

The Historical Society of Southern California

Paul Bailey's study of Poston is another addition to the growing literature about the World War II relocation of the West Coast Japanese. Its most significant contribution is the great amount of detail which it gives about one relocation center: Poston, Arizona. Exploiting much of the published literature, the Poston Collection at the University of Arizona and interviewing some of the participants, he has shed additional light on the relocation experience. This would have been a much better book than it is had the author stayed with his chosen subject, but unfortunately he felt it necessary to shift from Poston to cover the larger sweep of the evacuation and its aftermath.

Like most of the work on the evacuation, this is written from the point of view of most Nisei and their organization, the Japanese American Citizens League. The cultural and generational conflict is quite properly noted but it is wildly overstated. "Niseis and Isseis were as boldly separated in culture as the Greeks and Eskimos." (p. 85). Yet, while overstating the inter-generational conflicts, the intra-generational conflicts are largely ignored. One would never know, from reading this book, that any draft resistance at all existed at Poston. In dealing with the historical background there are a number of serious slips and omissions. The Ozawa case is given as 1923 rather than 1922 and Bailey refers to a nonexistent "Japanese Exclusion Act" of 1924. (pp. 16-17). More serious is his misunderstanding of the process by which the decision for evacuation was reached, a process which was spelled out by Stetson Conn over a decade ago in work the author seems not to know.

Despite these and other failings, *City in the Sun* does illuminate certain aspects of the relocation and no one who wishes fully to understand the subject can ignore some of the material presented here despite its on-sidedness and lack of perspective.

Professor Daniels, chairman of the Department of History, State University of New York, Fredonia, has recently co-authored a book entitled Racism in California.

THE ETCHINGS OF EDWARD BOREIN. *A Catalogue of His Work*. By John Galvin. Compiled with the assistance of Warren R. Howell in collaboration with Harold G. Davidson. (San Francisco: John Howell—Books, 1971. 249 pp. \$15.00.) Reviewed by Thomas S. McNeill.

The current interest in pictorial books of the western American scene seems insatiable. One of the last of the 1970-71 crop is *The Etchings of Edward Borein*. Those who admire etchings depicting the vigorous activities of Indians, cowboys, and open range hoofed animals will approve this rather unique book. Borein was one of a few etchers of his time who favored ranch scenes with galloping horses, bellowing cattle. His interpretations were seldom static. Even the swirling dust of rocking stage coaches enveloped the weary travelers.

A good etcher is a skilled draftsman. Borein began sketching at a tender age. He had a good fifteen years of success in drawing with pencil and pen before tackling the exacting process of etching and printing. Some of his earliest drawings were published as illustrations in *Land of Sunshine* (Vol. V, No. 3), August 1896, in an article titled, "Old California Vaquero." He

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learned the art of the needle and copper plate in 1907 at the Art Student's League in New York, joining his friend Jimmy Swinnerton. Exhibitions in Santa Barbara and Los Angeles in the 1920s signaled a popular acceptance of his prints. In 1926, his etching, "Bucking Bronco" was accepted and reproduced in *Fine Prints of The Year*, an annual review of contemporary etching and engraving edited by Malcolm C. Salaman. The Santa Barbara School of the Arts listed Borein as an instructor of etching.

As the editor notes, *The Etchings of Edward Borein* is "both a handbook for the scholar and a study for the layman." Some ten years of collecting and researching has made possible a near perfect catalogue of both the published and non-published prints. In December 1961 Warren R. Howell told this reviewer of his plans to compile and publish the complete listing of Borein's etchings. At that time, Mr. Howell, prominent antiquarian book dealer in San Francisco, believed there were about 250 etchings and aquatints, with some in color.

The make up of the book is impressive. From the commentary and acknowledgments to the prefatory note to index of titles, there is a logic in the arrangement of the contents. The editor groups the prints by subject, eight in all. Of unusual interest to the serious collector is the section, "Unpublished Plates." Here are re-produced the hard-to-find, difficult to verify, prints. There is always the question, are there any others? A two paragraph statement, "The Making of an Etching," is the most brief yet practical explanation of the etching technique the reviewer has encountered.

Borein was a man of simple tastes. He avoided any pretense of sham or fussiness in his personal life or in his art work. He would approve the earthy rich brown color of the book's covers, the clear soft black tones of the printing, the off-white paper. Lawton and Alfred Kennedy have again designed and printed another handsome and appropriate book honoring one of California's most accomplished native sons, artist-historian Edward Borein.

The reviewer, a longtime member of the Los Angeles Corral of the Westerners, is an authority on the history of western American art.