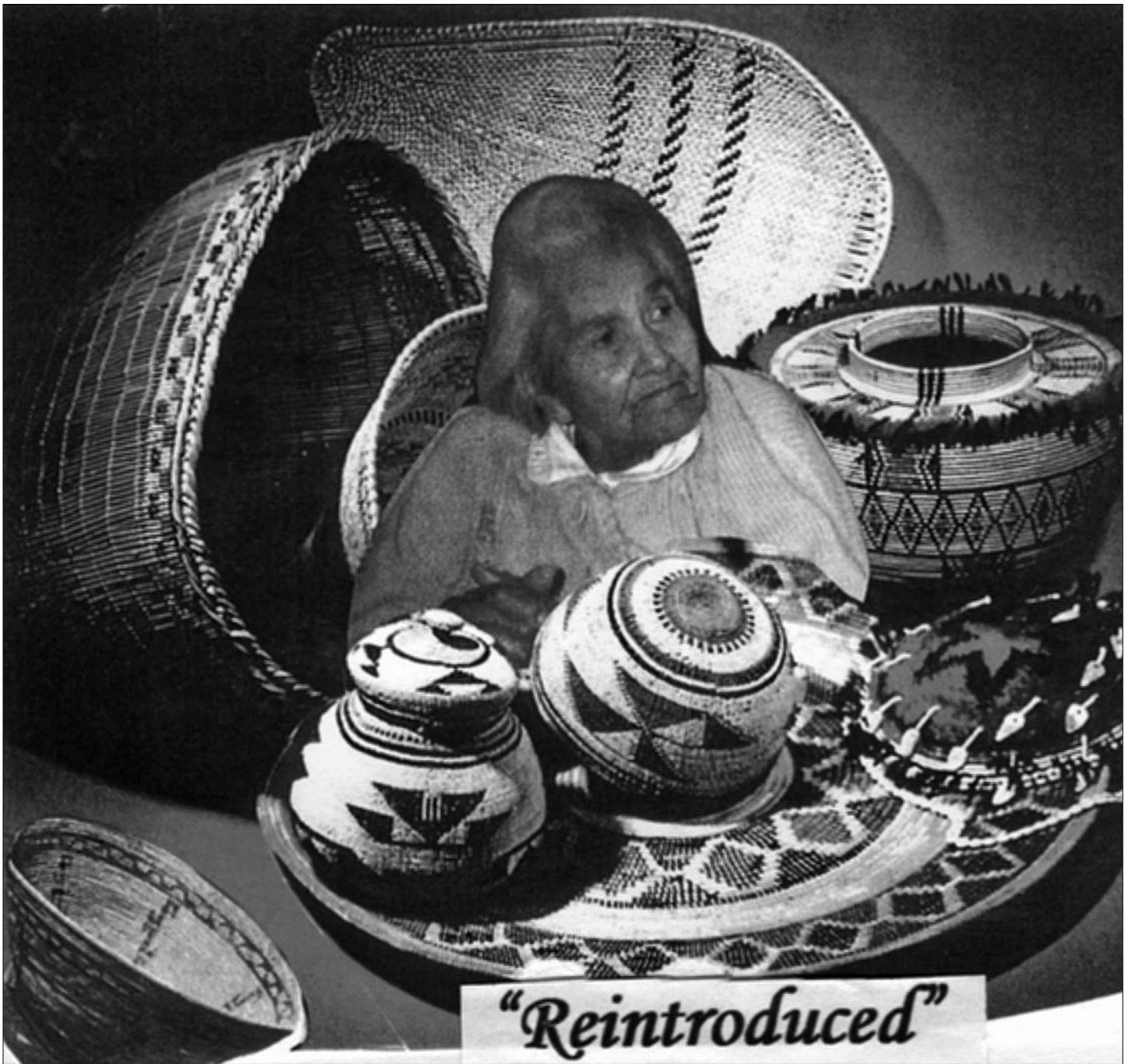
Oratrice: *Teresa Borcich*
John Mattiuzzo
Rosina Balassi
Genoveffa Rosetto



Grace & Thomas Carine, 1913



Toscano Hotel, c.1914



This is a photo of my precious Gramma, Lena Beatrice Seymour. I finally have a video of her at 103 playing her harmonica! Born in 1893 at Noyo, she lived to the wonderful age of 105 in Fort Bragg. Lena's parents were Emma Smith Seymour and Charles Fredrick Seymour of the Culle Bulle station located today off Simpson Lane on Hare Creek Terrace. Charles owned 80 acres at that location with his wife, Emma. Emma, who was Pomo Indian, had been born along the trail from Point Arena to Mendocino according to Gram.

Gram was quiet about her native heritage and culture. Sometimes she would tell us, "We are from the mound," [*meaning from the Earth. Her Pomo family's origins were connected to the village and ceremonial roundhouse at Manchester, CA.*] She did have some stories that she shared with us.

One day I wrote her a letter telling how wrong the non-native people were for what happened to indigenous Indians, their land and culture. I told her it was alright to think like I do because it was the truth. "Truth Has Loosed the Shackles." I know she began to feel some pride before she passed. She let me know the last time I visited her, by a squeeze of my hand and telling me, "It's alright." What she meant was that it was alright then in her heart for me to research and write about our heritage. I love her for that. She released me from my feelings of guilt and secretiveness for wanting to know who our people were and where we came from.*

** Arlene spent her childhood years in her Gramma's house. She went through the Fort Bragg schools. She learned that it was not alright to talk about her Native American origins. Non-Natives would not understand. She felt a deep need to learn and own her own family history. ~Ed.*

The original argument justifying the creation of a local high school district in order to accommodate the local elementary school graduates, hinged in large part on the training of local students in agriculture. Construction of the high school building was completed in 1908. The first agricultural project the high school students undertook was to beautify the city's streets with decorative trees that they grew on the school grounds.

By 1912 the program was evolving in new directions which may seem oddly familiar today. Now even people in big cities are growing food in vacant lots and in their own backyards. Here we see some of the beginnings of the grow-it-yourself movement right in our own home town. Of course, being a "grower" today has more recent connotations, unforeseen in 1912. -Ed.



Source: *Breath of Ocean*, 1912

"Agriculture," by Gladys D. Gray

Away down the long vista of time, the history of mankind and agriculture have been entwined. It has been the instinct to plant and grow food for man and beast. The Nile Valley was the garden of primitive man, and when man labored, planted, and harvested, abundance and contentment was his—the rewards were certain and sure. Then every agricultural people was the prey of the warlike and the vicious, but today men plant and harvest in peace. It has only been in the late years that the work has been carried on scientifically. Formerly the only idea was to scratch over the top of the soil and scatter some seeds. They didn't know the meaning of agriculture. Today every step is taken with knowledge and reason, and the result is practically determined beforehand.

We, like many others, have often heard the question, "What is Agriculture?" and eight of us, under the instruction of our professor, endeavored this year to see if we could find out, and somewhat to our surprise we found, as with nearly everything else, the more we study, the more we find to learn.

Nevertheless, we have accomplished a great deal of work and gained much information. Our first twenty weeks of work consisted mostly of text book and outside reading from agricultural books and the bulletins from the Government Experiment Station. We worked many



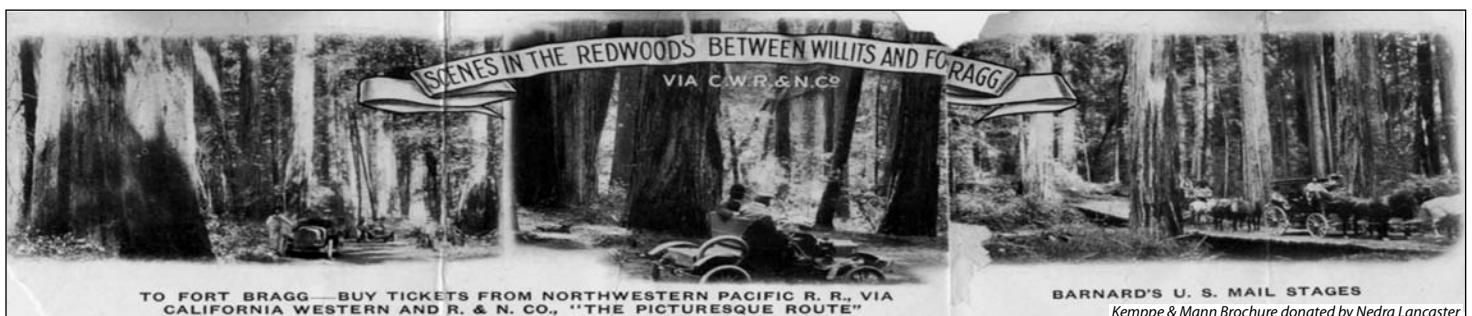
Agriculture field located behind high school on Harrison just north of Bush in 1912. Note the logging train behind the school's fence line as it headed for the mill.

experiments, such as analyzing the soil; determining the percentage of dry matter, water, and ash in plants; the water capacity of the soil; the percentage of butter fat in milk, etc., besides making observations around our own neighborhood.

The greater part of our work since Christmas has been in the field. We took one acre of our school ground and turned it into a little farm. To this we applied several different commercial fertilizers (nitrogen, potash, kelp, and potassium, separately and in combinations) to the soil and planted our seeds in such a way as to have each kind of seed in contact with all the different fertilizers. Among the seed planted were oats (red, black and white); clover (burr, mammoth, red); alfalfa (Arabian, Turkistan, common); potatoes (taken by hill selection); buckwheat, barley, beets, turnips, carrots, corn, emmer, wheat (macaroni), rape, and vetches (spring, winter). From this experiment we expect to determine what crops can be grown to the best advantage here and what fertilizer proves to have the most profitable effect on each see. We also hope that our experiment may be a benefit to the farmers of our vicinity. Of course it is too soon yet to give our results.

The editor of the next *Breath of Ocean* may be able to publish later results of our experiments since the seeds are just sprouting now. §

§ Does anyone know if later issues of *Breath of Ocean* included articles about the high school's agriculture course? The FB-MCHS Archives does not have all the copies. Thank You!



Brownie Camera History

A new display has been mounted by David Foucheaux at the Guest House Museum. Featured are historic Kodak Brownie cameras. Photography was a brand new discovery just before the middle of the 19th century, but required extensive technical knowledge of lenses, lighting, and chemical manipulations which few understood and fewer had mastered. Most cameras were very large, heavy, cumbersome contraptions confining most photography to controlled studio settings. The equipment and the supplies were expensive, keeping early photography unaffordable for the majority of the public.

The earliest images that were mass produced were *daguerreotypes*, named for Daguerre, a French inventor. Images were chemically etched onto cheaply produced sheets of tin. Although some of these "tintypes" still exist, their images soon tarnished and were one-of-a-kind images.

The next invention used glass plates as negatives. Each heavy, glass plate had to be coated before exposure with a chemical solution and inserted into a large box camera in the dark. The exposed plate was then developed in chemicals also away from light, and contact prints were made from the plates, usually back at the photographer's studio, where conditions were more easily controlled.

By the late 19th century, Eastman Kodak, located in Rochester, N.Y., produced a simple box-type camera with a fixed lens which was sold with a roll of film already loaded. Very few adjustments and little knowledge were needed to operate it.

Ads in The Century Illustrated Monthly Magazine--April, 1889.

13,000 SOLD IN 2 YEARS.
A Wonderful Photographic Invention.
C. P. Stirn's Patent **Concealed Vest Camera**
Awarded Silver Medal, Melbourne Exposition, 1888.
Medal of Excellence, American Institute, New-York, 1888.

Size and Price of No. 1.
6 in. Diameter,
3/4 in. Thick,
1 lb. in Weight,
\$10.00.
Fine Nickel-plated Camera, with 6 plates for 36 Pictures, 1 1/2 in. Diameter.

Size and Price of No. 2.
7 in. Diameter,
3/4 in. Thick,
1 1/2 lb. in Weight,
\$15.00.
Fine Nickel-plated Camera, with 6 Plates for 24 Pictures, 2 1/2 in. Diameter.

Each Camera in a handsome Case. Each Camera guaranteed perfect.

THE ONLY CAMERA INVISIBLE TO THE EYE; CARRIED CONCEALED UNDER THE COAT OR VEST; TAKES 6 SHARP PICTURES WITHOUT A CHANGE OF PLATE; ALWAYS READY AND IN FOCUS.

Instantaneous Pictures, stationary or moving, caught unknown to the object. No Tourist, Artist or Student, Amateur or Professional, should be without this Camera.

Send for descriptive price-list, free, or stamp for specimen Photography, or call for particulars, to

STIRN & LYON,
30 PARK PLACE, NEW-YORK, U. S. A.
SOLE AGENTS FOR UNITED STATES AND CANADA.
Canvasers wanted everywhere.

The Kodak.

ANYBODY can use the Kodak. The operation of making a picture consists simply of pressing a button. One hundred instantaneous pictures are made without re-loading. No dark room or chemicals are necessary. A division of labor is offered, whereby all the work of finishing the pictures is done at the factory, where the camera can be sent to be re-loaded. The operator need not learn anything about photography. He can "press the button,"—we do the rest.

For sale by all Photo. Stock Dealers.
Send for copy of KODAK Primer, with sample photograph.

The Eastman Dry Plate and Film Co.
ROCHESTER, N. Y.

The user exposed the frames one at a time, then sent the exposed film still inside the camera to Kodak's plant, where the film was developed, contact prints made, and the camera with fresh film loaded ready to be exposed was shipped back.

This new simple camera was named the Brownie, to make it seem friendly and accessible. It became an immediate hit with regular folks wishing to record weddings, births and other important personal events. And thus, the photographic process was democratized, no longer available only to the wealthy few. The common citizen could make images that could be reprinted to share with friends and family. And how they did! ❧

Recovering Our Local History:

❧ Possible Origins for the Name of the Town Called "Comptche"? ❧

Like most historical "facts" you will find an assortment of possibilities with each version strongly adhered to by anyone who grew up hearing one of them. Part of the confusion is from the fact that most "tribes" had descriptive names for their neighbors, but not for themselves. Whites often misinterpreted answers to their questions about a tribe's name. Natives did not use a group name, only their own personal name and village name. In their language and culture they were "people".

Through time, misinterpretations and misunderstandings most of the Indian names for places were changed. Whites gave their own names to the places where they settled. Rarely were unfamiliar Indian names kept, although a few slipped into usage when map makers noted them. The changes they made left them still recognizable. Although there is not complete agreement, some local surviving Indian names probably include Cahto, Yolla Bolly, Gualala, Guinda and Capay.

Here is the best discussion we know of for "Comptche", an unusual name for a small town in Mendocino County some twelve miles inland from the coast on the Comptche-Ukiah Road. Source: Samuel A. Barrett's *The Ethno-Geography of the Pomo and Neighboring Indians*, page 178.

❧ ❧ ❧ ❧ ❧

"Powers, in his tribes of California, (p. 172) gives the Indians of Anderson and Rancheria valleys as united politically.

"Under the head of "Koma'cho" he says: "These Indians live in Rancheria and Anderson valleys, and are a branch of the great Pomo family, though more nearly related to the Senel (*Sanel, or Shanel, today's Hopland area south of Ukiah*) than the Pomo proper. Their name is derived from their present chief, whose authority extends over both valleys." (*All are Pomoan.*)

"It is very unusual to find the authority of a single individual extending farther than his own immediate village, and, in view of the fact that, according to present dialects, *kōma'tcō* being applied to the people in Anderson valley in the Northern dialectic area, it seems probable that Powers' statements on the subject do not reflect aboriginal times. It sometimes happens that the whites consider the authority of an individual Indian to extend much farther than it really does, and it is probable that the leader or captain referred to here was treated by the whites as having authority over the people inhabiting both of these valleys, and from this he may have come to be considered so by the Indians themselves, at least in so far as their dealing with the whites were concerned."

Bancroft (*History of California*, V. I, pages 362, 449) mentions the same people, but spells their name "Comacho."

Do any of our readers know other surviving Native names [*and their meaning, if possible*] in Mendocino County? ❧



Image donated by Ginny Clous

IIa) WHO ARE THESE PEOPLE ?

IIb) WHEN WAS IT TAKEN ?

IIc) WHERE ARE THEY ?

Note: This image is a complete mystery... Can anyone provide ANY information? Thank You!!

Contact info:

Please include the History Mystery ID number and topic. Include your name, phone, and other contact information so we can give you proper credit, and talk to you, if we have a question.

To share information or images:

Sylvia E. Bartley, *Voice* Editor
28951 Hwy 20

Fort Bragg, CA 95437

E-mail: archives@fortbragghistory.org

Tel: 707-961-0498 or 964-3777



(Clip or copy)

Join the Fort Bragg–Mendocino Coast Historical Society.

Help to Make a Difference!

We Thank You!

MEMBERSHIP DUES (Jan.1–Dec.31):

Individual / Couple

Individual \$20 \$30

Junior \$10

Patron \$100 \$150

Life \$400 \$600

Commercial Member \$200

Non-profit organization \$50

Name _____

Address _____

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Phone _____ Email _____

☐ This membership is in Memory of _____

☐ This donation is for the Panorama Restoration Project.

☐ This donation is for the FB-MCHS Building Fund.

☐ This donation is for :

Fill out and **bring to the Guest House Museum**

343 N. Main St., Fort Bragg,
or mail with a check or M.O. to:

FB-MCHS

P. O. Box 71

Fort Bragg, CA 95437



Guest House Museum . . . Dot Johnson

The Fort Bragg–Mendocino Coast Historical Society is a membership organization whose mission is to preserve and interpret our past for the present and the future.

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Advantages to FB-MCHS Membership

You are invited to become an active member involved in the work of historical education and preservation. There are many ways you can become part of the local history team. Here are some of the important ways you can help:

- ✓ Become a Docent at the Guest House Museum
- ✓ Work with us in our new Archives
- ✓ Research local history questions
- ✓ Assist researchers and students
- ✓ Create new historical displays
- ✓ Collect donated historical materials
- ✓ Learn how to safely handle historical materials
- ✓ Research and write local history
- ✓ Publish local history in newsletters and books
- ✓ Attend FB-MCHS-sponsored historical programs
- ✓ Tell your friends about FB-MCHS
- ✓ Bring your guests to visit the Museum
- ✓ Give a membership as a great gift!

Love History? Docents are Always Needed at the Guest House Museum.
(Training is provided.)

★ **The BOARD MEETS AT THE GUEST HOUSE MUSEUM, 343 N. Main Street, Fort Bragg, CA** ★

⇒ FB-MCHS Board Meetings are the second Tuesday at 7 p.m. ⇐
 ⇒ January, March, May, July, September, and November, 7 p.m. ⇒ *Please join us!* ⇐

★ FB-MCHS BULLETIN BOARD ~March 2012 – May 2012 ★

- ⇒ **Historic Brownie Cameras Display:** At the Guest House Museum, first floor. Exhibit by David Foucheaux.
- ⇒ **Glass Beach Treasures Display:** Guest House Museum, first floor.
- ⇒ **Downtown History Walks and Cemetery Walks** will begin again in May. Watch for dates.
- ⇒ **New non-profit partners at Guest House Museum:** Pacific Textile Arts and the Ocean Wave Quilters operate the historic rug loom on the second floor; Noyo Women in Fisheries' beautiful display shares the Marine Room, second floor.
- ⇒ **Any items for a local Veterans' display in May & June?** Contact Denise: 964-2404. ☞

🌸 🌸 🌸 **BILL MOTTRAM (1923-2012)** 🌸 🌸 🌸

With great sadness we note the passing of a real friend of local history and of the local historical society. William E. "Bill" Mottram, 88, was the cheerful face greeting many visitors to the Guest House Museum in his adopted hometown. He was also a serious source for World War II history.

Whenever someone needed to switch dates for their docent time slot, or was unable to show up for any reason, Bill was always ready to step in with a smile. Bill also served on the FB-MCHS Board of Directors.

A gathering and open house will be held March 10, at 3 p.m. at 423 N. Franklin. Bring stories and memories to share.

🌸 🌸 🌸 🌸 🌸 🌸

Reminder: Your dues must be current to receive the Newsletters Membership form is on page 15 THANK YOU!!

RETURN SERVICE REQUESTED

Fort Bragg-Mendocino Coast Historical Society
 343 N. Main Street / P.O. Box 71
 Fort Bragg, California, 95437