



The Bunchgrass Historian

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Photographic Memories



Ladies having a tea party ca. 1890.

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In This Issue

We have titled this issue **Photographic Memories** because the photograph has provided us with the only visual image we have of many events, people and places in the pioneer period. Tragically, many of these valuable records have been discarded by heirs to old family homes as being worthless.

For the early settlers, photographs were often the only link which they had with family and friends whom they had left behind, perhaps never to see their living faces again. How many tears must have been shed in lonely soddies, tents and log cabins when prized photographs were brought out of trunks to view once more the almost forgotten faces of parents and friends hundreds of miles away in Missouri, Illinois, England, Russia or other homelands. How different it is for us who are recent emigrants to the Palouse; we can dial direct and in moments hear again the voices of those we long to see. Or we can mail voice tapes back and forth along with excellent home movies, thus making our separations less painful.

Prior to the advent of photography, only the well-to-do could afford a portrait painted by a professional artist. With the discovery of photography in the early part of the last century, good likenesses of people and places were available to everyone. Daguerreotypes, tintypes and paper photographs soon became very common and were carried to the West by the emigrants and in many families these treasured mementos are retained. Far too many of these old photographs, as with those we take now, bear no names, dates or other identifying information, unfortunately.

Following the discovery of photography and its subsequent development, enterprising people began to spread across the country taking pictures of settlers' shacks or cabins with their prized possessions posed in front. What a view to send back home to show the families how they had prospered in this new land! The folks back home were anxious to have photographs, along with any bits of information about the ages of the children and the family's health.

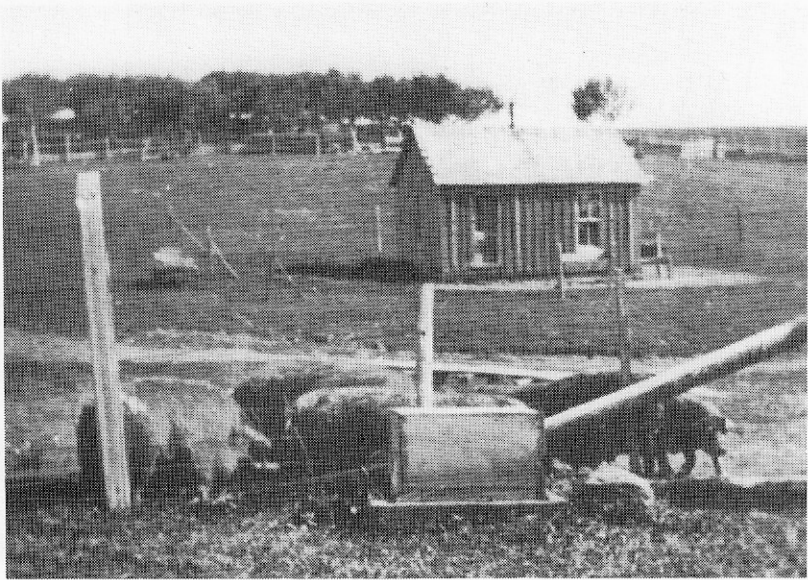
The early photographer carried his photographic equipment on his back or in a wagon equipped for making photographic plates, for developing and printing. He would travel from farm to farm producing and selling photographs as he went along; some prints were of exceptionally high quality and are still in excellent condition while others have failed to withstand assaults of time and the climate.

As they prospered, the photographers would either settle down in villages and develop studios with fancy backdrops against which the client was posed or they might rent railway cars, setting up studios which travelled from town to town. Their

schedules were duly noted in the local country-town weekly for the enlightenment of the populace.

“The Haynes Palace Studio car will be at Rosalia, March 20, and 21st. Affording the citizens of this vicinity an opportunity of securing high grade photographic work. The car has visited this place many times before and the excellent quality of work produced and general satisfaction given on previous trips should insure them a liberal patronage.”

The Rosalia Rustler, Feb. 9, 1893



“Wanted: a wife.” Bachelor’s homestead near Colfax.

Having recorded their first accomplishments as settlers and once gaining some financial security there was money for somewhat less formal photographs as well as formal ones. Hence, we find silly poses by individuals and groups, comic post cards, poses with six-shooter or poses against a backdrop of sites never visited. All the follies and foibles to which humans are subject were recorded on film and photograph.

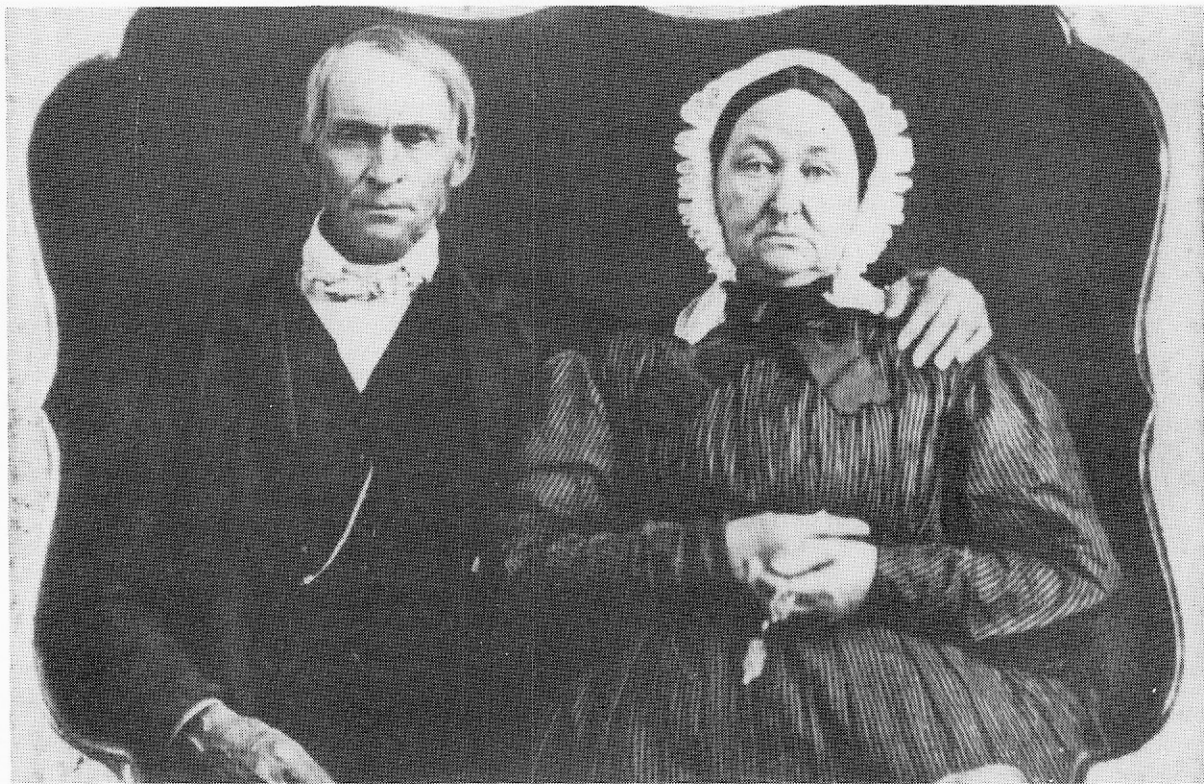
Yet, silly or serious, photography has provided us with a priceless record of social, personal and economic growth and development from the roughest settler’s solitary existence to our highly developed urban and rural economy.

On the following pages we have provided examples supporting the above remarks and a minimum of textual material has given way to proof of the adage that “one picture is worth a thousand words.” It is our hope that this issue will encourage our readers to preserve old family photographs, to identify subjects illustrated and to see that their own recent family photographs are properly labelled and dated. At some future date others may be as interested in you as you are in your pioneer parents and grandparents. □



—Clifford Ott photo

Countless hours have been spent by our readers viewing the world's people and places through a stereoscope or "stereopticon", an instrument which with the aid of double-mounted pictures gave a three dimensional effect. Or leafing through an album of paper photographs and tintypes. The much prized daguerreotype in its wood or guttapercha case was a special treat.



—Courtesy June Crithfield

Brumfield Boone, (1791-1875) (Scotch English) and wife Maria Woods Boone (1791-1881) lived in Ohio near Cincinnati and later Indiana. She came from Holland at the age of 10 and settled in Cincinnati Country.

—From "Ancestors and Descendents of Daniel Wright Boone" (undated).



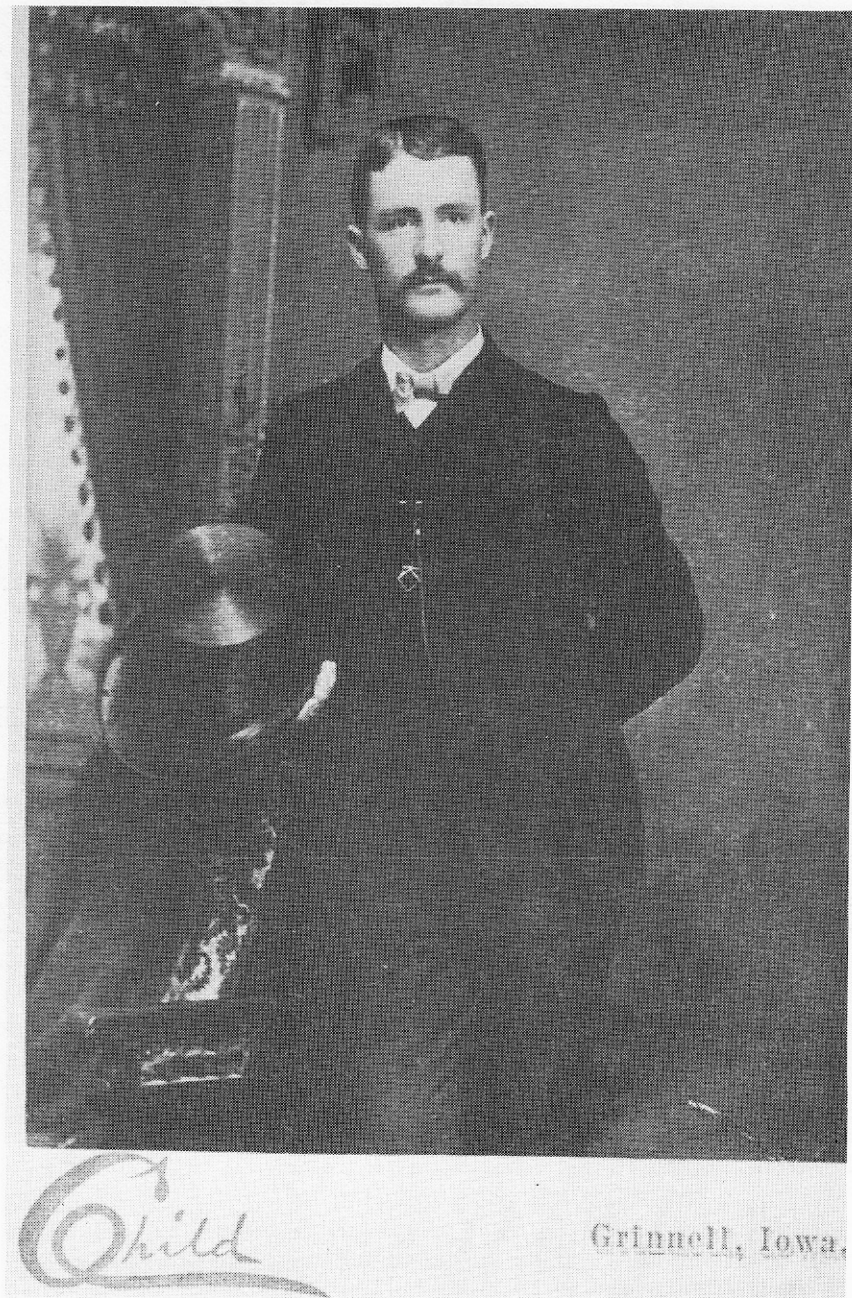
Found along with the child's photo (page seven) was this one of a young maiden. Her rumpled dress may have been folded away in a trunk or become wrinkled riding to town in the buggy in the 1860's.



Each viewer will probably have a different title for the photograph of this pixie-like infant Mona Lisa. It was found among Civil War tintypes and other unidentified photographs of the period in an album given to the Society several years ago.



Of special interest in the illustration is the small stamp photograph of a young man. These small stamps could be attached to letters, pictures or any item which their presence would be a reminder of a friend. The young ladies were probably co-eds at Grinnell College at the time, ca. 1890.



Posed against a painted backdrop this young dandy is at his sartorial best. We assume him to be a Grinnell College student in about 1890.



Head and shoulder portraits became popular in the 1870's, however the frilly forelock on the young woman was common to the 1890 period. Who were these attractive young people?

Early Pullman Photographers

By

Dorothy (Sevier) Matson

The most luxurious photography studio in the early days was the Haynes Palace Studio Car. Mr. Haynes brought his studio to Pullman in May 1888 for two days and again in December 1889. It was said to be the only railroad car in the world constructed especially for photography. It has all the luxuries of drawing room, dining and sleeping rooms and was built from modern patterns of the Pullman Car. It has twelve wheels and was sixty-six feet long with toilet, berths, and desks. It had electric bells, air brakes, and air signal. It was convenient, safe and comfortable. The studio was in the center, and it has a double glass light. The dark room was in the rear.¹

Mr. Haynes was the official photographer for the Northern Pacific Railroad. He did all classes of photography work. He specialized in the cabinet portrait priced at \$4.00 a dozen.²

Mr. L. Taylor had a photo studio built in 1889 and completed in February 1889. He was also a crayon artist. That is, he tinted his pictures. His studio was modern in every way.³ He leased it to W. G. Emery in September 1894.⁴ Mr. Emery opened his own photograph gallery in 1899,⁵ but when Mr. Koerner of Portland opened a photograph gallery in May 1899, Mr. Emery went to work for him in a tent on Main Street. He was the assistant and retoucher.⁶ Mr. Taylor then sold his business to I. K. Luce the same year.⁷

Messrs. Brown and Madsen had a photograph studio opposite the Star Livery Stable on Grand Street by April 1897.⁸ A room in the old wooden Pullman Hotel located between the O. R. & N. Railroad Station and the tracks at that time was used for a photograph gallery by G. M. Eastman in December 1894.⁹

The Burns brothers were operating photo studios in April 1902.¹⁰ One brother was doing business in Pullman and the other in Colfax. The Pullman site was across from the Palace Hotel (now the Pullman Travel Bureau. This building was destroyed by fire in March 1906.¹¹ He must have relocated, because Mr. Burns was still taking pictures by 1910. The late "Zeke" Kilham told the author that Robert Burns photo gallery was in a small shack when he knew him.

Ralph R. Hutchison came to Pullman in 1925, and bought the Artphoto Studio. He moved his equipment to N. E. 200 Kamiaken (now the Copy Machine) and renamed the business Hutchison's Studio. He also opened Endicott's first photography studio in 1908. He had a branch office in Moscow, Idaho, from 1933 to 1966. His son, Jack, worked with him.¹²

Graves Studio operated by Clarence Graves which was located about where the Pullman Appliance Store is now, was in business in the 1930's and 1940's.

We owe a great debt to these early businessmen, who not only made photographs of people, but of sites and scenes around the country as well. Many pictures were made into post cards to send to families back east.

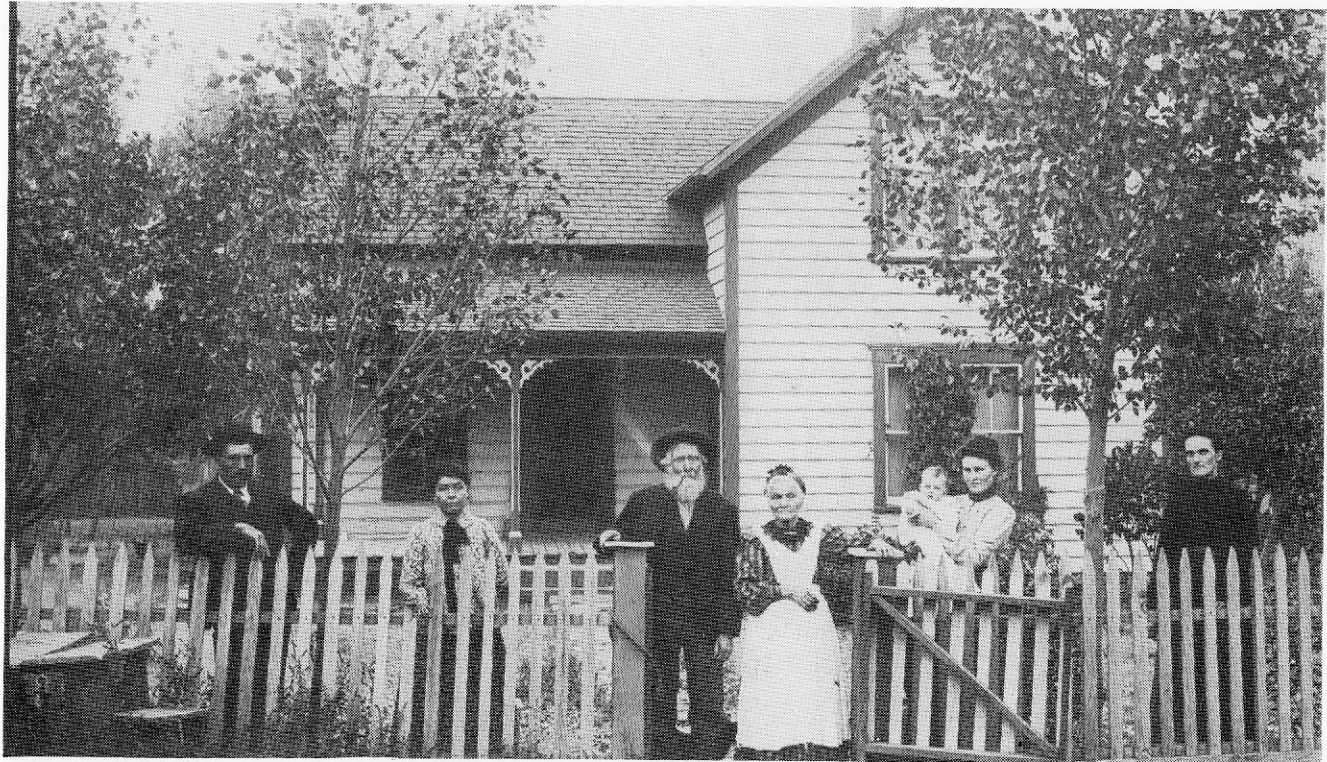
Pullman Herald 1. Dec. 8, 1890, 2. May 18, 1889, 3. _____, 1888, 4. Sept. 28, 1894, 5. April 15, 1899, 6. May 6, 1899, 7. April 15, 1899, 8. April 24, 1897, 9. Dec. 7, 1894, 10. April 16, 1902, 11. March 17, 1906, 12. Jan. 12, 1967.□



—Courtesy June Crithfield

Daniel Wright Boone's (1855-1936) homestead southwest of Pullman on the Wawawai Road. The land is still farmed by his grandson, Daniel Boone.

—From "Ancestors and Descendents of Daniel Wright Boone" (undated).



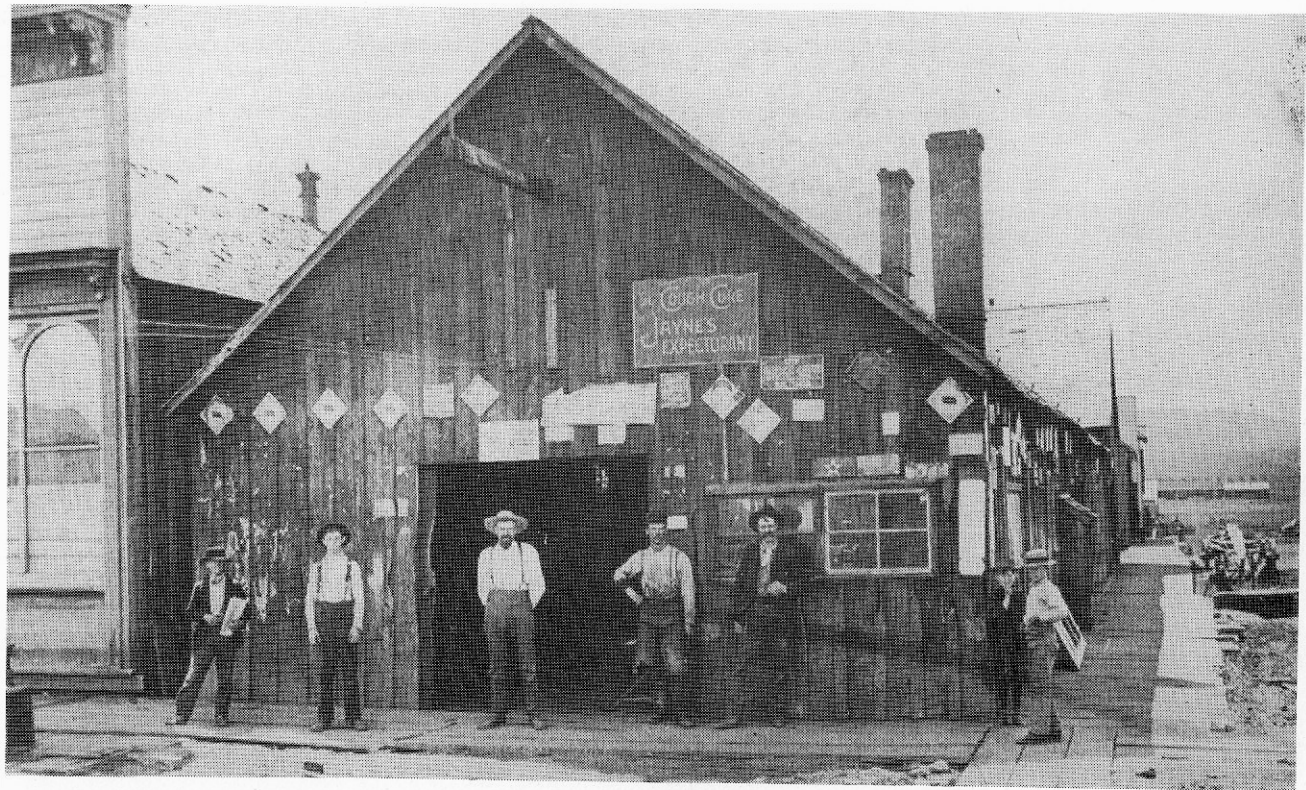
—Courtesy Dorothy Matson

The three generation home which gave stability and continuity to the family. The picture of the Old Home Place is situated at the foot of the hill between the L. A. Days and Grogan Hodge homes on Parvin Road. It is now farmed by Cecil Farr. Shown at the left are L. J. Baird and Lillian Baird; others not identified as the donor of the photo, Grace Baird is deceased.



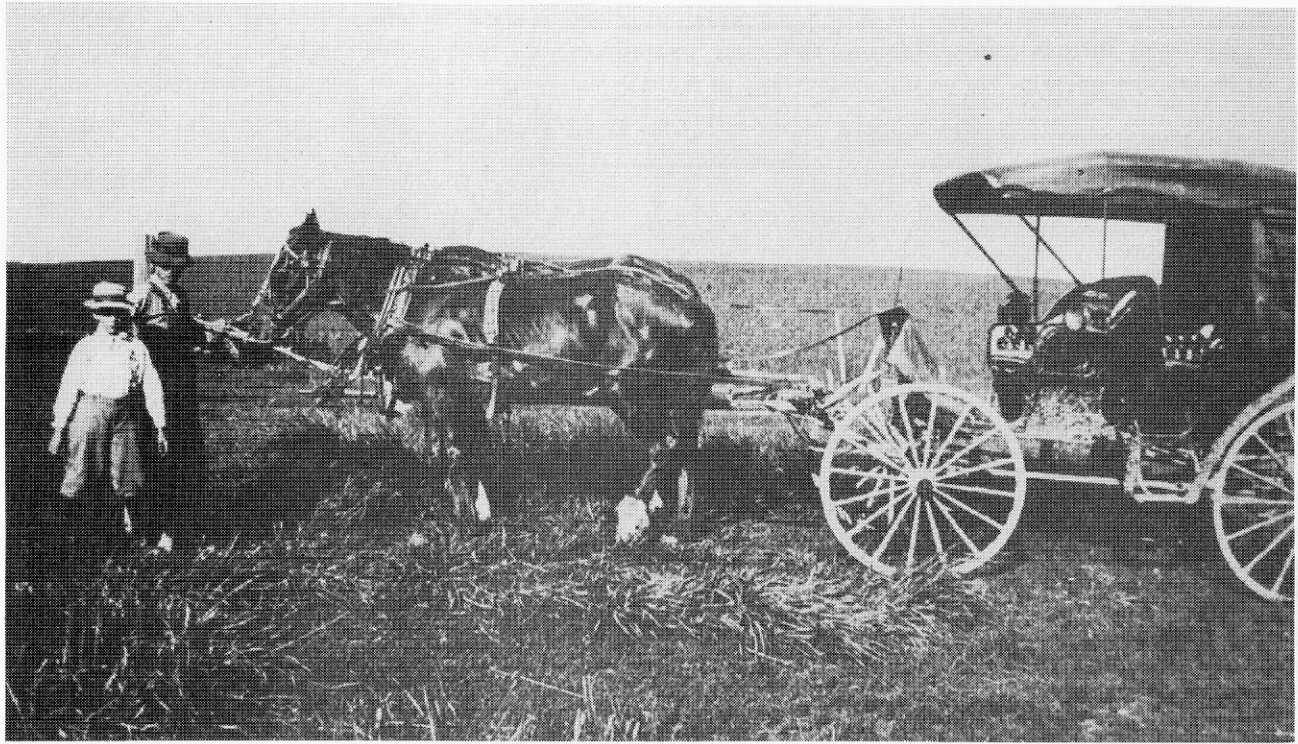
—Courtesy Dorothy Matson

The late Harry Sever said that this was a picture of Freddy Jacobson, wife and son, Sidney. Freddy was an itinerant peddler and preacher who was around the Saints Home on Union Flat in the early 1900's. His son, Sidney, went to WSC and was a farmer and dairyman on what is now the Erosion Farm between Albion and Kitzmiller.



—Courtesy Boyd Beeson

Elmer Boone's blacksmith shop in Farmington was typical of the institution so essential to the economy of the pioneer settlement. Here the horses were shod, plows repaired, tires put on buggies and wagons and metal parts of all kinds fabricated. When the auto came in, such shops often became the first service stations.



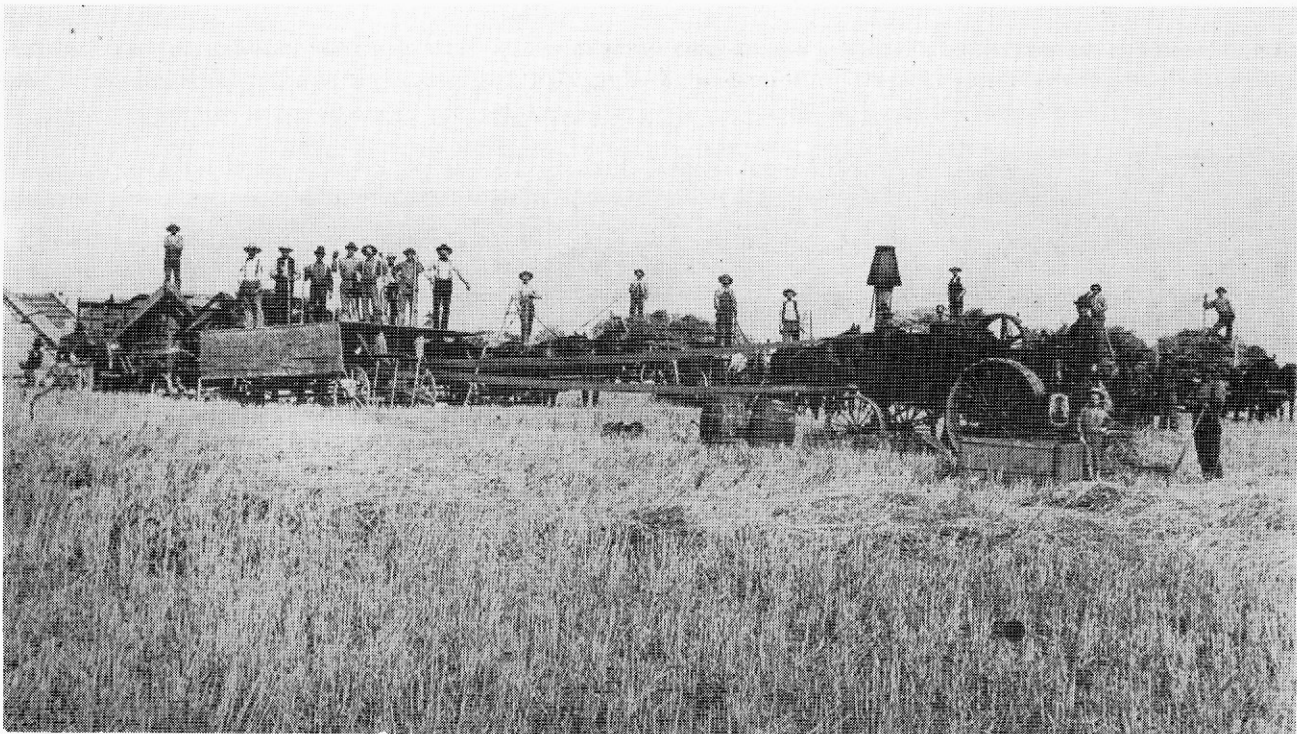
—Courtesy Boyd Beeson

Standard mode of transportation before the “Tin Lizzie.” The kinship of this horsedrawn vehicle to the first horseless carriage is readily apparent. (See *Bunchgrass Historian*, Vol 6 No. 1.)



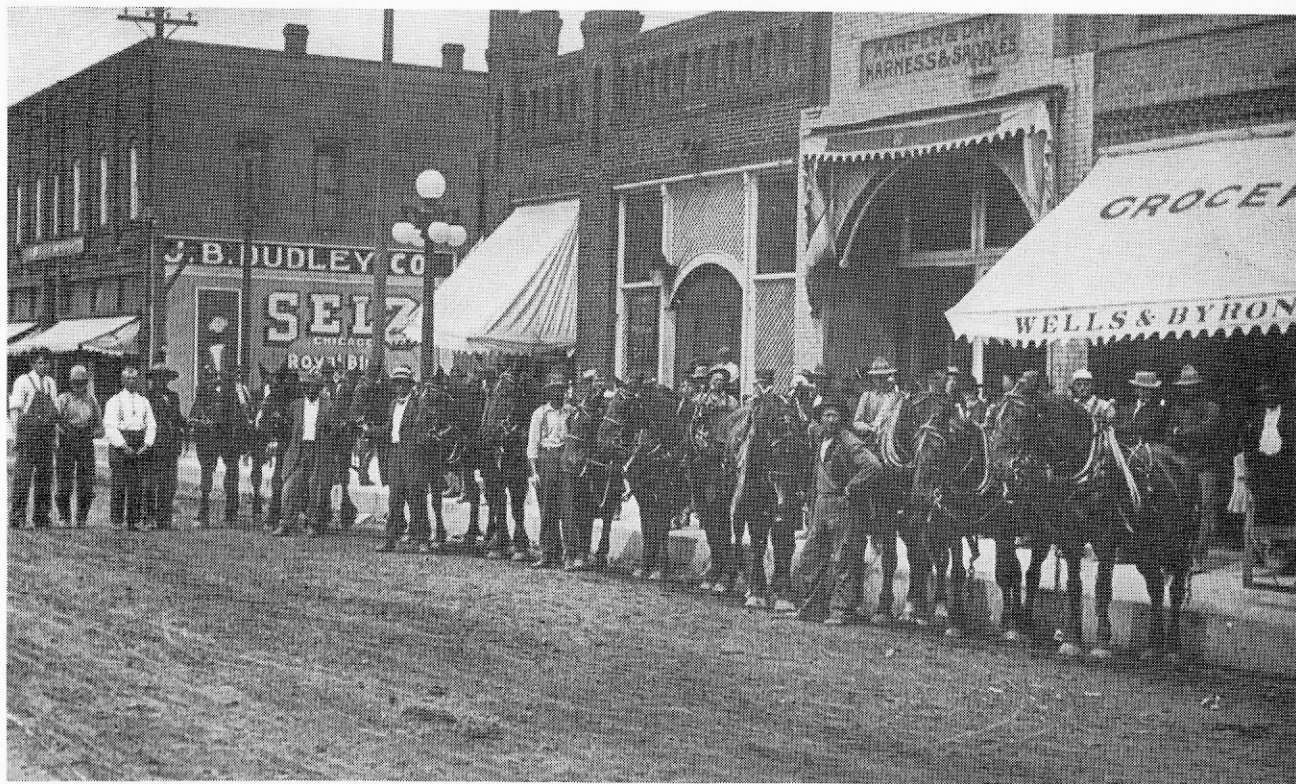
—Courtesy J. B. West

Typical, small-town, main street in the early 1900's. This 1913 view of Palouse, looking east, shows a number of buildings no longer standing and a curious boy watching the servicing of a street lamp which has been lowered for that purpose. The Newspaper and Printing Museum is located in the buildings sheltered by the second and third awnings, left to right.



—Courtesy Boyd Beeson

A favorite of early photographers was the harvest scene shown here. No less than twenty-three men and one boy are attending to the threshing machine's needs. Straw served as fuel for the steam engines. Sack sewers are shown at the left; to their right are the men operating and feeding bundles into the thresher while others bring in the bundles or service the steam engine. The boy may be the water-boy or an interested observer. Straw was removed on the wide, continuous belt shown at the far left.



The Horse Show. What the occasion for this gathering on the main street of Palouse was not known; whether a showing of horses for sale or some special occasion. Whatever the purpose, they have drawn a crowd of interested onlookers.



All fools are not dead yet.
And this is no funeral notice !

—Courtesy Paul Bockmier Collection

The romantic picture postcard such as this was very common in the early part of this century. It served to please, enrage or to embarrass the recipient.



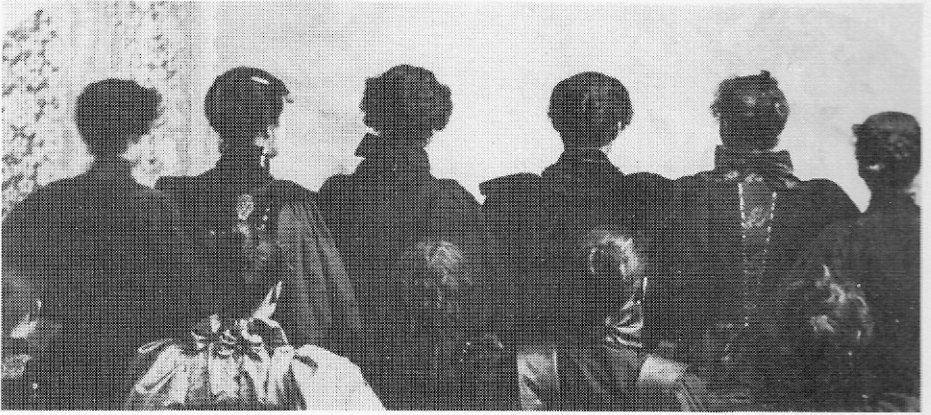
The country-school teacher rides to her work place where her pupils await her. Percy Honeywell, teacher at District 76, Union Flat School, southwest of Endicott, eight miles; N.E. of Lacrosse, eight miles. She later married William Thorp. □

Dating an old picture from a tintype to photograph is possible from content. Full length portraits were popular in the 1860's: head and shoulder pictures in the 1870's. Studio props were not used in small towns until about 1885. Pictures of the dead were in vogue in about 1900. "Novels on Antiques and Collectables, July, 1979. —**Confidential Newsletter for Dealers and Collectors. □**

Cawthon's Studio open January 1st, 1902. All pictures finished and delivered before leaving town.—**Palouse Republic**, December 7, 1901.



These coy, tired or reflective young damsels represent the group pose not uncommon for the period (ca. 1890). One wonders who they are and what occasion brought them to the photographer's studio.



The ultimate silly photograph! The ladies above turn their backs on the camera. Both photos were mounted on the same card, back to back.

A Sufferer

St. Peter: Who is it this time?

Page: A photographer—he says he made a speciality to taking photographs of babies.

St. Peter: (feelingly) Show the sufferer in. —**Colton Eagle**, Jan. 1, 1890.

G. B. Goslin is enjoying a visit from a sister, Miss Em. Joslin of St. Paul, whom he has not seen for 18 years. Miss Joslin arrived Sunday and went to Mr. Joslin's studio. She was not recognized by her brother, and in order to refresh his memory handed him a photo of their father, asking what the cost of having it enlarged would be. This aroused Mr. Joslin's curiosity and he commenced to ask questions which shortly led to the identity of his visitor. —**Palouse Republic**, March 11, 1910.



—Courtesy Department of Agriculture

Clifford M. Ott

For a long time we have wished to express our gratitude to Clifford Ott for his contribution to the success of this publication. What better place than in an issue on photographic memories to do so?

Except for the early issues of the **Historian**, in which Bill Walters of Colfax and the **Colfax Gazette** made the photos, Cliff has photocopied all photographs appearing in the quarterly. His interest in local history as well as in the photographic arts had assured us of quality illustrations and given our readers great pleasure. He has taken many old photographs of poor quality and reproduced them into photographs of high quality, thus adding many years to the life-expectancy of prized family heirlooms.

Clifford was born in Iowa Falls, Iowa on September 14, 1897 and moved to Moscow in 1906. In 1916 he served on the Mexican border with the Idaho National Guard and in France for 14 months during World War I. He was with Washburn Wilson Seed Company of Moscow from 1926-1960 designing and installing equipment. In 1960 he went with the Department of Agriculture from which he retired in 1967. He and his wife Peggy reside in Moscow. □