

Dan Davis mountain photograph collection, 1903-1940

Overview of the Collection

Collector	Davis, Daniel R. (Daniel Roy), 1941-2012
Title	Dan Davis mountain photograph collection
Dates	1903-1940 (inclusive) 1903 1940
Quantity	128 framed photographs: 118 hand colored prints, six orotones, one photogravure, one black and white print, one toned print, and one glass positive. (128 boxes) ; Sizes vary
Collection Number	PH1238
Summary	Framed hand-colored and orotone photographs made by Northwest photographers of Mt. Rainier and other western mountains.
Repository	University of Washington Libraries, Special Collections Special Collections University of Washington Libraries Box 352900 Seattle, WA 98195-2900 Telephone: 206-543-1929 Fax: 206-543-1931 speccoll@uw.edu
Access Restrictions	Entire collection can be viewed on the Libraries' Digital Collections website. Permission of Visual Materials Curator required to view originals. Contact Special Collections for more information. The framed photos range in size from 7" x 11" to 23.5" x 46.5" and are framed in a variety of frame styles, as described below.
Additional Reference Guides	
Languages	English

Biographical Note

Daniel R. Davis was a member of the Mountaineers and one of the Pacific Northwest's most active mountain climbers. He was born in Seattle and raised in California. He received his B.S. and M.S. in mathematics from the University of Washington in Seattle, and worked at Boeing as a mathematician. He was known for numerous high level ascents, including the first winter ascent of the north peak of Mt. Index and the first ascent of Mt. Robson's north face. He climbed Mt. Rainier by twenty-three different routes, and by his death on January 14, 2012, had nearly completed his project of reaching the highest summit in each of the fifty states. Davis was an avid collector of books, maps, and photographs relating to mountains especially Mt. Rainier. A friend said of him, "Dan David had a special relationship with

Rainier. Each climb certainly taught him more about this beautiful mountain, perhaps it also taught him about himself, I feel that Dan Davis had become quite a wise person." (Britta Lindgren, 2013)

Historical Background

The Davis photograph collection as a whole is important for its value as an iconographic collection of mountain images—particularly of Mt. Rainier. Iconography is the use of images as symbols to portray a subject, movement or ideal--such the Statue of Liberty as an icon of freedom and immigration. Symbols help us to define what is sacred to a group. Mt. Rainier serves as the most important symbol for the Seattle and Northwest region. These photographs which were meant to be seen as art by the photographers (rather than for their documentary value) present interpretations of mountains as northwest icons. Hand colored and orotone photos were generally created to be art pieces, even when the original black and white photos may have been for documentary purposes. The presentation of these photographs in ornate frames emphasizes their role in conveying the beauty and majesty of the scenes and the intent of the photographer to present them as art.

Whereas the Space Needle symbolizes the city of Seattle—energetic, modern and eclectic, Mt. Rainier symbolizes our relationship to the land and spiritual qualities of the region, the stability and power of the land along with the underlying natural power of the volcano. For many, the most symbolic aspect of a mountain is the peak because it is believed that it is closest to heaven or to connections with other realms; the majority of photographs in this collection depict the entire mountain or the mountain peak. The person who amassed this collection was a mountain climber who clearly felt these images spoke to his connection and love of the mountain.

The landscape has a powerful significance in the Pacific Northwest psyche. An identification with nature has shaped the culture of the region and continues to provide a distinct regional ethos and identity. The mountains and forests are not only sources of beauty, inspiration and sanctuary -- they are icons for the region and its inhabitants and they create part of the sense of “home” identify for its people.

Within this landscape, Mt. Rainier is the penultimate symbol of the grandeur and majesty of the area, occupying a unique place in the culture and lore of the Pacific Northwest. Its massive peak rises far above the surrounding Cascade Mountains and is the dominate landform on the horizon for more than a hundred miles in any direction. This imposing active volcano has inspired awe and reverence since Native Americans lived in its foothills thousands of years ago. The various tribes had many names for the sacred mountain, and many legends attached to it.

Throughout the late nineteenth century, many more people explored the areas around the mountain, documenting its unique features and appeal. Famed naturalist John Muir, whose writings inspired popular support in the nationwide conservation movement, climbed Rainier in 1888 and recommended that it be designated as a national park. His recommendation contributed to a growing awareness of the grandeurs of Mt. Rainier and a desire to see the area protected from desecration. By 1890, a campaign began to protect the mountain by establishing it as a national park.

The founding of Mt. Rainier National Park was led by local populace and a loose coalition of diverse interest groups such as mountaineering clubs, newspaper editors and businessmen's associations, and supported by scientific and conservation organizations and the Northern Pacific Railroad. These groups actively campaigned for preservation of and access to the area, and pressured Washington State's senators and congressmen to push the legislation through Congress. One common theme among the supporters was Mt. Rainier's inspirational value to individuals.

In 1899, President McKinley established Mt. Rainier as the nation's fifth national park, making it the first park to be established after the creation of the National Forest System in 1891. It was also the first

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<http://archiveswest.orbiscascade.org/ark:/80444/xv88388>

park whose long-term development was guided by a master plan. Local groups continued to actively campaign for preservation of and access to the area with Mt. Rainier National Park becoming the first park to admit cars in 1907. In 1912 the Seattle Tacoma Rainier National Park Committee was formed with the goal of increasing national awareness of the park.

Throughout the years, Mt. Rainier continued to inspire visitors, including a group of Japanese immigrant photographers in Seattle who created the Seattle Camera Club in the 1920s, the era when many of these photographs were made. The group often went on photography trips to the mountain. The president of the club, Kyo Koike, referred to it as “the holy mountain.”

Most of the photographers included felt strongly connected to nature, particularly Asahel Curtis who made a third of the photographs in the collection. Curtis was a founding member of the Mountaineers, the Pacific Northwest climbing group that also promoted preservation of wilderness areas. Curtis loved Mt. Rainier, photographed it thousands of times and climbed it dozens of times. He chaired the Mt. Rainier National Park Advisory Committee from 1911-1936, and was a founder of the Rainier National Park Company. He worked to promote accessibility to the park and to boost tourism by building roads within the park’s boundaries.

The Rainier National Park Company's Ranapar Studios created photos specifically to publicize the beauty and increase tourism to Mt. Rainier National Park. Frank A. Jacobs was the official photographer for Rainier National Park Company in 1920s. Fred H. Kiser's photographic work helped to create and promote other national parks, including Crater Lake in Oregon and Glacier in Montana. J. Boyd Ellis specialized in showcasing the beauty of Washington State with his scenic postcards.

Presentation of photos

Content Description

Framed hand-colored and orotone photographs of Mount Rainier, other mountains and mountain locations such as Snoqualmie Falls by Asahel Curtis (including Ranapar Studio photographs), Norman Edson, Darius Kinsey, Clyde Banks, Levi Bradley, Preston Duncan, Fred Spalding, Fred Ordway, Irving B. Lincoln, Arthur L. Seabury, Clifford B. Ellis, and other photographers. Includes six orotones, one photogravure and one toned photograph; the rest are hand-colored photographs.

Other Descriptive Information

The "golden age" of hand-colored photography in the western hemisphere occurred between 1900 and 1940. Hand-colored photographs were created by applying color to a black and white print. The process variously included the use of dyes, water-colors, oils, and other pigments to create varying effects on the printed image. Regardless of which medium was used, the main tools used to apply color were the brush and fingertip. Often the fingertip was covered to ensure that no fingerprints were left on the image. By the 1950s, the availability of color film all but stopped the production of hand-colored photographs.

Orotones were at their pinnacle of popularity from the late 1890s into the early 1920s. The images were often natural landmarks and Native Americans. Asahel Curtis, his brother Edward S. Curtis, and other Pacific Northwest photographers were noted practitioners of this process. Orotones were, in most instances, produced by projecting a negative onto a dry gelatin plate of sensitized glass. The result was a positive image. A gold-colored varnish was then either directly painted onto the dried emulsion side of the glass plate, or the metallic coating was brushed onto to a piece of cardstock or

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metal and subsequently affixed to the back. In some instances, the wet collodion direct positive process was utilized. Various claims exist over the composition of the gold-colored backing. The photographer associated with refining the orotone process, Edward S. Curtis, applied a viscous liquid concoction of banana oil infused with gold bronzing powder to the dried emulsion. According to other sources, a varnish medium was blended with bronze powders that use copper and zinc in their formation. One source identifies the backing as gold leaves. Alternatively, inexpensive gold radiator paint from the automobile industry was reportedly used. This collection includes one imitation "orotone" photograph, where a glass positive was backed with gold cardboard.

Use of the Collection

Restrictions on Use

Restrictions may exist on reproduction, quotation, or publication. Contact Special Collections, University of Washington Libraries for details.

Administrative Information

Arrangement

The collection is grouped first by geographic location of subject, and within each location by photographer. In the Mount Rainier series, there is a heading for each photographer, including a short biography, under which his photos are listed. In the other location series, the photographers don't have separate headings but are identified (if known) with each photograph. Several of the photographs are by unidentified photographers, and it is very likely that some of these were taken by Asahel Curtis.

Preservation Note

The framed photos range in size from 7" x 11" to 23.5" x 46.5" and are framed in a variety of frame styles, as described below.

Acquisition Information

Donor: Estate of Daniel R. Davis, 2012

Processing Note

Processed by Brita Johnson, 2013 and Susan Fitch, 2016.

Detailed Description of the Collection

Washington State, 1903-1930s

These photographs are mostly of Mt. Rainier, and include some additional mountains and scenic areas in Washington State.

Mt. Rainier

Albert Henry Barnes, photographer

Albert Henry Barnes was born in 1876. Well known as both a photographer and a oil painter, he documented images of the landscape, people, and cities and towns of Western Washington around the turn of the 20th century. However, little is known about his life. He apparently operated out of studios both in Parkland and Tacoma. His images appeared in some local newspapers from 1905-1915. He also wrote descriptive articles for photography magazines, railroad publications, and travel books. In 1909, he photographed, wrote and published a work entitled: Sights and scenes from Tacoma to Paradise Park: forty-eight views. In 1911, in collaboration with his friend A.H. Denman, he published his best-known work: "Our Greatest Mountain and Alpine Regions of Wonder". The work contained a number of Barnes landscape photographs, as well as a color reproduction of his painting entitled "Mount Tacoma". In addition to his publication work, he provided services for the Washington State Historical Society such as documenting commemorative services for some of the historical markers erected by the society. He died in Tacoma in 1920.

Box

Item

Box	Item	Description	Dates
1	1	Snow-covered Mt. Rainier reflected in water [view] A. H. Barnes (photographer) : Hand colored photograph. : Frame Description: Brown with gold. Dark scoop face between lighter colored ribs, foldover pie crust corners with multiple bulbs. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 18.75" x 23".	1913
2	2	Mt. Rainier viewed from South Puget Sound area with farms in foreground [view] A. H. Barnes (photographer) : Hand colored photograph. : Frame Description: Smooth scoop face, pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 1.5" x 12.125".	1909

James B. Barton, photographer

James Bert Barton (1881 - 1967) was born in Kansas, and lived and worked in Seattle from approximately 1900 until

Container(s)		Description	Dates
		his death. James and his brother Arthur formed the Barton Brothers photography studio.	
Box	Item		
3	3	View of Mt. Rainier in haze across Puget Sound [view] James B. Barton (photographer) : Hand colored photograph. : Frame Description: Gold colored. Vine/chain pattern along outer edge, low relief design carved (?) on scoop face. Frame Profile: Scotia. Photo has double mat with water damage. Orientation: Vertical. Dimensions: 10.375" x 12.25". Label on verso of frame: A.O. McCormick, 4322 University Way.	circa 1910-1940
4	4	Mt. Rainier and Mirror Lake [view] James B. Barton (photographer) : Orotone. : Smooth finish, pie crust-style flares at inner corners and larger fold-over pie crust corners at outer corners. Frame Profile: Scoop/Pie Crust. Orientation: Vertical. Dimensions: 17.25" x 13.5".	circa 1910-1940
5	5	Mt. Rainier and Mirror Lake [view] James B. Barton (photographer) : Hand colored photograph. : Frame Description: Pie crust corners, not folded all the way over (corners flare out into rounded disc-shapes). Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 13.25" x 16". Sticker on verso of frame: Hanson's Fine Arts.	circa 1910-1940
6	6	Mt. Rainier and Mirror Lake [view] : Hand colored photograph. : Frame Description: American Impressionist style swirls and leaves on face, raised corner accents (pie crust look). Orientation: Vertical. Dimensions: 16.125" x 13". No signature, but possibly a Barton.	circa 1910-1940

Levi Bradley, photographer

Levi Bradley was born in Collingwood, Ontario. He advertised himself as photographer and "traveling artist" in Forest Grove and Dayton, Oregon, and moved to Seattle in 1902. He operated a photo studio 1906-1907, perhaps longer. He became a Seattle Police photographer in 1912 and retired after 25 years with the department. Two of his

Container(s)		Description	Dates
		sons became professional photographers, working for the Hart Studio in Seattle. Bradley died in 1952.	
Box	Item		
7	7	Mt. Rainier and Mirror Lake [view] Levi Bradley (photographer) : Hand colored photograph. : Frame Description: Egg and dart pattern along inside edge, several narrow ribs with notch patterns, foldover pie crust corners. Frame Profile: Scotia/Pie Crust. Orientation: Vertical. Dimensions: 11.625" x 15.625".	1925

Asahel Curtis, photographer

Asahel Curtis was the most prominent Seattle photographer of the early twentieth century, as well as a noted outdoorsman and regional booster. Born in Minnesota in 1874, he moved to Washington Territory in 1888. Asahel's brother, Edward, supported the family by opening a photography studio in Seattle, and Asahel went to work for him in 1894. In 1897, the brothers agreed that Asahel should go to the Yukon and document the Klondike Gold Rush. Asahel remained there for two years, alternately taking pictures and working a small and largely unproductive claim. The brothers parted ways after a bitter disagreement over the rights to Asahel's Yukon photos, which Edward had published under his own name. Edward later became nationally recognized for his twenty-volume series of photos of Native Americans. Asahel also enjoyed a successful career as a photographer, although he did not receive the acclaim that Edward did. He married Florence Carney in 1902 and opened his own studio in 1911. He was hired by a number of local companies, organizations, and wealthy individuals to take portraits and promotional photos. Asahel became more widely known for his high-quality images of the Washington landscape that were published nationally. Asahel Curtis had a deep appreciation of Mt. Rainier and for several decades he directed both his appreciation for scenic beauty and efforts at regional boosterism into the development of Mt. Rainier National Park. Curtis was a founding member of the Mountaineers, a mountain-climbing group which also promoted the preservation of wilderness areas. Curtis was active in the affairs of the club for the first several years after its founding in 1906. He led the Mountaineers on climbs of Mt. Rainier and organized a committee within the club on Mt. Rainier National Park. However, his involvement in the Seattle-Tacoma Rainier

Container(s)	Description	Dates
	<p>National Park Committee (later the Rainier National Park Advisory Board) strained his relations with the group. The committee, which Curtis chaired from 1912 to 1936, was formed by community business interests to exploit the park's tourism potential. Curtis, through the committee, sought to promote accessibility to the park and to increase tourism by building roads. His opposition to the expansion of Olympic National Park in the late 1930s led to a further deterioration of relations with the Mountaineers. It also caused a rift between Curtis and his fellow Mt. Rainier boosters and effectively ended his involvement in park affairs. Curtis's advocacy was not limited to the development of Mt. Rainier National Park. While serving as the official photographer for the Seattle Chamber of Commerce, he also chaired its Development Committee and its Highway Committee for many years. His interests reached beyond the Puget Sound region. Curtis owned a small orchard in Ellensburg, and he believed that the landscape of Central Washington could be improved by building irrigation projects to turn the arid region into cropland. The Washington Irrigation Association thus chose Curtis to be its president in the 1920s. He also participated in the affairs of the Washington State Good Roads Association, serving as its president in 1932 and 1933. Asahel Curtis died in 1941.</p>	
Box	Item	
8	8	1911
	<p>Mt. Rainier viewed from the north [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Several narrow ribs along inside face, outside edge has carved chain/"dragon" pattern. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 16.375" x 20.5".</p>	
9	9	1911
	<p>Mt. Rainier and Mirror Lake (Curtis 21795) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Irregular wave texture perpendicular to leg edges. Frame Profile: Scoop. Some damage/loss of finish in corners. Orientation: Horizontal. Dimensions: 21.25" x 25.75". Sticker on verso of frame: Muncy Art Co.</p>	
10	10	1920
	<p>Mt. Rainier and Mirror Lake (Curtis 40408) [view] Asahel Curtis (photographer) : Hand colored photograph.</p>	

Container(s)	Description	Dates	
	: Frame Description: Smooth scoop face, pie crust corners. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 12.125" x 14.25".		
11	11	Mt. Rainier and Mirror Lake [view] Asahel Curtis (photographer) : Orotone. : Frame Description: Narrow ribs along inside edge, textured S-curve face, pie crust-style embellishments at corners with swirl/leaf shapes reaching to inner corners. Frame Profile: Scoop/Pie Crust. Orientation: Vertical. Dimensions: 19.5" x 16.5".	circa 1910-1940
12	12	Mt. Rainier and tarn (possibly Tipsoo Lake) from the Tatoosh Range [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Ribs along rails meet in scoop/peak at corners. Loss of finish throughout, gaps at corners. Orientation: Horizontal. Dimensions: 10.625" x 12.875". A tarn is a mountain lake or pool, formed in a cirque excavated by a glacier.	1918
13	13	Mt. Rainier behind clouds from the Tatoosh Range (Curtis [illeg.]) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Ribs along inside edge, smooth scoop face, swirl/wave pattern along outside edge. Frame Profile: Scoop. Gaps at corners. Orientation: Horizontal. Dimensions: 14.5" x 16.875. Curtis number partially illegible.	circa 1917-1919
	Mt. Rainier from the Tatoosh Range with clouds and large tree in foreground (Curtis 40093) Asahel Curtis (photographer) The following three Items 14, 15 and 16 are the same image, cropped differently.	circa 1919-1920	
Box	Item		
14	14	Mt. Rainier from the Tatoosh Range with clouds and large tree in foreground (Curtis 40093) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Vine/leaf pattern along face, raised chevron pattern along outer edge. Frame Profile:	circa 1919-1920

Container(s)	Description	Dates	
	Cassetta. Photo has mat. Orientation: Horizontal. Dimensions: 13.75" x 15.75".		
15	15	Mt. Rainier from the Tatoosh Range with clouds and large tree in foreground (Curtis 40093) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Smooth face, carved patterns along inner and outer edges. Pie crust corners. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 9.5" x 11.5".	circa 1919-1920
16	16	Mt. Rainier from the Tatoosh Range with clouds and large tree in foreground (Curtis 40093) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Silver color. Beading along outer edge, textured face, narrow scoop along inside edge. Orientation: Horizontal. Dimensions: 7.625" x 10.75". Sticker on verso of frame: Lowman & Hanford Co. Seattle. Cropped in closer than Items 14 and 15.	circa 1919-1920
Box	Item		
17	17	Mt. Rainier from the Tatoosh Range (Curtis 40443) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Beading along inside edge, outside edge has distinctive pattern of rods and cones/tulip shapes. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 11.25" x 13.375".	1920
18	18	Mt. Rainier from the Tatoosh Range with wildflowers (Curtis 55457) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Gold colored. American Impressionist style corners, scoops in along outside of legs. Frame Profile: Cassetta. Orientation: Horizontal. Dimensions: 12.625" x 15.625".	1929
19	19	Mt. Rainier and Eunice Lake surrounded by trails (Curtis 61474) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Brown color. Smooth scoop face, pie crust corners. Some damage/loss of finish along	1935

Container(s)	Description	Dates
	outer edges. Frame Profile: Scoop/Pie Crust. Orientation: Vertical. Dimensions: 14.125" x 11.75". Not signed. A print of this photo, with slightly different hand-coloring, exists as PH Coll 590.3 in the George Curtis Photograph collection.	
	Mt. Rainier and Eunice Lake from Tolmie Peak Asahel Curtis (photographer) The following two Items 20 and 21 are the same image with differences in cropping and coloration.	circa 1910-1940
Box	Item	
20	20 Mt. Rainier and Eunice Lake from Tolmie Peak [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Notch pattern running perpendicular to leg edges along inside, x-shaped/weave pattern on outside. Frame Profile: Cassetta. Photo has mat. Orientation: Vertical. Dimensions: 13.5" x 10.125".	circa 1910-1940
21	21 Mt. Rainier and Eunice Lake from Tolmie Peak [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Smooth scoop face, beading along inside edge. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 25.5" x 19.5" Signature cut off by frame.	circa 1910-1940
Box	Item	
22	22 Mt. Rainier and Reflection Lake with wildflowers [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame description: Black/brown with bronze accents. Smooth scoop face between high rounded ribs, pie crust corners. Some damage/loss of finish throughout. Frame profile: Scotia/Pie Crust. Orientation: Vertical. Dimensions: 14.5" x 12.5".	circa 1910-1940
23	23 Mt. Rainier and Reflection Lake with wildflowers (Curtis 40009) [view] Asahel Curtis (photographer) : Hand colored photograph.	circa 1919-1920

Container(s)	Description	Dates
	: Frame Description: Smooth face, wood grain texture (?), narrow dark strip along inside edge. Photo has mat. Orientation: Horizontal. Dimensions: 11.25" x 13.375".	
	<i>Where Flowers and Glaciers Meet</i> [Mt. Rainier and the Nisqually Glacier with wildflowers in foreground] (Curtis 40099) Asahel Curtis (photographer) The following three Items 24, 25 and 26 are the same image, with variations in cropping and coloration.	circa 1919-1920
Box	Item	
24	24 <i>Where Flowers and Glaciers Meet</i> [Mt. Rainier and the Nisqually Glacier with wildflowers in foreground] (Curtis 40099) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Profile: Scotia. Frame Description: Narrow swirl/leaf pattern along inside edge, larger scale of pattern repeated along outside edge. Orientation: Horizontal. Dimensions: 18.5" x 22.375".	circa 1919-1920
25	25 <i>Where Flowers and Glaciers Meet</i> [Mt. Rainier and the Nisqually Glacier with wildflowers in foreground] (Curtis 40099) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Bronze with reddish marks. Smooth scoop face, bead detail at inside corners. Pie crust style outer corners. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 10.25" x 12".	circa 1919-1920
26	26 <i>Where Flowers and Glaciers Meet</i> [Mt. Rainier and the Nisqually Glacier with wildflowers in foreground] (Curtis 40099) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Narrow scoop face between carved patterns on inside and outside edges. Frame Profile: Scoop. Photo has mat. Orientation: Horizontal. Dimensions: 16.5" x 19". Handwritten caption on mat: <i>Where Flowers and Glaciers Meet</i>	circa 1919-1920
Box	Item	

Container(s)		Description	Dates
27	27	Mt. Rainier and the Nisqually Glacier (Curtis 40102) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Profile: Cassetta/Pie Crust. Frame Description: Raised inner and outer edges, "U" pattern along outer edge, flat face, pie crust corners. Orientation: Horizontal. Dimensions: 11" x 13.625".	circa 1919-1920
28	28	Mt. Rainier from Paradise Valley with field of pink wildflowers (Curtis 21634) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Beading along outside edge, chain/guilloche along inside. Frame Profile: Scoop. Photo has mat. Orientation: Vertical. Dimensions: 15.5" x 14".	1911
		Paradise Inn at Mt. Rainier (Curtis 42570) Asahel Curtis (photographer) The following two Items 27 and 31 are identical images with slightly differing cropping and coloration.	circa 1921-1922
Box	Item		
29	29	Paradise Inn at Mt. Rainier (Curtis 42570) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Visible wood grain, slightly rounded corners. Frame Profile: Flat. Orientation: Horizontal. Dimensions: 19.75" x 27.5". Written on verso of frame: Feb 5, 1925.	circa 1921-1922
30	30	Paradise Inn at Mt. Rainier (Curtis 42570) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Two distinct patterns separated by narrow groove: inside edge has geometric/cobblestone pattern, outside edge has interlocking comb pattern. Frame Profile: Slant. Photo has mat. Orientation: Horizontal. Dimensions: 17" x 18.5".	circa 1921-1922
		Mt. Rainier from Spray Peak with leaning tress and white wildflowers in foreground (Curtis 40251) Asahel Curtis (photographer) The following two Items 31 and 32 are the same image with slightly different coloration and cropping.	circa 1921-1922

Container(s)		Description	Dates
Box	Item		
31	31	Mt. Rainier from Spray Peak with leaning tress and white wildflowers in foreground (Curtis 40251) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Smooth scoop face, bead detail at inside corners. Pie crust style outer corners. Frame Profile: Scoop. Orientation: Vertical. Dimensions: 11.75" x 9.75". Written on verso of frame: Property of Roma English. In lower right corner: Mount Rainier [illeg] Seattle [illeg] Club.	1920
32	32	Mt. Rainier from Spray Peak with leaning tress and white wildflowers in foreground (Curtis 40251) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Textured scoop face between inner and outer ribs, floral/leaf embellishments at corners. Bottom corner embellishments broken off. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 22" x 18.375".	1920
Box	Item		
33	33	South side of Mt. Rainier and tarn [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Textured scoop face between inside and outside edges, inside edge has small chain/floral pattern, outside edge has larger, more detailed leaf/swirl pattern. Frame Profile: Scoop. Orientation: Vertical. Dimensions: 20.5" x 16.5". Sticker on verso of frame: Brannon's Art Store. A tarn is a mountain lake or pool, formed in a cirque excavated by a glacier.	circa 1910-1940
		South side of Mt. Rainier with tree-filled valley in foreground (Curtis 40428) Asahel Curtis (photographer) The following three items 34, 35, and 36 are the same image with slightly different coloration and cropping.	1920
Box	Item		
34	34	South side of Mt. Rainier with tree-filled valley in foreground (Curtis 40428) [view]	1920

Container(s)	Description	Dates	
	Asahel Curtis (Photographer) : Hand colored photograph. : Frame Description: Silver colored wood. Slight notch pattern along outermost edge. Loss of paint/finish in patches throughout. Frame Profile: Torus. Slight gaps at corners. Orientation: Horizontal. Dimensions: 11.25" x 13.25".		
35	35	South side of Mt. Rainier with tree-filled valley in foreground (Curtis 40428) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Smooth face, braid/twist pattern along outer edge. Frame Profile: Cassetta. Orientation: Horizontal. Dimensions: 18.125" x 13.25".	1920
36	36	South side of Mt. Rainier with tree-filled valley in foreground (Curtis 40428) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Rib along inside edge, double scoop face, pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 12" x 14". Sticker on verso of frame: SV and Co. FP NO. 4388.	1920
Box	Item		
37	37	Mt. Rainier and Puget Sound and bush in left foreground (Curtis 53658) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Brown color with gold accents. Smooth scoop face with narrow ribs along inside and outside edges, pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 19.5" x 23.5".	1928

Norman Edson, photographer

Norman Stewart Edson (1876 - 1968) was born in Montreal, Canada to oil painter Allan Edson, R.C.A. He studied art in his father's studio and then went to study in Paris. In 1905 he traveled to Everett and became a photographer's apprentice under Bert J. Brush. He then opened his own studio on Hewitt Avenue, photographing Tulalip Indians, logging camps and Northwest scenes. During the economic downturn of 1907, Edson moved back to Quebec. There he continued his work on scenic tinted photography. In 1911, Edson returned to the Northwest, settling in Tacoma. In 1921, he boarded the

Container(s)	Description	Dates
	wrong boat from Tacoma and landed in Burton, Vashon Island by mistake. He moved his studio and residence there and remained until his death in 1968.	
Box	Item	
38	38 Mt. Rainier with lake, sparse trees in foreground and cattails at right [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Brown and gold. Ribs along inside and outside edges, sun/ray design in center of each leg. Frame Profile: Cassetta. Photo has mat. Orientation: Horizontal. Dimensions: 12" x 15".	1921
	<i>The Sun's Last Glow</i> [north side of Mt. Rainier viewed across water and large tree with bark details in left foreground] Norman Edson (photographer) The following items 39, 40, 41, 42, and 43 are the same images, with variations in cropping and coloring. They are the same scene but slightly different images from Items 44, 45, and 46.	circa 1911-1940
Box	Item	
39	39 <i>The Sun's Last Glow</i> [north side of Mt. Rainier viewed across water and large tree with bark details in left foreground] [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Smooth scoop along inside edge, middle rib has half-moon pattern, outer edge has chain/V-shaped pattern. Gaps at corners. Frame Profile: Scotia. Photo has mat. Orientation: Vertical. Dimensions: 11" x 9". Written caption: <i>The Sun's Last Glow</i>	circa 1911-1940
40	40 <i>The Sun's Last Glow</i> [north side of Mt. Rainier viewed across water and large tree with bark details in left foreground] [view] Norman Edson (photographer) : Orotone photograph with hand coloring. : Frame Description: Late 20th century style. Gold color. Three narrow ribs along inside edge, smooth slant face, three wider ribs with waves in between at outside edge. Frame Profile: Scotia. Wallpaper backing. Orientation: Vertical. Dimensions: 16.625" x 13.5".	circa 1911-1940

Container(s)		Description	Dates
41	41	<p><i>The Sun's Last Glow</i> [north side of Mt. Rainier viewed across water and large tree with bark details in left foreground][view] Norman Edson (photographer) : Orotone photograph with hand coloring. : Frame Description: Late 20th century style. Smooth finish, several ribs of varying widths. Frame Profile: Slant. Orientation: Vertical. Dimensions: 16.5" x 13.625".</p>	circa 1911-1940
42	42	<p><i>The Sun's Last Glow</i> [north side of Mt. Rainier viewed across water and large tree with bark details in left foreground][view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Gold color. Scoop between inner and outer ribs, irregular dimpled texture throughout. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 24" x 20.5".</p>	circa 1911-1940
43	43	<p><i>The Sun's Last Glow</i> [north side of Mt. Rainier viewed across water and large tree with bark details in left foreground][view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Smooth finish, lighter colored inner ribs. Damage/loss of finish throughout. Frame Profile: Scoop. Orientation: Vertical. Dimensions: 15.75" x 12.75".</p>	circa 1911-1940
		<p>North side of Mt. Rainier viewed across water with large tree in left foreground Norman Edson (photographer) The following items 44 and 45 are identical images, with differences in coloring and cropping. They are the same scene but slightly different images from Items 39, 40, 41, 42 and 43 above and Item 46 below.</p>	circa 1911-1940
Box	Item		
44	44	<p>North side of Mt. Rainier viewed across water with large tree in left foreground[view] Norman Edson (photographer) : Orotone photograph with hand coloring. : Use of modern mat and double-stick tape holding the orotone to the mat indicate re-framing circa 1970 into 1920s frame.</p>	circa 1911-1940

Container(s)	Description	Dates
45	45 North side of Mt. Rainier viewed across water with large tree in left foreground [view] Norman Edson (photographer) : Glass positive with gold cardboard backing made to imitate an orotone. : Frame Description: Textured/weathered throughout, lighter colored slant on inside edge. Frame Profile: Slant. Orientation: Vertical. Dimensions: 11.625 x 9.5".	circa 1911-1940
Box	Item	
46	46 North side of Mt. Rainier viewed across water and large tree in left foreground [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Several ribs of varying widths, textured finish throughout. Frame Profile: Scotia/Pie Crust. Foldover pie crust corners. Orientation: Vertical. Dimensions: 12.375" x 10.5".	circa 1911-1940
47	47 Mt. Rainier viewed from south across field and trees [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Flat face, narrow rib along outside edge. Visible wood grain. Frame Profile: Slant. Orientation: Horizontal. Dimensions: 12.25" x 15.25".	circa 1911-1940
48	48 Mt. Rainier viewed across Puget Sound with rocky shoreline and people rowing boat [view] Norman Edson (Photographer) : Hand colored photograph. : Frame Description: Round rib along inside edge, intricate swirl and leaf pattern along outside edge. Frame Profile: Cassetta. Orientation: Horizontal. Dimensions: 13.25" x 16.25".	circa 1911-1940
49	49 Mt. Rainier and Puget Sound with blossoming tree in foreground [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Silver color. Pie crust corners, repeating notch pattern along outer edge. Frame Profile: Scotia/Pie Crust. Orientation: Horizontal. Dimensions: 11.625" x 14.25". Framed in Canada.	circa 1911-1940
50	50 Mt. Rainier with sun on left, dark forest and lake in foreground [view]	circa 1911-1940

Container(s)	Description	Dates
	<p>Norman Edson (photographer) : Hand colored photograph. : Frame Description: Brown and gold. Smooth scoop face with narrow ribs along inside and outside edges, pie crust corners not folded all the way over (corners flare out into rounded disc-shapes).Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 16.5" x 32.5".</p>	

	<p><i>The Wind-Swept Pines [south side of Mt. Rainier]</i> Norman Edson (photographer) The following two Items 51 and 52 are the same image with slightly different coloration and cropping.</p>	circa 1911-1940
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Box	Item		
51	51	<p><i>The Wind-Swept Pines [south side of Mt. Rainier]</i> [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Raised beading in center of profile. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 12.5" x 15.5". A biography printed from web sources is attached to the back, probably by a dealer. It includes some inaccuracies.</p>	circa 1911-1940

52	52	<p><i>The Wind-Swept Pines [south side of Mt. Rainier]</i> [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Brown and gold. Dark textured scoop face, outside edge has teardrop/wave pattern with foldover pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 12.5" x 15.625". Caption on photo: <i>The Wind-Swept Pines</i>.</p>	circa 1911-1940
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Box	Item		
53	53	<p>South side of Mt. Rainier viewed across valley [view] Norman Edson (photographer) : Orotone photograph with hand coloring. : Frame Description: Several ribs of varying widths, smooth finish throughout. Foldover pie crust corners with multiple flared teardrop shapes. Frame Profile: Scotia/Pie Crust. Orientation: Vertical. Dimensions: 17.75" x 14.625". Sticker on verso of frame: Holt Art Store.</p>	circa 1911-1940

54	54	<p>Mt. Rainier from the Tatoosh Range with field of red and white wildflowers in foreground[view] Norman Edson (photographer)</p>	circa 1911-1940
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Container(s)	Description	Dates
	: Frame Description: Small, blue with bright red. Narrow ribs with geometric pattern along innermost edge. Irregular texture/wood grain on most of face. Gaps at corners. Frame Profile: Slant. Orientation: Horizontal. Dimensions: 12.75" x 15.75". Written on verso of frame: <i>Summer in Paradise, Mt. Rainier</i>	
55	55 Mt. Rainier and the Nisqually Glacier [view] Norman Edson (Photographer) : Hand colored photograph. : Frame Description: Narrow frame, photo has mat. Frame Profile: Flat. Orientation: Vertical. Dimensions: 19" x 15.5".	circa 1911-1940
56	56 Close-range view of Mt. Rainier with stream, road and Paradise Lodge [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Slant frame with visible wood grain, metallic fillet with geometric pattern along inside. Frame Profile: Slant. Orientation: Horizontal. Dimensions: 12.5" x 15.625".	circa 1911-1940
57	57 Mt. Rainier viewed over choppy Puget Sound [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Gold color with red accents. Dark scoop face with lighter inside and outside edges. Small swirl and dart details at outer corners. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 9.5" x 11.5". Sticker on verso of frame: Seattle Art. Co.	circa 1911-1940
	North side of Mt. Rainier viewed across water with grassy hill in left foreground Norman Edson (photographer) The following two items 58 and 59 are the identical image, with slight differences in coloration.	circa 1911-1940
Box	Item	
58	58 North side of Mt. Rainier viewed across water with grassy hill in left foreground [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Narrow ribs along outside edge, pie crust corners. Orientation: Vertical. Dimensions: 19.5" x 23.5".	circa 1911-1940

Container(s)	Description	Dates	
	Hand written on verso: Sun Rise Mount Rainier, F. W. Carlson 1927.		
59	59	North side of Mt. Rainier viewed across water with grassy hill in left foreground [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Gold color. Several ribs of varying widths, smooth finish throughout. Frame Profile: Scotia/Pie Crust. Foldover pie crust corners. Orientation: Horizontal. Dimensions: 13.5" x 16.375". Sticker on verso of frame: Muncy Art Co., Seattle.	circa 1911-1940
<p>Worthy E. Edwards, photographer Worthington Edmund Edwards was born in 1882 in West Virginia. He moved to Washington state by 1909, operated a photography business circa 1925-1926, and died in Seattle.</p>			
Box	Item		
60	60	<i>Evening Lights</i> [Mt. Rainier near Indian Henry's Hunting Ground] [view] Worthy E. Edwards (photographer) : Hand colored photograph. : Frame Description: Smooth face, lighter accent along inner and outer edges. Photo has mat. Frame Profile: Scoop. Orientation: Vertical. Dimensions: 18.5" x 14.5". Written on mat, along with Edwards' signature and copyright, <i>Evening Lights</i> .	circa 1925
<p>Frank A. Jacobs, photographer Photojournalist Frank A. Jacobs (1881 - 1979) was born in Kansas. He settled in Seattle in 1907 and began work as a photojournalist for the Seattle Post-Intelligencer in 1909. He spent the 1920s as the official photographer for the Rainier National Park Company.</p>			
Box	Item		
61	61	Mt. Rainier with the Paradise Lodge (Jacobs 221696) [view] Frank A. Jacobs (photographer) : Hand colored photograph. : Frame Description: Geometric pattern along inner edge, slight ribbing/wave texture along scoop face, carved wave	circa 1920-1930

Container(s)	Description	Dates
	pattern along outer edge (similar to #77). Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 8.5" x 20.25".	
	<p>Darius Kinsey, photographer Darius Kinsey (1869-1945) was a pioneer artist active as a photographer in the Northwest from 1890 to 1940. He was born in Missouri and arrived in Snoqualmie, Washington in 1889. He is best known for his large-format images of loggers and the region's lumber industry. He operated a successful photography studio and gallery in Cle Elum, Washington from 1897 to 1906, then moved his studio to Seattle, where he worked until 1940.</p>	
Box	Item	
62	62	1903
	Paradise River and the Tatoosh Range (Kinsey 212B) [view] Darius Kinsey (photographer) : Hand colored photograph. : Frame Description: Multiple narrow ribs, outside edge has wide braid/x-pattern. Photo has mat. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 18.625" x 15.625". Written on lower left corner: 212B Paradise R. Mt Rainier Park.	
	<p>South side of Mt. Rainier (Kinsey 205D)</p> Darius Kinsey (photographer) The following two items 63 and 64 are the same image, with slight differences in coloration and cropping.	1923
Box	Item	
63	63	1923
	South side of Mt. Rainier (Kinsey 205D) [view] Darius Kinsey (photographer) : Hand colored photograph. : Frame Description: Greenish. Wavy inner ribs, wide x-pattern along outside edge. Photo has mat. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 18.625" x 15.625". Written on lower left corner: 205D. Mt Rainier 14526 feet high.	
64	64	1923
	South side of Mt. Rainier (Kinsey 205D) [view] Darius Kinsey (photographer) : Hand colored photograph.	

Container(s)	Description	Dates
	: Frame Description: Smooth scoop face, narrow ribs along inside and outside edges. Frame Profile: Scoop. Photo has mat. Orientation: Vertical. Dimensions: 22.625" x 18.5". Written on front: 205-D Mt Rainier, Wash, 14526 Ft. High.	

Myron Kreidler, photographer

Myron B. Kreidler (ca. 1905 - 1985) was born in Minnesota, and by 1920 moved with his family to Tacoma, Washington. He lived and worked as a commercial photographer in the Tacoma/Parkland area in the 1930s-1950s, and died in Tacoma in 1985.

Box	Item		
65	65	Top of Mt. Rainier viewed from the north [view] Myron B. Kreidler (photographer) : Toned photograph. : Frame Description: Narrow gold-colored frame with black outside edge and narrow inside ribs. Frame Profile: Slant. Orientation: Horizontal. Dimensions: 12.75" x 13.625". Toning is a method of changing the color of black-and-white photographs. It is a chemical process carried out on silver-based photographic prints.	circa 1930-1940

Frederick W. Loschenkohl, photographer

Frederick William Loschenkohl was born around 1878 in Nevada. He resided in Washington from at least 1903 to 1929, either living or operating a studio variously in Carbonado, Seattle, and Waterville, and serving as Secretary of the Photographer's Society of Seattle in 1907. He operated a studio in Hood River, Oregon around 1940.

Box	Item		
66	66	Mt. Rainier and the North Mowich and Russell Glaciers [view] Loschenkohl (photographer) : Hand colored photograph. : Matted photo, no frame. Orientation: Horizontal. Dimensions: 11" x 15". Written on front: Mt. Rainier and Mowich Canyon.	circa 1903-1929

Morgan, photographer

Box	Item		
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Container(s)	Description	Dates	
67	67	View across water to north side of Mt. Rainier [view] Morgan (photographer) : Hand colored photograph. : Frame Description: Light-colored scoop face with paint brush/wood grain texture, foldover pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 12.75" x 16".	circa 1910-1940

Hiram C. Otwell, photographer

Box	Item		
68	68	Mt. Rainier from Paradise Meadows [view] Hiram C. Otwell (photographer) : Hand colored photograph. : Frame Description: Smooth face, carved patterns along inner and outer edges. Pie crust corners. Frame Profile: Scoop/Pie Crust. Upper left corner of pie crust broken off, gap at corner. Orientation: Horizontal. Dimensions: 9.25" x 11.25". Hiram Cannon Otwell (1876 - 1939) was born in Missouri. He lived in Seattle at least from 1913-1920. He moved to San Francisco by 1930 and lived there until his death.	1919

Ranapar Studio, photographer

Tacoma photography studio Ranapar Studio (very likely an abbreviation for Rainier National Park) was founded by Seattle photographer Asahel Curtis as part of the Rainier National Park Company, which was created by prominent members of Seattle and Tacoma society for the purpose of developing recreational and tourist facilities in the park. Ranapar Studios used a few different photograph numbering systems, probably varying according to the individual photographers. Without access to Ranapar's photo log books, the Mt. Rainier National Park Archivist surmises that the numbers with 2-digit prefixes indicate a year for the photo number. For example 26-452 and 26-2897 were likely photographed in 1926. The numbers preceded by "T," for example T-80, were possibly made for the tourist market, and many of the postcards have the prefix "P" - for example, P-230.

Box	Item		
69	69	Mt. Rainier from the Tatoosh Range <i>Lone Pine Vista</i> (Ranapar T-50) [view] Ranapar Studios (photographer)	1923

Container(s)	Description	Dates
	<p>: Hand colored photograph. : Frame Description: Narrow chain pattern along inside edge, several ribs along outer edge with irregular texture/pattern throughout. Z-shaped lines across ribs define corners. Frame Profile: Scotia. Orientation: Horizontal. Dimensions:17.625" x 20.625". Official "Mt. Rainier National Park 1957" sticker on verso of frame.Same image as item PH Coll 52.48 in the Rainier National Park Mountain - Glacier Wonderland Album, photographed by the Ranapar Studio.</p>	
70	<p>70 Mt. Rainier and Mirror Lake (Ranapar 26-2412)[view] Ranapar Studios (photographer) : Hand colored photograph. : Frame Description: Light colored scoop frame, no ribs. Frame Profile: Scoop. Photo has mat. Orientation: Vertical. Dimensions: 14.625" x 11.625". Not signed, but same image as PH Coll 52.7, UW22133, in Rainier National Park Mountain - Glacier Wonderland Album, photographed by the Ranapar Studio.</p>	1926
71	<p>71 Mt. Rainier and the Nisqually Glacier (Ranapar T-80)[view] Ranapar Studios (photographer) : Hand colored photograph. : Frame Description: Kent-style corners with swirl accents. Center rib of profile raised into darts at corners. Gaps at upper left and lower right corners. Wallpaper with red and black diamond pattern on back of frame. Orientation: Horizontal. Dimensions: 12.75" x 15.75".</p>	1926
72	<p>72 Mt. Rainier and the Paradise Meadows covered in snow (Ranapar 26-42)[view] Ranapar Studios (photographer) : Hand colored photograph. : Frame Description: Smooth face, slight scoop. Outside edge has half moon/swirl pattern. Frame Profile: Slant. Slight damage on right leg, gaps at upper right and lower left corners. Orientation: Horizontal. Dimensions: 19" x 22.5". Sticker on verso of frame: Bell Stationary Co. Not signed, but same image as Item PH Coll 52.43 in the Rainier National Park Mountain-Glacier Wonderland Album, photographed by the Ranapar Studio, number 26-42.</p>	1926
73	<p>73 Highway entering Paradise Valley[view] Ranapar Studios : Hand colored photograph.</p>	circa 1917-1930

Container(s)	Description	Dates
	: Frame Description; Green. Double dark scoop faces with lighter colored ribs, texture/pattern on inside and outside. Outer ribs raise into flared corners. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 16.625" x 13.75". Ranapar Studio embossed on lower left corner.	

	<p>Mt. Rainier from the Tatoosh range with distant view of Paradise Lodge (Ranapar 29-2226)</p> <p>Ranapar Studios (photographer)</p> <p>Items 74 and 75 below are the same image, with differences in coloring.</p>	1929
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Box	Item		
74	74	<p>Mt. Rainier from the Tatoosh range with distant view of Paradise Lodge (Ranapar 29-2226)[view]</p> <p>Ranapar Studios (photographer)</p> <p>: Hand colored photograph.</p> <p>: Frame Description: Smooth scoop face on inside, wide braid/wave pattern on outside. Frame Profile: Scoop. No glass. Orientation: Horizontal. Dimensions: 13.75" x 16.75".</p>	1929
75	75	<p>Mt. Rainier from the Tatoosh Range with distant view of Paradise Lodge (Ranapar 29-2226)[view]</p> <p>Ranapar Studios (photographer)</p> <p>: Hand colored photograph.</p> <p>: Frame Description: Silver color with black band. Smooth scoop face, high shine/gloss. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 22.25" x 28.625".</p>	1929

Turner (possibly James A.), photographer

Box	Item		
76	76	<p>Mt. Rainier and Fairy Lake[view]</p> <p>Turner (possibly James A.) (photographer)</p> <p>: Hand colored photograph.</p> <p>: Frame Description: Flat face, inside edge has indistinct pattern, outside edge has geometric/chain link pattern, pie crust corners. Loss/damage to high points of ribs throughout. Frame Profile: Cassetta/Pie Crust. Orientation: Vertical. Dimensions: 11.25" x 9.25".</p> <p>James A. Turner was born in Indiana and came to Seattle in 1906, where he was a streetcar conductor</p>	circa 1910-1940

Container(s)	Description	Dates	
	beginning in 1909. Turner was well known as an amateur photographer.		
Waters (possibly Vance S.), photographer			
Box	Item		
77	77	<p>Mt. Rainier reflected in Mirror Lake[view] Waters (possibly Vance S.) (photographer) : Hand colored photograph. : Frame Description: Smooth scoop face, pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 12.375" x 15.5". Hand written caption on photo: copyright Mirror Lake, Rainier National Park. Lower text cut off.</p>	circa 1910-1940
Unknown photographers			
It is likely that a number of these photographs are by Asahel Curtis.			
Box	Item		
78	78	<p>Mt. Rainier and Paradise Lodge buildings[view] : Hand colored photograph. : Frame Description: Raised geometric pattern at corners, American Impressionist style. Slight gaps at corners. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 10.25" x 22.14".</p>	circa 1910-1940
79	79	<p>Mt. Rainier and Mirror Lake[view] : Hand colored photograph. : Frame Description: Carved wave pattern along outer edge, lighter (gilded?) fillet along inside edge. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 7" x 11.125".</p>	circa 1910-1940
80	80	<p>Mt. Rainier reflected in Mirror Lake[view] : Hand colored photograph. : Frame Description: Narrow ribs along inside edge, S-curve scoop face with pie crust folded corners, outermost edge forms straight corners. Frame Profile: Scotia/Pie Crust. Some loss of finish along bottom leg. Orientation: Vertical. Dimensions: 23" x 16". Writing shows from negative reverse: 900 to 905.</p>	circa 1910-1940

Container(s)	Description	Dates
81	81 Man climbing mountain with Mt. Rainier and the Nisqually Glacier in background [view] : Hand colored photograph. : Frame Description: Smooth scoop face between narrow ribs, inside with bead/notch pattern, outside with swirls/leaves. Frame Profile: Scoop. Orientation: Vertical. Dimensions: 17.25" x 10.5".	circa 1910-1940
82	82 Mt. Rainier and road going through Paradise Meadows [view] : Hand colored photograph. : Frame Description: Dark face with wave texture, light raised edges. Frame Profile: Cassetta. Orientation: Horizontal. Dimensions: 7.375" x 11.125".	circa 1910-1940
83	83 Mt. Rainier and Steamboat Prow [view] : Hand colored photograph. : Frame Description: Three ribs with notch pattern, outside edge has alternating half moon pattern. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 17.625" x 21.625".	circa 1910-1940
84	84 South side of Mt. Rainier, reflected in lake [view] : Hand colored photograph. : Frame Description: Cross-hatch/woven pattern along face between raised edges. Frame Profile: Cassetta. Photo has mat. Orientation: Vertical. Dimensions: 22.5" x 19.375".	circa 1910-1940
85	85 South side of Mt. Rainier with tree stumps in foreground [view] : Hand colored photograph. : Frame Description: Smooth face, narrow fillet accent on inner edge. Frame Profile: Torus. Photo has mat/print border. Orientation: Horizontal. Dimensions: 10.5" x 14.5".	circa 1910-1940
86	86 Southwest side of Mt. Rainier viewed across water with buildings along shore and reeds in foreground [view] : Hand colored photograph. : Frame Description: Flat face with aHand colored photograph. moeba-looking texture, outside edge has checkerboard pattern. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 11.5" x 15.625".	circa 1910-1940
87	87 Mt. Rainier from Spray Peak [view] : Hand colored photograph.	circa 1910-1940

Container(s)	Description	Dates
	: Frame Description: Twist pattern along inner edge, smooth face, outer edge smooth along lengths, raised into carved leaf pattern at corners and center of horizontal legs. Frame Profile: Cassetta. Orientation: Horizontal. Dimensions: 9.25" x 15.375".	
88	88 Northwest side of Mt. Rainier with lake and gray clouds [view] : Hand colored photograph. : Frame Description: Very large black and bronze color. Smooth scoop face, dart-shaped accents at inner corners. Pie crust-style flared corners on second-outermost edge, outermost edge forms straight pointed corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 23.5" x 46.5".	circa 1910-1940
Tatoosh Range		
Box	Item	
89	89 Part of the Tatoosh Range reflected in lake [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Double ribs along inside edge, raised outer edge with floral/swirl embellishments at corners. Frame Profile: Scotia. Gaps at corners. Flowered wallpaper backing. Orientation: Horizontal. Dimensions: 12.5" x 15.25". From left to right: The Castle, Pinnacle Peak, Plummer Peak.	circa 1910-1940
90	90 Tatoosh Range [view] Preston Duncan (photographer) : Hand colored photograph. : Frame Description: Dark face slanting toward inside edge, lighter narrow face slanting toward outside edge. Some loss/damage to corners and ribs. Frame Profile: Slant. Orientation: Horizontal. Dimensions: 8" x 1.625". Preston Duncan (1899-1958) moved with his family to Seattle about 1910. In the early or mid 1920s, he moved to Hollywood, CA, where he gained fame with his experimental portraits of movie stars. From left to right: The Castle, Pinnacle Peak.	circa 1920
91	91 Part of the Tatoosh Range, framed left and right by evergreens, with red, blue and purple wildflowers in foreground (Ranapar T-57) [view]	1924

Container(s)	Description	Dates	
	Ranapar Studio (photographer) : Hand colored photograph. : Frame Description: Smooth scoop face, pie crust corners with darts. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 13.25" x 16.25". Sticker on verso of frame: Pacific Picture Frame Co.		
92	92	Tatoosh Range viewed from Paradise, with tents and cars in foreground [view] unknown (photographer) : Hand colored photograph. : Frame Description: Smooth face, narrow fillet accent on inner edge. Frame Profile: Torus. Orientation: Horizontal. Dimensions: 10.125" x 16". From left to right: The Castle, Pinnacle Peak, Plummer Peak, Denman Peak.	circa 1915-1935
93	93	Tatoosh Range, with field of white wildflowers and large twisted stump in foreground. [view] unknown (photographer) : Hand colored photograph. : Frame Description: Narrow ribs along inside edge, S-curve scoop face with large V-shaped notch pattern. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 23.625" x 19.325". Sticker on verso of frame: Seattle RT Co. Left to right: The Castle, Pinnacle Peak, Denman Peak, Lane Peak.	circa 1910-1940
Glacier Peak			
Box	Item		
94	94	Three people reflected in lake near Glacier Peak [view] J. Boyd Ellis (photographer) : Hand colored photograph. : Frame Description: Smooth scoop face with narrow ribs along inside and outside edges, pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 24" x 34". J. Boyd Ellis (1894 - 1983) was a former principal of Marysville High School. His interests turned toward photography, and in 1921 Boyd purchased a photo studio in Arlington, Washington. He published thousands of scenic postcards of Washington State as Ellis Post Card Co. until he retired in 1959.	circa 1921 - 1940

Container(s)	Description	Dates
95 95	<p>Glacier Peak and Image Lake[view] Arthur L. Seabury (photographer) : Hand colored photograph. : Frame Description: Ribs along inside edge, wood grain/marbled effect on face. Frame Profile: Scotia. Photo has mat. Orientation: Horizontal. Dimensions: 15.5" x 18.625". Arthur L. Seabury (1910 - 1990) was born in Seattle, Washington. He attended West Seattle High School and the University of Washington, where he was a star marksman. He is listed as a commercial photographer in the 1940 census. He died in Poulsbo, Washington.</p>	1935

Mt. Baker

Box	Item	
96	<p>96 Mt. Baker from Artist's Point[view] Jackson (photographer) : Hand colored photograph. : Frame Description: Narrow frame, either flat or slant with ribs. Frame Profile: Slant. Photo has mat. Orientation: Horizontal. Dimensions: 15.75" x 20.75".</p>	circa 1910-1940
97	<p>97 View across Puget Sound to Mt. Baker[view] unknown (photographer) : Hand colored photograph. : Frame Description: Chrome, notch pattern along inside edge, leaf/wave pattern along outside edge. Frame Profile: Cassetta. Orientation: Horizontal. Dimensions: 15.625" x 18.75".</p>	circa 1910-1940

Mt. St. Helens

Box	Item	
98	<p>98 Mt. St. Helens and Spirit Lake with madrona trees in left foreground[view] unknown (photographer) : Hand colored photograph. : Frame Description: Gold colored with blue band around picture. Geometric pattern along inner edge, scoop face, carved wave pattern along outer edge. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 13.75" x 19.75".</p>	circa 1910-1940
99	<p>99 Mt. St. Helens viewed across Spirit Lake[view]</p>	circa 1910-1940

Container(s)		Description	Dates
		unknown (photographer) : Hand colored photograph. : Frame Description: Chain pattern along outside edge, textured ogee scoop. Gaps at corners. Frame Profile: Scoop. Orientation: Vertical. Dimensions: 15.25" x 11".	
Snoqualmie Falls			
Box	Item		
100	100	Top of Snoqualmie Falls with buildings [view] James B. Barton (photographer) : Hand colored photograph. : Frame Description: Narrow rib with beading/geometric pattern, dark textured scoop face, floral/leaf pattern along outside, foldover pie crust corners. Frame Profile: Scotia/Pie Crust. Orientation: Vertical. Dimensions: 14.75" x 9". Unsigned; matches a signed Barton image.	circa 1920
101	101	Snoqualmie Falls (Curtis 32712) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Vine/leaf pattern along outside edge, smooth scoop face, pie crust corners. Frame Profile: Scotia/Pie Crust. Orientation: Vertical. Dimensions: 15" x 12.125". A black and white version of this photo exists in the Asahel Curtis Photographs Collection PH Coll 0482.	1915
102	102	Snoqualmie Falls [view] Asahel Curtis (photographer) : Black and white photogravure. : Frame Description: Piecrust. Profile: Piecrust. Orientation: Vertical. Dimensions: 14.5" x 12.25" Caption printed below: <i>The wonder of Snoqualmie Falls</i> Photogravure printing was invented in 1879 and the basic process is to photographically transfer an image to a metal plate, etch the image on the plate then print from it. Photogravure and gravure prints have warm blacks and a range of subtle shades of gray.	1910
103	103	Snoqualmie Falls with buildings above [view] Asahel Curtis (photographer) : Black and white photograph. : Frame Description: Swirl/leaf pattern along inside edge, indistinct texture/pattern elsewhere. Frame Profile: Scoop/	circa 1920

Container(s)	Description	Dates	
	Slant. Loss of finish/damage throughout. Orientation: Vertical. Dimensions: 8.75" x 6.75".		
Mt. Shuksan			
Box	Item		
104	104	View from road of Mt. Shuksan and Picture Lake [view] Clyde Banks (photographer) : Hand colored photograph. : Frame Description: Narrow ribs along inner face, dart-shaped caps on corners. Top right corner is cracked. Orientation: Horizontal. Dimensions: 12.5" x 15.625". Clyde Banks (d. 1977) was a pioneer photographer in Whatcom County. He took the first aerial photos of Mt. Baker and Twin Sisters, and owned Clyde Banks Camera & Art Shop in Bellingham from the early 1900s until circa 1960. Sticker on verso of frame: Camera Studies by Clyde Banks.	circa 1910-1940
105	105	Mt. Shuksan and Picture Lake [view] unknown (photographer) : Hand colored photograph. : Frame Description: S-curve/swirl design embellishment at corners. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 12.625" x 15.5".	1936
106	106	Mt. Shuksan and Picture Lake [view] unknown (photographer) : Hand colored photograph. : Frame Description: Darker scoop in between lighter edges, outer edge as wide as scoop. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 8.25" x 12".	circa 1910-1940
Other Washington locations			
	<i>Evening in the Cascades [Possibly Skykomish River with Mt. Index in the background] (Curtis 44424)</i> Asahel Curtis (photographer) Items 107 and 108 below are the same image, with different coloring. This image (in black and white, not hand-colored) is identified as Curtis 44424 in the George Curtis Photograph Collection, Item PH Coll 590.6 (Folder 4). Hand written on verso of frame is "River in Montana."	1923	

Container(s)		Description	Dates
Box	Item		
107	107	<i>Evening in the Cascades</i> [Possibly Skykomish River with Mt. Index in the background] (Curtis 44424) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Smooth scoop face, beading along inside edge (same as #86). Frame Profile: Scoop/Pie Crust. Orientation: Vertical. Dimensions: 25.625" x 19.5".	1923
108	108	<i>Evening in the Cascades</i> Possibly Skykomish River with Mt. Index in the background (Curtis 44424) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Visible wood grain, repair/fill at upper right corner. Frame Profile: Flat. Orientation: Vertical. Dimensions: 27" x 21".	1923
Box	Item		
109	109	Sunset over body of water with reeds (Curtis 38534) [view] Asahel Curtis (photographer) : Hand colored photograph. : Frame Description: Dark scoop face with lighter inside and outside edges. Frame Profile: Scotia. Photo has small mat/border. Orientation: Vertical. Dimensions: 12.25" x 9.625". This location is probably in Washington state.	1919
110	110	Boat off Vashon Island shore at sunset [view] Norman Edson (photographer) : Hand colored photograph. : Frame Description: Textured scoop face and ribs, S-shaped embellishments at corners. Loss/damage of S's at top. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 11.5" x 9.5".	circa 1911-1940
111	111	Cabin and Lake [view] J. Boyd Ellis (photographer) : Hand colored photograph. : Frame Description: Pie Crust Corners with double flared edges, loss of finish in patches. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 12.875" x 15.875". J. Boyd Ellis (1894 - 1983), a former school principle, opened a photo studio in Arlington, Washington in 1921. He roamed the state of Washington in search of	1923

Container(s)	Description	Dates
	scenic views and published scenic postcards through his company, Ellis Post Card Co. Written in pencil on verso of frame: M.E. Bauer. Stamp on verso of frame: Copyright 1923, J. Boyd Ellis, Arlington, Wash.	
112	112 East side of Mt. Adams [view] unknown (photographer) : Hand colored photograph. : Frame Description: Gold. Smooth ogee scoop face with vine/leaf pattern along outer edge. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 12.25" x 15.125".	circa 1910-1940
113	113 Colonial and Pyramid peaks viewed from east of Diablo and Ross Lakes [view] unknown (photographer) : Hand colored photograph. : Frame Description: Narrow frame with raised ribs along edges. Frame Profile: Slant. Photo has white mat. Orientation: Horizontal. Dimensions: 27.5" x 33.5". Stamped on verso of frame: Presley Gill, Attorney at law, June 1, 1944.	circa 1910-1940
114	114 Rolling hills across Lake Quinault or Lake Crescent on the Olympic Peninsula [view] unknown (photographer) : Hand colored photograph. : Frame Description: Dark scoop face between ribs with geometric pattern, foldover pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 7.25" x 17".	circa 1910-1940
115	115 Sunset on (probably) Puget Sound with land masses in background and bushes in foreground [view] unknown (photographer) : Hand colored photograph. : Frame Description: Burnished gold color. "U" pattern along inner edge, textured face, ribbed face leading to outer edge, pie crust corners. Frame Profile: Cassetta/Pie Crust. Orientation: Horizontal. Dimensions: 10.5" x 14.5".	circa 1910-1940

Oregon

Container(s)	Description	Dates
	Mt. Hood	

Container(s)		Description	Dates
Box	Item		
116	116	<p><i>From Every Mountainside Let Freedom Ring</i> [Mt. Hood and river][view] Irving B. Lincoln (photographer) : Hand colored photograph. : No Frame. Orientation: Vertical. Dimensions: 22.25" x 18". Irving Bowen Lincoln (1890 - 1980) was an amateur photographer based in Portland, Oregon. He was known for his images of Northwest mountains.</p>	circa 1910-1940
117	117	<p>Mt. Hood, Oregon with stream and leaning tree in foreground (Martels 705)[view] Harry Martels (photographer) : Hand colored photograph. : Frame Description: Gold color. Rounded outside corners, narrow ribs/layers along outside edge. Inside corners have smooth caps with feather-like notch pattern. Orientation: Vertical. Dimensions: 17" x 13".</p>	circa 1910-1940
118	118	<p>Mt. Hood and Trillium Lake, Oregon[view] unknown (photographer) : Hand colored photograph. : Frame Description: Large gold and green. Wide cassetta face with narrow ribs along outside, outermost edge has notch/stripe pattern. Frame Profile: Scotia. Orientation: Horizontal. 16.625" x 20.5".</p>	circa 1910-1940

Alaska

Container(s)		Description	Dates
Mendenhall Glacier			
Box	Item		
119	119	<p>Mendenhall Glacier viewed across Auke Lake, Juneau, Alaska[view] unknown (photographer) : Hand colored photograph. : Frame Description: Gold color. Smooth scoop face, pie crust corners. Frame Profile: Scoop/Pie Crust. Orientation: Horizontal. Dimensions: 5.75" x 7.75". Sticker on verso of frame: The Nugget Shop, Juneau, Alaska.</p>	circa 1910-1940

Container(s)	Description	Dates
	Auke Lake is currently named Mendenhall Lake.	
Mt. McKinley		
Box	Item	
120	120	1936
	<p>Mt. McKinley and McKinley River, Alaska [view] Fred Ordway (photographer) : Hand colored photograph. : Frame Description: Beading along inside edge, geometric/wave pattern along outside edge. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 13.75" x 21.25". Frederick K. Ordway (d. 1938), "Alaska's Flying Photographer," and his wife, Laura P. Ordway, settled in Juneau around 1926 and opened Ordway's Photo Service (or Photo Shop) on Front Street about 1927. The Ordways traveled throughout Alaska in the 1930s, photographing Alaskan subjects. In 1934, Fred Ordway moved his expanding business into the Shattuck Building in Juneau and renamed it Ordway's Uptown Photo Shop. Fred Ordway died at the age of 35 on Feb. 17, 1938, from injuries he received when his rented monoplane crashed south of Oregon City, Oregon. He was photographing at the time.</p>	
121	121	circa 1910-1940
	<p>Wonder Lake and Mt. McKinley surrounded by clouds, Alaska [view] unknown (photographer) : Hand colored photograph. : Frame Description: Gold colored. Narrow rib along inner edge, smooth ogee scoop faces with flared pie crust corners. Frame Profile: Scoop. Orientation: Horizontal. Dimensions: 14.25" x 17.25".</p>	

Western United States

Container(s)	Description	Dates
California and Montana		
Box	Item	
122	122	circa 1905-1921
	<p>Half Dome, Yosemite valley and the Merced River, California [view] Fred H. Kiser (photographer)</p>	

Container(s)	Description	Dates
	<p>: Hand colored photograph. : Frame Description: Egg and dart pattern along inside edge, swirl/leaf pattern along outside edge. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 9.25" x 11.25".</p> <p>Fred H. Kiser (1878-1955) was a mountaineer, promoter, and a successful landscape and commercial photographer in the American West during the first two decades of the early 20th century. He entered the photographic business around 1902 with his brother, Oscar, as Kiser Brothers Scenic Photographers. With studios both in Portland and at Warrendale, Oregon, they established themselves as significant landscape photographers. By 1905, Fred was working independently of his brother and continued to focus on Pacific Northwest scenic landscapes. Color photography helped make Kiser's work nationally known and helped to create and promote national parks in the Northwest, including Crater Lake and Glacier. Kiser developed the art of hand coloring into a mass-production line that allowed him to market his Artographs widely.</p>	

123	123	<p>Sinopah Mountain and Two Medicine Lake with two men and canoes at dock, Glacier National Park, Montana[view] unknown (photographer) : Hand colored photograph. : Frame Description: Smooth scoop faces, outer face rises into raised corners with slight wavy texture/pattern. Frame Profile: Scotia. Orientation: Horizontal. Dimensions: 10.5" x 13.5".</p>	circa 1910-1940
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Unidentified locations

Box	Item		
124	124	<p>Possibly Pilot Peak (Yellowstone National Park) from Beartooth Pass, Montana. Craggy pointed peak with forest and hills, wooden fence in foreground, bare tree on right.[view] unknown (photographer) : Hand colored photograph. : Frame Description: Small brown and gold self-standing frame. Bottom corners form feet for tabletop display. Frame Profile: Pie Crust. Orientation: Vertical. Dimensions: 12" x 8".</p>	circa 1910-1940
125	125	<p>Craggy mountain ridge with small tarn in foreground[view] unknown (photographer) : Hand colored photograph.</p>	circa 1910-1940

Container(s)	Description	Dates
	<p>: Frame Description: "U" pattern along inner edge, textured face, ribbed face leading to outer edge, pie crust corners. Frame Profile: Cassetta/Pie Crust. Orientation: Horizontal. Dimensions: 9.375" x 15.5".</p> <p>A tarn is a mountain lake or pool, formed in a cirque excavated by a glacier.</p>	

Canada

Container(s)	Description	Dates
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Alberta

Box	Item		
126	126	<p>Mt. Rundle and Vermillion Lakes, Banff National Park, Alberta[view]</p> <p>J. Fred Spalding</p> <p>: Hand colored photograph.</p> <p>: Frame Description: Gold colored. Smooth scoop face, outer edge has overlapping scales/leaves pattern. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 12.125" x 10.125".</p> <p>Born in London in 1877, Joseph Frederick Spalding immigrated to Canada in 1898. He arrived in Fernie, British Columbia in March of 1904, bringing with him a small photography enterprise he had founded in 1902. In 1908, Spalding invested over \$1000 to modernize his studio. He left the Elk Valley in 1924, and re-established his photography career in Vancouver, BC, in 1925, initially as a partner in the Gowen Sutton Postcard Company and then with his own business The Camera Products Co. He died in Vancouver in 1958.</p> <p>Stamped on verso of frame: This is a real photo hand colored in oils from the studio of The Camera Products Co. 1731 Dunbar St, Vancouver, B.C. Photo copyright J. Fred Spalding.</p>	circa 1925-1935
127	127	<p>Lake Louise with Mt. Lefroy, Banff National Park, Alberta[view]</p> <p>unknown (possibly J. Fred Spalding) (photographer)</p> <p>: Hand colored photograph.</p> <p>: Frame Description: Several ribs of varying widths, smooth finish throughout. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 16.75" x 13.5".</p>	circa 1910-1940

Container(s)	Description	Dates	
British Columbia			
Box	Item		
128	128	<p>Mt. Robson, Rear Guard Mt., Berg Lake, British Columbia[view] unknown (possibly J. Fred Spalding) (photographer) : Hand colored photograph. : Frame Description: Smooth face between ribs, inside has notch pattern, outside has braid/weave pattern. Frame Profile: Scotia. Orientation: Vertical. Dimensions: 14.75" x 11.25".</p>	circa 1910-1940

Names and Subjects

Subject Terms :

Photographs--Specimens
Picture frames and framing--Specimens
Trees--Washington (State)--Photographs
Wild flowers--Washington (State)--Photographs

Personal Names :

Davis, Daniel R. (Daniel Roy), 1941-2012
(collector)

Geographical Names :

Alaska--Photographs
Baker, Mount (Wash.)--Photographs
Banff National Park (Alta.)--Photographs
California--Photographs
Denali, Mount (Alaska)--Photographs
Glacier Peak (Wash.)--Photographs
Hood, Mount (Or.)--Photographs
Mirror Lakes (Wash.)--Photographs
Montana--Photographs
Puget Sound (Wash.)--Photographs
Rainier, Mount (Wash.)--Photographs
Robson, Mount (B.C.)--Photographs
Saint Helens, Mount (Wash.)--Photographs
Shuksan, Mount (Wash.)--Photographs
Snoqualmie Falls (Wash.)--Photographs
Tatoosh Range (Wash.)--Photographs
Washington (State)--Photographs

Form or Genre Terms :

Hand coloring
Orotones
Photographs
Photogravures (prints)

Other Creators :

Personal Names :

Barnes, A. H. (Albert Henry), 1876-
(photographer)

Barton, James B. 1881-1967,
(photographer)

Bradley, Levi (Photographer),
(photographer)

Curtis, Asahel, 1874-1941,
(photographer)

Edson, Norman, -1968,
(photographer)

Kinsey, Darius, 1869-1945,
(photographer)

Corporate Names :

Ranapar Studio,
(photographer)

Names and Subjects

Subject Terms :

Visual Materials Collections (University of Washington)

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