

ACKNOWLEDGMENTS

This book grew out of a residency at the Rockefeller Foundation's Bellagio Study and Conference Center. The residency was a remarkable experience, but my favorite part was staying up late and talking with the many accomplished people I met there. Later, I had an opportunity to spend the summer in residence at the Smithsonian Institution where I was hosted by the American Art Museum and the National Portrait Gallery through the Latino Studies program. The Smithsonian provided me with access to a vast array of materials and gave me the opportunity to explore the many resources held in our nation's capital. Once the manuscript was underway, Courtney Berger and Ken Wissoker at Duke Press were extremely patient as I worked to complete *Lynching in the West* and guided me through each stage in the process.

With regard to the images, Robert Grahmbeek (Lemon Sky: Projects + Editions) in Los Angeles did a masterful job scanning many of the fragile old newspapers and photographs illustrated in the pages of this book, as well in producing an edition of images from the "Hang Tree" series. Dace Taube, the archivist in Special Collections at the Library at the University of Southern California, was also a valuable resource for both images and information. John Calhoun at the Seaver Center for Western History at the Los Angeles Natural History Museum in Los Angeles waited patiently as I finalized my image selection. Erin Chase at the Huntington Garden and Public Library made finding materials a breeze. Beth Guynn at the Getty Research Institute helped me to navigate the labyrinth of books at the Institute. I would also like to thank the California Historical Society, Baker Research Library in

San Francisco, the Beinecke Rare Book and Manuscript Library at Yale, the Oakland Museum of Art, the California State Archive, and the Sacramento Archives Museum and Collection Center, each of which allowed me access to every manner of microfiche, scrapbook, and journal as well as a wealth of photographic images, not all of which could be included but which were essential to the research.

Subvention monies for color reproductions came from a Faculty Research Grant and the Mellon Faculty Renewal Dean's fund at Scripps College. I must also thank the Arnold L. and Lois S. Graves Award for Achievement in the Humanities, which allowed me to order research prints and scan original materials, and also assisted in the fabrication of the photographic series "Searching for California's Hang Trees." My thanks to both Tyler Stallings and Amelia Jones for their early interest in my research, and for feedback on chapter 4, portions of which were included in the exhibition catalogue for "Whiteness: A Wayward Construction." Special thanks to Cynthia Wilson, coordinator at the Archives of the Tuskegee Institute, for making the original files available to me.

Thanks to my colleagues Susan Rankaitis, Cheryl Walker, and Michael Deane Lamkin for their constant support, and my parents Peter and Nancy Gonzales whose own journey has shaped so much of my thinking about race. I would also like to acknowledge my late grandfather, Telesfor Gonzales, whose storytelling revealed a world that was both wondrous and terrible. Thanks to Michael Hutter and Juli Carson for our discussions; Bruce Yonemoto for his dark humor—and curating an exhibition of the hang tree photographs. Special thanks to Margaret Morgan and Wesley Phoa for always being there through this long process. Most importantly, I wish to acknowledge and express deep appreciation to my partner Gary Wolf for his unwavering belief in me, his honest feedback at so many crucial moments, and for the many hours he spent searching for images or reading through microfilm. Without him, I could never have completed such a remarkable journey.

Los Angeles, January 5, 2006.