

*Digging for the gold - The history
of the Pacific Coast and the Yukon
in images*

- In March 2002, Library and Archives Canada acquired more than 4,000 works of art from one private collector—Mr. Peter Winkworth. This acquisition is one of the largest ever made by the Government of Canada; it is certainly the largest single purchase ever undertaken on behalf of Library and Archives Canada.
- Born in Montréal in 1929, Peter Winkworth began working in England in the late 1940s. He developed a passion for the visual history of Canada, and began a hunt for these images throughout Canada, the United States and Europe. Over five decades, he built an extensive and impressive collection of paintings, watercolours, drawings and prints by many of Canada's well-known artists—works known to many curators and historians, but seen by few.

- In keeping with the Library and Archives Canada mandate of providing access to our national treasures, the Winkworth acquisition is being presented to Canadians through a series of five regional exhibitions. A virtual exhibition of part of the collection is also available for viewing online at www.collectionscanada.ca.
- Library and Archives Canada is proud to present the Peter Winkworth Collection of Canadiana exhibitions. We hope you enjoy these selections for their informative value, their aesthetic appeal, their quality of execution, and more—for their unique perspective on Canada's past.

Section I: Conflict and Commerce

Many battles were fought in British Columbia and the Yukon: between various Aboriginal peoples; between competing European powers seeking the riches of the fur trade; and finally, between the British Empire and the American Republic. The discovery of gold in British Columbia in the 1850s and in the Yukon in the 1890s exacerbated these conflicts, and drew settlers from around the world to the region's lush coastal rainforests and to its desert-like interior. By the early 20th century, boundaries were settled between Canada and the United States, but Aboriginal land claims began to emerge and cause new conflict.



Frederick Alexcee (ca. 1857–1944)

Battle between Tsimshian and Haida at old Fort Simpson, British Columbia, 1860

Oil on cloth

1996-114-1

Marius Barbeau Collection

Exhibition display revised November
25, 2009

Tableau des Découvertes du Cap. Cook, & de la Pérouse



Jacques Grasset de Saint-Sauveur (1757–1810)
A Picture of the Discoveries made by Captains Cook & La Pérouse, ca. 1800
 Hand-coloured etching
 Engraved by Phéliepeau, Paris
 C-003654
 Jacques Grasset de Saint-Sauveur Collection

1. Kab. de Ootoko - 2. Kab. de la Zante - 3. Kab. de l'Entre du Prince Guillaume - 4. Kab. de l'Île de Pagan - 5. Kab. de la Baie de Norton - 6. Kab. des Îles Sandwich -
 7. Kab. de Tanna - 8. Kab. de St. Christine - 9. Kab. de la Baie de Castros - 10. Kab. de la Baie au West des Français - 11. Kab. de Manana - 12. Kab. de Marco -
 13. Kab. de la Baie de Rangle - 14. Kab. de la Conception - 15. Kab. de la Baie des Manillas - 16. Kab. des Îles Pitou - 17. Kab. d'Anoulaska - 18. Kab. d'Alaska -
 19. Kab. des Îles Marquis - 20. Kab. de l'Île des Amis - 21. Kab. de la Nouvelle Calédonie - 22. Kab. d'Utah - 23. Kab. d'Anamoka - 24. Kab. de Hapua -

Tous ces figures ont été dessinées d'après la loi, le dessin, ou par la Bibliothèque Nationale. Par Jacques Grasset de Saint-Sauveur, ancien Vice Consul de France en Hongrie.
 Gravé par Phéliepeau à Paris chez Danne le jeune Rue St. Pierre N° 24. Quartier de St. Eustache.



Robert Dodd (1748–
1816)
*The Spanish Insult to
the British Flag at
Nootka Sound, [now]
British Columbia,
1791*
Aquatint and
engraving
Printed by R.
Wilkinson, Cornhill
and B.B. Evans,
London
R9266-3257



Unknown British naval officer (active 1790)

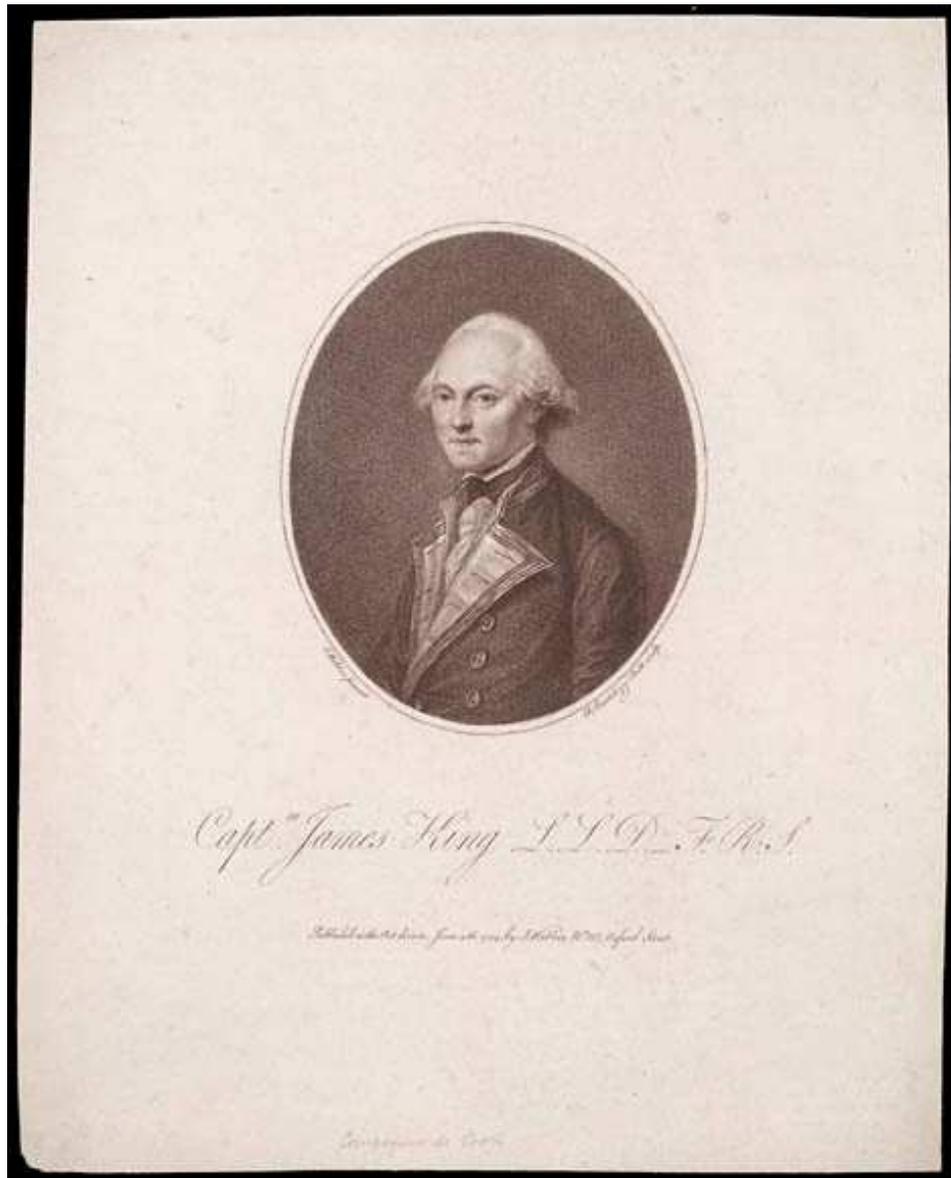
A View of the Grand Fleet under Admiral Howes preparing to sail for Nootka Sound, Vancouver [Island, now British Columbia], 1790

Colour aquatint

Published by Colnaghi, Son & Co., June 1, 1834

R9266-3476

Exhibition display revised November
25, 2009



John Webber (1751–1793)
Capt. James King L.L.D., F.R.S., 1784
Etching and engraving
Engraved by Francesco Bartolozzi;
published by John Webber, London
R9266-2924

Throughout the 18th and 19th centuries, the Northwest Pacific was explored by mariners from several nations: the Russians—Vitus Bering, Aleksei Chirikov and Otto von Kotzebue; the British—James Cook, James King, John Meares and George Vancouver; the French—Jean-François de Galaup, Comte de La Pérouse; and the Spanish—Juan Francisco de la Bodega y Quadra, Alejandro Malaspina and Manuel Quimper.

Unknown artist (active
1790)
*Billy and Harry Fishing for
Whales off Nootka Sound,*
[now] British Columbia,
December 23, 1790
Etching
Published by William
Holland, London
R9266-3504



The Nootka Sound Controversy occurred in 1789 when Spain seized British trading ships near Vancouver Island. British Prime Minister William (Billy) Pitt and Treasurer of the Navy, Henry (Harry) Dundas are seen here fishing for whales using a bag of money as bait. The Nootka Convention of 1794 guaranteed fishing and whaling rights for both nations.



Jose Cardero (1768–1797)

View of the Habitations of the Natives of Friendly Cove in Nootka Sound, [now] British Columbia
Aquatint

Published by Jose Espinosa Y Tello, in *Atlas para el Viage de las Goletas Sutil Y Mexicana al reconocimiento del Estrecho de Juan de Fuca en 1792*, Madrid, 1802

R9266-1575



J. Ross (active late
18th century)
A view of Vancouver
Island, [now] British
Columbia, 1792
Watercolour
1981-55-75
David Ives Bushnell
Collection. This work
was acquired with the
assistance of a grant
from the Government
of Canada under the
terms of the *Cultural
Property Export and
Import Act*



William Alexander (1766–1816) after Thomas Heddington (active 1786–following 1849)
Salmon Cove, Observatory Inlet, [now] British Columbia, 1793

Engraving

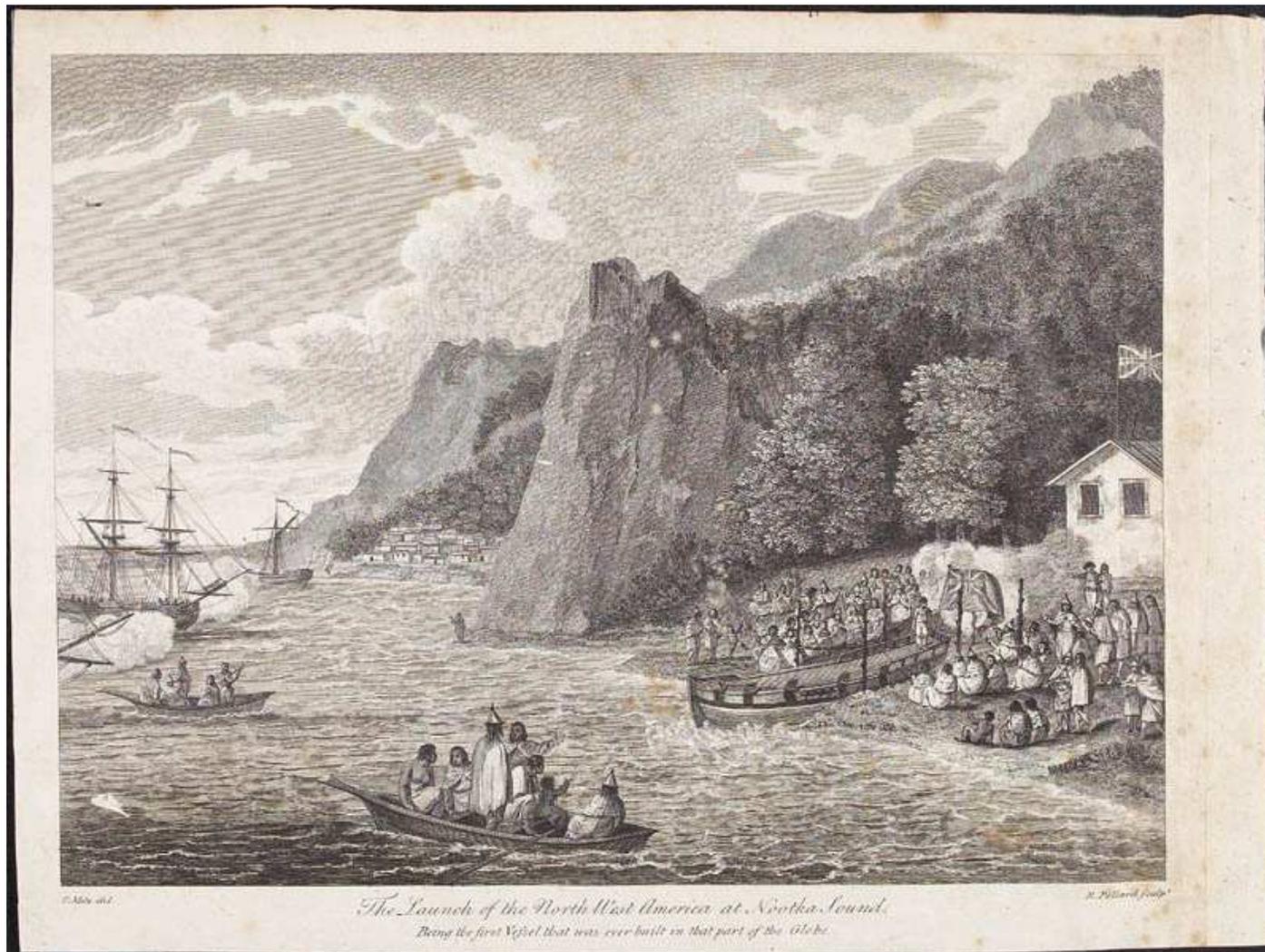
Engraved by Alexandre Tardieu; published in Paris in 1800

R9266-1553

Exhibition display revised November
25, 2009



J. Woodcock (active
1786–1788)
*A View in Goulding's
Harbour, North West
Coast of America,*
[now] British
Columbia, 1789
Engraving
Engraved by Peter
Mazell; published by
J. Stockdale and G.
Goulding, London
R9266-1555

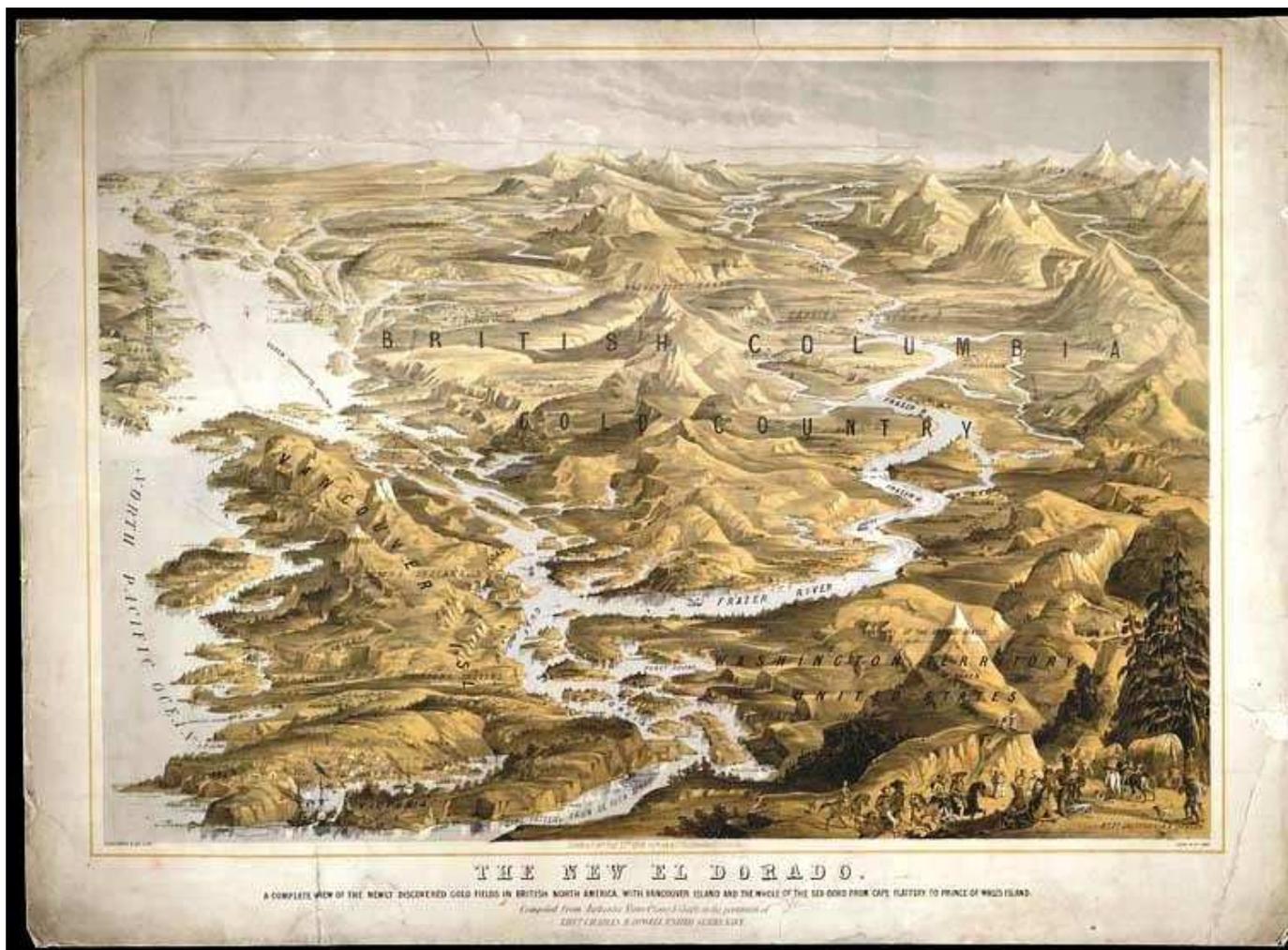


Conrad Metz
(1749–1827)
from a sketch
by John Meares
(1756–1809)
*The Launch of
the North West
America at
Nootka Sound,
[now] British
Columbia, ca.
1790*
Engraving
Engraved by
Robert Pollard
R9266-3477



Edward Roper (1833–1909)
Yale on the Fraser River, British Columbia, ca. 1881
Oil on cardboard
1989-446-8
Edward Roper Collection

Exhibition display revised November
25, 2009



Charles Barwell
(active 1850s)
The New El Dorado: A Complete View Of The Newly Discovered Gold Fields In British North America With Vancouver Island And The Whole Of The Sea Board From Cape Flattery To Prince Of Wales Island, British Columbia, 1858
Lithograph
Printed by Concannen and Lee
Lithographers;
published by Read & Co., London
R9266-3470



Herman Otto Tiedemann (1821–1891)

View of Victoria, Vancouver Island, June 13, 1860

Colour lithograph

Engraved by T. Picken; published by Day and Son Lithographers to the Queen

R9266-1875



FORT LANGLEY, FRAZER'S RIVER.

THE FORTS ON FRAZER'S RIVER.

We give herewith reliable pictures of Fort Langley and Yale, Frazer's River, made from sketches taken on the spot. The recent gold discoveries and the rush of miners have imparted interest to the spot. Many of the poor fellows who have gone a gold-hunting in the Frazer's River country, and who are paying the penalty of their unwise haste, are now at this place. The editor of the *Alta California*, who has just returned from Frazer's River, describes thus his visit to Fort Langley:

"At six o'clock in the morning the massive bolts and bars are unlocked from the entrance to the stockade which surrounds the holdings of the Hudson's Bay Company, and the English, Scotch, Irish, half-breeds, dogs, pigs, and chickens, begin to make their appearance in and around the establishment. At a later hour in the morning the door of the warehouse is opened, in the left part in the northward of the chief trading residence, and the business of the day begins. The door is scarcely opened when the small open market to customers holds the building is filled with people, and from that moment trade is increasing, and a continuous stream of men flows into the city of the Company next door, where it holds

store-houses, the doors are closed, and all hands go to dinner. At the end of an hour business is resumed again, and the same dull and monotonous routine is gone through with until six p.m., when again trade is brought to a dead halt, the crowd disperses, and the business portion of the day is ended. To-day this trading warehouse there is a look of wonderful activity that it would be difficult to match in any other portion of the world today. The goods used for weighing out the men's goods are the old style balances, with purchase weights and brass, and weighing trays for the exception of merchandise, suspended from the one end, and one for the weights from the other. Every thing else about the establishment is in keeping with this, and business is transacted exactly

as it used to be in the quietest old town of the thriving Klondike and early traderspeople of old New England.

"A bottle of whiskey, or 'Hudson's Bay lighted,' as it is not inappropriately called, when sold to a purchaser, is first carefully corked, then a string tied around the neck, and a hoop forced on that it may be conveniently suspended from the finger, then a piece of paper is carefully wrapped around it, and the customer receives possession of his property. Such is the mode of weighing bottles, and, if I mistake not, it is to such customers that Young America applies the expressive title of 'old fashion.'"

* Most of these are in the employ of the Company at

Unknown artist (active
1858)
*Fort Langley, Frazer's
River, British Columbia,*
October 9, 1858
Wood engraving
published in *Harper's
Weekly*, New York
R9266-1557



Unknown artist (active 1858)

Fort Yale And The Gold Hunters' Camp, Frazer's River, British Columbia, October 9, 1858

Wood engraving

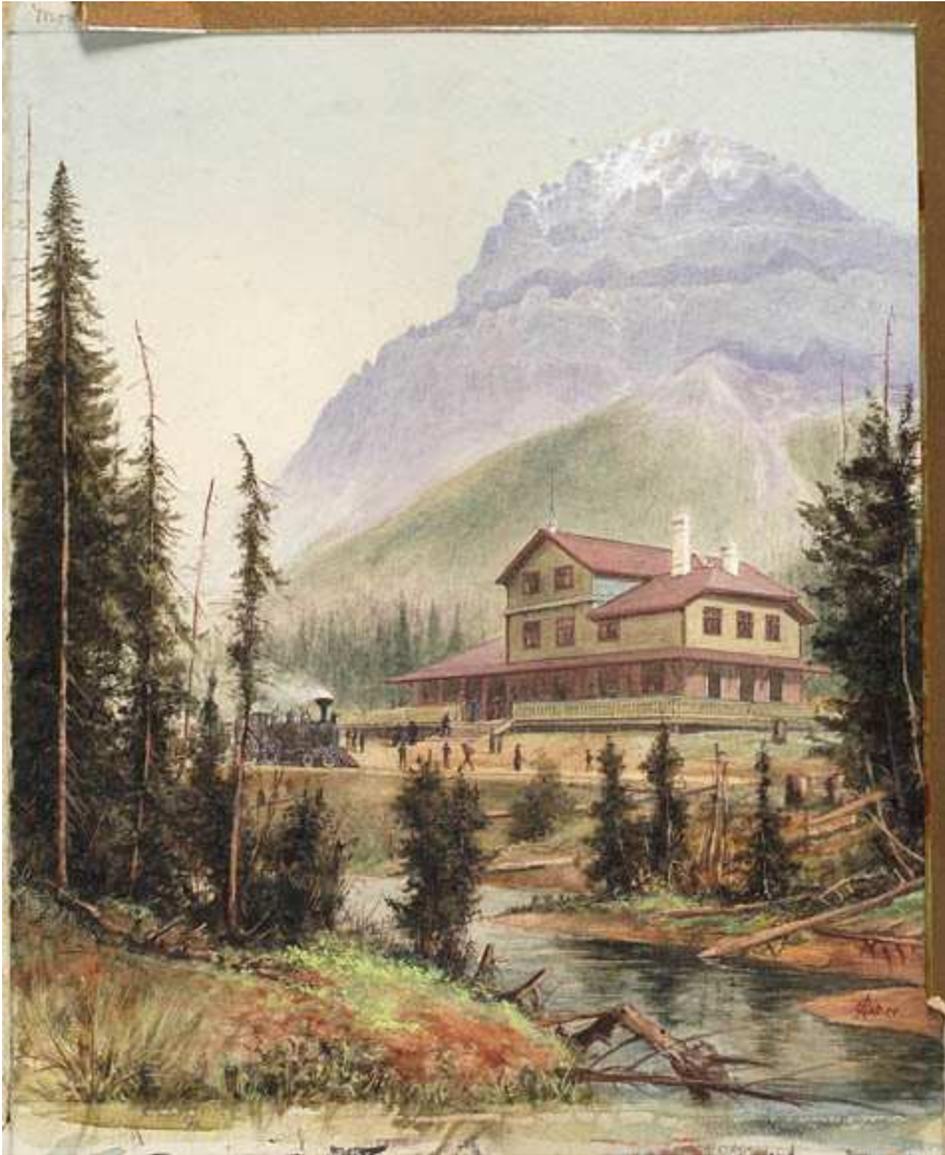
Published in *Harper's Weekly*, New York

R9266-1550

Exhibition display revised November
25, 2009

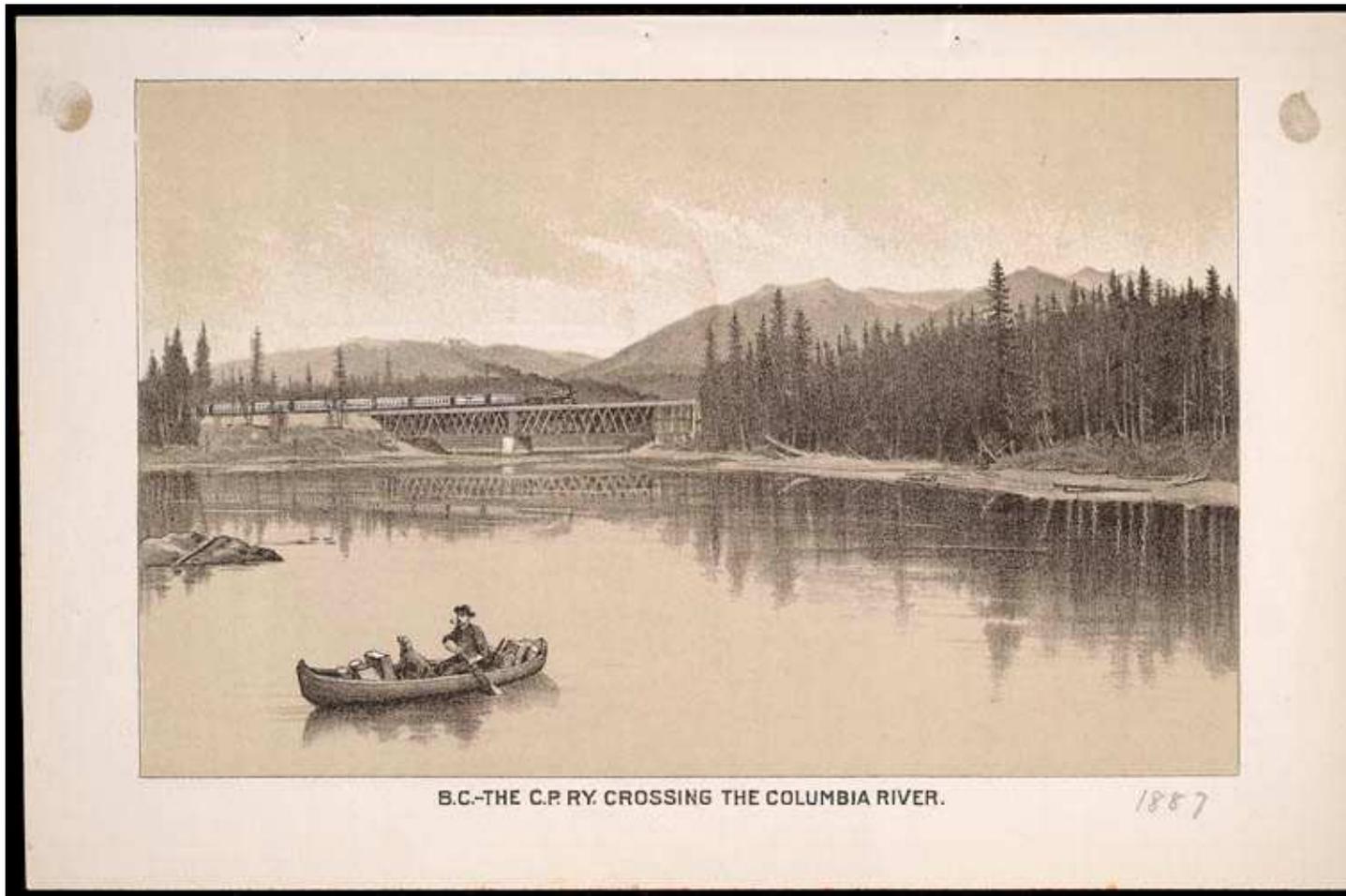


Lieutenant Adolf Ekelöf
(active ca. 1870-1875)
Esquimault (Vaniouver-on)
[Vancouver Island], British
Columbia, 1872
Lithograph
Printed by Stockholm
Lithography Company, 1872
R9266-1551



Edward Roper (1833–1909)
The Field Hotel below Mount Stephen,
British Columbia, ca. 1887
Watercolour with touches of gouache, pen
and ink
R9266-350

Construction of the Canadian Pacific Railway was completed to the West Coast in 1886, and the first passenger train crossed Canada the following year. Here we see a westbound train arriving at the Field Hotel, a stop in the Rocky Mountains' Kicking Horse Pass. Field is now a tourist and administrative centre for Yoho National Park.

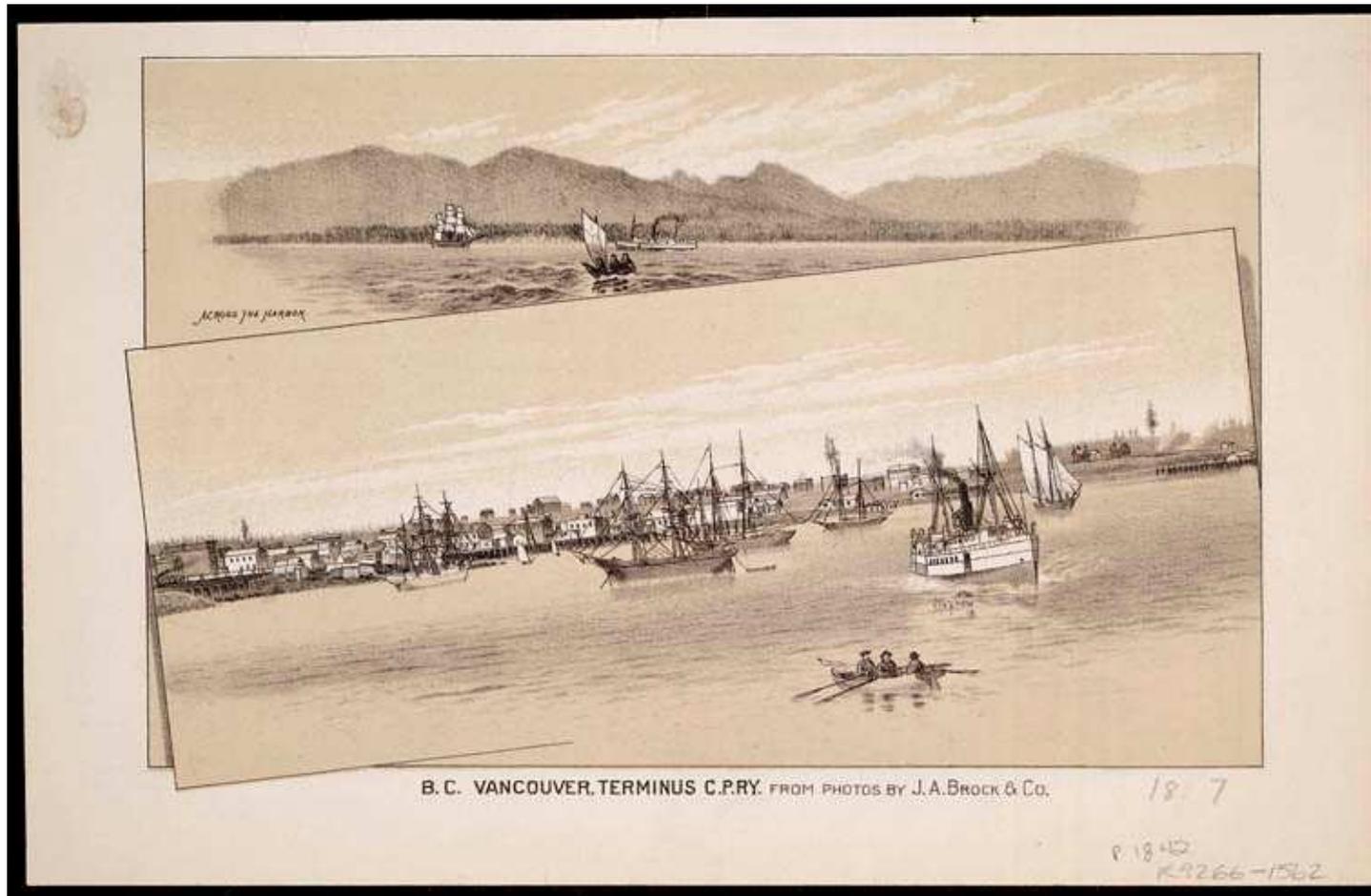


Unknown artist or photographer (active ca. 1890)

B.C.-The C.P.R.Y. Crossing the Columbia River, British Columbia, ca. 1890

Lithograph

R9266-1563 (verso)



J.A. Brock and Co., photographers (active 1886)

B.C. Vancouver, Terminus C.P.R.Y. from photos by J.A. Brock & Co., British Columbia, 1886

Lithograph

R9266-1562



Georgina M. de L'Aubinière (active 1880–1889)
Tea farm in British Columbia, 1887
Watercolour over pencil
1991-342-2
Georgina de l'Aubinière Collection

Exhibition display revised November
25, 2009

Broadside satirizing the Fraser River Gold Rush, issued in San Francisco, 1858

THE FRAZER RIVER THERMOMETER.
 Published by Street & Butler, 143 Clay Street, San Francisco, Cal. and for sale at the News Depot.
 The trade supplied on liberal terms.

THE BUBBLE BURSTED!!
 As soon they've reached the golden ground—
 Around the bubble's highest point,
 And here are some things they have found
 To check their great ambition.
 At least they are scarcely fed,
 As night they sleep there in bed,
 The doors are knocking over head.
 'Tis a pitiful condition.
 So up the river now they go,
 The water high, their spirits low,
 They paddle on pellucid snow,
 Until their horses are under,
 They lose their grub and all they own,
 Each one starts off on foot alone,
 And looks toward the Frazar zone—
 The horse under no wonder!

The Indians without these things,
 And so did hunger greatly bring,
 And thinking he was drinking wine,
 One seldom holds the rest he craves,
 And grows so "sober" to be wiser,
 Even the dullest horse he starts to run,
 The Indians all reject the tin,
 A new for him is now begun—
 He gets away, what a lucky one!
 With his camp and a part of his skin!

Now, nearly starved, he feels inclined,
 His horse dead, to try and find
 To of his state and gets a blind,
 'Till he stands across the line;
 On it, alas, he finds no meat,
 The horse is quite too hard to eat,
 But still he tries to do the best,
 And complains to himself about.

Thus misery comes of misery told,
 How high and low the coming and tide,
 Might never there be Fraser's gold—
 And though he's hungry, weak and old,
 With some that's strong and heart that's bold,
 He waits for some to fall,
 He's made his mind he will not slack,
 The water does not fall as he'd wish,
 And of gold he cannot get a pinch,
 But he's pinched with hunger and all.

And then he waits, the Americans here,
 For grub to come to the Comrade,
 Which, alas, will never reach that shore,
 Through many the boat have started,
 Like the boat, his horse are sadly wrecked,
 Each man are not equipped,
 And neither see any good crops,
 From the bubble, you see, has burst.

And thousands who have left our State,
 And can't get back, now scarce their hair,
 They're willing to work at any rate,
 For money with which to repair;
 But many of their sufferings read,
 And give the dullest horse no head—
 With them it is no use to plead,
 They're sure that they can strike a lead,
 And for the coming time of need,
 They make no provision.

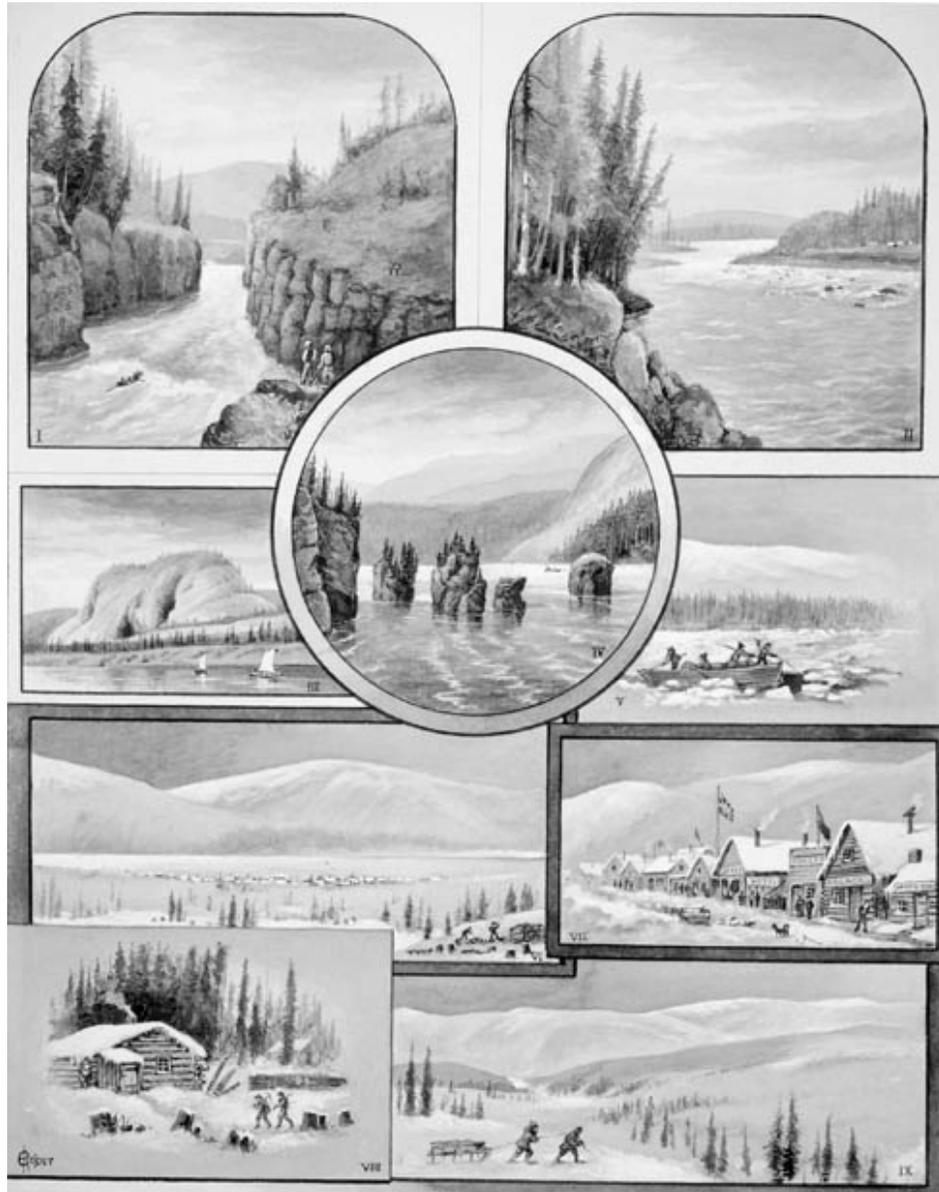
But they find more trouble there than gold,
 The water high, the weather cold,
 The Indians party horse and head,
 That grub is not allowed to stand,
 That they have been made badly mad,
 By some old of Fraser!
 They find no chance but looking down,
 We find for them has dirty done,
 At Bellingham they find no hope,
 For there, no hope for prospects.

A "new-washed" "Frank" in a wild humor!
 Who were the under-weights?

The "under-weights" are all gone today,
 The boat is now in the water,
 With some that's strong and heart that's bold,
 He waits for some to fall,
 He's made his mind he will not slack,
 The water does not fall as he'd wish,
 And of gold he cannot get a pinch,
 But he's pinched with hunger and all.

Which, under to all come here to see,
 How hard to be a gold prospector,
 With some that's strong and heart that's bold,
 He waits for some to fall,
 He's made his mind he will not slack,
 The water does not fall as he'd wish,
 And of gold he cannot get a pinch,
 But he's pinched with hunger and all.

Exhibition display revised November 25, 2009

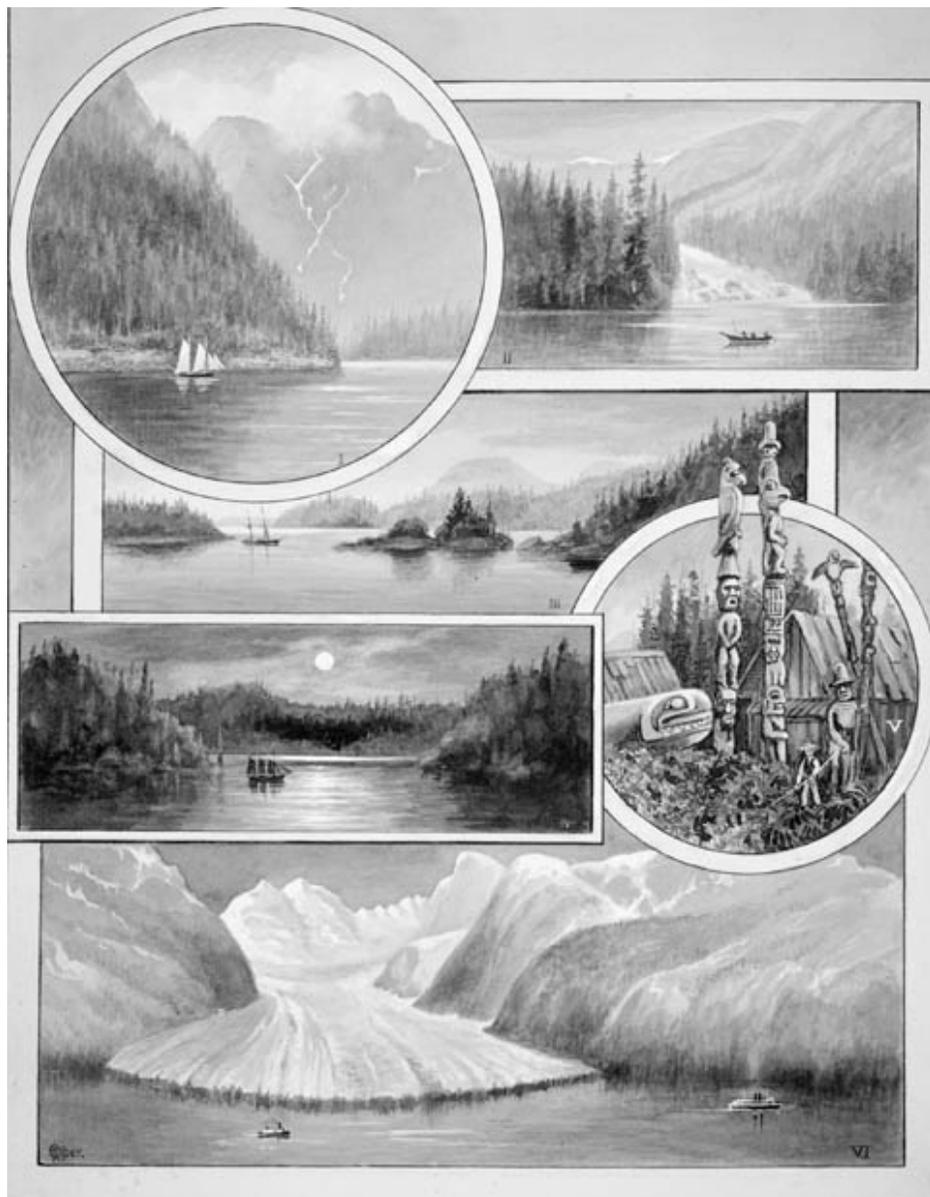


Edward Roper (1833–1909)
A voyage to the Yukon: Minnie Wa-Wa;
The White Horse Rapids; Eagle's Nest on
the Lewes River; Five Fingers Rapids;
Lake Bennett; Dawson from the hills
behind; Front Street, Dawson City; Our
cabin is dandy; On the way to Allgold
Creek, 1897

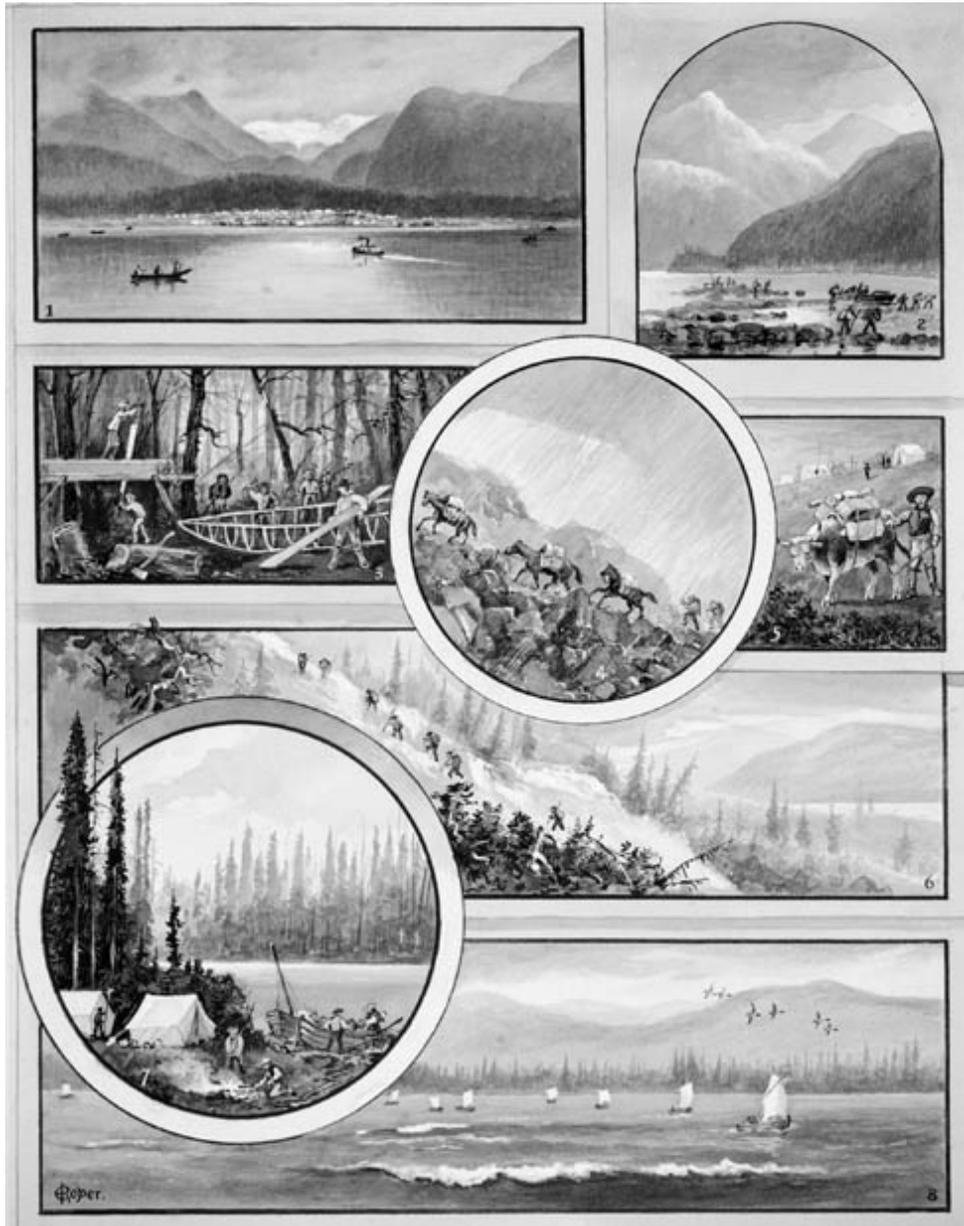
Watercolour and grey wash with gouache
over pencil

1984-115-1

Edward Roper Collection



Edward Roper (1833–1909)
Sketches made on the way from Victoria to
the North (III and IV), including Bella Coola
(I); We-Tlin-Otla (II); Totems at Fort
Wrangel (V); Davidson's Glacier, Lynn Canal
(VI), 1897
Watercolour and grey wash with gouache
over pencil
1984-115-2
Edward Roper Collection



Edward Roper (1833–1909)
On the way to the Yukon: View of
Skagway; Coastal view; Building boats;
Pack horses; Man with an ox; Crossing the
pass; Our camp; A fleet of boats, 1897
Watercolour and grey wash with gouache
over pencil
1984-115-3
Edward Roper Collection



Unknown artist (active ca. 1900)
I've Been Digging For The Gold, sheet
music cover, Yukon, ca. 1900
Chromolithograph
Printed by Francis Day & Hunter, London;
music composed by Bennett Scott
R9266-3482

SECTION II: THE NEW LAND

There were many barriers to exploration and settlement: the treacherous waters off the Pacific coastline were a hazard to navigation; the mountain ranges of the Cordillera Region, stretching from the northwest to the southeast, limited European penetration from both east and west. Moreover, the Indigenous peoples, who were well adapted to the wide range of environmental conditions, from the Pacific rainforest to the arid valleys of the interior, and the Arctic temperatures of the far northern Yukon to the mild temperatures of lower mainland British Columbia, also resisted the arrival of European settlers. However, the variety of geographical and geological features and the range of environmental conditions also produced a unique selection of flora, fauna and natural phenomena to discover.



Edward Roper (1833–1909)

View across the Fraser from Port Hammond, [British Columbia], 1881

Oil on pressed board

1989-446-3

Edward Roper Collection

Exhibition display revised November
25, 2009



Edward Roper (1833–1909)
Victoria, British Columbia from the Arm, ca. 1888
Oil on canvas
1989-446-4
Edward Roper Collection

Exhibition display revised November
25, 2009



E.B. Parkhouse (active early 20th century)

F. & E. Crompton & Settlers Cabin at San Juan River, Vancouver Island, Brit. Columbia, Oct. 2, 1909

Oil on canvas

1986-23-2

E.B. Parkhouse Collection

Exhibition display revised November
25, 2009



A.B.R. (active 1818)

Salmon Cove in Observatory Inlet, Prince Rupert, [now] British Columbia, 1818

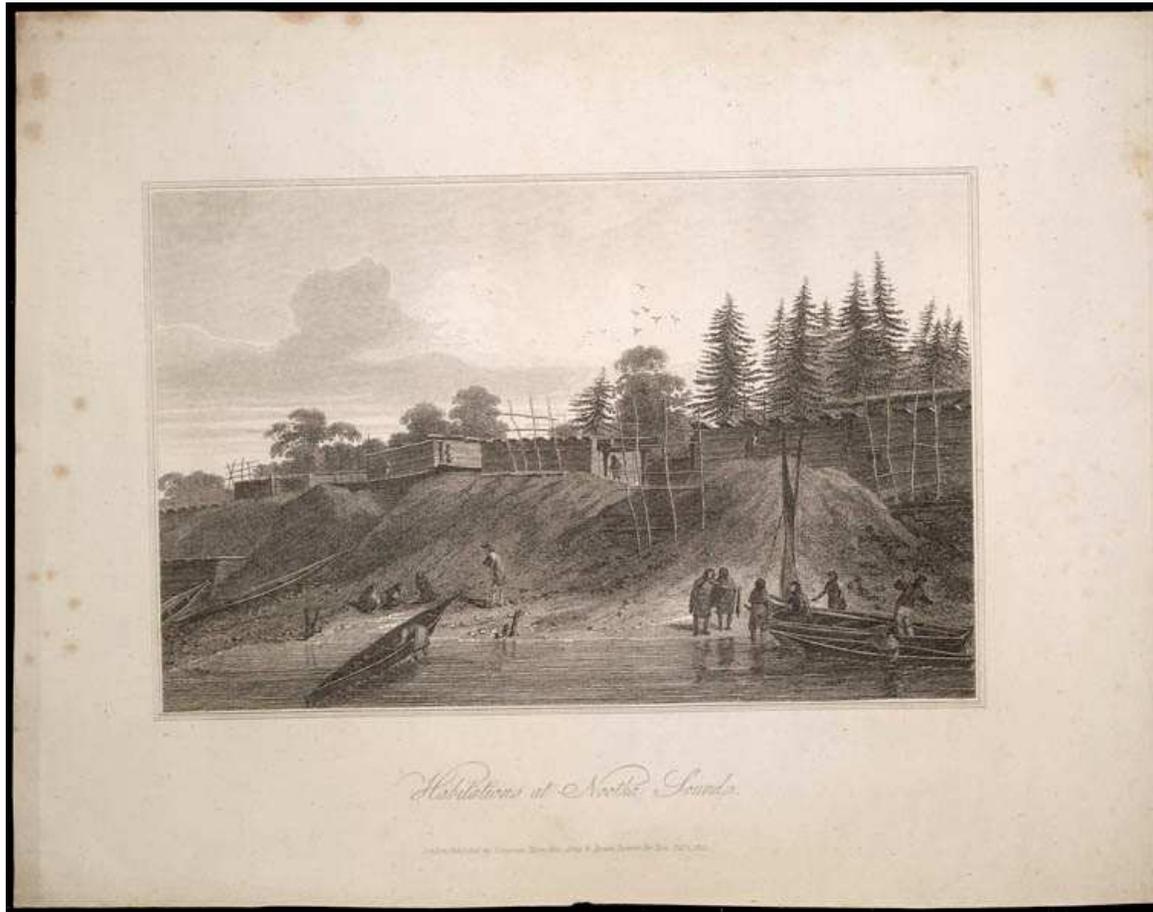
Watercolour with grey wash and opaque white

1981-55-8

David Ives Bushnell Collection. This work was acquired with the assistance of a grant from the Government of Canada under the terms of the *Cultural Property Export and Import Act*.

Exhibition display revised November
25, 2009

37



Unknown artist after John Webber (1751–1793)
Habitations at Nootka Sound, [now] British Columbia, 1812
Engraving
Published by Longman, Hurst, Rees, Orme and Brown, London
R9266-2667



Edward Parker Bedwell (active 1851–1862)

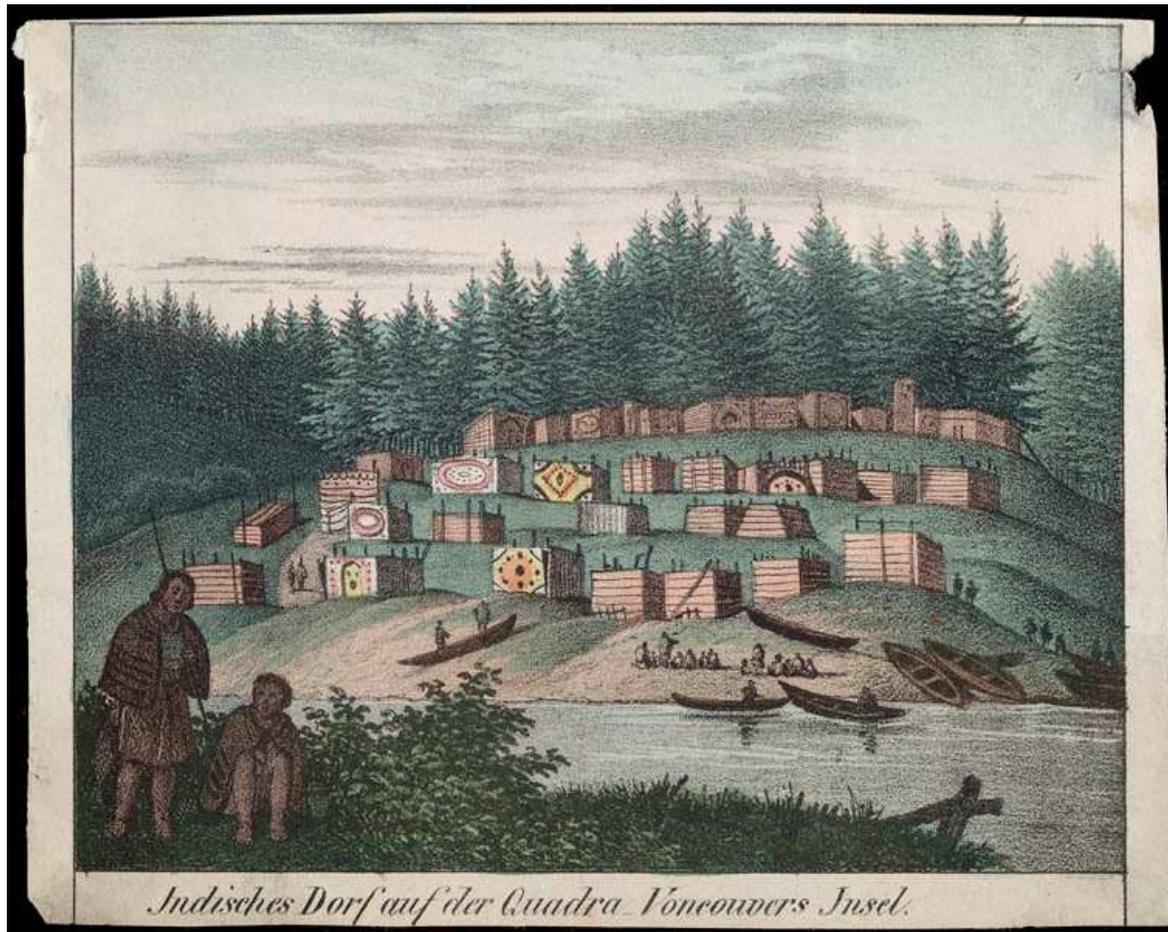
Songish village opposite Victoria, Vancouver Island, British Columbia, ca. 1860

Watercolour

1981-55-16

David Ives Bushnell Collection. This work was acquired with the assistance of a grant from the Government of Canada under the terms of the *Cultural Property Export and Import Act*.

Exhibition display revised November
25, 2009



Indisches Dorf auf der Quadra Vancouver's Insel.

William Alexander (1766–1816) after J. Sykes (active 1791–1794)
Cheslakee's Village in Johnstone's Straits, Vancouver Island, [now] British Columbia, after 1798
Engraving
Unknown Gremen Publisher, after 1801
R9266-1570

Exhibition display revised November
25, 2009



John Webber (1751–1793)
*Snug Corner Cove in
Prince William's Sound,*
[now] Alaska, 1778
Engraving
Engraved by Sparrow, ca.
1800
R9266-2103



Henry James Warre (1819–1898)

The Rocky Mountains From The Columbia River Looking N.W., [now] British Columbia, 1848

Lithograph

Published and printed by Dickenson & Co., London

R9266-1198

Exhibition display revised November
25, 2009



Henry James Warre (1819–1898)
Mount Baker, [now] British Columbia, 1848
Lithograph
Published and printed by Dickenson & Co., London
R9266-1199

Exhibition display revised November
25, 2009



Henry James Warre (1819–1898)

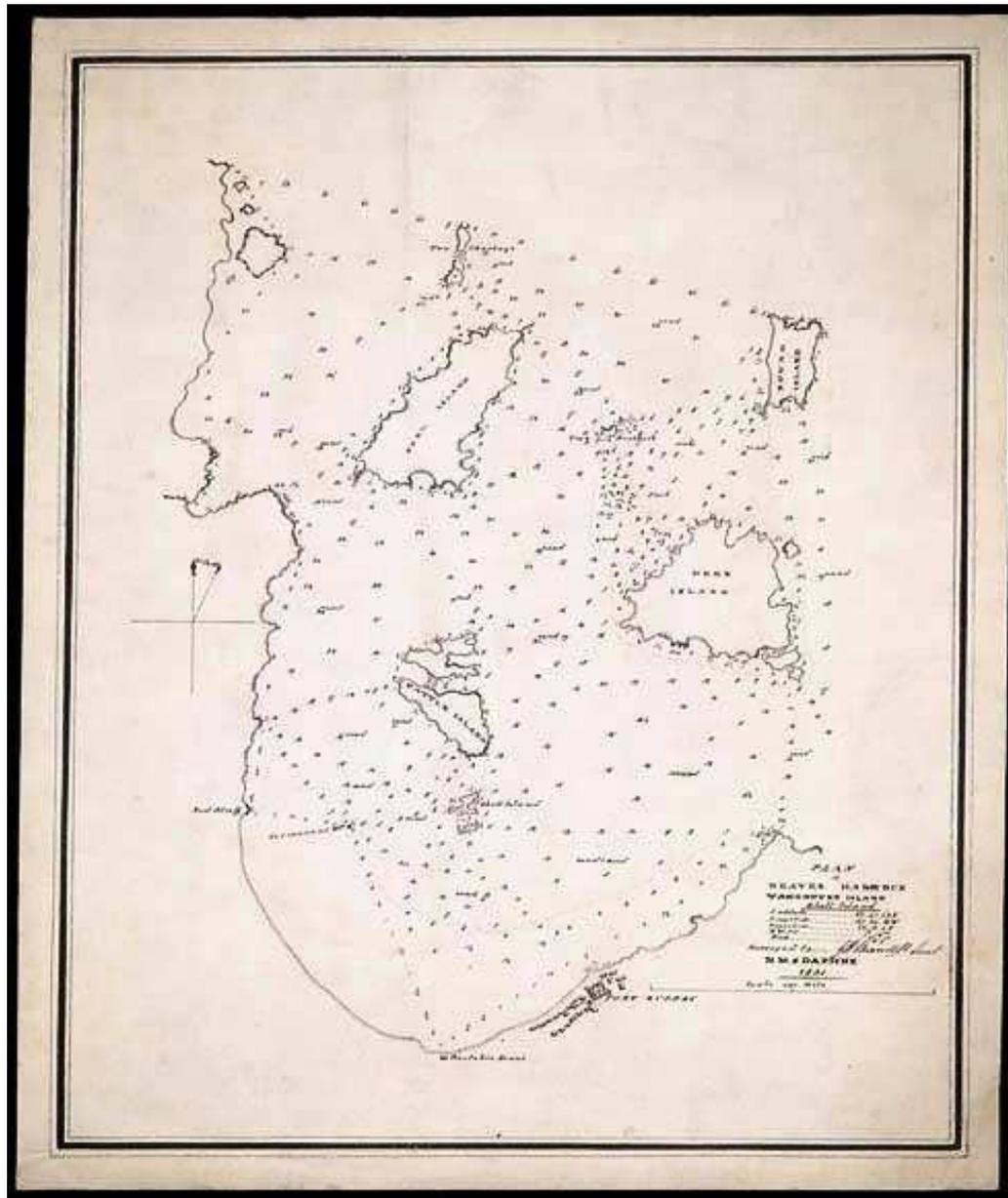
Distant View Of The Rocky Mountains, [now] British Columbia, 1848

Lithograph

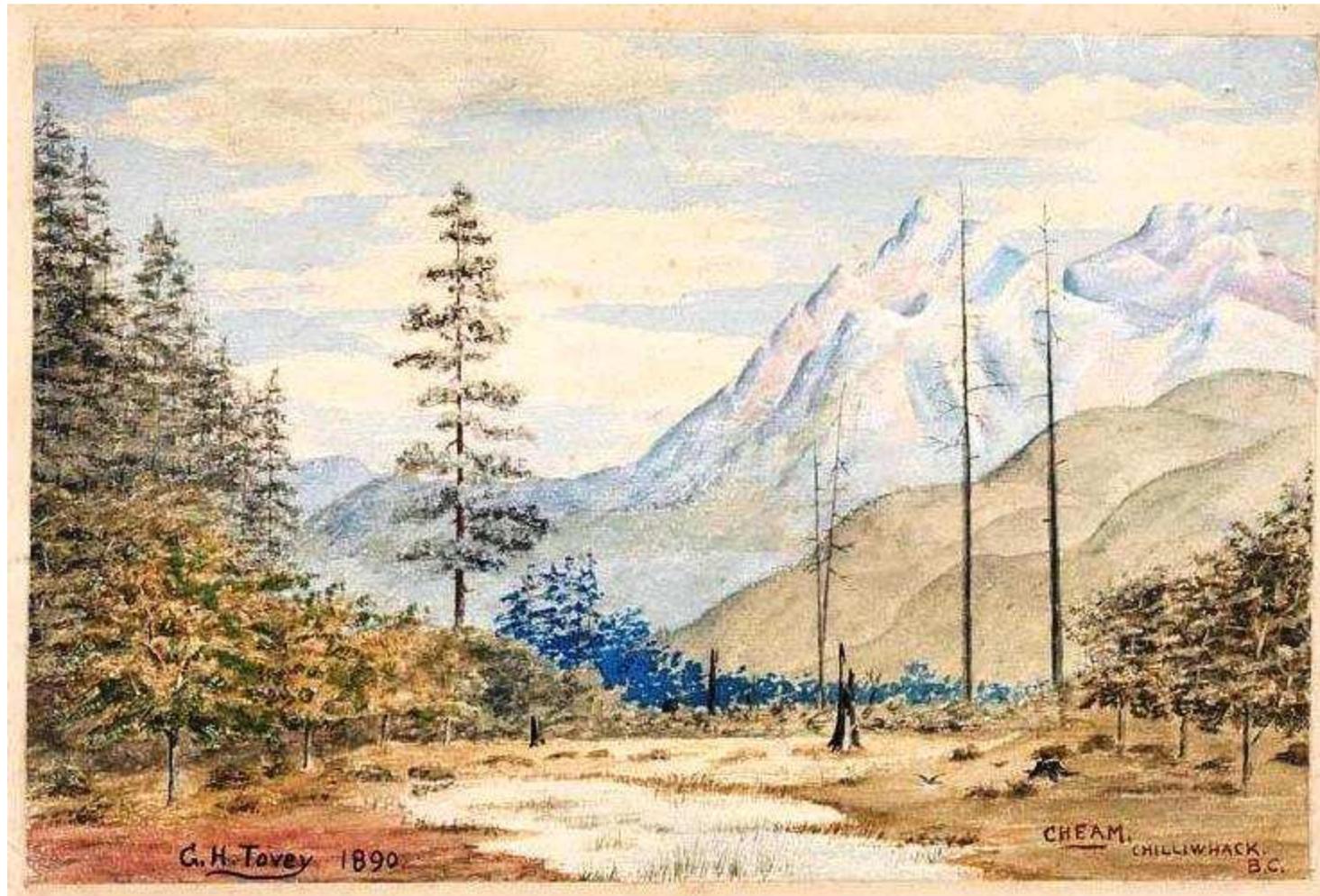
Published and printed by Dickenson & Co., London

R9266-1203

Exhibition display revised November
25, 2009

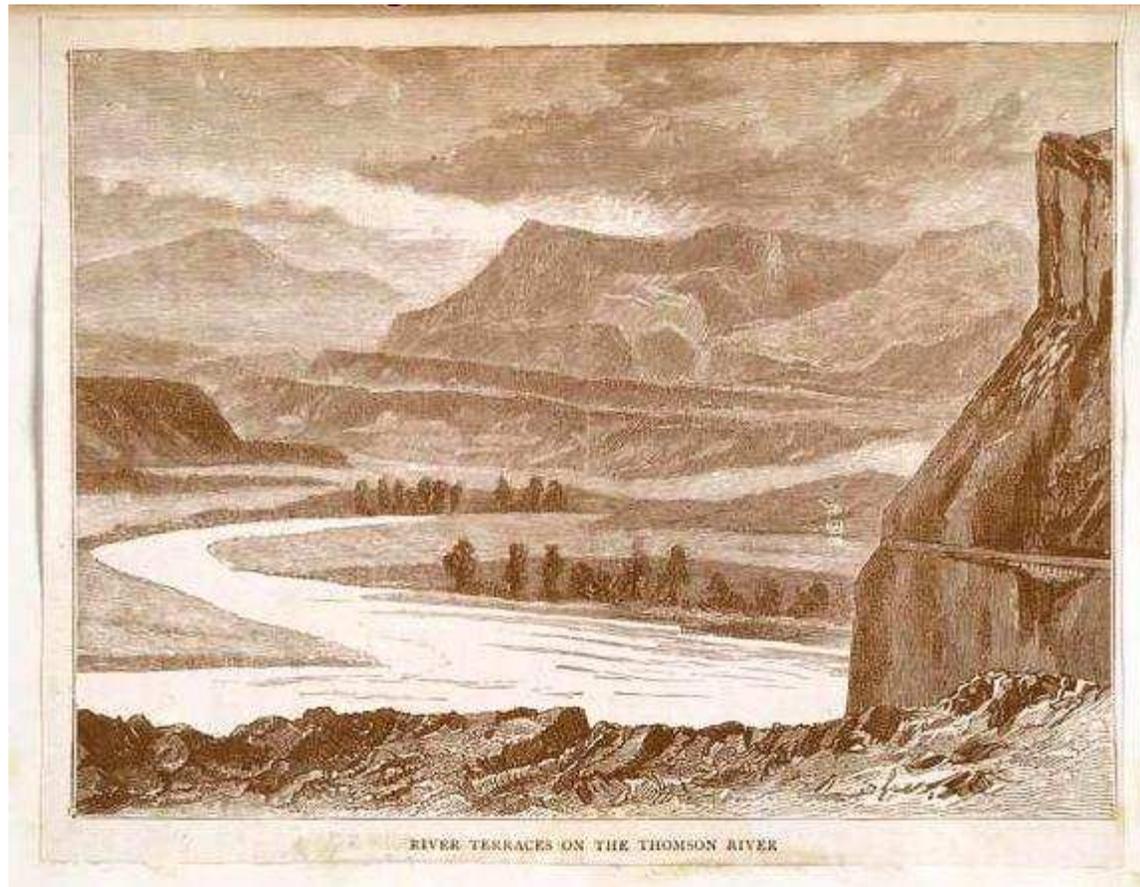


Lieutenant G.H. Mansell (active 1851)
*Plan of Beaver Harbour, Vancouver
Island, [now] British Columbia, 1851*
Engraving
Surveyed by Lieut. Mansell, H.M.S.
Daphne
R9266-3473



G.H. Tovey (active 1890)
Mount Cheam from Chilliwack, British Columbia, 1890
Watercolour with gouache over graphite
R9266-394

Exhibition display revised November
25, 2009



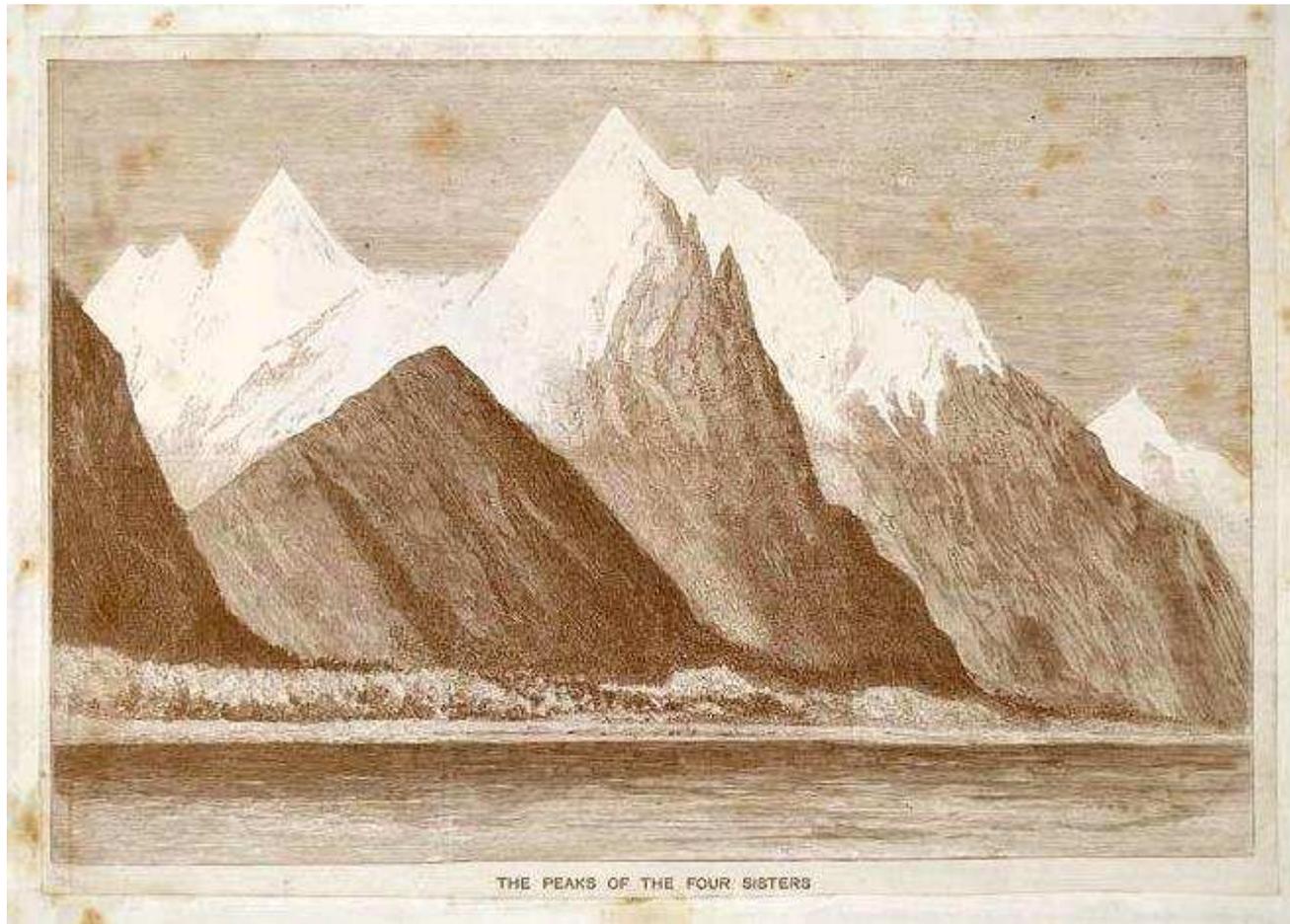
West Shore Lithography (active 1884)

River Terraces On The Thomson River; The Narrows, On An Arm Of The Schuswappe Lake, Or Lake Of The Four Waters, British Columbia, 1884

Lithograph, after a photograph

R9266-1572V

Exhibition display revised November
25, 2009



West Shore Lithography (active 1884)
The Peaks Of The Four Sisters, British Columbia, 1884
Lithograph, after a photograph
R9266-1574R

Exhibition display revised November
25, 2009



John Mix Stanley (1814–1872)

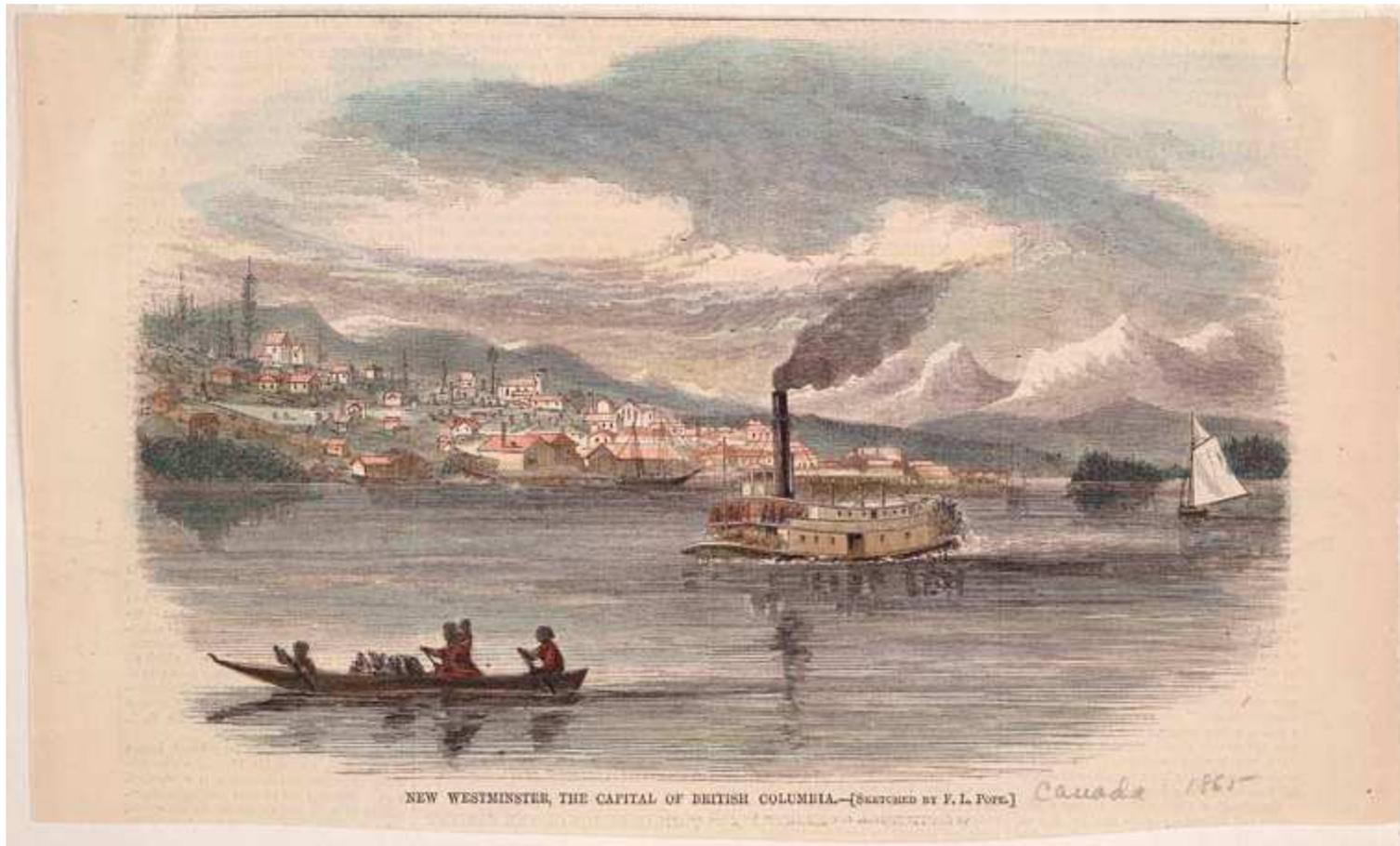
Mt. Baker & Cascade Range, From Whitby's Island, [now] British Columbia, ca. 1855–1860

Lithograph

U.S.P.R.R. Exp. and Surveys, 47th and 49th Parallels, General Report, Plate LXX

Printed by Sarony, Major and Knapp Lithographers

R9266-1549



Franklin Leonard Pope (1840–1895)

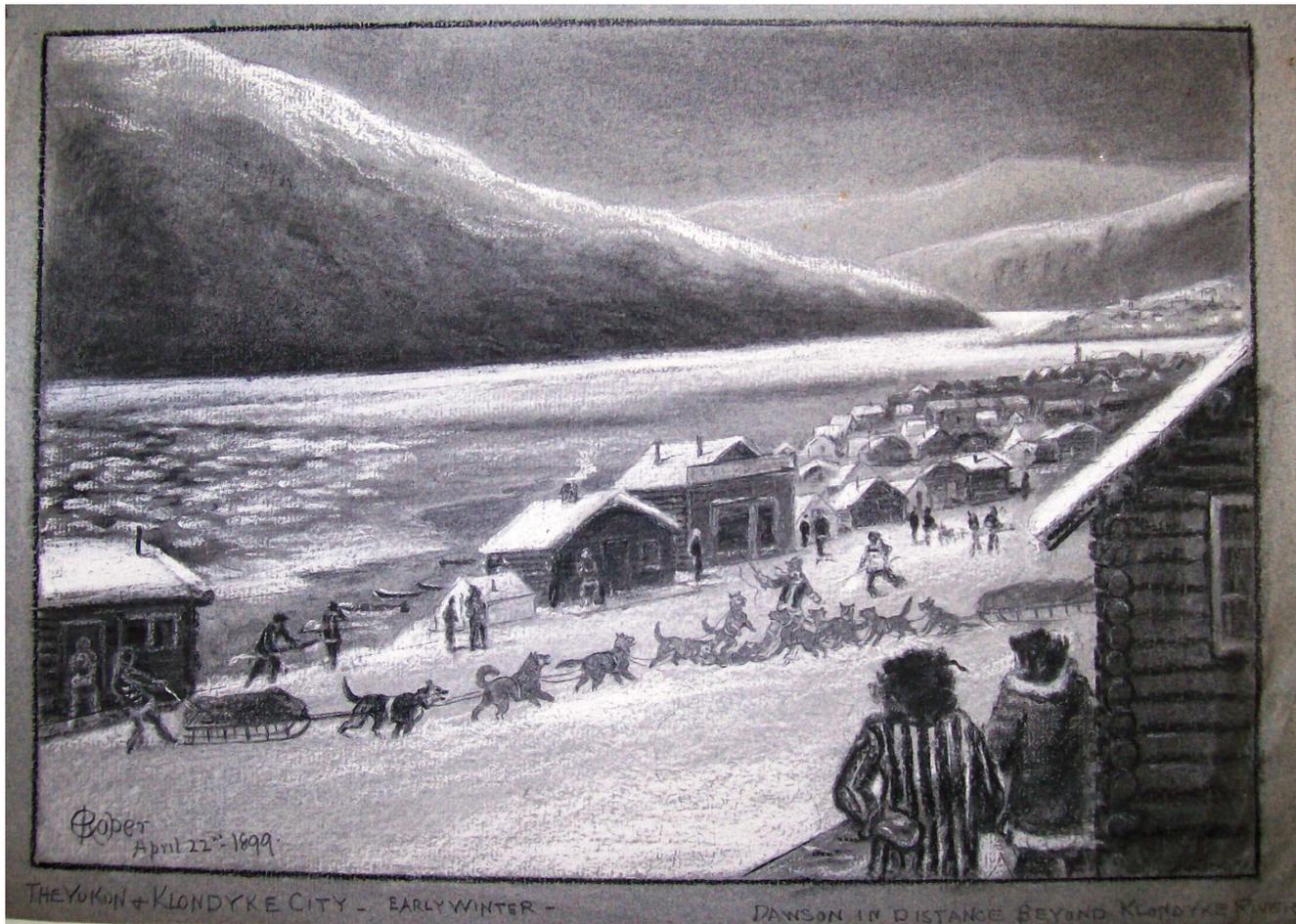
New Westminster, The Capital Of British Columbia, August 12, 1865

Wood engraving

Published in *Harper's Weekly*

R9266-1554

Exhibition display revised November
25, 2009



Edward Roper (1833-1909)
Yukon River and Klondike City in early winter, April 22, 1899
Black and white chalk and pencil
1989-176-115
Edward Roper Collection

Exhibition display revised November
25, 2009



Alfred Ernest Boulton (1864–1929)

Fireweed on the mountain side at the mouth of Twenty Mile Creek on the Stewart River, Yukon,
July 7, 1898

Watercolour with opaque white over pencil

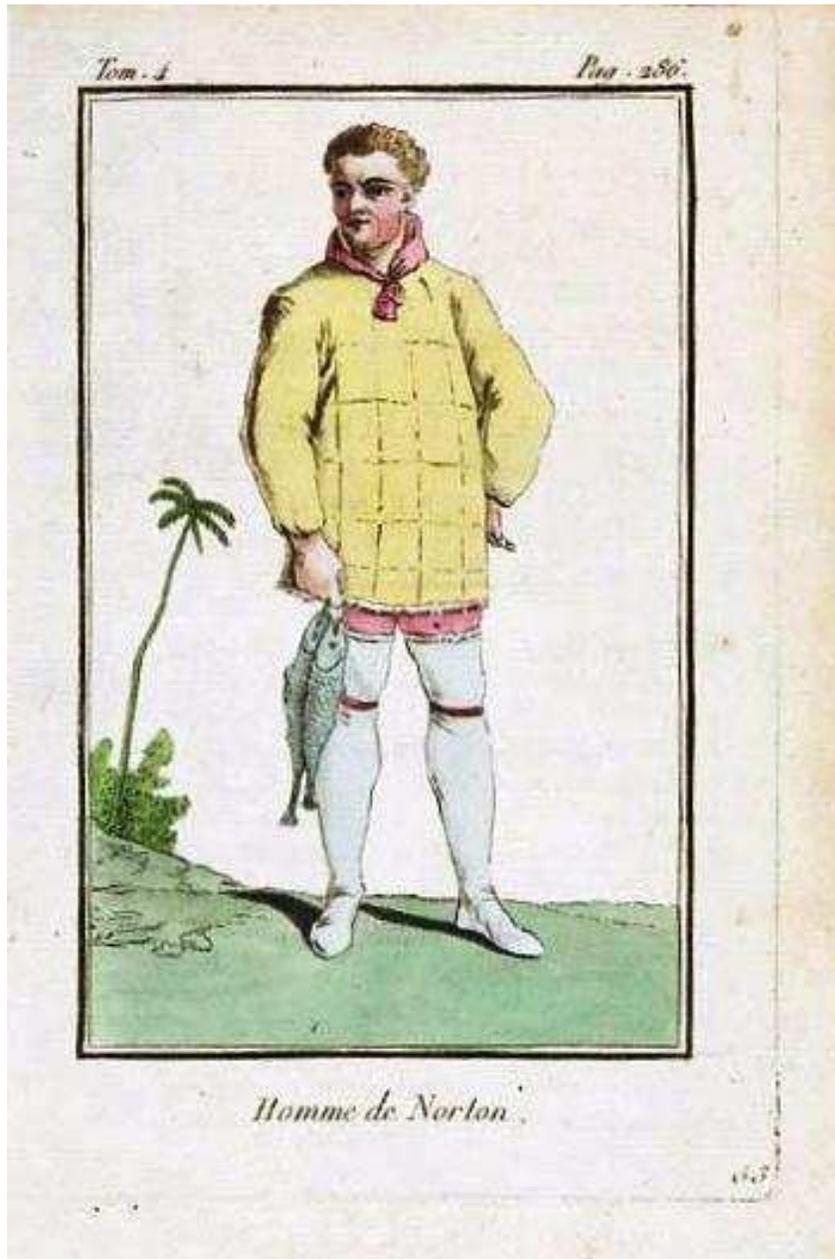
1972-30-8

Alfred Ernest Boulton Collection

Exhibition display revised November
25, 2009

SECTION III: PEOPLE AND PASTIMES

The Aboriginal peoples of these areas established diverse societies and lifestyles. Some were based on seasonal migrations; some involved permanent settlements with impressive structures; others were shaped by continuous warfare and slavery; still others were based on the exploitation of abundant natural resources. European settlers were also very interested in natural resources—specifically in gold. Discoveries in the Fraser River Valley, in the Cariboo and in the Yukon River Valley spurred huge gold rushes, which increased populations tenfold almost overnight. By the end of the 19th century, cities emerged, industries began to grow, and the agricultural potential of the region was almost fully exploited.



Attributed to M. Blondela (died 1788)
Man from Norton Sound, [now] Alaska, 1786
Engraving
R9266-3478



Attributed to M. Blondela (died 1788)
Woman from Norton Sound, [now] Alaska, 1786
Engraving
R9266-3479

La Pérouse explored the northern Pacific coastline of America extensively during a three-year voyage. His draftsmen—Blondela, De Vancy and Ozanne—made numerous sketches of the landscape and its peoples, including those presented here. In 1787, the journals, charts and drawings of the expedition were transported to France by Jean-Baptiste-Barthelemy de Lesseps. Unfortunately, La Pérouse and his crew sailed on and were lost in the South Pacific in 1788.



Edward Roper
(1833–1909)
A Prairie Schooner
on the Cariboo Road,
British Columbia, ca.
1887
Oil on paper mounted
on card
R9266-549

The Cariboo Road was built between 1862 and 1864, along the Fraser River Canyon, between Yale and Bakerville, British Columbia. The 650-kilometre roadway provided a supply route to the Cariboo goldfields. Wagons pulled by oxen, like the one shown here, as well as stagecoaches, mule trains and even camels travelled along this rough, and often dangerous trail.



Edward Roper (1833–1909)
A Ranch In The Rockies, British Columbia, ca. 1888
Oil on paper mounted on card
1989-446-11
Edward Roper Collection

Exhibition display revised November
25, 2009



Edward Roper (1833–1909)

Indian Cemetery, Fraser River, near Big Bend, British Columbia, ca. 1888

Oil on canvas on wove paper laid down on cardboard

1989-446-7

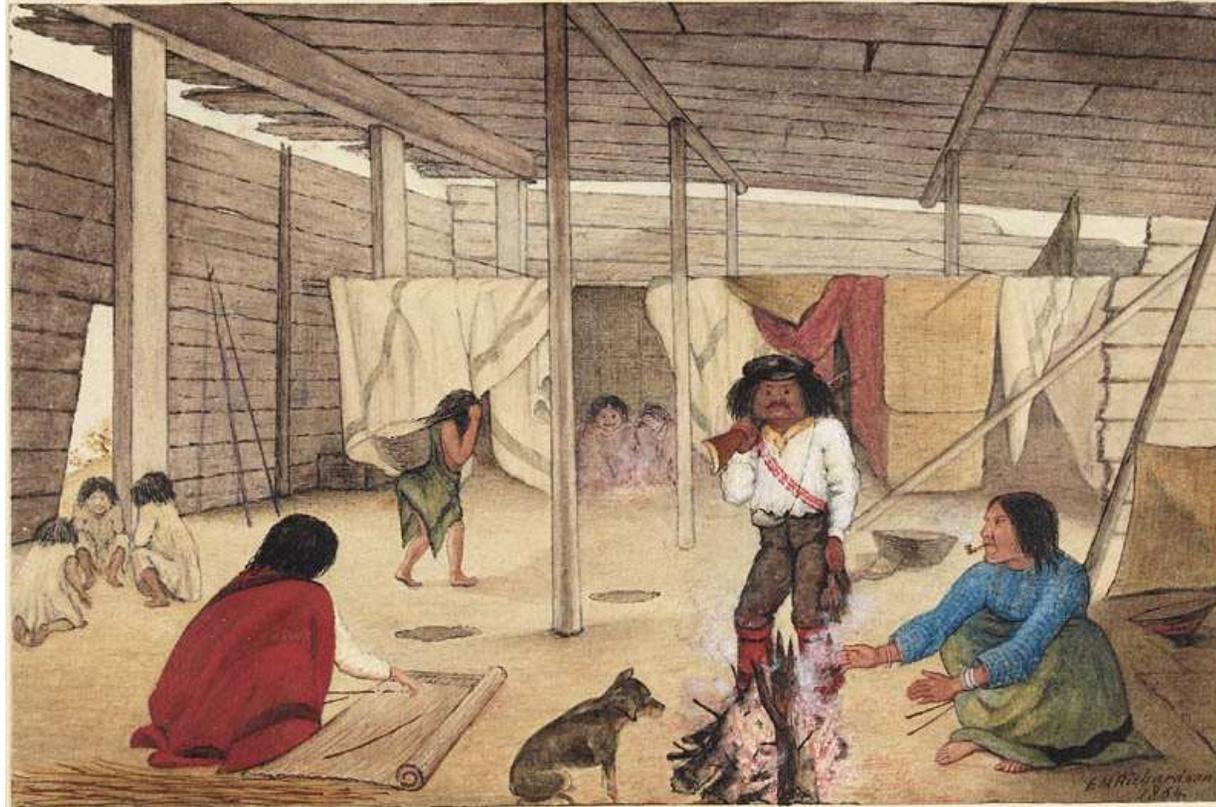
Edward Roper Collection

Exhibition display revised November
25, 2009



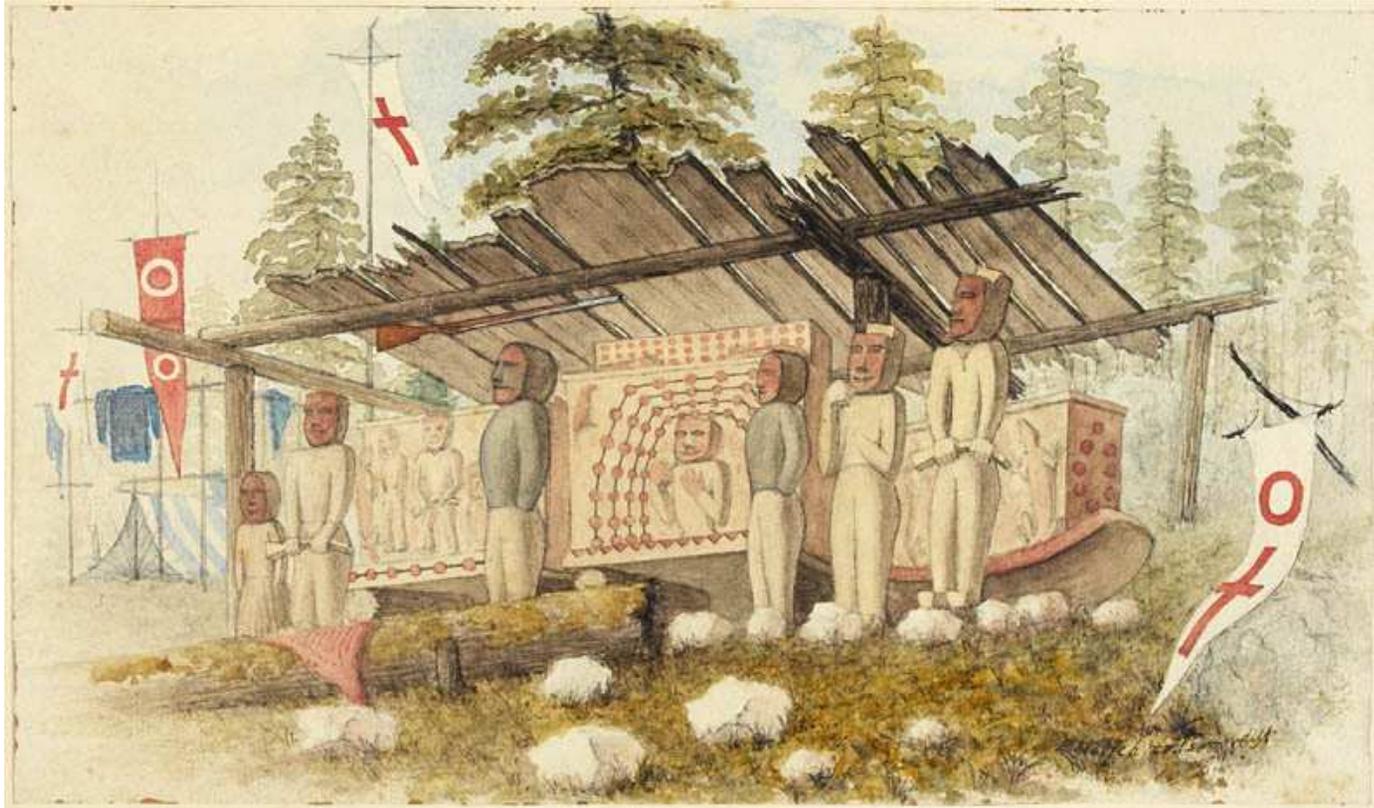
Edward Mallcott Richardson (1839–1874)
Victoria, Vancouver Island, 1864
Watercolour with gouache over graphite
R9266-342

Victoria was the site of a Hudson's Bay Company fort established in 1843 and later became the capital of British Columbia in 1871. In this view, the artist depicts the busy inner harbour with its sailing ships, wharves and warehouses. On the far right, a flag flies atop the Legislative Assembly. In the foreground is an Arbutus tree, the only broadleaf evergreen tree native to Canada, and near it, a group of Songhee people.



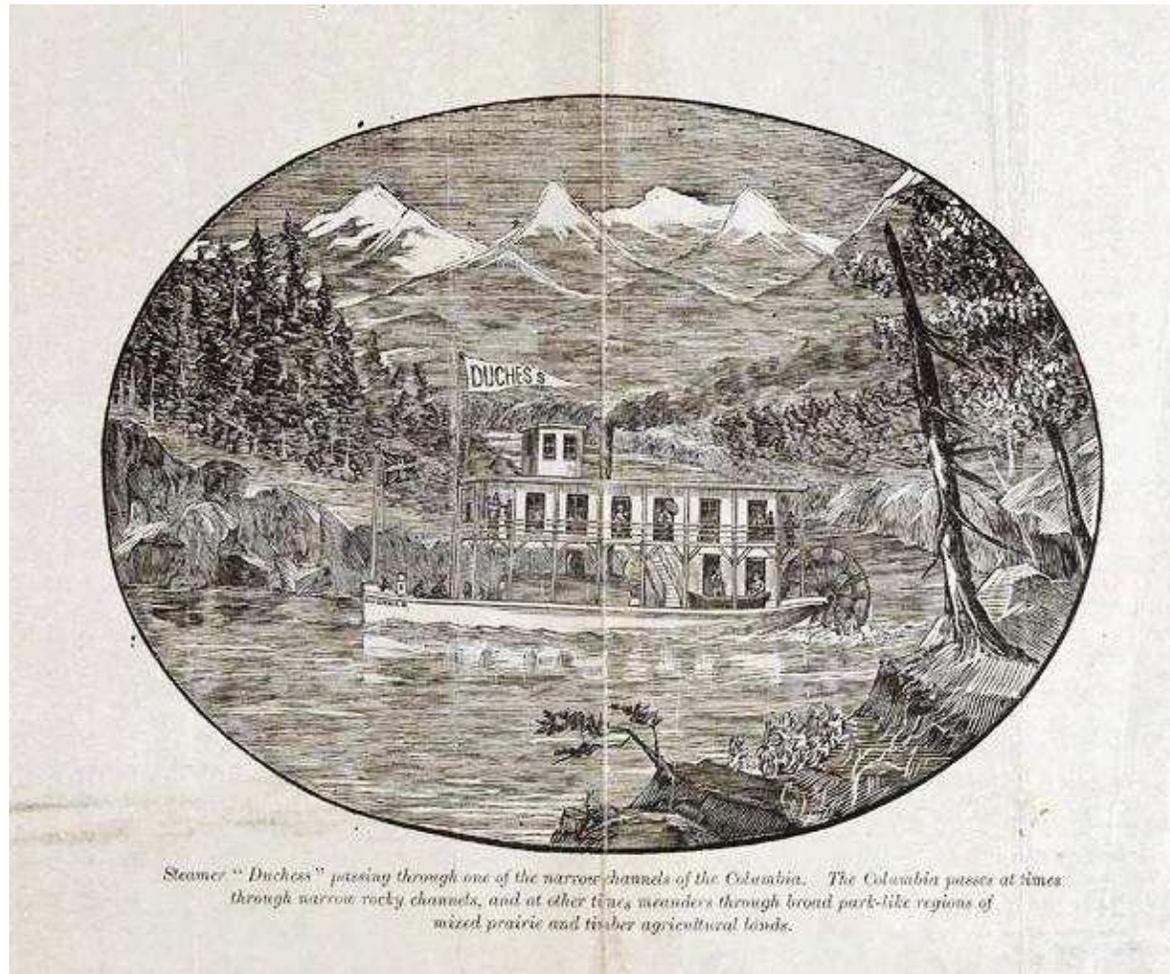
Edward Mallcott Richardson
(1839–1874)
Interior of a Salish longhouse,
British Columbia, 1864
Watercolour with touches of
gouache, pen and ink
R9266-343

This traditional Salish longhouse was built to accommodate an extended family or even an entire village. While the Salish people lived communally, each family had a partitioned private area with its own fire pit. Unlike the longhouses of the West Coast Haida or Kwakiutl, with their gable roofs and elaborate carving, the Salish longhouse is plainer, but much larger, usually measuring 30 to 60 metres in length.



Edward Mallcott
Richardson (1839–
1874)
Salish graves, Fraser
River Valley, British
Columbia, ca. 1864
Watercolour, pen and
ink over graphite
R9266-344

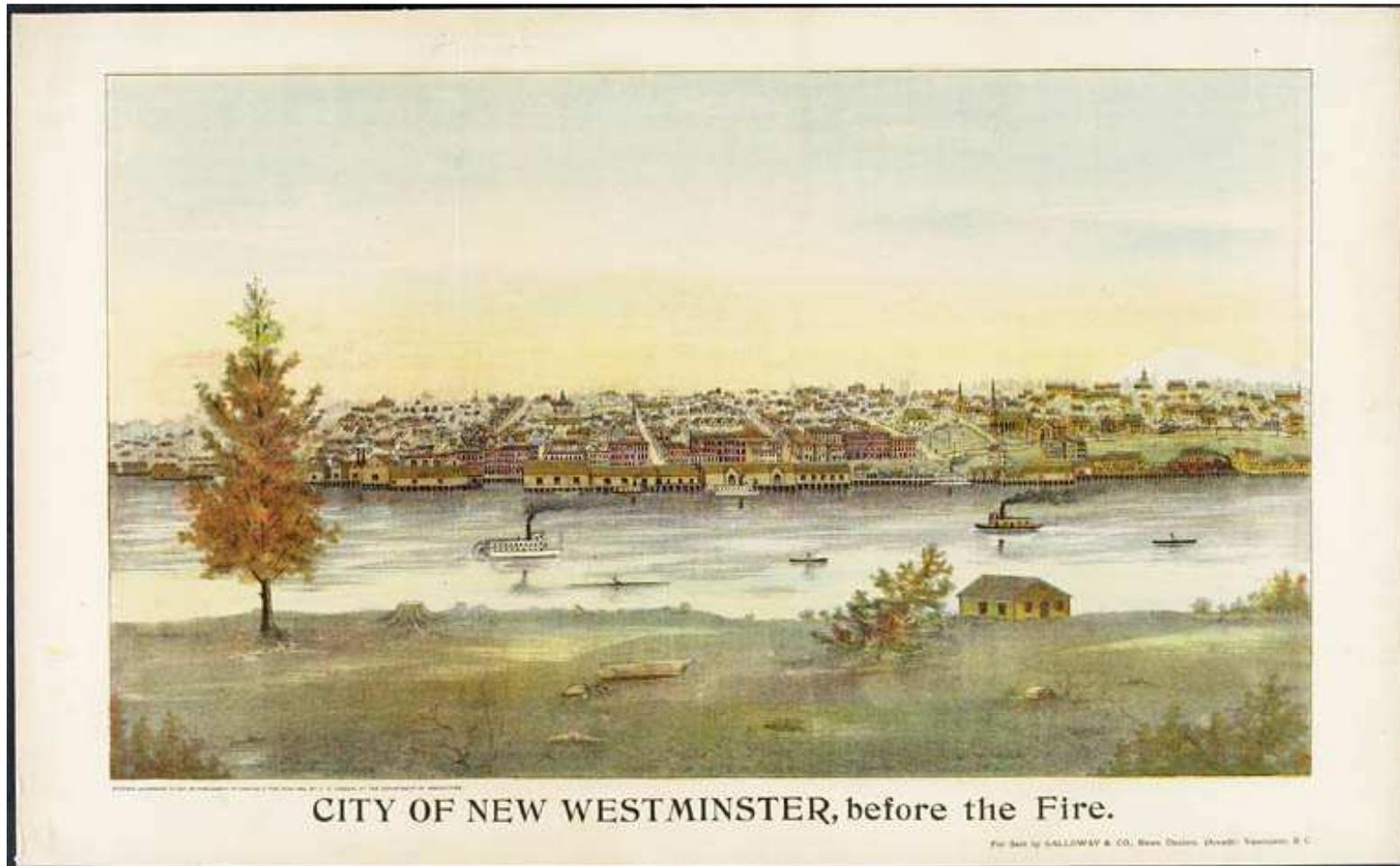
Salish carving is associated with ancestor celebration and is usually reserved for grave markers and grave boxes. The life-sized stature given to the grave markers reveals the Salish peoples' belief in their direct relationship to the spirit world. The carved grave boxes containing the remains of the dead depict human and animal forms. The lean-to structure protecting the graves is also a distinctively Salish construction.



Steamer "Duchess" passing through one of the narrow channels of the Columbia. The Columbia passes at times through narrow rocky channels, and at other times meanders through broad park-like regions of mixed prairie and timber agricultural lands.

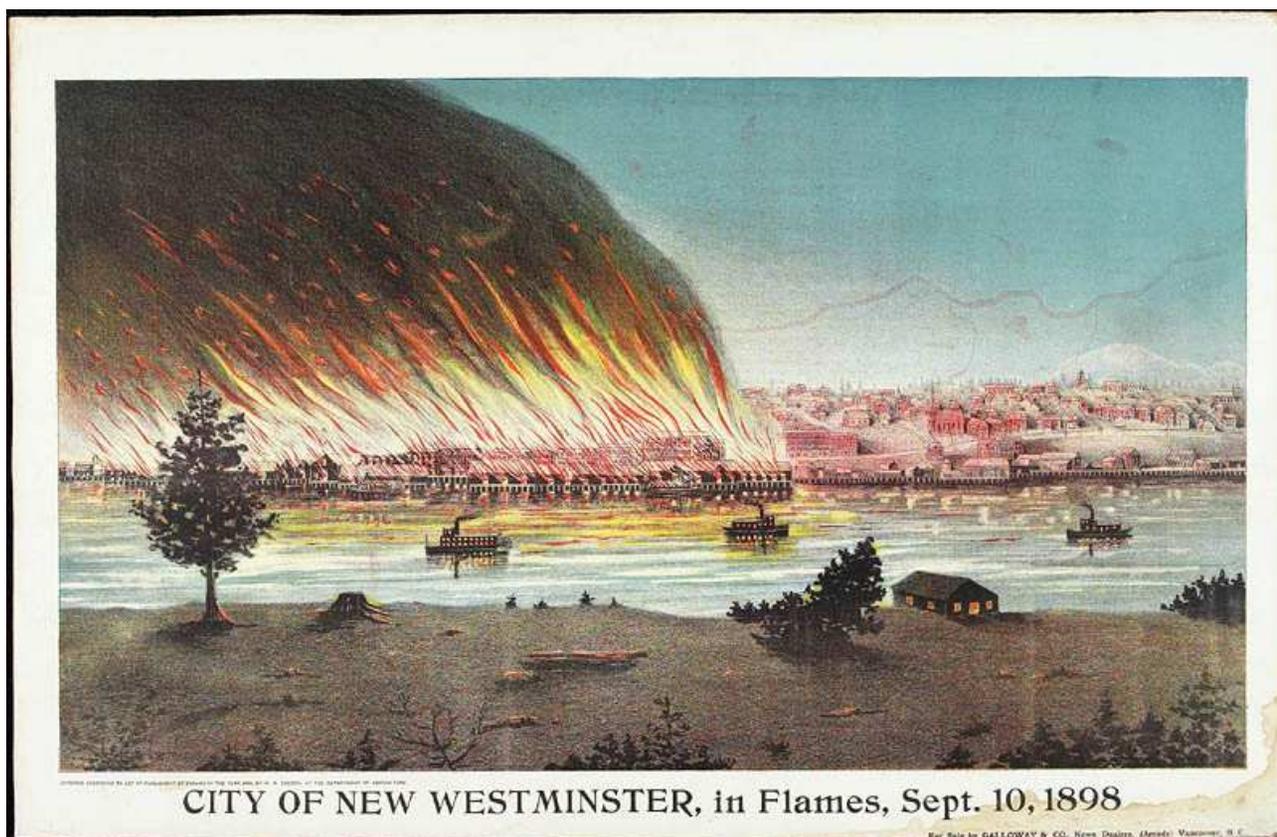
Unknown artist (active ca. 1887)
The steamer *Duchess* on the
Columbia River, British
Columbia, ca. 1887
Wood engraving and letterpress
R9266-1559

Frank P. Armstrong built the original paddlewheel steamboat *Duchess* in 1886. Although rudimentary in its construction, it was the first steam-powered vessel on the upper Columbia to travel between the town of Golden and the Kooteney region. The *Duchess* depicted in this promotional broadsheet, a more substantial steamboat, replaced the original, which sank in 1887.



William R. Creech (active ca. 1885–following 1900)
City Of New Westminster, before the Fire, British Columbia, 1898
Colour lithograph
For sale by Galloway & Co. News Dealers, New Westminster
R9266-1576

Exhibition display revised November
25, 2009



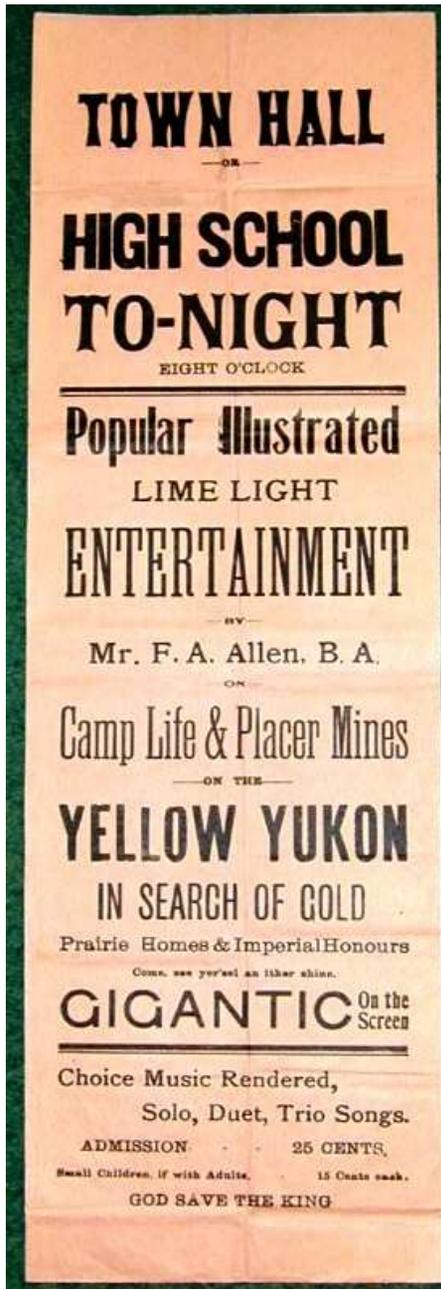
New Westminster is located on the Fraser River, east of Vancouver. Capital of British Columbia from its founding in 1859, it was incorporated in 1860 and remained the capital until 1868; it is western Canada's oldest city. At the time of the 1898 fire, it was an important freshwater port, a major lumber producer, a fish processing centre and a commercial hub for the Fraser Valley. Few of its colonial-era buildings remain today because of the extent of the fire damage in 1898.

William R. Creech (active ca. 1885–following 1900)
City Of New Westminster, in Flames, [British Columbia], Sept. 10, 1898
Colour lithograph
For sale by Galloway & Co. News Dealers, New Westminster
R9266-3296

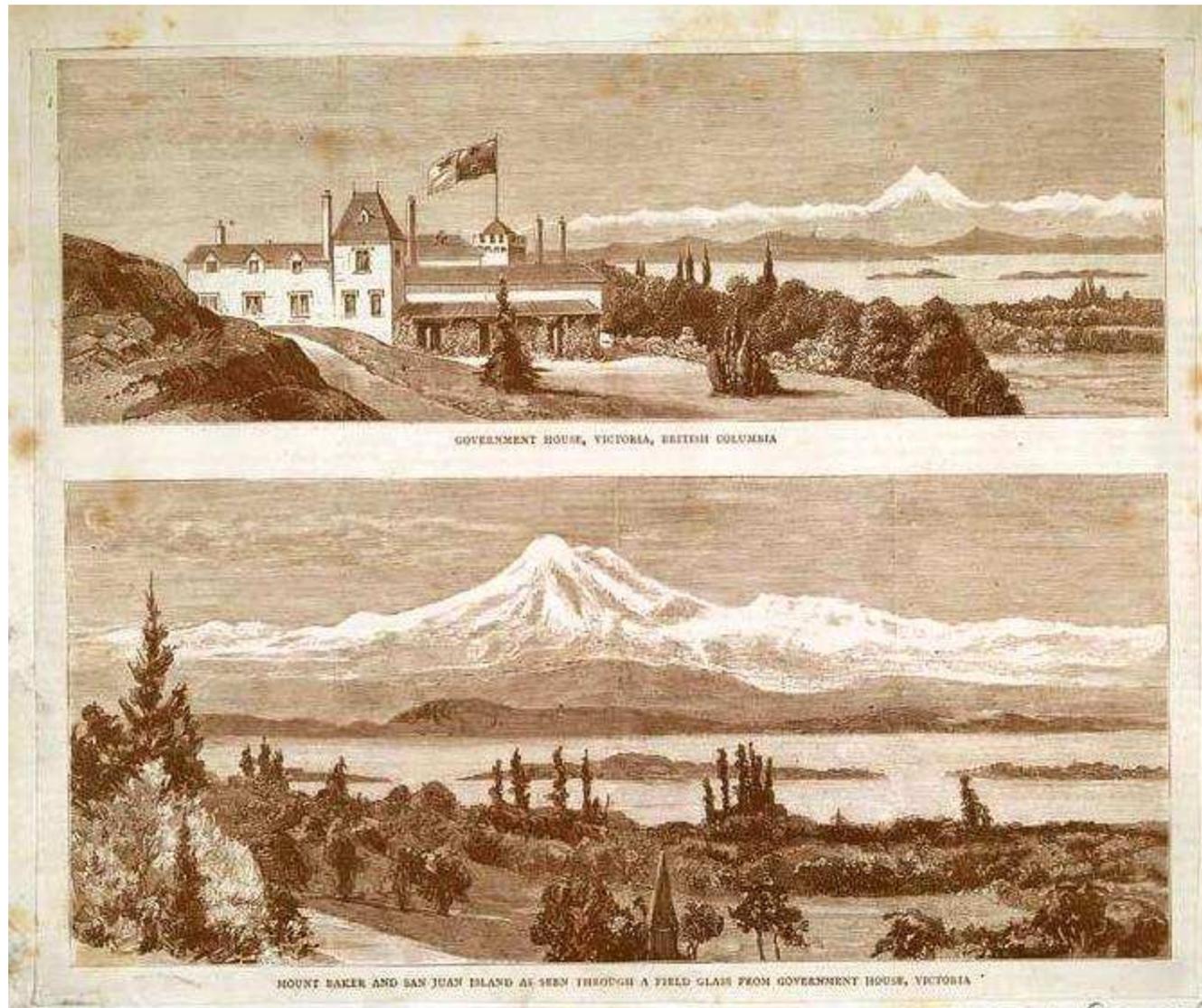
Exhibition display revised November
25, 2009



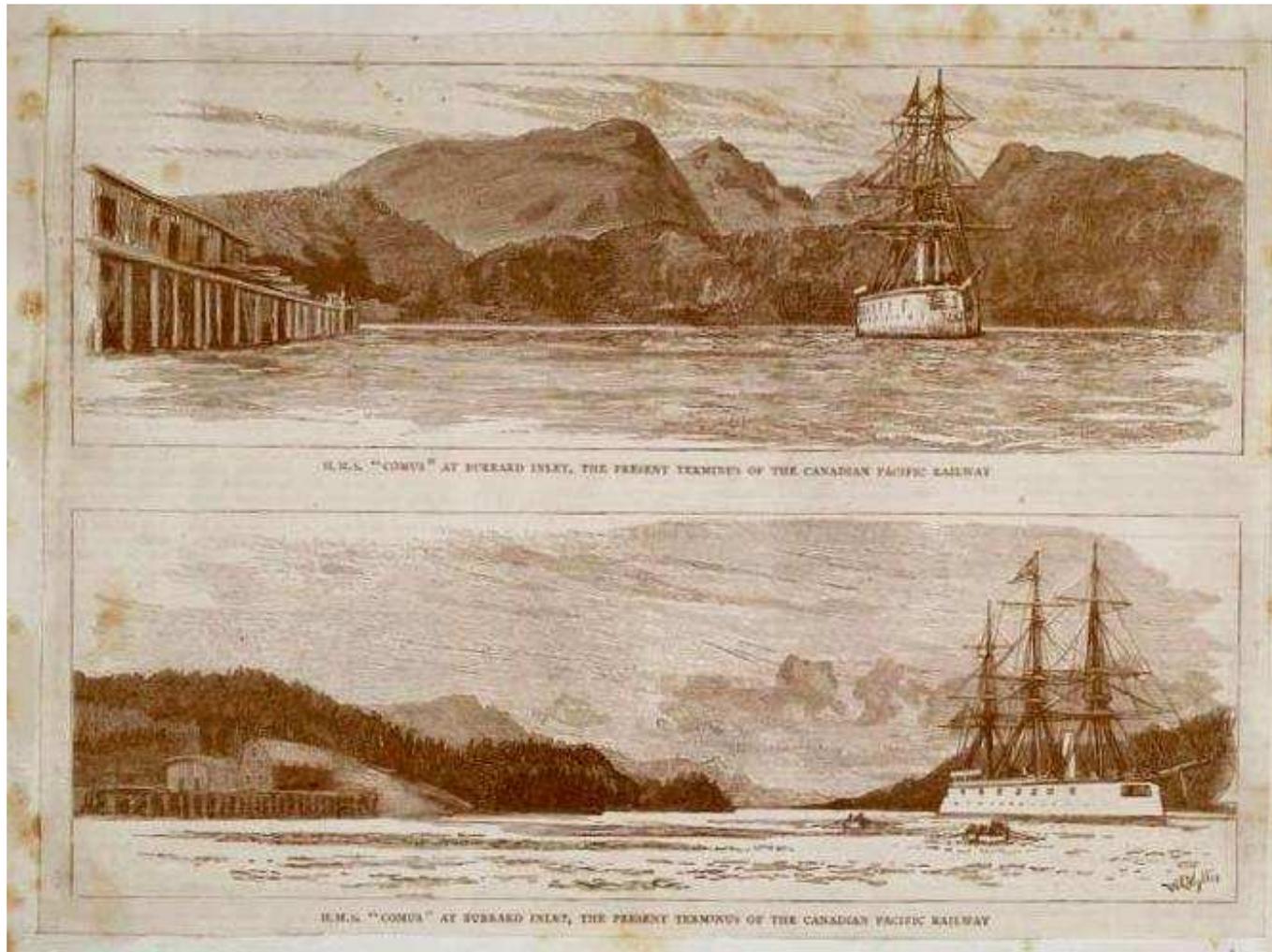
Henri Lanos (active
1886–1919)
*Dawson City: An
Alarm Of Fire, Yukon,*
April 29, 1905
Watercolour with
gouache over pencil
on commercial board
R9266-301



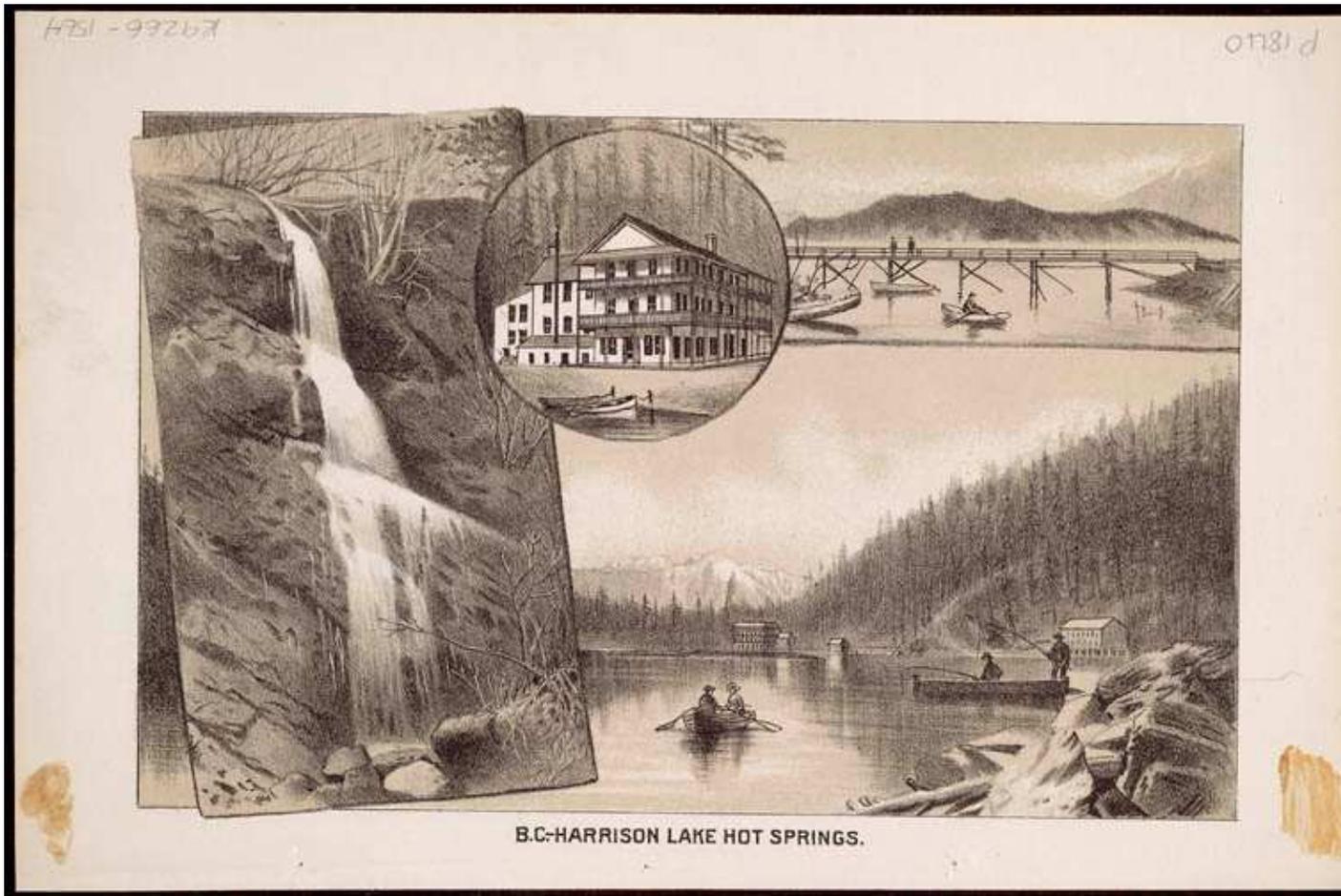
Poster advertising a limelight show on the Yukon gold rush, ca. 1898



Noah Shakespeare,
photographer (1839–
1921)
*Government House,
Victoria, British
Columbia; Mount
Baker And San Juan
Island As Seen Through
A Field Glass From
Government House,
Victoria, June 24, 1876*
Lithograph
Published in the
*Canadian Illustrated
News*, p. 404
R9266-3472



Unknown artist or
photographer (active
ca. 1882)
*H.M.S. "Comus" At
Burrard Inlet, The
Present Terminus Of
The Canadian Pacific
Railway, British
Columbia, ca. 1882*
Lithograph
R9266-1569V



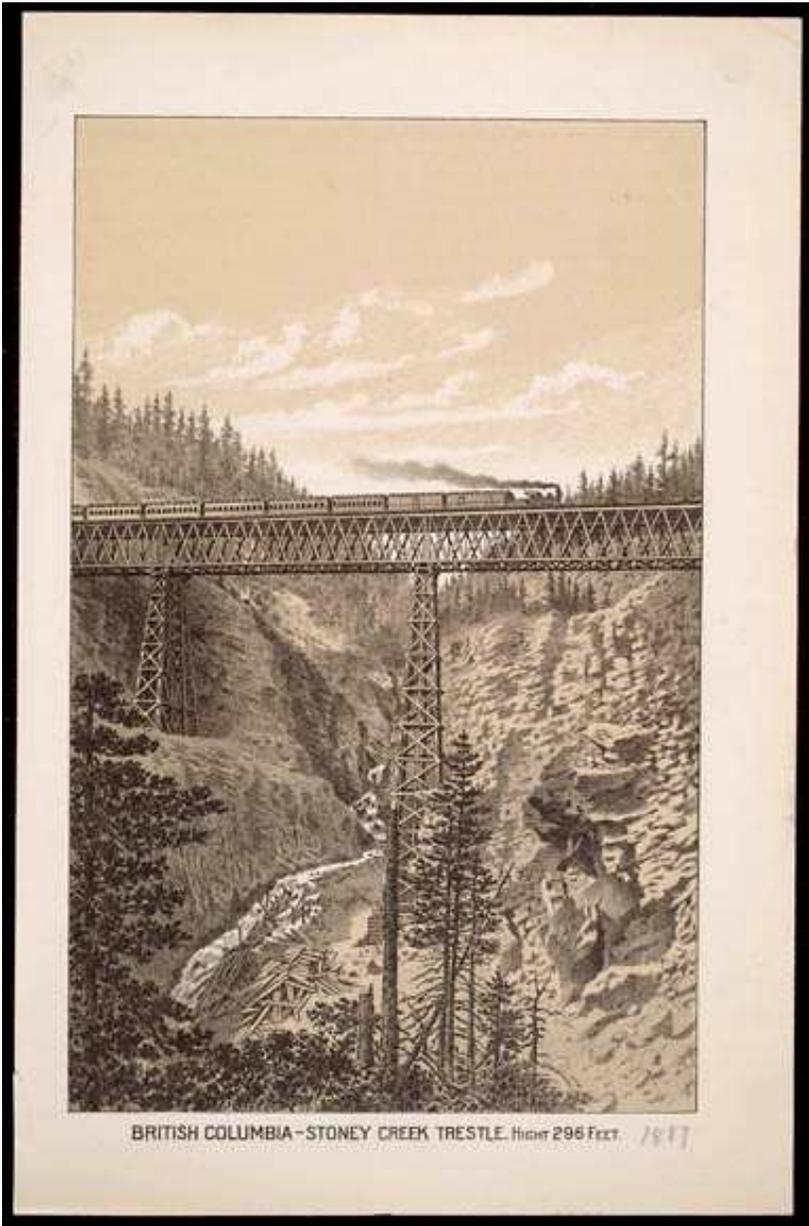
Possibly after Thompson and Bovill, photographers (active 1887)

B.C.-Harrison Lake Hot Springs, 1887

Lithograph

R9266-1564

Exhibition display revised November
25, 2009

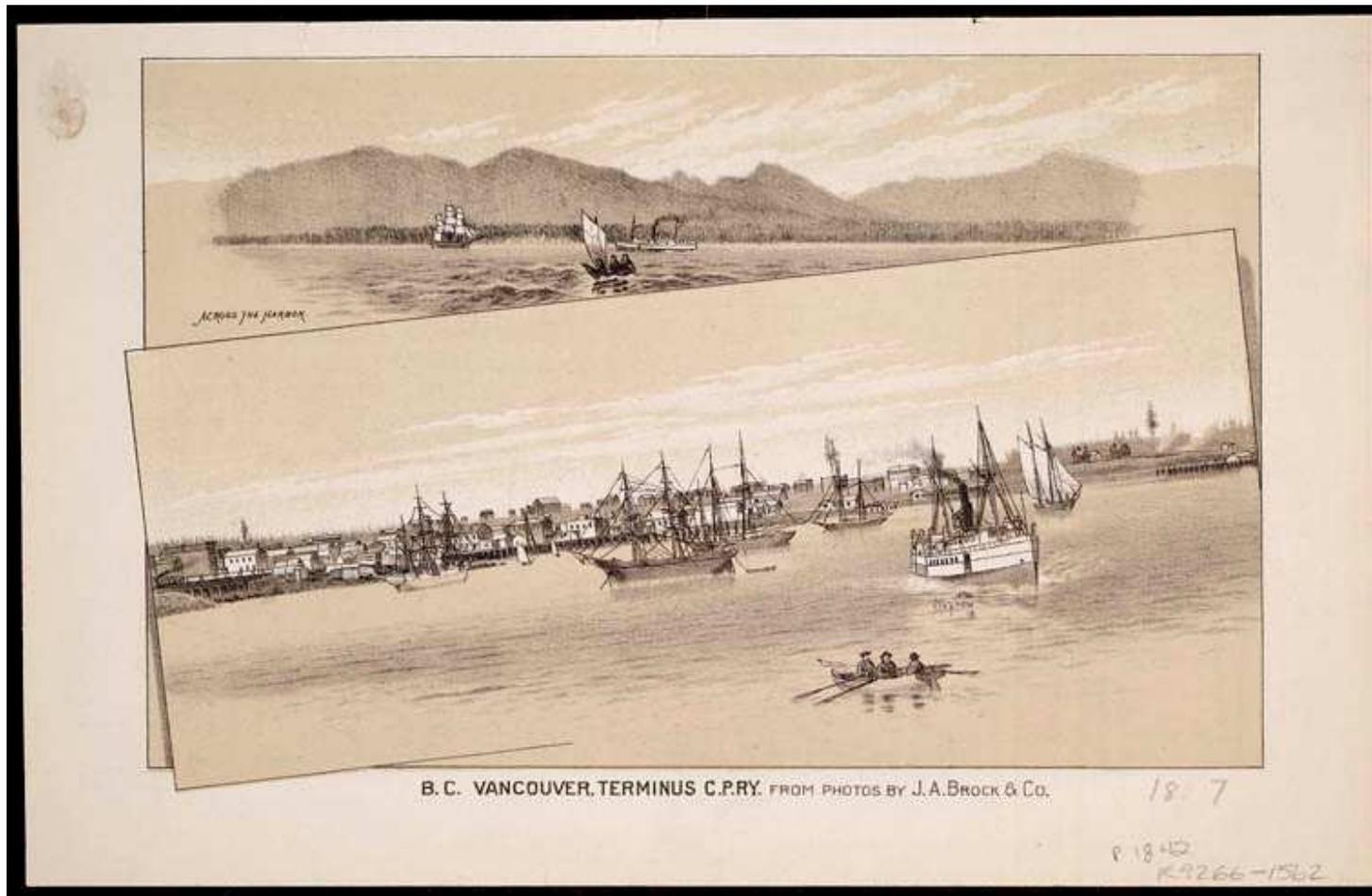


After a photograph by Richard Maynard (1832–1907)

British Columbia—Stoney Creek Trestle, hight 296 feet, 1887

Lithograph

R9266-1560



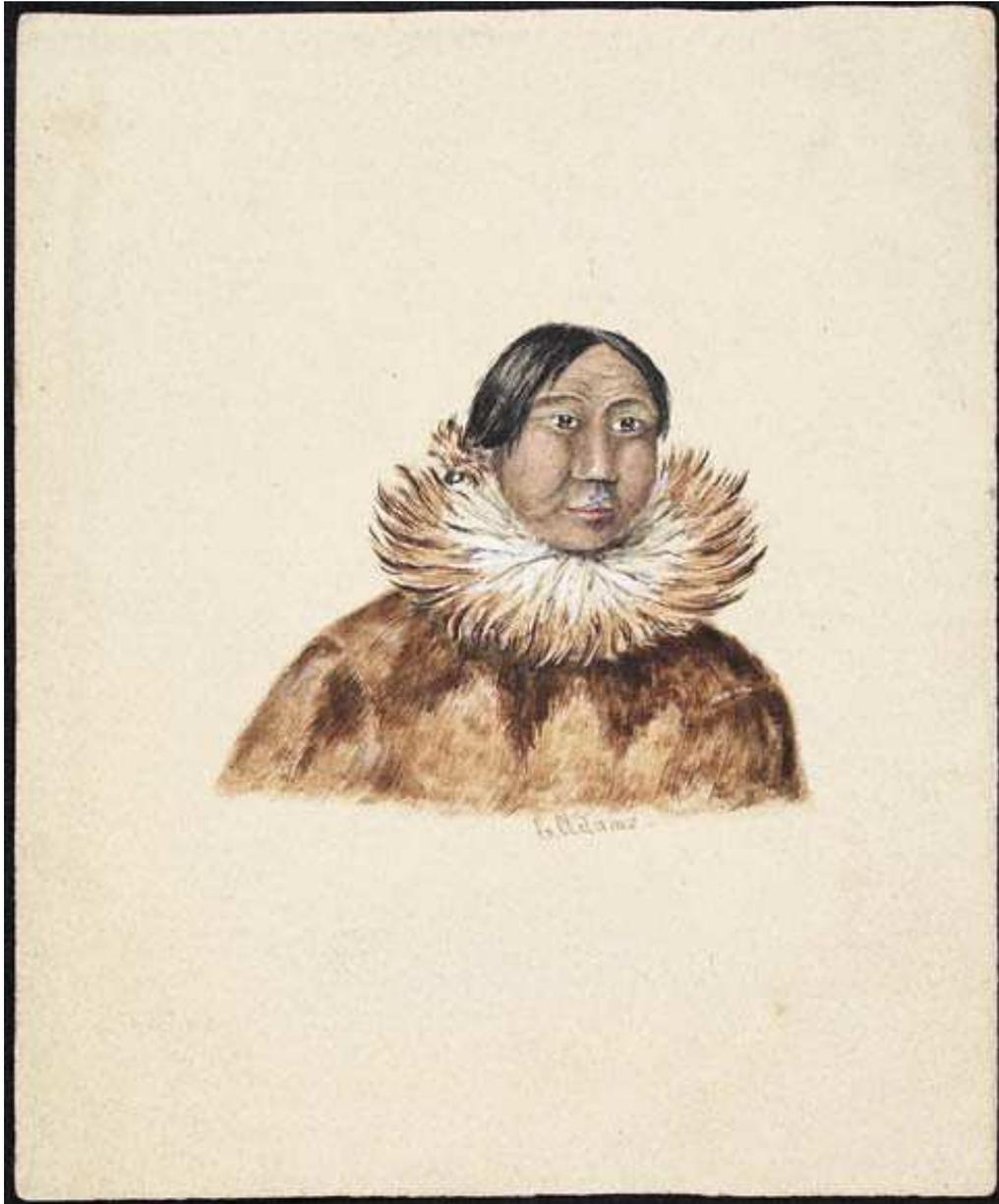
J.A. Brock and Co., photographers (active 1886)

B.C. Vancouver, Terminus C.P.R.Y. from photos by J.A. Brock & Co., 1886

Lithograph

R9266-1562

Exhibition display revised November
25, 2009

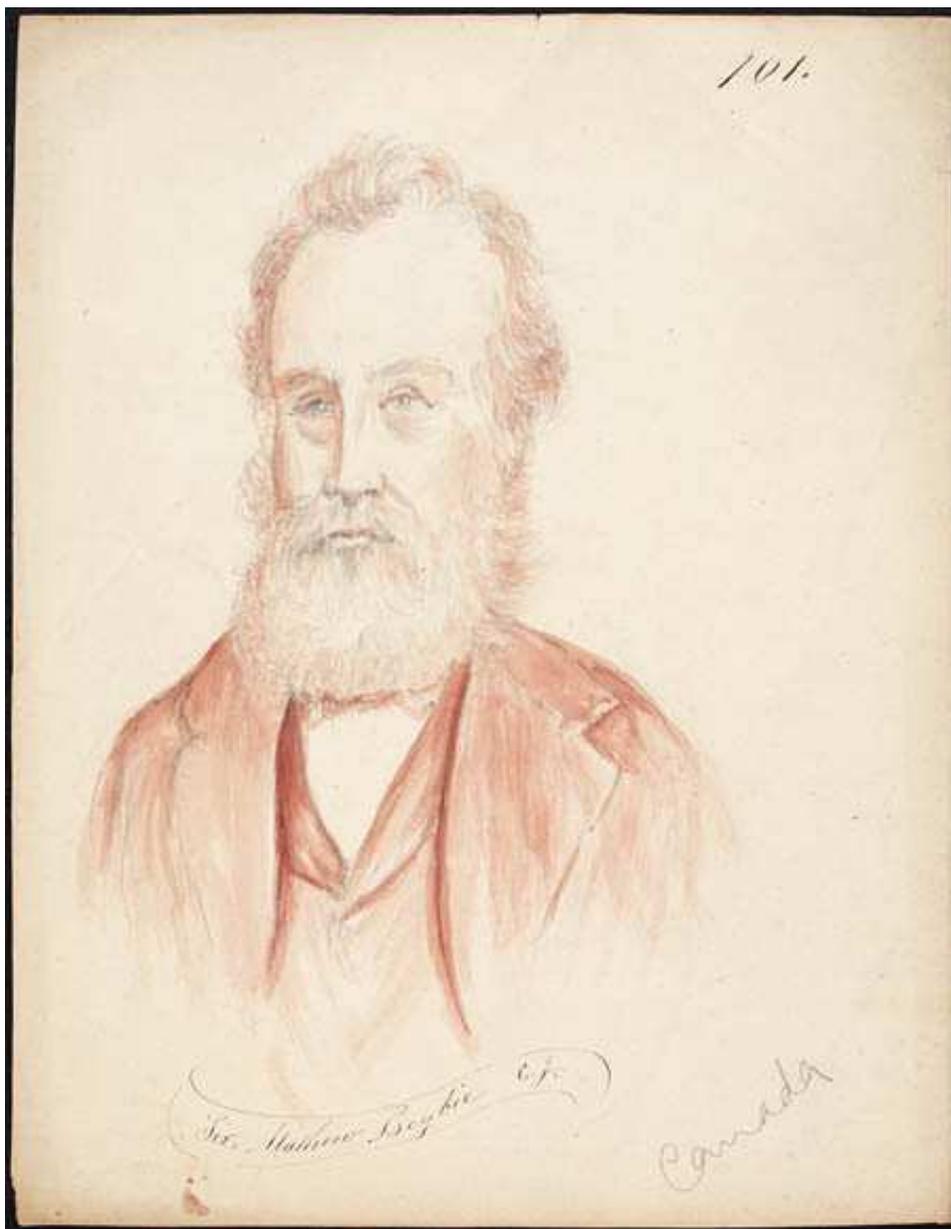


E. Adams (active ca. 1860s?)
*Wife of Awooktook Chongére, chief of
the Tuzzook tribe, Norton Sound, [now]
Alaska, ca. 1860s?*
Watercolour with touches of gouache
R9266-2



E. Adams (active ca. 1860s?)
Parsegotur, Iikutok Tribe, [now] Alaska, ca. 1860s?
Watercolour with touches of gouache
R9266-3

The person in this portrait is identified as Parsegotur of the Iikutok tribe. Dressed in animal skin clothing, the sitter's hair is parted, pulled to the side and knotted. A second work by the same artist gives Norton Sound (Alaska) as the location. Further research may provide more information on these two works.



Unknown artist (active ca. 1875)
Sir Mathew Begbie, C.J., British Columbia,
ca. 1875
Red-brown wash and graphite
R9266-434



Unknown artist (active ca.
1870–1890)

A view of an unidentified
settlement, possibly Quesnelle
Forks, British Columbia, ca.
1870–1890

Watercolour and gouache over
graphite with scratching out
R9266-499

In spite of the distinctive wooden suspension bridge in this image, the community has not yet been identified. Photographs from the British Columbia Archives of Quesnelle Forks in the 1890s show a similar settlement pattern and bridge.

Credits and acknowledgements

The curators of this exhibition were Jim Burant and Elaine Hoag, with assistance from Jennifer Devine. Thanks are due to LAC's public programming staff, exhibition preparators, conservators, and loan coordinators, including teams lead by Bob Ferris, Maria Bedynski, and Janet Kepkiewicz. Special thanks for editing and translation are due to Michèle Brenckmann, whose hard work and dedication were much appreciated.

Many other people, too numerous to mention, contributed ideas, suggestions, and assistance to the creation of this exhibition.

Finally thanks to the Friends of Library and Archives Canada for mounting a virtual version of the original exhibition, which was never exhibited. On the occasion of the 2010 Vancouver Olympics, this facsimile exhibition is being posted.