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# The Cochise Quarterly

## Bisbee Museum Photos





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## A GUIDE TO THE PHOTOGRAPHIC ARCHIVES OF THE BISBEE MINING AND HISTORICAL MUSEUM By Thomas Vaughn

### Introduction

This guide to the Bisbee Mining and Historical Museum's photographic holdings is intended to increase the public use of this archive. By defining the collecting scope, describing the photographs, listing the photographers and outlining our policy of access, we hope to encourage more people to utilize these important documents. This edition of the Cochise Quarterly will be distributed to those who assist researchers, editors, librarians and teachers.

The collecting area of the Bisbee Mining and Historical Museum (BMHM) includes Bisbee, the Warren mining district, Cochise County and northern Sonora, Mexico. Artifacts are collected dating from 1877, the accepted founding date for Bisbee, through 1975, the cessation of active copper mining. Archival items, that is documents, books and photographs, continue to be collected through the present day.

The photographs at the BMHM are separated from other archival material and stored in a temperature and humidity controlled vault. Photographs are arranged in collections in the order they were received from the donor. A collection can be as small as one photograph or, as in one case, as large as 15,000 items. Currently there are 567 collections of photographs, totaling over 26,000 items.

### The Collections

The Bisbee Mining and Historical Museum has acquired over 7,500 vintage photographic prints and 15,000 vintage negatives since it began collecting in 1972. In addition, about 2,225 photographs have been received as loans for copying. While the collecting scope dates from 1877, the earliest photograph of Bisbee in the archives at this time was taken in 1883. The bulk of the collection covers the period from 1890 to 1920.

### Photographic Processes

Bisbee's history begins at a transitional period in photography. About 1877, when the first mining claim was being filed in the Mule Mountains, the new gelatin dry plate was gaining widespread acceptance among photographers. Prior to that advancement, the photographer had to prepare his negative by coating a piece of glass and installing the wet plate into a darkslide while in the dark. Then the negative was put in the camera, exposed and returned to the darkroom to be developed — all in the span of about five minutes.

The new dry plate negative was bulky and delicate by today's standards, a piece of glass ranging in size from 4x5 inches to 16x20 inches (in rare cases even larger) and coated with a light sensitive emulsion. It was, however, mass produced and had a long shelf life, enabling the photographer to take to the streets, hillsides, mines, deserts and mountains to record people, buildings and events of the day.

The BMHM archives does not include many examples of pre-1880s photographic processes such as daguerreotypes, ambrotypes, calotypes or salted prints. It is rich in albumen prints and collodion and gelatin printing out papers and has a few cyanotypes, tintypes and carbon printers. There are many silver prints, about 2,000 glass negatives, about 3,000 of the dangerous nitrate negatives (stored away from the museum in a bunker) and a large collection of safety film. The archives contain less than 10 hand-colored photographs and some color negatives, slides and prints dating from 1950-1989.



### Special Formats

Some photographs in the BMHM archives can best be described by their format: card prints, crayon portraits, panoramas, photo-postcards, lantern slides and stereographs.

Photographs mounted on cardboard or other types of mat board are the most common method of presentation. In the 19th century and early part of this century they were called cards prints. They varied in size and each was known by a distinctive name. The cartes de visite measure  $4\frac{1}{4} \times 2\frac{1}{2}$  inches, cabinet,  $4\frac{1}{4} \times 6\frac{1}{4}$  inches; Victoria,  $3\frac{1}{4} \times 5$  inches; promenade,  $4 \times 7$  inches and the panel,  $8\frac{1}{4} \times 4$  inches. Photographs are similarly matted, though the sizes are less standard. Cabinet card prints number about 300 in the BMHM archives.

**Crayon Portraits:** Most photographs made prior to 1920 were contact prints or photographs that were the same size as their negatives. Enlarging was difficult and costly.

One common method of enlargement was the crayon portrait. First an enlargement was made from an existing photograph. That produced a weak photographic image which was traced over with charcoal or crayon to enhance the image. The result, depending on the process used, resembled an artist's work more than a photograph.

D.A. Markey advertised his enlargements in the Bisbee Review of 1895: "To meet outside competition will make your high class life size crayon for \$3.00. A good enlargement can be made from card, cabinet or tintype."

Ten enlargements of charcoal and pastels, not identified by photographer, are in BMHM archives.

**Lantern slides:** These are positive glass slides that can be projected onto a screen for mass viewings. There are over 400 lantern slides in the BMHM archives. The largest collection, numbering over 350, were used in Bisbee schools at the turn of the century and are of a world wide scope. One of the most interesting collections includes 40 local views from the Bisbee Camera Club circa 1905.

**The panorama:** A long narrow photograph that exhibits a wider than usual view. The panorama is made with a circuit camera which has a lens that swings in an arc from about 110 degrees up to and including 360 degrees. While the lens is turning, the film moves through the camera.

There are over 100 panoramas in the archives of BMHM. The largest is  $49 \times 10$  inches and the smallest is  $4 \times 15\frac{1}{2}$  inches. They vary in content from the traditional line-up portraits of miners, soldiers and other large groups of people to spectacular broad views of the Bisbee, Courtland and Mascot mining camps taken from the surrounding hillsides.

**Photo postcards:** The photo postcard is made from a negative directly on photographic paper. These are to be distinguished from postcards that are printed by machine on ordinary paper or card stock. The word "photo postcard" and an outline for a stamp is usually printed on the reverse side.

Eastman Kodak Company began manufacturing the paper in 1902 and other companies soon followed. Photographers soon found that people would pay more for local scenes that were not economically feasible to mass produce.

There are hundreds of photo postcards in the BMHM archives. Views abound of flag raising, trolley cars, townsite views, celebrations, sporting events, Main Street, parades, statehood celebrations, scenes of nature, Sacramento Pit and high school sports teams. Disasters seemed to be the most popular topic; floods, fires, deportation, the Mexican Revolution and soldiers were exceptionally popular.



Josiah Muirhead, Bisbee's first mayor, and his wife posed for this photograph by Fly's Gallery. (Photo courtesy Bisbee Mining and Historical Museum, Moore Collection)





This photo postcard depicts a Fourth of July rock drilling contest in Bisbee about 1905. (Photo courtesy Bisbee Mining and Historical Museum, Wood collection.)

**Stereographs:** Looking at two photographs of the same scene mounted next to each other on 3½x7 inch cards was a popular form of entertainment in the late 19th century and early 1900s. When viewed through a stereoscope, the scene is transformed into a three dimensional photograph. One hundred or more stereographs are in the BMHM archives, but less than 10 are of Bisbee.

#### Subjects

Researchers have an infinite variety of interests in photographs. Since obvious limitations exist, I have chosen topics that are peculiar to our collecting scope, abundant in the collection and of wide appeal. A more complete listing is found in the card catalog of the museum library.

#### Architecture

Architectural photographs are one of the largest subject categories. Purposeful house and building photographs, street scenes, celebrations and views from the hillsides all lend themselves to architectural studies.

Public buildings such as schools, churches, libraries, the fire department, post office, YMCA and YWCA were each photographed individually from the 1880s through the 1950s. Exterior views often include people in their working environment, sometimes with equipment in hand.

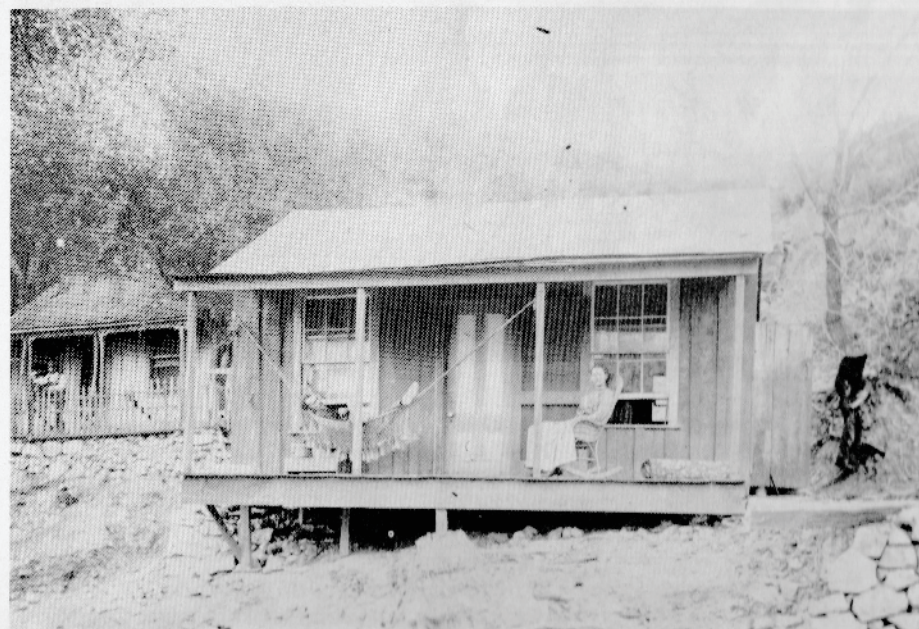
Photographs of individual houses taken by the professional photographer or for family snapshots are plentiful. Houses seen can be constructed of stick and

mud, adobe, rock, wood and concrete. There are shacks, miners' cabins, ranch houses, cottages and mansions. Family members are often shown relaxing on porches, in chairs and hammocks, reading newspapers or playing musical instruments. Others are shown standing in the front yard with animals or additional possessions.

Businesses were widely photographed in Bisbee. Boarding houses, hotels, saloons, restaurants, laundries, grocery stores and mercantile stores, livery stables, bakeries and train depots were all subjects of the photographic eye in 19th and 20th century Bisbee. The employees, customers and sometimes horse and delivery wagons were posed in front of the establishments as well.

Architectural photographs should be inspected for sign graphics. Harris The Tailor, Can-Can Chop House, Bazaar Store, Medigovich & Nobile General Merchandise, Miners Restaurant, The Miners Store and Uncle Sam's Pawn Shop can be seen on buildings. Saloon signs such as the Brewery, The Mint, Orient, St. Elmo's and The Anchor are painted on fronts of buildings. Other signs tell a lot in one word: Baths, Pool, Ice, Sheriff, Police, Saloon and Library.

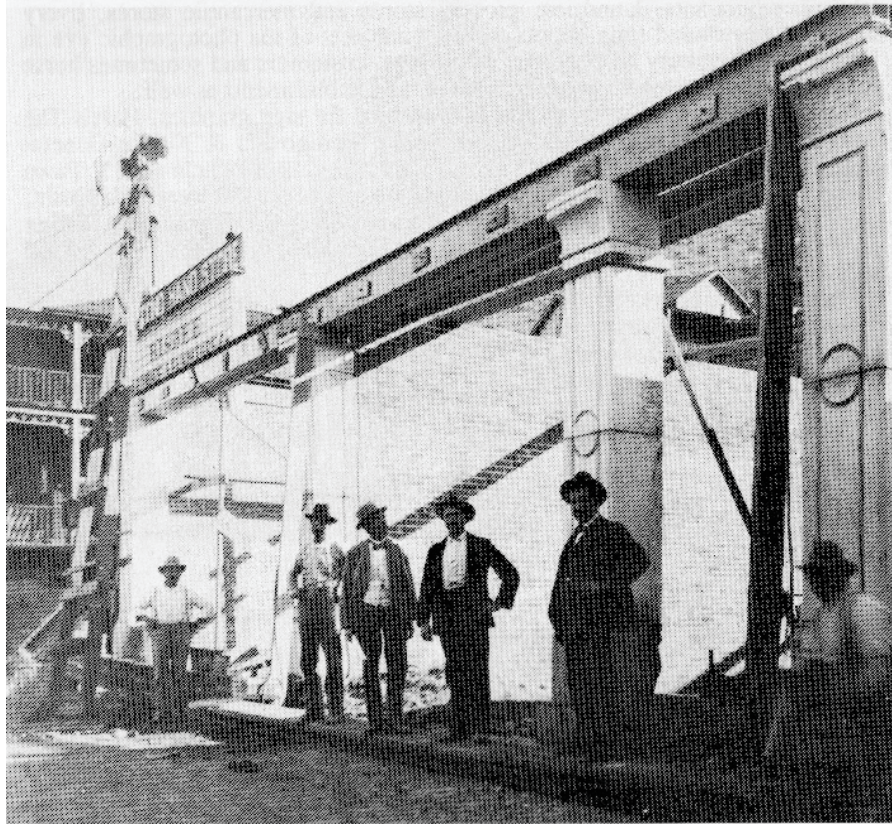
There is also a large assortment of interior architectural views. Schools are the most numerous, usually complete with classrooms, furnishings, pupils and teacher. Grocery and mercantile stores are well represented with their inter-



An unidentified couple relax on the porch of their Bisbee home. (Photo courtesy Bisbee Mining and Historical Museum, Crockett Collection)



estingly stocked shelves and aisles. Early 1900 interiors of saloons, barbershops and restaurants are plentiful in the collection as are banks and homes. There is a collection of YWCA interiors: dormitory rooms, kitchens, lounge and offices. Phelps Dodge contributed a photograph book featuring its mercantile store shortly after the new building opened in 1930.



Joseph Muheim inspected the first portion of the construction of Bisbee's Pythian Castle in 1904. Photograph by W.R. Humphries. (Photo courtesy Bisbee Mining and Historical Museum, Muheim Collection)

#### Deportation

A Bisbee mine strike led by the Industrial Workers of the World (IWW) in June, 1917 ended abruptly two weeks later when the strikers were forcibly shipped out of town in boxcars. The deportation, as it has become known, was carried out by Cochise County Sheriff Harry Wheeler and local mining companies who combined to organize the Workman's Loyalty League into an armed vigilante posse.

Much of the deportation was recorded in photo-journalistic style by unidentified amateurs and a local professional, George C. Dix. The BMHM has over

60 views of the event. They include men being rounded up and marched through various sections of Bisbee, Bakerville and Warren while white arm-banded guards look on or prod them with rifles. Scenes at the Warren ballpark include rifle carrying deputies standing at the perimeter in small groups, the imprisoned victims standing or sitting inside the guarded park, the prisoners being marched through a gauntlet of armed men to boxcars, prisoners being forced into the boxcars and, finally, the train leaving.



A man is forced in to a boxcar during the July 12, 1917 deportation at Bisbee. (Photo courtesy Bisbee Mining and Historical Museum, Sandquist Collection)

#### Disasters

Fires and floods have ravaged Bisbee. Many of these disasters were caught on film by enterprising photographers.

Three factors led to the floods that were particularly damaging in Bisbee. First the town was built at the confluence of two canyons — a natural water course. Secondly, trees were stripped from the hillsides to be used as fuelwood for the smelter and domestic purposes. Last, although southeastern Arizona is an arid land, it gets most of its precipitation from July through September, often in terrific rain storms. From the earliest days the townsite was flooded almost yearly, sweeping mud, debris and rocks mixed with every imaginable personal possession, including horses, wagons, cabins and, in rare cases, people, down the canyons.

Photographs of floods from the early 1890s through 1917 are in the BMHM archives. Swirling, muddy water can be seen pouring down Main Street and Brewery Gulch in to and out of buildings. People can be seen standing about in rain gear or under umbrellas watching the rising water. Views of the after effects include building interiors filled with mud and water, workers' attempts to clean up rock and debris filled streets, and streets lined with possessions, wrecked buggies and cars, bedding, pails and steamer trunks.





An unidentified snapshooter caught the 1908 Bisbee Main Street fire before it devoured the buildings in the foreground. (Photo courtesy Bisbee Mining and Historical Museum, Sharp Collection)

Bisbee burned to the ground three times in the 1880s. In 1885, 1886, and 1887, the commercial district was totally destroyed by conflagrations. There are no photographic records of those fires, but views taken from the hillsides show the after effects — vacant lots and temporary tent structures.

The earliest photographic record of fire fighting equipment is 1898 views of volunteer fire fighters, fire hose carts and the first firehouse on Main Street. Firemen, their equipment and buildings are represented in the collection through the 1950s.

The collection contains photographs of roaring fires as they occurred. Several fire and smoke views of the 1907 Chihuahua Hill disaster were taken. The 1908 Main Street night time fire was recorded at least twice while in progress, showing raging flames shooting into the darkened sky. There are also views of streets clogged with people, possessions, fire hoses and wagons as efforts were made to save personal valuables from the destructive path of flames. The after effects are recorded as people cleaned up and poked through smoking, blackened rubble. In 1938, the Phelps Dodge Mercantile Store was photographed as it burned to the ground.

#### Environment

Scenics or landscape photography was popular in early Cochise County. C.S. Fly left views of the Dragoon, Huachuca and Chiricahua Mountains. He recorded waterfalls, rock formations and large stands of trees. Marvin and William Irwin photographed the Wonderland of Rocks, deserts and mountains. Bisbee's landmark, Castle Rock, first photographed in 1883, appears in numerous collections photographed by both amateurs and professionals.

#### Mexican Revolution

The Mexican Revolution (1910-1917) was extensively recorded by enterprising professional photographers and amateurs. A Bisbee Daily Review article on the 1913 siege of Naco reported: "There were hundreds of Kodaks among the visitors of the day and on both sides of the line many photographs were taken...."

The BMHM archives contains many photo postcards and snapshots of the conflict and personalities along the Arizona-Sonora border.

The Fred McKinney collection contains over 220 images of the 1913 siege of Naco. McKinney, a newsman, photographed the barricades, camps and trenches of both armies. The views include machine gun and artillery emplacements, dead bodies, women camp followers, Red Cross volunteers, and American tourists. There are views of fierce Yaqui fighters, hardened soliders and young boys holding deadly weapons. There are candid portraits of rebel leaders Plutarco Elias Calles and Alvaro Obregon as well as Federal Gen. Pedro Ojeda.



A young Mexican revolutionary stares into the camera during a lull in the fighting near Naco, Sonora, in 1913. (Photo courtesy Bisbee Mining and Historical Museum, McKinney Collection)





American tourists and Mexican revolutionaries stood along the border fence to have their picture taken near Naco, Ariz., in 1913. (Photo courtesy Bisbee Mining and Historical Museum, McKinney Collection)

The U.S. 9th cavalry was ordered to the border to guard against the fighting spilling over on to American soil. Photographs show Black American troops on patrol, guarding prisoners and manning machine guns. There are snapshots of Col. John F. Guilfoyle and American Consul Simpich.

The Pavlovich collection contains photographs of airplanes and aviators involved in the revolution. A biplane was recorded in a camp near Guaymus. Pilot Lawrence W. Brown is posed near his plane ready to take off. Another view shows the aircraft after it crashed. French aviator Didier Masson is shown in goggles and gloves near his flying machine the "Sonora."

The Valenzuela collection contains images of the 1913 and 1915 battles at Naco as well as the 1913 Mexico City uprising that resulted in President Francisco Madero's death. The Mexico City photographs were taken by a photographer named Ramos and show troops, civilians and bodies in the streets as well as interior and exterior views of bombed out buildings, President Madero's hearse and President Victoriano Huerta with his cabinet.

The Valenzuela collection also includes photographs from the 1929 uprising that occurred in Sonora. There are views of Federal troops, war planes, a tank and the remains of an automobile bombed on the American side of the border — perhaps the first hostile aerial bombing of the U.S.

Scattered throughout other collections are Mexican Revolution photographs including scenes in Agua Prieta and Naco. Photographs of Mexican leaders include Francisco Madero, Pancho Villa, Alvaro Obregon, Emilio Kosterlitzky and Venustiano Carranza.

## Mining

The BMHM is well endowed with photographs of the copper mining industry. The Douglas, Brophy, Pickerell, Phelps Dodge, Sweet and Crockett collections all have many mining photographs that cover a wide range of topics from the 1880s through the 1950s.

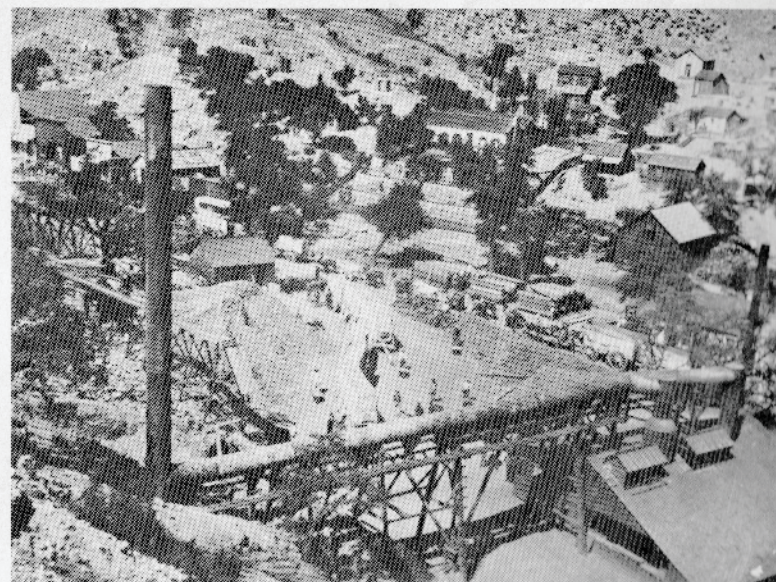
Underground scenes include men drilling, running cages, preparing to blast and tramming ore. Hauling by men, mules and electric engine are shown. Timbers, tunnels, cave-ins and underground rescue squads are represented in photographs.

The first major smelter, completed and blown in during August, 1880, is represented by a view taken in 1883. There are interior and exterior views of the second smelter, including scenes of the furnaces and workers pouring slag and performing other duties. The expansion of that smelter in the ensuing 18 years was recorded by a number of photographers.

The Copper Queen Consolidated Mining Company (CQ) moved their smelter 25 miles east to Douglas in 1904. In addition, another Bisbee mining company, the Calumet and Arizona (C&A), built a smelter at that location. There are construction photographs of the C&A, as well as early interior views of both operations.

Photographs of the surface mining operations in Bisbee include headframes of most of the mines, related buildings such as machine shops and supply areas, and interiors of change rooms, steam boilers, hoists and offices. Bullion and ingot yards, supply areas, timbers, fuel and freight wagons, and trains are all available in photographs.

Bisbee has had two open pit mine operations. The first was begun in the spring of 1917 with the blasting off of the top of Sacramento Hill, a landmark located

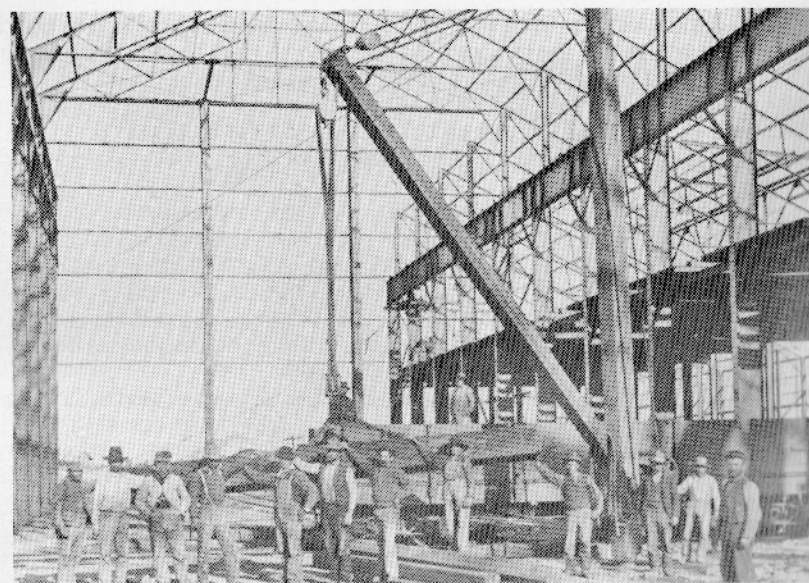


C.S. Fly photographed the Copper Queen smelter, foreground, and Main Street, left, in 1883. (Photo courtesy Bisbee Mining and Historical Museum, Burgess Collection)





Two mine workers stood in a Bisbee tunnel to have their photo taken in about 1910. (Photo courtesy Bisbee Mining and Historical Museum, Bendixen Collection)



A construction crew paused during the erection of the C&A smelter in Douglas to have its photo taken. (Photo courtesy Bisbee Mining and Historical Museum, Beebe Collection)



W.R. Humphries took this night photo of slag being dumped at one of Douglas's two copper smelters in about 1905. (Photo courtesy Bisbee Mining and Historical Museum, Arizona State Library Collection)



southeast of the townsite. Two photo albums from the Craig collection provide monthly recordings of Sacramento Pit operations from June, 1917 through December, 1918. Images include men drilling, blasting and shoveling by hand. Photographs of the huge Bucyrus steam shovels gouging the earth and Porter locomotives hauling away train loads of rocky earth are plentiful. Another collection documents the building of the concentrator south of Warren that began operation April 2, 1922.

A second pit was begun in early 1950 just south of Sacramento and named after Phelps Dodge general manager Harry Lavendar. Photographs show the moving of buildings as the land was prepared for the 220-acre hole. Most of Lowell, Upper Lowell and Johnson Addition — turn-of-the-century suburbs of Bisbee — were destroyed or moved by the pit expansion. The collection contains many views from the hillsides of the blasting, drilling and trucking as the gigantic hole developed. Color slides of that operation also exist.

The collection contains many portraits of miners in front of shafts, hoists and shops. These group portraits are often the entire crew from one shift wearing their hats and carrying lunch pails, candles or carbide lanterns. Unfortunately most of the men remain unidentified. By contrast, portraits of company management and directors are usually formal, identified, studio portraits.

Bisbee was the banking, supply and labor center of the southern Arizona and northern Sonora, Mexico mining business. The Arizona mining communities of Douglas, Dos Cabezas as well as Cananea, Nacozari and other areas of northern Mexico are included in the archives.

#### Studio Portraits

The BMHM archives include over 15,000 portrait negatives along with about 3,000 prints, making that category the largest by far in the archives.

Most people could afford professional photographs by the turn of the century. The BMHM collection contains miners, athletes, cowboys, musicians, Indians, lawmen and immigrants. There are group photographs of fraternal organizations, school children, theatrical performers, bands, mining company directors, families, wedding parties, elected city officials and athletic teams.

Many group portraits of soldiers and miners are unidentified. The Bohmfalk collection of Marvin Irwin negatives has 3,000 glass negatives containing images of unnamed Black soldiers and their families dating from about 1912.

#### Candid Portraits

Candid portraits were also made by professionals in the early days: a young boy with his string of burros packed with fire wood, another lad with his donkey loaded with water bags, a Papago family standing among their freshly made ollas and a laundress with her clothing on a rock in a creek pausing to look into the camera. In other scenes are a prospector with his equipment-laden burros, a saloon owner and his customers lounging in a drinking establishment, Apache scouts posing with army issue rifles, and Geronimo, the fierce Apache leader, posing with his son.

#### Ranching

In 1981, the Cochise County Cowbells, part of a national organization of ranching women, collaborated with BMHM to produce a photographic exhibit. That year over 1,000 photographs were brought to the museum and copied. One hundred and thirty-five photographs were selected from that collection to produce the exhibit "Ranch Life, The Way It Really was: 1880 to 1940."

The ranching images are diverse. Large outfits including Greene Cattle Com-



An unidentified Black soldier and his wife and child were photographed by Marvin Irwin in Douglas in about 1912. (Photo courtesy Bisbee Mining and Historical Museum, Bohmfalk Collection)



pany, Chiricauhua Cattle Company, San Simon Cattle Company and Sierra Bonita Ranch are represented. There are also views of smaller family run ranches.

There are photographs of cowboys on horseback, roping, branding and dipping cattle, breaking horses, rounding up strays and eating near chuck wagons. People were photographed at the tasks of shoeing oxen, building roads, digging wells and erecting and repairing windmills. Women can be seen preparing food, tending children and feeding animals as well as less traditionally smoking pipes, wearing revolvers, riding horses and even helping pull automobiles from sandy washes.

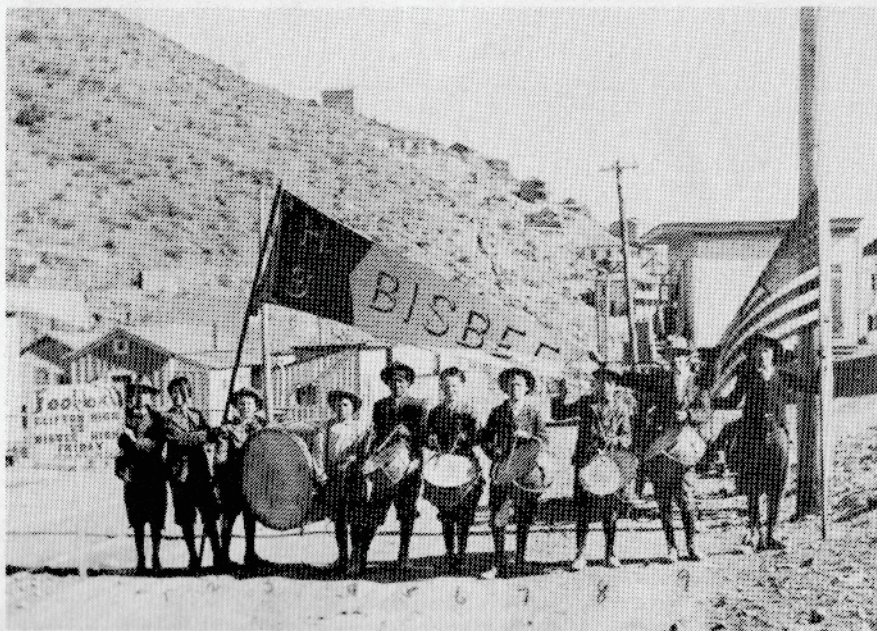
Families are shown husking corn, picnicing, socializing, going to town, going to the market and dressing in their Sunday best. A variety of ranch houses were recorded including adobe, stone and wood; there are modest one-room cabins, sprawling multi-room Spanish style and large two-story structures.

#### Social Events

When people gathered in groups, a "shadow catcher" was certain to be on hand to record the event: banquets, dances, concerts, funerals, memorial services, parades, plays, picnics and Fourth of July celebrations. The wild man of Borneo from the 1895 Bisbee Fourth of July parade, opening of a street car line in 1908 and soldiers going off to fight in the Balkan Wars of 1912 can all be seen in photographs.

#### Sports and Recreation

Participation in athletic events, both as an athlete and spectator was an integral part of social life from the 1880s through World War I. Bisbee mines paid well, and by 1902 the eight-hour work day was in effect, leaving ample time for entertainment and sport.



These Bisbee High School students were out to drum up business for the Bisbee-Clifton football game in about 1905. (Photo courtesy Bisbee Mining and Historical Museum, Cox Collection)



Ervin Smith photographed himself early one morning in 1909 with a fractious horse. (Photo courtesy Bisbee Mining and Historical Museum, Eva Moson Bradshaw Collection)



Bisbee baseball teams were first organized in the mid 1880s. Men joined semi-professional leagues in the early 1900s with financial support from mining companies, and the local team became an official minor league farm team of the Chicago Cubs in the 1950s. There are photographs from all of those periods.

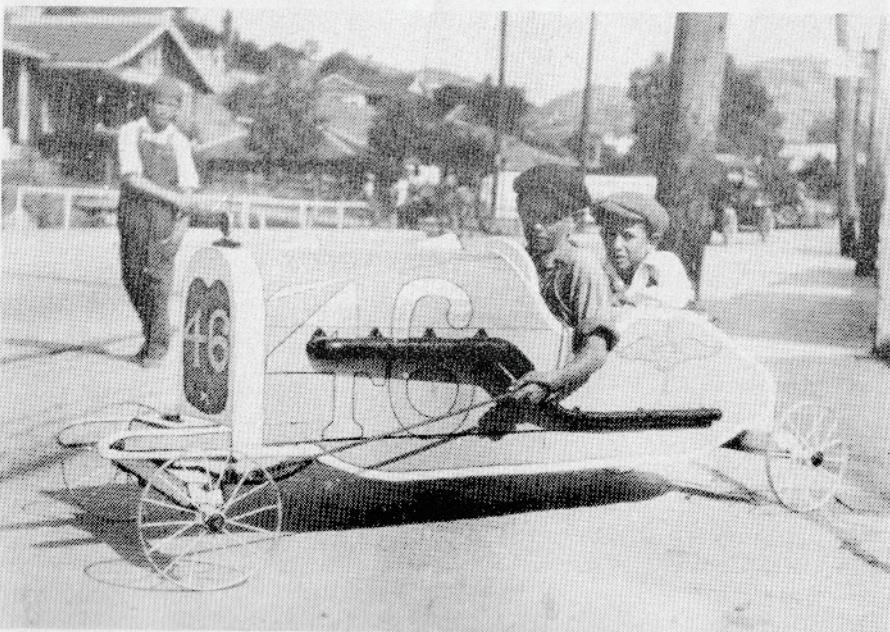
The hand drilling tradition was carried on through out the West by hard-rock drilling contests. Photographs record well-built miners slamming sledge hammers onto steel as they drilled into solid granite imported from Gunnison, Col. Thousands of people are shown filling the plaza cheering for their hero at those early contests.

Another local sport was the pushmobile race. It was begun by children rolling four-wheeled coasters down Tombstone Canyon. There was a crew of two, one to steer and the other to brake on fast curves and to push over the rough spots. The race began in 1911 and ran certain holidays until 1980 when a fatal accident caused discontinuation of the race. There are photographs of early pushmobile teams in their carts, at the starting line and during the race. The race is documented though the 1980s when there were modern sleek coasters.

Other sports recorded on film include British imported cricket, tug of war, soccer, rodeos, fire-hose cart races, bicycle races and foot races. Athletes such as boxers, wrestlers, golfers and football players posed for the camera.

#### Transportation

Transportation is represented in the BMHM archives in every period. Photos of horses being ridden and pulling wagons, buggies and even automobiles are available. There are photographs of burros with riders on their backs, pulling small carts and loaded with wood or canvas water bags. Horses, mules and oxen were photographed hauling ore and other freight over mountains and through deserts.



Kenneth Sellers, front, and Paul Sanders, sat in a coaster built by Kenneth's brother, George. (Photo courtesy Bisbee Mining and Historical Museum, Sellers Collection).



Willie Marshall hit a drive at the Warren District Golf Club in August, 1911. Note the trolley car in the background. (Photo courtesy Bisbee Mining and Historical Museum, Fountain Collection)

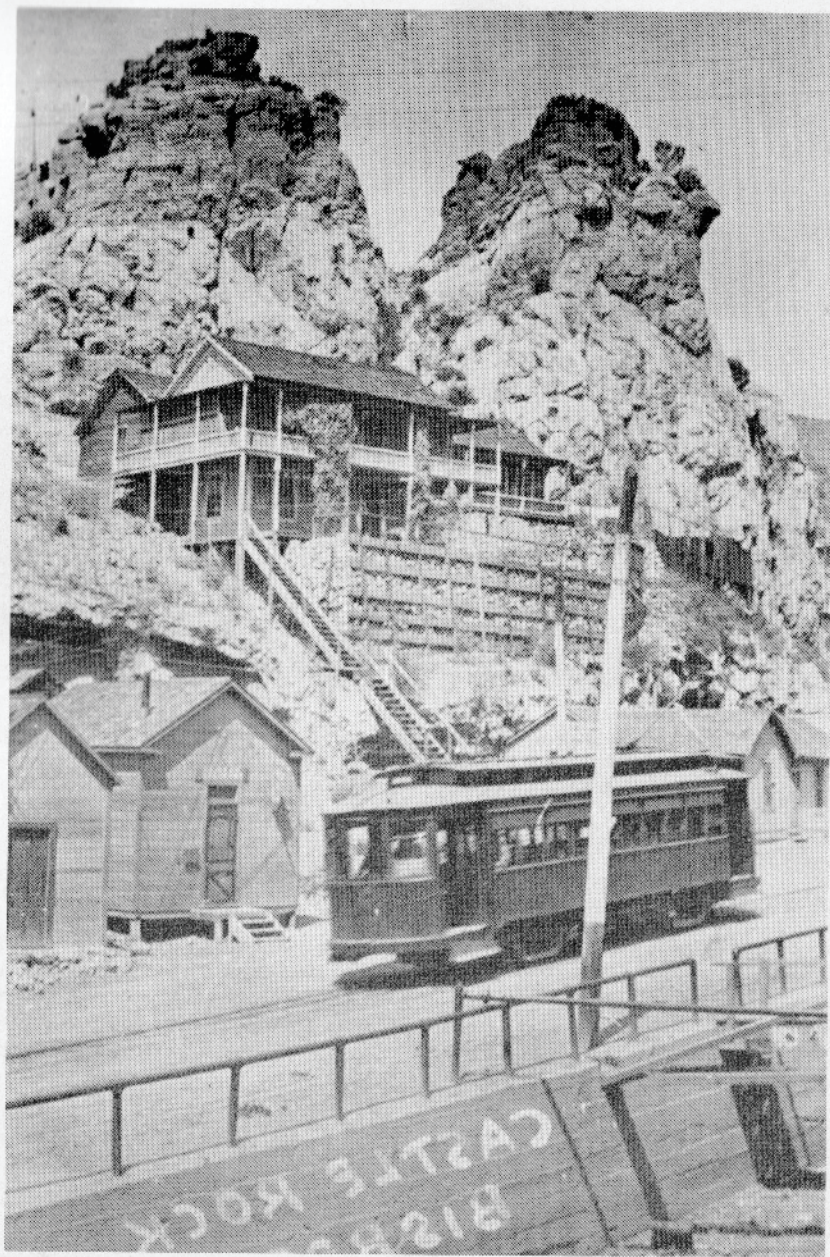
Railroading is represented by steam locomotives pulling freight and passenger cars, standing near the round house and driving over trestles. Train crews posing on and near their engines are also common.

The earliest automobile photographs date from 1902 when the machines first appeared on Bisbee streets. There are more views of them in the teens when the transcontinental highway to Los Angeles was built through town. Named the "Borderland Route," it brought mechanized travel to the mining camp. Trucks, commercial delivery vehicles and even La France fire engines were introduced at that time.

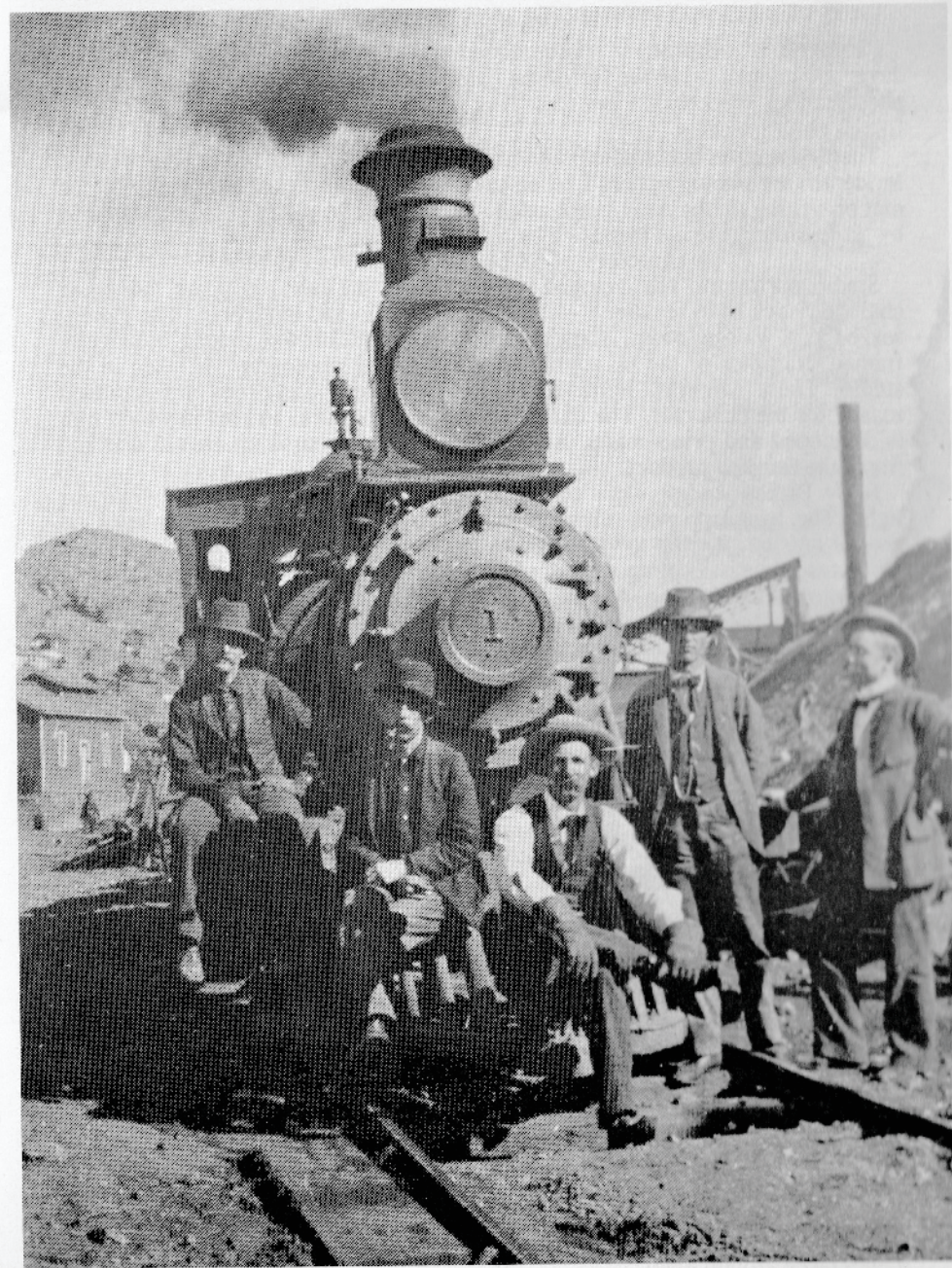
The Warren-Bisbee Street Railway was inaugurated in March of 1908 and the celebration recorded on film. The trolley is also shown winding up and down Tombstone Canyon and passing through the suburbs of Warren, Lowell and Johnson Addition. Posing views of conductors and drivers are also found in the archives.

Flight was introduced to the Bisbee skies on Feb. 10, 1911, when Didier Masson made a short flight in the Curtiss biplane "Pegasus" at Warren Country Club. Snapshots of that event remain along with those of Mexican Revolution aviation mentioned earlier and American Airways and Arizona Airways planes taken during a 1930s air show.





A Bisbee streetcar passing Castle Rock gathers speed going down Tombstone Canyon. (Photo courtesy Bisbee Mining and Historical Museum, Burgess Collection)



Arizona and Southeastern Railroad employees posed around Engine No. 1 for photographer D.A. Markey in 1895. Note the smelter and smokestack in the background. (Photo courtesy Bisbee Mining and Historical Museum, Library Collection)



## Photographers

Photographs are primary source documents. In order, however, to interpret those documents, a knowledge of the dates and geographical areas in which the photographer worked is essential. This section provides biographical data on Bisbee photographers.

The first section lists studio photographers of Bisbee from 1888 to the present. In identifying photographers I relied upon either an impression or stamp on the mat or writing on the photograph itself. Unfortunately, many photographs taken by professionals are not identified by a photographer.

### A Directory of Bisbee Studio Photographers

Studio portraiture has changed stylistically in the last 100 years, but basic characteristics have remained — the gallery, studio and darkroom. The gallery served as a waiting room, allowing the customer to browse among beautifully framed examples of the photographer's work. The photograph is taken in the studio. There cameras, lighting, posing chairs and backdrops are stationed ready for the customer. The darkroom is the workroom, an area in which film is developed and prints made. Adjacent to the darkroom is an area to mat and frame the finished product.

Early Bisbee studios were simply large tents, equipped with a skylight for light. The backdrop was often plain canvas; photographs were displayed on boards outside. As the town grew, photographers established their studios in buildings, always locating their studios on the top floor so that a skylight could be employed for lighting. A great deal of work went into renovating a building to be used as a photographers' studio, so they were therefore sold from one photographer to the next. In Bisbee the premium shops were located on Main Street.

Atlantic and Pacific Portrait and View Company. Located on Tombstone Canyon just above Castle Rock, September 18, 1898. Specialized in "Platino Photos." No photographs in archives of BMHM.

Ball, John W. Graduate of Rochester Institute of Photography. Opened studio at 30 Main Street in 1926. Joined Hugh R. Carson at 41 Main St. from 1928-1938. Moved to 40 Main in 1940 where he remained until he retired in 1948. Ball did the photography for a Chamber of Commerce booklet in 1926. The BMHM archives contains 102 negatives, over 50 prints, and 16 rolls of 16mm movie film taken between 1929 and 1938.

Bell, George V. 1 5 x 7 inch print in BMHM archives with a mat imprint: Geo. V. Ball, photographer, Box 1980, Bisbee, Az.

Bayer, Ernest. Operated custom photograph studio at 838 Sims Road from 1965 until 1983. No photographs in archive of BMHM.

Blunt, Arthur "Art." Moved to Bisbee in 1935 while in high school. Started to work for Ball and Carson in 1937; was taught photography by John Ball. Worked for Ball until he retired in 1948 at 40 Main Street. Changed the name to Art's Studio in 1952, then to Art's Photo until 1981 when a famous mining slogan appeared in his window announcing his retirement: "She's Deep Enough." Blunt served on the city council from 1960 to 1964. He opened a second studio in Sierra Vista from 1967 to 1980. He donated his negative collection dating from 1958 to 1980 to BMHM. The collection of about 5,000 negatives contains portraits of Bisbee High School students, local residents and scenes taken around town.

Borough, E.B. Purchased Nemeck's studio in 1902 located on the south side of upper Main Street. No information after that. Two portraits by Borough in the archives of BMHM.

Byrd, Richard. Located in Bisbee in 1978, opened Latent Image Gallery, 8 Brewery Gulch 1980. Moved to 17 OK Street in 1982. Worked as photojour-

nalist-reporter for Bisbee Daily Review from 1982 to 1985 then a similar position with the Bisbee Observer until 1986. Suffered a near fatal automobile accident in 1986. Recovered and opened Richard Byrd Studio at 40 Main Street in 1988. Byrd specializes in portraits; both black and white and color but also recorded most newsworthy and cultural events in Bisbee. His photographs have appeared in many state and national newspapers and magazines. Over 30 of his photographs are in the BMHM archives.

Canyon Studio. See Jones, Lewis M.

Carson, Ambrose W. Born in Texas 1875. Learned photography after high school. Moved to Oklahoma in 1897 to assist his brother H. R. Carson of Mountain View and Altus for about eight years. Moved to California where he was employed in photography for two years before moving to Douglas in October, 1906. Maintained a studio with his brother M.R. until 1911. In that year he became the proprietor of The Irwin Studio until about 1915. Returned to Douglas to operate two studios with his brother. No photographs identified as A.W. Carson but many unidentified photographs taken at the Irwin Studio may have been his.

Carson, Hugh Ruth. Born June 24, 1864 at Carroll County, Ark. Operated studios with his brother, Ambrose W., at Mountain View and Altus, Ok., from about 1897 to 1905. Operated Queen Studio on 11th Street in Douglas in 1907. Spent 1908-09 in Bisbee, perhaps assisting his brother at Irwin Studio. No record after that until 1919 when he began another partnership with Ambrose in Douglas. In 1926 he bought W.E. Irwin Studio at 41 Main St. in Bisbee. Took John Ball as partner in 1930. Was sole proprietor from 1938 until 1942 when Robert W. Harman became partner for two years and then Carson continued to operate studio on his own until 1949 when he was admitted to Arizona Pioneer Rest Home in Phoenix. He moved to County Hospital at Prescott and died in the state hospital for the insane on Feb. 17, 1953. Six prints identified with H.R. Carson, including the opening celebration of the Warren-Bisbee Street Railway are in BMHM archives.

Cooley, Ben D. Was manager of the Bisbee Drug Store in 1915 and probably an amateur photographer. By 1919, he was operating a photo studio on F Ave in Douglas. No record after that date. Ten photo postcards of 1910 flood in the BMHM archives.

Coyle, J.H. Operated photo studio on Brewery Avenue opposite the Post Office in 1903. No record after that date. One portrait and one Bisbee view in BMHM Archives.

Dix, George C. Opened studio in Schmid building about 1916. In 1921 moved to 40 Main St. No record after that date. Dix photographed the deportation and sold many sets of prints. Two of those photographs were published in the Bisbee Daily Review next to an advertisement that read: "Deportation pictures and views to a set price \$2.00" Dix deportation photographs were numbered to 42; the archives has multiples of each numbering about 150. Over 36 Dix portraits and Labor Day scenes at Warren Park 1918 in BMHM archives.

Dowe, D.W. Arrived in Bisbee 1897 and maintained a studio until 1904. Published a booklet of photo-engravings in 1904 titled "Souvenir of the Great Copper Belt In and Around Bisbee, Arizona." No record after that date. Eight portraits in BMHM Archives.

Eastman. Published photographs in "Souvenir of the Great Copper Belt In and Around Bisbee, Arizona" in 1904. No other information. No photographs in BMHM archives.

Echo Studio. See Minger, Louis O.



Fly, Camilius Sydney. (see also Itinerate Photographers) One of the most significant pioneer photographers of Arizona. Born 1849 in Andrew County, Mo., moved the same year to Santa Rosa, Calif. Married Mary (Mollie) Goodrich, 1897, at which time both were photographers. Located in Tombstone December, 1879. Operated studio at Tombstone with his wife until the fall of 1893 when he opened a studio on Washington Street in Phoenix. Operated there until December 1894. In that year he was elected Sheriff of Cochise County, sold Phoenix Studio and moved back to Tombstone. Returned to Tombstone photo business in 1898 but by the fall of that year located at the Norton House on Upper Main Street in Bisbee. Moved to Brewery Gulch in 1898 where he continued to operate a studio until his death in October of 1901. Published photographs in "Souvenir of Bisbee" with Nemeck in 1900. His wife continued to operate Fly photo studio in Tombstone until 1912. Fly published photographs in national newspapers and illustrated journals of his period. Mrs. Fly published many of his photographs in a book titled **Geronimo The Apache Chief**. Twenty eight portraits taken in Fly's Studio in Tombstone (either C.S. or Mollie Fly), over 75 views including street scenes, mines and public buildings of Bisbee, Apaches, Tombstone and scenics in BMHM Archives.

Grant, Nathaniel L. Amatuer. Moved to Bisbee about 1895 for health reasons. Brought hand built camera, photographed Bisbee extensively. Moved to Chicago in 1900. Fifteen copy photographs in archives of BMHM.

Great Western View Company. Jones and Kennat opened a studio under that name December, 1898. No further information. Three photographs, numbered, taken at Naco circa 1900 in BMHM Archives.

Green, Hugh. Operated studio at 114 Tombstone Canyon in 1909 and 1910. No further information. No photographs in BMHM archives.

Harman, Robert W. Partner to Carson in 1942. No further information. No photographs in BMHM archives.

Henwood, William G. Operated Henwood Studios at 16 Naco Road from 1945 to 1949. Moved studio to home where continued the business off and on until 1984. Continues to live in Bisbee. No photographs in BMHM archives.

Hildreth, James. First photographer to operate a studio in Bisbee, established 1888. Advertised Grand Canyon Views, stayed less than a year. Three townsit views in BMHM archives.

Hinger, O. Louis. Operated Echo Studio 1924 through 1926, first at 134 Tombstone Canyon, next at 41 Main St. In 1928 moved studio to his residence at 424 D Roberts. No further information. One hand colored portrait in BMHM archives.

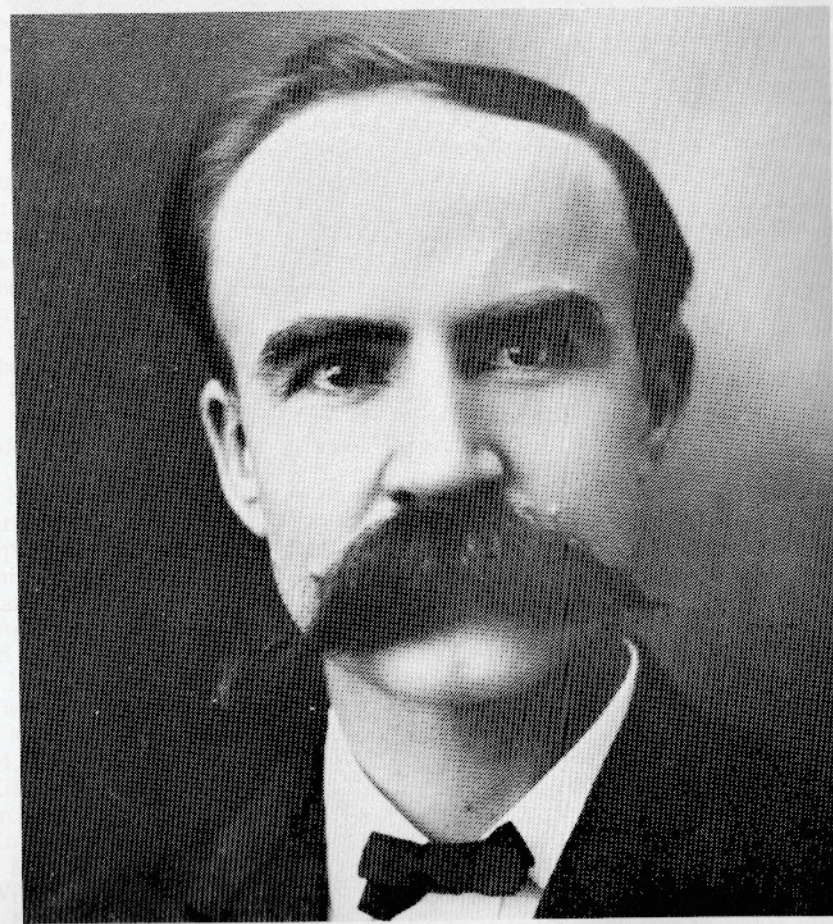
Hill, W. H. Mrs. Operated studio at 114 Tombstone Canyon after buying studio equipment from Hugh Green. No further information. No photographs in BMHM archives.

Humphries, Wilfred R. One of the region's most influential photographers at the turn of the century. Humphries combined his own excellent photographic skills with those of artists, engravers and printers to produce newspaper photo-essays, magazines and newspaper advertisements, tourist brochures, post cards and mining and railroad prospectuses. Born in England in 1876 he was naturalized by his father's citizenship. His main base of operation was El Paso, Texas, where he owned the Humphries Photo Company. He operated a studio in the Copper Queen Hotel in Bisbee between 1904 and 1905. Although he closed the Bisbee studio in 1905, he continued to make excursions here as late as 1908. His photographs were published in tourist brochures of Bisbee, Cananea, Douglas, El Paso and Silver City, N.M. He continued to operate a studio in El Paso until 1909. No further information. Over 40 of his images in the BMHM

archives. They include rock drilling contests, Bisbee and Douglas townsit views, mining scenes and railroad shots.

Hyland, Carl W. Operated studio on Main Street about 1916. No photographs in BMHM archives.

Irwin, William Edward. One of Bisbee's most important photographers. Born in Red Oak, Mo., in 1871, he moved with his family to Lometa, Texas, in 1881. He was instructed in photography by J.H. Hurl of Goldenwide, Texas, in 1893. Operated a studio with Mankins at Chickashaw, Ok., until 1900. At that date he went into business with James A. Taylor in Silver City. Moved to Bisbee in 1904 in the Hughes block, moved to the Jacob Schmid Building in 1911. In 1913, he renovated the McPhearson building to be used as a studio where he remained in business until 1922 when he sold it to Hugh Ruth Carson. After Bisbee, he



William Irwin looked into his own camera for this self portrait taken about 1910. (Photo courtesy Bisbee Mining and Historical Museum, Lewis Collection)





Lyaria Valenzuela Cassillas had her picture taken about 1910 in Irwin's studio. (Photo courtesy Bisbee Mining and Historical Museum, Keough Collection)

operated a series of photographic studios in Silver City, Morenci and Tucson; bought a ranch near Silver City and a farm near Ft. Thomas, Ariz. He died in Douglas on Sept. 27, 1935. Over 75 vintage prints and 100 copy prints reside in the archives of BMHM. There are portraits of Indians, cowboys, miners, views of buildings, the townsites and floods.

Irwin, Marvin E. Born in Lometa, Texas, in 1881, he began his photo career by assisting his brother, William, at Chickasaw, Ok., in the late 1870s. He joined his brothers, John and William, in Bisbee in 1903. Opened a studio at 927 G Ave. in Douglas about 1912 and remained there until he retired in 1945. He wrote travel stories illustrated with his and William's photographs. He died in 1961. Over 10,000 of his portrait negatives and about 100 vintage prints and an index from 1921-1945 in the archives of BMHM.

Johnson, ("Pop") Arthur O. Began operating a studio at the Hughes Block in about 1922. In 1926 he relocated to 40 Main St. He moved to California in 1934. Two quality prints and about 50 water damaged negatives of Bisbee and the 1929 Mexican revolution are in the BMHM archives.

Jones, Lewis M. Proprietor of Canyon Studio located at 501 Tombstone Canyon in 1946. No further information. No photographs in archives

Lutz, Gil. Photojournalist for Bisbee Daily Review 1973-1974. Opened Gil Lutz Studio at 29 Main Street in 1978. Operated in that location until 1987 when he moved to Sierra Vista and opened Studio 303 which he operates at the present. Although he specializes in portraits and hand colored art photographs, Lutz has photographed local and cultural events since 1973. Publisher, editor and photographer of Bisbee Postcard Magazine 1975-76. No photographs in BMHM archives.

Lacy, W. Operated a studio on Bisbee's Main Street circa 1905 to 1906. No photographs in EMHM archives.

Latent Image Gallery. See Byrd, Richard.

Marmelejo, George. Operated Wigwam Photo in Bisbee in 1898. No further information. No photographs in BMHM archives.

Markey, Daniel. Irish immigrant. Partner with Myton at Fort Grant in 1885. Arrived in Bisbee as itinerant in 1895 with Backstein. Opened a gallery alone on Upper Main Street in 1895. Featured crayon, ink, pastels and water color enlargements. Continued as photographer until 1900 when he opened a lunch stand and later Swim Saloon in Lowell. Located in Courtland in 1910. No record after that date. Important Bisbee photographer in 1890s, excellent prints. Over 35 prints; portraits plus street scenes in BMHM archives.

Melhagen, O.H. Operated studio at unknown location from 1889 to 1900. Two portraits in BMHM archives.

Miller, Andrew. Established a studio at "Mr. Skelly's old gallery" on Sept 14, 1884 in Silver City. Moved to Globe, then Bisbee by December, 1887. Killed by Yaqui Indians in Sonora on Aug. 3, 1899. Ten photographs in BMHM archives including a meeting room in Copper Queen Cave modified for use by Knights Templar in November, 1897.

Moore, Fred. Briefly operated studio at 16 Naco Road prior to 1946. Sold to William Henwood in 1946. No photographs in BMHM archives.

Nemeck, Louis A. Opened a studio about 1898 on south side of Upper Main Street. Sold that studio in 1902 and opened a confectionary. Left Bisbee about 1906 for South Bend, Ind., where he may have operated a photo studio. In 1900 published photographs along with C.S. Fly in a booklet titled "Souvenir of Bisbee," the town's first tourist brochure. Thirty-five plus of his photographs in BMHM archives.





Louis A. Nemeck and his family posed on the porch of his photographic gallery in this picture taken about 1900. (Photo courtesy Bisbee Mining and Historical Museum, McHenry Collection)

Nephew, J. Very little information. Photographs suggest he was in Bisbee between 1901 and 1904. Eight photographs, five school class portraits, three street scenes with burros in archives of BMHM.

Nicholson, Frank. Operated Castle Rock Studio for about a year, 1914-15. No photographs in archives of BMHM.

Perrine, Edward I. Assistant to J.H. Coyle. No photographs in archives of BMHM.

Ristelhueber, Mr. and Mrs. Opened studio in Barnaby Building, November, 1902. Featured stamp photographs, button jewelry, copying and enlarging. No other information. No photographs in BMHM archives.

Rountree, William A. Operated studio at 114 Tombstone Canyon 1916-17. No other information. No photographs in BMHM archives.

Taylor, James A. Operated a studio with W.E. Irwin at Silver City from about 1900 to 1904. Moved to Bisbee about 1905 and opened a studio at Broadway and Brewery Avenue. Moved to Jacob Schmid Building 1913 where he continued until 1917 when he took a job as a mucker with Copper Queen Company. No record after that date. His portraits were beautifully executed. Seven portraits and one view of Dubacher Canyon in the BMHM archives.

Watts, Minnie. Assistant to "Pop" Johnson, then took over the studio at 40 Main Street when he moved in 1934. Moved to her home after about a year. Went to work at the Fair Store. Still lives in Bisbee. No photographs in BMHM archives.

#### Itinerant Photographers 1880-1912

In spite of their bulky cameras and fragile glass negatives, many nineteenth century photographers journeyed to Bisbee to record the mining camp. Some were looking for a location for a permanent studio, some were established in

other locations but were increasing their interesting views, and yet others were contracted by mining companies to produce prospectuses.

Itinerant photographers often pitched a tent as their studio, gallery, darkroom and living quarters. These specially built tents were complete with a skylight for portrait work. Sometimes they were able to rent facilities from local photographers. But other times they ran into trouble from local competition as this article from the Bisbee section of the Tombstone Epitaph indicates:

"Another traveling photographer has arrived in town and has set up his tent ready for business. We hope, however, that our good people will not forget that we have an established photographer in our town whose work is as good as any traveling man who ever came into town and a great deal better than that of amateurs who generally visit this city. ... Give home labor its rightful due."

What follows is a list of photographers who visited Bisbee from the 1880s through 1912. I relied upon newspaper articles, voter registrations, photographs in the collection and City of Bisbee licenses to obtain information.

Anthony, F. Bought a two-month license May 15, 1907. No photographs in BMHM archives.

Ballinger, L.A. Purchased license July, 1904. No photos in BMHM archives.

Banner, R. Purchased license from August-October 1907. No photographs in BMHM archives.

Beckstein. Partner with Markey in 1895. No photographs in BMHM archives.

Feldmen, A.M. Had a logo "Traveling Photographers." Arrested in Tombstone in August, 1880 for peddling without a license. Visited Bisbee August, 1890, photographed library and made view from hillside. No photographs in BMHM archives.

Fetter, W.L. Listed as a Bisbee photographer in Cochise County Great Register, 1888. No photographs in BMHM archives.

Fly, Camilus Sydney. Owned a photographic studio at Tombstone but spent much of his time traveling to mining camps, military forts, outposts, Indian reservations and lumber mills recording people, buildings and nature. Visited Bisbee often, arriving in a wagon and operating out of his tent studio for days, weeks and sometimes even months. He is credited with the earliest photographs of the camp, a series taken of the townsite and smelter in 1883. Later established a studio in Bisbee.

Fonderan, O. License Nov. 15, 1908. No photographs in BMHM archives.

GEHM. No information on what initials stand for. Photographs marked GEHM photo and numbered to 45 were taken around Bisbee townsite and mines in the fall of 1906. Twenty-five unmounted prints in BMHM archives.

Goodman, Kenneth. In Copper Queen Hospital Dec. 18, 19?? Residence Schmid Building.

Graves, G.A. Photographed Bisbee, Tombstone mines and C&A smelter at Douglas in Summer, 1906. Photographs numbered and signed. Over 30 photographs in BMHM archives.

Haynes, Willis P. Photographed the Fowler steam tractor owned by the CQ company in 1887. One photograph in BMHM archives.

Hunt, Orris T. Parked his railroad car on siding in Bisbee in late January, 1896. The newspaper reports: "The San Francisco photograph car domiciled near the round house is doing a good business at present." Ten portraits in BMHM archives.

Key and Tiesman. City license for 1½ months November, 1909. No photographs in BMHM archives.

Low, M.W. Partner with C.L. Stubbs in Queen Studio on 11th Street in Douglas. Photographed Bisbee during August, 1908 flood. Four photos in BMHM archives.



Massey, G.L. Amateur, made panoramas. Ten panoramas in BMHM archives.

Osbon, Cal. Douglas photographer traveled to Bisbee area during 1910-1917 Mexican Revolution. Over five photo-postcards and 30 glass plates in BMHM archives.

Payne, D.R. Passed through Bisbee while working as the photographer for the 1892 border survey. Photographed Castle Rock. Bisbee townsite and camp of the survey party. Four copy photographs in BMHM archives.

Rothrock, George H. Phoenix photographer, traveled to Bisbee in 1885, securing views of the camp from the hillsides, the Copper Queen mine and even the President Grant funeral parade. Two photographs in BMHM archives.

Smith and Peat. City license Feb. 14, 1907. No photos in BMHM archives.

Smith, Erwin. Born in Honey Grove, Texas, in 1886. Acquired his first box camera at age 16, two years later moved to Chicago to study sculpture. About two years later began photographing the cowboy at work, a life long pursuit. In the Summer, 1909 he photographed Col. Greene's OR ranch near Hereford. Smith died in 1947. Over 30 copy negatives in BMHM archives.

Tiesman and Keys. City license November, 1905. No photographs in BMHM archives.

West Coast Art Company of Los Angeles. Photographed Bisbee and surrounding communities extensively with a circuit camera in 1909. Seven panoramas in BMHM archives.

Yee, Bicknell, George A. Visited Bisbee in January, 1902. Photographed Naco bullring. No photos in BMHM archives.

#### Snapshots

When George Eastman introduced his Kodak camera in 1888 a new and lasting photographing style was born. His slogan "You Press The Button and We Do The Rest" is as much in vogue in 1989 as it was that year.

The Kodak of 1888 was a box camera loaded at the factory with a roll of film that made 100 negatives. It had a fixed focus lens and an aperture of F/9. All the photographer had to do was locate the subject in the viewing screen and shoot. The camera was then sent to the Eastman factory where the film was developed and prints were made. An additional \$10 would get the customer a new roll of film installed to begin again.

The hand-held camera opened a new era of photography. Pictures were no longer limited to posed professional studio portraits, although they lacked knowledge of composition, form and lighting, snapshoters had the ability to record people comfortably in their every day surroundings. In front of the photographer and their friends, people begin smiling, acting silly and having fun.

Snapshots gave rise to the family photo album. Before that period, albums were simply posed and formal portraits taken at professional studios. The snapshot album records personal events — usually friends and relatives in surroundings that are special, such as family gatherings or vacations. Often the subjects "ham it up" or pose in play-acting form. The occasions recorded in those keepsakes are not the great events but the everyday happenings of family life.

The snapshot albums in the BMHM archives represent personal, lively, holidays of people's lives. Interestingly, most of them were taken by women.

Emily Wilson Trishka recorded her friends from high school days through her college years and saved them in an album. Bisbee scenes as well as church and school groups are intermingled with family snapshots from around 1910. Photographs of picnics abound as do girls in white dresses and large flowered hats posed in groups, near mine shafts, standing precariously on rocky overhangs and wading in creeks with their dresses pulled-up daringly almost to their knees.



Emily Wilson Triska and friends "ham it up" for the camera in 1910. (Photo courtesy Bisbee Mining and Historical Museum, Trishka Collection)

School teacher Edith Lowe recorded her travels around the region with lady friends in 1917-18. They toured by automobile to San Xavier, Silver City, Prescott and the Grand Canyon sleeping in a tent attached to their car.

Two distinctly Bisbee subjects occur in most snapshot collections: (1) Castle Rock and the mines, (2) posing with rifles and pistols. Pointing them at each other or the camera is very common. Other albums show hiking and camping in nearby mountains, picnics, hunting and travel. California beach scenes frequently appear, documenting how many Arizonans escaped the summer heat.

#### Missing

There are still many gaps in our photographic record of Bisbee. We have uncovered only a small amount of the work of photographers such as C. S. Fly, D.A. Markey, W.R. Humphries and W.E. Irwin. We do not have portraits of most of the photographers, few of their original negatives or even exterior views of their galleries and studios. We are missing photographers' manuscript material, business records, personnel papers, letters and diaries.

We suspect there are still photographs in drawers, suitcases and cardboard boxes, sitting in sheds, garages and attics. If you have Bisbee photographs and would like to donate them to our archives, contact the Bisbee Mining and Historical Museum P.O. Box 14, Bisbee, Ariz., 85603, or telephone 602-432-7071.

#### Public Access

We recognize the historic photograph both as an important artifact with intrinsic value and as a research document. In order to preserve the artifact but at the same time give the public access, we copy the original photograph and store it in an acid-free container under climate controlled conditions. Three by five inch



copies are available to researchers in the museum library and enlarged copies can be purchased for research, exhibit and publication.

#### **Student and The Classroom**

Slides of photographs can be made available and shown in the classroom. They can be excellent teaching aids. Subjects such as mining, statchood, immigrants, labor, ranch life, women and architecture could be arranged to illustrate those areas of Arizona history.

#### **Policy Governing Use of Photographs from**

#### **The Bisbee Mining and Historical Museum (Effective May, 1989)**

1. Permission will be granted for one time use of photographs for publication, exhibition or other purposes if the proposed use is specified. Any subsequent use of the photograph requires additional written permission from the library.

2. Published photographs must be credited as follows: (collection name), courtesy of the Bisbee Mining and Historical Museum. In publication, credit must be printed immediately beneath the photographs or in the caption. For film, video tape or slides, it must be given in credits.

3. Photographs or copies from the BMHM collection must not be accessioned into the collection of any other institution.

4. The publisher must supply the Bisbee Mining and Historical Museum with a copy of the book or periodical in which the photograph is published.

5. All photograph orders will be filled in the order they are received. No special rush orders will be accepted.

6. Photographs may not be copied by patrons using their own cameras. In the case of professional movie film and video tape, arrangements can be made to film from copy photographs with the curator present. See commercial use fees.

7. All negatives and original prints will be retained in the photographic archives of the Bisbee Mining and Historical Museum and can not be loaned to individuals for copying. If a negative needs to be made, it will be charged to the patron and retained by the museum.

8. Only copy prints will be available for xeroxing.

9. The Bisbee print media and non-profit organizations and all scholarly journals are exempt from commercial use fees. They remain, however, responsible for all print fees and credits.

10. Print fees are as follows:

Print size Price

5 X 7 \$5.50

8 X 10 \$7.00

11 X 14 \$15.00

Panorama \$40.00

35mm slide \$3.00

4 X 5 negative \$3.00

11. Commercial use fees:

Publication use fee for books and magazines

Under 10,000 copies \$15.00

10,000 to 20,000 copies \$25.00

30,000 \$50.00

Book jacket use \$50.00

Advertising, postcards, menus, calendars and note paper \$15.00

Film and video:

At museum — staff per hour \$15.00

Per image \$15

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Bisbee Evening Miner

Bisbee Telephone Directories

City of Bisbee Assessment List

City of Bisbee Business Licenses

Cochise County Great Register

Cochise Review

Douglas City Directories

Tombstone Epitaph

Tombstone Prospector

### **Personal interviews**

Blunt, Arthur

Byrd, Richard

Henwood, William

Lutz, Gil

Watts, Minnie

**About The Author:** Tom Vaughn moved to Bisbee in 1977. Currently a freelance writer and photographer, he has held a variety of positions at the Bisbee Mining and Historical Museum.