

JOURNAL
of the
Riverside
Historical Society

Number Eighteen

February 2014

Editor

Glenn Wenzel

Editorial Committee

Laura Klure
Steve Lech
Nancy Wenzel

Riverside, California

© 2014
The Riverside Historical Society
P. O. Box 246
Riverside, California 92502-0246

Layout and Graphics:
Steve Lech

Cover Art:
Pat and Bob Stewart

Printed by:
Inland Printworks
Riverside, California

www.riversidehistoricalsociety.org

TABLE OF CONTENTS

Foreword	4
by Steve Lech	
About the Authors	5
A Tribute to John G. Gabbert	6
by Jerry Gordon	
Riverside's Olivewood Cemetery Marks 125 Years	8
by Glenn Edward Freeman	
“Kill the Indian and Save the Man:” A Turn for the Better or Worse?	35
by Rachel Priebe	
Postcards From Our Area	46
Riverside's First Local Photographers: 1880-1884	47
by Leigh Gleason	
Postcards From Our Area	59
RHS Journal Sponsors	60



Forward

Welcome to the 18th edition of the Journal of the Riverside Historical Society. Through this journal, it is the hope of the Society to bring to the public the latest in research/writing about the history of Riverside.

We begin this edition on a sad note - on December 9, 2013, Justice John G. Gabbert passed away at the age of 104. All who knew John knew what a gracious man he was. He lived in Riverside for 101 years, and had a sharp memory and a keen ability to relate his memories of long ago. Our lead article is a tribute to John and the many aspects of his life and interests.

Next, Glenn Edward Freeman relates the story of what is often referred to as Riverside's "other" cemetery - Olivewood. Of late, Evergreen has garnered much attention, but now Glenn turns his sharp research skills on Riverside's second-oldest cemetery and gives us a fascinating look at the movement behind establishing a second cemetery in town, and also discusses some of the notable people whose final resting place is Olivewood Cemetery.

In our last edition, we had an article from our farthest contributor - Sara Godwins from Surrey, England. This year, we have an article from our youngest contributor - Rachel Priebe. Last year, as an 8th-grade student at Amelia Earhart Middle School, Rachel developed a documentary video on Native American boarding schools, specifically Sherman Institute, for the annual History Day competition. Her documentary won first place in the Junior Documentary Division at the National History Day competition in Washington D.C. At our request, she took her research and turned it into a paper which is published here. Congratulations to Rachel for a job well done!

Finally, Leigh Gleason, the Curator of Collections at UCR's California Museum of Photography, leads us through the careers of some of Riverside's earliest professional photographers. Using items from the collection, she delves into the many aspects of photography in those early years here.

I hope you enjoy this latest edition of the journal, and will look forward to many others.

Steve Lech
President, Riverside Historical Society

About the Authors

Glenn Edward Freeman is a life-long resident of Riverside, graduate of UC Riverside and former associate editor for the news website of The Press-Enterprise. His interest in Riverside's architecture and history began at a young age during trips with his family to Mt. Rubidoux, the Mission Inn, and the downtown pedestrian mall. In 2006, he began a local website – raincrosssquare.com – to help showcase the city's attributes. In 2009, he authored *Riverside – Then & Now* for Arcadia Publishing. He currently lives in Riverside's Wood Streets neighborhood and is a board member for the Riverside Historical Society and the Old Riverside Foundation.

Leigh Gleason is a photography historian and works as the Curator of Collections at the California Museum of Photography. She holds a master's in archival studies from San Jose State University, as well as a master's in the history of art from UC Riverside. She is a certified archivist and an adjunct lecturer in San Jose State University's School of Library and Information Science. She has been a Riverside resident for the past eight years. Her research on Riverside photographers was supported by the Peter E. Palmquist Memorial Fund for Historical Photographic Research, a fund of the Humboldt Area Foundation.

Rachel Priebe is a freshman at Martin Luther King High School in Riverside. She has competed at the national level for the National History Day competition for the past two years. Last year, she earned first place in the nation for a documentary on Native American Boarding Schools featuring Riverside's own Sherman Indian High School. This has led her to gain an interest in history and Riverside's past.





John Gordon Gabbert

June 20, 1909 - December 9, 2013

John G. Gabbert

by Jerry Gordon

For more than a century the Riverside Historical Society and its predecessor has preserved local history for future generations. Recently Riverside lost one of its major historical supporters who was with us for all of those 100 years. John G. Gabbert remembered most of our history until the day he died. Those who visited with him shortly before his death on December 9, 2013 were treated to many stories of his life and his memories of Riverside. John was born on June 20, 1909 and had recollections of our community as early as 1914, exactly a century ago. He was a continuing resource of information about our area's history for anyone who asked.

John Gabbert was a long time member of the Riverside Historical Society as well as a board member. His last active period on the board was while he was in his late 90's and he drove himself to the meetings. On occasion he was a main speaker at a general meeting where he delivered talks that held everyone's attention not only because of the information he was delivering but because of his captivating style. Being a founder of the University of California, Riverside his talk on those early days was fascinating. Another of his talks was titled "A Patchwork of Early California Men and Events" where he was able to weave into the early days of our state's history his ancestors coming to California. His latest talk was impromptu and occurred very recently following a Historical Society presentation he attended on author Earl Stanley Gardner. John knew Gardner during the years when Gardner lived in Temecula and John would often visit with him. At the talk on Gardner, John shared the story that while serving as a Superior Court judge in Riverside County he was able to provide Gardner with story lines for Perry Mason episodes that were based on actual cases from his court room.

Although John Gabbert is no longer with us his impact will linger for a long time - perhaps another 100 years or more.

Riverside's Olivewood Cemetery Marks 125 Years

By Glenn Edward Freeman

To the surprise of many, Riverside's second cemetery – Olivewood – is nearly as old as downtown's historic Evergreen Cemetery. Like Evergreen, Olivewood also has its share of notable names and stories connected to the city's past.

Less than a decade after the 1872 establishment of Evergreen, discussions surfaced about the need for a larger cemetery. Simply known as "city cemetery" and located on a single block bounded by Thirteenth, Fourteenth, Pine, and Cedar streets, questions arose about Evergreen's location, relatively small size, and its overall condition.

Following a March 1880 public notice signed by E. G. Brown, S. C. Evans, D. W. McLeod, Jas. H. Benedict, J. H. Roe, and A. S. White that appeared in the *Riverside Press & Horticulturalist*,¹ a committee was formed to review potential cemetery options and sites. In addition, the newspaper suggested that if a new cemetery was the desired action, suitable land in the Pachappa Hill area could work well in regards to location, size and purchase cost.² A subsequent meeting resulted only in the suggestion to enlarge the current cemetery. However, no immediate action was taken,³ which set the stage for continuing discontent and lack of progress. (It should be noted that Evergreen was eventually expanded and its overall condition improved, including most recently, the establishment of an endowment fund and extensive refurbishing for the original historic portions).⁴

After several years and much debate, plans for the second cemetery gained steam as local landowner Charles O. Perrine began galvanizing efforts to use land he owned near Pachappa Hill. Following a slow start, Perrine's plan was given a significant boost following a June 1887 editorial in the *Riverside Daily Press* in which the unkempt condition of the city's cemetery was again questioned:



A circa 1895 photo overlooking Olivewood Cemetery. The view is north toward downtown Riverside with Pachappa Hill at left. Slicing through the center of the photo is the railroad, which still exists today. (Olivewood Memorial Park)

Our cemetery, instead of being as it should one of the most beautiful, best-cared-for spots in the city, which it would be a pleasure to visit, is a bleak, barren waste but little removed by the hand of man from the cactus-laden desert, and the neglected graves, instead of showing the tender care of loving hands, are in themselves a monument to our want of respect to those who rest in them.⁵

The editorial again touted Pachappa Hill – likely in reference to Perrine’s site – as a suitable location that, with effort, could become “a beautiful monument to our respect and honor to the dead.” It also suggested a new cemetery association, if created, could help establish and, more importantly, maintain the new cemetery.⁶

Subsequent editorials and a tour of the Pachappa area by interested parties helped move the idea forward, and in November 1887, the Olivewood Cemetery Company was incorporated.⁷ Headed by directors

C. O. Perrine, S. C. Evans, I. V. Gilbert, J. H. Roe, and Thomas Bakewell, the association was formed to develop approximately 75 acres near Central Avenue.⁸ Perrine had acquired the majority of the land for \$378.92 in a 111-acre transaction with the Southern Pacific Railroad in December 1885.⁹

However, this initial plan for an association of ownership proved difficult. Thus, in July 1888, a trustee arrangement replaced the association in overseeing the new cemetery, initial development of which had already begun. As per the agreement, Perrine deeded the cemetery's land and was named Trustor, thereby keeping a significant financial stake. Henry M. Streeter, Adoniram J. Twogood and Perry D. Cover were then named as Trustees.^{10 11} On August 2, 1888, Olivewood Cemetery was officially dedicated.¹²

Situated on a gently sloping hill near Pachappa and considered at the time to be on the edge of town, the new cemetery was hailed for its location and natural beauty.¹³ As the first superintendent and primary developer/investor, Perrine quickly began work at remaking the rocky hillside into a park-like destination. Local historian Joan H. Hall relates in her book



*A circa 1925 view of Olivewood, looking east from atop the cemetery.
(Olivewood Memorial Park)*

on Matthew Gage, *Pursuing Eden*, that in developing Olivewood, Perrine used “a variety of trees and shrubs, greatly enhancing the property.”¹⁴

It’s unknown exactly how the cemetery received its name, and a March 1892 newspaper account provides little detail, simply saying Perrine named it Olivewood.¹⁵ In her book, *Riverside County, California Place Names*, local historian Jane Davies Gunther cites a related newspaper account. However, she also writes that longtime Olivewood trustee William C. Evans stated it was the original trustees (Streeter, Twogood, Cover) who had in fact selected the name.¹⁶

Gunther also states that Olivewood Avenue was named for the cemetery.¹⁷ Recording documents appear to confirm this, including a September 1887 subdivision map near Prospect Avenue, in which Olivewood Avenue was not yet present.¹⁸ Likewise, a motion by the city’s Board of Trustees published in the February 1889 *Riverside Daily Press* states that “a new avenue 66 feet wide be laid out from Prospect to intersect with Arlington avenue . . . and that it be known as ‘Olivewood’ avenue.”¹⁹

The road today mostly follows its original alignment, heading in a southerly direction from Fourteenth Street, through the Tequesquite Arroyo (near Riverside City College), around the west side of Pachappa Hill (along the Upper Canal) and toward Central Avenue, where it once terminated across from the western edge of the cemetery (hence Olivewood as the name for the road).²⁰ However, the construction of the Riverside (91) Freeway during the mid-1950s rerouted this terminus away from Central Avenue and toward Sunnyside Drive. In early 1970, the portion heading south from Jurupa Avenue was renamed as Pachappa Drive.²¹

It’s unclear whether Olivewood Avenue ever continued uninterrupted south past Central Avenue to Arlington Avenue as first planned. The cemetery, Upper Canal, and adjacent railroad greatly impede such a link, which likely kept any connection that may have existed from remaining permanent, particularly once the freeway was built. However, a small segment north of Arlington Avenue that was eventually renamed McMahan Street²² does appear on older maps.^{23 24} Also, a small remnant of Olivewood Avenue’s terminus at Central Avenue that had been created by the construction of the freeway was officially vacated in 1970, and today it essentially serves as the entrance to a public storage facility.²⁵



A circa 1925 view of Section M with the Dyer family vault in the background. (Olivewood Memorial Park)

THE FIRST TWO DECADES

By the end of 1888, after five months of existence, \$7,500 had been spent improving Olivewood Cemetery.²⁶ The *Riverside Daily Press* stated that 20 interments had taken place, and “grading and macadamizing of roadways and graveling of paths has been done; also curbing of lots with stone, and setting out of trees, shrubbery and flowers.”²⁷ Interestingly, the first two burials took place five months prior to the August 1888 dedication. No official record definitively explains this, but informal accounts conveyed by past trustees indicate that Perrine allowed the burials – two young adult brothers infected with smallpox – because they had been rejected by other cemeteries.

Lots were first advertised starting at \$16.50 and up, with single graves for as little as \$5, this according to the first published Trustee Report in the *Riverside Daily Press*.²⁸ As a way to provide funding to improve the cemetery, the report also encouraged pre-purchase of lots before need. In addition, free graves were offered for a limited time to those wishing to relocate loved ones from Evergreen.²⁹ One such relocation was Perrine’s own daughter, Mariee Perrine,³⁰ who was removed from Evergreen to Olivewood in December 1888, 2 ½ years after her death.^{31 32} By November 1889, a little over a year after its dedication, Perrine reported 15 relocations and 60 burials in total.³³

Nearly four years after its dedication, a March 1892 article in the *Riverside Daily Press* celebrated Olivewood’s ongoing progress. Although stating the trees had not yet grown enough to fully provide ample shade, the article highlighted the cemetery’s scenic hillside location:

A winding driveway encircles the grounds, on the higher portion of which the visitor gains a magnificent view of the most beautiful scenery to be found on the continent. It is a view of mountain and plain, of orange groves and barren fields, of city and country; for miles and miles the eye rests upon the famous orchards of Riverside, while away to the north rises the snow-covered peaks of the San Bernardino range.³⁴

The number of interments reported at this time was 155, with 32 having been relocations from elsewhere.³⁵

Also mentioned in the 1892 article was the construction of the Dyer vault, which began in 1890. Built over several years for the family of Riverside banker Otis T. Dyer, praise was given for its heavy use of marble obtained from the Slover Mountain quarries in nearby Colton.³⁶ The quarries were managed by Lucious L. Dyer, brother of Otis.³⁷



The Dyer family vault was built by Otis T. Dyer, who established Riverside's first official bank in 1880. (Glenn Edward Freeman)

One of the vault's first interments was Otis Dyer's only son. According to newspaper reports, twenty-one year old Leman W. Dyer was shot by his cousin, Tommy Weed, during a September 1893 outing near "Gage's Lower Camp" on the outskirts of Arlington Heights. It was reported that Weed tripped and accidentally shot Dyer in the lower leg while the two were hunting. With medical attention too far away, Dyer essentially bled to death.³⁸

Otis Dyer's bank – originally Dyer Brothers' Bank (1880) and later incorporated as Riverside Banking Company (1884) – was Riverside's first official bank.^{39 40} After several years of growth, the bank succumbed to

the national panic of 1893.⁴¹ Its failure likely explains, at least in part, the extended period of completion for the Dyer vault, which was reported to have cost \$15,000 when finished in 1906.⁴²

In addition to the Dyer vault, this area of Olivewood also contains three large sections for four other prominent Riverside families: Matthew Gage & William Irving (Gage Canal and Raeburn Place), Ebenezer G. Brown (early pioneer associated with the founding of Riverside) and Edward M. Bonnett Sr. (businessman and nephew of Cornelius Rumsey).⁴³ Gage himself played a significant role in the early development of Olivewood via an agreement to provide inexpensive water for the cemetery.⁴⁴

During the first 20 years, burials took place in the cemetery's western area, beginning in sections F and C and flowing into nearby sections (O-1, E, G-2, M, G-3, L, G-1, and County B, respectively).⁴⁵ The oldest marked original interment at Olivewood – Emma E. Bressler – is located in Section M. Bressler was initially placed in Section C as the cemetery's fifth overall burial upon her death on September 5, 1888, but was later relocated to Section M.⁴⁶ (Note: As a result of transfers from other cemeteries, several markers pre-date Olivewood's August 1888 dedication.)

Portions of these original sections – namely E, F, G, L and M – are ringed by decorative stone and marble borders and contain numerous family plots, many adorned with elaborate monuments. In some cases, simple “mother” and “father” markers were used. In particular, sections F and L contain a number of prominent early Riverside pioneers, including Evans (S. C. Sr. and S. C. Jr.), Twogood (A. J. and D. C.) and Capt. W. T. Sayward (Arlington). And adjacent to the large Perrine/Gilbert marker in Section O-1 is Olivewood founder Charles O. Perrine. Nearby is the family of Isaac V. Gilbert – co-founder of Riverside First National Bank⁴⁷ and whose daughter was Sarah “Sadie” Perrine, wife of Charles Perrine.^{48 49}

WHO WAS PERRINE?

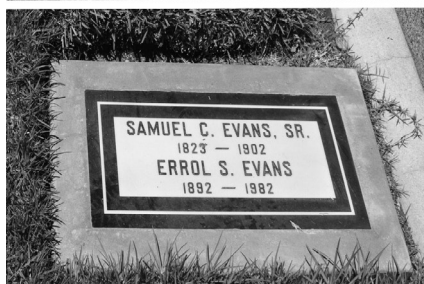
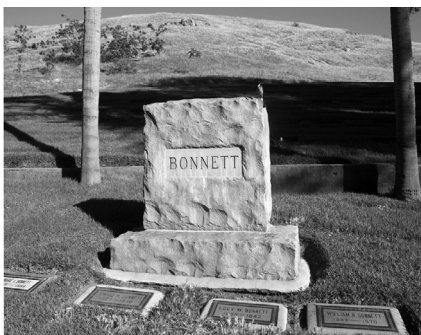
Not much is known about Perrine, who was born in Ohio⁵⁰ and resided in Chicago as a vendor of “honey and syrups” during the late 1870s and early 1880s.⁵¹ Local historian Jane Davies Gunther relates an 1894 description of Perrine from *American Bee Journal* stating, “C. O. Perrine, the man noted in time past as a honey dealer, and who practiced migratory

beekeeping down the Mississippi river on a barge.”⁵² An April 1882 article in the *Pacific Rural Press* has Perrine – listed with Chicago as his hometown – as among visitors judging the quality of Riverside oranges versus imports during that year’s Riverside Citrus Fair (the Riverside oranges were rated as superior). Gunther further relates that Perrine owned Box Springs Nursery,⁵³ describing him as an “early-day owner and developer of large acreages in the western end of the county, citrus grower and nurseryman, planner, and dreamer.”⁵⁴

Indeed, Perrine appeared to be both a “planner” and “dreamer.” Besides Olivewood, he owned hundreds of acres elsewhere, including in Perris and Corona – both of which he deeded for school purposes.⁵⁵ He also owned a parcel on the northwest corner of Eighth and Orange streets in downtown Riverside,⁵⁶ where he proposed a four-story brick building in 1886.⁵⁷ One of Perrine’s bigger dreams involved the Box Springs area of Riverside. There, in 1887, he recorded the subdivisions of Riverside Heights (near present-day UC Riverside) and Box Springs (atop Box Springs Grade), neither of which successfully developed.^{58 59 60} In 1892, Perrine offered a large portion of his Box Springs land for a park. However, neither the city nor county accepted the offer,^{61 62} likely due to costs associated with such a large project.

Seventeen years after establishing Olivewood, Perrine passed away on January 20, 1905, still having been owed a portion of his overall investment. The original 1888 Declaration of Trust paid Perrine \$5 “in hand” and carried a mortgage of \$2,666.66 at 10 percent annual interest, with two payments of \$1333.33 scheduled for March of 1890 and 1891. It also stated Perrine was to be paid 50% of all sales, with the remainder placed into an “improvement fund” for operating expenses. Furthermore, 10 years after establishment of the Trust, 20% percent annually from the improvement fund was to be placed into a “reserve fund” to be invested and used for perpetual care.⁶³

However, for much of the first two decades, sales did not fully cover expenses,⁶⁴ requiring additional carryover (with interest) to Perrine, who covered the extra expenses.⁶⁵ As such, it was not until 1911, six years after Perrine’s passing, in which the published Trustee Report would state the debt had been resolved and a significant reserve fund had been established:



Several pioneering families of Riverside are at Olivewood, including Gage, Evans, Bonnett, and E.G. Brown. Also present are extended members of the Rubidoux family, including Louis Jr. (Glenn Edward Freeman)

. . . the cemetery has purchased the beneficiary interest of the C. O. Perrine estate in a majority of the available ground in use and to be used in the future . . . and is free and clear of encumbrance of any kind . . . (with a) reserve fund of \$4,500.⁶⁶

DEEP CONNECTIONS TO CITY'S PAST

Besides the aforementioned Brown, Gage, Dyer, and Evans family plots, other pioneers and civic leaders at Olivewood include James Porter Greves (co-founder of Riverside), John S. Castleman (Castleman's Addition, Castleman Building), Priestley Hall (Hall's Addition, Rockledge House), and Henry M. Streeter (who was one of the original trustees for Olivewood). Streeter was the namesake for Streeter Avenue in Riverside and was an influential member of the California legislature – both in the Assembly and Senate. He submitted the Senate bill that eventually created Riverside County in 1893.^{67 68}

Several Twogood families are also present, including Adoniram J. Twogood (Section L) and his cousin/brother-in-law Daniel C. Twogood (Section F). Both were early pioneers of Riverside, with A. J. serving as one of Olivewood's original trustees. In Section L are two Pedley brothers and in Section C are two sons of Louis Rubidoux (Pascual and Louis Jr.), with extended Rubidoux family located elsewhere.

Also, nine past mayors of Riverside are at Olivewood, including Albert C. "Ab" Brown Jr. and Ben H. Lewis.⁶⁹ Another is Lyman V. W. Brown, who was the son of early Riverside pioneer Ebenezer G. Brown. Lyman was killed in an Upland auto accident on January 3, 1922, about 12 hours after his mayoral inauguration.⁷⁰ S. C. Evans Jr. – who's also at Olivewood – was appointed to fulfill Lyman's mayoral term. Evans Jr. was Riverside's first elected mayor in 1907.⁷¹ He was elected two more times, but in a twist of fate similar to Lyman's, Evans Jr. died in 1932 on the eve of his fourth term.⁷²

Other local notables at Olivewood include Charles W. Benedict (Benedict Castle), George E. Dole (of the Dole pineapple family), Robert and Elisa Bettner (Heritage House), Miguel Estudillo (prominent attorney, Gamble-Estudillo House), Frank A. Tetley (Tetley Hotel), Archibald D. Shamel (famed horticulturalist, Shamel Park), and Avery E. Field (noted local photographer). Educators at Olivewood include Edward Hyatt (California schools superintendent), Ira C. Landis, Arthur N. Wheelock, and Arthur G. Paul (three from Riverside City College). Riverside architects and engineers at Olivewood include Henry L. A. Jekel, Eric V. Emtman,

Journal of the Riverside Historical Society

Albert A. Webb, and Herman O. Ruhnau, as well as noted landscaper Franz Hosp, who is credited with beautifying Victoria Avenue and White Park.^{73 74}

Prominent local businessmen include George A. Frost (Frost/Armory Building), George D. Parker (Stebler-Parker – forerunner to FMC Corp.), Harry B. Chase (National Orange Company, son of Ethan Allen Chase), Harvey A. Lynn (president of Sunkist Growers), Howard H. Hays Sr. (The Press-Enterprise), Roy O. Huffman (Huffman Roofing), Gordon A. Blunden (Provident Bank), Roy C. Hunt (DeAnza Theater, Rubidoux Drive-In), Charles W. Dutton Sr. (Rubidoux/Dutton Motors), Roy Helgeson (Helgeson Buick), and J. A. “Red” Moss (Moss Motors).

Also present are the D’Elia and Perrone families of Riverside’s popular eatery, D’Elia’s Grinders. In Section N is a marker for Richard M. Naugle, founder of the much-beloved Naugles fast-food restaurant, which he started in 1970 at Fourteenth and Brockton in Riverside. Denny’s founder Harold Butler (also once a Riverside resident, but not at Olivewood) became a major shareholder of Naugles, leading to the expansion and eventual sale of the chain, which was absorbed into Del Taco in 1988.^{75 76}



A circa 1930 view looking south from across Central Avenue of the new mausoleum built atop Section U. (Olivewood Memorial Park)

In Section I-3 are the extended families of Westbrook, Tavaglione, Yeager, Davidson, Inaba, and Roberts, the latter being the family of Duane Roberts, current owner of Riverside's historic Mission Inn.

WEALTH OF DIVERSITY

As a cemetery that has always been open to all persons, many of the headstones at Olivewood also paint a picture of Riverside's diverse past.

Following the 1913 death of his son Tadao, Jukichi Harada vowed to find healthier living conditions for his family.⁷⁷ In 1915, he purchased a house on Lemon Street in downtown Riverside in the names of his children – Mine (age 9), Sumi (age 6), and Yoshizo (age 3).⁷⁸ The purchase upset neighbors and resulted in a court case involving the 1913 California Alien Land Law forbidding non-citizens from owning property.⁷⁹ Although the basis of the law was upheld in a 1918 court decision, it was also ruled that American born children of aliens could in fact own property.⁸⁰ The case, which garnered national attention, allowed the Haradas – through their children – to keep the home.⁸¹

However, the Haradas would later face another major hardship. Months following the 1941 bombing of Pearl Harbor, the family was relocated to Japanese internment camps, where both Jukichi and his wife Ken passed away (1944 and 1943 respectively).⁸² They were later returned to Riverside with burial services performed at Olivewood on July 31, 1948.^{83 84} Sumi continued living in the Lemon Street house for many years until just before her passing



Olivewood's diverse past includes Chinese and Japanese monuments and markers, many written in native-language characters. (Glenn Edward Freeman)

in May 2000.⁸⁵ She was placed in Section E near her parents and brother Tadao.

Along with the Haradas' graves, the section contains numerous other Asian and Asian-American headstones and markers, many written exclusively in native-language characters. More are located in nearby sections A, C and D, with most of those in A and C unmarked.⁸⁶ In Section D is Miné Okubo, a Riverside City College alumna and successful commercial artist. Like the Haradas, Okubo was relocated to Japanese camps following Pearl Harbor. Her internment resulted in *Citizen 13660*, a first-hand account using art to document the war-time detention. Praised by critics, it was published in 1946 as the very first memoir by an internee. Okubo eventually moved to New York City, working as an illustrator for *Fortune*, *Time Life* and *The New Yorker*.⁸⁷ Her extensive works – along with related stories highlighting Riverside's diversity – are on display at RCC's Center for Social Justice & Civil Liberties museum.⁸⁸

Section D also contains numerous Latino families. Among them are the parents – Dario O. Villegas and Inez R. Villegas – of Ysmael R. “Smiley” Villegas.⁸⁹ Ysmael was credited with saving several members of his unit in a “personal act of valor” that resulted in his death (March 20, 1945) during WWII in the Philippines.⁹⁰ He was posthumously awarded the Medal of Honor. Originally buried in Luzon, Philippines, Ysmael's body was brought back to Riverside and laid to rest in Section D on July 23, 1949.⁹¹ With permission from his family, Ysmael was later removed to Riverside National Cemetery as the honorary first burial at the newly-established veterans' cemetery in November 1978.⁹²

In Section E is Alice Rowan Johnson, an important early educator in Riverside and reportedly the first “certificated” African-American teacher in California.⁹³ Her husband, Rev. Frank H. Johnson, was a businessman and lawyer who played an instrumental role in successfully challenging Riverside's “unwritten” law allowing non-whites to swim at the Fairmount Park plunge only on selected days. The 1922 out-of-court settlement, which involved their daughter Alice A. Johnson (married as Alice A. Black and located in Section Q-2), resulted in open swimming and the 1925 building of the Lincoln Park pool in Riverside's Eastside neighborhood.⁹⁴

Also at Olivewood are two areas for Jewish burials, in section V and Hillside 1 (north side of Central Avenue). Among those in Section V is Moses H. Lerner, who built the M. H. Lerner Building (1927) located at the northwest corner of Tenth and Orange streets in downtown Riverside.⁹⁵

FROM FERRIS TO FRUSTACI

One of Olivewood's more interesting interments is the extended Ferris family of Ferris Wheel fame. The family has several members present at Olivewood, beginning with two separate Ferris plots located in Section F and with extended family elsewhere.^{96 97}

In 1880, George Washington Gale Ferris Sr. arrived in Riverside from Carson City, Nevada.^{98 99} Ferris Sr. joined his nephew, Sylvanus H. Ferris, who first visited Riverside with Orson T. Johnson in 1879 and later secured property along Magnolia Avenue for himself, Johnson and Ferris Sr.^{100 101}

The Johnson and Ferris families were among several influential arrivals from Galesburg, Illinois.¹⁰² That town was co-founded by Rev. George Washington Gale and his good friend Silvanus Ferris, who named his last-born child (G. W. G. Ferris Sr.) after Gale.¹⁰³ Silvanus was the grandfather of Riverside's Sylvanus.¹⁰⁴ Like Riverside, Galesburg had been established by "ardent abolitionists."¹⁰⁵



Following their arrival, both Ferris Sr. and Sylvanus played *The roots of the Ferris family – of Ferris Wheel fame – run deep at Olivewood, with several extended family members present. (Glenn Edward Freeman)*

significant roles in Riverside's expanding citrus industry with Sylvanus helping to secure the Sante Fe railroad from Orange to Riverside.¹⁰⁶

This civic-minded tradition continued with Julia C. Moulton (Ferris), who was the daughter of Sylvanus. Julia married Ernest S. Moulton, also from Galesburg and who was heavily involved in many Riverside affairs, including banking and citrus.¹⁰⁷ The Moulton's daughter, Doris S. Bonnett (Moulton), married William H. Bonnett, son of the prominent Edward M. Bonnett Sr. Both Doris and William were active in civic affairs, with William serving on the Riverside City Council in the 1950s.^{108 109} The Moultons and Bonnetts are at Olivewood, in Section G-2 and Bonnett Family Plot, respectively. In fact, all four children of Sylvanus – Eva C. Ray (Ferris), Robert O. Ferris, Julia C. Moulton (Ferris), and Stella A. Bellows (Ferris) – are at Olivewood along with their spouses and some offspring. Other descendants buried here include the spouses of Theodore D. Hurd and William C. Evans, both former trustees of the cemetery, with Evans also a descendant of Riverside's prolific S. C. Evans family.^{110 111}

Ferris Sr. was also the father of George Washington Gale Ferris Jr., creator of the Ferris Wheel, which premiered at the 1893 Chicago World's Fair.^{112 113} Joining Ferris Sr. in Riverside was his wife Martha Edgerton Ferris (Hyde). It's unclear whether Ferris Jr. himself was ever in Riverside, having enrolled in Rensselaer Polytechnic Institute in Troy, New York, a few years prior to the family moving to Riverside.¹¹⁴ Ferris Jr. later started his engineering company in Pittsburgh. However, both an older brother and sister – Benjamin Hyde Ferris and Emma California "Callie" Barber (Ferris) – lived in Riverside for many years.^{115 116} Ben was a citrus grower and later involved in real estate.¹¹⁷ Emma – who later resided in Long Beach – married attorney Oscar T. Barber Sr., who died in Riverside in 1906.¹¹⁸ Ben and Emma passed away within days of each other in December 1929. They, along with Oscar and Esther (10-year-old daughter of Emma and Oscar) and Maria M. Ferris (second wife of Benjamin) are located in the G. W. G. Ferris Sr. plot in Section F.¹¹⁹ However, only Ben and his parents have markers.

Strangely, no one knows where the remains of G. W. G. Ferris Jr. (the Ferris Wheel inventor) are located. A March 8, 1898 article in the *New York Times* – 15 months after his November 22, 1896 passing – reported that his ashes were being held at a Pittsburgh mortuary. In his book *Circles*

in the Sky, author Richard G. Weingardt indicates the ashes were waiting to be claimed by surviving brothers Fred or Ben (and not the estranged wife of Ferris Jr.).¹²⁰ However, no records have been found on whether a pickup or transfer was ever made. Weingardt further relates:

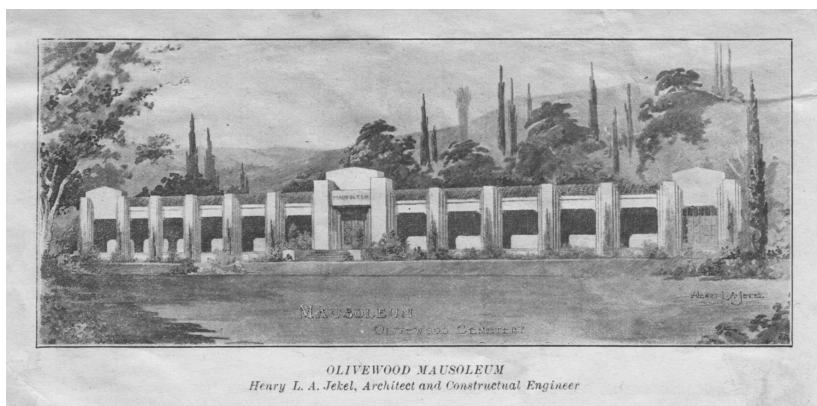
The final resting place for George (W. G.) Ferris's (Jr.) ashes still remains a mystery, although many have tried to determine their whereabouts. Searches have been made of cemeteries at Canton, Pittsburgh, Galesburg, Carson City and Riverside, but nothing has been found. This does not necessarily mean his remains are not located at one of those locations, only that exactly where they are hidden has yet to be found.¹²¹

Knowing that Ferris Jr. and his parents died within two years of one another, and that one of two surviving brothers "authorized" to receive the ashes was living in Riverside (as was a surviving sister and several extended family members), it's quite possible the ashes of Ferris Jr. managed to find their way to Riverside, only to be misplaced – or possibly scattered "unannounced" within his parents' family plot at Olivewood.

Along with Ferris, Olivewood also has a few other local celebrities, including Delmer "Del" Lord, Roman Warren, Guy Norris Cherry, Eric V. Show, and four Frustaci septuplets. A recent interment is Travis V. Alexander, whose 2007 death at the hands of his ex-girlfriend, Jodi Arias, became a national news story during Arias's trial in 2013.

Lord was one of the original "Keystone Kops" and later directed The Three Stooges short films in the 1930s and 1940s.¹²² He is often credited with shaping their comedic style. Stunt pilot Warren – the "Cowboy Aviator" – gained fame establishing a world record by flying his plane under the Santa Ana River Bridge in front of 5,000 spectators.¹²³ The 1926 flight was a publicity stunt for the nearby landing strip Warren managed (present-day Flabob Airport). Cherry, whose nickname was "Texas Tiny," reportedly weighed up to 640lbs and was sometimes referred to as the world's biggest cowboy. A country entertainer, disc jockey, and cast member of television's "Town Hall Party" in the 1950s, Cherry died of a heart attack at a Hemet hospital in 1971.¹²⁴

Located in Section W-3 is Eric V. Show, a former pitcher for Ramona High School, UC Riverside, and the San Diego Padres. Show holds the team record for most wins – 100¹²⁵ – and was a key component in the Padres’ 1984 World Series appearance. In September 1985, Show gave up hit number 4,192 to Pete Rose that broke Ty Cobb’s all-time hits record.¹²⁶ Nearby in W-3-Babyland are four of seven Frustaci septuplets, whose May 1985 birth gained national attention as nearly becoming the first recorded birth of surviving septuplets.¹²⁷ One baby (Christine) was stillborn and three others (David, James, and Bonnie) died within weeks of their birth.¹²⁸



An architect’s rendering of Olivewood’s first mausoleum, which was designed by noted Riverside architect, Henry L.A. Jekel. (Olivewood Memorial Park)

THE 20TH CENTURY

From the 1910s through the 1940s, burials at Olivewood began moving into sections County A, A, P-1, Plat H, G-4, T-1, P-2, T-2, R-1, Maus-1, D, U, Q-1, and Block H, respectively.¹²⁹

In 1914, a 400-crypt mausoleum was proposed. The \$85,000 granite structure was to have interior corridors and a white marble chapel.¹³⁰ However, the project was later abandoned – at least in part – on account of “consolidation of the two mausoleum companies.”¹³¹

It would be another sixteen years, in May 1930, before construction began on the cemetery’s first mausoleum. Designed by noted Riverside

architect, Henry L. A. Jekel, the \$25,000 structure contained 176 crypts, a small chapel and columbarium room.¹³² ¹³³ Advertisements noted its use of Travertine finishes and that each crypt would have a patented Sanders ventilating system “ensuring perfect sanitation.”¹³⁴ The structure was later expanded in 1959 with an additional 80 crypts.¹³⁵ Jekel, who died in 1960, is interred in the original portion of the mausoleum.

From the 1950s through the 1960s, the remaining useable land – mostly higher up on the hill and to the east of the original sections – began receiving burials. This included sections I-1, S-1, N, V, O-2, I-3, W-1, I-2, W-2, Block C, W-3, and H-2, with H-2 (in 1968) being the last major section in the original portion developed for burials.¹³⁶ Two smaller sections would come later: Q-2 in 1976 and W-4 in 1995. However, both were essentially additions to adjacent sections.



Olivewood's second mausoleum was a Spanish-style structure built in 1969 (and slightly modified since). (Olivewood Memorial Park)

It was also during these early post-war years that remaining walking paths within sections E, F, L and M were converted to burial use.¹³⁷ One can spot these former pathways when walking the older sections and noticing the rows of latter-date flat markers among the older monuments and headstones. Other clues, such as remnants of borders outlining the former paths, also remain.

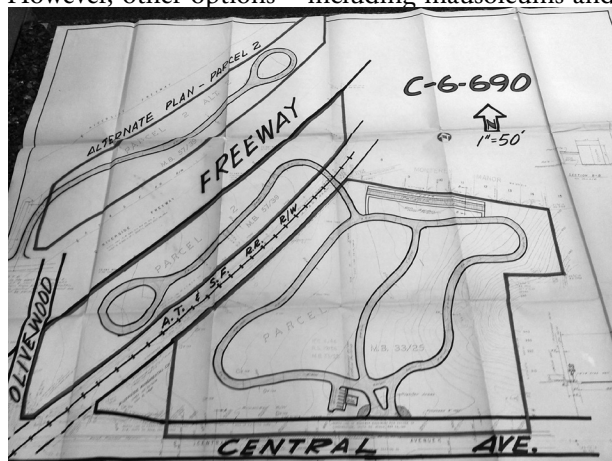
By 1960, both the Riverside (91) Freeway and the railroad underpass on Central Avenue had been completed.¹³⁸ The latter project set off a

minor squabble with the city over land needed for the underpass, which temporarily held up the 1959 expansion of the cemetery's original 1930 mausoleum.¹³⁹

In 1969, a second mausoleum was built above Section H-2. According to newspaper reports, construction on the \$56,000, Spanish-style structure began in January of 1969 in an effort to “relieve a shortage of mausoleum crypts.”¹⁴⁰ The reinforced concrete design includes 192 crypts and a 132-niche columbarium. The mausoleum now contains an additional 192 niches.

With a few notable exceptions (namely sections Q-2 and W-4), nearly all easily accessible land from the original 75 acres had been developed – though not necessarily filled – by the late 1960s. Newspaper reports in the early years of Olivewood often noted that the site would be “sufficient for Riverside for 100 years.”¹⁴¹ Surprisingly, that prediction was close to reality. It should be noted that of the original 75 acres, approximately 45 acres are actually in use for burials, with most of the remaining 30 acres consisting of steep, granite-laden hillsides, making traditional burial methods difficult, if not impossible. However, other options – including mausoleums and niches – do exist.

With the lack of easily developable cemetery land, plans for expansion across Central Avenue began taking shape. In August 1969, a 23-acre expansion on two sections north of Central Avenue, including a strip wedged between the existing



The original 1969 plans for expansion on the north side of Central Avenue included a parcel wedged between the existing railroad and freeway, with two variations for access to the smaller parcel. (Glenn Edward Freeman)

the railroad, was approved.^{142 143} Due to the separation caused by the railroad, two variations of access were proposed for the strip wedged between the tracks and the freeway. The preferred option used an at-grade crossing connecting the two sections at the back of the properties. However, concerns by AT&SF railroad essentially ruled out this option.¹⁴⁴ The approved alternate proposal used an existing remnant of Olivewood Avenue left over from the freeway construction to provide access to the strip from Central Avenue only. However, it appears further complications led to the elimination of this portion, resulting in a \$200,000¹⁴⁵ north side expansion on a single section of just over 15 acres (the eliminated portion is currently occupied by a public storage complex).

Divided into 11 sections and navigated by a single circular roadway, this northern section of Olivewood received its first burial in June 1971¹⁴⁶ and has been the primary receiver of burials since the 1980s. It contains a small, semi-private family plot section – Garden of Memories – but no traditional upright markers. As a side note, the approved expansion plans included a small office near the entrance and a crypt structure along a portion of the railroad property line, neither of which were built.¹⁴⁷

Interestingly, assessor records indicate that most of this land on the north side of Central Avenue acquired in the 1950s and 1960s had been part of the 111 acres Perrine purchased from the railroad in December 1885.¹⁴⁸ However, the land had been sold by 1896,¹⁴⁹ possibly to help Perrine support the financial requirements in the early years of the original cemetery.

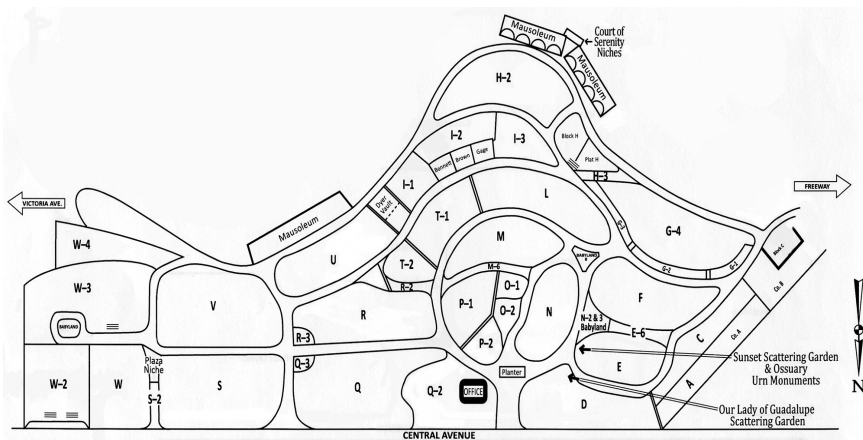
In 1976, Section Q-2 in the original southern portion was created following the removal of a maintenance structure located behind the office. In March 1980, what was deemed a “small tornado ... uprooted 42 of the Deodora pines and statuesque Italian Cypress” trees at the cemetery, many having been 60-plus years old.¹⁵⁰

In late 1987, construction began on a third mausoleum within the original portion. Located above Section H-2 and similar in size and style to its 1969-era neighbor, the mausoleum contains 206 crypts and 270 niches (192 original; 78 added). Its cost was pegged at \$200,000.¹⁵¹ The structure includes a plaque dedicating it to William C. Evans, who served as a trustee for Olivewood from 1933-1988. In 1996, the Court of

Serenity – with 1,120 niches – was added to the small courtyard between the two mausoleums.¹⁵²

In 1995, Section W-4 became the last sizeable addition within the original cemetery. This has been followed by the removal of former roadways and “Y” intersections for new burial spaces: between sections R & T (1995), M, O & P (2002), G & H (2004), R & Q (2007), E & F (2010) and S & W (2010).¹⁵³ The S & W project included the small Plaza Niche edifice with 140 spaces.

At the 125th year mark, there are just over 46,000 interments at the cemetery.¹⁵⁴ Based upon current trends, projections for availability of traditional lawn burials – using existing areas primarily on the northern side – range from 15 to 20 years. Immediate expansion plans include a fourth mausoleum on a hillside atop the original section. Future options will likely encompass additional mausoleum, columbarium, and/or niche structures. However, excepting the removal of some roadways, expansion for traditional lawn burials is limited.



A 2013 map of the original portions of Olivewood on the south side of Central Avenue. (Olivewood Memorial Park)

END NOTES

1. Riverside (California) *Press & Horticulturalist*, March 3, 1887, Page 3.
2. *Ibid.*, April 10, 1880, Page 3.
3. *Ibid.*, April 24, 1888, Page 3.
4. According to local historians Tom Patterson and Jane Davies Gunther, Evergreen Cemetery – initially known as “city cemetery” – suffered from a lack of formal management and oversight almost from its beginning in 1872 (Patterson: *Colony*, Page 54; Gunther: *Place Names*, Page 182). It also suffered from the perception that it was too small and poorly located, all of which ultimately led to indifference and neglect (Riverside *Daily Press*, June 8, 1887, Page 2). In 1880, the Riverside Cemetery Association was re-incorporated as Evergreen Cemetery Association (Holmes: *History of Riverside County, California*, Page 60), with the new name “reflecting the policy of keeping the grass ever green” (Gunther: *Place Names*, Page 182). Although upkeep apparently remained spotty, Evergreen was eventually expanded and its overall condition greatly improved. However, state regulations governing endowment funds would later create complications again within the original, non-endowed portions of Evergreen. Recently, the late Honorable Victor L. Miceli led community efforts to address and oversee the original sections. Since 2003, the group has worked tirelessly to establish a non-profit corporation, and build an endowment fund for long-term maintenance. As a result, Evergreen’s historic portions have been significantly refurbished and are now looking better than ever.
5. Riverside (California) *Daily Press*, June 8, 1887, Page 2.
6. *Ibid.*
7. Olivewood Trustee Files: “Articles of Incorporation of the Olivewood Cemetery Company,” November 1887.
8. Riverside (California) *Daily Press*, November 9, 1887, Page 5.
9. Assessor Records, San Bernardino County Archives, Deeds: Book 44, Page 234, Recorded February 3, 1886.
10. *Ibid.*, Deeds: Book 81, Page 165, “Declaration of Trust,” Recorded August 3, 1888.
11. Riverside (California) *Daily Press*, September 7, 1888, Page 3.
12. Olivewood Cemetery dedication plaque, mounted on backside of entry fountain.
13. Riverside (California) *Daily Press*, March 27, 1888, Page 2.
14. Hall, Joan H.: *Pursuing Eden – Matthew Gage: His Challenges, Conquests and Calamities*, Page 75, Highgrove Press, Riverside, CA, 2008.

Journal of the Riverside Historical Society

15. Riverside (California) *Daily Press*, March 29, 1892, Page 3.
16. Gunther, Jane Davies: *Riverside County, California, Place Names – Their Origins and Their Stories*, Page 362, Rubidoux Printing Co., Riverside, CA, 1984.
17. *Ibid.*
18. Assessor Records, San Bernardino County Archives, Maps: Book 7, Page 42, “D. C. Twogood’s Orange Grove Tract, September 1887,” Recorded November 1, 1888.
19. Riverside (California) *Daily Press*, February 19, 1889, Page 3.
20. Assessor Property Ownership Records, Riverside County, Robert J. Fitch Archives: 1892 – 1895, Volume 4, Page 5 Assessor Map and 1896 – 1899, Volume 4, Page 10 Assessor Map.
21. City of Riverside, Minutes of City Council, January 27 & February 10, 1970, Resolution #11442.
22. *Ibid*, December 16 & 30, 1969, Resolution #11421.
23. Assessor Property Ownership Records, Riverside County, Robert J. Fitch Archives: 1892 – 1895, Volume 4, Page 5 Assessor Map and 1896 – 1899, Volume 4, Page 10 Assessor Map.
24. Map Files: Riverside Public Library – Local History Resource Center.
25. City of Riverside, Minutes of City Council, December 9, 1969 & January 13, 1970, Resolution #11398.
26. Riverside (California) *Daily Press*, January 2, 1889, Page 4.
27. *Ibid*, December 7, 1888, Page 3.
28. *Ibid*, September 7, 1888, Page 3.
29. *Ibid*, December 7, 1888, Page 3.
30. The uncommon spelling of Mariee Perrine’s name is found on her marker. However, the common spelling of Marie is found elsewhere, including some Olivewood Cemetery records as well as the April 4, 1886 obituary in the Riverside (California) *Press & Horticulturalist*.
31. Olivewood Burial Permit Records, Book 1.
32. Riverside (California) *Daily Press*, December 8, 1888, Page 3.
33. *Ibid*, November 2, 1889, Page 4.
34. *Ibid*, March 29, 1892, Page 3.
35. *Ibid.*
36. *Ibid.*
37. Klotz, Esther: *Riverside and the Day the Bank Broke – A Chronicle of the City 1890 -1907*, Page 11, Rubidoux Press, Riverside, CA, 1972.
38. Riverside (California) *Daily Press*, September 21, 1893, Page 3.

39. *Ibid*, January 2, 1889, Page 7.
40. Klotz: *Riverside and the Day the Bank Broke*, Page 11.
41. *Ibid*, Pages 11, 32-33.
42. Riverside (California) *Enterprise*, May 6, 1906, Page 4.
43. Klotz, Esther and Joan H. Hall: *Adobes, Bungalows, And Mansions of Riverside, California Revisited*, Pages 149-150, Highgrove Press, Riverside, CA, 2005.
44. Riverside (California) *Daily Press*, April 28, 1892, Page 3.
45. Olivewood Burial Permit Records, Book 1.
46. *Ibid*.
47. Patterson, Tom: *A Colony For California* – Second Edition, Page 166, Riverside Museum Press, Riverside, CA, 1996.
48. Riverside (California) *Daily Press*, November 7, 1902, Page 5.
49. Ancestry.com: 1900 Census, City of Riverside, Riverside County, California, Supervisor District 6, Enumeration District 210, Page 5, Dated June 11, 1900.
50. *Ibid*.
51. Ancestry.com: Chicago Directory Company, Lakeside Chicago City Directory, 1877 Page 783 and 1882 Page 962.
52. Gunther: *Place Names*, Page 385.
53. *Ibid*, Page 68.
54. *Ibid*, Page 385.
55. *Ibid*, Pages 165, 439.
56. Riverside (California) *Daily Press*, May 29, 1886, Page 3.
57. *Ibid*, December 16, 1886, Page 3.
58. Assessor Records, San Bernardino County Archives, Maps: Book 5, Page 36, “Riverside Heights,” “Town of Temescal” and “Map of Box Springs,” Recorded June 9 and July 21, 1887.
59. Lech, Steve: *Along The Old Roads*, Pages 199-200, published by the author, Riverside, CA, 2004.
60. Gunther: *Place Names*, Pages 64-69, 429.
61. *Ibid*: Page 68.
62. Lech: *Along The Old Roads*, Pages 199-200.
63. Assessor Records, San Bernardino County Archives, Deeds: Book 81, Page 165, “Declaration of Trust,” Recorded August 3, 1888.
64. Letter dated July 3, 1906, from F. A. Martin, Secretary of Olivewood Cemetery, on file at Riverside Metropolitan Museum.
65. Olivewood Trustee Files: Meeting Minutes, 1888-1912.
66. Riverside (California) *Daily Press*, May 4, 1911, Page 1.

Journal of the Riverside Historical Society

67. Patterson: *Colony for California*, Pages 207-209.
68. Holmes, Elmer Wallace: *History of Riverside County, California – With Biographical Sketches*, Pages 323-324, History Record Company, Los Angeles, CA.
69. The nine mayors are: Samuel C. Evans Jr., Oscar Ford, Horace Porter, Lyman V. W. Brown, Joseph S. Long, William C. Evans, Walter C. Davison, Ben H. Lewis, and Albert C. “Ab” Brown Jr. (Olivewood Burial Records).
70. Riverside (California) *Daily Press*, January 4, 1922, Page 1.
71. Riverside (California) *Press*, November 5, 1968, Page B10; prior to 1907, the city was served by an elected Board of Trustees.
72. *Ibid.*
73. *Ibid.*, May 10, 1892, Page 4.
74. Riverside (California) *Press & Horticulturalist*, May 23, 1893, Page 1.
75. Riverside (California) *Press-Enterprise*, May 28, 1998, Page B7.
76. *Ibid.*, August 1, 1998, Page B4.
77. Rawitsch, Mark Howland: *The House on Lemon Street*, Page 2, University Press of Colorado, Boulder, Colorado, 2012.
78. *Ibid.*, Page 11.
79. *Ibid.*, Pages 91-105.
80. *Ibid.*, Page 125.
81. Journal of the Riverside Historical Society, No. 16, February 2012, “Reading the Sites: The Japanese-American Community in Riverside,” Pages 36, 39-40.
82. Rawitsch: *Lemon Street*, Pages 195, 202, 230, 239.
83. Olivewood Burial Permit Records, Book 3.
84. Rawitsch: *Lemon Street*, Pages 279-280.
85. *Ibid.*, Page 309.
86. Olivewood Burial Permit Records, Book 1.
87. Journal of the Riverside Historical Society, No. 16, February 2012, “Riverside’s Miné Okubo,” Pages 18-24.
88. Center for Social Justice & Civil Liberties, Riverside, CA: <http://socialjustice.rccd.edu/Pages/Okubo.aspx>.
89. Olivewood Burial Records.
90. Dickson, Keith D.: *World War II Almanac – Volume 1*, Page 945, Facts On File, Inc., Infobase Publishing, New York, NY; 2008.
91. Olivewood Burial Permit Records, Book 3.
92. Olivewood Burial Records / Riverside National Cemetery Records.
93. Patterson: *Colony for California*, Page 299.
94. *Ibid.*, Page 299-300.

95. Paul, Arthur G: *Riverside Community Book*, Page 456, Arthur A. Cawson, Publisher, Riverside, CA, 1954.
96. Olivewood Burial Records.
97. Gettemy, Charles Ferris: *A Memoir of Silvanus Ferris – A Genealogy of His Descendants*, Boston, MA, 1935 (Ancestry.com).
98. Brown, John Jr. and James Boyd: *History of San Bernardino and Riverside Counties – Volume 3*, Page 1058, Western Historical Association, The Lewis Publishing Company, Chicago, Il, 1922.
99. Ancestry.com: 1880 Census, City of Riverside, San Bernardino County, California, Supervisor District 4, Enumeration District 63, Page 13, Dated June 10, 1880.
100. Brown and Boyd: *History – Volume 3*, Pages 1057-1058.
101. Weingardt, Richard G.: *Circles in the Sky – The Life and Times of George Ferris*, Page 50, American Society of Civil Engineers, Reston, VA, 2009.
102. Brown and Boyd: *History – Volume 3*, Page 1057.
103. Weingardt: *Circles in the Sky*, Pages 16-22.
104. Gettemy: *Memoir of Silvanus Ferris*; note the difference in the spelling of their first names (“Sil” and “Syl”).
105. Weingardt: *Circles in the Sky*, Page 24.
106. Brown and Boyd: *History – Volume 3*, Page 1057.
107. *Ibid*, Pages 1055-1057.
108. *Ibid*, Page 1057.
109. Paul: *Riverside Community Book*, Pages 298-299.
110. Olivewood Burial Records.
111. Gettemy: *Memoir of Silvanus Ferris*.
112. Weingardt: *Circles in the Sky*, Page 88.
113. Brown and Boyd: *History – Volume 3*, Page 1057.
114. Weingardt: *Circles in the Sky*, Page 42
115. *Ibid*, Page 114.
116. Brown and Boyd: *History – Volume 3*, Page 1059
117. *Ibid*, Pages 1058-1059.
118. Riverside (California) *Daily Press*, November 26, 1906, Page 5.
119. Olivewood Burial Records.
120. Weingardt: *Circles in the Sky*, Pages 114-115.
121. *Ibid*, Page 123.
122. IMDB.com (Internet Movie Database): <http://www.imdb.com/name/nm0520419/bio/>
123. Riverside (California) *Daily Press*, June 14, 1926, Page 4.

Journal of the Riverside Historical Society

124. United Press International, March 23, 1971, obituary for Guy Norris Cherry.
125. MLB.com / San Diego Padres: Team Records.
126. Boston (Massachusetts) *Herald*, September 12, 1985, Page 15.
127. Los Angeles (California) *Times*, May 21, 1985.
128. *Ibid.*, June 14, 1985.
129. Olivewood Burial Permit Records, Books 1, 2, 3.
130. Riverside (California) *Enterprise*, August 19, 1914, Page 1.
131. Riverside (California) *Daily Press*, December 1, 1914, Page 5.
132. *Ibid.*, May 28, 1930, Page 10.
133. *Ibid.*, January 1, 1931, Page 20.
134. Olivewood Archival Files: Copy of mausoleum advertisement.
135. Riverside (California) *Press-Enterprise*, January 29, 1969.
136. Olivewood Burial Permit Records, Books 3, 4, 5, 6.
137. *Ibid.*
138. Riverside (California) *Press*, September 21, 1957.
139. Riverside (California) *Enterprise*, December 12, 1958, Page B12.
140. *Ibid.*, January 29, 1969.
141. Riverside (California) *Daily Press*, September 7, 1893, Page 3.
142. Riverside (California) *Enterprise*, August 8, 1969, Page B2.
143. City of Riverside, Minutes of City Council, September 10, 1969, Zoning Case C-6-690.
144. City of Riverside, Zoning Case C-6-690, Planning File, letter by AT&SF dated August 6, 1969.
145. Olivewood Archival Files: North side expansion documents.
146. Olivewood Burial Permit Records, Book 6.
147. City of Riverside, Zoning Case C-6-690, Planning File, Plot Plans.
148. Assessor Records, San Bernardino County Archives, Deeds: Book 44, Page 234, Recorded February 3, 1886.
149. Assessor Property Ownership Records, Riverside County, Robert J. Fitch Archives: 1896 – 1899, Volume 4, Page 10.
150. Riverside (California) *Enterprise*, March 7, 1980, Page B1.
151. Olivewood Archival Files: Mausoleum No. 3 documents.
152. Olivewood Burial Permit Records, Book 8.
153. Riverside County Assessor Records / Olivewood Archival Files.



“Kill the Indian, and Save the Man:” A Turn for the Better or Worse?

by Rachel Priebe

“Native American boarding schools were a very important, significant turning point in our history – in our everything- because the children were everything. The children in all cultures, in all life- is your future. And so, by the plan of removing the children, from their families, from their homes, from their language, culture, traditions, religions, ceremonies – everything was affected.” –Lorene Sisquoc (Sherman Indian High School Museum Curator/Culture Traditions Leader).¹ The creation and evolution of Native American boarding schools caused personal, cultural, and national turning points.

On Magnolia Avenue, there is a collection of buildings on the side of the road. These buildings have seen numerous lives altered for better and for worse. They have seen hair fall to the ground, crying children looking at the floor in despair. They have seen treasures burning as children watched what once mattered to them so much to them slowly fade away. They have seen children attempt to escape and then come back accompanied by a police officer, forced to stay inside the buildings. On the other hand, they have seen children learn English and excel in their studies. They have seen opportunities appear before children that once lived an underprivileged life. And they have seen drastic changes take place, witnessing a reform movement, which would change a race and country for eternity. These are the buildings of Sherman Indian High School and their memories must be a collage of the wonderful and the painful.

Today, Sherman Indian High School is a place where people gather for powwows every April. A place where culture and pride come alive. A place where students are encouraged not to keep their heritage and traditions buried as society may have taught them, but to embrace them to the fullest and grow stronger in their culture. It seems as if this school must have always been a place of cultural promotion and ethnic pride, however the truth is quite the opposite.



*Students recline on the lawns of Sherman Institute in the 1910s.
(Sherman Indian High School Museum)*

The story of Sherman Indian High School begins much before its founding in 1901 and even long before the Manifest Destiny period and the Indian wars that took place during that era.² The true story all started with an Italian explorer in 1492. The day that adventurous foot stepped onto the sandy shore of what would later be known as the “Americas,” was the beginning of a war that would wage for centuries. Since that first step, battles have been fought, diseases have decimated the population of Native Americans, missions have been established, and barbed wire has been put up telling a race how close they were allowed to go in their invader’s “property.” However, still no successful solution to this so-called “Indian problem” had yet to be found.³

The Manifest Destiny movement of the mid 1800s complicated this quest to find a successful solution. As Americans traveled towards the Pacific, believing it to be their God-given right to expand their country from sea to shining sea, conflict between Native Americans and the new settlers became almost inevitable. Tribes were forced off their lands and coerced onto reservations to open land for settlement and American progression.⁴

Many Americans took this to the extreme and shared General Sheridan’s mindset that the “only good Indian is a dead one.”⁵ However, there were some that did not support this perspective. One such individual was Richard Henry Pratt.⁶

Pratt felt that Native Americans could be accepted into mainstream society if they learned to forget their old culture and accept a new, “Americanized” culture. He described his plan as “killing the Indian, and saving the man,” meaning that he believed the Indian race should live on, but not their “savage” culture along with them.⁷

Pratt had his first personal encounter with Native Americans while serving as 2nd Lieutenant of the 10th United Calvary immediately following the American Civil War. While serving in this regiment, composed of newly freed African-Americans, Indian scouts, and white officers, a notion began to map out in his head- a notion to help Native Americans “fit in” to society.⁸

Pratt was unique for his time in that he cared for the Native American children and wanted them to succeed in life, however he was not unique

in that he believed the Native American cultures should not succeed along with them. He described his idea as “killing the Indian, and saving the man.”⁹

In 1875, Pratt was put in command of 72 Kiowa, Comanche, and Cheyenne prisoners from the Red River Wars. It was at Fort Marion, Florida that he began to put this notion to the test. He cut their hair, and introduced them to guard duty, craftsmanship, English, Christianity, and facilitated their expression of art. His intention was to “civilize” them and make it so they conformed to the dominate society,¹⁰ and in his mind, this experiment proved a huge success.¹¹

Pratt decided that in order to “kill the Indian, and save the man,” this experiment would most effectively be replicated with children.¹² In 1879, he persuaded the Department of the Interior and War Department to allow him to establish a Boarding School for Native Americans at a former cavalry post in Carlisle, Pennsylvania, which became known as Carlisle Indian Industrial School.

Despite the common attitude at the time that all Indians are born inevitable “savages,”¹³ he believed that if he took Native American children far away from their parents for long periods of time and introduced them to the white ways, they could become even more “civilized” than the prisoners:

“It is a great mistake to think that the Indian is born an inevitable savage. He is born a blank, like all the rest of us. Left in the surroundings of savagery, he grows to possess a savage language, superstition, and life. We, left in the surroundings of civilization, grow to possess a civilized language, life, and purpose. Transfer the infant white to the savage surroundings, he will grow to possess a savage language, superstition, and habit. Transfer the savage-born infant to the surroundings of civilization, and he will grow to possess a civilized language and habit.”¹⁴

Pratt felt that Carlisle would be a positive *turning point* in the lives of the students and that after graduation they would be able to find substantial occupations and fit into mainstream society. This school was the precedent

of the federal boarding school system that would soon occupy the country. These schools were a *turning point* in Native American history in that they took children off of their reservations and exposed them to American culture for the first time.

Pratt ventured to several Indian reservations and asked them to send their children to his school. However, many natives were highly opposed to this idea and did not trust him with their children due to the preexisting conflicts between their two races. One Sioux chief, Chief Spotted Tail, expressed his feelings by stating, “The white people are all thieves and liars. We do not want to learn such things.”¹⁵

However, Pratt declared that if the Native Americans had learned the ways of the white man, they may have avoided conflict with the American settlers. He managed to convince many natives, including some prominent chiefs to send their children, and began his journey to Carlisle with 82 Indian children in his possession. Little did the natives realize, this would be a huge *turning point* not only in the lives of the children and their parents, but in the history of their tribe as well.¹⁶

When the children arrived at the school, the first wave of assimilation began with their outward appearance. Their possessions and clothing were taken away from them and burned to symbolize the “burning away of their old life,”¹⁷ and they were given new military style outfits.

Additionally, their hair was cut and many children wept as they witnessed their long strands fall hopelessly to the ground. To many Native American cultures, such as the Lakota, much pride is taken in their hair and it is only cut during times of great mourning.¹⁸ What many children had yet to realize was that they *were* mourning, mourning the death of their native way of life. And this...was only the beginning.

Not only were they required to lose their hair and possessions, but also their identities. Upon arrival to the school, students were given new “civilized” English names. Name changes were often as drastic as Polingaysi Qöyawayma to Elizabeth White.¹⁹ Students sometimes received unusual names such as Julius Caesar or Rip Van Wrinkle.²⁰ Not only were their identities compromised and stolen from them, but also any connections they had to their families and culture. The children were taught that their native religions were nothing but superstitions and forced to adopt

Christianity. Their native languages were also stripped from their tongues by means of harsh punishment and replaced with English.²¹

Although the removal of their culture must have been highly painful and damaging, students did learn many valuable skills at Carlisle. At the school, students learned not only academics but also industrial skills that could benefit them later in life. Industrialization often consisted of carpentry, blacksmithing, and tinsmithing for boys and sewing, cooking, baking, laundry, and other domestic arts for girls.²²

Pratt's service in the military played a great role in the structure of the school and how he viewed his students. Everything at Carlisle was very regimented and structured.²³ Students were expected to march in companies and adhere to a strict schedule.²⁴

The students at Carlisle exhibited drastic changes following their arrival to the school, causing Pratt to feel his concept of "killing the Indian, and saving the man" was succeeding.

Pratt's idea came to be viewed as a possible solution to the so-called "Indian problem" and boarding schools began to pop up all over the country, with Carlisle as their model. One of these schools was Perris Indian School, which nine years after its founding would move to Riverside, California and become known as Sherman Institute, which has since been converted to a high school and renamed Sherman Indian High School.

Although numerous Native American children did not want to be removed from their families and attend these schools, for some their boarding school experience became a positive turning point in their lives and they look back on their school years in fondness. For instance, Albert Yava, a Hopi Indian who attended Keams Canyon Boarding School stated "...[A] lot of us liked it and were glad to have a chance to learn the white man's way so that we'd know how to cope in later years."²⁵ For some students, the boarding schools offered an escape from poverty and unsatisfactory living conditions on some of the reservations, giving them an opportunity to build a new life for themselves. Frank Mitchell, a Navajo Indian who attended Fort Defiance Indian School recounted, "When I entered the school there was plenty to eat there, more food than I used to get at home...I was willing to go to school if they were going to feed me like that. The clothing that I got there too gave me joy. I was proud to look at the clothes and shoes, and to walk around in them."²⁶

Regrettably, for some students their boarding school experience became a negative *turning point*. Many children were taken from their reservations against their will and forced to attend the schools. In some cases, children were led away in handcuffs, rounded up by federal troops, or tricked through deceptive measures.²⁷ Angel De Cora, former Hampton Institute student remembered her painful experience "... [A] strange white man appeared there [on the reservation]. He asked me through an interpreter if I would like to ride in a steam car. I had never seen one, and six of the other children seemed enthusiastic about it and they were going to try, so I decided to join them, too. The next morning at sunrise we were piled into a wagon and driven to the nearest railroad station, thirty miles away. We did get the promised ride. We rode three days and three nights until we reached Hampton, Va."

Once at a boarding school, students often found it difficult to return home; some did not see their families again until years later. In one instance, a student at Sherman Institute named Dora Redsheep-Yazzie wrote to the



Sherman Indian High School experienced a cultural resurgence in the 1970s, this is displayed by this student astride the horse. (Sherman Indian High School Museum)

school superintendent for several long years pleading for nothing more than to be allowed to see her “dear folks.”²⁸

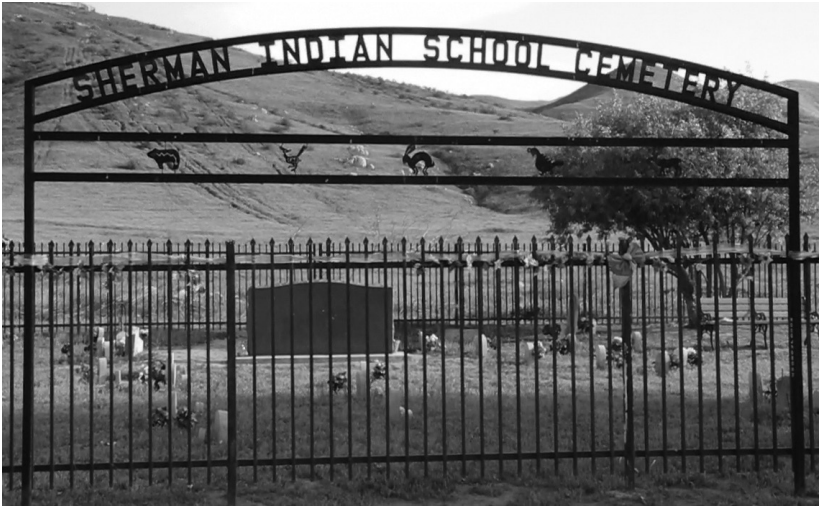
When students did leave the schools, some found themselves caught between two cultures, not accepted by white *or* Indian society. Many returned to their reservations, only to discover that they had forgotten what it was to truly *be* an Indian. Bill Wright, a Pattwin Indian who attended Stewart Indian School remembered his painful return home: “I remember coming home and my grandma asked me to talk Indian to her and I said, ‘Grandma, I don’t understand you,’ She said, ‘Then who are you?’”²⁹

As the years progressed, the “kill the Indian, and save the man” philosophy of the boarding schools gradually began to fade away. These schools brought tribes together, unintentionally enabling them to work towards a common goal. One such group of Native Americans was the Society of American Indians, founded by former boarding school students. This society was the first national Native American political organization and played a crucial role in the passage of the Indian Citizenship Act of 1924.³⁰ As time went on, more Native American organizations began to form, demanding their rights and changing the attitudes of Americans.³¹ It was this shift in American attitudes, scathing government reports,^{32 33} and a rise in Native American self-determination³⁴ that led to the closure of the majority of schools by 1990. Through these years, the boarding schools gradually reformed from a system of acculturation-to the one of ethnic pride that they are today.³⁵

Students of today’s boarding schools now come to the schools by choice, not force and no longer have to face the horror of cultural repression. Many students are grateful for their experience and what it has taught them:

“Boarding Schools today...enrich your tradition and culture and inspire you to keep it alive.” -Alana Atkins (Sherman Indian High School, class of 2013)³⁶

“[Boarding schools] encourage more Native Americans to get involved in their native traditions, which is always positive...” -Isaiah Thompson (Sherman Indian High School, class of 2013)³⁷



The Sherman Indian School cemetery stands as a painful reminder of the early days of the school. (Author's photo)



Although closed or completely revolutionized, some remnants of the past still remain. Every school housed a graveyard, including the school still standing on Magnolia Avenue.³⁸ The bodies of the students buried there were unable to be sent home due to poor transportation or spiritual reasons.³⁹ It is hard not to ponder what their stories were. What were their experiences like? How did they come to these schools? Were they ripped from their families' arms by brutal government action or did they willingly come to the school in hope of a better education? Did they return home only to realize they could no longer communicate with their families or were they grateful for their education and the skills it equipped them with? Although long gone from this earth, they serve as chilling reminders of the boarding schools and their legacies, and the children who never came back.

END NOTES

1. Sisquoc, Lorene. Personal interview. 8 Dec. 2012.
2. Mushrush, Stephanie. *Sherman Indian High School History*. Sherman Indian Museum, 26 June 2011. Web. 3 March 2013.
3. Johnson, Troy. *Red Power: The Native American Civil Rights Movement*. New York: Chelsea House, 2007.
4. *Manifest Destiny*. Independence Hall of Philadelphia, 2008. Web. 1 Jan. 2013. _
5. *Philip Henry Sheridan (1831-1888)*. PBS: The West Project, 2001. Web. 31 Dec. 2012.
6. Anderson, H. Allen. "Pratt, Richard Henry" *Handbook of Texas Online*. Texas State Historical Association, n.d. Web. 8 Dec. 2012.
7. *In the White Man's Image*. Dir. Christine Lesiak. The American Experience, 1992.
8. *Ibid.*
9. "Kill the Indian, and Save the Man": Capt. Richard H. Pratt on the Education of Native Americans. History Matters, n.d. Web. 19 Aug. 2012.
10. Pratt, Richard Henry. *Battlefield and Classroom: Four Decades with the American Indians, 1867-1904*. Norman, University of Oklahoma Press, 2003 edition.
11. Pratt, Richard H. Copy of letter to Adjutant General of the Army. 20 Feb. 1877. Compiled by Dr. Anna Lewis, Choctaw Historian. University of Science and Arts of Oklahoma, 3 May 2012. Web. 17 Nov. 2012.

12. Adams, David Wallace. Personal Interview. 7 Feb. 2013 Adams, David Wallace. Personal Interview. 7 Feb. 2013
13. *The Taking of Indian Lands: Perspectives of Native Americans and European Americans*. National Humanities Center, n.d. Web. 22 Jan. 2013.
14. Adams, David Wallace. *Education for Extinction: American Indians and the Boarding School Experience, 1875-1928*. Lawrence, KS, UP of Kansas, 1995.
15. Cooper, Michael L. *Indian School: Teaching the White Man's Way*. New York, Clarion Books, 1999.
16. *Ibid.*
17. *In the White Man's Image*. Dir. Christine Lesiak. The American Experience, 1992.
18. Cooper, Michael L. *Indian School: Teaching the White Man's Way*. New York, Clarion Books, 1999.
19. Archuleta, Margaret L.; Child, Brenda J., and Lomawaima, K. Tsianina. *Away from Home: American Indian Boarding school Experiences: 1879-2000*. Phoenix, Heard Museum, 2000.
20. Cooper, Michael L. *Indian School: Teaching the White Man's Way*. New York, Clarion Books, 1999.
21. Kent, Jim. "Language Preservation a Focus throughout Indian Country." *Native American Times*. Piegan Institute, June 2002. Web. 21 July.
22. Cooper, Michael L. *Indian School: Teaching the White Man's Way*. New York, Clarion Books, 1999.
23. Landis, Barbara. *About the Carlisle Indian Industrial School*. Modern America Poetry, 1996. Web. 28 Aug. 2012.
24. *A School's Daily Schedule from 1912*. Modern American Poetry, 1912. Web. 12 Aug. 2012.
25. Trafzer, Clifford; Keller, Jean A. and Sisquoc, Lorene. *Boarding School Blues: Revisiting American Indian Educational Experiences*. Lincoln, University of Nebraska Press, 2006.
26. *Ibid.*
27. Archuleta, Margaret L.; Child, Brenda J., and Lomawaima, K. Tsianina. *Away from Home: American Indian Boarding school Experiences: 1879-2000*. Phoenix, Heard Museum, 2000.
28. Redsheep-Yazzie, Dora. Letter to Sherman Institute Superintendent F.M. Conser. 6 Apr. 1928. Handwritten letter (unpublished). National Archives and Records Administration at Riverside, CA. Printed materials relating to Sherman Institute, Student Case Files 1908-1980, Box 400. Print. 1 June 2013.

Journal of the Riverside Historical Society

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.

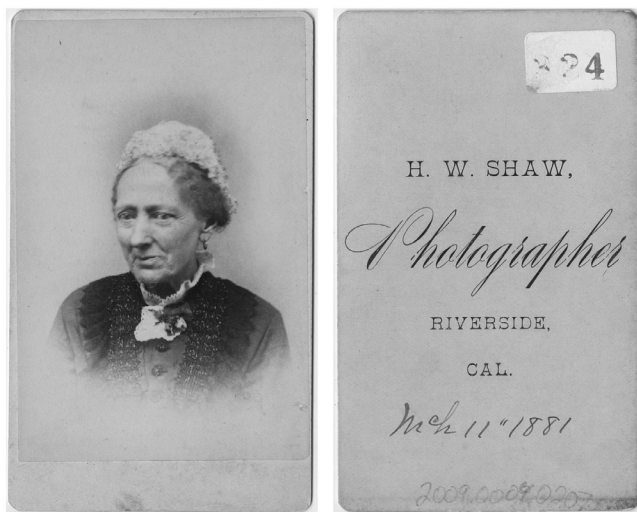


Figure 1. A carte de visite of an unidentified woman by H. W. Shaw, dated March 11, 1881. (Bingham Collection, UCR/California Museum of Photography)

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)

Journal of the Riverside Historical Society

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

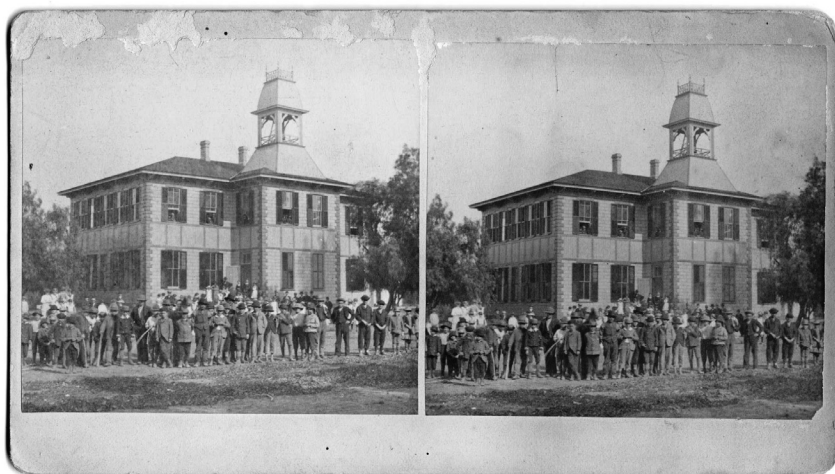


Figure 4. Riverside School House, photographed in stereo by A. M. Turner in 1882. (Riverside Metropolitan Museum)

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

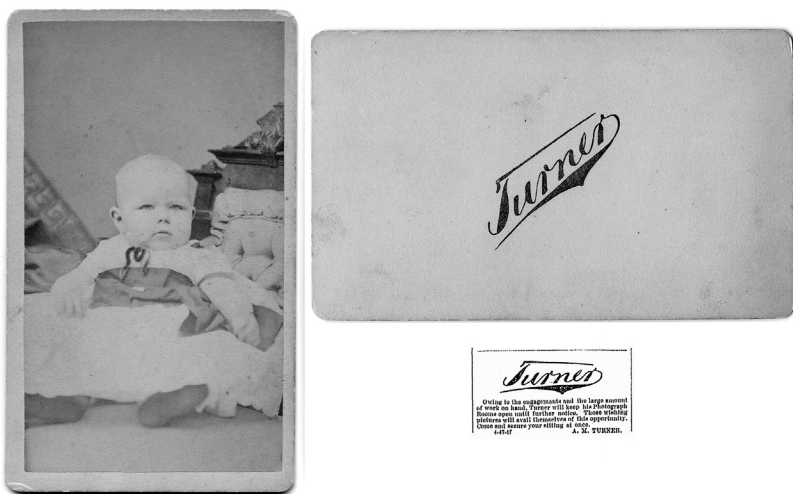


Figure 6. Because Turner did not include his location on this imprint, it is impossible to know whether this unidentified baby portrait was made in Massachusetts or California. (Author's collection.) Compare this logo to the advertisement in the Riverside Press, July 15, 1882.

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.

Number Eighteen - February 2014

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)

Riverside Historical Society

2014 Board of Directors

Steve Lech, President
Tom Martin, Vice President
Nancy Wenzel, Secretary
Madeleine Green, Treasurer
Steve Mains, Membership Chair

Glenn Freeman
Jennifer Gamble
Elizabeth Harvey
Joan Hayes
Kim Jarrell Johnson
Laura Klure
Shirley Lilly
William Swafford
Glenn Wenzel

2014 RHS Journal Sponsors

Wendy Ashmore
Judith Auth
Chris and Molly Carpenter
Francis and Allison Dale
Camille Devereaux
Jennifer Gamble

Laura Klure
Dr. and Mrs. Claude Merrihew
William Swafford
Peter and Constance Weber
W. William Wilkman
Katherine Wright