

29. *Progressivism and Racial Discrimination*. Marion School District, J.W. Sager, n.d. Web. 21 Jan. 2013.
 30. Cooper, Michael L. *Indian School: Teaching the White Man's Way*. New York, Clarion Books, 1999.
 31. Johnson, Troy. *Red Power: The Native American Civil Rights Movement*. New York: Chelsea House, 2007.
 32. Meriam, Lewis. *The Problem of the Indian Administration*. Baltimore: The Johns Hopkins Press, 1928, 872 pp. University of Alaska, Fairbanks. Scanned digitalized version, 2008. Web. 2 March 2013.
 33. Committee on Labor and Public Welfare, U.S. Senate. Indian Education: A National Tragedy-A National Challenge (Kennedy Report), 1969. Tribal Education Departments National Assembly, Co., n.d. Web. 24 Mar. 2013.
 34. Office of Presidential Personnel. Indian Self Determination and Education and Assistance Act of 1975. National Archives and Records Administration, n.d. Web. 2 Apr. 2013.
 35. Cooper, Michael L. *Indian School: Teaching the White Man's Way*. New York, Clarion Books, 1999.
 36. Atkins, Alana. Personal interview. 4 Dec. 2012.
 37. Thompson, Isaiah. Personal interview. 4 Dec. 2012.
 38. Rasmussen, Cecilia. "Institute Tried to Drum 'Civilization' Into Indian Youth." *Los Angeles Times*, 23 Feb. 2003. Web. 28 Aug. 2012.
 39. Trafzer, Clifford, E. Personal interview. 8 January 2013.
-

Postcards from Our Area



Victoria Club, 1920s. (Photo courtesy of Steve Lech)

Riverside's First Local Photographers: 1880-1884

by Leigh Gleason

Riverside was founded and came of age at a time of transition for photography. The 1870s and 1880s were a time where photography was experiencing growing pains, stuck in a tug of war between the advancements of the technology itself and the expectations of the consumer, for whom the photograph was still very much a luxury item. Gone by then were the mirror-like daguerreotypes of photography's founding, but another sometimes-cased one-of-a-kind process, the tintype, still lingered. The carte de visite, a small albumen print mounted on a piece of card, had lost its popularity, and was generally overtaken by the larger cabinet card and similarly sized mounted photographs. Large photographs, such as what one might hang on a wall, were just coming into vogue.

Photography was still exclusively practiced by professional photographers; the hobbyist market did not develop until the end of the nineteenth century. Being a photographer in the late nineteenth century was a difficult business. Photographers generally apprenticed in other studios to learn the trade, and to embark on one's own a photographer needed a reliable camera and lens, the appropriate chemistry and supplies, and a studio space that was well lit to cut down on photographic exposure times. Photographic studios were often on the top floor of a building so that the studios could use skylights to keep the space as bright as possible.

Photographers entered the business hoping to deal in volume. This was true both of the quantity of customers they aspired for, and the quantity of prints they sold. By this era, the most popular types of photographs were images printed on paper; photographers typically sold them by the dozen to their sitters. Prices varied across the nation, but in the Inland Empire, one example of pricing from 1879 was J. E. Small's studio, which advertised photographs (likely cartes de visite) for \$1 per dozen, and tintypes for 50-cents per dozen.¹

Throughout the 1870s, any Riverside residents wishing to have their portrait made needed to travel to San Bernardino to visit J. E. Small's or W. A. Vale's studios, as no photographer was as yet permanently based in the city of Riverside. These photographers, along with major studios in San Francisco, advertised in the local papers to stay present in their non-local customers' minds. However, from 1880 onward, citizens of Riverside could have their portraits made at a local photography studio, rather than travel afield to secure their pictures.

The first photographic studio erected in Riverside passed through several photographers' hands before being destroyed by fire in 1884. Founded by H. W. Shaw in 1880 as the Riverside Art Gallery, it was bought out by A. M. Turner the following year, and sold to W. A. Vale in 1883, who subsequently renamed it the Riverside Photographic Studio. Shaw and Turner are virtually unknown today; Vale is not known at all for work in Riverside. This article will piece together some information about these pioneer photographers and their careers for the first time.

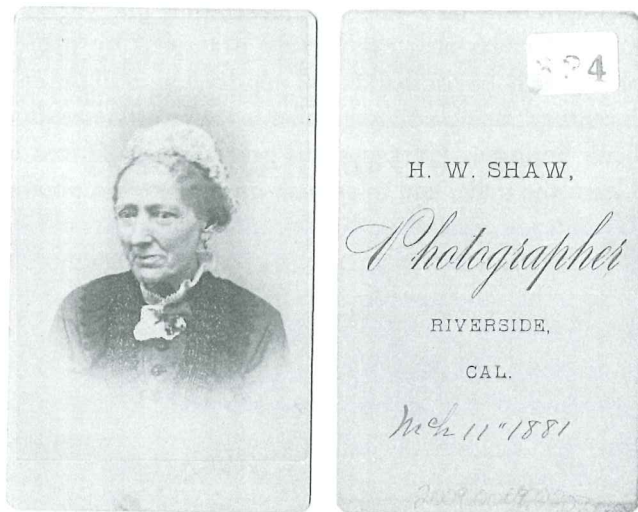


Figure 1. A carte de visite of an unidentified woman by H. W. Shaw, dated March 11, 1881. (Bingham Collection, UCR/California Museum of Photography)

RIVERSIDE'S FIRST PHOTOGRAPHER: H. W. SHAW

H. W. Shaw, believed to be Henry W. Shaw, was the first photographer to operate out of a studio established in Riverside. Born in Vermont between 1836 and 1841, Shaw and his wife Harriet moved westward, settling in Nevada before 1870, where his daughter, Blanche was born. In the 1870 census, Shaw declared his occupation as carpenter. Shaw had moved to Riverside by 1878, and established a farm. In 1878 he had set his sights on being an "agent" for selling Riverside's produce in Los Angeles.² This apparently never panned out, but Shaw kept his focus on his farm. He exhibited at the city's first citrus fair in 1879, and listed his occupation as farmer in the 1880 census.³

In late summer of 1880, he erected his photography studio, located on the "east side of Main [S]treet, opposite [S. S.] Patton's [hardware] store."⁴ His first known advertisement ran on September 18, 1880, plainly stating:

"PHOTOGRAPHS: Having fitted up and furnished entire new rooms expressly for the photograph business, I am now able to offer the public the usual variety and styles of PICTURES of the day at PRICES LOWER than have ever before been offered in southern California. Give me a trial. No money demanded until you see your portraits and accept them. Views of buildings and gardens neatly done at low rates."⁵

The following month, Shaw received positive reviews for a photograph he made of the Glenwood Hotel, and by January 1881, published a schedule in the paper, explaining that on Mondays, Tuesdays, and Wednesdays, he would devote his work to houses and outdoor scenery, and make studio portraits on Thursdays, Fridays, and Saturdays.⁶ Despite the apparent success that this notice indicates, his studio lasted only one year, before he sold it to A. M. Turner.

Shaw remained active with his modest orchard even while running his photo studio. In an 1881 survey of the output of the orchard farms in Riverside, Shaw's one-and-one-quarter acres reportedly contained 125



Figure 2. A carte de visite of an unidentified young girl by H. W. Shaw, circa 1880-1881. (Riverside Metropolitan Museum)

orange trees, one apricot tree, and thirty trees bearing peaches, apples, and “other [unnamed] deciduous fruit”; 150 Muscat vines, and twenty-five “other” vines. He valued his buildings at \$200.⁷

In 1882, the *Riverside Press and Horticulturist* records the sale of H. W. Shaw’s town lots and residence, for \$320 and \$920 respectively.⁸ He remained in the city for several more months, however, because he was unable to get possession of his new property, “a tract of land on the Los Angeles [R]iver, three miles above the city” until autumn of 1882.⁹

H. W. Shaw is a difficult man to trace through the surviving newspapers in Riverside, and invisible after relocating to Los Angeles. Very few mentions of him existed in the paper during his tenure in Riverside. The only sign of civic involvement in Riverside was in being a founding member of the “Garfield Club,” seeking to support James A. Garfield’s presidential campaign.¹⁰ Others listed in the group included

Frank Miller, James Roe, and members of the North, Evans, and Twogood families; perhaps because of the prominent members involved, Shaw was not mentioned in any ongoing activities of this short-lived club.

Shaw may have also dabbled in prospecting, based on a brief news item about a trip he took to see a mine in the Pinacate Mining District (near Perris), and an 1885 announcement stating, “Oscar Wilbur is off on a mining trip in company with a former Riversider, Mr. Henry Shaw.”¹¹ This is the last mention of H. W. Shaw in the newspapers until what may be a notice of his death in 1887 in the Riverside papers, which stated, “In the matter of the estate of Henry W. Shaw, deceased, Milo J. Twogood was appointed administrator.”¹² However, this may not be the same H. W. Shaw, since he seemed to have sold all his interests and investments in Riverside five years earlier.

Surviving documents do not give any indication why Shaw chose to enter into the photography business or depart it as abruptly as he began. His reason for disposing of the photographic studio may have had something to do with the arrival of A. M. Turner, a bona fide photographer from the east coast.

RIVERSIDE’S SECOND PHOTOGRAPHER: A.M. TURNER

Abner M. Turner arrived in Riverside in early July 1881 from Brockton, Massachusetts. Born in Canada in about 1844, Turner immigrated to the United States with his family as a young man, and became a naturalized citizen in 1880. Turner advertised himself as a photographer by 1873 in Massachusetts, and worked as a photographer there throughout the 1870s. Turner moved to Riverside at the advice of his doctor, who warned him that by staying in Boston he might only live a month, but by moving to



Figure 3. A. M. Turner’s imprint from Brockton, Massachusetts, circa 1870s. (Author’s collection)

Southern California he could extend his life perhaps six more months.¹³ Fortunately for Turner, the California climate gave him closer to sixty more years.

The newspaper article announcing Turner's arrival in Riverside stated that he was a "first class photographic artist." Within two weeks of his arrival, Turner had decided to settle in the city, and purchased five acres of land.¹⁴ Initially declaring that he would build a new photo studio, by the end of the month Turner had announced that he had bought Shaw's "photo rooms" instead.¹⁵ The newspaper further editorialized that "as an artist he is equal to any artist south of San Francisco, the larger inland cities of the state not excepted."¹⁶

This did not mean that business boomed for Turner. In September the newspaper ran an item stating that his business was "now improving," and he felt "encouraged" to keep his gallery open, which implied some serious difficulties in his first month of business.¹⁷ Later in September, an article mentioned that Turner had not given up on his hope of building a new studio, "as soon as business will warrant."¹⁸ This does not seem to have come to fruition; although the newspaper posted a real estate purchase

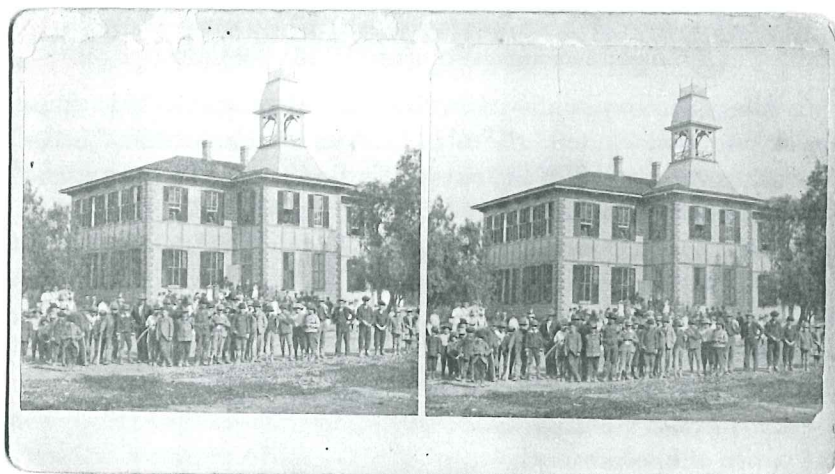


Figure 4. Riverside School House, photographed in stereo by A. M. Turner in 1882. (Riverside Metropolitan Museum)

made by Turner on Main Street, there was never an announcement of his studio changing locations.¹⁹

In 1882 Turner briefly leased his studio to J. M. Alkire, who advertised his photographs "at Turner's old stand," and guaranteed his work "with Eastern prices to suit the time."²⁰ He ran this ad weekly for about a month, but in late May 1882 it was announced that Turner had "returned to his

gallery," because Alkire gave up his lease.²¹ There is no mention of Turner in the paper for this month-long span. Evidently, photography in Riverside was a struggle for anyone trying to make it in those early years.

In April 1883, Turner sold the Main Street studio building to John H. Freeman, who intended to replace it with a two-story brick building, and equip the upper floor for a photographic studio. In the sales transaction, the property was described as 20 x 150 feet, which would have been a generous space for the studio, gallery, and requisite darkroom areas. Turner also sold his residential property around the same time. In June 1883, Turner left for San Francisco, intending to stay there for several months.²² Instead, he returned to Boston and it was announced in October 1883 that he had instead sold his Riverside studio to William Adams Vale.²³



Figure 5. Lyman V. W. Brown, photographed by A. M. Turner, ca. 1880. As noted by Kevin Hallaran, the pedestal is the same prop used in one of Shaw's portraits. Note that this photograph is captioned that it is a portrait of the subject at the age of 10. Brown would have turned 10 in 1880, but the Press does not indicate that Turner had been to Riverside prior to 1881. (Riverside Metropolitan Museum)

The Turner family returned to Riverside in January 1884, reporting some sad news to the newspaper: since moving to Boston, their elder daughter, Edith, died of pulmonary edema at the age of twelve. Noting his reason for return, Turner wrote, "Everything is snowed up--frozen up. It is fearfully cold, and I guess that Southern California is the best place for us."²⁴ After settling back in Riverside, Turner announced his intent to open a new photographic studio.²⁵ Whether this came to fruition is unclear, as Turner did not advertise his studio in the newspaper during this era, and no city directories survive. Turner's return to Riverside was short-lived. In 1886 he left for San Diego where he took up permanent residence, and intended to continue working as a photographer.²⁶ During this time, Turner apparently also started dabbling in real estate, because he placed an ad in the *Riverside Daily Press*, announcing, "A. M. Turner has gone into the Real Estate Business with H. W. Smith of San Diego, and will be found at 818 Sixth Street, Sheldon's Block, Room No. 15, where he will be pleased to see any of his Riverside friends."²⁷ Turner remained in San Diego until his death at the age of 95 in 1939.

RIVERSIDE'S THIRD PHOTOGRAPHER: W. A. VALE

When Turner left Riverside in 1883, it was announced that he sold his studio to W. A. Vale. Unlike his predecessors, Vale had already been long established in the region, having moved with his family to San Bernardino in 1864.²⁸ Vale was known to Riverside's residents because he had been actively working as a photographer in San Bernardino throughout the 1870s, and advertising for himself in Riverside's newspaper. In an 1878 ad, for example, it explains that "children always keep still for Vale to take their pictures," emphasizing an apparent specialty in children's portraits.²⁹

When Vale acquired Turner's former studio, the newspaper announced that he would keep the shop open on Mondays and Tuesdays, and that Vale himself "was already known here, by reputation, at least, and will give good satisfaction."³⁰ Vale ran this notice up to four times per month through May 1884, and in September 1884 Vale announced that he and his partner, Alfred Louis Pellegrin, would now keep the studio open for the first half of each month. In their advertisements for the

"Riverside Photographic Studio," they stated they could make views of residents, "large portraits in India ink, crayon, or colors from life or copies." They requested that portraits should be taken during the first week of the month, so that they would have time to complete them before leaving.³¹ Advertisements later in 1884 explained that they would bring with them "improved instruments," which would allow them to make photographs from "stereoscopic to 14 x 17, or larger."³² On October 12, 1884, a fire swept through downtown Riverside, and the "small frame building" housing the Vale & Pellegrin studio was torn down to prevent further spread of the blaze.³³ There is no word in the newspaper of the studio being rebuilt or the photographers returning after the fire.³⁴ Presumably, Vale passed any time not spent working in Riverside in San Bernardino, and after the fire Vale and Pellegrin returned to their primary studio.

SHAW, TURNER, AND VALE'S PHOTOGRAPHIC LEGACY

The destruction of the Vale studio in 1884 marked the end of this studio's succession of photographers in Riverside; however, the city was not without a photographer for long. In a strange coincidence, the newspaper announced the arrival of C. T. Collier the day before the fire that destroyed the Vale studio; Collier's studio opened weeks later in November 1884.³⁵ Unlike his predecessors, Collier's photography has remained well preserved in this city, along with that of many of the other photographers who came after him in the 1880s and 1890s.

Riverside's photographic pioneers' legacies did not fare as well. Because H. W. Shaw does not appear to have practiced photography before his arrival in Riverside or continued after his relocation to Los Angeles, his career was the most short-lived out of Riverside's three original established photographers. Shaw's oeuvre is represented by two known photographs: carte de visite portraits of an unidentified older woman, dated March 11, 1881, and an undated image of a young girl, the only surviving photographs bearing his imprint (Figures 1 and 2).³⁶

Some of A. M. Turner's cartes de visite and several stereoscopic cards survive from his time in Brockton, Massachusetts (Figure 3). The only known Turner works from Riverside are in a private collection

and in the collection of the Riverside Metropolitan Museum (RMM); these represent some of Turner's stereoscopic and portrait works done in California. During his business' tenure, the newspaper described several stereographic views he produced, including views of James Bettner and James H. Benedict's houses, the interior of the 1882 citrus fair pavilion, and the "new school house with the scholars on the [playground]." (Figure 4)³⁷ The RMM's Turner stereo views include the schoolhouse image and three of the citrus fair pavilion, as well as the interior of a church. A carte de visite portrait also survives in RMM's collection. The portrait included the same studio props as are in RMM's Shaw photograph, demonstrating that the property's chain of ownership transferred at least some of the studio's possessions as well (Figure 5).³⁸

Other works by Turner from Riverside may survive. His imprint when working here may not have included a city name, as evidenced by the logo he used in later advertisements. At least two additional Turner photographs bearing his logo are known, but without identified subjects

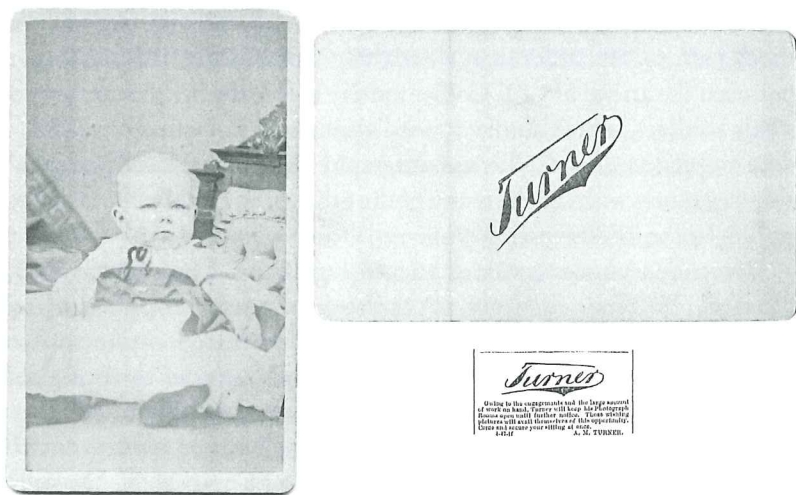


Figure 6. Because Turner did not include his location on this imprint, it is impossible to know whether this unidentified baby portrait was made in Massachusetts or California. (Author's collection.) Compare this logo to the advertisement in the Riverside Press, July 15, 1882.

it may never be possible to know whether the works were made in Massachusetts, Riverside, or San Diego (Figure 6).

Two ads from 1882 specifically discuss his pricing, one stating four ferrotypes, also known as tintypes, for one dollar; and one describing eight-by-ten-inch framed portraits for \$1.50.³⁹ These advertisements may give clues as to why so few Turner works survive. His prices may have out-priced the regional competition. Small's studio in San Bernardino was selling twelve tintypes for fifty cents just three years prior. However, because most tintypes were not identified by photographer, that might also explain why a greater legacy from Turner's time in Riverside is not known.⁴⁰

W. A. Vale's work from San Bernardino is well known and represented in public and private collections in the region. No known work survives with his imprint in Riverside, nor his "Riverside Photographic Studio" imprint, as he advertised it in the local newspaper. It is unknown whether Vale used a separate imprint for his Riverside work; it is possible he used the same San Bernardino logo so as to promote his flagship studio, and if so, there is no way to distinguish which works were made in San Bernardino and which in Riverside.

Although it is easy to mourn the loss of these photographers' images, and the great documentation they would have provided of Riverside's settlers, early buildings, and burgeoning city, the photographers' very presence spoke of the enterprising nature of early Riversiders, and helped elevate the stature of the city. The act of having one's portrait made, or having photographs made of one's property, spoke to the prosperous dreams of the citizenry, and allowed them to share tangible proof of their successes with friends and relatives back east. It was clear from the high rate of turnover and various newspaper announcements, that being a photographer in these early years was a difficult business for Riversiders, but as the city prospered, so did the demand for photography. A later photographer, F. H. McMillen, erroneously advertised himself as the "pioneer photographer" of Riverside. Established in Riverside in the 1890s, McMillen should have been thankful to the true local pioneers who preceded him.

END NOTES

1. *Riverside Press and Horticulturist*, April 5, 1879, p. 4.
2. *Riverside Press and Horticulturist*, July 20, 1878, p. 4.
3. James H. Roe, *Notes on Early History of Riverside California*. Riverside: Riverside Public Library, 1932, p. 31.
4. *Riverside Press and Horticulturist*, August 28, 1880, p. 3.
5. *Riverside Press and Horticulturist*, September 18, 1880, p. 3.
6. *Riverside Press and Horticulturist*, October 16, 1880, p. 3; January 29, 1881, p. 3.
7. *Riverside Press and Horticulturist*, April 16, 1881, p. 3.
8. *Riverside Press and Horticulturist*, February 18, 1882, p. 3.
9. *Riverside Press and Horticulturist*, March 4, 1882, p. 3.
10. *Riverside Press and Horticulturist*, July 3, 1880, p. 2.
11. *Riverside Press and Horticulturist*, April 28, 1881, p. 3; May 16, 1885, p. 3.
12. *Riverside Press and Horticulturist*, December 19, 1887, p. 3.
13. Harry Kendal Turner, Sr., oral history, San Diego History Center, p. 2.
14. *Riverside Press and Horticulturist*, July 9, 1881, p. 3; land transfer noted on *Ibid.*, July 16, 1881, p. 3.
15. *Riverside Press and Horticulturist*, July 16, 1881, p. 3; July 30, 1881, p. 2.
16. *Riverside Press and Horticulturist*, July 30, 1881, p. 3.
17. *Riverside Press and Horticulturist*, September 10, 1881, p. 3.
18. *Riverside Press and Horticulturist*, September 24, 1881, p. 3.
19. *Riverside Press and Horticulturist*, December 3, 1881, p. 3.
20. *Riverside Press and Horticulturist*, April 15, 1882, p. 3.
21. *Riverside Press and Horticulturist*, May 20, 1882, p. 3.
22. *Riverside Press and Horticulturist*, April 14, 1883, p. 3; April 28, 1883, p. 3; June 9, 1883, p. 3.
23. *Riverside Press and Horticulturist*, October 6, 1883, p. 3.
24. *Riverside Press and Horticulturist*, January 5, 1884, p. 7.
25. *Riverside Press and Horticulturist*, February 2, 1884, p. 5.
26. *Riverside Press and Horticulturist*, September 2, 1886, p. 3. The family followed soon after, and their departure was announced in *Riverside Press and Horticulturist*, September 11, 1886, p. 3.
27. *Riverside Daily Press*, November 3, 1887, p. 2.
28. Philip D. Nathanson, *William Adams Vale: Pioneer Photographer, 1870-1887*. Los Angeles: privately published, 2011, p. 8.
29. *Riverside Press and Horticulturist*, August 24, 1878, p. 4.

30. *Riverside Press and Horticulturist*, October 6, 1883, p. 3.
31. *Riverside Press and Horticulturist*, September 6, 1884, p. 2 and 3.
32. *Riverside Press and Horticulturist*, October 11, 1884, p. 2.
33. *Riverside Press and Horticulturist*, October 18, 1884, p. 3.
34. Although Vale & Pellegrin ads ran in the newspaper after the fire, they announced the same date of return, November 5, long after that date had passed. I suspect that they were pre-scheduled ads. Only one, dated November 15, 1884, referenced the fire itself, but even this one announced in future-tense their return to Riverside ten days prior on November 5.
35. *Riverside Press and Horticulturist*, October 11, 1884, p. 3.
36. It is worth noting that March 11, 1881 fell on a Friday, a day that Shaw was scheduled to make portraits in his studio.
37. *Riverside Press and Horticulturist*, December 10, 1881, p. 3; April 1, 1882, p. 3; December 2, 1882, p. 3.
38. Kevin Hallaran at the Riverside Metropolitan Museum located these photographs within the museum's collection and noticed these details.
39. *Riverside Press and Horticulturist*, May 27, 1882, p. 3; June 3, 1882, p. 3.
40. Although Turner was the only photographer working in Riverside to ever explicitly advertise tintypes, one should not assume that any surviving tintypes are credited to Turner, either. Tintypes were used by itinerant photographers, and Small's studio may have produced work in Riverside.

Postcards from Our Area



Highway 60 near Riverside, c. 1937. (Photo courtesy of Steve Lech)