

David Rosen, U.S. Coast Guard Historian

David Rosen, an Institute member since 1982, has worked as the U.S. Coast Guard Pacific Area Historian for 15 years. Previously, among various jobs including assisting in modernizing the computer technology programs at local military installations, he has been an instructor at the University of California, Berkeley and the University of San Francisco, as well as assistant professor at Ohio State and the University of Minnesota. David received his M.A. and Ph.D. from the University of Wisconsin. He shared several brief biographical sketches from the many he writes during the course of his work, and I chose an obituary he wrote for a 100 year old veteran of the Coast Guard and a brief write up of an interview with an almost 95 year old vet for publication here.

About his work David wrote: These past 15 years I get about 200 inquiries a month as a researcher in Coast Guard history. I put up a history booth (at Coast Guard Island, Alameda) for Black, Women's, Hispanic, Asian, and Native American months, as well as for Martin Luther King Day and for Pearl Harbor. Each event requires many meetings. July 4th is so massive—2,000 visitors—that it takes a month to prepare. Same for Coast Guard Day in August. And there is constant traveling. This year our budget was 3 months late, so all my travel got squeezed into February-August. I cover Kodiak to San Diego. I just interviewed another World War II vet in Bellevue, Washington, 100 years old. We've had many of them, especially the women!

David added: My normal commute is 5:30 am to Alameda from San Francisco, as the HQ folks are on Eastern time. Up to 2000 people work at CG Island when the ships are berthed there: IT specialists, intelligence officers, accountants, lawyers, mechanics, admin, engineers, et al.

Remembering Elfie Larkin, Jun 29, 2012

The Coast Guard was saddened by the recent passing of a shipmate who was a true pioneer: Elfie Larkin, a former Coast Guard SPAR and World War II veteran. She was 100. At a time when the U.S. needed "all hands on deck," Elfie answered the call like so many other American women and enlisted as a SPAR in 1943. The Women's Reserve of the Coast Guard was formed in 1942; the name "SPARs" is an acronym taken from the Coast Guard's motto "Semper Paratus – Always Ready."

Following boot camp and initial training, Elfie served as a radio operator at the 9th Naval District in St. Louis, monitoring the maiden voyages of Naval vessels from shipyards in the Midwest region down the Mississippi River and out to sea. In 1944, Elfie shipped out to Hawaii, where she sent, received, and decoded sensitive military messages critical to the war effort. At the end of the war in 1945 she was honorably discharged. Elfie went on to serve as both a teacher and a volunteer docent at the Oakland Zoo for more than two decades. . . . Prior to her passing, Larkin wrote, "I have had a wonderful and happy life in which the United States Coast Guard played a big part."

Capt. Dorothy Stratton, the very first SPAR, recommended the term SPAR, stating "A spar is often a supporting beam and that is what we hope each member of the Women's Reserve will be." In fact, at the Coast Guard's peak personnel strength in 1944, more than one out of every 13 officers and one out of every 16 enlisted were female, the highest ratio of any of the nation's armed services at that time. SPARs served in 43 different specialties, providing critical depth to the U.S. military during a two-front world

– continued on the back page

war that mobilized the entire country. Coast Guard cutters *Spar* and *Stratton*, a national security cutter, were named to honor the service of all SPARs.

“Because of shipmates like Elfie Larkin, the Coast Guard continued to fully integrate women into active duty service,” said Coast Guard Commandant Adm. Bob Papp. . . . Sixty-seven years after Larkin’s service, the United States Coast Guard Academy’s incoming Class of 2016 . . . is made up of approximately 36 percent women.

An interview with Lt. Kay Thomson Stoye, SPAR, 1943-46, May 25, 2010, Alameda, California

In 1943 Kay Thomson attended boot camp at Smith College, followed by officers’ training at Hunter College in New York City, finishing with the rank of lieutenant. She served as Company Commander, 1943-45, at the Biltmore Hotel, Palm Beach, Florida and 1945-46 at New Orleans. Like the other SPARs, Lt. Stoye (née Thomson) remembers her WWII years as a terrific boost to her career and personal life. She graduated from the University of California in 1937 during uncertain economic times. After temping in San Francisco’s financial district, Kay worked for Union Oil. From her skyscraper office on the coast she viewed the ships and aircraft accumulating in the Bay Area. Her initial reaction to the start of the war was to volunteer at the San Francisco USO.

At Hunter College she had her first encounter with the nervous shock of male enlistees at her rank. They clumsily addressed her as “yes ma’am, sir.” From New York she was the officer in charge of a train of 273 military women, about 200 of whom were SPARs en route to the Biltmore, the “Good Ship Never Sail.” At Palm Beach Kay was a Company Commander, again facing male surprise at her rank. When a coastie whistled at her, she called out “only damn fools and bosun’s mates whistle.” . . .

Institute for Historical Study

P.O. Box 5743

Berkeley, CA 94705

MONTHLY PROGRAMS

“The Role of a Mission Indian in Establishing the Sonoma Wine Industry”

On Sunday, July 15th, at the home of Nancy Zinn, **Peter Meyerhof** presented his research concerning Sonoma County’s winemaking history. He also gave a talk at the Buena Vista Winery at the end of the month where several Institute members went to hear him speak.

Most California missions had small vineyards and made wine from Mission grapes for local consumption. As with almost all labor at the missions, growing grapes and making wine were carried out by baptized Native Americans. Occasionally exceptional Indians were rewarded with small grants of land from the mission. Such appears to be the case at the Sonoma Mission where an Indian, given the Christian name Viviano, received a small land grant a few miles to the east of the Mission vineyard. He continued to grow grapes there long after secularization of the mission in 1835. Over the next two decades, this land was sold to several individuals who made wine and sold Mission grapes that were still growing on the property. In 1857 Agoston Haraszthy, a Hungarian immigrant who is commonly referred to as the “Father of Winemaking in California,” purchased the property and established the Buena Vista Winery on this land. He commented on the 25-year-old vines that he had heard were planted by a Native American. Although Haraszthy stated that it was on these vines that he made his first award-winning wines and conducted his first successful grafting experiments, Viviano and his contribution have long been forgotten. More than anyone else, he represents the link between mission wine making and the commercial wine industry in Northern California.

Fortunately, one can still see exactly where Viviano’s vineyard was located at the nearby Bartholomew Park Vineyards, an area on the original Buena Vista land with the rebuilt home

of Agoston Haraszthy preserved by the Frank H. Bartholomew Foundation. Just down a bit from the replicated Haraszthy villa on the rise above the Sonoma Valley floor is a beautiful, quiet, unspoiled picnic spot from which one can gaze down on the site of Viviano’s original six-acre vineyard, bordered on the east by the Arroyo Seco Creek. While I remained sitting in my non-hiking shoes, fellow Institute member Dot Brovarney went exploring for the grinding rocks used by Native Californians that Peter had mentioned in his talk. From this spot we could also see the blackened trees from last year’s fire. The park’s extensive trails were closed due to damage from the fire.

Peter has added a significant element to the history of vineyards and winemaking in Sonoma County, giving credit long overdue to the “grandfather” of an important local industry. So far this information has not yet made it onto the official website of either Buena Vista Winery or Bartholomew Park.

– *Peter Meyerhof and Maria Sakovich*

“A May Walk in Rome: How Spending Two Weeks at the American Academy Made Me Consider Rewriting My Novel.”

On Sunday, August 19, at the Holton Studio in Berkeley, **Stephanie McCoy** spoke about her two weeks at the American Academy in Rome, enthusiastically urging those in attendance to apply as she had for such a stay. She set out to see every monument mentioned in letters written by Constance Fenimore Woolson (1840-1890) when she had visited Rome in 1881. Stephanie is writing a fictional biography of Woolson, a writer who in her own time was better known than her good friend Henry James. She had fallen into obscurity, but a recent biography—*Constance Fenimore Woolson: Portrait of a Lady Novelist*, by Anne Boyd Rioux (2015)—has brought her back to attention, which ought to help Stephanie sell her novel.

MONTHLY PROGRAMS

At the American Academy, Stephanie researched images of Rome in the 1880s: the Coliseum before the floor was excavated to reveal a labyrinth of rooms and corridors; the piazza of St. Peter's crowded with people in horse-drawn cabs awaiting the pope's blessing, etc. Following Woolson's footsteps, in comfortable 21st-century clothing, Stephanie walked around the city: to the Vatican to see its treasures (presumably the Sistine Chapel among them), to the Forum, to the Capitoline Museum, to the Pantheon, taking pictures that she showed us along with the archival images. She was unable to visit the Villa Madama, decorated by Raphael and Giulio Romano, since it was closed for restoration. But she read, and shared with us, evocative descriptions of the famous Renaissance villa from letters of Woolson and Henry James.

The Column of Trajan was Stephanie's target for a visit. With considerable persistence she managed to arrange a tour, accompanied by Academy friends and the director himself. She was impressed by the many old graffiti on the inner walls at the top. Georgia hopes that she transcribed a few. The reliefs on the column are all but invisible and unintelligible as they wind around the shaft.

During the discussion period, Stephanie told us that she had been unhappy with her chapter about Woolson's experiences in Rome and had decided to remove it from the novel. As a result of her own time in Rome she can now rewrite the chapter. She also gained increased insight into the complex matter of her subject's death.

A dedicated cook and food lover, Stephanie interspersed photos of classical sites with pictures of food she had cooked in her Academy apartment as well as some restaurant offerings. Devoted to thorough research, she not only managed to find Woolson's grave in the Protestant cemetery in Rome, but the grave of Woolson's brother Charlie, who died in Los

GROUP REPORTS

Angeles in 1883. Now she must find some restaurant menus from the 1880s!

– *Georgia Wright and Joanne Lafler*

New World History Study Group

The Medieval group is transmogrifying to the World! In the interest of accommodating more of the Institute's members in our (mostly) monthly meetings, we are eager to welcome those who have something interesting to present within the parameters of **World History** (not including American History), but otherwise not limited by subject, chronology or geography. In the past, presenters have taken turns in discussing historically relevant books, places, personalities, objects, or topics they have been studying.

In August **Georgia Wright** presented a synopsis of a study of a pamphleteer she gave to the Bancroft Library to accompany their pamphlet "Complaints and Grievances of the Markswomen of Paris (dated May 3, 1789)." Her essay, entitled "A Pamphleteer in the French Revolution," describes the work of the pamphleteer and her own work analyzing documents from the French army. A general discussion of lesser known aspects of the French Revolution followed.

In September **Bob O'Dell** described contacts between Europeans and indigenous peoples, based on explorers' firsthand accounts, during the Age of Exploration. His examples mainly focused on contacts in Central and South America and to some extent Africa. A lively discussion followed about the verification of sources and the difficulties of finding the voices of the indigenous peoples themselves.

In October, **Lyn Reese** will discuss the 2017 book *The Fate of Rome: Climate, Disease, and the End of an Empire* by Kyle Harper. She will

GROUP REPORTS

emphasize the ways historians can access and study recent scientific research about climate change and infectious diseases. She will offer examples of both from the later Roman Empire and reasons why aspects of this extraordinary empire were destined, or fated, to be impacted by them. We will meet at the home of Lyn Reese, Monday, October 29, at 1 p.m. We would love to include you in our gatherings and look forward to seeing you soon. For upcoming dates and locations of our next meetings, please contact Lyn (lynreese@aol.com).

– Lyn Reese

Play Readers

In August, we completed reading *King Charles III* by British playwright Mike Bartlett. First performed in London in 2014, it received several awards as best play in 2015. Some of you may have seen the performance at ACT a few years ago, or the televised version on PBS. It's a "future history" play. The action is set after the death of Queen Elizabeth. Charles, as Prince of Wales, has been declared king, but the coronation has yet to take place. Because Bartlett saw connections between Charles III and the ill-fated Richard II, he used Shakespeare's poetic form, iambic pentameter, for the dialogue—a masterly touch. He also offers glimmers of other Shakespeare plays, notably *Hamlet* and *Macbeth*.

As the drama begins, we learn that Parliament has passed a bill limiting the rights of the press in matters of personal privacy. Although Charles had experienced journalistic invasion of his own privacy, he stubbornly refuses to sign the bill because he is concerned that the law controls freedom of the press too broadly and would permit government censorship of the news. His refusal, which is constitutionally proscribed, is met with horror by the Prime Minister and with mixed emotions by the leader of the Conservative opposition. Although the

Conservative leader has his own doubts about the bill, he feels that Charles has no alternative but to sign. When Charles continues to refuse, the Prime Minister then threatens to pass a law bypassing the tradition of royal assent. In a surprising turn of events, Charles dissolves Parliament before the Prime Minister can act. Protests across the country follow, especially in London. Armed guards are called out to protect Buckingham Palace.

Concurrent with Charles's self-assertion is the story of Prince Harry, who is smitten with a socialist art student and has his eyes opened to the world of commoners. (Some of us felt that this subplot added little to the play.) In contrast, Prince William, and especially his wife Kate, keep their eyes focused on the Crown, which someday will be theirs. Charles, portrayed as an unsteady but devoted monarch, wins the audience's sympathy but not that of Parliament—or his daughter-in-law.

Kate proposes that William should serve as a mediator between Parliament and his father. Charles sees this as a betrayal but is ultimately forced to abdicate in favor of William, who will sign the press bill and restore the status quo between King and Parliament. Harry ultimately rejects his socialist lover. The coronation proceeds. Bartlett makes no secret of his anti-monarchical stance. A devastated Charles hands the crown personally to his son. Monarchy has been saved by a palace coup.

Our next meeting is scheduled for October 30 at the home of Joanne Lafler in Oakland. We will begin reading and discussing Shakespeare's *Richard II*. As always, we welcome new members. For further information, contact Joanne: jwlafler@gmail.com.

SPECIAL EVENTS

New Deal Films Program

At the San Francisco Public Library, on September 9, the Institute for Historical Study presented “Storms, Droughts, Floods: Two Classic Documentary Films.” *The Plow That Broke the Plains* (1936) and *The River* (1938) are unique in many respects. They were the first films produced by the New Deal to be shown in movie theaters across the country. They dealt with environmental disasters gripping the country at that very time: the devastating Dust Bowl in the Great Plains and massive flooding on the Mississippi. They called attention to the human causes and human tragedies of those disasters. The Dust Bowl was the result of a persistent drought but also of farming practices that literally “broke the plains,” exposing topsoil to strong winds. Indiscriminate logging and the growth of cities along the Mississippi contributed to periodic flooding. These films were works of art, not mere reporting. They laid the groundwork for an American tradition of documentary seen today in the work of Ken Burns.

The director of the films, Pare Lorentz, was a gifted writer and cocky young movie critic who had never made a movie but was eager to try. His partner for both movies was the composer Virgil Thomson, who had spent most of his professional life in the sophisticated atmosphere of Paris after World War I. But Thomson was also steeped in the hymns, folk songs, and popular music of his childhood in Kansas City, Missouri—rich sources for his musical scores for both movies.

In addition to showing the films, our program included talks by three local historians. Gray Brechin, historical geographer and director of the Living New Deal program at UC Berkeley, contrasted New Deal initiatives to redress environmental and human ruin—via the Civilian Conservation Corps (CCC) and other agencies—with our present administration’s

drive to do precisely the opposite. He spoke about the Resettlement Administration, a unit of the Department of Agriculture, which provided aid of all kinds to farmers but was also dedicated to documenting rural lives in stunning still photography, as in the work of Dorothea Lange. The film unit of the RA sponsored *The Plow That Broke the Plains*; its successor sponsored *The River*.

Robert Cherny, emeritus professor of history from San Francisco State University, made the history of the Great Plains personal, telling the story of his family’s deep roots in Kansas, one of the hardest-hit areas of the Dust Bowl. His mother was born on the farm that had been in the family since the 1870s, when her forebears arrived in Kansas as homesteaders. She lived through the Dust Bowl and remembered how the family would plug up windows and doors with towels when storms approached, only to find, when the storms passed, a layer of dust over everything inside the house. Floods were as common in southeastern Nebraska, where Cherny grew up, as droughts were common in the Great Plains. A New Deal agency, the Soil Erosion Service of the CCC, created programs to mitigate flood damage on farmlands. Cherny showed images of these programs—contour plowing and “shelter belts” of trees—and he noted that work begun during the New Deal continues in departments of the federal government today, an important legacy.

As a theater scholar with a longtime interest in film history, I discussed the artistry of the film-making. Lorentz was dedicated to shooting on location. A number of his shots have become iconic. In the Texas Panhandle his crew captured a powerful dust storm. In the Mississippi Valley they unexpectedly encountered, and filmed, a devastating flood. Lorentz’s rough cut of *The Plow That Broke the Plains* inspired Thomson in the composition of his musical score. His score in turn inspired Lorentz to cut the film to fit the music, rather

than the reverse. Because it was technically impossible to shoot with sound on location, Lorentz drew upon interviews with farmers for his narrative. He also included a caption from one of Lange's photographs: "Blown out, Baked, and Broke." For both of the films Thomson's score was recorded by professional musicians and Lorentz's narrative was recorded by a retired opera singer with a resonant voice. (A remastered version of the two films made in 2005 replaced the original soundtrack with new recordings.)

After the films were shown, speakers took questions and comments from an appreciative audience. Altogether it was a satisfying program, bringing these works to audiences unfamiliar with the scope of the New Deal. Thanks are due to Ellen Huppert, co-organizer of the program, and to Joan Jasper, Curator of Exhibitions and Public Programs at SFPL.

– *Joanne Lafler*

Laying the Seeds for the GGIE

Next year, February 18, 2019, marks the 80th anniversary of the opening of the Golden Gate International Exhibition, sometimes called the San Francisco World's Fair. The GGIE took place on the newly created Treasure Island, whose construction was funded by the New Deal's WPA and supervised by the US Army Engineers. The cost for the 400 acres (5,520 feet long and 3,400 feet wide) was \$3,719,800.

Join Institute member and Mechanics' Institute Librarian **Taryn Edwards** at the **Treasure Island Museum** for a morning talk, **Saturday, November 17**, about the MI's Industrial Exhibitions and the two fairs held in 1869 and 1871 that helped lay the seeds for the Golden Gate International Exposition.

Seventy years before the 1939 Golden Gate International Exposition and its theme of Pacific

Unity, the San Francisco Mechanics' Institute began reaching out to the Pacific Rim with its Industrial Expositions that displayed and promoted the products of local entrepreneurs and inventors. These 31 Expositions, held from 1857 to 1899, bolstered California's infant economy, encouraged the demand for local goods and whetted the public's appetite for elaborate, multi-attraction fairs. When the Pacific Mail Steamship Company started their "China Line" and "Shanghai Branch Line" with monthly runs to Hong Kong, Yokohama, Nagasaki and Shanghai from San Francisco, the MI fair managers were eager to capitalize on this new trade network. Invitations to the 1869 and 1871 fairs were extended to China, Japan, British Columbia, the Hawaiian Islands, Mexico, Chile, Peru, and the neighboring states. Both fairs were pioneering efforts to encourage trade relationships with these countries and they exposed the curious citizens of the Bay Area to the exotic cultures and products of the Far East. Ultimately these exhibitions lay the seeds for larger international expositions in 1894, 1915, and 1939.

10:30-12:00 noon, at the **Treasure Island Museum**, Treasure Island, in the Lobby of Building One.

Welcome New Members

Dana Bernstein has a Ph.D. in history from the University of Wisconsin and has taught in several lecturer/adjunct positions at the University of San Francisco, San Francisco State, Pepperdine, and Loyola Marymount University among others. Her research topic has been the criminal code in Colonial India. A new career in public history is her aim.

Susan Nuernberg, retired professor of English at the University of Wisconsin, Oshkosh, is a Jack London scholar and editor of three books and author of several articles on the California

MEMBER NEWS

writer. She is currently working on a scholarly biography of Charmian Kittredge London, Jack London's second wife and curator of his legend.

Amy Elizabeth Robinson's Ph.D. is from Stanford University in the history of modern Britain and the British Empire. She is currently teaching a course at Osher Lifelong Learning Institute at Sonoma State and will be teaching another in the history department at Stanford: "Borders and Migration in the British Empire." Amy is also revising her dissertation, "British Colonial Migration, Repatriation, and Relief, 1880-1910," for a book.

One of **Gretta Mitchell's** photographs was included in the latest exhibition at Scott Nichols Gallery in San Francisco, "Women of the West." "As you may know," she writes, "I am focusing on my fine art work now and am producing small "legacy" books of various bodies of work from many years. The first one was *Iconographies* in 2015 and the second was *Island Dreams* in 2017. I'm working on gathering images for the next few books!"

"**Peter Meyerhof** gave a presentation to the Sonoma/Petaluma State Historic Parks Association on September 20 entitled "General Vallejo's Printing Press and Its Significance in California History." This press, better known as the Zamorano Press, was brought from Monterey to Sonoma in 1837 and used to publish a variety of items including California's first medically-related imprint. Peter provided evidence that the actual printer in both Monterey and Sonoma was not Zamorano but Jose de la Rosa.

After a 20-year research and writing journey, member **Bonnie Portnoy** has completed her manuscript, "The Man Beneath the Paint," an art book and biography of California Impressionist Tilden Daken (1876-1935), "the grandfather I never knew." She is now compiling a book proposal for submission to

BOOK REVIEW

agents and publishers, a daunting but necessary requirement for non-fiction writers in today's challenging publishing environment (unless you happen to be Hillary Clinton, Bob Woodward, or the likes). In 2019 Bonnie will be presenting an illustrated talk on her "talented, prolific, and adventurous artist" to Institute members (date pending). And for members looking to market their books or works-in-progress on social media, Bonnie has received tremendous response to her posts (images and stories) on targeted Facebook groups containing 20,000 or more members, such as "California History." In the meantime, learn about the artist at www.tildendaken.com.

Jeanne Farr McDonnell reports that on October 18th, the Los Altos History Museum opens its exhibit "Inspired by Juana: La Doña de la Frontera," based on her book, *Juana Briones of 19th Century California*. It will be the first bilingual exhibition offered by the Museum, and the first incorporating student projects. The exhibit runs through March 31, 2019.

Peter Mellini writes: "Tis time to dispose of many of my books accumulated over my career; I welcome Institute members coming over (I live in Larkspur) and taking them."

From Hardscratch Press (2016)

Framed by Sea and Sky: Community Art in Seward, Mural Capital of Alaska by Institute member, writer, and publisher **Jacquelin Pels** is a loving tribute both to her hometown of Seward, Alaska and its artist community. Revisiting Seward, reconnecting with old friends, and making new ones, she soon learned about a nearly two-decade creative collaboration to "paint the town"— not red, but with murals instead.

BOOK REVIEW

Armed with her camera and likely a notepad, Pels took to the streets to visually document and record the stories of the town's many painted walls. The small community boasts what appear to be, based on the book's images, at least seventy murals. They cover not only business buildings, but also public buildings, including schools, and even smaller structures such as dumpsters and oil drums. Seward's murals illustrate a variety of place-based imagery such as: the role of commercial fishing in local history; Alaska's traditional tales of Fog Woman, Raven the Creator and his wife Salmon Woman; and predominantly, its strikingly beautiful natural environment, including landscapes, seascapes, and wildlife.

Pels wisely places two maps near the front of the book. One shows Seward's location in Alaska, and the other, a close-up, reveals the town at the north end of Resurrection Bay on the Gulf of Alaska. Rivers, lakes, and mountains together with the sea seem to ring the community. The map also marks Seward's position as the southern terminus of the Alaska Railroad. The prospect of the railroad was the *raison d'être* for the town, which was founded in 1903. It was named for William H. Seward, who, in 1867, arranged purchase of the land from Russia that eventually became the state of Alaska.

Many of the murals are the product of a citizen artist initiative begun in 1999. It continues under the aegis of the Seward Mural Society, on an annual basis to this day. Supported by local businesses, as well as occasional government grants, the murals not only tell community stories and convey community passions, but also enliven Seward's built environment.

One of my favorite sets of images depicts the artistic process involved in painting "Seaward Bound" in 2011. From a blank concrete wall in the first image to cranes and ladders in the next several, finally a pod of whales emerges. In the

last photographs of this series, the massive blue creatures appear to swim along the downtown street. I found myself wishing that Pels identified these whales for those of us who are not seaworthy. An internet search led me to guess those in this mural are humpbacks.

I also would have appreciated inclusion in the book of a third map keyed to the locations of the buildings graced with these murals. Perhaps the Seward Mural Society has produced such a map and provided it to the community's visitor center. If not, I hope they do before I make my bucket-list trip to Alaska, which, after reading *Sea and Sky: Community Art in Seward, Mural Capital of Alaska*, definitely will include a stop in Seward.

Pels' boots-on-the-ground approach to community art and history is a welcome step in documentation beyond the archives. By combining multiple photographs and interviews she has succeeded in chronicling the creative presence and energy of Seward's citizens over almost twenty years. The result is a visual and intimate look at Seward that reaches even beyond the town, its people, and their recent past to reflect the larger history and sensibility shared by those who enjoy the unique experience that is Alaska.

– *Dot Brovarney*

Late-Breaking Announcement

The California and the West Study Group will meet on Saturday, November 10th, at 10:30 a.m. at the home of Jody Offer in Oakland. All Institute members who have done historical work about California or the Western US are encouraged to come, make 1- to 5-minute presentations about their projects, discuss ideas for programs and outings in 2019, and have lunch. Jody will provide soup and Ann Harlow will bring brownies; members may want to bring their own sandwich or salad. RSVP to joffer@juno.com.