



BARRY LAWRENCE RUDERMAN  
**ANTIQUE MAPS**



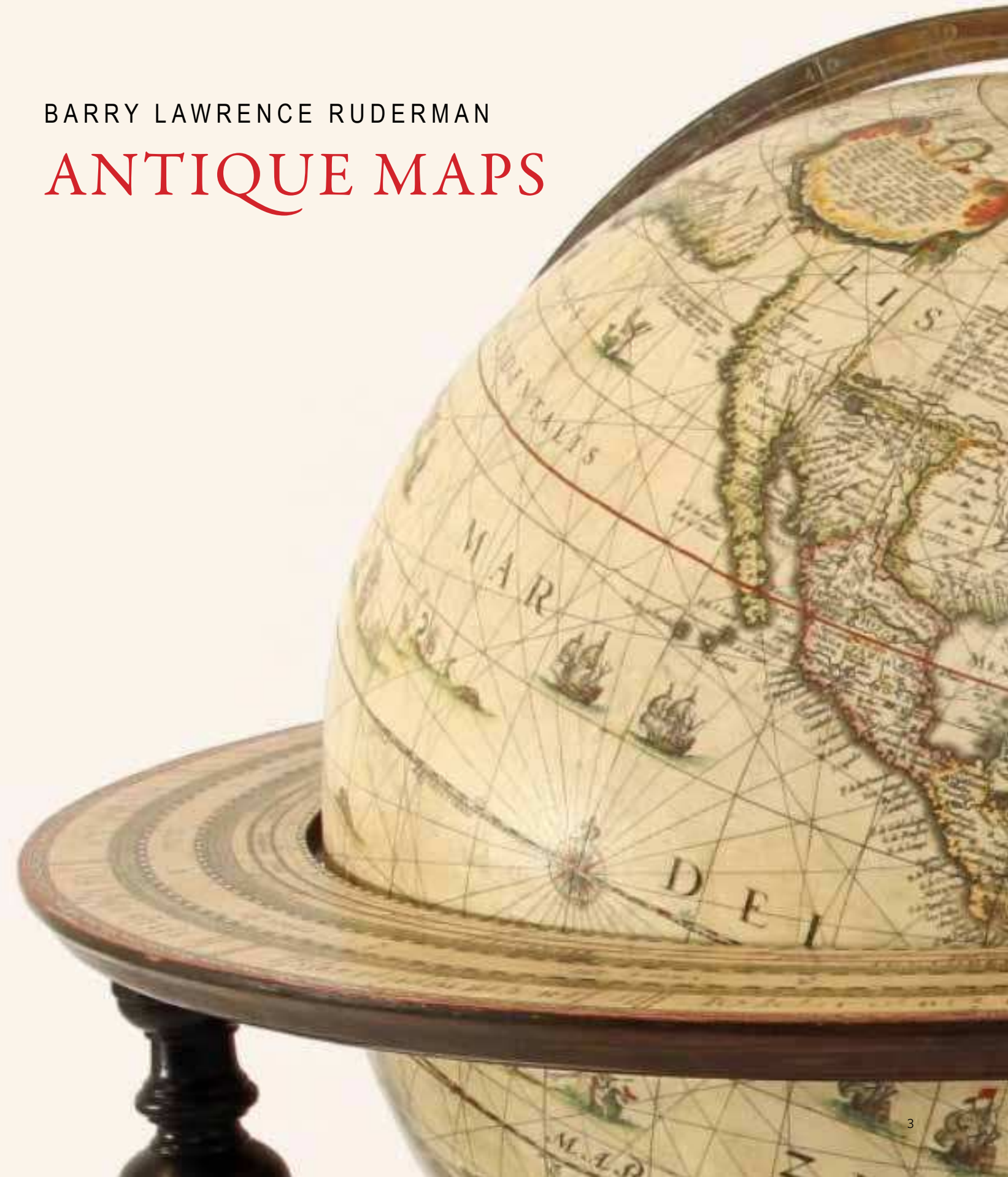
# Catalog List

1 . (#67244) - Bird's Eye View of San Diego, California 1876. From the North-East, Looking South-West.	\$22,500.00
2 . (#66762) - Avalon, Santa Catalina Island, Cal	SOLD
3 . (#74933) -	\$2,800.00
4 . (#75788) - The Old Spanish and Mexican Ranchos of Los Angeles County	SOLD
5 . (#74529) - Riverside Exhibit / Removed From Riverside Cal. to Armory Hall, Los Angles, Open Day & Eve'ng from Feb 29 to March 6th 1888	\$1,400.00
6 . (#70729) - Bird's Eye View of Santa Barbara, California, 1877. Looking North to the Santa Barbara Mountains	\$14,500.00
7 . (#73104) - Santa Barbara, Cal. from the "foot hills" Looking South. Islands 60 miles in the distance.	\$22,500.00
8 . (#33557) - Harbour and City of Monterey, California 1842.	SOLD
9 . (#32864) - Bird's Eye View Placerville, Cal. Published By The "Weekly Observer" 1888.	SOLD
10 . (#52939) - Auburn, Cal. Presented With Compliments of W.B. Lardner, Real Estate Agent, Att'y-at-Law & Notary Public, Auburn, Placer Co. Cal.	\$2,200.00
11 . (#73052) - View of Sacramento City as it appeared during the great inundation in January 1850	SOLD
12 . (#40753mp2) - "The Burning of San Francisco" April 18, 19, 20, 1906.	SOLD
13 . (#61189fb) - San Francisco. 1849	SOLD
14 . (#32242) - San Francisco - California	SOLD
15 . (#75874) - San Francisco. From California Street. Drawn from a Daguerrotype, the property of Eugene Delessert, Esq.re	SOLD
16 . (#67260) - San Francisco, 1862. From Russian Hill. Section 3 Looking East.	SOLD
17 . (#76798) - Alameda County California	SOLD
18 . (#72845) - Town of Decoto, Alameda Co. Cal. / Suburban Homes in the Orange Belt	\$1,500.00
19 . (#73053) - Eureka Humboldt County, California 1902	\$3,400.00
20 . (#33327) - Crescent City, Klamath County, Cal	SOLD
21 . (#63460) - Bird's-Eye View Map Showing Its Prominent Topographical Features, Location of Principal Cities, Towns and Points of Note, Also Lines of the Southern Pacific Company. 1898.	\$295.00



BARRY LAWRENCE RUDERMAN

# ANTIQUE MAPS





## Introduction

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California is often thought of as a place without a sense of the past. The state did not bear witness to many of the events that shaped the collective identity of the United States, giving it a sense of peripheral relevance to a broader American historical narrative. Though a continent separates the west coast from Plymouth Rock, Appomatox and the sharp steeples of the protestant northeast, California has a long, unique history that is deeply representative of the American experience.

This selection of city views, illustrations and photographs span from the Gold Rush in the 1850's to the tech boom in the 1990's shows some of the iconic landscapes and seminal moments that have created California and influenced its perception by the rest of the country. Joan Didion, one of the Golden State's famous daughters, once posited that "the apparent ease of California life is an illusion, and those who believe the illusion is real live here in only the most temporary way." California's modern history is what happened when the concept of expansion integral to American culture ran out of land at the edge of a continent.

This series evoke the characteristically Californian sense of hope and possibility as it collides with the reality of the natural landscape that is at once idyllic and hostile. Pieces include disasters like the great inundation in Sacramento in 1850 and the fires following the 1906 San Francisco Earthquake juxtaposed with bucolic views of Catalina Island and playful illustrations of Yosemite and Silicon Valley, offering a rich tableau of the complicated reality of California, which often seems colored by the pink twilight of a sunset over the Pacific.

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## EARLY VIEW OF SAN DIEGO

1 *Bird's Eye View of San Diego, California from the North-East, Looking South-West*

San Diego / 1876

DIMENSIONS  
26.5 x 18

COLOR  
Uncolored

CONDITION  
VG

STOCK NO.  
67244

AUTHOR  
Eli Sheldon  
Glover

### DESCRIPTION

Extremely rare two-stone tinted-lithograph view of San Diego, made by California's greatest view maker, Eli Sheldon Glover, in 1876. The view was published by Schneider and Kueppers of San Diego and lithographed by A.L. Bancroft & Company of San Francisco.

The note in the lower-left corner reads: "Showing the central portion of the city, with the actual improvements; San Diego Bay and Peninsula, the Entrance to the Harbor, Point Loma and the Los Coronados Islands, twenty miles distant in the Pacific Ocean." The note in the lower-right corner reads: "The County Seat of San Diego County and the proposed Terminus of the Texas Pacific Railroad. Present population, about 4,000. A thriving commercial town; publishes two newspapers, the "San Diego Union" and "World," weekly and daily editions."

E.S. Glover, received favorable comment in the San Diego Union for May of 1876 as a "talented artist" who "has taken a very fine sketch of San Diego." Looking southwest across the bay, Glover depicted the city in minute detail showing even such small structures as sheds and windmills. In the distance the peninsula of Coronado lies almost vacant of buildings, while farther out the Point Loma Lighthouse stands watch at the harbor entrance.

This is one of the earliest bird's-eye views of San Diego. Reps notes two earlier views, known in a single copy, one by Higgins and one by George Baker.

There are at least two states of Glover's view.

State 1: Erroneous imprint: "Drawn by E.S. Clover [sic] and Published by Schneider and & [sic] Kueppers, San Diego."

State 2: Imprint corrected. Cowboy on horseback trying to lasso three cows in foreground at lower right added.

### RARITY

All versions of the view are extremely rare on the market.

### CONDITION DESCRIPTION

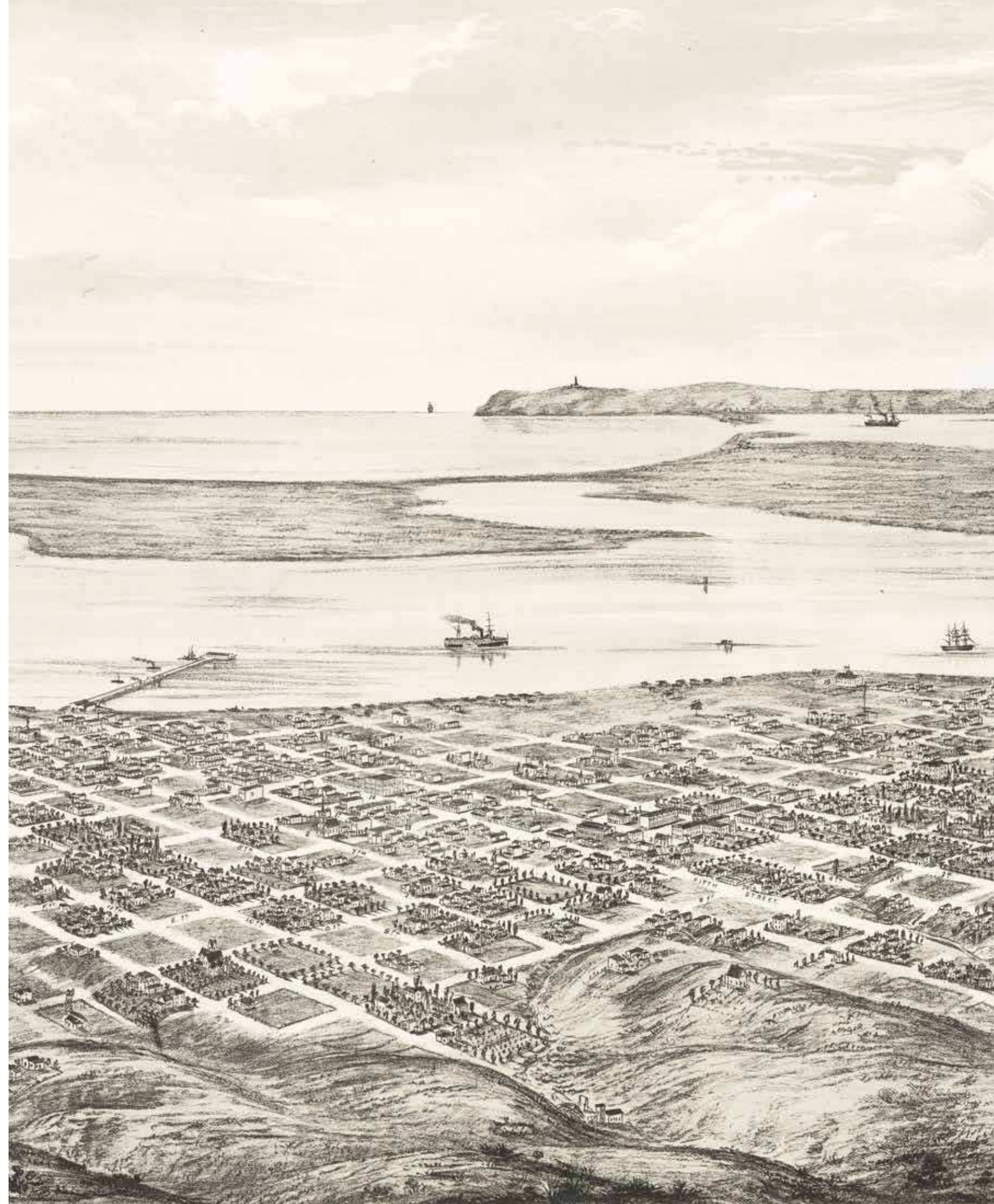
Tear at right center, expertly repaired on verso.

### REFERENCE

Peters, California on Stone, p. 54. Howell & White, California in Lithographs: Nineteenth Century Prints from the Robert B. Honeyman, Jr. Collection, p. 129. Reps, Cities on Stone, p. 97. Reps, Views and Viewmakers of Urban America 228.

### ELI SHELDON GLOVER

Eli Sheldon Glover (1844-1920) was one of the great viewmakers of the golden age of American bird's eye views. He began his career working for Albert Ruger in Ypsilanti, Michigan in 1866. He was primarily a sales agent for Ruger but probably also helped him in the actual production of city views. Two years later Glover went to Chicago to become a printer and publisher under his own name, but his Merchants Lithographing Company was shortlived; it was destroyed by the 1871 Chicago Fire after only three years of operation. The Great Fire caused Glover to look farther afield, and he began making views in Ontario and Kansas. Slowly he made his way west, producing Colorado views in 1873-'74. In 1874, while based in Salt Lake City he traveled the Rocky Mountains and produced views in Montana, Utah, and Wyoming. In 1876 and '77, the Glovers lived in Los Angeles and Eli produced a total of 16 views of California cities. In the last period of his active career, he focused on views in Oregon, Washington, and British Columbia. His second to last view was in Alabama, and his final view, in 1912 after a long hiatus, was Port Arthur, Texas.





Drawn by F. S. Cloer and Published by Schnitzer and Kneppers, San Diego.

Engraved according to an act of Congress, in the year 1867, by Schnitzer & Kneppers, in the Office of the Librarian of Congress, at Washington, D. C.

A. L. Boneroff & Company, Lithographers, San Francisco, Cal.

Showing the central portion of the city, with the actual improvements; San Diego Bay and Peninsula, the Extension to the Harbor, Point Loma and the Los Coronados Islands, twenty miles distant in the Pacific Ocean.

## BIRD'S EYE VIEW OF SAN DIEGO, CALIFORNIA

1876

FROM THE NORTH-EAST, LOOKING SOUTH-WEST.

The County Seat of San Diego County and the proposed Terminus of the Texas Pacific Railroad. Present population about 4,000. A thriving commercial town; publishes two newspapers, the "San Diego Union" and "Work," weekly and daily editions.

- |                         |                         |                              |
|-------------------------|-------------------------|------------------------------|
| 1. Presbyterian Church. | 5. Catholic Church.     | 9. Bank of San Diego.        |
| 2. Baptist Church.      | 6. Public Schools.      | 10. Commercial Bank.         |
| 3. Methodist Church.    | 7. Point Loma Seminary. | 11. City Hall.               |
| 4. Episcopal Church.    | 8. San Diego Academy.   | 12. Central Market Building. |

- |                                   |                              |                                    |
|-----------------------------------|------------------------------|------------------------------------|
| 13. Horn's Hall.                  | 17. Lynn House.              | 31. San Diego Farming Association. |
| 14. Telegraph Office.             | 18. Bay View Hotel.          | 32. San Diego Postoffice.          |
| 15. Hoveen House.                 | 19. Government Barracks.     | 33. San Diego Flouring Mill.       |
| 16. San Diego County Court House. | 20. San Diego Flouring Mill. | 34. City Brewery.                  |

## RARE VIEW OF CATALINA ISLAND

2 | Avalon, Santa Catalina Island, California

Chicago / ca. 1885

DIMENSIONS  
25" x 19"

COLOR  
Colored

CONDITION  
VG+

STOCK NO.  
66762

AUTHOR  
Kurz & Allison

### DESCRIPTION

Following Mexico's independence in 1821, Catalina and California were under Mexican jurisdiction and the secluded island continued to be a popular place to hide from the authorities. The Mission system declined and was secularized in 1834. The Mexican government gave away huge tracts of mission lands to favored individuals. In 1839, a naturalized Mexican citizen named Thomas Robbins made his first petition to Mexican governor Pio Pico to be granted the island of Santa Catalina (no mission had ever been built on the Island). Governor Pio Pico finally granted his wish on July 4, 1846, just days before the Americans went to war with Mexico. By 1848, Robbins had established a small rancho at the island's isthmus. He moved to Santa Barbara and subsequently sold the Island. Catalina changed hands many times.

By 1867, millionaire James Lick of San Francisco gained full ownership and evicted all the squatters from the island. When Lick died in 1876, his trustees took over the estate and in 1887 sold the island to George Shatto, a young businessman who had recently come to Los Angeles from Michigan. Shatto decided to develop the Island as a tourist resort, establishing a town in a beautiful sheltered valley with wide, crescent shaped harbor on the northeast side of the island. He enlarged the existing wharf to accommodate larger steamers, and built the Hotel Metropole. He had the town surveyed, and sold the first lots. Shatto's sister-in-law Etta Whitney chose the name Avalon for the town.

In 1913, Avalon became an incorporated city. In November of 1915, a devastating fire burned out of control for three days, destroying about a third of the town, including the Hotel Metropole. The Banning brothers built the elegant Hotel Saint Catherine to replace it, but were unable to recover their financial losses. In 1919, they sold the Island to William Wrigley Jr.

Wrigley promoted the island through well-publicized events such as the 1927 Wrigley Ocean Marathon swim and world-class golf tournaments on a renovated 18-hole course. He owned the Chicago Cubs and brought them to the island for spring training. After Wrigley's death, his son Philip continued to develop and expand Catalina. In 1975 the Wrigley donated 88% of the island to the Catalina Island Conservancy, a nonprofit corporation with a mission to "preserve and restore Catalina to its natural state in perpetuity so that future generations can continue to enjoy this unique part of California's heritage."

### REFERENCE

Reps, Views and Viewmakers of Urban America #56.





AVALON, SANTA CATALINA ISLAND, CAL.

## IMPRESSIVE PANORAMA OF BALBOA PAVILION

3 | *Early Panoramic Photo of the Balboa Pavilion, Newport Beach*

Los Angeles / 1910

DIMENSIONS  
82.75" x 9.5"

COLOR  
Uncolored

CONDITION  
VG

STOCK NO.  
74933

AUTHOR  
West Coast Art  
Co.

### DESCRIPTION

On the left of the view are the Laguna Coast highlands and the entrance to Newport Bay. At the center are the few houses and other buildings that then made up the community of Balboa Beach - the most prominent is the Balboa Pavilion, which was constructed in 1906. At the right is Bay Island with a small bridge connecting it to the Balboa Peninsula. There is a hint of the Pacific Ocean in the background. The photograph seems to have been taken in the vicinity of Topaz Avenue and South Bay Front.

Today, the Balboa Pavilion is miraculously still standing, and a website for the attraction summarizes its history thusly:

Newport Beach's most famous landmark, the historic Balboa Pavilion, is one of California's last surviving examples of the great waterfront recreational pavilions from the turn of the century.

Established 100 years ago in 1906 by the Newport Bay Investment Company, the Pavilion played a prominent role in the development of Newport Beach as a seaside recreation area.

The photo was produced by the West Coast Art Co., which was a fairly prolific publisher of panoramic Western scenes from about 1909 to 1916 or later. The Library of Congress has substantial holdings of their photos, many of which focus on early oilfields (especially those in Los Angeles and Orange Counties), and later the company worked its way into Arizona and elsewhere.

### CONDITION DESCRIPTION

Gelatin silver photographic panorama, with early guache, overpaint. Remnant of old backing on verso. Quite flat for a large panoramic photograph, which are often rolled or curling.





## ICONIC EDDY RANCHOS MAP

4 | *The Old Spanish and Mexican Ranchos of Los Angeles County*

Los Angeles / 1937

DIMENSIONS  
16" x 18"

COLOR  
Colored

CONDITION  
VG+

STOCK NO.  
75788

AUTHOR  
Gerald A. Eddy

### DESCRIPTION

Marvelous decorative map of Southern California, extending from Los Alamos y Agua Caliente and La Liebre in the Mojave Desert to Los Alamitos, Los Coyotes, and Los Nogales Ranchos in the south. Eddy's map shows the Spanish colonial ranches which pre-date the growth and development of Los Angeles. El Camino Real and the Missions are prominently depicted, along with an attractive compass rose, sailing ship, flying fish, etc. This is one of the few maps to depict the Spanish and Mexican Ranchos and redefines the image of Los Angeles.

Many of the ranchos are remembered in neighborhood and street names, with some of the most famous being Malibu, Los Palos Verdes, Santa Monica, and San Pedro. The two important missions of the area are depicted, San Fernando (founded in 1797) and San Gabriel Arcangel (founded in 1771). The many mountains of Los Angeles County are shown pictorially, and points of interest include Catalina Island in the south and the vast Mojave Desert to the north.

This map was illustrated by Gerald A Eddy in 1937 as an advertisement for the Title Insurance and Trust Company of Los Angeles.

### CONDITION DESCRIPTION

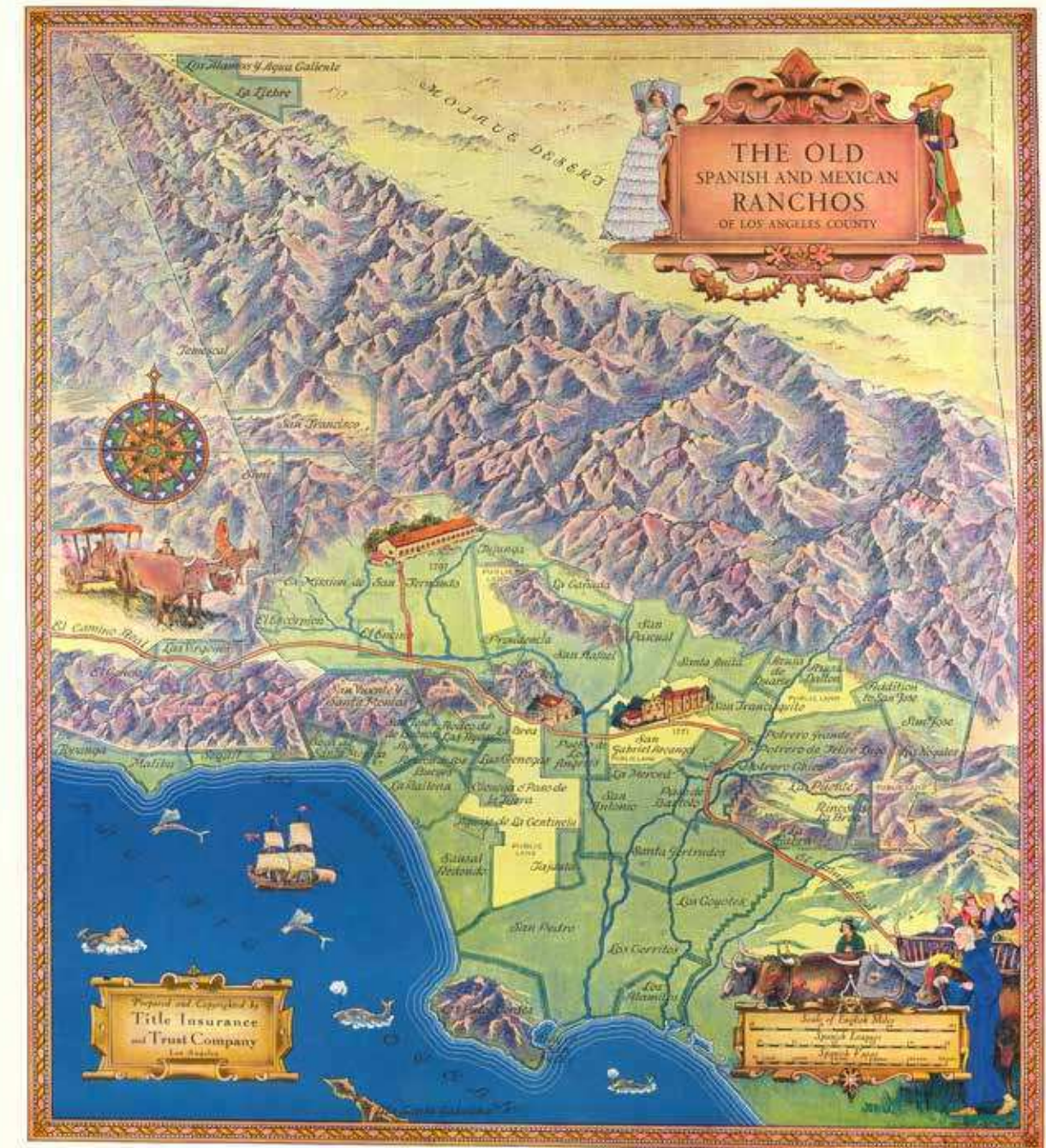
Archivally backed on modern poster linen.

### CONDITION DESCRIPTION

Gerald Allen Eddy moved from Michigan to Southern California in 1902.

From the 1920s, he worked in the Los Angeles area as an artist and commercial cartographer.

Eddy produced a number of pictorial and other maps of the western part of the United States. His earliest work was "Pushing Hun out of France and Belgium" (1918). He produced several other war related maps during WWII, but is best known for his tourist and pictorial maps of California, Nevada and Arizona, including his "The Heart of Arizona" in 1926 and Boulder Dam map of 1931 and his iconic series of maps of Lake Tahoe.



## LIVELY BROADSIDE BY THE "AMERICAN RASPUTIN"

5

*Riverside Exhibit / Removed From Riverside Cal. to Armory Hall, Los Angeles,  
Open Day & Eve'ng from Feb 29 to March 6th 1888*

Los Angeles / 1888

DIMENSIONS  
15.25" x 12.5"

COLOR  
Uncolored

CONDITION  
VG

STOCK NO.  
74529

AUTHOR  
Carl Browne

### DESCRIPTION

Lively promotional broadside image, drawn by "American Rasputin" Carl Browne, promoting the Riverside, California Exhibit at the Southern California Citrus Fair, held in the Winter of 1888.

The image was drawn and published by Browne in his irregularly published Los Angeles Weekly "Cactus" as an Extra, in early 1888. The image is a fine early example of Browne's artwork, his first of several careers, after moving west from Springfield, Illinois to San Francisco in 1869.

The broadside is one of the few surviving artifacts of the first Southern California Citrus Fair to be held in Los Angeles, held in conjunction with the newly formed Los Angeles Chamber of Commerce.

### RARITY

The present image would seem to be a unique survival. Early Carl Browne material is, in general, very rare. RBH notes only one offering by Edward Eberstadt credited to Browne.

### CONDITION DESCRIPTION

Evidence of old folds and some minor toning.

### CARL BROWNE

The artist of this view, Carl Browne (1849-1914) seems to have had a very colorful existence. Beginning as an artist in San Francisco and later Los Angeles, Browne seems to have segued into a career as a publisher, labor organizer, con artist, early aviation pioneer and charlatan.

In the earliest years, Browne would become both a noted panorama artist and newspaper illustrator and publisher, as well as an early labor activist / agitator, with ties to the Anti-Cooley League and Workingmen's Party. After moving to Los Angeles, he published the Weekly Cactus, Los Angeles' first illustrated weekly newspaper, which began publishing in February 1883, for which he also served as editor, artist and manager. During this period, Browne referred to himself as the "Nast of the Pacific."

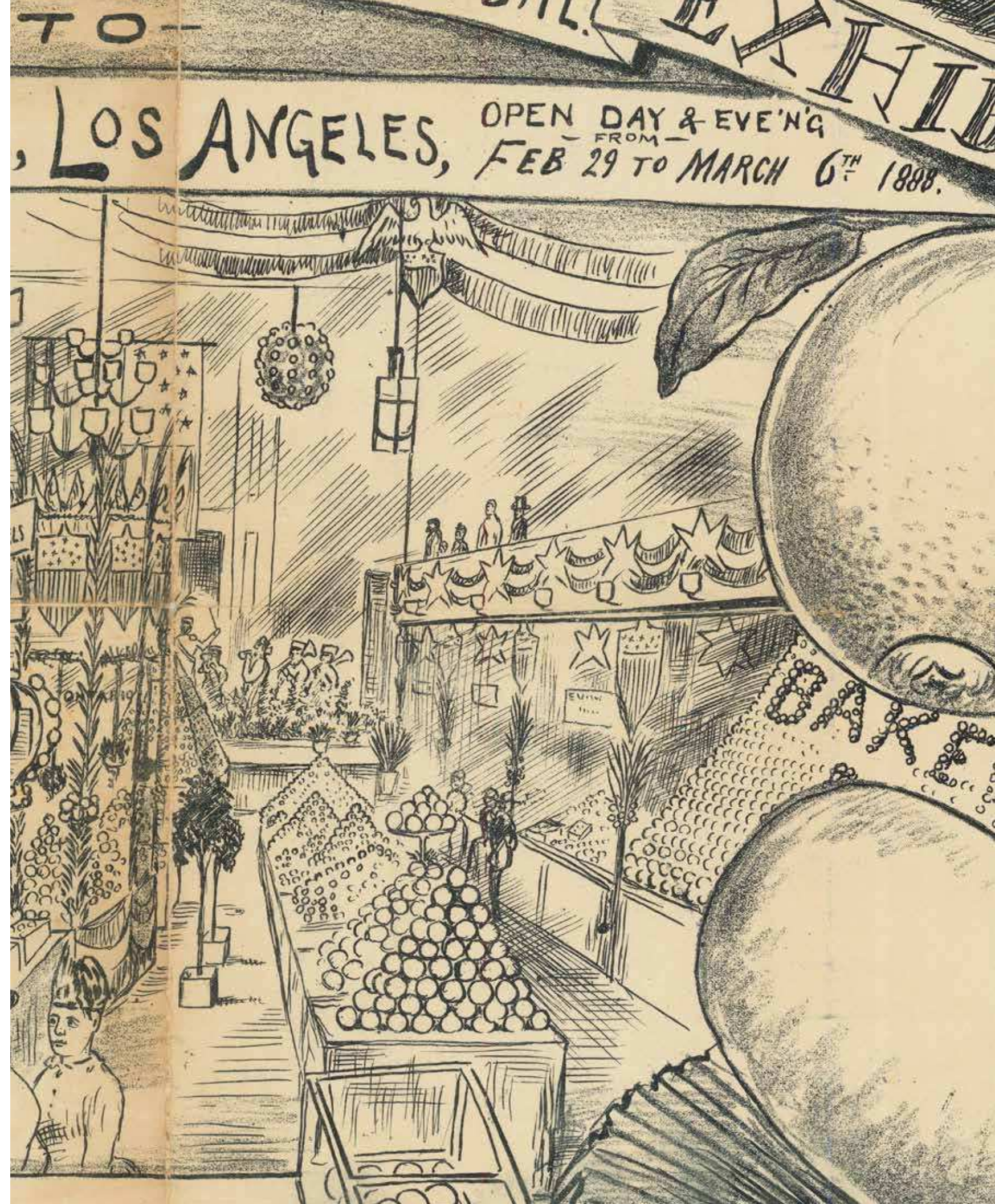
### REFERENCE

Henry Winfred Splitter; Art in Los Angeles "Before 1900": Part I; The Historical Society of Southern California Quarterly, Vol. 41, No. 1 (March, 1959), pp. 38-57.

An American Rasputin: <https://graphicarts.princeton.edu/2019/12/24/an-american-rasputin/>;

H. Roger Grant, Portrait of a Workers' Utopia: The Labor Exchange and the Freedom, Kan., Colony Spring 1977 (Vol. 43, No. 1);

Coxey's Army: An American Odyssey by Carlos A. Schwantes, University of Nebraska Press, 1985.



**SO CALIFORNIA**  
**RIVERSIDE** REMOVED FROM RIVERSIDE, CAL. **CITRUS FAIR**  
 -TO- **EXHIBIT!**  
**ARMORY HALL, LOS ANGELES,** OPEN DAY & EVE'NG  
 FROM FEB 29 TO MARCH 6<sup>TH</sup> 1888.

THE MOST MAGNIFICENT EXHIBITION OF CALIFORNIA'S GOLDEN ORANGES, LEMONS & C. EVER DISPLAYED!

THE LOS ANGELES, WEEKLY "CACTUS" EXTRA!

SK. Colored by Carl Zimmer

## FIRST LARGE SCALE VIEW OF SANTA BARBARA

6

*Bird's Eye View of Santa Barbara, California looking North to the Santa Barbara Mountains*

San Francisco / 1877

DIMENSIONS  
30" x 20"

COLOR  
Uncolored

CONDITION  
VG

STOCK NO.  
70729

AUTHOR  
Eli Sheldon  
Glover

### DESCRIPTION

Rare early two-stone lithographed view of Santa Barbara, drawn and published by E.S. Glover and printed in San Francisco by A.L. Bancroft & Co., lithographers.

Published in 1877, Glover's view of Santa Barbara is the earliest large-scale printed view of the city, pre-dated only by a much smaller view (16 x 9 inches) by A.E. Mathews in 1873.

In 1876 and '77, Glover and his wife lived in Los Angeles and Eli focused on views of California cities, including Los Angeles, San Diego, and others.

### RARITY

The view is extremely rare on the market. Other than an example that we offered in 2019, the last example of the view we can locate is the Amon Carter Brown Museum example, which was offered for sale by Midland Books in 1967 (colorized).

Reps (388) locates examples in the Library of Congress, UC Berkeley Bancroft Library, California State Library, Santa Barbara Historical Society, Huntington Library, Amon Carter Brown Museum, and the Oakland Museum.

### CONDITION DESCRIPTION

Faded ink stamp and pencil shelfmark of the Library of Congress (part of a deaccession of multiple duplicates). Very minor marginal toning. A few chips and mended chairs at the edges, not affecting the image. Better than Good.

### REFERENCE

Reps, *Views and Viewmakers of Urban America*, 388, see also pages 178-180.





Drawn and Published by L. S. Grover

A. L. Bennett & Co., Lithographers, S. F.

- 1—Santa Barbara College
- 2—St. Francis School
- 3—Public School Building
- 4—Old Mission Street
- 5—Episcopal Church
- 6—Presbyterian Church
- 7—Catholic Church
- 8—Methodist Church
- 9—Baptist Church
- 10—Congregational Church
- 11—Quaker Church
- 12—Gravelly Court House
- 13—City Office
- 14—Police Building

BIRD'S EYE VIEW OF  
**SANTA BARBARA,**  
 CALIFORNIA, 1877.

Looking North to the Santa Barbara Mountains.

- 15—College Hall
- 16—Governor's Hall
- 17—Warren House
- 18—U. S. C. P. Hall and Library
- 19—Santa Barbara Post Office
- 20—Santa Barbara County Court
- 21—National Child Bank
- 22—Mission Chapel
- 23—Synagogue Chapel
- 24—Old Hospital
- 25—Old Jail
- 26—Archbishop's House
- 27—Barracks

## ORIGINAL 1870's OIL PAINTING OF SANTA BARBARA

7 | *Santa Barbara, Cal. from the "foot hills" Looking South. Islands 60 miles in the distance.*

Richmond, Indiana  
ca. 1877

DIMENSIONS  
24" x 14.25"

COLOR  
(see description)

CONDITION  
VG+

STOCK NO.  
73104

AUTHOR  
Marcus Mote

### DESCRIPTION

Fine original oil painting of Santa Barbara, California, in the mid-1870s, by noted midwestern artist Marcus Mote.

Mote's painting shows Santa Barbara from the east, with Santa Cruz Island in the distance and bucolic hilly meadows and scattered trees in the foreground.

The artist, Marcus Mote is notable and well respected, but best known for portraits and paintings on religious themes. The present painting, as noted in his inscription on the back of the canvas, is "From a sketch by Sue Spence in Winter of 1876-7." Sue Spence was one of Mote's early students, and a famously volatile one, based upon Mote's biography. After leaving Mote's studio in the 1860s, she set up her own studio in Paxton, Illinois, where she remained for several years. Later, she traveled to California. The July 1, 1875 St. Helena Star notes Spence "a fine and artistic painter," visited her brother H. Spence.

The inscription on the verso shows that it was a gift to "Danl S. Anthony from M[arcus] M[ote] in Richmond, Indiana." Daniel S. Anthony was an early settler in Richmond, who first opened a mill in the town in 1818.

The painting is accompanied by a photocopy or carbon of a letter from Joseph A. Baird, Jr., to Mrs. Elizabeth Hay Bechtel of Santa Barbara, California, dated February 5, 1972, stating that when Baird was recently in New York:

*one of the major dealers in American paintings... showed me a painting of Santa Barbara. It is utterly charming, and in my opinion a real period document. As you well know, the number of historic paintings of Santa Barbara is small indeed. The artist is Indiana born [actually Ohio] and resident...; just what exact connection he had with Sue Spence, who sketched the original scene, is not yet clear. Seen in 'reality', the painting has great quality; and Mote, the artist, is certainly an above average later Victorian painter...*

There is also a receipt for the painting from Maxwell Galleries of San Francisco, dated August 25, 1979, for sale of the painting to M.P. Mckenna of Conway New Hampshire, and two copies of an appraisal by Maxwell Galleries for the painting, dated August 30, 1979, addressed to Mr. and Mrs. J.D. Thompson of Santa Barbara, California. The Thompsons were evidently the final most recent owners, as the painting was consigned by the family to Pacific Book Auctions for sale in April, 2021.

### RARITY

19th-century bird's-eye view oil paintings of California cities are generally very rare. This is the only such 19th-century painting of Santa Barbara that we have encountered in 30 years in business in California.

### CONDITION DESCRIPTION

Oil on canvas, on original wooden stretchers. A few small spots retouched in the sky. Gilt carved wood frame (30.75" x 21.25").



## ONE OF THE EARLIEST BIRD'S EYE VIEWS OF CALIFORNIA

8

*Harbour and City of Monterey, California*

New York / ca. 1850

DIMENSIONS  
25" x 18"

COLOR  
Uncolored

CONDITION  
VG

STOCK NO.  
33557

AUTHOR  
Thomas Oliver  
Larkin

### DESCRIPTION

The view depicts Monterey at the height of its importance as the Mexican Capital of Alta California. Taken from a finely executed series of sketches (possibly by Edward Vischer, one of California's most important early artists, who first came to Monterey in 1842), the view provides a remarkable early record of the town and Harbor at the time the United States established a foreign consulate in Monterey. Thomas Larkin was appointed the first and only American Consul to California. His home, located at Pacific and Jefferson Street, is the origin for the architectural style renowned as "Monterey Colonial."

The map depicts a number of important monuments, including Larkin's home (center left, two stories) and the Customs House, the oldest surviving public building in California and Cooper Molera Adobe.

While there are two theories on the reason for the creation of the view, the consensus is that the view is based upon original sketches done in 1842, the year which the US opened its California Consul and Thomas Larkin built his home. Given the scene in the harbor, we believe both stories can be seen as correct, as they fit within the same historical framework.

The view depicts 3 American warships in the harbor, along with several smaller vessels. Two rowboats are also shown, each bearing a national flag (Mexico and the US). Circumstantially, this is consistent with the theory that the view shows the American capture of Monterey in 1842.

Monterey's first and only American Consul, Thomas Larkin, commissioned this pictorial map depicting early Monterey. Larkin had the drawing done to show off his new home, seen in the middle

at left. Note that prior to Larkin's wharf of 1845, both passengers and cargo were rowed by boat to shore near the Custom House.

The view shows Monterey Bay with houses (some with yards enclosed by stucco walls) and columned portico buildings. There are people on the dirt streets, some riding horses, oxen-drawn cart at left, solid wooden bridge at right. Sailing ships and row boats on Bay, low hills in background.

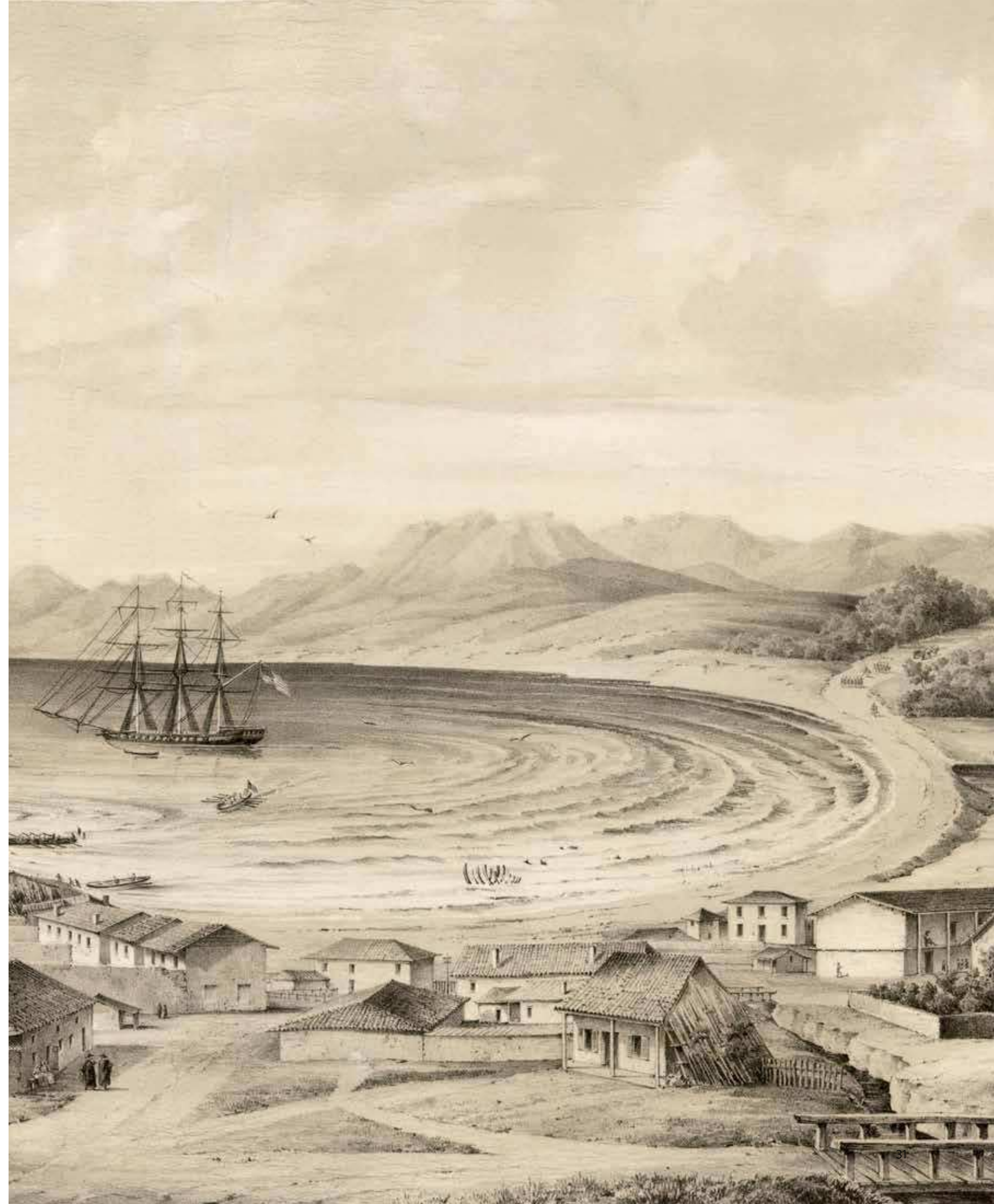
Peters notes that D'Avignon was at the 323 Broadway address in 1849. Repts list two editions of the view, with slightly different titles and slightly different sizes.

### RARITY

Because of its historical importance, several examples of the view are known in public collections. However, in modern times, the view has become virtually unobtainable, with the last reported sale at auction coming in 1975 (Sotheby Park Bernet), where a folded example of the view brought \$1,000.

### REFERENCE

Peters, *California on Stone*: p.111; Repts, 155 and 156; Tim Thomas and Dennis Copeland, *Monterey's Waterfront* (2006), p. 8.





W. H. B. 1842

PAUL S. LEBLANC

By Order of the Government

HARBOR and CITY of MONTEREY, California 1842.

## THE HEART OF CALIFORNIA'S GOLD COUNTRY

9

*Bird's Eye View Placerville, California Published By The "Weekly Observer" 1888*

San Francisco / 1888

DIMENSIONS  
32" x 25"

COLOR  
Hand Colored

CONDITION  
VG

STOCK NO.  
32864

AUTHOR  
W.W. Elliot & Co.

### DESCRIPTION

Marvelous detailed plan of this important early California mining town sketched by L. Roethe, showing buildings, street names, topographical details, etc. The view is one of the earliest large format printed views of Placerville and is quite rare on the market. The view includes 25 insets of prominent buildings and residences in Placerville, and a smaller view showing Placerville in 1851. The map also includes an index identifying 30 places and a testimonial narrative about El Dorado County, California.

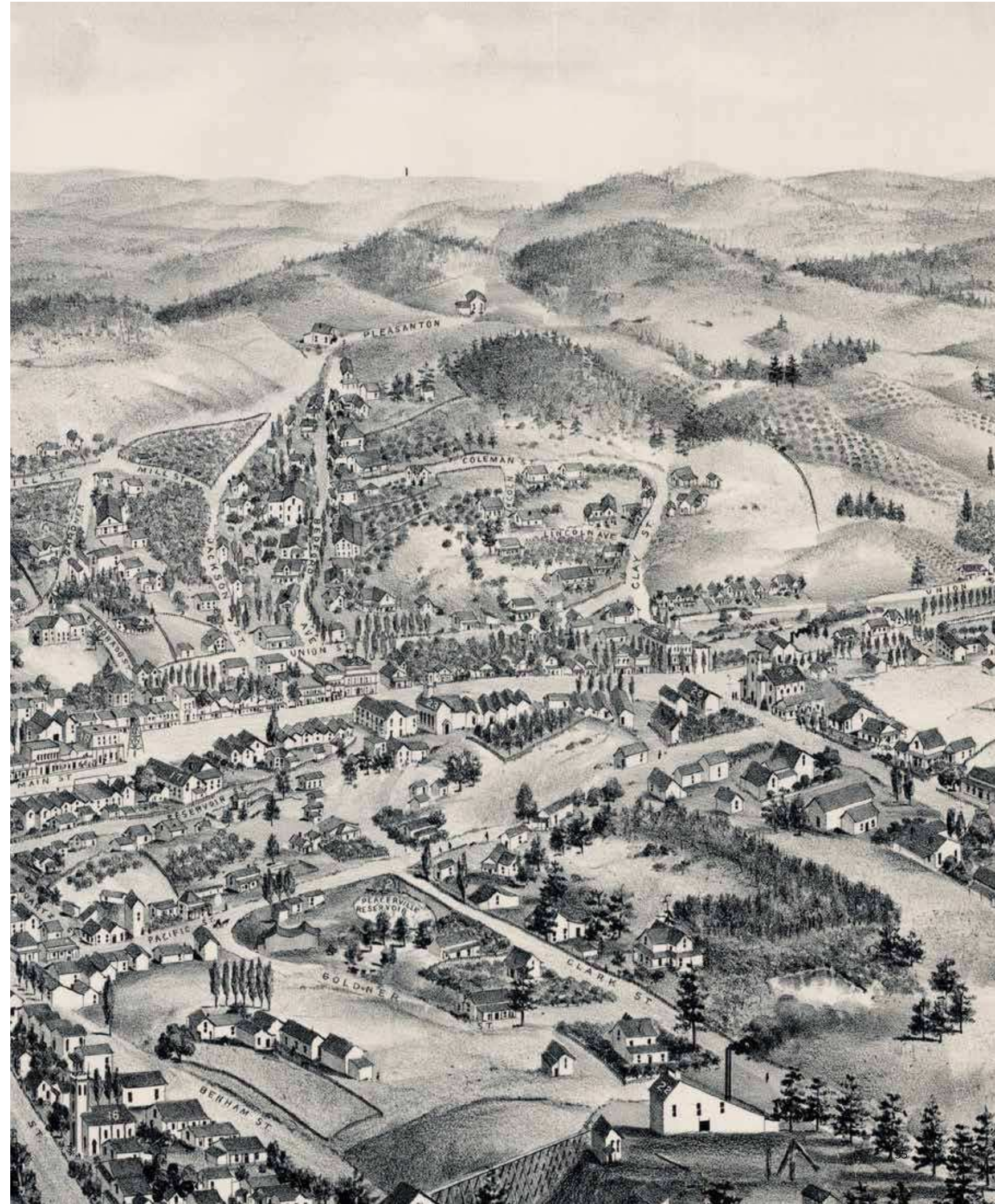
Several mining areas can be seen in the hills. An interesting birdseye view by Elliott, who also published some of the rarest Illustrated California County histories, richly illustrated with maps and views of local buildings.

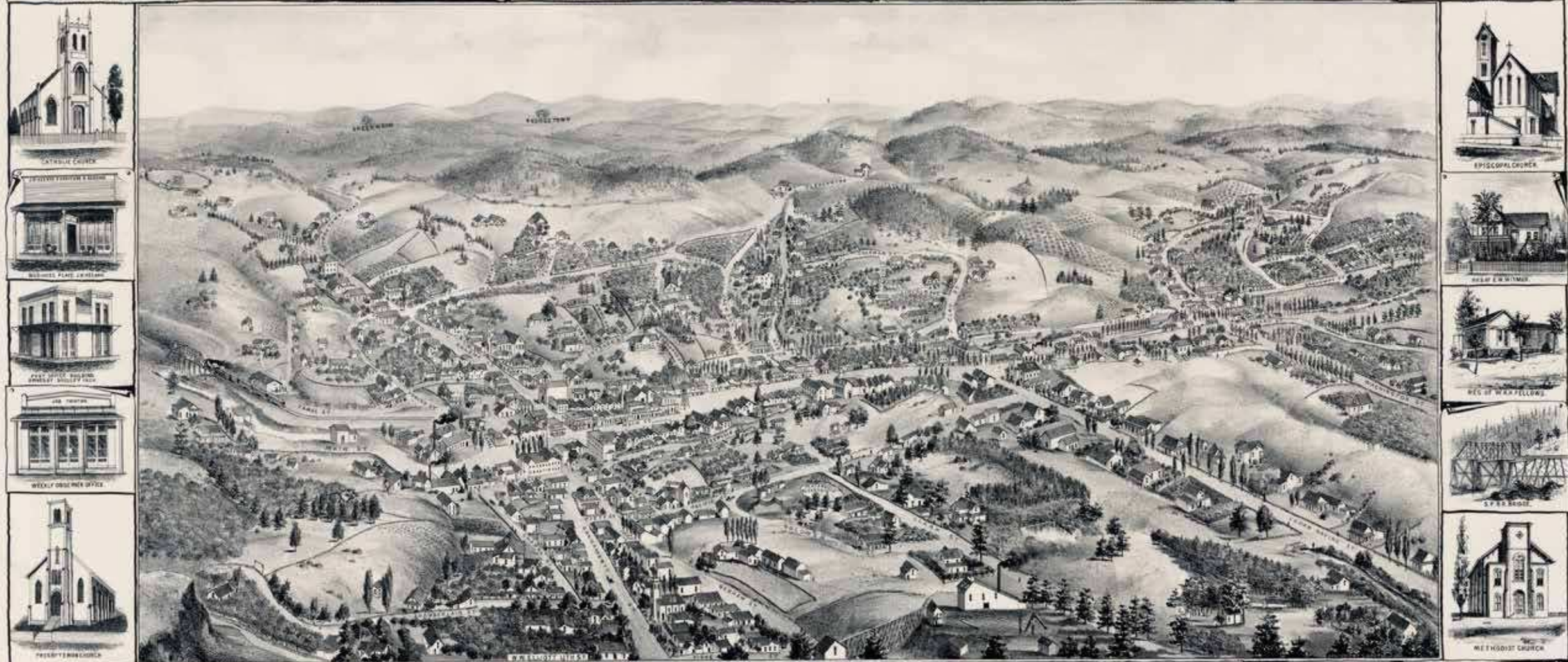
### CONDITION DESCRIPTION

Backed with a thin layer of Japan paper to support old folds.

### REFERENCE

Reps 189.





**EL DORADO COUNTY**

THE COUNTY has a length of about seventy miles from east to west, and a breadth of about thirty-five miles from north to south. While this area, an excellent one of the most beautiful and productive which can be found in the most favored portions of this State. The variety in the State, and possibly no other of equal size in the Union, has a history of

full of thrilling interest as that of El Dorado. It was here that gold was first discovered, the news of which spread with rapidity throughout the civilized world. In less than two years after Merced's discovery, over forty thousand gold seekers were within the boundaries of El Dorado County, and for several years it was the richest gold producing county of the State. Her deep green meadows and rich fertile loams invite to fruit golden harvests, and from the general appearance promise to do so for ages to come.

Along her western borders stretches a belt of fertile land, but slightly elevated above the level of the sea. This fertile belt, and the contiguous lower foothill regions, are particularly adapted to the growth of wheat, the clover, the fig, and the apricot. These by gradual ascent, is reached a stretch of undulating country, rolling hills and narrow valleys, covered, in their entire mass, with white oak timber, or with groves of chestnuts, shagbark and liveoaks. Here we find the generally red soil of the foothill regions proper, where the richest fruit of the vine reaches its gladdened perfection, where wine requires a flavor which no amount of cultivation or combination will give to that made from grapes grown in level or alluvial soils. Here, too, the peach, the plum and apricot, yields to a rich, a white, a yellow, and a brownness, which gives these luscious fruits as the finest fruits of their several kinds to be found in the world. These, with by gradual ascent, is reached the

upper foothill region, with an altitude of from three hundred to twenty-five hundred feet. The first portion of the county is now in the best, and has given to be the most profitable, and makes the largest returns for the least outlay. Peaches, grapes, apricots, plums, pears, apples, berries of all kinds, grapes, and even the orange and guava flourish in profusion and have a flavor that is not equaled anywhere, save in the neighborhood of Sicily. Plant County which has the same character of soil and climate. That of the agricultural belt, occupying the entire length of the county north and south, and to its eastern boundary, are some of the finest wheat lands upon the coast. These lands, many miles in extent, stand in their original

pristine state, having never been the subject of the woodman's axe. Here are found majestic pine trees towering far high and twelve feet in diameter, standing thick upon the ground. The entire county is well timbered. The water supply of El Dorado County is ample for her whole territory. Fresh water and fine soil are abundant, the depth and character of the soil, and the fresh rainfall render irrigation entirely unnecessary. Such a thing as a drought has never been known. Fine rivers traverse the county from east to west. There are also many creeks or thirty small lakes which, together with the streams, abound in fruit. For agricultural and other purposes, the rainfall is usually high, but does not exceed the amount of the arid

and generally the old mining districts every acre of arable land in the county may be cultivated and successfully irrigated. There are in this county, according to the latest tabulations, about three hundred and seventy-five thousand acres of small and excellent government land. Much of this, however, is unimproved and of no great quality as yet that is obtained and cultivated. Much of it is ready for cultivation at but slight cost for the settler. In a word, there is no part of California, or of the American continent, where so much of arable and fertile soil, with such an abundance of great and rapid communication and beautiful scenery, can be obtained for the same price, as in El Dorado County.

PLACERVILLE is situated in latitude 39° 47' N. It occupies a long narrow strip, through which flows Hangman Creek, between two ranges of hills that rise on either side of the city several hundred feet. A view of the town with its long winding Main street, from one of the adjacent hillsides, is particularly to the eye. The main portion of the town, which is situated here what is called Upper and Lower Placerville, is a group of two cities in the distance. The location of the city is particularly favorable for the growth of the vine, and the soil is particularly rich and fertile. The city is situated on a hillside, and the view from the hills is particularly fine. The city is situated on a hillside, and the view from the hills is particularly fine. The city is situated on a hillside, and the view from the hills is particularly fine.

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**BIRD'S EYE VIEW**  
**PLACERVILLE, CAL.**  
PUBLISHED BY THE  
**"Weekly Observer"**  
1888.

## EARLY VIEW OF CALIFORNIA GOLD RUSH BOOM TOWN

10 Auburn, Cal. Presented With Compliments of W.B. Lardner, Real Estate Agent, Att'y-at-Law & Notary Public, Auburn, Placer Co. Cal.

San Francisco / 1887

DIMENSIONS  
29" x 22"

COLOR  
Hand Colored

CONDITION  
VG

STOCK NO.  
52939

AUTHOR  
W.W. Elliott & Co.

### DESCRIPTION

Rare birds-eye view of Auburn, California, including 22 smaller views and a map showing Placer County's Railroad Connections to Sacramento and San Francisco.

This fine view illustrates one of the important early California Gold Rush boom towns.

The map notes: "Compliments of W.B. Lardner, Real Estate Agent, Att'y-at-Law & Notary Public, Auburn, Placer Co. Cal." William Branson Lardner (1850- 1927) was born in Niles, Michigan. Lardner moved to Auburn in 1877, and served as Placer County District Attorney from 1880 to 1883, member of the California State legislature in 1900-01 and State Senator for Placer and El Dorado Counties, in 1902-05.

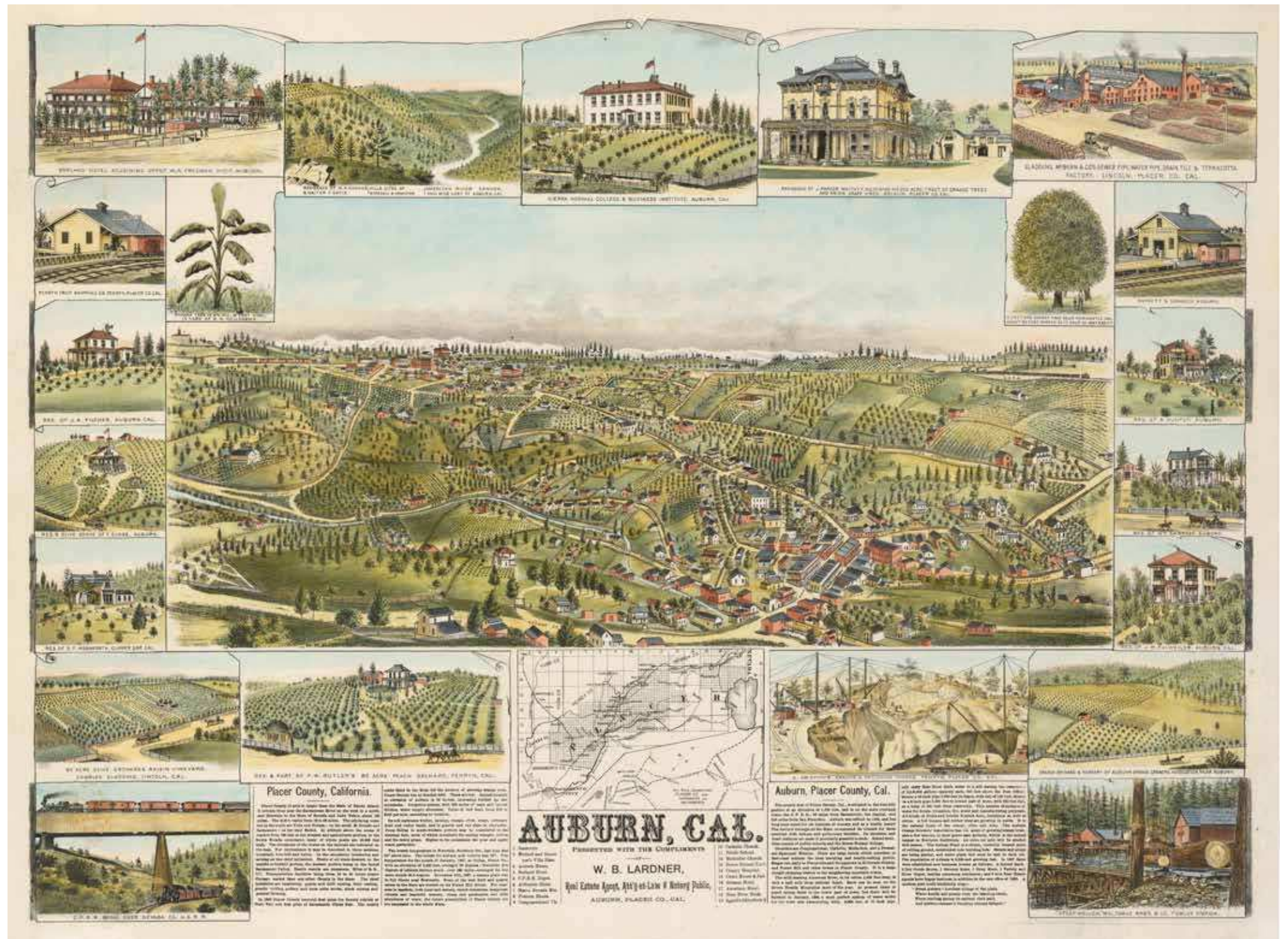
In the spring of 1848, a group of French gold miners arrived in the area of the town of Auburn and camped in what would later be known as the Auburn Ravine. The party was on their way to the gold fields in Coloma, California, and included Francois Gendron, Philibert Courteau and Claude Chana. It was the young Chana who discovered gold on May 16, 1848. After finding the gold deposits in the soil, the party decided to stay.

Placer mining in the area was very good, with the camp first becoming known as North Fork Dry Diggings. The name was then changed to Woods Dry Diggings, after John S. Wood settled down, built a cabin, and started to mine the ravine. The area quickly developed into a well established mining camp, officially becoming known as Auburn, in August, 1849. By 1850 the population had grown to about 1500, and Auburn became the seat of Placer County in 1851. In 1865, the Central Pacific Railroad, the Western portion of the First Transcontinental Railroad, reached Auburn as it was being built East from Sacramento.

W.B. Lardner was appointed a Court Commissioner for Placer County in 1878 and the family apparently had a long history in the town, with an architectural firm of the same name participating in the restoration of the old courthouse in 1980.

### REFERENCE

Reps, #53



## LITHOGRAPH OF SACRAMENTO'S GREAT INUNDATION

11 | View of Sacramento City as it appeared during the great inundation in January 1850.

New York / ca. 1850

DIMENSIONS  
37" x 24.5"

COLOR  
Colored

CONDITION  
VG

STOCK NO.  
73052

AUTHOR  
Sarony & Co.

### DESCRIPTION

Large tinted-lithograph of Sacramento during the infamous flood of January 1850, lithographed after drawings made on the spot by George W. Casilear and Henry Bainbridge.

This is one of the great California bird's-eye views from the Gold Rush era.

John Sutter had apparently been warned by Indians that area could turn into an "inland sea" and he was advised to locate Sutter's Fort on a mound above the plain. However, the explosive Gold Rush-era growth of the city led to much building next to the river. On January 10, 1850, shortly after the founding of the city, a major flood struck. According to a witness report in the Daily Alta: "Far as the eye could reach, the scene had now become one of wild and fearful import—floating lumber, bales and cases of goods, boxes and barrels, tents and small houses were floating in every direction."

The city was almost destroyed in the flood, but the fervent economic activity of the Gold Rush made sure that it was not abandoned. Herculean efforts to construct levees around the city began shortly after the waters had subsided and the hydroengineering continued, with some setbacks, to the construction of Folsom Dam in the 1950s.

The view includes the following description below the title:

*The City is situated on a Plain on the east Bank of the Sacramento River about 143 miles from San Francisco The rise of the River during the flood occasioned by heavy rains and the melting of Snow from the Mountains was about 20*

*feet. The small Island covered with tents at the head of J. St on the left is called to the Indians, Sa'cum a Knoll of ground made to the Indians and the only dry spot visible for miles during the flood. In the distance at the head of J. St. will be seen Sutters Fort about 2 1/2 miles from the Levee. In the extreme distance will be seen the Sierra Nevada Mountains or the Gold Region whose tops are mostly covered with Snow the year round and present a most striking and beautiful appearance when viewed from the City. The City Hotel, the large frame building facing on the Levee or River the left of J. St. was built during the summer of 1849 at a Cost of \$78,000 The Sutter Hotel the large frame building facing the Levee on the extreme right was built during the fall of 18[?] Cost \$50,000.*

Another 1850 view of the city, Sacramento City Ca. From the Foot of J. Street, Showing I. J. & K. Sts. With the Sierra Nevada in the Distance, provides an interesting comparison to the present view: [www.loc.gov/resource/pgs.04015/](http://www.loc.gov/resource/pgs.04015/)

### RARITY

We locate examples at the Library of Congress, Amon Carter Museum, California State Library, Penn State, Cornell, UC Davis, and UC Berkeley. Repts, Views and Viewmakers, 202, provides the following locations: MM-NN; SCP; ACMW-FW; UCBL-B; CHS-SF; CHS-C; CSL-S; LC-P.

Only one example appearing in RBH, at Anderson Galleries in 1930.

### CONDITION DESCRIPTION

Two-stone lithograph finished by hand. Some expert restoration of edge years. VG to VG+





**VIEW OF SACRAMENTO CITY.**  
 AS IT APPEARED DURING THE GREAT INUNDATION IN JANUARY 1850.

AN IMP. FROM ENGRAVING BY HENRY WAINWRIGHT.  
 Original drawing by HENRY WAINWRIGHT.  
 JOHN GEORGE COOPER, Engraver,  
 157 N. 2nd St. San Francisco, Cal.  
 1879.

The City is situated on a plain on the east bank of the Sacramento River about 143 miles from San Francisco. The rise of the River during the flood occasioned by heavy rains and the melting of snow from the mountains was about 30 feet. The small island covered with tents on the head of J. S. on the left is called by the Indians, Sacum or Knoll of ground made by the Indians and the only dry spot visible for miles during the flood. In the distance at the head of J. S. will be seen Sutter's Fort about 25 miles from the town. In the distance will be seen the Sierra Nevada Mountains; the table top which has been mostly covered with snow the year round and presents a most striking and beautiful appearance when viewed from the city. The City Hotel, the large frame building facing on the levee at the river the left of J. S. was built during the summer 1850 at a cost of \$12,000. The Sutter Hotel, the large frame building facing the levee on the extreme right was built during the fall of 1850. Cost \$40,000.

Respectfully inscribed to the Hon. John C. Fremont, U.S. Explorer, during the Flood of January, 1850.  
 Capt. J. S. [Signature]  
 J. S. [Signature]  
 J. S. [Signature]  
 J. S. [Signature]

## STRIKING CITYSCAPE OF SAN FRANCISCO ON FIRE

12 | *"The Burning of San Francisco" April 18, 19, 20, 1906*

San Francisco / 1906

DIMENSIONS  
25" x 37"

COLOR  
Colored

CONDITION  
VG

STOCK NO.  
40753mp2

AUTHOR  
Carl A. Beck /  
Schmidt Label &  
Litho. Co.

### DESCRIPTION

Detailed and dramatic view of San Francisco on fire after an earthquake in 1906.

On the wharf, the lithographic print shows steam ships ready to depart the docks. A crowd is gathered nearby, presumably to flee the flames. In the middle ground, individual blocks are shown, with some buildings intact, some on fire, and some reduced to ash. Dominating the view is the massive line of fire, with billowing smoke taking up two thirds of the sky.

The earthquake that preceded the fire measured an estimated 7.9 on the Richter scale, with tremors lasting for a total of about 67 seconds. Deaths from the earthquake are estimated to number between 700 and 3,000. Beside the deaths, approximately 227,000 people were left homeless as a result of the earthquake, amounting to over half of the city's population.

While the earthquake was certainly devastating, it is estimated that 90% of the damage was caused by the fire that began after the earthquake. Ruptured gas mains caused the fire, with over thirty hot spots throughout in the city.

Unfortunately, the San Francisco Fire Chief had died from injuries caused by the initial earthquake, impeding the ability of the San Francisco Fire Department to effectively respond to the numerous blazes. Making matters worse, many insurers refused to cover properties in San Francisco for earthquake damages, so some owners began to set fire to their destroyed homes in order to collect insurance payouts. This only increased the number of fires plaguing the city.

As flames began to overtake the city, the interim Fire Chief quickly called in the US Army for support. Roughly four thousand soldiers were involved in the effort to stop the fire and secure the city from chaos. Additionally, the Army impressed many civilians into service. The Army prevented mass looting and secured buildings important to the city's governance, such as the mint, the county jail, and the post office. Additionally, the Army demolished buildings that were in the way of the fire in order to prevent the further spread of the blaze.

### CONDITION DESCRIPTION

Several repaired tears at the right side of the image.

### REFERENCE

Wayne Thatcher, "Strain accumulation and release mechanism of the 1906 San Francisco Earthquake" *Journal of Geophysical Research*, 80, 4862-4872; "Casualties and Damage after the 1906 earthquake," USGS Earthquake Hazards Program; "A Dreadful Catastrophe Visits Santa Rosa," *Press Democrat*, April 19, 1906; "Earthquake and fire today have put nearly half of San Francisco in ruins," *New York Times*, April 19, 1906; Charles Scawthorn, John Eidinger, and Anshel Schiff, *Fire Following Earthquake* (Virginia, 2005); "Looting Claims Against the U.S. Army Following the 1906 Earthquake," *Virtual Museum of the City of San Francisco*, March 28, 2008; Matt Brady, *1906 Quake Shook up Insurance Industry Worldwide* (P&C, New York, 2006), 12-16. OO

### SCHMIDT LABEL & LITHOGRAPH CO.

The Schmidt Lithography Company was based in San Francisco. Max Schmidt, a German immigrant, founded his first printing business in 1873, and he was one of the first printers to use lithography on the West Coast. His plant burned twice, in 1884 and 1886, but by the 1890s he ran a factory in San Francisco, as well as branches in Portland and Seattle.

During the 1906 earthquake and fire the company's premises were destroyed again. Schmidt quickly acquired a nearby paper factory and production continued practically uninterrupted. Within two years of the fire, Schmidt had rebuilt on the site of his former factory at the corner of Second and Bryant Streets.

Schmidt's company was best known for its printed labels, but they also produced other items like separately-issued prints. The company was once the largest printing company on the West Coast and today they are remembered for the clock tower that still stands at Second and Bryant Streets.





SCHMIDT LITHOGRAPH CO., S.F.

THE GREATEST CONFLAGRATION IN THE HISTORY OF THE WORLD.  
"THE BURNING OF SAN FRANCISCO" APRIL 18, 19, 20, 1906.

OVER 450 SQUARE BLOCKS WERE DESTROYED WITH A LOSS OF OVER 500 MILLION DOLLARS.  
IN THE ABOVE SCENE THE FIRE LINE IS OVER FIVE MILES IN LENGTH ON THE EVENING OF THE FIRST DAY.

## SAN FRANCISCO ON THE EVE OF THE GOLD RUSH

13

"The Burning of San Francisco" April 18, 19, 20, 1906

San Francisco / 1868

DIMENSIONS  
32" x 16"

COLOR  
Colored

CONDITION  
Good

STOCK NO.  
61189fb

AUTHOR  
Henry Firks

### DESCRIPTION

An important San Francisco view, showing the city just a few months before the explosion in population which came with the Gold Rush.

As noted by Deak:

*"A wide-ranging portrait of San Francisco, crisply rendered by the artist Henry Firks, is provided in this important view of the city...the view delineates the main features of the newly laid-out town: its favorable location on a wide bay; the hilly terrain affording lookout points; the low commercial structures lining the shore; the residential buildings of various make, some substantial, most not; and the large amount of shipping accommodated by the harbor. At the right is the Pacific Ocean entrance to the harbor, already known as the Golden Gate. Flush with the right-hand margin of the arched view is Yerba Buena Island, preserving San Francisco's original name. Firks' rendering is the source of numerous other views of San Francisco looking north on Montgomery Street to Telegraph Hill" (Deák).*

In California on Stone, Harry T. Peters comments: "Firks was the artist of one of the best-known early San Francisco views." The view was an exciting enough find in 1943 for Goodspeed's Bookshop to illustrate the lithograph in one of its catalogs with the tag-line "Here it is."

### CONDITION DESCRIPTION

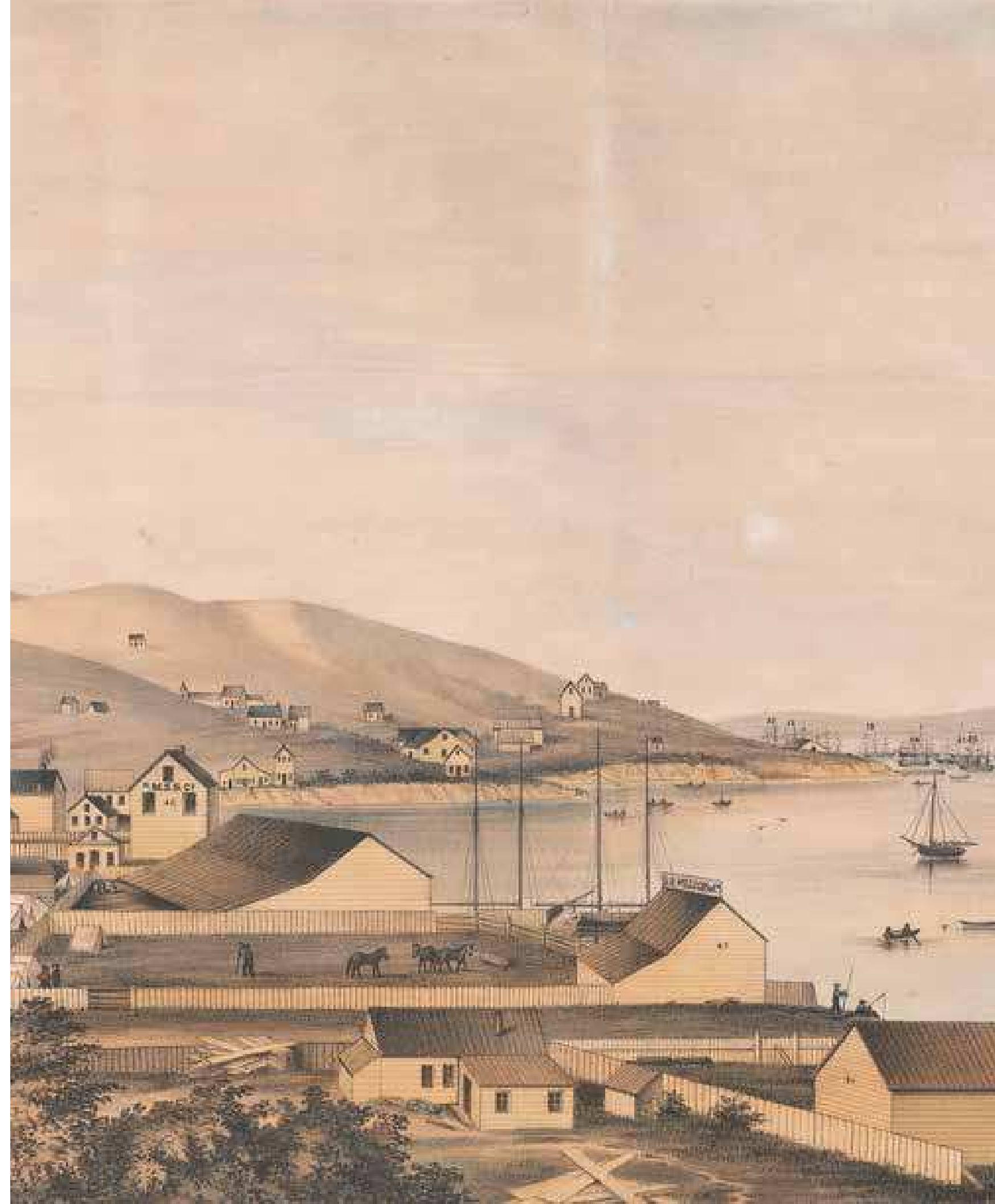
Cleaned and restored and laid on a larger sheet of paper. Some splitting still evident and areas of restoration.

### REFERENCE

Baird & Evans 8e; Repts 314; Deak, 584.

### HENRY FIRKS

Henry Firks was a painter and lithographer known primarily for his images of California during the mid-nineteenth century. His works are held by the Bancroft Library, California Society of Pioneers, and the University of California.





## UNRECORDED ENGRAVED VIEW OF SAN FRANCISCO

14 | *San Francisco - California*

Darmstadt / 1875

DIMENSIONS  
25.5" x 12.5"

COLOR  
Uncolored

CONDITION  
VG

STOCK NO.  
32242

AUTHOR  
Frederick Hess

### DESCRIPTION

Unrecorded 1875 edition of Frederick Hess's fine steel engraved view of San Francisco, with 22 vignettes of San Francisco buildings.

Very rare steel-engraved view of San Francisco with surrounding vignettes of various architectural landmarks of the city including: Nevada Block, Calvary Church, Palace Hotel, City Hall, Grand Hotel, Cliff House, The White House, Corner of Geary and Kearny, Mercantile Library, Oriental Block, Sansome Street, London & S. Fr. Bank., S. Mary's Cathedral, Lick Hotel, Occidental Hotel, Corner of First and Market Street, PMSS Wharf, Montgomery Street, California Street, Murphy Grant & Co. Building and Russ House.

Very little is known about the creator of this rare print, Frederick Hess. He is known to have also produced a lettersheet with different views (Baird 232). Reps locates two copies of an 1874 printing (Library of Congress and the Oakland Museum), but makes no mention of this 1875 printing.

### CONDITION DESCRIPTION

Minor fold splits, repaired on verso and archivally backed.

### REFERENCE

Reps, *Views & Viewmakers of Urban America* 322 (1874 edition).



CITY HALL





NEVADA BLOCK.



CALVARY CHURCH.



SANSOME STREET.



PALACE HOTEL.



CITY HALL.



GRAND HOTEL.



LONDON & S.F. BANK.



ST. MARY'S CATHEDRAL.



CLIFF HOUSE.



RUSS HOUSE MONTGOMERY STREET.



MUNROE, GRANT & CO'S BUILDING SANSOME STREET.



ORIENTAL BLOCK.



SAN FRANCISCO.



LICK HOUSE.



THE WHITE HOUSE.



OCCIDENTAL HOTEL.



CALIFORNIA STREET CORNER, SAN FRANCISCO.

Notice, the illustration of the Lick House is from a drawing by the artist, J. J. G. (see page 10 of this volume).



MERCANTILE LIBRARY BUSH STREET.



MONTGOMERY STREET.



P.M.S. & CO'S WHARF OFF FOR CHINA AND JAPAN.



CALIFORNIA STREET.



CORNER FIRST AND MARKET STREET.



CORNER GEARY AND KEARNY STREET.

Illustrations in all of this volume are the work of the artist, J. J. G. (see page 10 of this volume).

# SAN FRANCISCO-CALIFORNIA.

FREDERICK BESS PUBLISHER.

## EARLY SAN FRANCISCO LITHOGRAPH PANORAMA

15

*San Francisco. From California Street. Drawn from a Daguerrotype, the property of Eugene Delessert, Esq.re*

New York / ca. 1855

DIMENSIONS  
34" x 9.5"

COLOR  
Uncolored

CONDITION  
VG+

STOCK NO.  
75874

AUTHOR  
Joseph Lemercier

### DESCRIPTION

Exceptional two-stone lithograph of San Francisco, one of the earliest accurate large format views of San Francisco.

This remarkable early panoramic view of the booming city of San Francisco was published in Paris sometime between about 1853 and 1855 and drawn from Daguerrotype photos in the private collection of French writer and traveler Eugene Delessert, who was living in San Francisco shortly after the gold rush and was briefly a prominent San Francisco citizen. Fardon and Birt opine that the photograph from which the view was drawn likely dates to 1852

Lemercier's view looks down Sacramento Street towards San Francisco Bay, which was then so full of ships arriving for the Gold Rush that the it became dense with rising masts. In the foreground, Nob Hill is shown, including a colorful depiction of locals, including miners and Chinese laborers. Across the Bay, Yerba Buena Island appears at the center, with the Oakland and Berkeley Hills in the background and Alcatraz island at the far left, with Telegraph Hill, and Rincon Point clearly visible.

The detail of the work is remarkable, sufficient to show a footpath leading up Telegraph Hill, with a semaphore at the top, built in September 1849 to signal to the city the nature of the ships arriving in the harbor. Many of the earliest buildings in the city are clearly and meticulously shown.

Eugene Delesert (1819-1877) traveled extensively in the United States, Brazil, South Africa, Australia, New Zealand, Hong Kong, the Philippine Islands and French Polynesia. By 1851, Delessert was in California, where he was a member of San Francisco's Vigilance Committee, formed by bankers and other leading citizens to combat the rampant lawlessness. He was listed in San Francisco's 1852-3 city directory as a resident banker with Delessert, Cordier and Company. Later in the 1850s he returned to reside in France, and then in Algeria where he died at Médéa in 1877.

### RARITY

The view is very rare. OCLC locates only the example at the Bancroft Library.

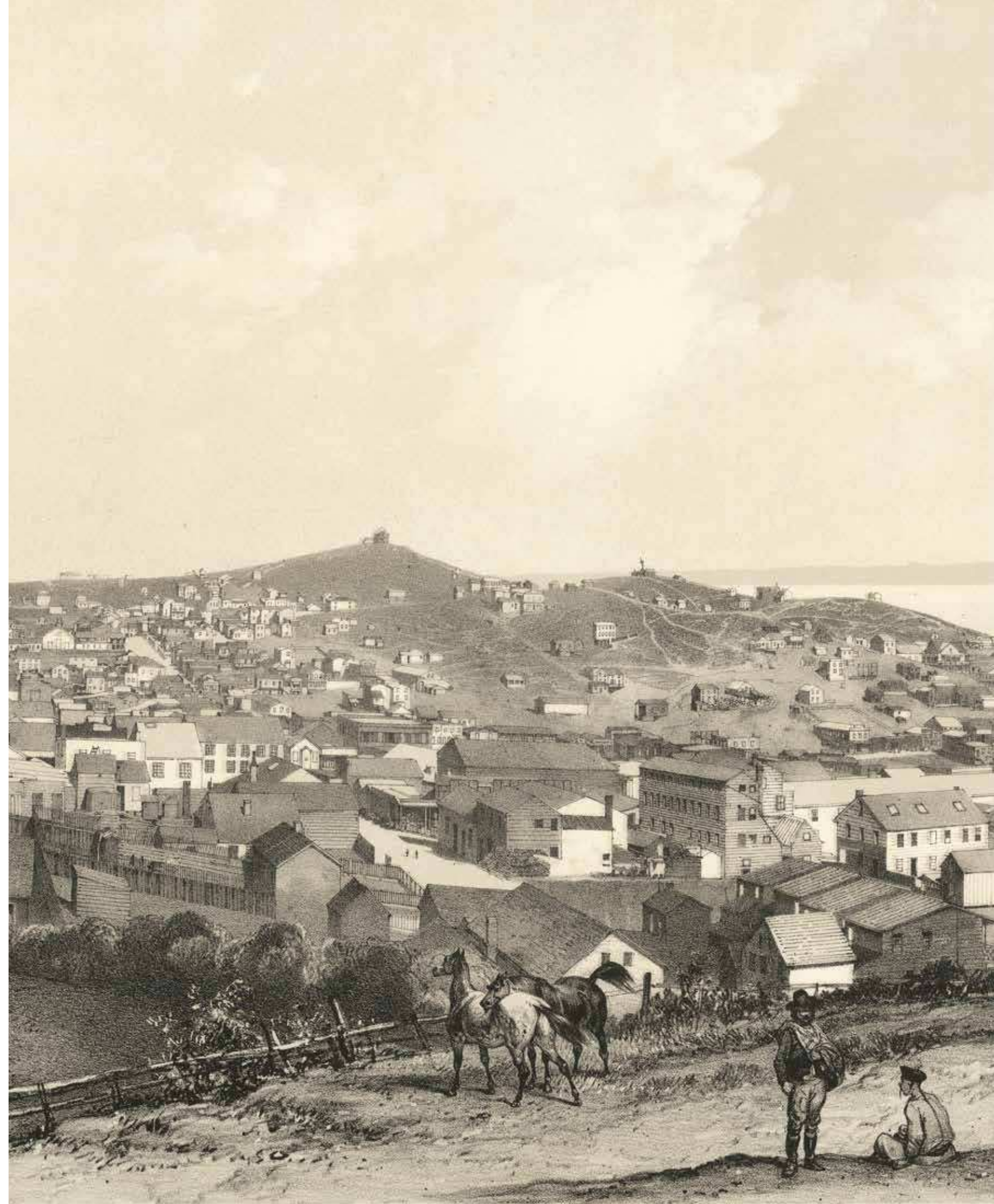
We note a single example in a published auction catalogue in RBH (American Art Association, February 17, 1920).

### CONDITION DESCRIPTION

Two-stone lithograph on wove paper. Two expertly-mended marginal tears at the left edge.

### REFERENCE

G. R. Fardon, Rodger C. Birt: *San Francisco Album Photographs 1854-1856*, p. 27.





SAN FRANCISCO

*From California Street. Taken from a Daguerotype the property of Prof. DeLormel.*

## RARE RUSSIAN HILL PANORAMA

San Francisco, 1862. From Russian Hill. Section 3 Looking East.

San Francisco / 1862

DIMENSIONS  
21.5" x 15"

COLOR  
Uncolored

CONDITION  
VG+

STOCK NO.  
67260

AUTHOR  
Charles Braddock  
Gifford

**DESCRIPTION**

Sheet 3 of Gifford's rare 5-sheet (9 foot) panorama of San Francisco, published by A. Rosenfield in San Francisco, in 1862.

The present sheet is centered on Telegraph Hill and Yerba Buena or Goat Island, with Oakland and the East Bay in the distance and the Jackson Street and Pacific Street Wharves at the far right.

Of note is the Congregation Sherith Israel, one of the oldest synagogues in the United States. The Congregation is one of two established in San Francisco in 1850-51. Sherith Israel followed the minhag Polen, the traditions of Jews from Posen in Prussia, while Congregation Emanu-El chose to worship according to the German practices of Jews from Bavaria. Emanu-El is typically considered the oldest Jewish synagogue west of the Mississippi River.

Gifford's view was executed in five separate sections, totaling 9 feet, if joined, and identifying 121 points of interest. The present view illustrates the first of San Francisco's heavily built-up streets. Details of buildings, streets, and other features are rendered with great exactness and a stunning wealth of detail. Churches, synagogues, the Masonic temple, wharves, and streets are all identified. "...[I]t took an ambitious project like Charles Gifford's multisectioned panorama to record completely the city's tremendous growth" - Deák.

Gifford's view is the first panorama of San Francisco and perhaps the single most ambitious city view undertaken in the American West up to that time. It would remain unrivaled as a lithographic view of San Francisco and unsurpassed in detail until Muybridge's photographic panorama of San Francisco.

Peters calls it "important and rare." It is an incredible production, both as a landmark in western lithography, and as a view of a major American city in the midst of a period of tremendous growth.

Eberstadt describes the work as "One of the rarest and most important of items relating to San Francisco".

Charles Gifford came to California in 1860, and was active until 1877. According to Reps, "Gifford's finest and most ambitious view was a sweeping

panorama from Russian Hill." The view was lithographed by Louis Nagel, who had been well-known as a lithographer in New York before coming to San Francisco in 1856.

Reps notes that the publisher, Rosenfield, made the panorama available in three versions in 1862: one printed on thin paper and mounted on cloth; another as here, printed on single sheets on heavier paper; and a third mounted on cloth and fastened to wooden rollers.

**RARITY**

Deák and Reps locate six copies of this panorama (MWA, DLC, CU-B, CSmH, Wells Fargo, California State Pioneers).

**CONDITION DESCRIPTION**

Repairs in left and right top corners, including tear in sky at upper right. Restoration at right side of title information.

**CARL BROWNE**

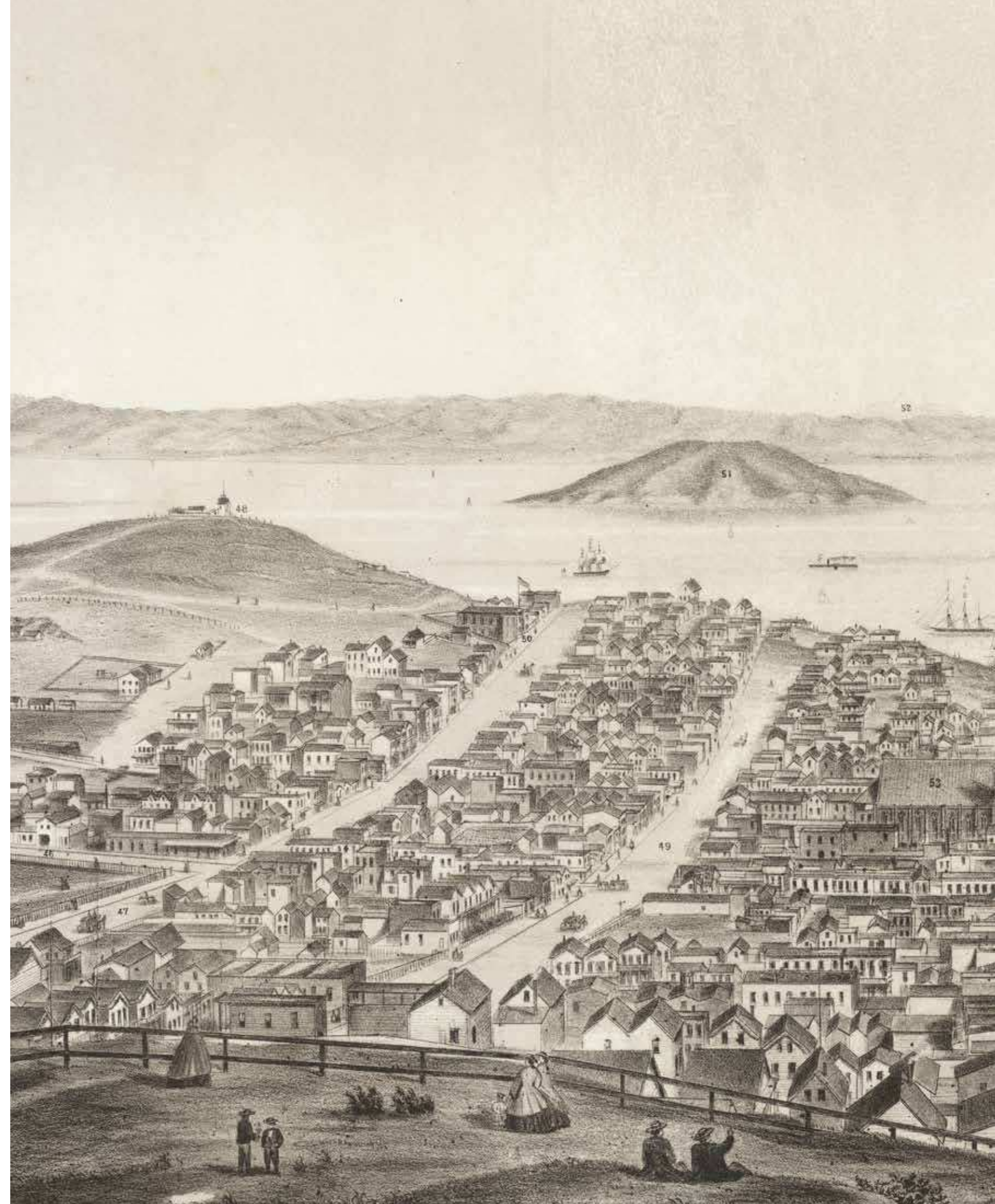
Charles B. Gifford began drawing views of California in 1860. His earliest views include the Mission Dolores, Vallejo and Santa Clara. Most of his work was published by Louis Nagel.

A lithographer and landscape artist, Charles Gifford was born in 1830 in Massachusetts and appears to have moved to California about 1855 with his wife, Josepha of Nicaragua. After settling in San Francisco, he worked with various lithographers such as the Nahi brothers and Grafton Tyler Brown, before becoming a partner of William V. Gray in a lithography firm.

In 1862, Gifford's 5 sheet view of San Francisco from Russian Hill is perhaps his most famous work. Over the course of his career, Reps credits him with 15 views, including 2 of Washington Cities in 1862 and 13 of California cities (1860-77).

**REFERENCE**

Reps #290-#295, p. 177-178; Peters, California On Stone, p.167-168; Stokes and Haskell G82 (1862).





C. R. GIFFORD del et lith.

41 Greenwich St. Ch.  
42 Filbert St.

43 Dupont St.  
44 Washington Square  
45 Power St.

46 Stockton St.  
47 Duval St.

48 Telegraph Hill (1862)

49 Green St.  
50 Union St. (1862)

51 Taylor St.  
52 Grand St.

53 Market Street  
54 St. Francis Church

55 Battery St. W. St.

56 Battery St.  
57 Broadway St.

Printed by L. RADEL, S.F.  
58 Oakland St. W. St.  
59 Jackson St. W. St.  
60 Pacific St. W. St.  
61 Lowell Street  
Copyright 1862

**SAN FRANCISCO, 1862.**

From Russian Hill - Section 3 - Looking East

Published by A. ROSENFIELD

17 FINE LARGE FORMAT MAP OF ALAMEDA COUNTY

Alameda County California.

DESCRIPTION

Fine large format map of Alameda County and San Francisco Bay, designed by JJ Rhea and printed by Kelley-Davis Co. in Oakland.

Published to promote Alameda County, the map provides a pictorial image of Oakland and Alameda, highlighting its rail road service and harbors.

Finely colored images surround the map, with additional images, on the verso, including an early view of Castro Valley. Most of the verso comprises a large colored birdseye view of Alameda County engraved by the Sierra Art & Engraving Co.

The map is surrounded by color photographs and related text, with additional color photographs and text on recto.



Oakland / 1914

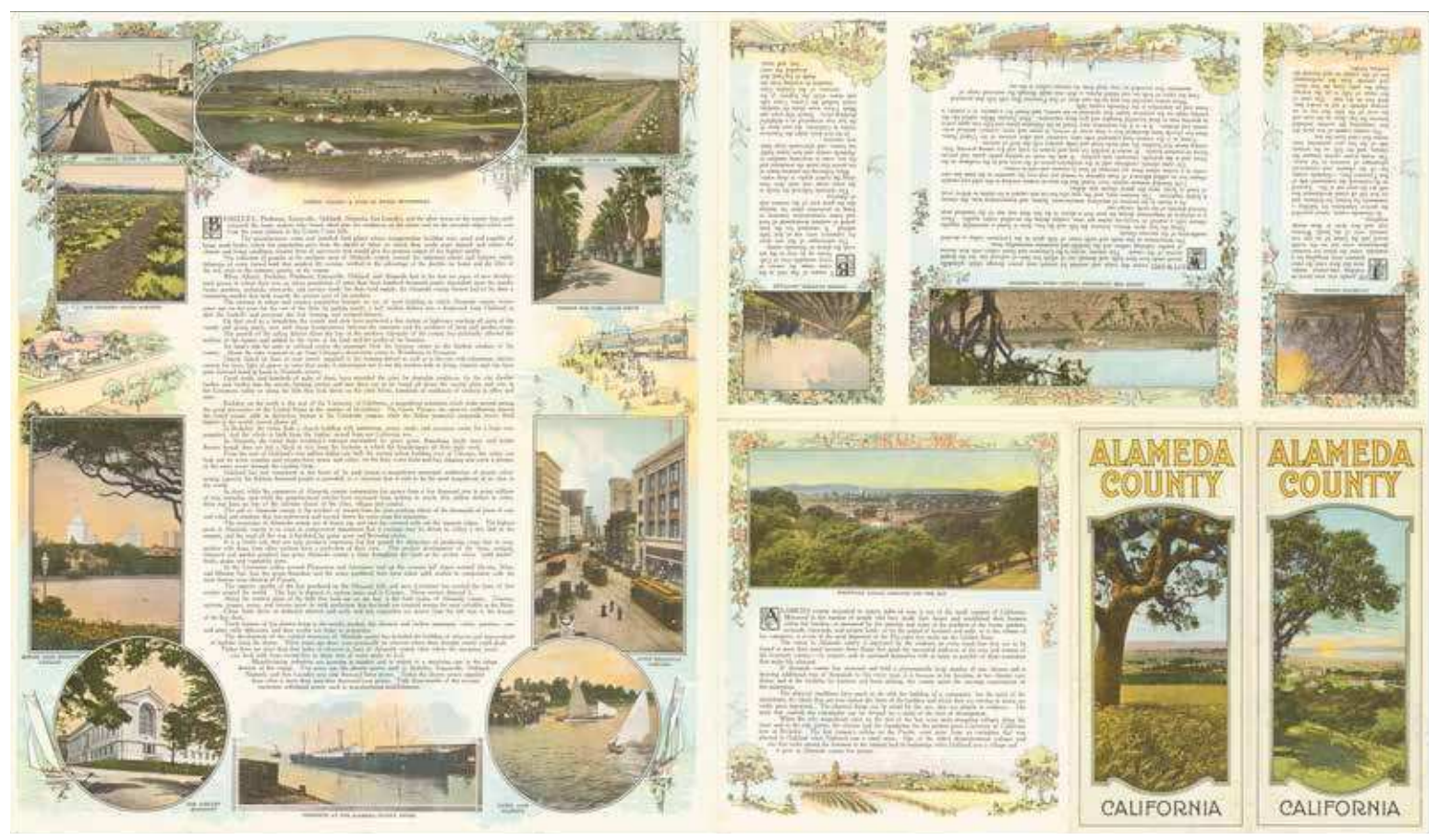
DIMENSIONS  
23.5" x 14.75"

COLOR  
Colored

CONDITION  
VG

STOCK NO.  
76798

AUTHOR  
J.J. Rhea



## PROMOTIONAL BAY AREA REAL ESTATE BROCHURE

[Union City] Town of Decoto, Alameda Co. Cal. / Suburban Homes in the Orange Belt

Oakland / 1907

DIMENSIONS  
24" x 17.5"

COLOR  
Uncolored

CONDITION  
VG

STOCK NO.  
72845

AUTHOR  
W.H. Bull

### DESCRIPTION

Rare birdseye view promotional map promoting home sites and real estate investments in the town of Decoto (now Union City), California, toward the south end of San Francisco Bay

The view, drawn by W.H. Bull of San Mateo, artist of a number of bird's-eye views of Bay Area communities.

The view shows the town of Decoto with the streets, Southern Pacific station, Southern Pacific and Western Pacific Main Lines, and much of Alameda County, including Oakland, Hayward, San Leandro, as well as the San Francisco Bay. The view is embellished with yachts, ferries, and San Francisco in the distance.

The view also shows one of the earliest images of the Decoto Masonic Home.

The Decoto Masonic Home is shown the foreground. Opened in 1898 in what would later become Union City, this was the such facility of its type, intended to care for Masonic widows and orphans.

Prior to 1898, care for the residents was provided in Sacramento. Forty-one Masons, widows, and orphans were admitted during the first year. The home was constructed on a 268 acre parcel, which was purchased in 1893 for \$33,093, with construction of the home between 1896 and 1898. There was a self-sustaining water and power supply on the property and fertile land for farming, producing ample crops to take to the markets of San Francisco. The residents helped with farming, ranching, cooking and preserving to make their home self-sufficient.

The original buildings are still in use.

In 1867, Ezra Decoto, a local landowner sold land to the Union Pacific Railroad, and a settlement grew up around the place, which became a stop on the Transcontinental Railroad. A post office operated in Decoto from 1871 to 1959, with a closure from 1872 to 1875. In 1958, Decoto joined town of Alvarado to form Union City.

The first community in what is now Union City was founded in 1850 by John and William Horner, also called "Union City," after their Sacramento River Steamship, "The Union." In 1854, Union City merged with the nearby community of New Haven (founded 1851) to form the town of Alvarado, named after the former Mexican governor, Juan Bautista Alvarado.

Alvarado was the first county seat of Alameda County, a designation it soon lost in 1865 to San Leandro.

### RARITY

The map is unrecorded. We have been unable to locate another example.

### CONDITION DESCRIPTION

Minor old tape repair on the verso and minor loss at the folds.



Why not OWN YOUR HOME in a real Edenland  
Where the Orange blooms and ripens all the year round  
Where Bird-songs and Flowers delight the senses  
At a Cost of LESS THAN you are paying for RENT?

The FIRST PRICE is the ONLY PRICE  
A lot 50x100 feet for \$100  
\$10 down :: \$5 per month  
NO INTEREST ——— NO TAXES

DECOTO is only FORTY MINUTES from Oakland  
Commutation Fare is only TEN CENTS  
TRAINS run back and forth all day  
And SOON will run much oftener and quicker!

The SAFEST and SUREST investment ever offered you  
GREAT improvements now under way  
and the rapid INCREASE in population  
Will SEND PRICES SKYWARD in short order

## RARE EUREKA BIRDSEYE WITH PHOTO INSETS

19

Eureka Humboldt County, California 1902

Humboldt/1902

DIMENSIONS  
38" x 26.5"

COLOR  
Colored

CONDITION  
VG

STOCK NO.  
73053

AUTHOR  
A.C. Noe and  
G.R. Georgeson

### DESCRIPTION

Fine large view of Eureka, California, published in Humboldt by Noe & Georgeson, with "Photos by Miller; Eureka".

Oriented with north at the top, with Woodley Island and Gunther's (now Indian) Island at the bottom right.

A remarkable large-format view, with 28 photographic insets, showing a number of important local scenes, including H.D. Bendixen Shipbuilding Co., Humboldt Bay Woolen Mills, Eureka Foundry, Crocker Bro's Emporium, The Bank of Eureka and other Important Shops, Residences, Churches, etc.

The map shows a busy harbor, waterfront, and numerous sailing ships and steamships in the harbor, with the Depot of the E.R. & E.R.R. Railroad in the foreground and the Shasta-Trinity Forest beyond. The S. Park Race Course appears at the top right. A number of streets are named.

A note above the title and to the left identifies the site of the new \$30,000 Carnegie Library, which was constructed in 1902.

The view was lithographed in San Francisco by Britton & Rey, one of the latest Britton & Rey imprints which we have seen.

While founded during the Gold Rush era, it was the lumber industry that formed the backbone of Eureka's growth. While initially only accessible by sea, through its remarkable natural harbor, by the 1880s, railroads brought the production of hundreds of mills throughout the region to Eureka, primarily, for shipment through its port.

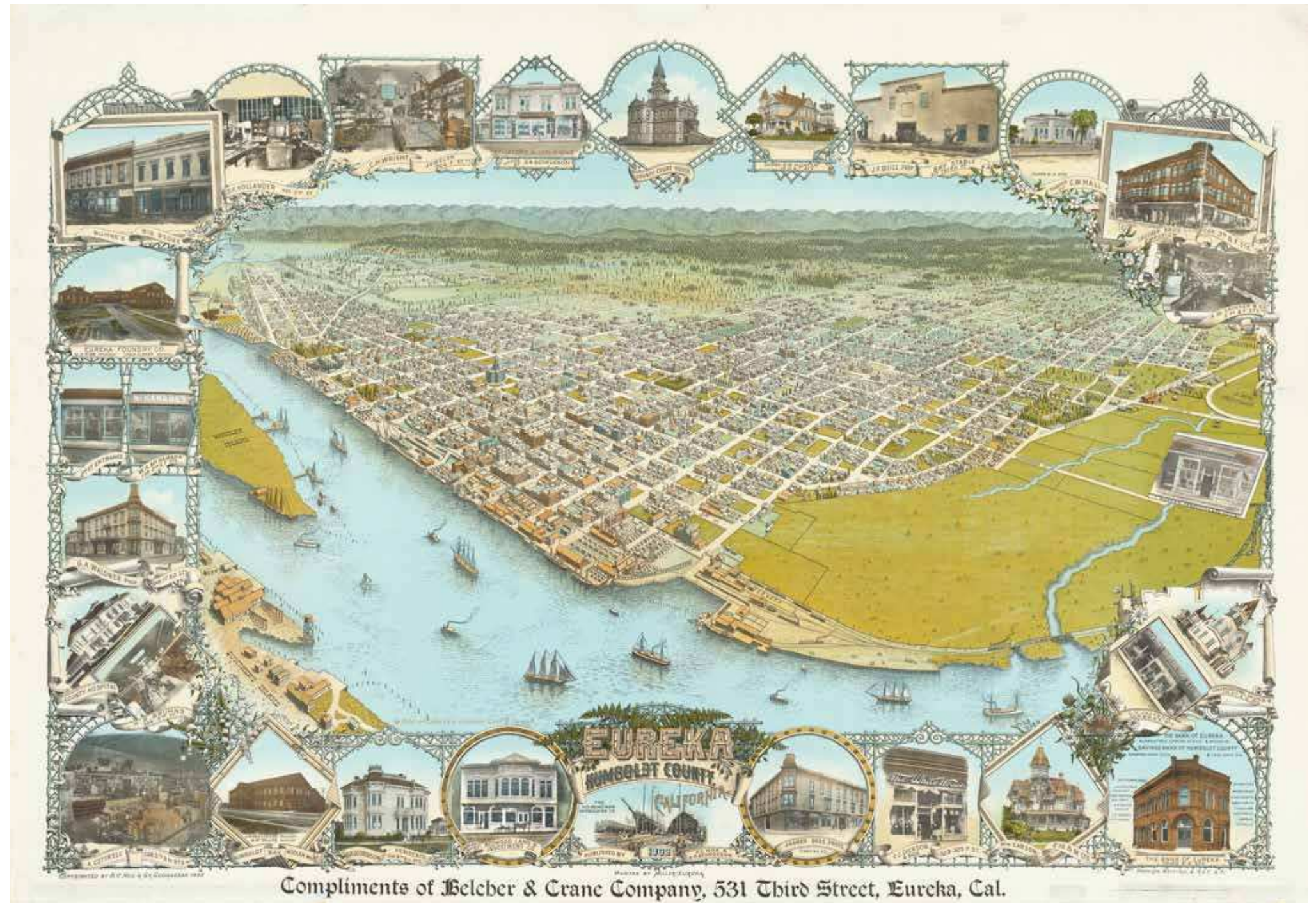
### RARITY

The view is very rare. We locate only the examples in the Library of Congress, Bancroft Library and Penn State University.

This is a variant issue with "Compliments of Belcher & Crane Company, 531 Third Street, Eureka, Cal." in the bottom margin.

### CONDITION DESCRIPTION

A couple of edge tears repaired with tape on verso.



## CRESCENT CITY BY EARLIEST WESTERN VIEW MAKERS

20 | *Crescent City, Klamath County, Cal*

San Francisco / 1857

DIMENSIONS  
24" x 17"

COLOR  
Uncolored

CONDITION  
VG-

STOCK NO.  
33327

AUTHOR  
Kuchel & Dressel

### DESCRIPTION

Decorative example of Kuchel & Dresel's view of Crescent City, published in San Francisco in 1857.

Charles C. Kuchel & Emil Dresel were among the earliest western view makers. The pair published approximately 50 views between 1855 and 1859, of which 41 were California views, 7 were Oregon and the others were of Washington and Nevada towns. The pair became active in 1855, producing 4 views in 1855, 16 in 1856 and 17 in 1857. Kuchel & Dresel published their views both with and without the smaller vignettes around the primary subject matter.

### RARITY

The view is very rare. Repts locates only 2 examples.

### CONDITION DESCRIPTION

Several areas of loss, expertly restored in facsimile, including an area in the French Restaurant vignette and bottom left corner.

### CARL BROWNE

The artist of this view, Carl Browne (1849-1914) seems to have had a very colorful existence. Begin-

ning as an artist in San Francisco and later Los Angeles, Browne seems to have segued into a career as a publisher, labor organizer, con artist, early aviation pioneer and charlatan.

In the earliest years, Browne would become both a noted panorama artist and newspaper illustrator and publisher, as well as an early labor activist / agitator, with ties to the Anti-Cooley League and Workingmen's Party. After moving to Los Angeles, he published the *Weekly Cactus*, Los Angeles' first illustrated weekly newspaper, which began publishing in February 1883, for which he also served as editor, artist and manager. During this period, Browne referred to himself as the "Nast of the Pacific."

### REFERENCE

Henry Winfred Splitter; Art in Los Angeles "Before 1900": Part I; The Historical Society of Southern California Quarterly, Vol. 41, No. 1 (March, 1959), pp. 38-57.

An American Rasputin: <https://graphicarts.princeton.edu/2019/12/24/an-american-rasputin/>;

H. Roger Grant, Portrait of a Workers' Utopia: The Labor Exchange and the Freedom, Kan., Colony Spring 1977 (Vol. 43, No. 1);

Coxey's Army: An American Odyssey by Carlos A. Schwantes, University of Nebraska Press, 1985.





Views from Nature & on Street by - Ketchel & Throck. 1740 1/2 St. S.B.

Printed by Britton & Fox.

**CRESCENT CITY,**  
 KLAMATH COUNTY, CAL.

# CALIFORNIA IN MINIATURE BY SOUTHERN PACIFIC

21 Bird's-Eye View Map Showing California's Prominent Topographical Features.

San Francisco / 1862

DIMENSIONS  
13.5" x 6.5"

COLOR  
Colored

CONDITION  
VG

STOCK NO.  
63460

AUTHOR  
Southern Pacific  
Company

## DESCRIPTION

A Synopsis of Resorts and other attractions worth visiting . . .

Interesting birdseye view map of California, published by the Southern Pacific Company.

The map is oriented with East at the top, looking from the Pacific Ocean to the Sierra Nevada Mountains.

Railroad routes are shown in red, with rivers in blue.

The side and back panels tell the story of major tourist attractions and towns in Southern California.



**CALIFORNIA** is a land of agreeable surprises. Almost every new something new and unique is revealed. In many cases a single trip by rail will include a number of these, and, that stranger may enjoy the benefits of economy in time and treasure, brief-but descriptive-mention of them will be made, with consecutive descriptions by trips.

The reader will understand that each division includes the more important points to be reached by a single outing, and he should make liberal use of the accompanying Bird's-eye View Map of California.

### TO MONTEREY, RETURNING BY WAY OF SANTA CRUZ.

After its disentanglement from the suburbs of San Francisco the train traverses the high-Santa Clara valley in improved and picturesque style, showing constantly alternating towns and villas, and the entire country park-like in native white and live oaks.

Thirty-four miles from San Francisco, at Palo Alto station, the grounds of **Leland Stanford**, this University are reached. It is a noble conception of wealth, and its inspection will reward a special trip, to follow this stop-over.

Well-named "Garden City," fifty-two miles from San Francisco, is a fine city of homes and the center of a fruit cultivation that caters to most of the world's markets—the famous Santa Clara Valley, fruitful as the delta of the Nile, and in forest beauty the suggestion for a happy dream. The city can also be reached by two other lines of rail, one a broad gauge via Oakland and Niles, and the other a narrow gauge via Alameda.

On Mount Hamilton, to be reached by **Lick Observatory**, an extra side trip over a most exhilarating stage road twenty-three miles from San Jose. The Observatory is affiliated with the University of California in its work, and proud in the possession of Alvan Clark & Son's thirty-six-inch object glass.

Hotel Venetian is the time-honored starting place for Mount Hamilton, and to follow the custom is to preserve the minutes. It is a joyful and satisfying sojourn.

This well-known resort is, by stage, thirteen miles from Gilroy station, on the **Line Hot Springs** from San Francisco to Monterey. They combine a large number of curative waters that appeal to the various ills of life.

Deferring for a moment the grand characteristics of Hotel Del Monte and Monterey, it may be well to diverge from

their line at Castroville and make a detour southward on the San Luis Obispo line thirty-three miles to Solvang for a visit to **Petersen Springs**. By stage eight miles from that station, and, having tested their worth, and so desiring proceed still farther southward, seventy-seven miles to the liquid Castilian, **El Paso de Robles** (the confluence, "the pass of the rocks"). The sanitary and hotel attractions enjoy special popularity. The former include the famous "medicinal mud baths," so dear to the heart and soothing to the outside of the practical savage. Was the "man-of-earth" that restored the crushed frame of mythological Atlas a mud bath?

This wonderful six hundred thousand gallon **Santa Ynez** daily outflow of mineral water is three miles from Paso Robles, and one of the most valuable of California's thermal springs, offering hunting and swimming in its abundant waters, with unobtrusive and scenic ride and drives.

Tourists and pleasure seekers should know that by extending this ocean-border trip southward from Paso Robles by rail thirty-five miles to San Luis Obispo, and thence onward fifty miles to its terminus at Surf, near Santa **Santa Barbara**. Ynez River, a most picturesque country will be traversed, and crowned by a gorgeous old-time stage ride of seventy-three miles to Santa Barbara. The arrival at Surf is shortly after sunset, and the miles of strolling in Lompoc is covered the same evening. The entertainment is excellent for the over-night stop, and the departure at 7:00 o'clock the next morning for Monterey. Santa Barbara, the peerless scenic and sanitary resort of those who seek for beauty and for health, and few Angelenos, by rail only one hundred and twelve miles distant.

If a trip to that city is contemplated, and the ocean-side route preferred, the Monterey visit can be made tributary to it by reversing the usual program and taking the narrow gauge rail at San Jose for Santa Cruz, thence to Hotel del Monte and Monterey, and, returning as far as Castroville, take the ocean-side route as above suggested. This promises to be the picturesque railway trip of the world, and must be largely patronized as soon as the staging gap is closed by rail (now under construction); but to any who are not tired of the present stage drive is an added attraction.

Chaney M. Dewey made a recent visit to the Hotel del Monte, and said: "I call it the most beautiful place in the world," and another distinguished cosmopolitan writes of California, "See all you can, but if your limit is to be one thing only let that be Monterey and Hotel del Monte."

It cannot be fittingly described, you must see it for a lifetime memory of a harmony that has no discord. It is one hundred and twenty-five miles from San Francisco; time, four hours.

Rich in old-time civil and architectural monuments, it was here that Visconte landed in 1602, set up a rude cross and celebrated the sacrament of the Lord's Supper in the awe-struck presence of pagan thousands.