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Slaughter Photo Album

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About the Cover: John and Viola Slaughter enjoyed a watermelon treat on the porch of their house with some unidentified children. This photo, and all others in this issue with two exceptions, are from the Slaughter Album owned by the Cochise County Historical and Archaeological Society.

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A TREASURED PATCHWORK QUILT — MY MOTHER'S STORIES

By Adeline Greene Parks

The memories I have of my mother are like a treasured patchwork quilt. Some pieces of the quilt are stories my mother, Adeline Slaughter Greene, told me about her family.

She told me each story as she thought I was mature enough to hear them. She told me the first story one evening when I was about nine years old while we were sitting on the porch of our house drinking lemonade.

The evening fragrance from the four o' clocks Mrs. Scheerer had planted in her garden next door drifted across the yard. The only sounds were the faint humming from the smelter and the chirping of crickets.

"I never hear crickets without remembering the night my mother died," my mother began in her soft voice.

I knew my mother, Addie, and her brother, Willie, had been born in Texas. It was where my grandparents, John Slaughter and Eliza Adeline Harris, had been married in 1871.

I also knew that in 1878 Eliza took Addie, who was five, and Willie, who was less than a year old, with her on a stagecoach to Phoenix to join my grandfather, who had gone ahead to Arizona to establish a business. During the trip Eliza, my mother and Willie contracted smallpox.

"No one would come near us," my mother recalled. "Even the doctor left the medicine at the gate.

"Papa nursed us. He put warm bran poultices on the pustules and tied cloth bags on our hands to keep us from scratching them. I think this kept us from having scars.

"My mother died at night and all I remember is the chirping of crickets.

"When we got well," my mother continued after a short pause, "Papa left Willie and me in the care of a Mr. and Mrs. Ryan, who managed the Central Hotel in Tucson, which Papa owned. I was five and Willie was almost two.

"They kept me at the hotel. I guess Willie needed lots of attention. Mrs. Ryan told me he was going to stay with her cousins.

"Mrs. Ryan was good to me in her way. Every night she sent me to the bar to get a pint of beer and gave me a few sips. She always kept me in white dresses and white shoes. Sometimes I got those shoes on the wrong feet. Mrs. Ryan said I had to learn and I did. I sat on the bed and placed them on the floor just the way I took them off.

"Mrs. Ryan didn't go to the dining room for breakfast. It was the event of the day for me. The waiters teased me and I was sassy, but we didn't carry on when Mrs. Ryan appeared.

"Papa came back to Tucson unexpectedly. Mrs. Ryan's cousins turned out to be a poor family living in a shack. Papa found Willie in dirty clothes and chewing on a bacon rind. Poor Papa! How he must have felt!"

In 1879, while spending time in New Mexico waiting for a cattle herd to arrive from Texas which he would take to Arizona, my grandfather stayed with Amazon Howell and his family.

"My mother's family, the Harrises, who lived in Texas, wanted to adopt us," my mother said. "But when Papa married 18-year-old Viola Howell, she said, 'I'm going to be their mother and they're going to call me Mama.'"

"We moved into a house in Tombstone. Later, Mama's mother and father and their two sons, Stonewall and Jimmie Howell, came to Tombstone. Jimmie was my age and like a brother. Now, we had a family and lots of love."

Another story my mother would tell me began, "When I was about six, Papa had to go to Texas to buy cattle. Mama, Jimmie and I went with him on the train. Willie stayed with Grandma. While Papa was away buying the cattle, we stayed with some of the Slaughter relatives."

"After the visit, Papa came for us and we took the train to Deming, N.M. There Papa bought a wagon and we started out to overtake the cowboys who were driving the herd to Arizona."

"We ran into a snowstorm. It was so cold! Jimmie and I lay under a buffalo skin rug in the bed of the wagon. Mama sat on the seat with Papa."

"We met a stagecoach and the driver begged Mama to let Papa drive on alone and let him take us to Fort Stanton. She refused, saying, 'A woman's place is with her husband.' Later the stage was ambushed by Indians and the driver and the passengers were killed."

After a brief stay in the Sulphur Springs Valley, the family moved to a ranch along the San Pedro River, north of Hereford. My mother went to school in Tombstone and it was the scene of another of her stories.

"I'll never forget the day Mama went to the dry goods store and let me stay outside," she'd say. "Some friendly Indians were selling bead work. I was watching a squaw and her papoose. When the little girl spit on her hands and smeared the store window, I was so indignant I slapped her face. The squaw screamed and started toward me. I ran with her after me. I've never been so scared!"

A second story my mother told of Tombstone seems to me to typify her innocent curiosity.

"One day on my way home from school, I decided to find out why I was told not to walk on the east side of Sixth Street. I hadn't gotten very far when a woman came out of what I later learned were called cribs and said, 'Young lady, you get over on the other side and don't let me ever catch you over here again.'"

Another story my mother told began, "When I was 10, Mama took Willie and me to visit Slaughter relatives who lived on a ranch in Texas. Their children had a tutor, a Greek scholar from a prominent Virginia family. He was in Texas because he'd gotten into some kind of trouble and was what the British call a 'remittance man.' I joined my cousins in their classes and this young man was the first teacher to get long division into my head."

The next year (1883) my grandfather sold his cattle with the intention of relocating in Oregon but he became sick and the family returned to Tombstone. It was then that he bought a 99-year lease on a Spanish land grant in the



The little girl in the white dress — Addie Slaughter. Photograph taken at Fly's Gallery in Tombstone. (Courtesy Adeline Greene Parks)

San Bernardino Valley.

Viola's parents and a foreman stayed on the ranch, helping develop it, while my mother and family lived in Tombstone. Grandfather was elected sheriff of Cochise County in 1886 and then re-elected in 1888.

"After Papa bought the ranch," my mother would tell me, "Mama, Jimmie, Willie and I stayed there during the summer. After we finished our chores, we went to the barn to get horses. We rode bareback to see what excitement we could find.

"Mama made me wear a sunbonnet and just one time did I take it off. She could tell by the way I tied the bow and I got a spanking. After that I just pushed it back. Another thing Mama didn't know — if we found a rattlesnake nest, we threw rocks at the mother and babies.

"When I finished school in Tombstone, I went to school in Topeka, Kan. We had to work long hours in the kitchen and didn't get enough to eat. When I wrote Mama and Papa about this, they got on the train to make a surprise visit and brought me home.

"Then came two happy years. My Texas cousin, Artie Slaughter, and I were sent to Field Seminary in Oakland, Calif. We worked hard. We studied astronomy, literature, composition, elocution and rhetoric. We had a wonderful headmistress, Mrs. Hyde.

"With chaperones we went to San Francisco to the Shakespeare plays and the operas. I heard Nellie Melba in Faust."

By this time, my grandfather had completed his two terms as sheriff. In 1891, he and his family moved to the ranch, living first in a small house that was later used as a school and then building an adobe house.

"I wanted to go on to Stanford," my mother said, "but Papa needed me to do the correspondence and record keeping for the ranch. As I couldn't type, I wrote the letters in longhand.

"One day Papa was giving me a letter and couldn't think of a name. He said, 'Put down Mr. Soda Cracker until I remember it.'

"Mama did persuade Papa to let me go to St. Louis to study china painting. I stayed for one winter with the Mitchell family who had come from Scotland. My professor was a fat little German by the name of Jenner, and he pretended to have a case on me.

"The two Mitchell daughters worked, but often at night we went to an open air skating rink. When we came home cold and hungry, Mrs. Mitchell had ready a pot of tea and delicious cakes."

Grandfather's ranch attracted plenty of visitors. Relatives and friends, as well as those interested in the area's remarkable flora and fauna, stayed for varying periods of time.

"The Smithsonian sent a young ornithologist to the ranch to collect bird specimens," my mother related in another story. "His name was Condon, but Papa called him 'Hondoo' so everybody else called him Hondoo.

"Mama relaxed her rule about my always having a chaperon and let me act



Mother and daughter — Viola and Addie Slaughter. Photograph taken by Guerin in St. Louis. (Courtesy Adeline Greene Parks)

as a guide on the field trips that started at dawn. Condon had brought his guns and taxidermy equipment. I became an expert shot but one day did a terrible thing. I shot his hat off his head!

“Some other visitors were some high-ranking Army officers and they brought a Russian, a Col. Kosterlitzky. Mama and I were so amused when he told us he never expected to meet such cultured ladies in the far west.”

Besides a large group of employees, the ranch had a number of neighbors. Many used a commissary Grandfather established in a building near the house.

“When the United States made polygamy illegal, many Mormon families moved to Mexico,” my mother told me. “Mr. Tenny rented from Papa some acres on the Mexican side. He lived with his two wives and children a half mile from our house.

“One day about suppertime, Mr. Tenny and three of his children came to buy at the commissary. Mama, the cook, family friend Cora Grey and I were the only ones at the house so Mama asked Mr. Tenny to have supper with us. He accepted and just as we sat down, more children arrived with the message, ‘Paw, Maw wants you to come home for supper.’ They were invited to join too. Cora and I were trying to keep straight faces.

“Soon the last of the brood appeared — a grown boy with a toddler. There was only one place left at the table. Mr. Tenny took care of this with, ‘I’ll just put the baby on my knee — I been doin’ this for 20 years.’ With that, Cora and I lost control and Mama sent us from the table.”

One day when Jimmie got sick, a cowboy rode all the way to Bisbee to get a doctor. The doctor, Arnold Greene, soon became a regular visitor as he courted my mother. They were married in 1903 and lived in Douglas. I was the third and last of their children.

One day a friend and I were playing with our dolls on the porch where my mother told me so many stories. My friend said, “Sometimes my mother is so mean to me I think I’m adopted.”

I didn’t answer, but I knew that even if I were adopted, I would keep my mother Addie, the little girl in the white dress, forever and ever.

About the author: Adeline Greene Parks, the only surviving grandchild of John Slaughter, lives in La Jolla, Calif. She is a member of an advisory board for the Johnson Historical Museum of the Southwest, which restored her grandfather’s ranch.

THE SLAUGHTER FAMILY PHOTOGRAPH ALBUMS

By Reba N. Wells

Researching history can be compared to being a sleuth on the trail of a mystery or an aficionado patiently putting together a jigsaw puzzle. The tale is told or the picture is completed clue by clue, piece by piece. The work often proceeds at a slow pace, but each subsequent find is greeted with great joy and enthusiasm, followed by renewed zeal in locating the next part. New clues may call for a different line of thought, or for taking a different tack. Working on the history of John H. Slaughter's historic San Bernardino Ranch in Cochise County has been a similar process. In this case, an exceptionally good cache of photographs has greatly supplemented other primary sources.

John Slaughter died in 1922 and his widow, Cora Viola, in 1941,¹ but the interest in the family and the ranch has continued. John Slaughter was the legendary sheriff of Cochise County who cleaned out the rustlers and outlaws in southeast Arizona, then developed his ranch into one of the largest and most productive in the territory. He has been one of the subjects in a number of books about the West in chapters fancifully entitled, "The Round Table's Last Knight" or "John Slaughter's Way." Walt Disney Studios produced a multi-segmented television series called "Texas John Slaughter." In 1965, a biography by Allen A. Erwin, *The Southwest of John Horton Slaughter, 1842-1922*, was published.

When the San Bernardino Ranch was purchased in 1982 by the Johnson Historical Museum of the Southwest, the owner and the historical architect chose to return the buildings to their appearance in 1910-1915, the heyday of the Slaughter period.² During the process of restoration, not only were a sizeable number of Slaughter photographs utilized, but it has been exciting to see how many previously unknown visuals have come to light.



Viola and John Slaughter at their San Bernardino ranch house.

When the San Bernardino Ranch was purchased in 1982 by the Johnson Historical Museum of the Southwest, the owner and the historical architect chose to return the buildings to their appearance in 1910-1915, the heyday of the Slaughter period.² During the process of restoration, not only were a sizeable number of Slaughter photographs utilized, but it has been exciting to see how many previously unknown visuals have come to light.

John Horton Slaughter had been born in Louisiana in 1842 but was brought up in south central Texas and spent his early manhood there. In the decade after the Civil War, he left Texas for the growing Territory of Arizona.

Cochise County was booming with gold and silver strikes and its lush grasslands appealed to Slaughter, the cattleman. In 1879, he brought his young family, his wife's parents and brothers and several herds of Texas cattle to the San Pedro River south of Charleston. In 1884, he purchased the vast Rancho de San Bernardino, a long-abandoned Mexican land grant which lay one-third in Cochise County and two-thirds across the Mexican border in Sonora.

Over the next 37 years, John Slaughter built a veritable empire on his San Bernardino Ranch, running thousands of head of cattle over the 100,000 acres he owned and controlled. He was one of the largest and most respected ranchers in southern Arizona.

In addition, he served two terms as Cochise County sheriff (1886-1890), earning a well-deserved reputation for effective fearless law-keeping. He also served one term in the territorial legislature (1906) as a lawmaker. With friends and business acquaintances on both sides of the international border, his name was known far and wide.

When he first purchased the San Bernardino Ranch, Slaughter built two adobe houses there, but he and Viola did not move to the ranch until 1892 after he finished his tenure as sheriff. In 1892 or 1893, he began building the ranch that became synonymous with the Slaughter name.



View of the San Bernardino Valley from Mesa de la Avanzada.

Near a large pond created when he dammed up several natural springs about half a mile north of the international boundary, Slaughter constructed an unusually handsome six-room adobe home with wide porches on the south and west sides — porches which sported turned redwood columns in the best southern tradition. Situated near flowing springs and artesian wells with orchards, gardens, pastures, and cultivated fields all around, the Slaughter home was a hospitable oasis that welcomed visitors from all over the country.



Abundant water drew the Spanish ranchers who originally staked out the San Bernardino Ranch and it was one reason the ranch prospered under Slaughter. Above is the pond below Cold Spring in the cienaga. Below is the pond by the ranch house.

Tombstone was 65 miles away and Bisbee was 45. Douglas, 18 miles due west along the border, would not be founded for almost a decade. The Slaughter ranch home became a noted Cochise County waypost.

The sturdy comfortable house was home to the Slaughters and their extended family, friends, guests and employees until 1921.³ After John Slaughter died in Douglas in early 1922, the ranch was leased, then eventually passed to other owners. In 1964, in recognition of the national historical significance of the ranch, the old house and its outbuildings (ice house, wash house, store, chicken house, garage and barn) and the surrounding 130-plus acres were declared a National Historic Landmark.

Since John and Viola Slaughter were both so well-known, it was not difficult to locate a number of photographs right away. The Arizona Historical Society in Tucson had a sizeable collection along with many valuable artifacts which had been donated by Viola as a memorial to her husband. Photographs also had been given by family members, friends, acquaintances and authors who had written about the family.



Grandson John Slaughter Greene was barely taller than ranch pet Curl in this photo taken about 1909.



Aunt Mary Fisher was one of the many relatives who made a home with the Slaughters.



The Gabilondo family of Sonora and the Slaughters were friends as well as business associates. This is Edgardo Gabilondo.



John and Viola Slaughter were foster parents to several children, including this pair — Lola Robles and Apache May.

One good collection of photographs and memorabilia known as the Slaughter album had actually been created in the 1950s by Slaughter's biographer, Allen A. Erwin, as he collected information for his book.⁴ The best visual material found in the initial research, however, was the family album owned by John Slaughter's great granddaughter in California. According to family tradition, it had been put together by Harriet Warning Hankin of Bisbee, Viola Slaughter's closest friend. After Viola's death, it had been in the possession of Slaughter's granddaughter who had given it to her niece in the early 1980s.

Using the photographs in conjunction with traditional historical, architectural and archaeological research, the basic facts needed for restoration of the ranch buildings were retrieved. As work progressed, a portrait of the Slaughter family began to emerge. This was similar in many respects to that of other ranching families of the time and place; in some ways, however, it was considerably different. One of the major differences was in the wealth of photographs that had been preserved.

Valuable as those first known photographs were, however, there were several gaps in the story which were annoying to historian and architect. For example, there was no certain record of major early buildings on the ranch. What had the first Slaughter residences of 1885 or 1886 looked like — the ones that had tumbled completely to the ground in the 1887 earthquake that had shook the San Bernardino Valley so violently?

And what about the curiously-built "Mormon House," the outlines of whose foundation could still be seen on the international boundary south of the headquarters? If a photo could be found, perhaps the truth of the persistent story could be determined — a tenant house had been built on the ranch, half in Mexico and half in the United States so that the Mormon family who lived there could escape polygamy laws.



The "Mormon House" was situated right upon the U.S.-Mexican border.

Where were pictures of the tent city (a military outpost of Camp Douglas) that had graced the top of Mesa de la Avanzada just across the pond from the Slaughter home from 1911 to 1916? And where were the photographs as a child, teenager or young man of John Slaughter's only son, Willie? Or of Frank "Pancho" Anderson, a black youngster from Piedras Negras, Mexico, who had made his home at the ranch from 1901 until he entered the army in World War I?



Many of the above questions, and others, have been answered since 1982 as photo collections and albums have continued to surface, some from as far away as California and New Mexico.

Some of the questions about the military encampment on the mesa top were answered when a retired army colonel in California furnished a dozen or so snapshots of the ranch outpost as it looked in 1916 when he was stationed there. There were pictures of the pyramidal tents, the rock shelters covered with canvas which had served as lodging for soldiers and commanders, the horse corral, the post exchange, and the 1,400-foot rock wall that enclosed the camp. There was even graphic proof, well-remembered of how violent a March dust-devil, or whirlwind, can be!



Views of the Slaughter Ranch outpost show rows of tents and this trooper with a serving tray about 1911-12.

Museum staff at the Arizona Historical Society in Tucson turned up a photo labeled "San Bernardino Ranch." It was in an unrelated collection and had been taken by well-known Tombstone photographer Camillus S. Fly. At first, it was thought to be, perhaps, the Mormon House but later photographic evidence scotched that possibility.

It is now almost certain the picture was taken in 1886 when Fly was on the Slaughter Ranch photographing the surrender of the Apache leader Geronimo at Canyon de los Embudos. It is also practically certain that the buildings shown in the photograph are the two original Slaughter residences on the ranch and that the older couple standing by a doorway are Viola's parents, Mary Ann and Amazon "Cap" Howell. If these suppositions are indeed true, this photograph is the only one known to exist of Amazon Howell as well as the original Slaughter buildings.

In 1985, almost "out of a clear blue sky," a large photograph album arrived in Douglas. The owner lived near San Francisco and had purchased a box of antique picture frames at a church rummage sale. In the bottom of the box she discovered a photograph album with several hundred photographs, many of them labeled and dated. Realizing that the album had originated near Douglas and sensing the historical importance of it, she sent it to the Cochise County Historical and Archaeological Society.

What a treasure! There were photographs familiar already from the family album or the Erwin/Slaughter album, familiar scenes shot from a different



"Phwere is dat man?" — John Hankin at age two trying to find the voice in an Edison phonograph.

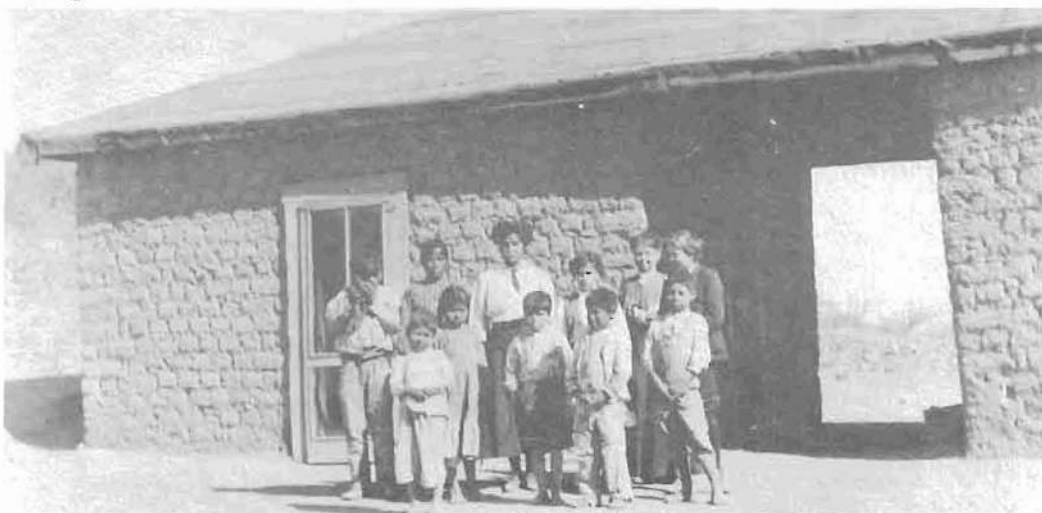
angle or perspective, photographs of people, places and things known but never seen before. The questions of the Mormon House and Pancho Anderson as a child were answered. There was Pancho soon after he arrived at the ranch, leading a saddle horse; Pancho attending the ranch school; different snapshots of foster children, Arthur Fisher, Jr., Lola Robles, Apache May; young John Hankin trying to find "the voice" in the Edison phonograph; and Viola's pet parrot.



Pancho Anderson leading a horse at San Bernardino about 1901-2 shortly after he began living at the ranch.

Even as the album answered questions, however, it raised equally interesting ones. The format and the handwriting were seemingly identical to the family album compiled by Harriet Hankin. How had it gotten to California, to a church rummage sale? The generous donor who had found it could offer no clues, no further information, nor could the Slaughter family members.

On the heels of the mystery album, another was discovered in an antique store in Tombstone, an album that was in imminent danger of being sold piecemeal. To keep it intact, it was purchased quickly, since it too was filled with familiar Slaughter photographs. The main difference this album revealed, on further examination, was that it had been Harriet Hankin's own per-

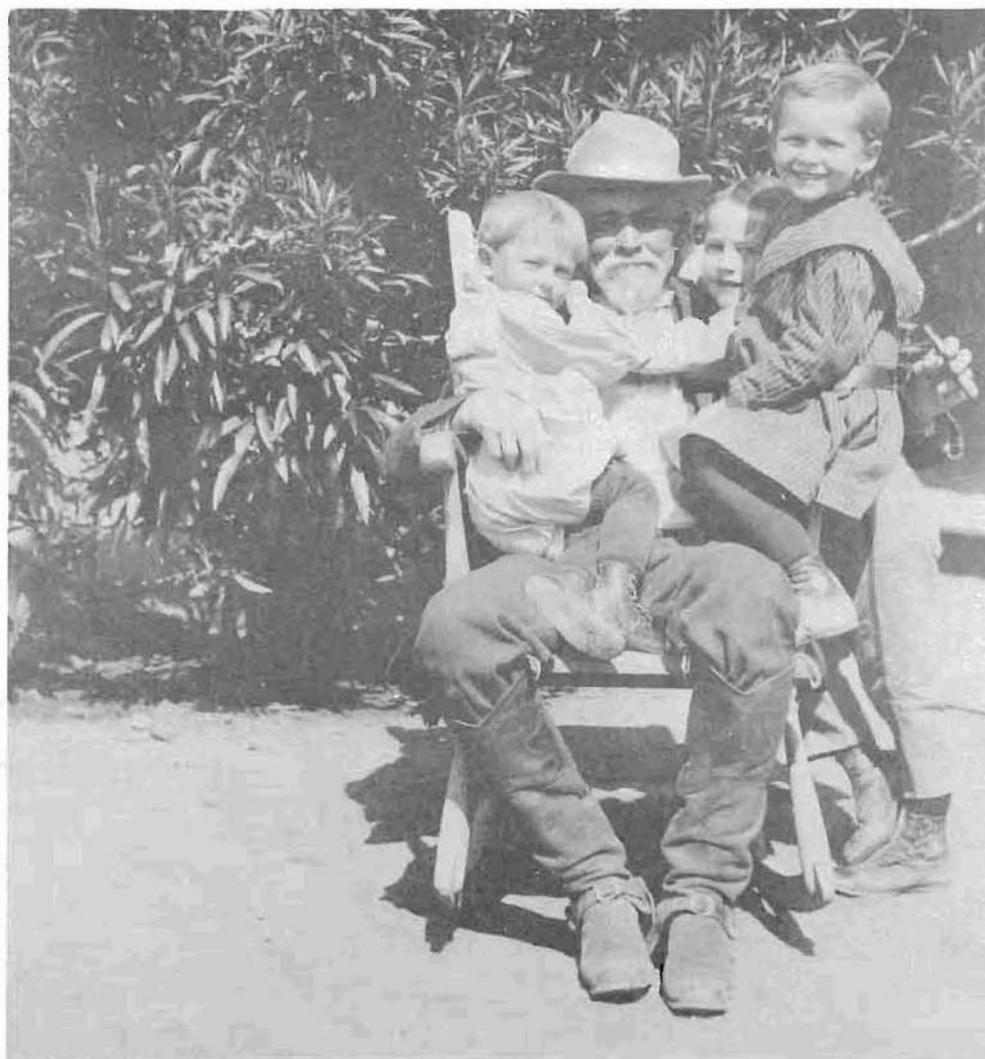


This photo of San Bernardino school and its teacher and students is titled "Lola's last day of school."

sonal book. It carried her name and her husband's and was marked "No. 1." Discovery of this album proved what had been supposed all along — that Harriet Hankin had been the compiler of family album and the mystery album.

Harriet spent a great deal of time on the San Bernardino Ranch. She was Viola's closest friend from the 1890s until her death in 1935. After her marriage in 1902 to Walter E. Hankin, a Bisbee dentist, and the subsequent birth of their child, John Warning Hankin, Harriet and young John spent most of their summers with the Slaughter family.

She was an educated woman who was vitally interested in the world around her and who had a sense of history. She wrote poetry, fiction, articles for newspapers and magazines, and gave talks to Bisbee civic groups. She was particularly active in the Federation of Women's Clubs. She corresponded with several historical authors and helped find pictures of the Slaughters and the ranch for inclusion in their books. She wrote an award-winning essay about the Indian baby, Apache May, that had been found and adopted by the Slaughters in 1896.



John Slaughter and three of his favorites — grandsons John and Bill Greene and John Hankin. The photo was taken in the spring of 1909.

Many of the snapshots taken by Harriet documented not just the usual family gatherings, birthdays and vacations, but were action pictures detailing life as it happened day by day. She saw significance in the often mundane life on the San Bernardino Ranch — branding cattle, drilling water wells, threshing grain — and she appreciated beauty and interest in the humble hovels of the ranch workers and in native vegetation. She took many pictures of these long before it became the popular thing to do. Indeed, without the documentation of Harriet Hankin, both written and photographed, the story of John Slaughter and his San Bernardino Ranch would have been much more difficult to determine.

It is still not known whether Viola or her daughter Addie were photographers, although it is believed that the family did own cameras. None of these have been located yet. It is known that Viola's sister-in-law, Frankie Howell, took pictures during the early years after her 1903 marriage to Jimmy Howell. Many of her original negatives had been developed and some of them are the same photographs found in the Hankin-created "Slaughter" albums.

At this point, it can only be surmised that all of the "Slaughter Family Photograph Albums" found thus far, with one exception, were created by Harriet Hankin for herself and for Viola Slaughter. (The exception, of course, is the Slaughter Album in Tucson compiled and donated by Allen A. Erwin many years later.) The books could understandably have been scattered after the deaths of Harriet and Viola. Or Harriet may have made up several albums, too, for Addie (John Slaughter's only daughter) or close

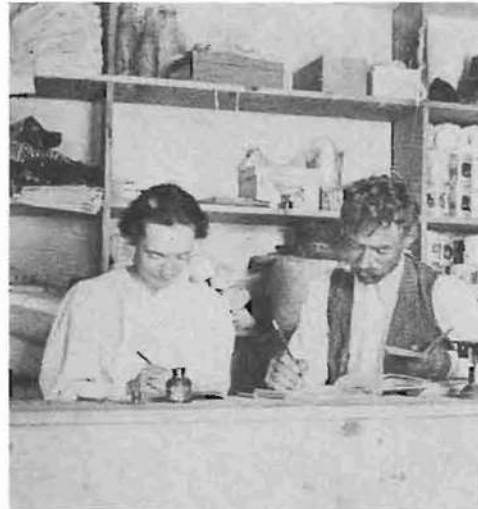
Continued on page 22



Unloading hay at the San Bernardino barn.



Photos of ranch activities include threshing, working cattle, and eating at the chuck wagon.



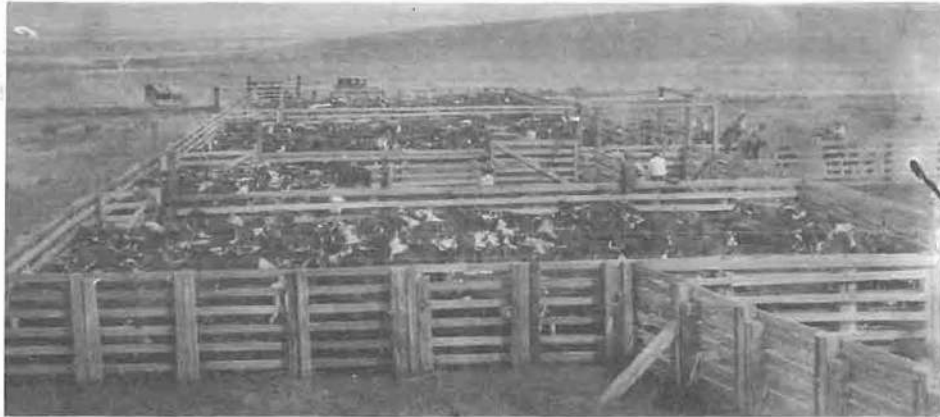
So many people lived at San Bernardino that the ranch employed a Chinese cook, Wi May Woo, above, and had a store, top photo on right, and a post office. Elizabeth McAlister, left on bottom right photo, was post mistress in 1906 and Edith M. Stowe, right, in 1907. McAlister later became the first wife of area rancher George Stephens.



This photo taken in the summer of 1906 is captioned "Bill Hennessee and Mr. Roundtree have just brought in the water at the bath-house well."

family friends such as Edith Stowe, Gladys Woods or Mae Watkins Burns. Many questions still exist, some of which may be answered when it is possible to compare all of the albums at the same time. The search goes on.

The Slaughter family portrait as it has been uncovered over the past seven years is still not finished but one thing is undeniably clear — the family and the ranch played a significant role during an exciting period in the history of Arizona and the West.



This is the last shipment of Slaughter cattle. The photo was taken in 1926 at the pens at Bernardino Station.

NOTES

(1) For a more complete story, anecdotes and details about the Slaughter family and their life on the San Bernardino Ranch, see the Winter, 1985 issue of **The Cochise Quarterly** and the Winter, 1989 issue of **The Journal of Arizona History**.

(2) The restoration of the Slaughter ranch buildings was conducted by Gerald A. Doyle & Associates, an architectural firm in Phoenix, for the property owner, the Johnson Historical Museum of the Southwest, Sun City.

(3) In 1921, after a robbery and murder at the ranch, John and Viola Slaughter moved into Douglas where John died in February 1922. The ranch was sold in 1937 to Marion and Ben Williams. In the late 1950s, a portion of it was sold to Warner and Wendy Glenn and in 1968, the remainder to Paul and Helen Ramsower. In 1980, the Nature Conservancy purchased the Ramsower portion of the ranch, then in 1982 transferred title to the U.S. Fish & Wildlife Service and the Johnson Historical Museum of the Southwest.

(4) In addition to photographs in Erwin's album, there is also correspondence; copies of legal records such as marriage certificate for John Slaughter and his first wife, Eliza Adeline Harris; and the last will and testament of both John and Viola Slaughter; 1950 photographs; and some marginally-related material.

About the Author: Reba N. Wells has been chief curator for the Arizona Historical Society in Phoenix and served as a historical consultant for Gerald A. Doyle & Associates during restoration of the Slaughter ranch buildings. She currently is historian for the Yuma Crossing Foundation.

THE FAMILY PHOTO ALBUM

By Tom Vaughn

The Slaughter albums are part of the family photo album tradition. They are an extension of the professionally photographed and beautifully bound volumes that began appearing in the 1860s.

The first practical photographic process, the daguerreotype, was invented in 1839. The daguerreotype, named for its inventor, was a polished metal surface which contained a mirror like image. It was mounted in a case to protect its surface. Its glass successor, the ambrotype, was treated likewise.

Paper processes began appearing in abundance in the late 1850s. In 1857 a new photographic style, the carte de visite, was introduced in Europe and became an immediate hit in this country. The carte de visite, or cards as they became known, were paper portraits mounted on card board 2½x 4 inches, about the size of a business card. They were in fact used as calling cards by the upper classes and as such were often left in baskets by the door.

As card prints grew in popularity and larger sizes were added, it became important to find suitable storage for them. The first photo album was patented in 1861 and between that date and 1865 no fewer than 15 patents were issued.

Albums were generally made of leather and bound with metal clasps, although some were covered in velvet and decorated with glass mirrors and other ornamentation. Album pages were designed so that each page had recessed and slotted pockets to hold various sizes of photographs.

Formal poses marked the style of early family photo albums. People would dress in their best clothes for the special occasion of visiting the photographer's studio. They were photographed in front of elaborate painted backdrops, seated on ornate furniture or posed near Greek columns. The slow speed of film which virtually prohibited relaxed facial expression added to the serious atmosphere.

Family photo albums of the period included family, friends, important political figures, actors and actresses and occasional landscapes and travel views. Interiors and casual family pictures were rare.

Making a photograph in that early period of photography took patience and skill. The most advanced negative of the period had to be prepared by coating a piece of glass with a collodian solution 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 space of about five minutes.

Early American photographer William Henry Jackson wrote about his difficulties in photographing Yellowstone Park in 1871 using the wet plate negative.

"After setting up and focussing my camera at the bottom of the gorge, I would prepare a plate, back the holder with wet blotting paper, then slip and slide and tumble down to my camera and make the exposure. After taking my picture, I had to climb to the top carrying the exposed plate wrapped up in a

moist towel. With Dixon to help cleaning and washing the plate, I succeeded in repeating the procedure four or five times. The end of the day found us exhausted but very proud; and we had reason to be pleased with ourselves, for not a single one of our plates had dried out before being developed."

The late 1870s brought experimentation and finally development of a dry plate negative. The new dry plate negative was bulky and delicate by today's standards, a piece of glass ranging in size from 4 x 5 inches to 16 x 20 inches (in rare cases even larger) and coated with a light sensitive emulsion. It was mass produced, however, and had a long shelf life and a faster emulsion speed, enabling the professional photographer to take to the streets, hillsides, mines, deserts and mountains to record people, buildings and events of the day. It also began the era of hand-held cameras, a factor that helped alter family photo albums like the Slaughters.

There were dedicated amateurs in the wet plate era, but the dry plate process encouraged more of them. Primarily from the upper classes, they were not hindered by the necessity of making money. Their photographs were innovative and casual; their only need was to please their friends and themselves.

Photographic technological advances in the 1880s profoundly changed the family photo album. In that decade negatives went from the difficult and messy wet plate, to the dry glass plate to the flexible roll film. The faster speeds of the film enabled the cameras to be used without tripods and by the end of the 1880s all one had to do to make a photograph was push the shutter.

George Eastman, an early dry plate manufacturer, was instrumental in both mass producing hand-held cameras and developing flexible roll film. These two advancements were exploited to their fullest with the introduction of his Kodak camera in 1888. The photographer simply found the subject in the ground glass, pushed the shutter and advanced the film. When the roll of film was finished, it was sent to the factory for development. For \$10, the camera was also re-loaded and returned. By 1889 there were over 13,000 Kodaks in use in the United States.

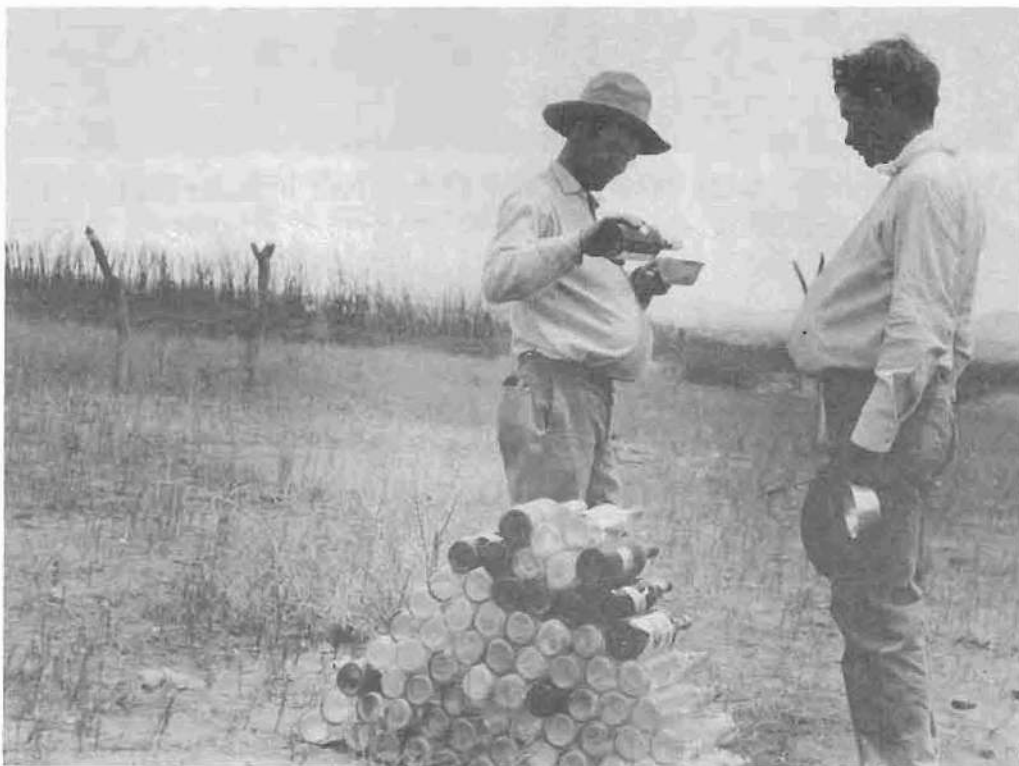
The snapshot or candid style of photography drastically changed the family photo album. While professional photographs were still included, it became dominated by records of personal events, usually friends and family in surroundings that were special such as family gatherings, vacations and birthdays. When the camera became familiar and in the hands of friends, people smiled, laughed and hammed it up.

The albums changed as well. Snapshots were sent back unmounted and were usually glued onto album pages, eliminating the necessity of recessed pockets. The albums' design changed to rectangular books with plain black pages, allowing the owner the freedom to mount photographs as he saw fit. Photographs were commonly glued on the pages with comments, date or names written on the photograph or below in white ink. Sometimes photographs were cut and pasted to add a personal touch.

Women were involved in photography in the earliest days both as amateurs



Having some fun at the Rucker Canyon ranch of Slaughter friends Ted and Mathilde Hampe. The photo is captioned "Mrs. Hampe — a straight- shooter."



Willie Slaughter and Dr. W.E. Hankin clowning around for this photo in 1906 titled "A season's record."

and professionals but it was a field dominated by men. But in the first decade of this century, there were many camera manufacturers of easy -to-use cameras and women and girls were as likely to be seen with them as men.

The Slaughter albums, with a few exceptions, contain photographs taken



Photographs of trips taken by the Slaughters include these informal shots at Catalina Island.



Slaughter album photos include views of activities away from the ranch. This one is captioned "Building the EP&SW. Don Luis 1901."

between the years 1898 and 1925. The exceptions are professional photos taken mostly in the 1880s. True to the photo album style, the images are of family and friends, and trips to California, Mexico, Berkeley, San Xavier, a family related home in Missouri and even China.

There are a few professional photographs, a couple of photo-postcards by Marvin Irwin of Douglas and copies of one by C.S. Fly. There are postage stamp size gem photographs taken by Louis Nemeck of Bisbee but for the most part the Slaughter photos taken by family and friends, including Harriet Hankins, Frankie Todd and others. They were probably taken with folding snapshot cameras of the day although there is an indication of an early Kodak camera in its round format. The number of formats indicates many cameras were used, probably taken by a variety of people when visiting and later sent back to the ranch.



Nemick photo of Gladys Wood.

Two different panoramic cameras were used, one apparently by F. Turner, perhaps taken by a Panoram-Kodak No. 4, having $3\frac{1}{2}$ x 12-inch view. The other looks similar to the Panoram-Kodak No.1 with its $2\frac{1}{4}$ x 7-inch view. This unusual amateur camera had a lens that swung in a 112 degree arc giving a wider than usual view about twice the size of normal cameras.

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A panoramic photo from the Slaughter album.