

Grand Western Tour

[PHOTOGRAPH ALBUM]. California. Photographs. Bound volume of albumen photographs mounted onto stiff boards. Album size: 11 x 14". Various sizes. Photographers include Jackson, Hook, Taber, Johnson, Slocum, Waite. Ca 1890's. Total 121 images.

First stop: at #1 Chicago Masonic Bldg. 7" x 9 image.

#2. Chicago Lake Shore: 7" x 9"

#3. University of Chicago. 7" x 9" Main Building.

#4. [2 photographs on page]. 4" x 7 1/2".
"The Round Up" Cattle train. Photographer: William Henry Jackson & Co.
Bell Tower, San Juan Capistrano Mission.

#5 [2 photographs on page]. 4" x 7"
Sante Fe, New Mexico. Photographer: Hook.
Oldest House in the United States. Santa Fe, N.M. Woman & dog in image.

#6 [2 photographs on page]. 4" x 7".
Mexican Ovens. New Mexico. Photographer: Hook
Mexican women and children outside a large adobe. Photographer: Hook

#7 Mexican adobe village with old women sitting by small oven /fireplace; two children sitting on steps. 6" x 9".

#8 [2 photographs on page]. 4" x 7".
"Mommy & I." image of 2 burros. Photographer: Hook
"Prince" the favorite. Photographer: Hook.

#9 [2 photographs on page]. 4" x 7".
Cathedral Church. Santa Fe. New Mexico. Photographer: Hook.
Burros loaded with wood.

#10 [4 photographs on page]. 3" x 4".
Mexican scenery. (2).
2 burros loaded with wood. (1)
Indian men selling fruit (2).

#11 [4 photographs on page]. 3" x 4".
Palm Trees (2)
Ostrich Farm (1)
Rear view of Hotel Del Coronado Hotel. (1).

- #12 Hotel Del Coronado Hotel. Front view. 4" x 7" Photographer: Slocum.
- #13 Hotel Del Coronado Hotel. Main Entrance. 4" x 7". Photographer: Slocum
- #14 Photograph of a painting of the Hotel Del Coronado Hotel from the West.
3" x 7"
- #15 Three Old Indian women reputed to be 100 years old. 5" x 8". Hand colored.
entitled: "The Belles of San Luis Rey". Photographer: Waite.
- #16. Ostriches Coronado Beach. 4" x 7". Dandy dressed young man with ostriches.
Photographer: Slocum.
- #17. Ruins San Diego Mission. 4" x 7".
- #18. [4 photographs on a page]. 3 1/2" x 4 1/2"
Long distance view of country church with wagon drawn horses.
Fenced part of ranch with palm trees.
A monkey chained to a chair.
- #19 [4 photographs on a page]. 3 1/2" x 4 1/2"
View of Los Angeles. Appears to be damaged to the photographer's plate.
Train with logo of Los Angeles Terminal.
Water views of Los Angeles bay. (2).
- #20. [2 photographs on a page]. 4" x 7".
Glenwood Hotel.
Magnolia Avenue
- #21. [2 photographs on a page]. 4" x 7".
A man driving a buggy on Magnolia Avenue
Date Palm,
- #22. [4 photographs on a page]. 3 1/2" x 4 1/2"
3 Young women and their stern looking chaperons standing.
The group of women sitting on the beach.
3 young women sitting on the beach.
3 young women sitting on the steps of a hotel.
- #23 [4 photographs on a page]. 3 1/2" x 4 1/2"
4 images of the young women riding horses and mules.
- #24. Color photograph of 'Pepper berries'; Photographer: Waite.
- #25 [2 photographs on page]. 4" x 7".
The Raymond Hotel

San Gabriel Mission.

- #26 The Bells of Old Mission San Gabriel.
- #27 Great **Inline** Mt. Lowe. Pky. Color image. Photographer: Waite.
- #28 Snow Covered Hotel with large telescope at Mt. Lowe.
- #29 [2 photographs on page]. 2 sizes.
4 women on horse back with young man as guide.
Baby burro "echo" with Mamma at Echo Mountain Mount Lowe Railway
- #30 [4 photographs on a page]. 3 1/2" x 4 1/2"
The 3 young women and two chaperons picking fruit, eating fruit, riding horses and sitting in a carriage drawn by 4 horses.
- #31 Close up view of passengers on the Great Ineline Mt. Lowe including the five women. ,5 1/2" x 8 1/2".
- #32. [2 photographs on page]. 4" x 7".
Photograph of entrance to home. Color.
A peep at Santa Barbara - Copyright 1890
- #33. Mission Santa Barbara, Cal. Copyrighted 1890 Reed. 7" x 9".
- #34. [2 photographs on page]. 4" x 7"
Santa Barbara Mission.
Water view on road to Santa Barbara.
- #35. Vineyard tree with two cats at base, 4 1/2" x 6 1/2".
- #36. [2 photographs on page]. 4" x 7".
Schinus Maller Pepper Tree. Santa Barbara.
Grand Resort. Photographer: Johnson,
- #37. [2 photographs on page]. 4" x 7".
Garden view of Grand Resort. Photographer: Johnson
Ocean view. Photographer: Johnson.
- #38. [2 photographs on page]. 4" x 7".
Crashing ocean view. Photographer: Johnson.
Island off Santa Barbara. Photographer: Johnson.
- #39 [2 photographs on page]. 4" x 7".
Ocean View at **Carmel** California. Photographer: Johnson.
Seals basking on island off coast of California. Photographer: Johnson.

- #40. [2 photographs on page]. 4" x 7".
Big Sur, California.
Wind swept trees.
- #41, [2 photographs on page]. 4" x 7".
Old Monastery with priest standing at gate. Photographer: Johnson.
Old ruins of monastery or mission.
- #42. [3 photographs on page]. 4" x 7".
Sequoia. "Plate on tree: Daniel Webster" 1889.
Big Tree Station. Santa Cruz.
The Grizzly Giant tree with man standing beside it.
- #43. [2 photographs on page]. 4" x 7".
San Francisco - Bay View - Ferry Boat and Telegraph Hill. Photographer: Taber.
Golden Gate and Black Point. Photographer: Taber, San Francisco.
- #44. [2 photographs on page]. 4" x 7".
San Francisco view from Telegraph Hill.
Approach to Cliff House. [San Francisco]
- #45. Chinatown, S.F. Calif. 7 3/4" x 9" Photographer: Taber, San Francisco. Cal.
- #46. [2 photographs on page]. 4" x 7".
Chinatown, S.F. Cal. The five Idols in the Holy of Holies in the Joss Temple of Lung Gong. Photographer: Taber
Opium Den underground, by flashlight. Smoker caught lightening his pipe. The keeper in the door has extinguished the lights. Photographer: Taber
- #47. [2 photographs on page]. 4" x 7".
An Alley in Chinatown, San Francisco. Photographer: Taber. San Francisco.
Grand Dining room of the Chinese Restaurant, Washington Street. San Francisco.
Photographer: Taber.
- #48 [2 photographs on page]. 4" x 7".
Chinese children. Photographer: Taber, San Francisco. Cal.
Children in Chinatown. Photographer: William Henry Jackson.
- #49 [3 photographs on page]. 4" x 7".
Dupont Street. [S.F. California] Chinese store.
Chinese children in colorful customs. Color. (2)
- #50. [2 photographs on page]. 4" x 7".
Young woman all dressed up. Color.
Old fort with outside buildings.
- #51 [2 photographs on page].
Photograph of J.W. Marshall. 3 1/2 x 4 1/2

Pioneer Stage Line. All Points in the Southern Lines.
in background : **A Prairie** Schooner of the 50.

- #52. [2 photographs on page]. 4" x 7".
Winter view of town.
Tabernacle. Salt Lake City.
- #53. [2 photographs on page]. 4" x 7".
Temple block. Salt Lake City. Unpaved streets.
Interior of Mormon Tabernacle. Salt Lake City. Photographer: C.R. Savage.
- #54. [2 photographs on page]. 4" x 7".
Indian women and her papoose.
Reproduction picture of another great resort,
- #55. [2 photographs on page]. 4" x 7".
Mt Newman. Crystal River. 2 men fishing.
Unidentified mountain views.
- #56. Crystal Gate. 7" x 9". Photographer: William Henry Jackson.
View of newly laid r.r. tracks through mountains.
- #57. Hell Gate & Col. Mtd.Ry. 7" x 9" Photographer: William Henry Jackson.
Engine and passenger car traveling along steep mountain side.
- #58 [2 photographs on page]. 4" x 7".
Castle Gate. Railroad depot. Shacks and row house spreading out from depot.
5 men standing outside their log cabin or lean to. Miners, loggers, or railroad
workers.
- #59 [2 photographs on page]. 4" x 7".
Approaching Sevenscastle. Photographer; William Henry Jackson. Denver, Colo.
The Great loop near Hager-man Tunnel. Co. Midland R.R. Photographer:
William Henry Jackson.
- #60 Colorado Springs and Pike's Peak. 7" x 9". Photographer; William Henry
Jackson.
- #61. Manitou. 7" x 9". Photographer: William Henry Jackson. View of the.
city of Manitou.
- #62. The Gateway. 7" x 9". Photographer: William Henry Jackson.
- #63 Cathedral Spires. 7" x 9" Photographer: William Henry Jackson.
- #64. Balanced Rock. 7" x 9". Photographer: William Henry Jackson.

#65. Unidentified title: Rock spire. 7" x 9".

Breakdown of signed photographs:

William Edward Hook: (5).

William Henry Jackson: (10)

C.W.J Johnson: (8)

Charles Roscoe Savage: (1)

[] Slocum : (3).

Charles Burlingame Waite: (3).

Remaining photographs unsigned; but we can safely assume that some of the unidentified photographs are the works of the above photographers.

19th Century California Photographers

Some of the 19th-century photographers in California Views' in this album

I. W. Taber (1830-1912)

Isaiah West Taber was born in Massachusetts on August 17, 1830.

Taber came to California **first** in 1850 returning to New Bedford in 1854 for ten years and returning back to California in 1864 working for Bradley and Rulofson till 1871.

He opened his own gallery at 12 Montgomery Street in San Francisco in the same year.

Stereo view of the Farallone Lighthouse by Taber. He was well known for his large stock of California Views. He lost his large collection of twenty tons of view glass negatives in the 1906 SF. Earthquake he was 76 at the time that was the end of his photographic career. He died on February 22 of 1912.

#C.W.J. Johnson (1833 - 1903)

C. W. J. Johnson, pictured above at his studio at the Del Monte Hotel, was the hotel's first official photographer, **from** the mid 1880s to the late 1890s. Johnson photographed a variety of subjects, including hotel guests, and farmers and ranchers of the region. He learned photography from William N. Tuttle of Arcata in the mid 1860s. In 1870, Johnson moved to S. F.; by the mid 1870s, he had moved to Watsonville; and after to Hotel Del Monte opened in June of 1880, he opened a gallery in Monterey (he moved his gallery to the hotel itself in 1887). Johnson was a very prolific photographer, leaving a rich photographic record of life in the Monterey Bay region.

William Henry Jackson - 1843-1942

Born in Keeseville, New York, on April 4, 1843, William Henry Jackson was a self-taught artist who, at the age of 15, was working as a retoucher in a photographer's studio. He was successful in this pursuit and later moved to a more prosperous studio in **Rutland**, Vermont. He honed his artist's skills with the retouching work, but also learned a great deal about the young art of photography, a skill that would stand him in good stead later in life.

In 1860, with the onset of the Civil War, Jackson enlisted in the Union Army. His unit spent most of its time on garrison duty. Though present at the battle of Gettysburg, he was stationed in the rear areas guarding supply trains and saw no action. Mustered out in 1863, he returned to Vermont where he went to work in Style's Photographic Gallery in Burlington.

In the spring of 1866, Jackson, despondent after a broken engagement, decided to follow Horace Greeley's advice and go west. In Nebraska City, Nebraska Territory, he was hired to work as a bullwhacker for a freighting outfit bound for the gold fields of Montana. Along the old Oregon Trail, Jackson sketched the landmarks and lifestyles that have become a large part of the American experience. **After** his return from the west, Jackson opened a photographic studio in Omaha, Nebraska.

During the summer of 1869, Jackson began photographing the construction along the new Union Pacific Railroad. His work came to the attention of Ferdinand Hayden who was organizing a geologic survey to explore the mysterious lands known as Yellowstone, and he was asked **to** accompany the expedition. As **a**

result, William Henry Jackson **became** the first photographer to **successfully** capture the wonders of Yellowstone on film. Jackson's photographs were an important factor in convincing Congress to establish Yellowstone as our first national park in 1872.

For the next several years Jackson accompanied other geologic surveys of the west and southwest. In 1879 he decided to open a new studio in Denver, Colorado, where he spent a great deal of time photographing the railroads and the marvels of engineering that made it possible for the trains to make their way through the Rocky Mountains. He also became famous for photographing the Mount of the Holy Cross - a place most people had thought existed only in legend.

At a time when most men consider a well-deserved retirement, Jackson developed new interests. In 1894 he set out on a world tour that visited Europe, Africa, India, Australia, Japan, and Russia. He wrote his autobiography, and once again took up the paintbrush in an effort to depict the history of the west that he had experienced firsthand. William Henry Jackson celebrated his 99th birthday in 1942, and died two months later on June 30, 1942.

The long life of William Henry Jackson allowed him to witness many changes in American life, and he used his artistic skills to document those changes for succeeding generations. A wing of the visitor center at **Scotts** Bluff National Monument is dedicated to the life and work of William Henry Jackson, and a large number of his original paintings are a part of the park's collection, where they are used to illustrate a vital part of our history.

CHARLES R SAVAGE PIONEER MORMON PHOTOGRAPHER

Charles Roscoe Savage was born in Southampton, England, in 1832, and joined the Church of Jesus Christ of Latter-day Saints at the age of 14. After serving missions in Switzerland and England, he emigrated to the United States during the **winter** of 1855-56. He learned the art of photography in New York soon **after** his arrival. In 1859 he set up a temporary gallery in Council Bluffs, Iowa, at that time the departure point for wagon trains headed west across the plains. By the spring of 1860 he had earned enough money to outfit a wagon and team to take him and his small family to Utah. Once in Utah, he joined in partnership with **Marsena** Cannon, the early Utah daguerreotypist and photographer.

A year later, Cannon moved to the southern Utah colony of St. George, and Savage took on a new partner, artist George Ottinger. The studio of Savage and Ottinger grew in prominence over the years, with the work of both artists distributed across the country. Many of Savage's photographs were reproduced in Harper's Weekly newspaper, which added to the national reputation of the firm. The partnership dissolved amicably in 1870, although the two men remained lifelong friends and **often** traveled together on photographic and art trips.

Savage's most **famous** photograph was that of the driving of the Golden **Spike** at Promontory Summit on May 10, 1869. He was the **first** to photograph the area of southern Utah now known as Zion National Park, and took hundreds of photographs documenting the growth of Utah towns. He traveled extensively over the western United States, taking pictures in such **far-ranging** areas as Canada and Mexico, and **from** California **to** Nebraska. His views were sold throughout the United States and Europe, and his studio at one time was the most widely known producer of western landscape views in the country. In its heyday, the studio employed ten employees besides Savage himself.

In addition to his work as a photographer, Savage was a prominent Utah businessman and Mormon Church **member**. He organized the Old Folks Day, which was an annual festival to honor elderly people in the Territory, and give them a chance for outside activities. This became a Utah tradition for over seven decades, long after Savage himself had died. He also served as a Captain in the Utah Militia, and as a

L.D.S. Stake High Councilor. He was a charter member of the Mormon Tabernacle Choir, and sang with the choir until his death in 1909. Savage's glass-plate negatives were destroyed by two studio fires, one in 1883, and another in 1911, two years after his death. His work is preserved in existing albumen prints which enjoy a good market among collectors even to this day.

WILLIAM EDWARD HOOK (1833 1908) set up his Manitou Springs, Colorado, photographic studio in 1885. He came to the little tourist town with a reputation as a well known Rocky Mountain photographer **after** his four year expedition through Montana, Canada and Yellowstone. From 1878 to 1882 Hook traveled 15,000 miles by horse and wagon photographing the scenery, Canadian Mounties and most of the Indians in those remote areas.

William E. Hook first came to photograph the Cripple Creek Mining District because of his association with Edward M. De LaVergne. De LaVergne married Hook's daughter, Alice, in 1896 and went on to the state senate. **In** January of 1891, De LaVergne and E. E. Frisbee camped on a divide where the Midland Terminal Railway would connect with the Midland proper (Divide, Colorado). A year before in Colorado Springs, Ed sampled a quartz specimen found by Robert Womack on his old ranch and determined that it was rich in gold. **After** checking the county records for the location of the Womack Ranch, he planned a trip to seek the gold fields. That first night at the divide, De LaVergne and Frisbee were caught in a terrible blizzard and it took them three days to reach the ranch. They found some of the old workings in the district some were 17 years old. One notable **find** was in the area of the "Chance Lode". Womack had not recorded this find and it did not have a ten foot hole as the law required. This became the "El Paso" lode. Edward De LaVergne unearthed many of the claims during the next months and was **often** referred to as "the man who discovered Cripple Creek". Because of the success of his future son in law, William E. Hook was able to photograph Cripple Creek **from** its explosive beginning to its height of success. Hook died in 1908 and was soon forgotten. His photographs have rarely been seen by the public for 85 years. Edward De LaVergne died in 1917. Once worth about **\$3,000,000**, his estate consisting of about 250,000 shares of mining stock was worth less than \$16,000.

Charles Burlingame Waite c. 1860-1929.

Slocum [No information found].