

HISTORIA

A TYPE SPECIMEN

FEATURING FONTS FROM THE



Emigre Type Library

IN A
SPECTACULAR
DISPLAY OF
DEPICTIONS AND
DESCRIPTIONS
OF



BATTLEFIELD

LOCATIONS OF THE

U.S.-MEXICAN WAR

1846~1848

CALIFORNIA



FONTS USED
ON FRONT COVER:

MATRIX II INLINE

FILOSOFIA

DALLIANCE FLOURISHES

DALLIANCE

MR EAVES XL MOD

DALLIANCE FLOURISHES

TRIPLEX CONDENSED

COUNCIL

BROTHERS

FILOSOFIA

MR EAVES XL MOD

MODULA RIBBED

PRIORI SANS

OUTWEST

OBLONG

FAIRPLEX WIDE

and musings on

TYPOGRAPHY

TOPOGRAPHY



PHOTOGRAPHY



ESTABLISHED IN 1984 BERKELEY CALIFORNIA

WWW.EMIGRE.COM

URL SET IN PRIORI SANS

An Introduction

Our customers often ask us for suggestions regarding typeface combinations. As much as we'd like to give advice, we tend to steer clear of recommendations, because pairing and mixing fonts is a subjective art and depends largely on context.

While there are some basic rules to get safe results, we believe that ultimately any font can be successfully combined with any other font. It's not so much a matter of which font combinations to pick, it's a matter of how you use the fonts in combination. Size, color, tracking, contrast, layout and overall purpose determine how fonts can be combined successfully.

To illustrate this, we put together this special type specimen booklet exhibiting a wide variety of Emigre Fonts in both obvious and unexpected combinations.

To create a proper context—and not waste an opportunity to tell a story—we reassigned a project we had been working on that was looking for a final destination. This allowed us to show the fonts in a real life application, as opposed to the customary use of “Greeking,” while giving the type specimen booklet a purpose beyond showcasing type.

Historia is a project that was conceived in 2007. It started as a series of thirteen panoramic photographs depicting battlefield locations in California of the U.S. ~ Mexican war of 1846~1848. The idea was to publish these panoramas in a coffee-table book featuring elaborate fold-out pages.

After the completion of the panoramas, the desire arose to incorporate captions and other texts directly into the images to provide background information and context. History offered both precedent and inspiration. Nineteenth Century

panoramic images, maps, and “bird’s-eye” views of popular and historical sites were often adorned with descriptions and keys elaborating on the subject matter of the image. Text and image were usually fully integrated into the image.

Instead of simulating these historical styles, which were closely linked to the reproduction and typesetting methods of the time, we took liberty to try an approach that was evocative of various historical forms of American typographic styles but was made with distinctly contemporary design sensibilities and typefaces (from the Emigre Type Library).

The result was a series of “labels,” one for each panorama, resembling a hybrid of antique bond certificates and California orange crate labels. Each label contained an abbreviated description of the event, including place name, date and other relevant information. The final designs were distinguished by a plethora of typefaces, ornaments and patterns in a variety of combinations and configurations.

The project was turned on its ear when these typographic treatments became more prominent than the panoramic photographs they were supposed to adorn. This shift in direction caused us to rethink how the project could best be published. So we put it aside for a while, until we realized it would lend itself perfectly for this type specimen booklet highlighting font combinations from the Emigre Type Library.

RVDL

TEXT SET IN FAIRPLEX WIDE MEDIUM 10/15 PT. HEADLINE SET IN SABBATH BLACK HEAVY 14 PT.

THE CAHUENGA

HOLLYWOOD

COUNTY, CALIFORNIA,

13TH, 2007

buena

AMERICA AND MEXICO

ES IN *Alta California*

IONT AND GOVERNOR ANDRÉS PICO ON

RY 13TH, 1847



LOCATION OF *The Battle of San Pasqual* San Pasqual Valley Rd., ESCONDIDO, SAN DIEGO COUNTY, CALIFORNIA, OCTOBER 14TH, 2007.

TITLE OF

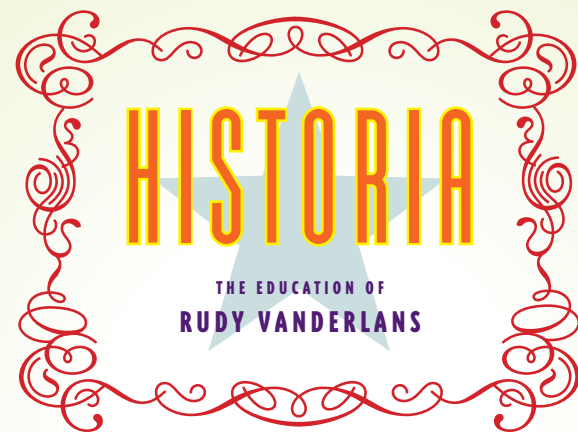
SQUAL

UNITED STATES FORCES

place on

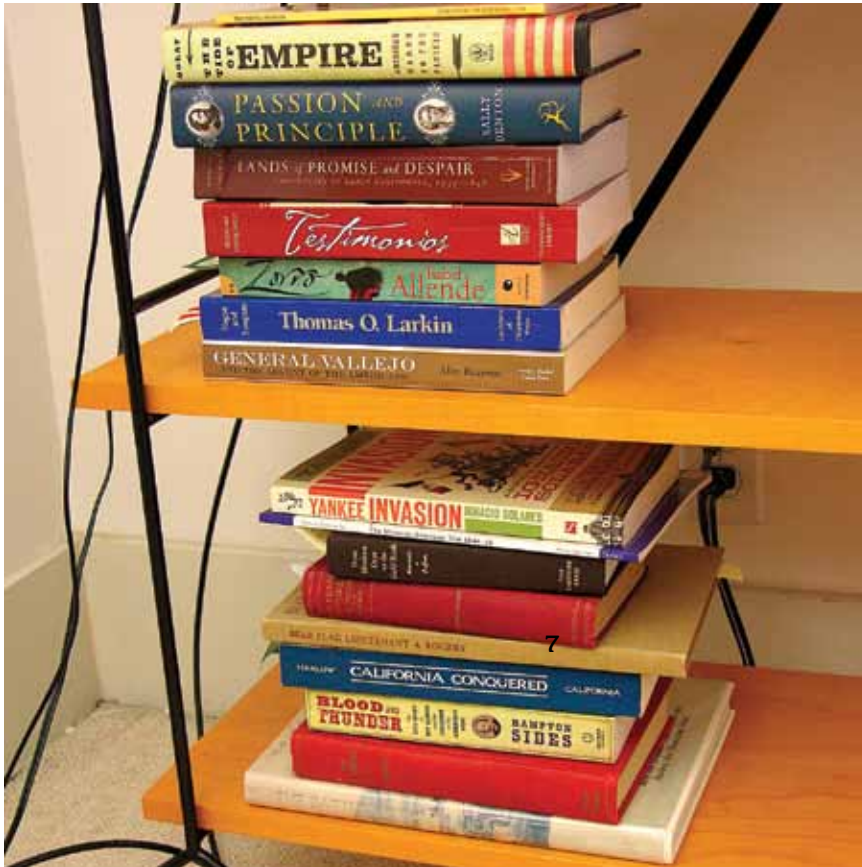
6TH 1846

HIST



I DIDN'T KNOW THIS, but in 1846 the United States of America declared war on Mexico to capture the northern provinces of Alta California and New Mexico. The decisive battles determining the outcome of the war were waged primarily in Mexico, but a series of significant skirmishes occurred within California. The locations of those events in California are the subject of the thirteen panoramic photographs and typographic treatments presented in this specimen.

Headline set in Modula Tall 72 pt. Subhead set in Triplex Condensed 8 and 14 pt. Border set in Dalliance Flourishes.
Main text set in Mrs Eaves Roman 11/14 pt. Lead-in set in Council 17 pt.
Photo caption set in Dalliance Script Display 16 pt. and Tribute Roman & Small Caps 7 pt.



🌿 **A history buff I'm not**, but it's difficult not to like the stories. I'm also not a conceptualist, but it helps to have a specific idea when you set out to make a series of photographs.

What exactly got me started on this series I can't remember, but at some point I became curious about the recurring names that adorn the streets, highways, cities, parks, and public schools in California; *Carillo, Kearny, Pico, Larkin, Alvarado, Castro, Montgomery, Cabrillo, Stockton, Vallejo, Frémont...* Who were these men?

I've always been fascinated with local history because studying it enriches the experience of where you live, and deepens the connection to your neighborhood. It gives you a new perspective on your surroundings. So I started reading. I bought books, visited historical places and local museums, and checked out the internet. I then learned that the above mentioned men had all played significant parts in a war engaged by the U.S. against Mexico from 1846 until 1848. The reason for the war was Mexico's northern territories and the U.S. government's desire to seize them.

TEXT SET IN VISTA SLAB REGULAR 8/12 PT. HEADLINE SET IN MR EAVES XL MODERN ULTRA 15 PT.

MANIFEST DESTINY

A SHORT HISTORY OF THE U.S. ~ MEXICAN WAR OF 1846 ~ 1848



THE CONTROVERSIAL CONCEPT

of MANIFEST DESTINY had put the United States on a collision course with anything that stood in the way of the creation of a vast nation stretching from coast to coast. It was a foregone conclusion that Mexico's northern provinces of *Alta California* and *New Mexico* (encompassing the current states of California, New Mexico, Arizona, Nevada, Utah, and parts of Colorado, Wyoming, Kansas, Oklahoma and Texas) would eventually be taken by the U.S.

But the big prize was *Alta California*. Besides its fertile land, the United States government was particularly keen on California's potential ports which could function as gateways to the Far East. At the time, neither government was aware that gold lay hidden just below its surface.

After negotiations to purchase the territories had failed, the U.S. declared war on Mexico in May 1846 after hostilities had broken out between American and Mexican troops in disputed border territory along the *Rio Grande*. President Polk blocked Mexican ports and sent the U.S. army into Mexico hoping to force a quick resolution. Troops also marched into *New Mexico* and *Alta California* securing the sought after northern provinces.

The Mexicans had no choice but to defend their rights and territorial integrity. While Polk had counted on swift success and surrender, the war dragged on for nearly two years. It wasn't until United States forces invaded and then occupied Mexico City that the Mexican government capitulated and agreed to the terms laid out in the TREATY of GUADALUPE HIDALGO which ceded *Alta California* and *New Mexico* territories to the United States. It was a brutal war, with over 38,000 dead.

The American troops which had marched into *Alta California* had fared slightly better. At least at first. Sparsely populated, the territory was taken with little or no resistance. But unscrupulous behavior by U.S. occupational forces soon led to an insurrection by the *Californios* who revolted and kicked the occupiers out of most settlements. It took the Americans nearly a year to reestablish dominance. Hostilities in *Alta California* were ended with the signing of the TREATY of CAHUENGA.

That's the simplified version of the story. The actual story of how California became a Union State is a complicated one—not least because the allegiance of the participants in the war was not always clear cut—and is punctuated with enough acts of bravery, political intrigue, and military incompetence on both sides to have filled numerous books. The men whose names are listed on the opposite page played major roles in this chapter of California history.

Headline set in Filosofia Grand Bold 22 pt. Subhead set in Fairplex Wide Bold 9 pt. Ornament created with Tribute ornaments and Dalliance arrows. Text set in Filosofia Grand 10/12 pt.



LOCATING HISTORY

THE FOCUS OF THIS PROJECT, however, is not so much the men who appeared in it, or the intricacies of the war itself, but the locations in *California* where the main battles and events took place. While studying the history, I became aware of thirteen sites that were mentioned repeatedly. They were spread out between *Sonoma* and *San Diego*, a distance of roughly 600 miles. Random spots, for the most part, picked by fate. Yet as back drops to historic events, today their names hold specific meaning, and commemorative plaques placed on those sites recognize their significance. The most elaborately preserved site is at *San Pasqual* near *San Diego*, designated by a State Park and museum. Some have extensively researched books written about them such as the *Battle of Santa Clara*. Others are impossible to pin point, such as *La Mesa*, where the commemorative plaque seems to have disappeared and the spot where it was supposed to be according to the maps is actually incorrect.

MAIN TEXT SET IN MATRIX II BOOK 9/12 PT. HEADLINE SET IN MR EAVES XL MODERN ULTRA 15 PT.

THE PROMISED LANDSCAPE

These battlefield locations are of interest to me because of the role they played in *California's* history which infuses these places with a certain *aura*. It's difficult to explain exactly what that *aura* is and how it manifests itself. It's even more difficult to photograph it (does *aura* wear off?) But that's my *modus operandi*. Instead of picking places for their geographical beauty, interesting architecture, or simply for their photogenic appeal, I pick them for their historical and cultural significance. It's the stories surrounding them that inspire me to photograph these locations. Perhaps I'm more conceptually minded than I'd like to admit.

This sets up a particular esthetic challenge because historical and cultural significance does not automatically coincide with geographical beauty or photogenically inclined subjects. As I venture out to locate these spots I have usually no idea what to expect, and more often than not it's a huge disappointment. The sites are commonly mundane and unremarkable. They're also often developed and built over, thereby erasing any signs that would link them to their past. Which is where the esthetic challenge comes in.

I knew from the outset that some of these images would end up looking rather pedestrian. Not only did I force myself to photograph locations that I was unfamiliar with and which offered no particular visual attraction, but I also tried to be at the scene on the exact day of the year and time of day that the battle took place. This I did to satisfy my own curiosity in the subject—to feel the temperature, experience the slant of the sun, observe the state of the vegetation, etc. I wanted to duplicate the ambiance best I could to deepen the connection between the actual date of the event and my visit.

This didn't always work out to my advantage. Photographing at predetermined times often resulted in less than perfect lighting circumstances. Light makes all the difference in a photograph. An otherwise dull looking landscape can be dramatic when lit up by a late afternoon sun. This is usually how photographers work; they either stumble upon beautifully lit scenes by accident and make a photograph, or they wait for hours to get the perfect lighting. I've always felt there's a level of conceit in that. So I set out to do the exact opposite. I figured that to steer clear of the obvious in landscape photography would lead to surprising results. And it did, but not always to great effect. The landscape I found at *Rio San Gabriel*, for instance, has tremendous visual potential due to its setting and vistas, but since it was a gray and overcast day, hiding the beautiful backdrop of the snow covered *San Gabriel Mountains*, it was a dreary scene with little definition or drama [SEE NEXT PAGE].

Main text set in Malaga Narrow Regular 10/12 pt. Headline set in Brothers Bold 18 pt.

RHETORIC

Unlike the battles that were fought within Mexico, which were large scale events including thousands of troops, the ones in California, with a few exceptions, can hardly be called battles. It is perhaps better to describe these engagements between the *Californios* and the United States forces as skirmishes. There was a lot of posturing, horsemanship, maneuvering, and military vessels sailing up and down the California coast. Many of the skirmishes were the result of both parties raiding each others horses, a prized source of transportation. The forces involved on both sides were counted not in thousands but hundreds, often fewer than that. With the exception of the *Battle of San Pasqual*, few men were killed. California was not a very populated place at the time, if you don't count the natives, who must have wondered what was going on. Two nations were battling it out over a territory that they, the native Indians, had inhabited for as long as they could remember. But that's another story.

Sidebar text set in Malaga
Regular 7/8 pt.
Headline set in Council 26 pt.



LOCATION OF *The Battle of Rio San Gabriel* Near the intersection of Washington Blvd. and Bluff Rd., CITY OF MONTEBELLO, LOS ANGELES COUNTY, CALIFORNIA, JANUARY 8TH, 2008.

IT'S THE PURPOSE OF THE PHOTOGRAPHER to make esthetically pleasing images. No matter how great the story behind it, if the image doesn't appeal visually, few will take notice. On the other hand, the significance of a photograph is often enhanced, sometimes even determined, by the story that surrounds it. So the stories do matter. When visiting the annual photography expositions, where galleries, dealers, and collectors come together, I love listening to the dealers making their pitches—and in my mind they're not selling photographs, they're selling stories.

So why make photographs when the stories are so important? It's a good question, and the best answer I can offer is to state that I'm a photographer, not a writer. But I am interested in how far you can push the balance between an image that can stand entirely on its own and one that would benefit from a story to make it interesting. Image makers know that by attaching a story or a caption to a picture it can change the meaning of the image, and in the process make it more intriguing or memorable. But can you manipulate this process by making unremarkable photographs and bringing them to life simply by adding an interesting story? I'm not sure. But the experiment seemed a worthy one with negligible downside. At minimum, the effort helps keep alive a nearly forgotten episode of California history.

Main text set in Mrs Eaves XL Serif Regular 11/14 pt. Headline set in Triplex Condensed Sans Black 15 pt.
Photo caption set in Dalliance Script Display 16 pt. and Tribute Roman & Small Caps 7 pt.



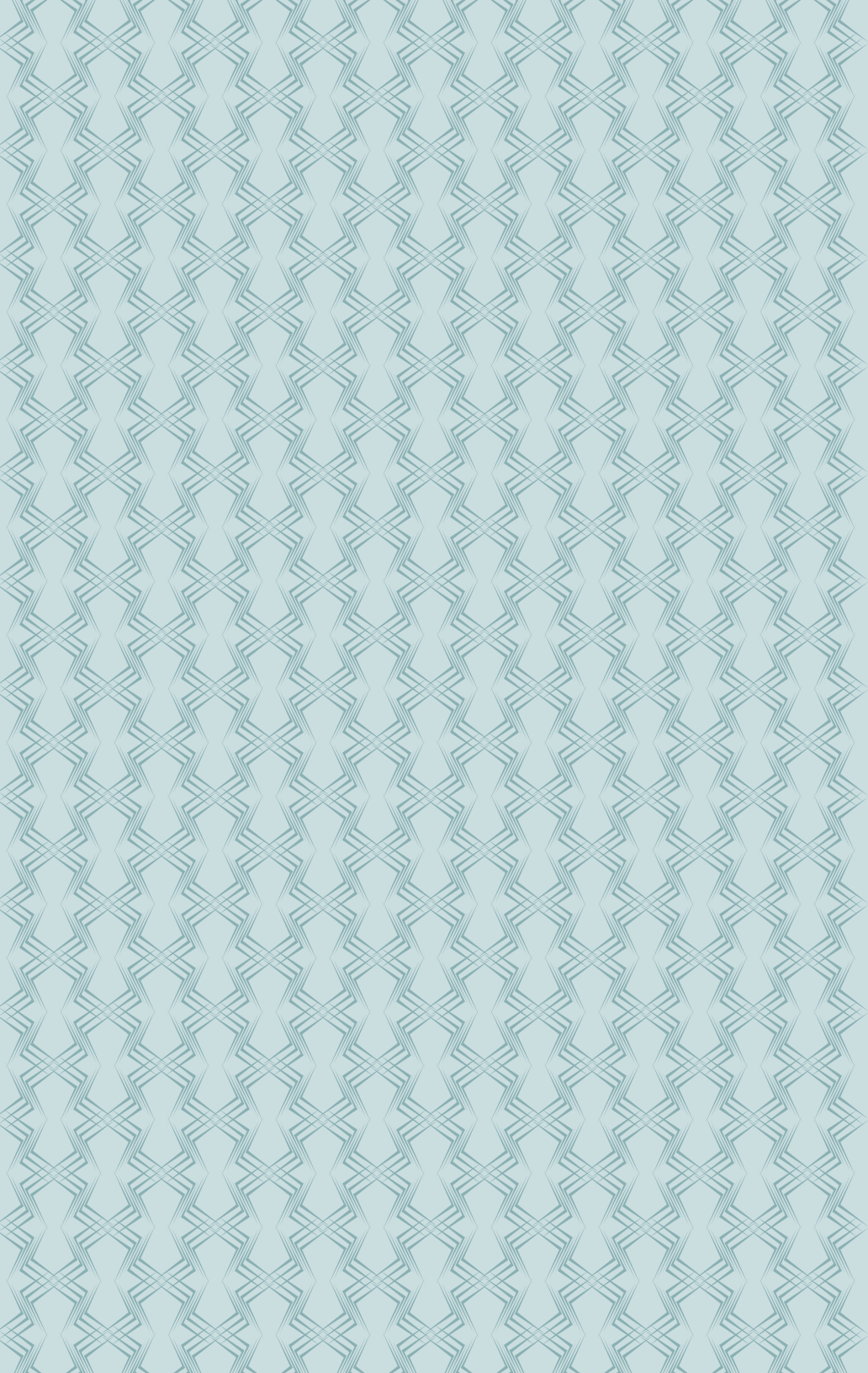
ONLY A SINGLE PHOTOGRAPH SURVIVES of the U.S.-Mexican war. It's a blurry daguerreotype of a U.S. military battery in the mountains north of Buena Vista in Mexico. As far as I know, no images exist of the war in California other than some crude illustrations of the *Battle of Santa Clara* and the *Occupation of Monterey*, which were produced after the fact.

There also exists a series of topographical maps showing troop movements of the *Battle of San Pasqual*, *Rio San Gabriel* and *La Mesa* created by Lt. W. H. Emory who served in the corps of topographical engineers under General Stephen Watts Kearny's *ARMY of the WEST*.

Therefore, 162 years after the fact, this may be the only comprehensive set of photographs ever taken of the sites that played such an important role in the capture of California by the United States.

Producing panoramic photographs for this project, as opposed to traditional images, seemed well-suited. The sketchy information available concerning certain sites always left some doubt about the accuracy of exactly where the action had taken place. The panoramic format allowed the capturing of broad swaths of landscape increasing the chance that action took place somewhere within the scope of the image. Also, many of the skirmishes played out over expansive stretches of terrain, difficult to capture with traditional camera angles. Finally, using the panoramic format created a link with the past, since some of the very first panoramic images created were of battlefields.

Main text set in Eidetic Neo Regular 9/12 pt. Headline set in Fairplex Wide Black 10 pt.



GAVILAN
SONOMA
OLOMPALI
MONTEREY
CHINO
LOS ANGELES
RANCHO DOMINGUEZ
NATIVIDAD
SAN PASQUAL
SANTA CLARA
Rio San Gabriel
La Mesa
Cahuenga

TYPEFACES FROM THE TOP: OBLONG, MR EAVES XL SANS, BROTHERS, COUNCIL, DOGMA, FAIRPLEX, DOGMA, PRIORI SANS, SOLEX, MATRIX WIDE, MODULA ROUND SERIF, FAIRPLEX, KEEDY SANS, SABBATH BLACK, DALLIANCE. **ORNAMENTS:** DALLIANCE AND PUZZLER.
OPPOSITE PAGE: WHIRLIGIG PATTERN.

FRÉMONT PEAK ST. PARK, San Benito County, California, March 6, 2008

Approximate *Location* of the **INCIDENT AT**



GAVILÁN

PEAK



WHERE **UNITED STATES FORCES** RAISED THE AMERICAN FLAG,
DISOBEYING MEXICAN AUTHORITIES ON **MARCH 6TH 1846**



FRÉMONT PEAK ST. PARK
San Benito County, California, March 6, 2008

THERE'S ONLY ONE OTHER CAR parked in the lot at Frémont Peak State Park. It's a Lincoln Continental. An older couple is winding their way down the short trail from the top of the peak. When they arrive at the parking lot, I ask if they're Frémont fans, and they both shrug their shoulders saying they don't know who Frémont is. They're from Fremont, Ohio, and they're on a trip through California and Nevada and on their way to Laughlin to do some casino gambling. I tell them about Lt. Frémont's bold move in March 1846 to plant a flag atop this peak in the middle of Mexican territory, and they're both surprised to hear that California used to belong to Mexico. "It explains why we see so many Mexicans here," they say. It doesn't really explain it, but the idea seems to make it more acceptable to them.

Main text set in Mr Eaves XL Mod Bold 10/12 pt. Headline set in Fairplex Narrow Bold 12 pt.



FRÉMONT PEAK ST. PARK, San Benito County

tion of the **INCIDENT AT**

GAVILÁN

PEAK

**RAISED THE AMERICAN FLAG,
AUTHORITIES ON **MARCH 6TH 1846****

TYPEFACES FROM THE TOP: FAIRPLEX NARROW, DALLIANCE & FAIRPLEX NARROW, BROTHERS, MATRIX II INLINE, BROTHERS, COUNCIL. ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND PATTERN: WHIRLIGIG.

SONOMA PLAZA
CITY OF SONOMA
SONOMA COUNTY, CALIFORNIA, JUNE 14TH, 2007

LOCATION of the
BEAR FLAG REVOLT

WHERE AMERICAN SETTLERS OCCUPIED THE PUEBLO OF SONOMA
AND DECLARED A FREE AND INDEPENDENT
REPUBLIC of CALIFORNIA

ON JUNE 14TH, 1846

California
HISTORICAL LANDMARK
No. 007
HISTORIA No. 2
NUMBERED IN A SERIES
OF 13 LABELS




“ON JUNE 14, 1846, AT ABOUT 5:30 IN THE MORNING

an old man named *Don Pepe de la Rosa* came to my home and told me that a group of seventy two ragged desperadoes had surrounded General Vallejo’s house. They arrested *General Vallejo*, *Captain Salvador Vallejo*, and *Victor Prudón*... Some of the men were wearing caps made from the skins of coyotes or wolves. Others were wearing slouch hats full of holes or straw hats as black as charcoal. Most of these marauders had on buckskin pants, but some were wearing blue pants that reached only to the knee. Several of the men were not wearing shirts, and only fifteen or twenty of the whole bunch were wearing shoes.

After General Vallejo was hurriedly taken away, the marauders who had stayed behind in Sonoma raised a piece of linen cloth on the flagpole located in the corner of the plaza near the old mission church. The cloth was about the size of a large towel, and they had painted a red bear and one star on it.”

MRS. ROSALÍA LEESE, quoted in the book *Testimonios, Early California through the Eyes of Women, 1815-1848.*

**And so started the *Republic of California*,
a short-lived affair leading to the eventual takeover
of California by the United States of America.**

Main text set in Malaga Regular 9/12 pt. with Dalliance Script. Headline set in Brothers Bold 12 pt.
Bottom text set in Fairplex Narrow Bold 13/19 pt., and Filosofia Italic 16 pt.
Border set in Puzzler Floral Patterns.

SONOMA PLAZA
CITY OF SONOMA
SONOMA COUNTY, CALIFORNIA, JUNE 14TH, 2007

the
BEAR FLAG REVOLT

WHERE AMERICAN SETTLERS OCCUPIED THE PUEBLO OF SONOMA
AND DECLARED A FREE AND INDEPENDENT
REPUBLIC of CALIFORNIA

ON JUNE 14TH, 1846

TYPEFACES FROM THE TOP: FILOSOFIA, FAIRPLEX NARROW, DALLIANCE, BROTHERS, FAIRPLEX NARROW
FILOSOFIA GRAND, FAIRPLEX WIDE. ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND PATTERN: WHIRLIGIG.



OLOMPALI STATE HISTORIC PARK
MARIN COUNTY, CALIFORNIA, JUNE 27,

Approximate **LOCAT**
BATTLE of

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BETWEEN M



No. 3
IN A SERIES
OF LABELS

TYPEFACES FROM THE TOP: FAIRPLEX NARROW, SOLEX, DALLIANCE & MATRIX II, FILOSOFIA GRAND, DOGMA,
 FAIRPLEX WIDE, BROTHERS & COUNCIL. ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND PATTERN: PUZZLER.

OLOMPALI STATE HISTORIC PARK
 MARIN COUNTY, CALIFORNIA, JUNE 27, 2007

RANCHO OLOMPALI

Approximate **LOCATION** OF THE

BATTLE of

OLOMPALI

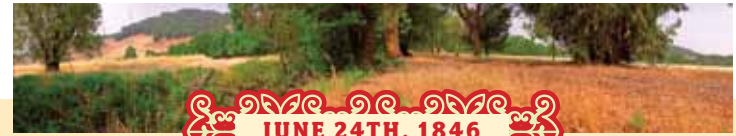
A SKIRMISH

BETWEEN **MEXICAN FORCES & AMERICAN** SETTLERS

Which took place on

JUNE 24TH, 1846

HISTORIA No. 3
 NUMBER THREE IN A SERIES
 OF 10 LABELS



JUNE 24TH, 1846

"WILLIAMS SAID HE NEVER WAS SO FRIGHTENED IN HIS LIFE as when several shots were fired at him and from the sound several balls passed within an inch of his head, and he looked each side of him to enable them to keep as near as possible in the center of the gap and hence as far as possible away from the enemy but was perfectly horrified just as they got between the wings to see Smith suddenly wheel his horse and start at full speed directly meeting the wing and yelling like a wild Indian. When the foremost man fired at him and missed him, he then wheeled his horse and Smith fired just as his side was turned to him putting the ball through the part of his body that was in the saddle. After which Smith went to the front where he went in to the fight with perfect vengeance, his actions being so remarkable as to attract the attention of the whole company, who all agreed that there was not the slightest particle of fear in his nature, as he shouted and laughed heartily during the whole of the fight, and no one doubted that it was the most enjoyable treat of his life."

William Baldrige, quoted in *Bear Flag Lieutenant, The Life Story of Henry L. Ford*, by Fred B. Rogers.

JUNE 27TH, 2007

More than 1000 lightning-sparked wildfires were raging in Northern California when I took this photograph in Olompali State Park. That's why the sky, although clear of clouds or overcast, looks so ominously gray. It's filled with smoke particles.

Main text set in Mrs Eaves XL Serif Regular 10/12 pt. Top line set in Fairplex Wide Medium 10 pt. Small text in bottom box Mr Eaves Mod Bold 8/10 pt. Border set in Puzzler Floral Patterns.



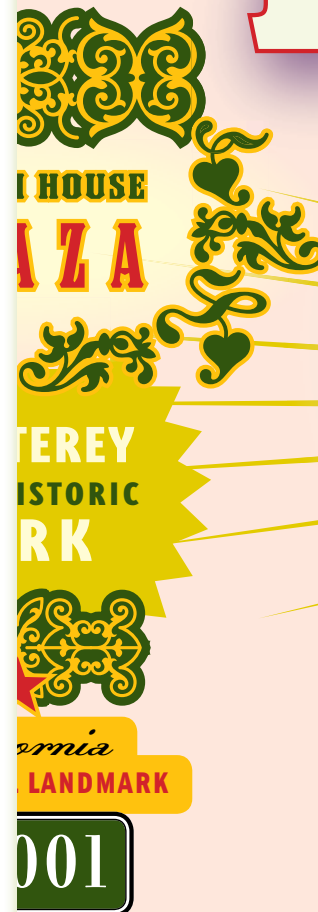
The Park Ranger at the Custom House in Monterey

seems happy to chat. When I walked in she was reading the biography of *Thomas O. Larkin*, the American consul in *Mexican California* who built the *Custom House* and who was one of the most influential Americans in Monterey at the time when American troops claimed possession of California on July 7th, 1846.

It's a beautiful summer day, and the front doors to the Custom House are wide open and the view from her desk is of Monterey harbor, the spot I plan to photograph. I ask her if this is the exact spot where the American troops landed, and she seems surprised that I would even ask since there are plenty of images hanging on the walls of the Custom House that show this to be the spot. I check out the prints, which are all third or fourth generation copies of the handful of paintings and lithographs that I've come across in most of the history books about the war.

AS I'M STUDYING THE PRINTS, I notice that some of the images depict an earlier attempt to occupy Monterey. In 1842, Commodore Thomas ap Catesby Jones of the U.S. Pacific squadron, lacking accurate information whether war had been officially declared, had jumped the gun and on October 19th went ashore, raised the American flag, and demanded that Monterey surrender. When no official proof of a war declaration could be furnished, Jones immediately restored the Mexican flag, withdrew his troops, and apologized to California's Governor Michaeltorena.

Main text set in Matrix II Book 10/14 pt. Headline set in Cholla Slab Ultra Bold 13 pt.
Short text at bottom set in Cholla Slab Regular 7/11 pt.



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TYPEFACES FROM TOP LEFT: COUNCIL, TRIPLEX CONDENSED, DALLIANCE, SOLEX, FILOSOFIA.
ORNAMENTS: TRIBUTE, DALLIANCE FLOURISHES. TYPEFACES FROM TOP RIGHT: FAIRPLEX WIDE, FAIRPLEX NARROW,
DALLIANCE, BROTHERS, COUNCIL. ORNAMENTS: DALLIANCE FLOURISHES, PRIORI ORNAMENTS.

CHINO

San Bernardino County, California, September 20, 1846

APPROXIMATE

LOCATION

OF THE

ttle of **CHINO**

BETWEEN MEXICAN AND UNITED STATES FORCES

SEP

TYPEFACES FROM THE TOP: LOS FELIZ & MALAGA, COUNCIL, FAIRPLEX WIDE, TRIBUTE ITALIC, DOGMA, BROTHERS & MODULA SERIF, LOS FELIZ. ORNAMENTS: DALLIANCE FLOURISHES, TRIBUTE. BACKGROUND PATTERN: PUZZLER.

EUCALYPTUS AVE., CHINO San Bernardino County, California, September, 2007

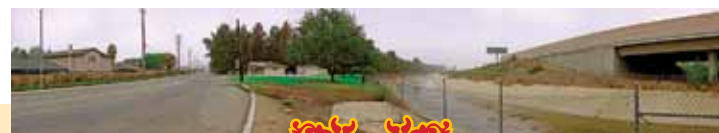
APPROXIMATE
LOCATION
OF THE

Battle of CHINO
BETWEEN MEXICAN AND UNITED STATES FORCES

WHICH TOOK PLACE ON
SEPTEMBER 26TH, 1846

California HISTORICAL LANDMARK No. 942 HISTORIA No. 5 HONORED OVER 16 SQUARES OF 13 LABELS

Rancho Santa Ana Del Chino

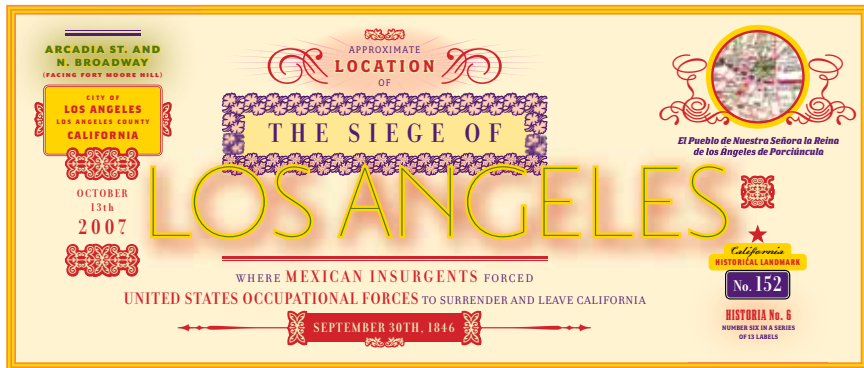
SEPTEMBER 20, 1846. Ah! What I would not give to be able to think like the last time that I wrote. I have so much. And I can get anything else I want from my cousin Juan Alvarado, who still has so much power. But everything is changing. It is like trying to catch a shadow that keeps moving farther away as it takes our cherished times with it. It must be God's will. I should not be sad. It must be the withering leaves or the lack of fog that makes us sad. But destiny is not merciless!

Things are going to change!

From the journal by Angustias de la Guerra Ord, 1846-1847.
Published in *Testimonios: Early California through the Eyes of Women, 1815-1848*

Text set in Malaga Regular 12/18 pt. Date set in Los Feliz Bold 10 pt.





ON MY FIRST EXPLORATORY TRIP OUT HERE, I set up my tripod on Hill Street which is an elevated street that runs along the side of what used to be a significant hill but is now being prepped to accommodate a shopping center. I set up facing southeast looking out over a parking lot and Olvera Street, the historic center of *Pueblo De Los Angeles*, with the mountains in the far distance. Slightly to the right is downtown Los Angeles. Behind me, on the other side of the street, along the hill side, is a monumental mural commemorating the early pioneers that settled Los Angeles. Curiously, there's no mention of the historical event that brought me to this spot.

At the top of this hill, Lt. Archibald Gillespie and his U.S. troops were forced to find cover after Mexican insurgents had chased them out of their downtown government house. *The Siege of Los Angeles* lasted the entire night of September the 29th. And while it was a tense night for all involved, no real fighting ensued. The next morning, the Americans surrendered and were instructed to leave Los Angeles by way of San Pedro.

LATER, ON A SECOND TRIP, I decide to take the photo from the foot of the hill on Broadway looking up towards the hill, or what is left of it. This way I avoid shooting straight into the sun and at the same time I look at the scene from the Mexican point of view. It occurs to me that I'm always looking at these scenes from the American point of view. I wonder if I should go back and redo some of these panoramas to balance things out.

Main text set in Vendetta Light 12/13 pt. Lead-ins set in Vista Sans Narrow Black 12 and 8 pt.

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APPROXIMATE
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WHERE MEXICAN INS
UNITED STATES OCCUPATIONAL FORC

SEPTEMBER 30

TYPEFACES FROM TOP LEFT: MR EAVES XL, BROTHERS, FILOSOFIA GRAND. ORNAMENTS: TRIBUTE.
TYPEFACES FROM TOP RIGHT: FAIRPLEX NARROW, FILOSOFIA GRAND, PRIORI, FILOSOFIA GRAND.
ORNAMENTS: DALLIANCE FLOURISHES, TRIBUTE. BORDER: PUZZLER.

APPROXIMATE LOCATION

THE BATTLE OF

RANCHO DOMINGUEZ

SH

BETWEEN *Mexican* AND *United States*

WHICH TOOK PLACE ON

OCTOBER

APPROXIMATE LOCATION OF
THE BATTLE OF
RANCHO DOMINGUEZ

S. ALAMEDA ST.
AND HOMESTEAD PL.
CITY OF
COMPTON
LOS ANGELES COUNTY
CALIFORNIA

OCTOBER 13
2007

A SKIRMISH
BETWEEN *Mexican* AND *United States* FORCES
WHICH TOOK PLACE ON
OCTOBER 7TH 1846

California
HISTORICAL LANDMARK
No. 152
HISTORIA No. 7
NUMBERS COVER THE SERIES
OF 13 LABELS



Finding Rancho Dominguez is easy.

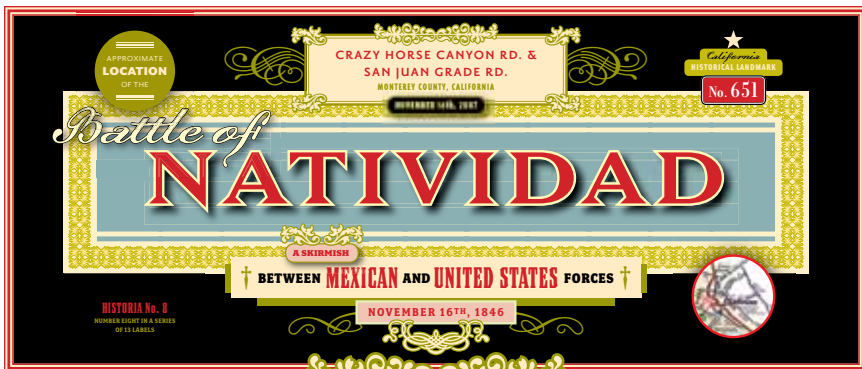
It's a historical landmark with a street address. What is more tricky is to determine where the actual battle took place. Even though the plaque to commemorate the battle is placed right in front of the rancho, I know it's not the spot of the battle.

Since the event is often referred to as *The Battle of Dominguez Hills* I drive around the rancho to see if there are any hills in the neighborhood. It's an industrial area and there are no apparent hills in sight, just large distribution centers—big boxes with small offices in the front with manicured lawns. By accident I find the entrance to a suburban development called *Dominguez Hills*. There's a tiny guard house with a boom barrier and behind it a road that leads up a long slope. Perhaps this is my hill. I decide I've found the right spot. I shoot a series of panoramas while the guard in the booth looks at me suspiciously but never leaves his post to ask what I'm doing.

That night in the motel I reread the passages in a book featuring a first-hand account, and I realize the spot I photographed is too far to the south. Gillespie and Mervine arrived at the Rancho Dominguez, spent the night there, and then continued the next morning heading north. Shortly after their march resumed, they ran into Carillo's troops, and the battle started. I'm guessing they followed what is now *Alameda Street*, since that long running street is often mentioned as a common corridor between San Pedro and downtown Los Angeles. I should look for a spot just north of Rancho Dominguez. I pick the corner of Alameda and Homestead Place. It gives me a clear shot down Alameda facing downtown L.A.

Main text set in Vista Slab Book 9/12 pt. Script highlights in Dalliance Script. Headline set in Mr Eaves XL Mod Ultra 20 pt.

TYPEFACES FROM THE TOP: SOLEX, COUNCIL, SOLEX, TRIPLEX CONDENSED & DALLIANCE, FAIRPLEX WIDE, COUNCIL. ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND GRAPHIC AND PATTERN: PUZZLER.



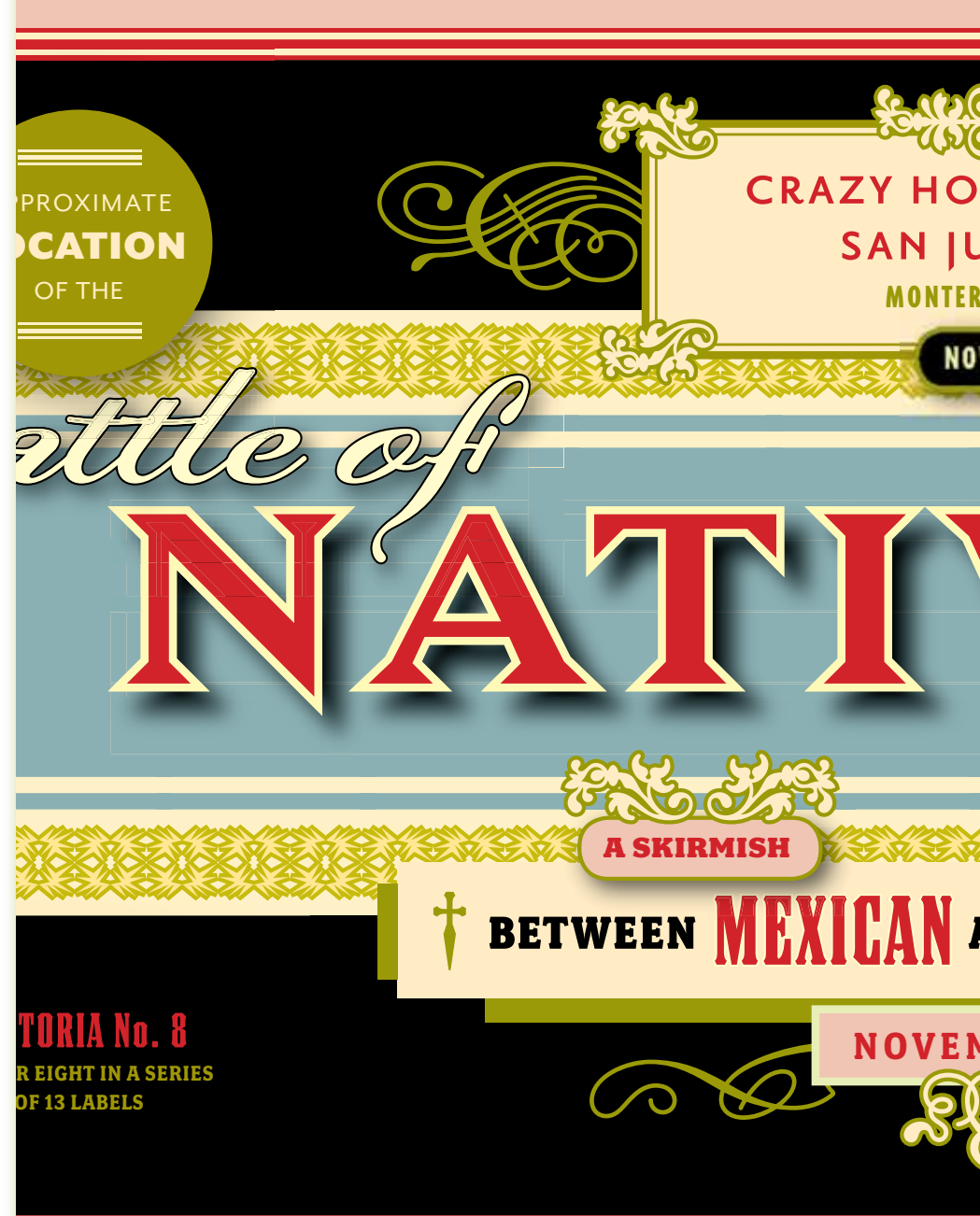
IT'S PARTIALLY SUNNY AND COLD, and a heavy fog is rolling in from the *Salinas Plain*. I've decided to shoot the scene facing west which is the direction the American troops were moving in when they came upon this spot. They found their way from *San Juan Bautista* through the *Gavilán Mountains* and from what I've been able to find out, the route they took roughly followed the road now called the *Salinas Grade*. So I set up my tripod facing west looking straight into a low sun, the light of which is refracted into a blinding whiteness by the incoming fog. The skirmish supposedly took place around three to four in the afternoon, so I wait around to get the same kind of light.

By the time I'm done photographing, it's completely overcast, foggy, and even colder. I quickly dismantle my camera, get back into my car, and crank up the heat. Before I drive off, I pick up the biography of Thomas Larkin, the American consul to California who was there to witness the battle as he was being held hostage by the Mexican troops. Much of the accounts of this battle come from his first-hand observations. I reread the section about the ordeal of his capture just outside Monterey and then the long ride on horseback to Los Angeles—a 300 mile trip. I read that all he needed to sustain himself each day was a cup of tea or coffee for breakfast. Larkin was not a young man. I feel like a softy and turn down the heat in the car.

"The San Jose company was made up of American rancheros, runaway sailors, Englishmen, Germans and Negroes—the most motley crew that ever fought under one flag (except a death's head and crossbones) and commanded by a Southern dare-devil, at once a desperado and a gentleman, if you can imagine such a commingling of opposite characters, known as B. K. Thompson, and sometimes (let me not shock ears polite) as 'h--- (infernal pit) roaring Thompson.'"

Edward C. Kemble, quoted in the book *Bear Flag Lieutenant* by Fred B. Rogers.

Main text set in Filosofia Regular 10/12 pt. Lead-in set in Triplex Condensed Sans Black 21 pt. Bottom text set in Mr Eaves XL Mod Heavy 7/9 pt.



TYPEFACE IN GREEN CIRCLE: MR EAVES XL MOD. TYPEFACES FROM TOP RIGHT: PRIORI, TRIPLEX CONDENSED, DALLIANCE, MATRIX II, FAIRPLEX WIDE, FAIRPLEX NARROW & COUNCIL, FAIRPLEX NARROW. ORNAMENTS: DALLIANCE FLOURISHES. GREEN BORDER: PUZZLER.

San Pasqual Valley
AT YSABEL CREEK RD.

SAN DIEGO COUNTY
CALIFORNIA

OCT. 14, 2007

Historia No. 9
NUMBERED IN A SERIES
OF 13 LABELS

APPROXIMATE

Location

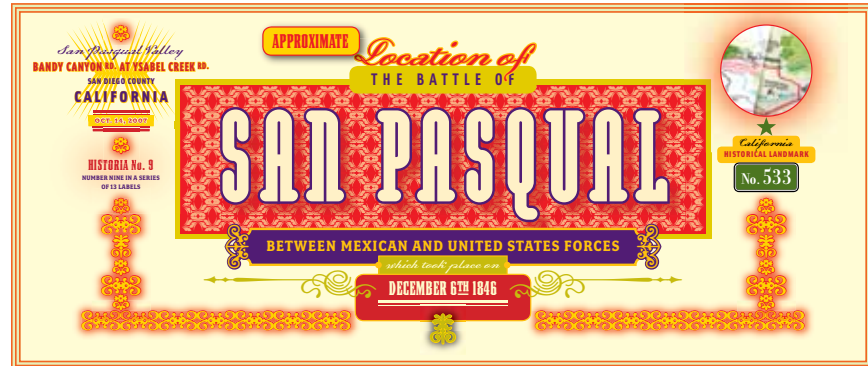
THE

SAN PASQUAL

BETWEEN MEXICAN AND UNITED STATES FORCES

which took place on

DECEMBER 6TH 1846



I'm standing in front of a large panoramic window

looking out over the *San Pasqual Valley*. In front of me, placed horizontally, is a huge map of the area seen outside with intricate directional lines and descriptions of the movement of the troops involved in *The Battle of San Pasqual*. I'm the only visitor at the *San Pasqual State Historic Park Museum*. A volunteer walks up to me, and we chat about the battle. He seems to know the area well. He tells me he lives in *Ramona*, just a few miles up the road. He's Mexican-American. I ask him how he likes living up here. The back drop of mountains, rolling hills dotted with oak trees, horse ranches and vineyards, is typically pastoral California. We both agree, it's paradise on earth.

After shooting a number of panoramas from the hillside behind the museum (SEE PAGES 8-9), I drive to the other side of the valley and set up my tripod at the intersection of *Bandy Canyon Road* and *Ysabel Creek Road*. The orientation seems to make more sense since *Kearny's Army of the West* moved from the east to the west, from right to left, which relates better to the orientation of the image. And from this position the sun is in my back. The only drawback is that it's getting late in the day. The main battle took place early in the morning, and according to first-hand accounts it was foggy and cold. It had rained the day before the battle.

My timing is off anyway. Due to circumstances, I'm five weeks early. Ironically, had I been at this location closer to the correct date, I might have found circumstances even more unusual. Two days after my visit, wild fires broke out all over *San Diego County*. Thousands of homes and structures burned. And in the early morning hours on October the 21st, *The Witch Creek Fire* burned through the area that I had just photographed. The museum building survived the fire, but there was significant damage to the park's infrastructure. The fire also raged through the town of *Ramona* destroying many houses. I'm reminded of the museum volunteer and hope he came through okay.

Main text set in Vista Sans Book 8/12 pt. Headline and italics set in Matrix II Bold Italic 13 and 8 pt.

TYPEFACES FROM TOP LEFT: DALLIANCE, TRIPLEX CONDENSED, SOLEX, FAIRPLEX WIDE, COUNCIL, FAIRPLEX WIDE.

ORNAMENTS: DALLIANCE FLOURISHES. TYPEFACES FROM TOP RIGHT: COUNCIL, DALLIANCE, SOLEX, MODULA

ROUND SERIF, FAIRPLEX NARROW, DALLIANCE COUNCIL.

ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND PATTERN: WHIRLIGIG.



“A strict, impartial and thorough investigation proved that the sum total amounted to dead, *none*; wounded, *none*; missing, *but one on the American side*, and he came up shortly afterwards, stating that he had been searching for his ramrod, which in the excitement of the moment, he had forgotten to draw from his gun, and had fired at the enemy.”

From a letter filed by Joseph Downey, quoted in *The Battle of Santa Clara* by Dorothy F. Regnery.

EL CAMINO REAL, Santa Clara, January 2nd, 2007

The kid who’s been waiting on the corner for the bus to arrive, makes his way over to where I’m setting up my camera and asks me what I’m photographing. He’s looking into the general direction of where my camera is pointed, and it’s obvious he’s having difficulty imagining what the attraction is. I agree that it’s not much to write home about. He says something to the effect of “well, commercial work is a living, too,” perhaps thinking I’m photographing the nursery across the street. I tell him it’s not a commercial job, that I’m photographing battlefield locations of the war between Mexico and the United States and this is one of them. “When was there a war?” he asks incredulous. I tell him about the war and point towards the tiny commemorative plaque that’s nestled in between some bushes and a bench right behind us. He’d never noticed the plaque before and seemed genuinely curious about the idea that this had been the scene of a battle. The kid looks Mexican to me but I’m not sure. I ask him about his heritage and what he had learned about the history of Mexican California. Just then his bus approaches. He makes a bee line and hops on. I continue shooting the unremarkable scene, only now I’m feeling slightly self conscious.

Quote on top set in Mrs Eaves XL Serif Narrow Bold 12/14 pt.
Main text set in Mr Eaves XL Sans Regular 9/11.5 pt. Headline set in Mr Eaves XL Mod Ultra 12 pt.



TYPEFACES FROM TOP RIGHT: SOLEX, COUNCIL, FAIRPLEX NARROW, DALLIANCE, FAIRPLEX NARROW & DALLIANCE, FAIRPLEX WIDE, COUNCIL. ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND GRAPHIC: PUZZLER.

California
HISTORICAL LANDMARK

No. 385

City

NEAR THE INTERSECT

LO

Location of The Battle of Rio San Gabriel

BETWEEN MEXICAN AND UNITED STATES FORCES

WHICH TOOK PLACE ON

TYPEFACES FROM TOP RIGHT: DALLIANCE, TRIPLEX CONDENSED, LOS FELIZ, KEEDY SANS, TRIPLEX CONDENSED & SOLEX, FAIRPLEX WIDE. ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND GRAPHIC: TRIBUTE ORNAMENTS.

City of Montebello
NEAR THE INTERSECTION OF WASHINGTON BLVD. AND BLUFF RD.
LOS ANGELES COUNTY, CALIFORNIA

California HISTORICAL LANDMARK No. 385

JANUARY 8TH, 2007

Location of The Battle of
Rio San Gabriel

BETWEEN MEXICAN AND UNITED STATES FORCES
WHICH TOOK PLACE ON
JANUARY 8TH, 1846

HISTORIA No. 11
HONOR ELEVON IN A SERIES OF 12 HISTORICAL LANDMARKS



JANUARY 8TH, 2007

The Rio Honda Coastal Basin Spreading Grounds, an expansive groundwater contamination prevention plan managed by the LOS ANGELES COUNTY DEPARTMENT of PUBLIC WORKS, is located on the exact spot where the Americans crossed the San Gabriel river to engage the Mexican troops in one of the last battles before the Americans retook L.A.

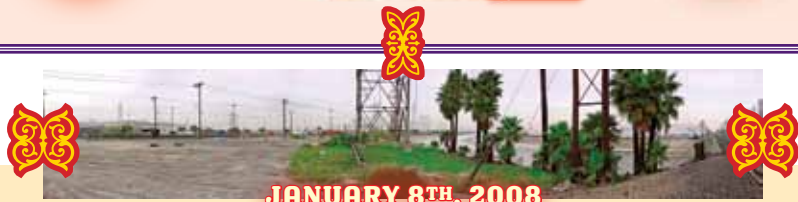
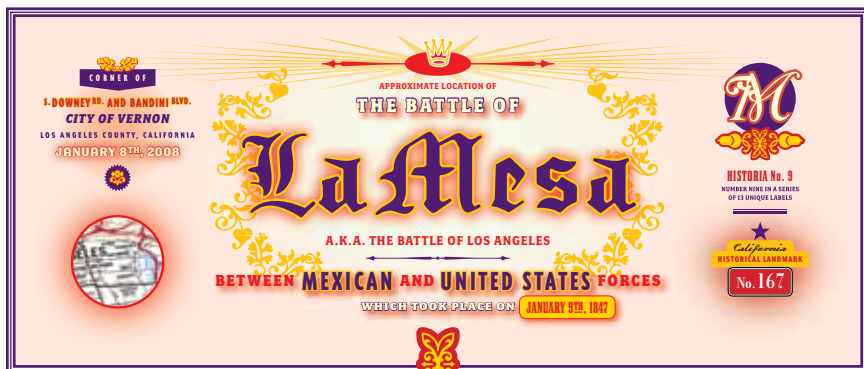
It's a hazy day, and the snow-covered *San Gabriel Mountains*, which only the day before had been brilliantly lit after a rain storm, were now barely visible. Just the faintest delineation of the mountain tops is visible, and only if you know where to look. In Los Angeles, after a rainstorm clears the particles out of the atmosphere, the beautiful topography of the mountains surrounding the L.A. Basin is exposed. But the splendor lasts only for a day, as the all-enshrouding haziness usually returns overnight.

Standing there, I can't help wondering if the soldiers had a clear view of the mountains. Or if they would have noticed the view, since they were about to engage an unknown number of Mexican soldiers who were perfectly positioned on top of the cliffs overlooking the river.

"The river was about 100 yards wide, knee-deep, and flowing over quick sand. Either side was fringed with a thick undergrowth. The approach on our side was level; that on the enemy's was favorable to him. A bank fifty feet high, ranged parallel with the river, at point blank cannon distance, upon which he posted his artillery."

From *Notes of a Military Reconnaissance* by W.H. Emory, 1848.

Main text set in Tribute Roman 10/12 pt. Headline set in Los Feliz Bold 13 pt. Bottom text set in Fairplex Narrow Medium 10/12 pt. Border set in Puzzler Floral Patterns.



OF ALL THE SITES I VISITED, the *La Mesa* battlefield location was perhaps the most difficult to pin down. My street maps of Los Angeles locate the spot on the corner of *Exchange* and *Downey* streets in *Vernon*. The designation on the map reads: **BATTALLE DE LA MESA MON.** The California State Parks web site lists the address at 4490 Exchange Street, which is closer to the Los Angeles River. Other resources list the address as the 4500 block of Downey, which is pretty much where the Los Angeles maps place it.

I drive to the site, but can't find any sign of a plaque or monument. The neighborhood is all chain link fences, distribution centers, utility poles and train tracks. I study copies of the crudely drawn maps produced shortly after the battle by topographical engineer Lt. W. H. Emory, and notice that the location on Downey indicates the encampment of the Americans after the battle. The actual battle, according to Emory's maps, took place on the other side of the Los Angeles River, somewhere between the river and a large "depression" in the landscape. I set up at the corner of *South Downey Road* and *Bandini Avenue* on the north side of the river and shoot facing east. I feel confident this is it.

As I'm photographing a freight train comes by and it takes nearly half an hour to pass, blocking my view and taking up precious time as the sun is starting to sink quite low. Traffic backs up for miles.

"The only article of clothing issued to the battalion by the United States was the sailor's common blue flannel shirt, with broad collar and a star worked with white thread in each corner. This, worn over other clothing and gathered around the waist by the broad, greasy, leather belt—from which was depended hunting knife and pistols—was the only uniform of the battalion. Most of the men wore buckskin trowsers, sometimes fringed down the outer seam with buckskin and red flannel intermixed, moccasins on their feet, and their heads crowned with the broad-rimmed Mexican hat, minus the black oil-silk cover."

From Bear Flag Lieutenant, The Life Story of Henry L. Ford, by Fred B. Rogers.



. 13

A SERIES
BELS

ION

g of the

ty of **Cahu**

BETWEEN THE UNITED STATES OF AMERICA

ENDING HOSTILITIES IN *Alta Ca*
SIGNED BY CAPT. JOHN C. FRÉMONT AND GOVE

JANUARY 13TH, 1

CAMPO DE CAHU

NORTH HOLLYW

LOS ANGELES COUNTY, CAL

JAN. 13TH, 2007

HISTORIA No. 13
BORNED THROUGHTEN IN A SERIES
OF 13 UNUSUAL LABELS

CAMPO DE CAHUENGA

LOCATION
for the signing of the

NORTH HOLLYWOOD
LOS ANGELES COUNTY, CALIFORNIA,
JAN. 13TH, 2007

3919
LANKERSHIM BLVD.

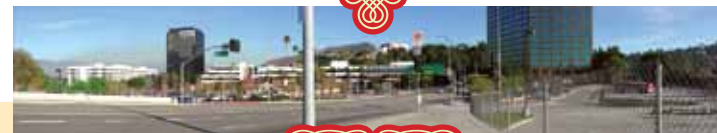
Treaty of Cahuenga

BETWEEN THE UNITED STATES OF AMERICA AND MEXICO

ENDING HOSTILITIES IN *Alta California*
SIGNED BY CAPT. JOHN C. FRÉMONT AND GOVERNOR ANASTAS PICO ON

JANUARY 13TH, 1847

California
HISTORICAL LANDMARK
No. 151

“THE CALIFORNIA OF THAT TIME ~ 1847

was altogether unlike the *California* of a year after, or any subsequent period. The influence of the *old padres* had been broken, and the clash of arms had rudely interrupted the sleepy placidity of their lives. *The American*, whose restless energy and unquenchable ambition rendered him an object of perplexity and terror to those staid old souls, had, it is true, conquered the country, but he was scarcely yet prepared to possess it. There seemed, indeed, to be a lull in the stirring life of the previous years. The people were waiting, unconsciously to themselves, for something which was to *change* the aspect of affairs, and was to draw the eyes of the whole world upon *this little-known region*.”

From *The Life and Adventures of James W. Marshall* by George Frederic Parsons, 1870.



Main text set in Mrs Eaves Roman 10/13 pt. Headline set in Brothers Bold 13 pt.

TYPEFACES FROM TOP RIGHT: BROTHERS, COUNCIL, LOS FELIZ, DALLIANCE, SOLEX & COUNCIL, LOS FELIZ.
ORNAMENTS: DALLIANCE FLOURISHES. BACKGROUND GRAPHIC (TOP RIGHT): PUZZLER.

Description of the Final Stage of
FRÉMONT'S MARCH TOWARDS LOS ANGELES

FROM
SAN JUAN BAUTISTA TO SAN FERNANDO MISSION

NOVEMBER 29, 1846 ~ JANUARY 12, 1847

IN A FIRST-HAND ACCOUNT OF THE

SHORT~CUT

OVER

SAN MARCOS PASS

IN THE

Santa Inez Mountains north of Santa Barbara

DECEMBER 24 ~ 27, 1846

DALLIANCE

COUNCIL

FILOSOFIA GRAND

BROTHERS

FILOSOFIA

COUNCIL

FILOSOFIA GRAND

FILOSOFIA

BROTHERS

DALLIANCE

BROTHERS

FILOSOFIA

COUNCIL

FILOSOFIA

Conjured by

EDWARD C. KEMBLE

MEMBER OF LT. JOHN C. FRÉMONT'S

CALIFORNIA BATTALION

From the book *Bear Flag Lieutenant* by Fred Rogers.

THE MORNING OF CHRISTMAS EVE BROKE CHEERILY, for all our troubles, and gave promise of a clear day. Enlivened by the prospect of a *Christmas* dinner of *frijoles*, and possibly a fat ox from the plains around Santa Barbara, the camp awoke in good spirits at the first blasts of [WILLIAM D. J.] Miller's bugle.



THE ORDER HAD BEEN ISSUED the night before that we were to cross the mountains that day, and it soon transpired that we were to attempt the passage by a **NARROW PATH** which had been used in former times when the missions were in their glory, but had of late years been abandoned. It was only a bridle path up steep ascends, and though it presented no serious hardships to foot-soldiers, and was even traveled with tolerable ease by our skeleton mules and horses, it was a road full of difficulty to our company of improvised artillerymen.



THE FIELD PIECES WERE DRAGGED UP by ropes, and our progress was *so* delayed by the frequent halts where the acclivities seemed **insurmountable**, that the day was well nigh gone before we reached the summit of the mountain.



A COLD WIND SWEEP THE HEIGHTS, the sun went down in a bank of ominous clouds, but there was no help for it. We must pass the night on this rocky crest.

FAIRPLEX NARROW

MATRIX II

MATRIX II ORNAMENTS

COUNCIL

FAIRPLEX NARROW

BROTHERS

CHOLLA SLAB

TRIPLEX CONDENSED

MRS EAVES XL SERIF NAR

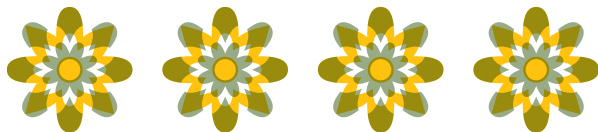
MR EAVES XL MOD

THE FIERCE BLASTS almost blew away our little fires of light Manzanita brush, and our larder was as bare as the crags around us. But we had our songs and stories for the night before Christmas, and when the bugle sounded retreat stretched our aching bones and empty bellies under the lee of the rocks, wherever a thin layer of earth or a softer stratum of granite than the rest offered a couch, spreading our tattered and muddy blankets between us and the weather.



AT MIDNIGHT

THE HEAVENS WERE OVERSPREAD WITH CLOUDS, and the wind, which had freshened to a gale, bore to our ears the hoarse, prolonged roar of the ocean. Our sailormen lay awake and listened, and predicted the roughest and nastiest kind of weather.



At morn the tempest broke. One glimpse of the great, white, wild sea was *vouchsafed* to those who were first up, and then the clouds closed over it and we were enveloped in mist and driving rain, and nearly caught up into the air by the fury of the pitiless wind.

TRIBUTE

COUNCIL

MR EAVES XL SANS

MATRIX II ORNAMENTS

FILOSOFIA GRAND

MALAGA NARROW

OUT FROM THE CLEFTS OF THE ROCKS

and from behind sheltering crags crept the haggard and shivering soldiers at the command "fall in."

FORWARD!

but there was no forward, for the exulting gale fairly pinned us to the rocks when we essayed to move.



OUR ROUTE

LAY DOWN THE MOUNTAINS

by a path almost as difficult as the ascent had been the day before. For a few moments the men stood irresolute and cowering, and then the column began to melt away and disappear in the driving scud like phantoms.



ORDER AND DISCIPLINE WERE AT AN END,

and every individual must fight a battle for self. Only two organizations remained intact: the artillery company, and the men detailed for the horse guard. The latter strove in vain to compel the horses and mules to face the *blinding storm*.

FAIRPLEX NARROW

VENDETTA

FAIRPLEX NARROW

VENDETTA

FILOSOFIA GRAND

CHOLLA SLAB

TRIPLEX CONDENSED

FAIRPLEX WIDE

FAIRPLEX NARROW

THEY WANDERED HITHER AND THITHER

ALONG THE SLIPPERY STEEPS, conscious of their danger, shivering with cold and terror, but unable to go forward. A few were led down the path and a few more followed and were then *forced* to go down the descent. The plucky gunners stuck to their field pieces as long as there was a chance in their favor.



But now new difficulties and dangers beset us

The hurricane raging above our heads began to form TORRENTS AND CASCADES along our track. The narrow mule-path we were following became the bed of a *foaming mountain river*, which loosened stones and boulders and unrooted young trees in its course. Men and animals were swept before it.



FOR HUMAN LIFE

there was a foothold, by clinging to the face of projecting rocks and crawling up the steep gully sides; but horses and mules were actually crushed over precipices and either killed outright or crippled beyond cure.

EIDETIC NEO

SOLEX BLACK

MRS EAVES XL SERIF

MODULA ROUND

MR EAVES MOD

MRS EAVES XL SERIF NAR

BASE 900

SOLEX

FAIRPLEX NARROW

VENDETTA

VISTA SLAB

FILOSOFIA

In their half-famished state

the strength of our soldiers soon gave out. Shoeless and coatless, and hugging their arms under their thin, ragged blankets, many of them sank down benumbed and exhausted wherever the rocks afforded a shelter.



THE FOOTHILLS WERE REACHED AT LAST

and on the first strip of level ground the sorry fragments of the now *famous battalion* huddled together and made their miserable camp.



By indefatigable labor and perseverance A FEW FIRES WERE LIGHTED.

SOME OF THE VETERAN FRONTIERSMEN had led their company pack mules down the mountain, starting very early in the morning. A few other animals had been washed down the rocks and were grouped, *more dead than alive*, in a place of partial shelter. The rain still fell, and the wind raved, nor did the storm abate until towards morning.

MRS EAVES XL SERIF NAR

DALLIANCE

FILOSOFIA

MR EAVES SANS

COUNCIL

FAIRPLEX NARROW

ALL NIGHT LONG

men struggled into camp

THOSE WHO HAD FOUND TOLERABLE SHELTER, where they could light fires to keep themselves from freezing, remained on the mountain side; a few had found caves and holes, into which they crept and passed the night.



THE HORSE GUARD battled all the morning with a three-fold enemy,

THE PERILS OF THE WEATHER AND ROAD, THE OBSTINACY OF THE MULES AND THE PERVERSITY OF HORSE INSTINCT

They were compelled, in order to save their own lives, to abandon them at last, and numbers of the poor beasts perished on the mountains.



THE GALLANT ARTILLERISTS made a desperate struggle to bring off their pieces with them, but in the final *saue qui pent* [let him save himself who can] they left them high and wet, stuck fast in the perilous pathway.

BASE 900

FAIRPLEX WIDE

BROTHERS

EIDETIC NEO

MATRIX II ORNAMENTS

MR EAVES XL MOD

MR EAVES XL MOD

SOLEX

VENDETTA

The storm did not abate until after midnight, and as soon as **A LULL CAME**, every man that was able crept out of his place of refuge and **CAMP FIRES** began to show their **CHEERFUL LIGHT** along the rocky slope, the first **PLEASANT SIGHT** we had seen since entering the mountains.



BEFORE THE FIRST STREAK OF DAWN

the men were mustered by companies, parties dispatched to the relief of those unable to reach camp, and AN EFFORT WAS MADE to get together what was left of our tents and camp *equipage*, to bring in a few beeves from the adjacent plains and to break our long fast and revive our famishing bodies.



The squads sent up into the pass

to search for missing comrades were able to report the safety of the stragglers and to help them into camp in various stages of *dilapidation* and *wretchedness*, but represented the scenes along the path of our march the day before as sickening.



OVER ONE HUNDRED HORSES AND MULES WERE COUNTED, DYING AND DEAD, in the track of the battalion. Nearly the whole day was consumed in recovering baggage and bringing down the mountain the surviving animals. Every man and *every company had lost something*, and a great many soldiers had lost every article of personal property they owned; with the rest of the battalion, they were only too thankful to get off with their lives.

FILOSOFIA GRAND

FILOSOFIA

FAIRPLEX NARROW

FILOSOFIA

MR EAVES SANS

MALAGA NARROW

MALAGA

MALAGA NARROW

DOGMA

COUNCIL

FILOSOFIA GRAND

DOGMA

It was late in the afternoon

of December 27th before the little column of tatterdemalions was again in motion, headed towards

SANTA BARBARA

DISTANT EIGHT OR TEN MILES.



The battalion encamped a short distance north of the ancient town, in a grove of oaks near the seashore, and did not move again until the 3RD OF JANUARY.



During our encampment at Santa Barbara the boys made up for their *Christmas toil* and fast by keeping the rest of the holiday season in backwoods fashion—

**ROARING CAMP-FIRES AT NIGHT
FAT SIDES OF BEEF**

WITH SALT TO SEASON IT,

BREAD

BAKED IN THE ASHES OR UPON STICKS,

COFFEE AND SUGAR

AND EVEN

MILK

MR EAVES SANS

NEVER WAS GOOD FARE
SO KEENLY RELISHED



NATIVE

WINE

and aguardiente

WERE TO BE HAD IN THE TOWN,
BUT DRUNKENNESS AND DISORDER
WERE RARE.



FILOSOFIA GRAND

FAIRPLEX NARROW

MATRIX II ORNAMENTS

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