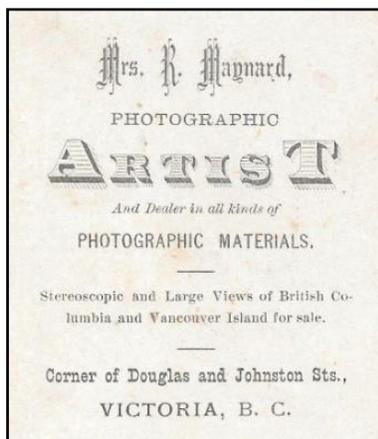


CABINETS

165. [BRITISH COLUMBIA – Victoria] Maynard, Mrs. R. [Hannah H.]. Horizontal side view of the side wheel steamboat George E. Starr docked along the Victoria, B.C. waterfront, circa 1890. The imprint on the back of the mount reads, “Mrs. R. Maynard, / Photographic / Artist / And Dealer in all kinds of / Photographic Materials. /



Stereoscopic and Large Views of British Columbia and Vancouver Island for sale. / Corner of Douglas and Johnston Sts., / Victoria, B.C. Behind the dock buildings are many commercial buildings, including one with a sign, “Occidental Hotel”. Hannah Hatherly Maynard (1834-1918) was born in England and after marrying Richard Maynard in 1852 the couple emigrated to Canada West. While her husband was gone to the Fraser River gold rush in 1858,



her home in Victoria. She taught her husband photography and both issued photos under their own imprints. Richard specialized in outdoor views and over the next three decades

Hannah learned the photography trade. The couple moved to Vancouver Island in 1862 where Hannah operated a photograph gallery out of

traveled extensively throughout western Canada and Alaska taking photographs. Hannah specialized in portraits and later specialized in “trick” photography. She was at her gallery at the corner of Douglas and Johnston Streets by 1874 and continued at that location until 1892. [Palmquist & Kailbourn, pp 387-388] The George E. Starr was built in 1879 at Seattle, W.T. by J.F.T. Mitchell for the Puget Sound Navigation Company with a 500 passenger capacity. In 1881 the Oregon Railway & Navigation purchased her and placed the steamboat on the Seattle to Victoria route under Capt. George Roberts. Its competition with the Eliza Anderson caused a rate war, resulting in \$1 per head ticket prices. In 1892 she returned to the Columbia River. [Macdonald, Vol I, p 161] Left-side corners lightly bumped, o/w a sharp clear image of this steamboat. [16-341]

166. [CALIFORNIA – San Francisco] Bradley & Rulofson. “City Hall – San Francisco” / “San Francisco City Hall – as proposed”, circa 1872. The first title comes from a period pencil inscription on the front side of the mount; the



second is on the back side, along with the note, “City Hall San Francisco / as originally planned – by / Fuller & Laver – / Architects / bid price / \$1,500,000”. Augustus Laver (1834-1898), who was born in England and became a Canadian architect, and Thomas Fuller won the 1871 competition to design the “new” San Francisco city hall and law courts. The two had worked together earlier on the design of the New York State capitol. Although construction began in 1872 on a triangular piece of land bordered by

Market, McAllister and Larkin on what had been San Francisco's first cemetery, it took 27 years to construct the city hall because of the city's "pay as you go" fiscal policy. It still was not completely finished when destroyed in the 1906 earthquake. The image is of the design competition rendering submitted by the architects. The photographers' imprint on the reverse gives Bradley & Rulofson's address as 429 Montgomery Street, the same address as the gallery that they had purchased from Robert H. Vance in 1863. Some toning to image; o/w in VG+ condition.

167. [CALIFORNIA – San Francisco] Jackson, William Henry. "6662. "Chinatown", S.F.", circa 1890. The view looks down a San Francisco



street crowded with Chinese on the sidewalks in front of numerous storefronts. One of the best known photographers of the American West, W.H. Jackson (1843-1942) moved his studio from Omaha to Denver around 1880. This slightly larger than normal cabinet view bears the imprint on the backside, "W.H. Jackson & Co., / Photographers of / Rocky Mountain Scenery, / Denver, Colorado".

168. [CALIFORNIA – San Francisco] Williams & Norton. "The Celebrated Sword Contest / Between Duncan C. Ross and Sergt. Owen Davies, U.S.A. / Woodward's Gardens, Sept. 27th. San Francisco, Cal. U.S.", 1885. The printed imprint on the back of the photo mount reads, "Instantaneous Photo. / by / Williams & Norton, / Manufacturers of the "San Francisco / Dry Plate," / 914 Market Street, San Francisco, Cal." View shows two men on horseback

brandishing swords. Davies and Ross signed a contract to engage in a contest for the world



mounted sword championship of America on September 27, 1885 in Woodward's Gardens, S.F. They were to use cavalry sabers or 36" rapiers and provide their own armor and horse. The contest was to consist of 29 attacks and be governed by the British competitive mounted sword contest rules. Ross, who at the time taught swordsmanship for the U.S. at the Presidio, was several times world champion broadswordman. Both Ross and Davies had good reputations as swordsmen. Woodward's Gardens often held special events to attract visitors. Contrast is a little light, o/w in Fine condition. [16-54]

[NEVADA – Pioche] Anon. The following three photographs have been identified by a previous owner as being of Pioche, in Lincoln County, southeastern Nevada, and the immediate region. Silver deposits were discovered in the area in 1864 and following the construction of a smelter, circa 1868, the mining camp of Pioche's City, later changed to Pioche, began to grow as a wild and violent boom town. By 1872 it was estimated that around 6,000 people lived there and it had become the Lincoln County seat. Fires and floods plagued the town during the early days but it survived as the trade and transportation center for the regional mines. Construction of a railroad to Pioche in 1912, allowing the mines to reopen, prevented it from extinction. During the 1930s-1950s it was the second largest lead and zinc producer in the United States. None of the three photographs have any photographer identification or

location notes. The format of the photos suggests they date from the 1870s, which would make them some of the earliest views of this community.

169. Anon. Overview of the town showing a cluster of wooden buildings in the foreground and a main street going up a hill with structures



on both sides. The signs of “H. Lewis & Co / Clothing & Provisions”, “California House”, “Pioneer Stable”, and “Meadow Valley / Brewery” are visible among the business buildings.

170. Anon. Close-up view of a large two-story, corner street building with a veranda along two sides. A group of people, primarily men, are



gathered around the front of the building, with many others, including several women, on the second floor balcony. There are several wagons along the side of the wide dirt streets, and in the lower middle of the image is a man by a wheelbarrow with a shovel over his shoulder. Several American flags can be seen displayed on the balcony – perhaps 4th of July? Street signs visible include one for “Dexter / Stable / Pioche

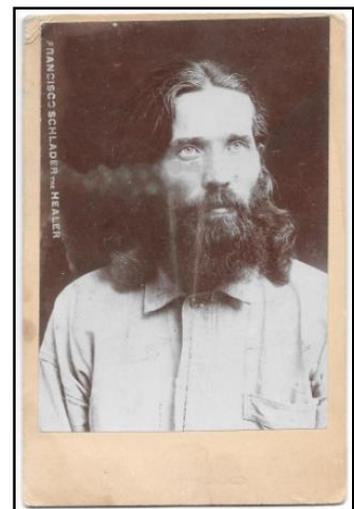
to Hamilton / Stage / Office”. This same large building can be seen to the right of center in the overview photograph listed above.

171. Anon. Overview of farm / ranch land showing recently plowed fields, a wooden corral for livestock, several residences, and a



small grouping of what appear to be commercial buildings near the middle left side. The physical format and mount is the same as the previous two listings, so the assumption is that the view is representative of agricultural land near Pioche, NV.

172. [PERSONALITIES] Anon. “Francisco Schlader the Healer”, circa 1900. Francis Schlatter [his last name was frequently spelled Schlader] was born in 1856 in Alsace-Lorraine. He came to the United States around 1884 where he worked as a cobbler in New York. He had been born blind but received his sight after a year, primarily, he believed, because of the fervent prayers of his mother. After the death of a close friend in NY, he became interested in Spiritualism and responded to voices in his head that told him to move west. The source of the voice, he told

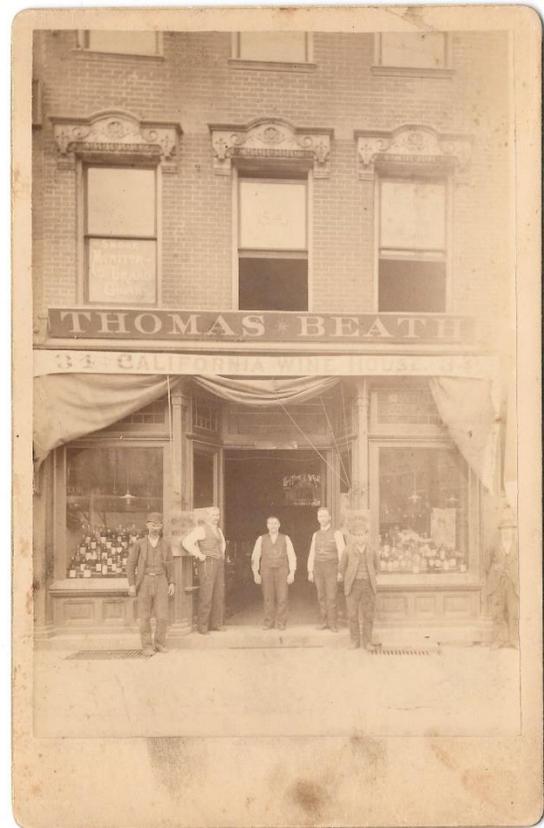


people, was the “Father”. He worked as a cobbler in Denver, CO until “the voices” told him to head back east until they told him to stop, which led him to Kansas and Arkansas. At this point he began to do some “healing”. His journey took him back to California and then on to the Southwest. By 1895 he was well-known as a “healer” in New Mexico. Newspaper accounts were mixed about his “gifts”, but people sincerely believed in his healing touch. He arrived back in Denver that same year and began holding day-long healing sessions in the front yard of a friend, often attracting more than a hundred people a day. Interestingly, he preached no sermons, did not ask for any payment for his healing, and claimed only to be a man who was driven to help his fellow humans through his healing gift. He did not approve of the carnival-like atmosphere of his work in Denver and went to old Mexico, where he died in 1897 under mysterious circumstances. [Beasley, Jr., Conger. Messiah: The Life and Times of Francis Schlatter (Santa Fe: Sunstone Press, 2008)]. Was he a real healer or a fraud? Regardless, at the time, many people claimed he was the real thing and derived comfort and relief from his hands-on healing and simple prayers. Interesting portrait of this long haired, bearded “healer” in a work shirt buttoned at the collar. Written in pencil on the back is the name “Julia Peterson”. No photographer’s imprint. Corners of the mount lightly bumped; some streaks and spotting from impure processing. [H/M 40/16]

173. [SALOON / WINE & LIQUOR STORE]

Anon. Unidentified storefront cabinet view of five men standing out in front of the California Wine House, circa 1890s. The business name of California Wine House was commonplace throughout the entire United States, making the location identification hard for this photograph. The street number 34 shows in three different places and there is a sign above the business name that reads, “*Thomas Beath*”. The bottles displayed in the left side front window look to be wine bottles, however the sign seen through the open doorway advertises *Early Times*

Whiskey. The second story left side window has a sign painted on it that reads, “*Smoke Monitor Brand Cigars*”. Regardless of location, the name



of the establishment is testimony to the popularity and prestige of California wines in the late 19th century. Contrast is a little weak, especially on the right side; some soiling to mount below image.

Detail from Lot # 165, George E Starr. [↓]

