Guide to the Peter Palmquist Cased Photographs Collection

WA Photos 402

by Matthew D. Mason

January 2007

P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
http://beinecke.library.yale.edu/
Table of Contents

Collection Overview .................................................................................................................. 5
Requesting Instructions ............................................................................................................. 5
Administrative Information ....................................................................................................... 5
  Immediate Source of Acquisition .......................................................................................... 5
  Conditions Governing Access ............................................................................................... 5
  Conditions Governing Use .................................................................................................... 6
  Preferred Citation .................................................................................................................. 6
Processing Information ............................................................................................................. 6
PETER E. PALMQUIST (1936-2003) ....................................................................................... 6
Scope and Contents .................................................................................................................. 6
Collection Contents .................................................................................................................. 9
Series I. Images by Identified Photographers .......................................................................... 9
  CALIFORNIA PHOTOGRAPHERS .................................................................................... 9
    Clayton, James Atkins (1831-1896) .................................................................................. 9
    Cook, William H. ............................................................................................................... 9
    Coombs, Frederick C. (1803-1874) .................................................................................. 10
    Fardon, George Robinson (1807-1886) ........................................................................... 10
    Ford, James May (1827-circa 1877) ................................................................................ 10
    Hamilton, Charles F. (b. circa 1825) ............................................................................. 11
    Higgins, Thomas J. ......................................................................................................... 12
    Johnson, George Howard, (b. circa 1823) ..................................................................... 12
    Norcross, Oliver H. P., (1824-1871) .............................................................................. 13
    Ruth, J. ............................................................................................................................. 13
    Selleck, Silas Wright (circa 1828-1885) ......................................................................... 13
    Shaw & Johnson .............................................................................................................. 15
    Shew, Jacob (1826-1879) ............................................................................................... 15
    Shew, William (1820-1903) ........................................................................................... 15
    Silver, O. B. ..................................................................................................................... 18
    Spooner, John Pitcher (1845-1917) ............................................................................... 19
    Vance, Robert H., 1825-1876 ....................................................................................... 19
    Vance, Robert H., 1825-1876 ....................................................................................... 25
    Vance, Robert H., 1825-1876 ....................................................................................... 25
  ALABAMA PHOTOGRAPHERS ....................................................................................... 27
    Badgley .......................................................................................................................... 27
  IOWA PHOTOGRAPHERS ............................................................................................... 27
    Fetter, Harvey G. ............................................................................................................ 28
    Swan ................................................................................................................................. 28
  KENTUCKY PHOTOGRAPHERS .................................................................................... 28
    Harris, Theodore ............................................................................................................. 28
  MASSACHUSETTS PHOTOGRAPHERS ............................................................................. 28
    Allen, Charles V. (b. 1828) ......................................................................................... 28
    Daniels, Austin F. .......................................................................................................... 28
    Hale, Luther Holman (1823-1885) ................................................................................ 29
    Hamilton, George D. ...................................................................................................... 29
    Hathaway, William ......................................................................................................... 29
    Hawes, Charles E. .......................................................................................................... 30
    Maxham, Benjamin D. .................................................................................................... 30
    Shew, William (1820-1903) ....................................................................................... 30
    Spooner Brothers ............................................................................................................ 31
  MISSOURI PHOTOGRAPHERS ..................................................................................... 31
    Fitzgibbon, John H. (1819-1882) .................................................................................. 31
Long, Enoch ........................................................................................................... 31
Outley, John J. ........................................................................................................ 31
NEW HAMPSHIRE PHOTOGRAPHERS .................................................................. 32
Culver & Fellows .................................................................................................... 32
NEW YORK PHOTOGRAPHERS ........................................................................... 32
Beals, Albert J. ....................................................................................................... 32
Cary, Charles H. .................................................................................................... 32
McIntyre, Sterling C. ............................................................................................. 32
Phillips, J. A. .......................................................................................................... 33
Pine & Bells (George W. Pine) ............................................................................... 33
PENNSYLVANIA PHOTOGRAPHERS .................................................................. 33
Broadbent, Samuel, 1810-1881 ............................................................................ 33
Gutekunst, Frederick (1831-1917) ....................................................................... 33
Rehn, Isaac ............................................................................................................ 34
Shew, Myron (1824-1891) ................................................................................... 34
VERMONT PHOTOGRAPHERS ............................................................................. 34
Merrill, James O. ................................................................................................... 34
GREAT BRITAIN PHOTOGRAPHERS .................................................................. 34
Hickling, J. ............................................................................................................ 35
Lenox, Isaac Shaw .................................................................................................. 35
Ritchie ................................................................................................................... 35
PHOTOGRAPHERS WITH UNIDENTIFIED LOCATIONS ...................................... 35
Atkinson, S. J. ........................................................................................................ 35
Beardsley, B. C. .................................................................................................... 35
Hamilton ................................................................................................................ 35
Marks ..................................................................................................................... 36
Plumbe, John, Jr., 1809-1857 ............................................................................... 36
Whitehurst, Jesse Harrison (1819-1875) ............................................................... 36
Series II. Identified Subjects by Unidentified Photographers ................................ 38
Alviso, Perleta, and Vallejo families ...................................................................... 38
Amy, George ........................................................................................................ 39
Anderson, C. A. ................................................................................................... 39
Brown, C. D., and F. M. Failing ............................................................................ 39
Cammerer, Eugene ............................................................................................... 39
Carl, Ed[ward?] .................................................................................................... 39
Corning, Etta ......................................................................................................... 40
Dana, William Goodwin ....................................................................................... 40
Drummond family ................................................................................................ 40
Hartwell, Albert .................................................................................................... 41
Lid, A. S. ............................................................................................................... 41
Merriam, Jennie .................................................................................................... 41
Merrill, Selah (1837-1909) .................................................................................. 41
Miller, Jack ............................................................................................................ 41
Showalter, Daniel (circa 1829-1866) .................................................................. 42
Smith, Ben ............................................................................................................. 42
Wagener, Francis Otto (b. 1827), Francis Uslar, and Fred Nancki ....................... 42
Wightman family ................................................................................................. 42
Series III. Identified Places by Unidentified Photographers ................................ 44
Eureka, California, or Trinidad, California ............................................................ 44
San Francisco, California ..................................................................................... 44
California ............................................................................................................... 44
La Moille, Iowa ..................................................................................................... 45
Niagara Falls, New York ....................................................................................... 45
New England Region ........................................................................................... 45
Series IV. Unidentified Subjects by Unidentified Photographers .......................... 47
SINGLE INDIVIDUALS ......................................................................................... 47
Infants ......................................................................................................................... 47
Girls .............................................................................................................................. 47
Boys ............................................................................................................................... 49
Women .......................................................................................................................... 49
Men ................................................................................................................................. 52
COUPLES ..................................................................................................................... 56
   Infant and Adult ........................................................................................................ 56
   Children ...................................................................................................................... 57
   Child and Adult ......................................................................................................... 57
   Women ....................................................................................................................... 57
   Men ............................................................................................................................. 58
   Woman and Man ....................................................................................................... 58
GROUPS ........................................................................................................................... 58
OBJECTS ......................................................................................................................... 60
Series V. Cased Photograph Components .................................................................. 61
   CASES BY IDENTIFIED MANUFACTURERS ................................................................ 61
      A. P. Critchlow and Company ................................................................................. 61
      Littlefield, Parsons & Company .............................................................................. 61
      Samuel Peck and Company .................................................................................... 62
      Shew, Myron ......................................................................................................... 62
      Shew, William ....................................................................................................... 62
      Wadhams Manufacturing Company ...................................................................... 62
   CASES BY UNIDENTIFIED MANUFACTURERS .......................................................... 62
   CASE COVERs BY UNIDENTIFIED MANUFACTURERS ................................................. 63
   MATS ............................................................................................................................ 63
      Cooke and Emerson .............................................................................................. 63
      Dean and Emerson .............................................................................................. 63
      Gennert Brothers .................................................................................................. 63
      Holmes, Booth & Hayden ....................................................................................... 64
      Scovill Manufacturing Company .......................................................................... 64
      Unidentified Manufacturer ................................................................................... 64
Series VI. Associated Printed Material ....................................................................... 65
   TRADE CARDS ............................................................................................................. 65
      Connecticut ............................................................................................................ 65
      Massachusetts ...................................................................................................... 65
      Maine ...................................................................................................................... 66
      New Hampshire .................................................................................................... 66
      Rhode Island ........................................................................................................ 66
      Unidentified Location ............................................................................................ 67
   ADVERTISING MATERIALS .................................................................................... 67
   NEWSPAPER ADVERTISEMENTS ............................................................................. 67
      The Boston Daily Bee ............................................................................................ 67
      Newspaper Clippings ............................................................................................ 68
   ENGRAVINGS ............................................................................................................. 68
Series VII. Additions from Other Collections .............................................................. 69
   Daguerreotypes ......................................................................................................... 69
Selected Search Terms ................................................................................................ 70
Collection Overview

**REPOSITORY:** Beinecke Rare Book and Manuscript Library
P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
http://beinecke.library.yale.edu/

**CALL NUMBER:** WA Photos 402

**CREATOR:** Palmquist, Peter E., collector

**TITLE:** Peter Palmquist Cased Photographs Collection

**DATES:** 1844–1899

**PHYSICAL DESCRIPTION:** 25.5 linear feet (54 boxes)

**LANGUAGE:** English

**SUMMARY:** This collection consists of daguerreotypes, ambrotypes, tintypes, and collodion processes primarily mounted in contemporary decorative cases, collected by Peter Palmquist to document photographers, photographic processes and presentation techniques in the United States, especially in California, and in Great Britain, circa 1844-1899.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/beinecke.palmcase

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at http://hdl.handle.net/10079/fa/beinecke.palmcase.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

**Immediate Source of Acquisition**

Purchased from Peter E. Palmquist on the Frederick W. and Carrie S. Beinecke Fund for Western Americana, 1999.

**Conditions Governing Access**

The materials are open for research.
Conditions Governing Use

The Peter Palmquist Cased Photographs Collection is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Peter Palmquist Cased Photographs Collection. Yale Collection of Western Americana, Beinecke Rare Book and Manuscript Library.

Processing Information

Detailed notes about items in the finding aid derive from documentation in electronic word processing files created by Peter Palmquist and verified by the processing archivist.

PETER E. PALMQUIST (1936-2003)

A photographer, collector, and historian of photography, Peter Eric Palmquist was born on September 23, 1936, in Oakland, California. In 1944, he moved with his family to Ferndale, California, and spent the majority of his life in Humboldt County. Palmquist trained himself in photography as an adolescent, and served as a photographer in the United States Army, 1955-1959, attached to the Supreme Headquarters Allied Powers Europe in Paris. He worked briefly as a photographer for the state government of California from 1959-1961. From 1961 until his retirement in 1989, Palmquist worked as a staff photographer for Humboldt State University, Arcata, California, where he also graduated with a Bachelor of Arts degree in Art in 1965.

From 1971 until his death, Palmquist collected historical and contemporary photographs and information about photographers. He collected hundreds of thousands of photographic items documenting the practice and occupation of photography from its inception through the turn of the twenty-first century, with particular emphasis on early California photographers, photographers of the American West, and women photographers from around the world.

A self-trained researcher and historian of photography, Palmquist organized over a hundred exhibitions and wrote over three hundred articles and more than sixty monographs. He was a founding editor of The Daguerreian Annual; president of the National Stereoscopic Association; and founder and curator of the Women in Photography International Archive.

Palmquist died January 13, 2003, in Oakland, from a severe head injury caused by a speeding car that struck him while he was in a crosswalk with his dog.

Scope and Contents

The Peter Palmquist Cased Photographs Collection consists of daguerreotypes, ambrotypes, tintypes, and wet collodion processes mounted primarily in contemporary decorative cases, collected by Peter Palmquist of Arcata, California, during the last quarter of the twentieth century. Items in the collection document photographic processes and presentation techniques in the United States, especially in California, and in Great Britain, circa 1844-1873.

The finding aid contains 410 entries for individual items or small collections of related material. It is housed in boxes and organized into six series: Images by Identified Photographers, Identified Subjects by Unidentified Photographers, Identified Places by Unidentified Photographers, Unidentified Subjects by Unidentified Photographers, Cased Photograph Components, and Associated Printed Material. The detailed notes associated with individual items derive from documentation collected or attributed by Palmquist and verified whenever possible by the processing archivist. [An arbitrary numbering scheme

**Series I. Images by Identified Photographers**, contains 161 items spanning the dates 1844-1873, and is organized geographically into twelve subseries, including California photographers (for which there are 112 items), other states, Great Britain, and a final subseries for photographers whose location remains unidentified. Within each subseries the entries are arranged alphabetically according to the surname or corporate name of the photographer. This series also contains several examples of cased photograph components which document the work of a specific photographer.

Represented California photographers include several from San Francisco: Frederick C. Coombs, George Robinson Fardon, James May Ford, Charles F. Hamilton, Silas Wright Selleck, Shaw & Johnson (Seth Louis Shaw and George Howard Johnson), William Shew, and Robert H. Vance. Photographers representing other localities in California include James Atkins Clayton of San Jose; William H. Cook of Marysville; Thomas J. Higgins of Sacramento; George Howard Johnson of Sacramento; Oliver H. P. Norcross of Weaverville; J. Ruth of Marysville; Jacob Shew of Sacramento; O. B. Silver of Dutch Flat; and John Pitcher Spooner of Stockton.

Other localities in the United States for which there are significant numbers of images include Massachusetts, Missouri, New York, and Pennsylvania. Photographers in Massachusetts include Boston photographers Charles V. Allen, Luther Holman Hale, George D. Hamilton, and William Shew; Worcester photographers Austin F. Daniels and Benjamin D. Maxham; New Bedford photographers William Hathaway and Charles E. Hawes; and the Spooner Brothers of Springfield.


Identified photographers representing other states include Badgley of Centre, Alabama; Harvey G. Fetter of Peru, Iowa; Swan of Birmingham, Iowa; Theodore Harris of Louisville, Kentucky; Culver & Fellows of Newport, New Hampshire; and James O. Merrill of Brandon, Vermont.

Photographers from Great Britain include English photographers J. Hickling of either Ramsgate or Margate, and Isaac Shaw Lenox of Bristol, in addition to Scottish photographer Ritchie of Edinburgh.

Identified photographers with unidentified locations include S. J. Atkinson, B. C. Beardsley, Hamilton, John Plumbe, Jr., and Jesse Harrison Whitehurst.

**Series II. Identified Subjects by Unidentified Photographers**, contains 26 items that span the dates 1850-1860, and is arranged alphabetically according to the surname or corporate name of the subject. Identified individuals include members of the Alviso, Perlata, and Vallejo families of Oakland, California; George Amy; C. A. Anderson; C. D. Brown; Eugene Cammerer; Edward Carl; Etta Corning; Jane Drummond; F. M. Failing; Albert Hartwell; A. S. Lid; Jennie Merriam; Selah Merrill; Jack Miller; Fred Nancki; Daniel Showalter; Ben Smith; Francis Uslar; Francis Otto Wagener; and Gertrude Wightman.

**Series III. Identified Places by Unidentified Photographers**, contains 16 items that span the dates 1852-1860, arranged geographically by state, and where possible by city within each state. Locations include California, Iowa, New York, and the New England region. Specific identified localities include Eureka or Trinidad, California; San Francisco, California; La Moille, Iowa; and Niagara Falls, New York. Most locations have been assigned based on attributions by Peter Palmquist.

**Series IV. Unidentified Subjects by Unidentified Photographers**, contains 132 items that span the dates 1840-1869, and is organized into four subseries: Single Individuals, Couples, Groups, and Objects. Items depicting Single Individuals are arranged under headings for Infants, Girls, Boys, Women, and Men.
depicting Couples are arranged under headings for Infant and Adult, Children, Child and Adult, Women, Men, and Woman and Man. Under each heading items are arranged chronologically.

**Series V. Cased Photograph Components**, contains 22 items and spans the dates 1844-1869. It consists of items used in the construction of cased photographs, and is comprised primarily of cases and mats. It is organized into four subseries. The first subseries consists of cases by identified manufacturers, arranged alphabetically. The second subseries consists of cases by unidentified manufacturers, and is arranged chronologically. The third subseries includes case covers by unidentified manufacturers, and is arranged chronologically. The fourth subseries consists of mats, and is arranged according to manufacturer, and chronologically under each manufacturer heading.

**Series VI. Associated Printed Material**, contains 52 items and spans the dates 1843-1899. It consists of Trade Cards for photographers in Connecticut, Massachusetts, Maine, New Hampshire, and Rhode Island; Advertising Materials, which includes a flier, a broadside, and a sign, each advertising different photographers; and Newspaper Advertisements, which include issues of *The Boston Daily Bee* and clippings of newspaper advertisements for daguerreotypists. Other printed material includes engravings based on daguerreotypes.

**Appendix. Concordance of Numbers**, consists of a listing of numbering schemes applied to the material by Peter Palmquist, and the corresponding number assigned by the Beinecke Rare Book and Manuscript Library.
Collection Contents

Series I. Images by Identified Photographers

(161 items)

Series I, *Images by Identified Photographers*, is organized geographically into twelve subseries beginning with California, which represents the majority of identified photographers, followed by other states in alphabetical order, followed by Great Britain, and then by unknown locations. Name headings in each subseries are arranged alphabetically, and items under each name heading are arranged chronologically.

CALIFORNIA PHOTOGRAPHERS

Clayton, James Atkins (1831-1896)

San Jose

b. 1, f. 1

Ambrotype in a case, of a girl standing between a seated female holding a handkerchief and a man  
Quarter-plate hand-tinted clear-glass ambrotype with metal back plate; original seal; evidence of asphaltum removal; stain in upper area of image  
Blindstamp on mat, “J. A. Clayton / San Jose”  
Full black leather case, with an elaborate geometric scroll motif with jewel motif in center of cover  
Behind image an erased pencil inscription, “Maryu” on green backing paper. Inscription on metal back plate, “this backing added 5-22-88 / K.A.”

circa 1856–60

b. 1, f. 2

Ambrotype in a half case, of a girl and a woman  
Sixth-plate hand-tinted clear-glass ambrotype with asphaltum backing; original seal; cover glass behind mat  
Blindstamp on mat, “J. A. Clayton / San Jose [California]”

circa 1856–60

b. 1, f. 3

Two ambrotypes in one case, one depicting a man and the other a woman  
Sixth-plate hand-tinted ruby-glass ambrotypes with asphaltum coating; original seals; cover glass behind mats  
Blindstamp on mats, “J. A. Clayton / San Jose [California]”  
Full brown thermoplastic case with Grape Cluster motif

circa 1858

Cook, William H.

Marysville

b. 1, f. 4

Tintype with no case of a man posed sitting and mixing liquid, identified as an occupational self-portrait of photographer William Cook  
Sixth-plate hand-tinted tintype and mat  
Label affixed to back of plate, “Wm. H. Cook / Mixing Material to / use in Picture business in 1868”

1868
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 1, f. 5</td>
<td>Daguerreotype in a case, of a man</td>
<td>1850–52</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate hand-tinted daguerreotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp bottom center of mat, “F. COOMBS”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leather case with diamond motif in center</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 6</td>
<td>Daguerreotype in a case, of a man wearing a top hat with hand on vest</td>
<td>1850–52</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; partially sealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp bottom center of mat, “F. COOMBS”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leather case with single flower in oval medallion motif and varnished cover</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 7</td>
<td>Daguerreotype in a case, of a man identified as Orin F. Jackson</td>
<td>1851 Dec</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp bottom center of mat, “F. COOMBS”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full pigskin case with gold floral filigree</td>
<td></td>
</tr>
<tr>
<td>Fardon, George Robinson (1807-1886)</td>
<td>San Francisco</td>
<td></td>
</tr>
<tr>
<td>b. 54, f. 8</td>
<td>Ambrotype not in a case, of a man and woman, identified as Joseph Wise and May Wise</td>
<td>circa 1857</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 9</td>
<td>Wet collodion process on leather, not in a case, of a man and woman identified as Joseph Wise and May Wise</td>
<td>circa 1857</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate wet collodion process on leather</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inscription on verso, “Joseph &amp; May Wise”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reverse image of Item 8</td>
<td></td>
</tr>
<tr>
<td>Ford, James May (1827-circa 1877)</td>
<td>San Francisco or Sacramento</td>
<td></td>
</tr>
<tr>
<td>b. 1, f. 10</td>
<td>Daguerreotype in half a case, of a man</td>
<td>circa 1850</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype, modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp bottom on mat, “M. FORD”</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 11</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1852–54</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; broken seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with scroll and leaf motif, imprint on velvet, “FORD’S / DAGUERREAN GALLERY / CLAY ST. / SAN FRANCISCO / AND / J ST. SACRAMENTO CITY”</td>
<td></td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>------------</td>
</tr>
<tr>
<td>b. 2, f. 12</td>
<td>Daguerreotype in a case, of a boy and a man</td>
<td>circa 1853–54</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype; partial seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with scroll and leaf motif, imprint on velvet, “FORD’S / DAGUERREAN GALLERY / CLAY ST. / SAN FRANCISCO / AND / J ST. SACRAMENTO CITY”</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 13</td>
<td>Daguerreotype in a case, of a woman</td>
<td>circa 1854</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on bottom of mat, “J. M. FORD”</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 14</td>
<td>Daguerreotype in a case, of a woman, identified as actress Matilda A. Heron</td>
<td>1854</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case</td>
<td></td>
</tr>
<tr>
<td>Hamilton, Charles F. (b. circa 1825)</td>
<td>San Francisco</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 15</td>
<td>Daguerreotype in a case, of a woman</td>
<td>circa 1854</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate hand-tinted daguerreotype; sealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, “HAMILTON”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with the “Maiden with Cornucopia” motif (Rinhart #163)</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 16</td>
<td>Daguerreotype in a case, of a woman holding a small purse</td>
<td>circa 1854–56</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate hand-tinted daguerreotype; partial seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, “HAMILTON, SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with mixed floral motif.</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 17</td>
<td>Ambrotype in a case, of an elderly man</td>
<td>circa 1854–56</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype with asphaltum/varnish backing and black photographic paper backing; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, “HAMILTON, SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with floral bouquet motif</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 18</td>
<td>Ambrotype in a case, of a woman</td>
<td>circa 1854–60</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype with asphaltum/varnish backing with black velvet; blackened photo paper inserted between plate and velvet; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, “HAMILTON, SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown papier-mache case with cross-hatched medallion center with floral scroll motif</td>
<td></td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>---------------</td>
</tr>
<tr>
<td>b. 2, f. 19</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1854–69</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate hand-tinted clear-glass ambrotype with asphaltum backing; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, “HAMILTON, SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with floral scroll motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inscription on paper backing, “case not original to image”</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 20</td>
<td>Ambrotype in a case, of a woman wearing a fur wrap</td>
<td>circa 1854–69</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate hand-tinted ambrotype with leather backing; original seal with leather</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, “HAMILTON, SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric floral scroll motif</td>
<td></td>
</tr>
<tr>
<td>b. 3, f. 21</td>
<td>Daguerreotype in a case, of a man, identified as brick mason holding a trowel</td>
<td>circa 1859</td>
</tr>
<tr>
<td></td>
<td>Half-plate hand-tinted daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with floral arrangement in a vase motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Higgins, Thomas J.</td>
<td>Sacramento</td>
</tr>
<tr>
<td>b. 3, f. 22</td>
<td>Daguerreotype in a case, of a man</td>
<td>1849–52</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “G. H. JOHNSON”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with Curved Diamond motif (Rinhart #199)</td>
<td></td>
</tr>
<tr>
<td>b. 3, f. 23</td>
<td>Daguerreotype in a case, of a man</td>
<td>1849–52</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate hand-tinted daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with floral bouquet motif. Imprint on velvet case pad, “GEO. H. JOHNSON / ARTIST / SACRAMENTO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with “A Spray of Roses” motif (Rinhart #131)</td>
<td></td>
</tr>
<tr>
<td>b. 3, f. 24</td>
<td>Daguerreotype in a case, of a man</td>
<td>1849–52</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate hand-tinted daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with floral bouquet motif. Imprint on velvet case pad, “GEO. H. JOHNSON / ARTIST / SACRAMENTO”</td>
<td></td>
</tr>
<tr>
<td>b. 3, f. 25</td>
<td>Daguerreotype in a case, of a man, identified as possibly Frank or Father Burlingham</td>
<td>1849–52</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate hand-tinted daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with floral bouquet motif. Imprint on velvet case pad, “GEO. H. JOHNSON / ARTIST / SACRAMENTO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Label affixed to cover glass has inscription, “Fr. Burlingham”</td>
<td></td>
</tr>
</tbody>
</table>
### Norcross, Oliver H. P., (1824-1871)
Weaverville

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 3, f. 26</td>
<td>Daguerreotype in a case, of a postmortem boy, identified as James Cullen, Jr. Sixth-plate daguerreotype; modern seal Full leather case with single flower medallion motif Inscription on paper lining behind plate, “James Cullen, Jr./ Weaverville, CA / c. 1856”</td>
<td>circa 1856</td>
</tr>
</tbody>
</table>

### Ruth, J.
Marysville

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 3, f. 27</td>
<td>Ambrotype not in a case, of a girl and boy Quarter-plate ambrotype; modern seal Identity of photographer based on its acquisition with a business card</td>
<td>circa 1855–59</td>
</tr>
<tr>
<td>b. 3, f. 28</td>
<td>Ambrotype in a case, of a man Ninth-plate clear-glass ambrotype Full brown leather case with eight scroll rosette motif; Imprint on velvet pad of case, “J. RUTH’S GALLERY / D. St. near THIRD / MARYSVILLE, CAL.”</td>
<td>circa 1855–59</td>
</tr>
<tr>
<td>b. 43, f. 29</td>
<td>Ambrotype in a period frame, of two women and a man Quarter-plate clear-glass ambrotype with asphaltum and fabric backing Period wall-frame with gold paint over entire frame; attached card: “J. RUTH, / DAGUERREAN, AMBROTYPIST, / AND, PHOTOGRAPHER, / D. Street, Opposite the Haun House, / MARYSVILLE, CAL. / MR. RUTH has the best arranged light in the State. Daguerreotypes, / Ambrotypes, and Photographs, taken in all kinds of weather, and / WAR- / RANTED AS GOOD AS THE BEST. Prices as low as at any other / first-class / gallery”</td>
<td>circa 1855–59</td>
</tr>
</tbody>
</table>

### Selleck, Silas Wright (circa 1828-1885)
San Francisco

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 3, f. 30</td>
<td>Ambrotype in a case, of a woman and a boy in a dress Sixth-plate hand-tinted ruby-glass ambrotype; original seal Blindstamp lower left on mat, “Silas Selleck / San / Francisco” Full brown leather case with three-flower bouquet in center and simple leaf scrolling</td>
<td>circa 1856–60</td>
</tr>
<tr>
<td>b. 4, f. 31</td>
<td>Ambrotype in a case, of a man Sixth-plate hand-tinted clear-glass ambrotype with asphaltum backing; no seal Blindstamp lower left on mat, ”Silas Selleck / San / Francisco” Full brown papier-mache case with circular geometric floral motif.</td>
<td>circa 1856–60</td>
</tr>
</tbody>
</table>
CALIFORNIA PHOTOGRAPHERS > Selleck, Silas Wright (circa 1828-1885) (continued)

b. 4, f. 32  Ambrotype in a case, of a girl and two boys, one boy wearing a dress, and the hand of a woman on the right edge of the image. Circa 1856–60. Full brown leather case with grapevine cluster motif in center and floral scrolling.

b. 4, f. 33  Tintype in a case, of a woman. Circa 1856–60. Full brown papier-mache case with floral bouquet motif in center and floral scrolling.

b. 4, f. 34  Ambrotype in a case, of a woman. Circa 1856–60. Full black leather case with geometric scroll motif.


b. 4, f. 36  Tintype in a case, of a boy and a girl. Circa 1857–60. Full brown papier-mache case with “Birds and the Fountain” motif (Rinhart #93).

b. 4, f. 37  Ambrotype in a case, of two girls and two boys. Circa 1858. Full leather case with variant of “Lily and Rose” motif (Rinhart #114).

b. 4, f. 38  Ambrotype in a case, of a boy, with a copy of Webster’s Dictionary. Circa 1858. Full brown leather case with rose bouquet motif.
### CALIFORNIA PHOTOGRAPHERS > Selleck, Silas Wright (circa 1828-1885) (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 4, f. 39</td>
<td>Ambrotype in a case, of a man with a beard</td>
<td>circa 1858</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate ruby-glass ambrotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower left on mat, “Silas Selleck / San / Francisco”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full black leather case with a “Thistle” motif (Rinhart #119)</td>
<td></td>
</tr>
<tr>
<td>Shaw &amp; Johnson</td>
<td>Daguerreotype in a case, of two women and two men</td>
<td>circa 1852</td>
</tr>
<tr>
<td></td>
<td>Half-plate daguerreotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case, “The Monument” motif (Rinhart #9); imprint in velvet mat, “SHAW &amp; JOHNSON / ARTISTS / SAN FRANCISCO / CAL.”</td>
<td></td>
</tr>
<tr>
<td>Shew, Jacob (1826-1879)</td>
<td>Daguerreotype in a case, of a woman</td>
<td>circa 1855–56</td>
</tr>
<tr>
<td></td>
<td>Half-plate hand-tinted daguerreotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, lower right, “JACOB SHEW / SACRAMENTO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case</td>
<td></td>
</tr>
<tr>
<td>Shew, William (1820-1903)</td>
<td>Daguerreotype in a case, of a man and woman, who holds a thermoplastic case</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, lower right, “JACOB SHEW / SACRAMENTO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full purple velvet case</td>
<td></td>
</tr>
</tbody>
</table>

**See also: Items 126-131**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 5, f. 43</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1851–56</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “WM. SHEW / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with floral motif and scrolling (similar case to Rinhart #114, imprinted in reverse)</td>
<td></td>
</tr>
<tr>
<td>b. 5, f. 44</td>
<td>Daguerreotype in a case, of a man holding a large top hat</td>
<td>circa 1851–56</td>
</tr>
<tr>
<td></td>
<td>Half-plate daguerreotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower edge of the mat, “WM. SHEW / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with grapevines in a vase motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pencil inscription on paper lining of case behind the image, “C.V.G. / 28.00”</td>
<td></td>
</tr>
</tbody>
</table>
b. 5, f. 45  
Daguerreotype in a case, of a man, identified as William Waldo. 
Paper affixed to plate, “William Waldo”
Sixth-plate daguerreotype; original seal
Blindstamp lower corners of the mat, “WM. SHEW / SAN FRANCISCO”
Full leather case with the Interlaced Spiral motif (Rinhart #228)

William Waldo (1832-1911), the son of Daniel and Malinda (Lunsford) Waldo, was a lawyer and served in the Oregon Legislature as a State Senator and President of the Senate circa 1851–56.

b. 5, f. 46  
Daguerreotype in a case, of a woman
Quarter-plate daguerreotype; masking-tape seal
Blindstamp lower left corner on mat, “WM. SHEW / 423 MONTGY. ST. / SAN FRANCISCO”
Full leather case with star-shaped medallion

circa 1851–56

b. 5, f. 47  
Daguerreotype in a case, of a woman holding daguerreotype case
Quarter-plate hand-tinted daguerreotype, modern case
Blindstamp lower corners of the mat, “WM. SHEW / SAN FRANCISCO”
Full brown pigskin case with pressed flower motif

circa 1851–56

b. 5, f. 48  
Daguerreotype with a horizontal orientation in a case, of two girls, a woman, and a man
Half-plate hand-tinted daguerreotype; partially sealed
Full leather case with rose cameo motif
Inscription on paper lining of case, “Wm. Shew”

circa 1851–56

b. 5, f. 49  
Ambrotype in a case, of a boy
Quarter-plate clear-glass ambrotype with asphaltum/varnish backing; original seal
Blindstamp lower left on mat, “WM. SHEW / 423 MONTGY. ST. / SAN FRANCISCO”
Full brown papier-mache case with mixed flower bouquet motif

circa 1854–60

b. 5, f. 50  
Ambrotype in a case, of a girl
Half-plate ambrotype
Blindstamp on mat, lower left: “WM SHEW”
Full leather case


circa 1854–56

b. 6, f. 51  
Ambrotype in a case, of a girl  
Sixth-plate clear-glass ambrotype with asphaltum/varnish backing and oiled paper backing; original seal
Blindstamp lower left on mat, “WM. SHEW / 423 MONTGY. ST. / SAN FRANCISCO”
Full leather case with geometric motif


circa 1854–60
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 6, f. 52</td>
<td>Ambrotype in a case, of an infant and woman</td>
<td>Sixth-plate clear-glass ambrotype with asphaltum/varnish backing, with a loose piece of brown cloth behind image; original seal. Blindstamp lower left on mat, “WM. SHEW.” Full leather case with circular geometric floral motif. Circa 1854–60.</td>
</tr>
<tr>
<td>b. 6, f. 53</td>
<td>Ambrotype in a case, of a man</td>
<td>Quarter-plate clear-glass ambrotype with asphaltum/varnish backing; original seal. Blindstamp lower left on mat, “WM. SHEW / SAN FRANCISCO.” Full brown leather case with floral motif. Circa 1854–60.</td>
</tr>
<tr>
<td>b. 6, f. 55</td>
<td>Ambrotype not in a case, of a man</td>
<td>Sixth-plate clear-glass ambrotype with asphaltum backing; original seal. Blindstamp lower left on mat, “WM. SHEW / 423 MONTGY. ST. / SAN FRANCISCO.” Circa 1854–60.</td>
</tr>
<tr>
<td>b. 6, f. 56</td>
<td>Ambrotype in a case, of a man</td>
<td>Quarter-plate clear-glass ambrotype with asphaltum/varnish backing. Blindstamp lower left on mat, “WM. SHEW / 423 MONTGY. ST. / SAN FRANCISCO.” Full brown thermoplastic case with the Washington Monument, Richmond, Virginia motif (Krainik #21); printed on paper lining behind image, “GENUINE / UNION CASE, / IMPROVED. / Fine Gilt and burnished / Hinge. / S. PECK &amp; CO., / MANUFACTURERS.” Circa 1854–60.</td>
</tr>
<tr>
<td>Page</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
<td></td>
</tr>
</tbody>
</table>
| b. 6, f. 57 | Ambrotype in a case, of a woman, identified as Carrie Campbell Crittenden Pratt  
Quarter-plate ruby glass ambrotype; sealed  
Blindstamp on mat lower left, “Wm. SHEW / 423 MONTG.Y ST. / SAN FRANCISCO”  
Full brown leather case with flowers motif  
Two handwritten in ink inscriptions behind image: 1) “Carrie Campbell Crittenden / Pratt” and 2) “Carrie Campbell Crittenden / Pratt / (In yellow [indecipherable] dress worn / at her sisters wedding (Aunt Nancy) / Polly Perkins wore this dress / at Carolyn [unreadable name] wedding.”  
circa 1855 |
| b. 6, f. 58 | Daguerreotype in a case, of a young man  
Quarter-plate hand-tinted daguerreotype; unsealed  
Blindstamp lower left on mat, “WM. SHEW”, and lower right on mat, “SAN FRANCISCO”  
Full leather case with Vase with Fruits and Flowers motif (Rinhart #108)  
circa 1856 |
| b. 6, f. 59 | Daguerreotype in a case, of a woman  
Sixth-plate daguerreotype; unsealed  
Blindstamp lower left on mat, “WM. SHEW”  
Full leather case with the Romanesque Urn motif (Rinhart #141)  
circa 1857 |
| b. 44, f. 60 | Ambrotype with a horizontal orientation in half case of five women and four men  
Whole-plate clear glass ambrotype with asphaltum backing; partial seal and backed with printing-out paper  
Blindstamp on mat, lower left, “WM SHEW / 423 MONTG.Y ST / SAN FRANCISCO”  
Label on case cover, “California / friends and / uncle Joseph”  
circa 1858–61 |
| b. 7, f. 61 | Ambrotype with a horizontal orientation in a case, of a postmortem man  
Half-plate clear glass ambrotype backed with blackened iron plate with blue ten-cent tax stamp affixed; stamp is torn and cancelled in with an ink inscription  
Blindstamp on mat, lower right corner, “Wm. SHEW / 423 MONTGOMERY ST. / SAN FRANCISCO”  
Full leather case  
circa 1864 |
### CALIFORNIA PHOTOGRAPHERS > Silver, O. B. (continued)

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>b. 7, f. 62</strong></td>
</tr>
<tr>
<td><strong>Ambrotype in half case of an exterior view of a home in Dutch Flat, California, with a boy, two women, and two men posed standing in the yard and on the porch</strong></td>
</tr>
<tr>
<td>Half-plate clear glass ambrotype with asphaltum backing; mat is in front of image package; backed by modern blackened photographic paper</td>
</tr>
<tr>
<td>Spooner, John Pitcher (1845-1917) Stockton</td>
</tr>
</tbody>
</table>

| **b. 7, f. 63** |
| **Tintype in a case, of an infant, identified as probably the daughter of the photographer** | 1873 Sep 5 |
| Quarter-plate ferrotype; no seal |  |
| Full brown thermoplastic case with Agrarian motif (Krainik #26); printed on paper lining, “GENUINE / UNION CASE, / IMPROVED. / Fine Gilt and Burnished/ Hinge./ Scovill Mfg. Co.” |  |
| Inscription on paper lining of case, “J. Pitcher Spooner / Photog. / Stockton / Cala. / 9/5/1873” |  |

| **b. 7, f. 64** |
| **Empty quarter-plate case** | circa 1853 |
| Full brown papier-mache case imprint on velvet pad of case, “R.H. VANCE'S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE” |  |

| **b. 7, f. 65** |
| **Cover to half-plate case** | circa 1853 |

<p>| <strong>b. 7, f. 66</strong> |
| <strong>Ambrotype with a horizontal orientation in a case, of two girls, two boys, a woman, and a man</strong> | 1853–55 |
| Quarter-plate clear-glass ambrotype with asphaltum/varnish backing; original seal |  |
| Blindstamp lower right on mat, “R. H. VANCE / SAN FRANCISCO”; blindstamp upper right on mat, “CUTTING’S PATENT/ JULY 4 &amp; 11 1855” |  |
| Full leather case with jeweled medallion with heart-shaped scrolls; imprint on velvet pad of case, “R.H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE” |  |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 7, f. 67</td>
<td>Ambrotype in a case, of a woman and man, probably a wedding day portrait&lt;br&gt;Half-plate ambrotype&lt;br&gt;Full leather case, geometric design; imprint on velvet pad of case: “R.H. VANCE’S/ PREMIUM DAGUERREAN &amp; PATENT / AMBROTYPE GALLERY / SAN FRANCISCO &amp; SACRAMENTO”&lt;br&gt;May represent the earliest known photographic image of a full bridal costume in the American Pacific West</td>
<td>circa 1855</td>
</tr>
<tr>
<td>b. 45, f. 68</td>
<td>Ambrotype in a case, of seven men, identified as prominent San Francisco businessmen&lt;br&gt;Whole-plate clear glass ambrotype with asphaltum backing (tissue adhered); mat missing; partial seal&lt;br&gt;Full brown leather case with geometric and scroll motif; imprint on velvet pad of case, “R.H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”&lt;br&gt;Possible identifications for individuals include, top row, from left to right, the first man, Cornelius Cole, John D. Fry, or Charles Bull Crocker; second man, William C. Ralston or Henry Huntley Haight; third man, Cornelius Kingsland Garrison or Thomas H. Selby; bottom row, left to right, first man, Ben Holladay or Joseph W. Winans; second man, William Walker or Ogden Hoffman; third man, William Tecumseh Sherman, Darius Ogden Mills, or William Sharon; fourth man, Henry Huntley Haight, Edward J. C. Kewen, or Sam Ralston</td>
<td>circa 1855–56</td>
</tr>
<tr>
<td>b. 46, f. 69</td>
<td>Ambrotype in a case, of a girl&lt;br&gt;Sixth-plate clear-glass ambrotype; cracked plate upper right corner; original seal&lt;br&gt;Blindstamp lower left on mat, “R.H. VANCE”, blindstamp lower right on mat: “CUTTING’S PAT. / JULY 4 &amp; 11 1854”&lt;br&gt;Companion image for Item 70, children from same family</td>
<td>circa 1856</td>
</tr>
<tr>
<td>b. 7, f. 70</td>
<td>Ambrotype in a case, of a boy&lt;br&gt;Sixth-plate clear-glass ambrotype; cracked plate upper right corner; original seal&lt;br&gt;Blindstamp lower left on mat, “R.H. VANCE”, blindstamp lower right on mat: “CUTTING’S PAT. / JULY 4 &amp; 11 1854”&lt;br&gt;Companion image for Item 69, children from same family</td>
<td>circa 1856</td>
</tr>
</tbody>
</table>
### b. 8, f. 71
Two ambrotypes in a case, one depicting a girl, the other depicting a woman.

Both sixth-plate clear-glass hand-tinted ambrotypes backed with printing out paper; original seals; image of girl has crazed backing; image of woman has separation of balsam seal.

Blindstamp lower left on mat, “CUTTING’S PATENT / JULY 4 & 11 1854”, blindstamp lower right on mat, “R.H. VANCE / SAN FRANCISCO”

Full black double thermoplastic case with Bobby Shafto motif (Krainik #135 or Rinhart #25); printed on paper lining, “A.P. CRITCHLOW & CO., / Manufacturers of / Daguerreotype Cases. / A.P.C. & CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called,) including all the various shades / of color and fineness of texture pecu- / liar to their manufacture and of the / EMBRACING RIVETED HINGES, thus / securing them from breaking out as/ do others that are inserted / with or without a / metal brace./ Hinge Patented / OCT. 14, 1856.”

The woman holds a leather ambrotype case.

### b. 8, f. 72
Ambrotype not in a case, of a girl.

Half-plate clear-glass ambrotype; scotch-tape seal; separation of plate on right side.

Blindstamp lower left on mat, “CUTTING’S PATENT / JULY 4 & 11 1854”, blindstamp lower right on mat, “R.H. VANCE / SAN FRANCISCO”

### b. 8, f. 73
Ambrotype in a half case, of a girl.

Sixth-plate clear-glass ambrotype with asphaltum backing; original seal; separation of balsam seal.

Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 & 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”.

### b. 8, f. 74
Ambrotype in a case, of a boy and a woman.

Half-plate clear-glass hand-tinted ambrotype with asphaltum backing; original seal; separation of balsam seal.

Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 & 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”

Full double plain leather case; image can be viewed from both sides.

Same subjects as Item 75.

### b. 8, f. 75
Ambrotype in a case, of a boy and a woman.

Half-plate clear-glass hand-tinted ambrotype with asphaltum backing; original seal.

Blindstamp lower left on mat, “CUTTING’S PATENT / JULY 4 & 11 1854”, blindstamp lower right on mat, “R.H. VANCE / SAN FRANCISCO”

Full leather case with an oriental motif.

Same subjects as Item 74.
<table>
<thead>
<tr>
<th>b. 8, f. 76</th>
<th>Ambrotype in a case, of two girls</th>
<th>circa 1856</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype in relievo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with floral bouquet motif</td>
<td></td>
</tr>
<tr>
<td>b. 8, f. 77</td>
<td>Ambrotype in a case, of two girls</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype backed with black velvet; partially sealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full red velvet case; imprint on velvet pad of case, “R.H. VANCE’S / PREMIUM DAGUERREAN &amp; PATENT / AMBROTYPE GALLERY / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td>b. 8, f. 78</td>
<td>Ambrotype in a case, of a girl and a woman</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate ambrotype; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown papier-mache case; imprint on velvet pad of case: “R.H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 8, f. 79</td>
<td>Ambrotype in a case, of a girl and a woman</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype backed with black velvet; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with elaborate circle motif</td>
<td></td>
</tr>
<tr>
<td>b. 8, f. 80</td>
<td>Ambrotype in a case, of a woman and a man, identified as Joseph Ramsdell and his wife</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype backed with tintype plate; original seal; separation of balsam seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td>Page 9, f. 81</td>
<td>Ambrotype in a case, of an infant and a woman</td>
<td>circa 1856</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear glass ambrotype with asphaltum backing; sealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with geometric quatrefoil motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>Page 9, f. 82</td>
<td>Ambrotype not in a case, of a woman and man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype with asphaltum backing; image plate broken; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Attributed to Vance</td>
<td></td>
</tr>
<tr>
<td>Page 9, f. 83</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate ambrotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown papier-mache case</td>
<td></td>
</tr>
<tr>
<td>Page 9, f. 84</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype with asphaltum/varnish backing; original seal; separation of balsam seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td>Page 9, f. 85</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate hand-tinted clear-glass ambrotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full double plain pigskin case; image can be viewed from both sides</td>
<td></td>
</tr>
<tr>
<td>Page 9, f. 86</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate ruby-glass ambrotype; original seal; separation of balsam seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Leather frame</td>
<td></td>
</tr>
<tr>
<td>Page 9, f. 87</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype, no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case, imprint On velvet pad in case, “R.H. VANCE’S / PREMIUM DAGUERREAN &amp; PATENT / AMBROTYPE GALLERY / SAN FRANCISCO &amp; SACRAMENTO”</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Image Description</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>9, f. 89</td>
<td>Ambrotype in a case, of a man. Sixth-plate clear-glass ambrotype. Blindstamp lower right on mat, “CUTTING’S PATENT / JULY 4 &amp; 11 1854”, blindstamp lower left on mat, “R.H. VANCE / SAN FRANCISCO”. Full double plain leather case; image can be viewed from both sides. Circa 1856.</td>
<td></td>
</tr>
<tr>
<td>Vance, Robert H., 1825-1876</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sacramento or San Francisco</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 10, f. 94</td>
<td>Daguerreotype in a case, of a girl, a woman, and a man</td>
<td>1856–63</td>
</tr>
<tr>
<td>Democrats Photographs Collection</td>
<td>Quarter-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full plain leather case; imprint of velvet pad in case, “R.H. VANCE’S / PREMIUM DAGUERREAN &amp; PATENT / AMBROTYPE GALLERY / SAN FRANCISCO &amp; SACRAMENTO”</td>
<td></td>
</tr>
</tbody>
</table>

| b. 10, f. 95 | Daguerreotype in a case, of a girl, a boy, and an elderly man | circa 1857 |
| Democrats Photographs Collection | Quarter-plate daguerreotype |
| | Full leather case; imprint of velvet pad in case, “R.H. VANCE’S / PREMIUM DAGUERREAN & PATENT / AMBROTYPE GALLERY / SAN FRANCISCO & SACRAMENTO” |

| b. 10, f. 96 | Ambrotype in a case, of a boy | circa 1858 |
| Democrats Photographs Collection | Quarter-plate clear-glass ambrotype with asphaltum/varnish; original seal |
| | Full leather case with jeweled medallion and heart-shape scroll motif; imprint of velvet pad in case, “R.H. VANCE’S / PREMIUM DAGUERREAN & PATENT / AMBROTYPE GALLERY / SAN FRANCISCO & SACRAMENTO” |

<table>
<thead>
<tr>
<th>Vance, Robert H., 1825-1876</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marysville, Sacramento, or San Francisco</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 10, f. 97</td>
<td>Ambrotype in a case, of a woman</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td>Democrats Photographs Collection</td>
<td>Sixth-plate clear-glass ambrotype with asphaltum backing; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric medallion motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
</tbody>
</table>

| b. 10, f. 98 | Ambrotype in a case, of a woman | 1853–circa 1855 |
| Democrats Photographs Collection | Quarter-plate clear-glass ambrotype backed with asphaltum backing; no seal |
| | Blindstamp lower left on mat, “CUTTING’S PATENT / JULY 4 & 11 1854” |
| | Full leather case with geometric oval medallion motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE” |

| b. 10, f. 99 | Daguerreotype in a case, of a woman and man | 1853–circa 1855 |
| Democrats Photographs Collection | Quarter-plate daguerreotype; original seal; some spotting on plate |
| | Full leather case with geometric oval medallion motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE” |
### California Photographers > Vance, Robert H., 1825-1876 (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 10, f. 100</td>
<td>Daguerreotype in a case, of a man</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric oval medallion motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 101</td>
<td>Daguerreotype in a case, of a man</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; sealed with masking tape</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 102</td>
<td>Daguerreotype in a case, of a man</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype; sealed with scotch tape</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 103</td>
<td>Stereoscopic daguerreotype in a case, of a woman, probably dressed in mourning clothing</td>
<td>circa 1853–54</td>
</tr>
<tr>
<td></td>
<td>Two ninth-plate daguerreotypes to form a stereoscopic pair</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quarter-plate thermoplastic case with Mascher viewer built in, imprinted “MASCHER’S IMPROVED STEREOSCOPE / PHILADA. / PATENT / MARCH 8TH 1853”; printed label in case, “FROM R. H. VANCE’S / DAGUERREAN ROOMS / SAN FRANCISCO, SACRAMENTO, &amp; MARYSVILLE, / CAL.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Imprint on case medallion, “OUR FATHER WHICH ART IN HEAVEN HALLOWED BE THY NAME / BUT DELIVER US FROM EVIL / MATTHEW V VI. 9”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 104</td>
<td>Daguerreotype in a case, of an African-American woman</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype with metal backing plate; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with the Rose Cameo motif (Rinhart #129); imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 105</td>
<td>Daguerreotype in a case, of a woman</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric Center medallion motif; imprint on Velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 106</td>
<td>Daguerreotype in a case, of a woman</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric floral scroll motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>------</td>
</tr>
<tr>
<td>b. 11, f. 107</td>
<td>Daguerreotype in a case, of a girl, a woman, and an elderly man</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric oval medallion motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 108</td>
<td>Daguerreotype in a case, of two men</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric medallion motif; imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 109</td>
<td>Daguerreotype in a case, of four men</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Full plain leather case imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 11, f. 110</td>
<td>Ambrotype in a case, of a man</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype with asphaltum backing; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full plain pigskin case imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 12, f. 111</td>
<td>Daguerreotype in a case, of a man</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate daguerreotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full plain pigskin case imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>b. 12, f. 112</td>
<td>Daguerreotype in a case, of a man, identified as William Hartwell</td>
<td>1853–circa 1855</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with Birds and Flower Vase motif (Rinhart #91); imprint on velvet pad of case, “R. H. VANCE’S / PREMIUM DAGUERREAN GALLERIES / SAN FRANCISCO / SACRAMENTO / MARYSVILLE”</td>
<td></td>
</tr>
<tr>
<td>ALABAMA PHOTOGRAPHERS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Badgley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Centre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 12, f. 113</td>
<td>Tintype in a case, of an elderly man, identified as C. S. Shields</td>
<td>1859</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate tintype, modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pencil inscription under image, “C. S. Shields, / 56 years old / 1859 / Taken by / Prof. Badgley, / at Centre / Ala. / Cost - $3.00”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case</td>
<td></td>
</tr>
<tr>
<td>IOWA PHOTOGRAPHERS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IOWA PHOTOGRAPHERS (continued)

Fetter, Harvey G.  
Peru  

<table>
<thead>
<tr>
<th>b. 12, f. 114</th>
<th>Tintype in a case, of a woman</th>
<th>circa 1858–61</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Half-plate hand-tinted tintype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower edge, “FETTER, PERU, IA”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case</td>
<td></td>
</tr>
</tbody>
</table>

Swan  
Birmingham  

<table>
<thead>
<tr>
<th>b. 12, f. 115</th>
<th>Daguerreotype in a case, of a girl and a man</th>
<th>1853 Jul 14</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sixth-plate daguerreotype, modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ink inscription on pad, “Taken July the 14 / 1853 By Mr. Swan / Birmingham, Iowa”</td>
<td></td>
</tr>
</tbody>
</table>

KENTUCKY PHOTOGRAPHERS  

Harris, Theodore  
Louisville  

<table>
<thead>
<tr>
<th>b. 12, f. 116</th>
<th>Daguerreotype in a case, of a man</th>
<th>circa 1855–60</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case; imprint on velvet pad of case: “THEO. HARRIS / ARTIST/ LOUISVILLE, KY.”</td>
<td></td>
</tr>
</tbody>
</table>

MASSACHUSETTS PHOTOGRAPHERS  

Allen, Charles V. (b. 1828)  
Boston  

<table>
<thead>
<tr>
<th>b. 12, f. 117</th>
<th>Daguerreotype in a case, of a woman</th>
<th>1854–56</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ninth-plate daguerreotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on mat, “WINDER COR. W. ROW &amp; COURT CIN. O.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case; blindstamp on velvet pad of case, “C.V. ALLEN / DAGUERREOTYPEST (sic.) / 238 WASHINGTON ST.”</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 12, f. 118</th>
<th>Daguerreotype in a case, of a woman</th>
<th>1854–56</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ninth-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with floral motif and geometric scrolling; blindstamp on velvet pad of case, “C.V. ALLEN / DAGUERREOTYPEST (sic.) / 238 WASHINGTON ST.”</td>
<td></td>
</tr>
</tbody>
</table>

Daniels, Austin F.  
Worcester
AMBRÖ TYPE IN A CASE, OF A BOY
Sixth-plate clear-glass ambrotype in relievo; original seal
Blindstamp lower right on mat, “A.F. DANIELS”; blindstamp lower left on mat, “CUTTING’S PATENT / JULY 4 & 11 1854”
Full papier-mâché case with the Tangent Circle motif (Rinhart #195)

Hale, Luther Holman (1823-1885)
Boston

DAGUERREOTYPE IN A CASE, OF A MAN, POSSIBLY HUSBAND OF CORDELIA W. LEWIS
Sixth-plate daguerreotype; original seal
Full leather case with floral bouquet motif; imprint on velvet pad of case, “L.H. HALE ARTIST. / 109 / WASHINGTON ST. / BOSTON”
Possible companion image to Item 121

Hathaway, William
New Bedford

AMBROTYPE IN A CASE, OF A GIRL POSED RECLINING ON A COUCH
Quarter-plate clear-glass ambrotype with asphaltum backing in relievo; metal backing plate; original seal.
Full brown thermoplastic case with Alone at the Rendezvous motif (Krainik #31); printed on paper lining, “A.P. CRITCHLOW & CO., / Manufacturers of / Daguerreotype Cases. / A.P.C. & CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called,) including all the various shades / of color and fineness of texture pecu- / liar to their manufacture and of the / EMBRACING RIVETED HINGES, thus / securing them from breaking out as / do others that are inserted / with or without a / metal brace. / Hinge Patented / OCT. 14, 1856.” "Added on paper lining in ink, “And / April 21, 1857”;
circular inked stamp on paper case backing label, “CUTTING’S PATENT. / JULY / 4TH & 11TH, 1854. / WM. HATHAWAY / AMBROTYPE ARTIST”
### Massachusetts Photographers (continued)

**Hawes, Charles E.**
New Bedford

<table>
<thead>
<tr>
<th>b. 13, f. 124</th>
<th>Ambrotype in a case, of a girl</th>
<th>1859</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown thermoplastic octagon case with Geometric/Scroll motif (Krainik #360)</td>
<td></td>
</tr>
</tbody>
</table>

**Maxham, Benjamin D.**
Worcester

<table>
<thead>
<tr>
<th>b. 13, f. 125</th>
<th>Ambrotype in a case, of a man, identified as William K. Ware</th>
<th>1855–58</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ninth-plate clear-glass ambrotype with metal backing; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paper label behind image with inscription, “Will K. Ware”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp under image on mat, “B.D. MAXHAM”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case with geometric motif; imprint on velvet pad, “MAXHAM’S / 50c / AMBROTYPES / HARRINGTON / COR.”</td>
<td></td>
</tr>
</tbody>
</table>

**Shew, William (1820-1903)**
Boston

See also: Items 43-61

<table>
<thead>
<tr>
<th>b. 13, f. 126</th>
<th>Case cover</th>
<th>circa 1845–1850</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Label in case cover, “MADE BY / WILLIAM SHEW / CORNER OF COURT &amp; HOWARD STS. / BOSTON”</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 13, f. 127</th>
<th>Daguerreotype in a case, of a man, identified as Moses Lyman</th>
<th>circa 1845–50</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Quarter-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with Curved Octagon with Scroll, Center motif (Rinhart #219); printed on paper lining, “MADE BY / WILLIAM SH EW, / CORNER OF COURT &amp; HOWARD STS. / BOSTON”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paper strip with inscription, “Moses Lyman” affixed to silk pad</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 13, f. 128</th>
<th>Daguerreotype in a case, of a woman</th>
<th>circa 1844–50</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with the Delicate Roses, Variant motif (Rinhart #123); printed on paper lining, “WM. SHEW / MINIATURE CASE MAKER, / AND DEALER IN / Daguerreotype Materials / 123 Washington Street, / BOSTON”; pencil notation on paper lining, “N.R. Allen / 1334. / Sharp.”</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 13, f. 129</th>
<th>Daguerreotype in a case, of a woman</th>
<th>circa 1844–50</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case in Curved Octagon with Scroll, Center motif (Rinhart #219); printed on paper lining, “WM. SHEW, / Miniature Casemaker, / And Dealer in / Plates, Lockets, Chemicals, and / German &amp; American Cameras, / Corner of Court and Howard Sts. / BOSTON.”</td>
<td></td>
</tr>
</tbody>
</table>
### MASSACHUSETTS PHOTOGRAPHERS > Shew, William (1820-1903) (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 13, f. 130</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1844–50</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with The Delicate Roses, Variant motif (Rinhart #123); printed on paper lining, “WM. SHEW / MINIATURE CASE MAKER, / AND DEALER IN / Daguerreotype Materials / 123 Washington Street, / BOSTON”</td>
<td></td>
</tr>
<tr>
<td>b. 14, f. 131</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1844–50</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; scotch-tape seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case in Curved Octagon with Scroll, Center motif (Rinhart #219); printed on paper lining, “WM. SHEW, / Miniature Casemaker, / And Dealer in / Plates, Lockets, Chemicals, and / German &amp; American Cameras, / Corner of Court and Howard Sts. / BOSTON.”</td>
<td></td>
</tr>
<tr>
<td>Spooner Brothers</td>
<td>Springfield</td>
<td></td>
</tr>
<tr>
<td>b. 47, f. 132</td>
<td>Framed portrait with overpaint, possibly originally a salt paper print of a woman</td>
<td>circa 1856–60</td>
</tr>
<tr>
<td></td>
<td>Wall frame with whole-plate size brass mat insert</td>
<td></td>
</tr>
</tbody>
</table>

### MISSOURI PHOTOGRAPHERS

Fitzgibbon, John H. (1819-1882)
St. Louis

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 14, f. 133</td>
<td>Daguerreotype in a case, of a young man</td>
<td>circa 1846–50</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype, modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case; imprint on velvet pad, “FITZGIBBON / ARTIST. ST. LOUIS”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Volume on a table in image, “Excelsior Annual / Pupil’s Gift”</td>
<td></td>
</tr>
<tr>
<td>Long, Enoch</td>
<td>St. Louis</td>
<td></td>
</tr>
<tr>
<td>b. 14, f. 134</td>
<td>Tintype in a case, of a man in military uniform</td>
<td>circa 1860</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate tintype, modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case; imprint on velvet pad, “E. LONG / ARTIST / ST. LOUIS, MO”</td>
<td></td>
</tr>
<tr>
<td>Outley, John J.</td>
<td>St. Louis</td>
<td></td>
</tr>
<tr>
<td>b. 14, f. 135</td>
<td>Ambrotype in a case, of two women</td>
<td>1859 Oct 13</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate hand-tinted ambrotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case; imprint on velvet pad, “J.J. OUTLEY / ARTIST / 134 THIRD ST. / ST. LOUIS Mo”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ink inscription under image “Oct 13 / 1859”</td>
<td></td>
</tr>
</tbody>
</table>
### MISSOURI PHOTOGRAPHERS > Outley, John J. (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 14, f. 136</td>
<td>Daguerreotype in a half case, of a man</td>
<td>1856 Apr 3</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate hand-tinted ambrotype; modern seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp in lower left corner of mat, “J.J. OUTLEY / ARTIST”, and lower right corner of mat, “ST. LOUIS”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pencil inscription under image, “April 3rd, 1856”</td>
<td></td>
</tr>
</tbody>
</table>

### NEW HAMPSHIRE PHOTOGRAPHERS

#### Culver & Fellows
Newport

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 14, f. 137</td>
<td>Ambrotype in a case, of a woman posed with a United States flag</td>
<td>circa 1858</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate clear-glass ambrotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with scroll and leaf motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Printed paper card behind image, “From Culver &amp; Fellows’ Photographic Rooms, / NO. 2, NETTLETON &amp; CO’S BLOCK / NEWPORT, N.H.”</td>
<td></td>
</tr>
</tbody>
</table>

### NEW YORK PHOTOGRAPHERS

#### Beals, Albert J.
New York

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 14, f. 138</td>
<td>Two daguerreotypes in the same case, each depicting a woman, one young and the other elderly</td>
<td>1846–54</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotypes, modern seals</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp on each mat, “A.J. BEALS, 156 BROADWAY”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full double brown leather case</td>
<td></td>
</tr>
</tbody>
</table>

#### Cary, Charles H.
New York

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 14, f. 139</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1859–60</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype with asphaltum/varnish backing; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower left on mat, “CARY”; blindstamp lower right on mat, “371 / CANAL ST.”</td>
<td></td>
</tr>
</tbody>
</table>

#### McIntyre, Sterling C.
New York

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 14, f. 140</td>
<td>Daguerreotype in a case, of a man</td>
<td>1850–51</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate daguerreotype; original seal; perimeter tarnish.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower left on mat, “MCINTYRE”; lower right, “663 BROADWAY NY”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full plain black leather case with morning glory motif on each corner of cover</td>
<td></td>
</tr>
</tbody>
</table>
### NEW YORK PHOTOGRAPHERS > McIntyre, Sterling C. (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 15, f. 141</td>
<td>Daguerreotype in a case, of a woman</td>
<td>1850–51</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower left on mat, &quot;MCINTYRE&quot;; lower right, &quot;663 BROADWAY NY&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full black leather case with floral frame motif</td>
<td></td>
</tr>
<tr>
<td>Phillips, J. A.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fredonia, vicinity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 15, f. 142</td>
<td>Ambrotype in a case, of a man, identified as Judge Philip S. Cottle</td>
<td>1857 Dec 21</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype with iron sheeting backing; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower right on mat, &quot;BY J.A. PHILLIPS&quot;; blindstamp lower left on mat, &quot;CUTTING &amp; BOWDOIN / AMBROTYPE PATD JULY 4 &amp; 11 1854&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case with geometric scroll motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inscriptions on printed calling card of &quot;Mr. O. O. Cottle&quot;, include “Judge Philip S. Cottle / Major in Civil War / Fredonia, N.Y. / Father of Mr. O.O. Cottle / Taken Dec. 21, 1857 / Born Oct. 29, 1805 / at Marthas Vinyard (sic.)”</td>
<td></td>
</tr>
<tr>
<td>Pine &amp; Bells (George W. Pine)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Troy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 15, f. 143</td>
<td>Asphaltum silhouette of a person of an undetermined gender on glass in a case missing its ambrotype plate</td>
<td>1860–61</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate silhouette of asphaltum; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case with geometric scroll motif; blindstamp on velvet lining, “FROM/ PINE &amp; BELLS / 394 / RIVER ST. / TROY, N.Y.”</td>
<td></td>
</tr>
</tbody>
</table>

### PENNSYLVANIA PHOTOGRAPHERS

<table>
<thead>
<tr>
<th>Broadbent, Samuel, 1810-1881</th>
<th>Philadelphia</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 15, f. 144</td>
<td>Ambrotype in a case, of a woman and man</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear-glass ambrotype with black paper backing; original seal</td>
</tr>
<tr>
<td></td>
<td>Full leather case with geometric scroll motif</td>
</tr>
<tr>
<td>Gutekunst, Frederick (1831-1917)</td>
<td>Philadelphia</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td>b. 15, f. 145</td>
<td>Ambrotype in a case, of a family group including two girls, a woman, and man</td>
</tr>
<tr>
<td></td>
<td>Half-plate clear-glass ambrotype with asphaltum/varnish backing; unsealed</td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower left on mat, “BY / GUTEKUNST”</td>
</tr>
<tr>
<td></td>
<td>Full plain pigskin case</td>
</tr>
<tr>
<td></td>
<td>Woman may be African American</td>
</tr>
<tr>
<td>b. 15, f. 146</td>
<td>Ambrotype in a case, of a woman</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate clear glass with asphaltum backing; sealed</td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower left on mat, “AMBROTYPE / BY REHN”; blindstamp lower right on mat, “PATENT JULY / 4TH &amp; 11TH 1854”</td>
</tr>
<tr>
<td></td>
<td>Full leather case with tooled geometric line and ribbon design</td>
</tr>
<tr>
<td>b. 15, f. 147</td>
<td>Ambrotype in a case, of a woman and a girl, identified as Mrs. Hoopes and Susan J. Hoopes</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate ambrotype; original seal</td>
</tr>
<tr>
<td></td>
<td>Blindstamp lower left on mat, “AMBROTYPE / BY REHN”; blindstamp lower right on mat, “PATENT JULY / 4TH &amp; 11TH 1854”</td>
</tr>
<tr>
<td></td>
<td>Inscription on paper, “Mrs. Hoopes / &amp; Susan J. Hoopes”</td>
</tr>
<tr>
<td>b. 15, f. 148</td>
<td>Daguerreotype in a case, of a man</td>
</tr>
</tbody>
</table>
### GREAT BRITAIN PHOTOGRAPHERS (continued)

**Hickling, J.**  
Ramsgate or Margate, England

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 15, f. 150 | Ambrotype in a case, of a girl  
Ninth-plate clear-glass hand-tinted ambrotype backed with brown velvet; no seal  
Full plain leather case  
Photographer's label in case behind image: “HICKLING / ARTIST, 25, HARBOUR STREET, / RAMSGATE AND / 157, High Street/ Margate.” | 1859      |

**Lenox, Isaac Shaw**  
Bristol, England

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 16, f. 151 | Ambrotype in a case, of a woman  
Ninth-plate clear-glass ambrotype in relievo  
Full papier-mache case with geometric motif; photographer’s calling card backing image, “I.S. LENOX / SCENIC AND PHOTOGRAPHIC / ARTIST, / AT HIS / PHOTOGRAPHIC GALLER[Y] / No. 2. BRIDGE STREET, / (Facing the Swan Hotel,) / BRISTOL, / WHERE YOU CAN HAVE TAKEN [in] / ANY WEATHER, / From 9 o’ Clock till dusk. / A FIRST CLASS / MINIATURE PORTRAIT / This size, for ONE SHILLING” | 1858–63   |

**Ritchie**  
Edinburgh, Scotland

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 16, f. 152 | Ambrotype in a case, of a woman  
Ninth-plate ruby-glass hand-tinted ambrotype; no seal  
Full plain maroon pigskin case; blindstamp on back of leather case, “115 PRINCES STREET. / RITCHIE / PHOTOGRAPHER / EDINB.” | circa 1857 |

### PHOTOGRAPHERS WITH UNIDENTIFIED LOCATIONS

**Atkinson, S. J.**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 16, f. 153 | Ambrotype not in a case, of a girl  
Ninth-plate ambrotype; no seal  
Photographer's card attached, “FROM THE / MAMMOTH / TRAVELING / AMBROTYPE SALOON / S.J. ATKINSON, / PROPRIETER” | circa 1860 |

**Beardsley, B. C.**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
</table>
| b. 16, f. 154 | Daguerreotype in a case, of a man  
Sixth-plate daguerreotype; original seal  
Full leather case with the Tea Rose motif (Rinhart #130)  
Letter-pressed strip label on glass, “B.C. BEARDSLEY, DAGUERREAN” | circa 1848–51 |

**Hamilton**
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 16, f. 155</td>
<td>Daguerreotype in half a case, of a woman&lt;br&gt;Sixth-plate daguerreotype; modern seal&lt;br&gt;Blindstamp lower left on mat, “Hamilton”</td>
<td>1850–55</td>
</tr>
<tr>
<td>b. 16, f. 156</td>
<td>Ambrotype in a case, of a woman&lt;br&gt;Half-plate clear-glass ambrotype with asphaltum backing and cloth cover&lt;br&gt;Blindstamp on mat, lower left, “HAMILTON”&lt;br&gt;Full leather case in scroll and grape motif</td>
<td>circa 1854</td>
</tr>
<tr>
<td>b. 16, f. 157</td>
<td>Daguerreotype in half case of a man&lt;br&gt;Sixth-plate daguerreotype; modern seal&lt;br&gt;Blindstamp under image on mat, “MARKS”</td>
<td>circa 1854</td>
</tr>
<tr>
<td>b. 16, f. 158</td>
<td>Daguerreotype in a case, of a woman&lt;br&gt;Sixth-plate daguerreotype; unsealed&lt;br&gt;Blindstamp lower right, “PLUMBE”&lt;br&gt;Full leather case with variant of the Grecian Urn motif (Rinhart #140)</td>
<td>circa 1841–45</td>
</tr>
<tr>
<td>b. 16, f. 159</td>
<td>Daguerreotype in a case, of a man&lt;br&gt;Sixth-plate daguerreotype&lt;br&gt;Blindstamp on mat, “WHITEHURST”&lt;br&gt;Full pig-skin case (Rinhart #41); imprint on velvet pad of case, “J.H. WHITEHURST GALLERIES / NEW-YORK / BALTIMORE / RICHMOND / NORFOLK / PETERSBURG / &amp; LYNCHBURG”</td>
<td>circa 1855–56</td>
</tr>
<tr>
<td>b. 16, f. 160</td>
<td>Daguerreotype in a case, of a woman&lt;br&gt;Sixth-plate daguerreotype; original seal&lt;br&gt;Full leather case with Maiden with Cornucopia motif (Rinhart #163); imprint on velvet pad of case, “J.H. WHITEHURST GALLERIES / NEW-YORK / BALTIMORE / RICHMOND / NORFOLK / PETERSBURG / AND / LYNCHBURG”</td>
<td>circa 1851–56</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td>Daguerreotype in a case, of a woman</td>
<td>circa 1855–56</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with Bird and Snake motif (Rinhart #96); imprint on velvet pad of case, &quot;J.H. WHITEHURST GALLERIES / NEW-YORK / WASHINGTON D.C. / BALTIMORE / RICHMOND / NORFOLK / PETERSBURG / &amp; LYNCHBURG&quot;</td>
<td></td>
</tr>
</tbody>
</table>
## Series II. Identified Subjects by Unidentified Photographers

(26 items)

Series II, *Identified Subjects by Unidentified Photographers* is arranged alphabetically by the surname or corporate name of the subject.

### Alviso, Perlata, and Vallejo families

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 17, f. 162</td>
<td>Ambrotype in a case, of five women, identified as members of the Peralta family. Oakland, California. Attributed to William Shew. Half-plate clear-glass hand-tinted ambrotype with brown velvet backing; original seal. Full brown leather case with jeweled medallion with heart-shaped scrolls. circa 1855.</td>
</tr>
<tr>
<td>b. 17, f. 163</td>
<td>Ambrotype with a horizontal orientation in a half case, of an exterior group portrait of a girl, a boy, three women, and three men, identified as members of the Peralta family. Oakland, California. Half-plate clear-glass ambrotype with blackened metal plate that has been removed; note transfer of image to metal plate. circa 1855–59.</td>
</tr>
<tr>
<td>b. 17, f. 164</td>
<td>Tintype not in a case, of a woman and man, possibly of the Alviso, Perlata, or Vallejo families. Unidentified location, California. Sixth-plate tintype. circa 1860.</td>
</tr>
<tr>
<td>b. 17, f. 165</td>
<td>Tintype not in a case, of two women, identified as members of the Valentin Alviso family. Unidentified location, California. Sixth-plate tintype, underdeveloped image. Inscription on the paper affixed to back of item, “[indecipherable] ALVISO” circa 1860.</td>
</tr>
<tr>
<td>b. 17, f. 166</td>
<td>Tintype not in a case, of two women, identified as members of the Valentin Alviso family. Unidentified location, California. Quarter-plate tintype. Inscription on paper affixed to back of item, “V. AL Viso / Valentin Alviso family” circa 1860.</td>
</tr>
<tr>
<td>b. 17, f. 168</td>
<td>Ambrotype in a case, of a woman, identified as a member of the Perlata and Vallejo families</td>
</tr>
<tr>
<td></td>
<td>Oakland, California</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate clear-glass ambrotype with asphaltum backing; no seal</td>
</tr>
<tr>
<td></td>
<td>Identified as probably the woman posed second from right in Item 163</td>
</tr>
</tbody>
</table>

**Amy, George**

| b. 17, f. 169 | Daguerreotype in a case, of a man, wearing fraternal clothing, identified as George Amy | circa 1854 |
|              | Marysville, California |         |
|              | Half-plate daguerreotype |         |
|              | Full leather case |         |
|              | Identification based on communication by Peter Palmquist with seller of the item at time of purchase, 1974 |         |

**Anderson, C. A.**

| b. 17, f. 170 | Ambrotype in a half case if a man, identified as C. A. Anderson | 1859 Sep 15 |
|              | Marysville, California |         |
|              | Sixth-plate ruby-glass ambrotype; no seal |         |
|              | Pencil inscription on paper lining of case, "Sep 15th 1859 / Miss Irie A. Vansant / TRENTON [New Jersey] / When present hours seem / dark! Tis sweet to turn our thoughts from things of woe! / And think of one dear one / you know! You know. / C. A. Anderson. PROFESSOR / Taken Marysville, Ca." |         |

**Brown, C. D., and F. M. Failing**

| b. 18, f. 171 | Ambrotype in a half case, of two men, identified as C. D. Brown and F. M. Failing | 1857 Jan–Feb |
|              | Sacramento, California |         |
|              | Sixth-plate ambrotype |         |
|              | Pencil inscription on paper lining of case behind image, "F. M. Failing & / C. D. Brown were made / Masons January & / February 1857 / United we stand / divided we fall." |         |

**Cammerer, Eugene**

| b. 18, f. 172 | Wet collodion process on leather with no case of a man, identified as Eugene Cammerer | circa 1856 |
|              | Unidentified location, California |         |
|              | Sixth-plate wet collodion process on leather |         |
|              | Ink inscription on verso, “Uncle / Eugene Cammerer” |         |

**Carl, Ed[ward?]**
<table>
<thead>
<tr>
<th>ID</th>
<th>Description</th>
</tr>
</thead>
</table>
| b. 18, f. 173 | Tintype in a case, of a boy, identified as Edward Carl, wearing a man’s top hat and boots  
Middleville, probably in Michigan, New Jersey, or New York  
Sixth-plate tintype  
Full brown leather case with birds at fountain motif; mismatched cover and back of case  
Inscription on paper lining of case, “Eddie Carl / Middleville / April 1865” |
| b. 18, f. 174 | Tintype in a case, of a woman holding a book, identified as Etta Corning  
Unidentified location  
Sixth-plate tintype; no seal  
Full leather case with geometric scroll motif  
Inscription on paper in the case, “Etta Corning” |
| b. 18, f. 175 | Tintype not in a case, of a man, identified as William Goodwin Dana (1797-1858)  
Unidentified location, California  
Sixth-plate tintype  
Printed calling card accompanies the tintype, “Miss Adelina Dana”; probably the card of Adelina (Ellen) Dana (1873-1893), the granddaughter of William Goodwin Dana  
William Goodwin Dana was a merchant ship captain and settled in Santa Barbara, California, in 1825. In 1828, he married Maria Josefa Carrillo, the eldest daughter of Don Carlos Antonio Carrillo, who was later provisional governor of California. In 1835, Dana became a citizen of Mexico and Captain of the Port at Santa Barbara. In 1836 he was Alcade of Santa Barbara. In 1839, Dana moved to a Mexican land grant in Nipomo, California, and built the Dana Adobe |
| b. 18, f. 176 | Daguerreotype with a horizontal orientation in a case, of a woman, identified as Jane Drummond, and an unidentified man  
San Francisco vicinity, California  
Sixth-plate daguerreotype; original seal  
Full leather case with stippled central medallion  
Inscription on lining of case, “Mrs. Jane Drummond / Died April 9, 1859” |
### Drummond family (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 18, f. 177</td>
<td>Tintype not in a case, of a woman, identified as a member of the Drummond family</td>
<td>circa 1860</td>
</tr>
<tr>
<td>San Francisco vicinity, California</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ninth-plate tintype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inscription on note with item, “Drummond / family / Bay Area”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Hartwell, Albert

| b. 18, f. 178 | Ambrotype in a case, of a man holding a violin, identified as Albert Hartwell | circa 1856 |
| Chico, California |
| Sixth-plate clear-glass ambrotype in relievo; no seal |
| Full leather case with laurel wreath around urn motif |

### Lid, A. S.

| b. 18, f. 179 | Wet collodion process on leather in case of a man, identified as A. S. Lid | circa 1860 |
| Ninth-plate wet collodion process on leather |
| Inscription on paper lining under image, “Me / A. S. Lid” |

### Merriam, Jennie

| b. 18, f. 180 | Daguerreotype with case of a woman, identified as Jennie Merriam | circa 1850–60 |
| Unidentified location, New York |
| Sixth-plate daguerreotype; mat vignette to oval between ninth-plate and sixteenth-plate; original seal |
| Full case with a black lacquer mother-of-pearl inlay cover and a brown leather back with gold pattern imprint |
| Inscription on paper accompanying item, “Aunt Jennie Merriam”; inscription on verso of paper in different hand, “Died of Tuberculosis / at 19 / New York State” |

### Merrill, Selah (1837-1909)

| b. 19, f. 181 | Ambrotype in a case, of a man, identified as Selah Merrill | 1861 Feb 4 |
| New Haven, Connecticut |
| Sixth-plate ruby-glass ambrotype; no seal |
| Full plain leather case with gold scrolling |
| Inscription on velvet pad of case, “Seleh Merrill / 1861”, and inscription on slip of paper, “Taken at N. Haven / Ct., Feb. 4th 1861” |
| Selah Merrill was a clergyman, Hebraist, and U.S. Consul in Jerusalem (1882-1886) |

### Miller, Jack
Miller, Jack (continued)

b. 19, f. 182  Daguerreotype in a case, of a man, identified as Jack Miller  1851
Placerville, California, or Jackson, California
Sixth-plate daguerreotype; original seal
Full leather case with Maiden Scattering Roses motif (Rinhart #120)
Inscription behind image, “Jack Miller / Placer[ville], CA / and Jackson, Calif. 1851”

Showalter, Daniel (circa 1829-1866)

b. 19, f. 183  Ambrotype in a case, of an unidentified Native American or Chicano man, and a man identified as Dan Showalter  circa 1860
Unidentified location, California
Quarter-plate clear-glass ambrotype; no seal
Full leather case with jewel medallion motif
Daniel Showalter was a member of California state assembly, representing the 6th District, Mariposa County, 1857-58, 1861-62, and a pro-Confederate secessionist during the Civil War. The unidentified Native American or Chicano man is also depicted in Items 198 and 199

Smith, Ben

b. 19, f. 184  Daguerreotype in a case, of a man, identified as Ben Smith  circa 1852
Unidentified location, California
Sixth-plate daguerreotype; masking-tape seal
Full purple velvet case
Inscription on paper accompanying the item, “Ben Smith / Cala.”

Wagener, Francis Otto (b. 1827), Francis Uslar, and Fred Nancki

b. 19, f. 185  Daguerreotype in a case, of three men, man in center identified as Francis Otto Wagener, others identified as Francis Uslar and Fred Nancki  1855 Mar 28
San Francisco, California
Half-plate daguerreotype; modern seal
Full black pigskin case with lion and unicorn crest and motto motif
Inscription in a case, behind images, “Dear Daddy and his Friends / Taken / on the 28th of March / 1855 / Francis Uslar / born on the 28th of [December] / Fred Nancki / (center picture) / our dear Daddy / Francis Otto Wagener / taken 28th March 1855 / born April 15, 1827 / age 28 years”

Wightman family

b. 19, f. 186  Daguerreotype not in a case, of a woman, identified as Gertrude Wightman  circa 1855–60
Unidentified location
Half-plate daguerreotype
Inscription on verso, “Grandma Wightman / Aunt Gertrude”
Wightman family (continued)

<table>
<thead>
<tr>
<th>b. 19, f. 187</th>
<th>Daguerreotype not in a case, of a man, identified as Mr. Wightman</th>
<th>circa 1855–60</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unidentified location</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inscription on verso, “Grandpa Wightman”</td>
<td></td>
</tr>
</tbody>
</table>
Series III. Identified Places by Unidentified Photographers

Series III, *Identified Places by Unidentified Photographers*, is arranged geographically by identified and unidentified locations in California, followed by identified locations in Iowa, New York, and the New England region.

### Eureka, California, or Trinidad, California

**b. 19, f. 188**
- Ambrotype in a case, of an exterior, man on horseback and five men standing on steps of a wooden building
- Quarter-plate ambrotype
- Full leather case
- circa 1857

### San Francisco, California

**b. 19, f. 189**
- Daguerreotype in a case, of a man
- Quarter-plate daguerreotype
- Full leather case
- circa 1852–53

### California

**b. 19, f. 190**
- Daguerreotype in a case, of a woman
- Sixth-plate daguerreotype
- Full papier-mache case
- circa 1852–55

**b. 20, f. 191**
- Four daguerreotypes in a false watch case, each depicting a single child, consisting of three girls and a boy
- Four 3 cm. diameter circle plate daguerreotypes
- Gold false watch case; cover of watch inscribed with scene of coastal town with ships, mountains and church; back cover of case inscribed, “E.S. Wood / 1853”
- 1853

**b. 20, f. 192**
- Wet collodion process on cloth, not in a case, of an infant
- Ninth-plate wet collodion process on cloth
- circa 1856

**b. 20, f. 193**
- Wet collodion process on leather, not in a case, of a man
- Sixth-plate wet collodion process on leather
- circa 1856

**b. 20, f. 194**
- Wet collodion process on cloth, not in a case, of a man
- Ninth-plate wet collodion process on cloth
- circa 1856

**b. 20, f. 195**
- Wet collodion process on cloth, with no case, of a man and two boys
- Sixth-plate wet collodion process on cloth
- Individuals probably family members with individuals in Item 196
- circa 1856

**b. 20, f. 196**
- Wet collodion process on cloth, with no case, of an infant, girl, and woman
- Sixth-plate wet collodion process on cloth
- Individuals probably family members with individuals in Item 196
- circa 1856
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>b. 20, f. 197</td>
<td>Daguerreotype with a horizontal orientation in a case, of an infant, woman, and man</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sixth-plate daguerreotype; partial seal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Full brown leather case with the Hovering Bird, Variant motif (Rinhart #95)</td>
</tr>
<tr>
<td></td>
<td>b. 20, f. 198</td>
<td>Ambrotype in a half case of a man, probably of Chicano or Native American ancestry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sixth-plate clear-glass ambrotype with black paper backing; no seal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image probably related to Items 183 and 199</td>
</tr>
<tr>
<td></td>
<td>b. 20, f. 199</td>
<td>Ambrotype in a case of a man, probably of Chicano or Native American ancestry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ninth-plate clear-glass ambrotype with asphaltum backing; cracked plate; no seal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Full leather case with scalloped floral motif</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image probably related to Items 183 and 198</td>
</tr>
<tr>
<td></td>
<td>b. 20, f. 200</td>
<td>Tintype in a case of a nude girl</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dealer description claims subject is the daughter of the photographer</td>
</tr>
<tr>
<td>La Moille, Iowa</td>
<td>b. 21, f. 201</td>
<td>Daguerreotype in a case, of two men</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quarter-plate daguerreotype, modern seal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Full papier-mache case; pencil inscription under velvet pad of case cover, “Lamoille (sic.), Marshall Co., Iowa”</td>
</tr>
<tr>
<td>Niagara Falls, New York</td>
<td>b. 48, f. 202</td>
<td>Ambrotype with a horizontal orientation in a case, of an exterior image of two women in front of the Niagara Falls</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Whole-plate clear-glass ambrotype with asphaltum backing; no cover glass</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Full black leather case with geometric and scroll motif</td>
</tr>
<tr>
<td>New England Region</td>
<td></td>
<td>Twenty-seven ambrotypes, each depicting a single individual woman or man, consisting of fifteen women and twelve men</td>
</tr>
<tr>
<td>Probably Maine and Massachusetts</td>
<td></td>
<td>Twenty-seven ninth-plate ambrotypes in mat</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Display case frame constructed of walnut wood with a red velvet matrix</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Images created by different unidentified photographers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Representative advertising card, “L. H. LEZZOTT, / AMBROTYPE ARTIST / WINTHROP, ME.”</td>
</tr>
<tr>
<td>b. 22, f. 203a-203i</td>
<td></td>
<td>Ambrotypes</td>
</tr>
<tr>
<td>b. 23, f. 203j-203r</td>
<td></td>
<td>Ambrotypes</td>
</tr>
</tbody>
</table>
New England Region > Twenty-seven ambrotypes, each depicting a single individual woman [...
(continued)

b. 24, f. Ambrotypes
203s-203aa
Series IV. Unidentified Subjects by Unidentified Photographers

(16 items)

Series IV, *Unidentified Subjects by Unidentified Photographers*, is organized into four subseries: Single Individuals, Couples, Groups (images which consist of three or more people), and Objects.

Items depicting Single Individuals are arranged under headings for Infants, Girls, Boys, Women, and Men. Items depicting Couples are arranged under headings for Infant and Adult, Children, Child and Adult, Women, Men, and Woman and Man. Items are chronologically arranged under each heading.

Items with two or more plates in a case have been arranged according to the age or gender of the individual that comes first in the organization scheme of this series.

<table>
<thead>
<tr>
<th>Container Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLE INDIVIDUALS</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Infants</strong></td>
<td></td>
</tr>
<tr>
<td>b. 21, f. 204</td>
<td></td>
</tr>
<tr>
<td>Daguerreotype in a case, of an infant</td>
<td>circa 1850–55</td>
</tr>
<tr>
<td>Sixteenth-plate daguerreotype, modern seal</td>
<td></td>
</tr>
<tr>
<td>Full brown pigskin case; inscription under image, “taken when 8 months old”</td>
<td></td>
</tr>
<tr>
<td>b. 21, f. 205</td>
<td></td>
</tr>
<tr>
<td>Daguerreotype in a case, of an infant</td>
<td>circa 1850</td>
</tr>
<tr>
<td>Sixth-plate hand-tinted daguerreotype</td>
<td></td>
</tr>
<tr>
<td>Full leather case</td>
<td></td>
</tr>
<tr>
<td>b. 21, f. 206</td>
<td></td>
</tr>
<tr>
<td>Ambrotype not in a case, of an infant</td>
<td>circa 1854</td>
</tr>
<tr>
<td>Sixth-plate ruby-glass ambrotype; no seal</td>
<td></td>
</tr>
<tr>
<td>Inscription on paper label on cover glass, “MY SISTER MYRAETTE”</td>
<td></td>
</tr>
<tr>
<td>b. 49, f. 207</td>
<td></td>
</tr>
<tr>
<td>Ambrotype in a frame, of an infant</td>
<td>circa 1855</td>
</tr>
<tr>
<td>Sixth-plate clear-glass ambrotype with black velvet backing; no seal</td>
<td></td>
</tr>
<tr>
<td>Thermoplastic frame molded in the shape of four intersecting logs with indented green leaves; stamped on plastic back, “PATENTED/ AUG. 7, 1855”</td>
<td></td>
</tr>
<tr>
<td><strong>Girls</strong></td>
<td></td>
</tr>
<tr>
<td>b. 21, f. 208</td>
<td></td>
</tr>
<tr>
<td>Daguerreotype in a case, of a girl</td>
<td>circa 1845–1849</td>
</tr>
<tr>
<td>Sixth-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td>Full papier-mache case with Variant of the Crocket Theme (Rinhart #162)</td>
<td></td>
</tr>
<tr>
<td>b. 21, f. 209</td>
<td></td>
</tr>
<tr>
<td>Ambrotype in a case, of a girl</td>
<td>circa 1855</td>
</tr>
<tr>
<td>Sixth-plate clear-glass ambrotype with asphaltum backing; no seal</td>
<td></td>
</tr>
<tr>
<td>Full papier-mache case with small floral bouquet medallion in center</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
</tr>
<tr>
<td>b. 21, f. 210</td>
<td>Ambrotype in a case, of a girl&lt;br&gt;Sixth-plate ambrotype; original seal&lt;br&gt;Full brown plain case&lt;br&gt;Labels affixed to glass, &quot;$115&quot; and &quot;S. Mortimer Shiner&quot;</td>
</tr>
<tr>
<td>b. 25, f. 211</td>
<td>Ambrotype in a case, of a girl&lt;br&gt;Ninth-plate clear-glass ambrotype; original seal&lt;br&gt;Full leather case with brown velvet cover</td>
</tr>
<tr>
<td>b. 25, f. 212</td>
<td>Ambrotype in a case, of a girl with a cast or lazy eye&lt;br&gt;Sixth-plate clear-glass ambrotype; no seal&lt;br&gt;Full papier-mache case with a floral medallion motif</td>
</tr>
<tr>
<td>b. 25, f. 213</td>
<td>Daguerreotype in a case, of a girl&lt;br&gt;Sixth-plate hand-tinted daguerreotype</td>
</tr>
<tr>
<td>b. 25, f. 214</td>
<td>Ambrotype in a case, of a girl&lt;br&gt;Ninth-plate clear-glass ambrotype with modern card backing; no seal&lt;br&gt;Full leather envelope style case</td>
</tr>
<tr>
<td>b. 25, f. 215</td>
<td>Tintype in a case, of a postmortem girl&lt;br&gt;Sixth-plate ferrotype; unsealed&lt;br&gt;Full thermoplastic case with Bluebells in Oval motif (Krainik #196), and the back of case, the Faithful Hound motif (Krainik #142); printed on paper lining, &quot;Littlefield, Parson &amp; Co., / MANUFACTURERS OF / Daguerreotype Cases. / L., P. &amp; Co., are the sole / Proprietors and only legal Manu- / facturers of UNION CASES, with the / Embracing Riveted Hinge, / Patented October 14, 1856, / and April 21, 1857.&quot;</td>
</tr>
<tr>
<td>b. 25, f. 216</td>
<td>Collodion on opaque white glass in case, of a girl&lt;br&gt;Sixth-plate oval collodion on opaque white glass; no seal&lt;br&gt;Full violet velvet oval case</td>
</tr>
<tr>
<td>b. 25, f. 217</td>
<td>Ambrotype not in a case, of a girl&lt;br&gt;Sixth-plate clear-glass ambrotype with asphaltum/varnish backing; no seal</td>
</tr>
<tr>
<td>b. 25, f. 218</td>
<td>Ambrotype in a case, of a girl&lt;br&gt;Sixth-plate clear-glass ambrotype with asphaltum/varnish backing; no seal</td>
</tr>
<tr>
<td>b. 25, f. 219</td>
<td>Tintype not in a case, of a girl&lt;br&gt;Ninth-plate tintype; unsealed&lt;br&gt;Blindstamp on left side of mat, &quot;HOLMES, BOOTH &amp; HAYDEN SUPERFINE&quot;, and a blindstamp on right side of mat, &quot;WATERBURY CONN. No. 49&quot;</td>
</tr>
<tr>
<td>b. 25, f. 220</td>
<td>Tintype not in a case, of a girl&lt;br&gt;Sixth-plate ferrotype; unsealed</td>
</tr>
</tbody>
</table>
### SINGLE INDIVIDUALS > Girls (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 26, f. 221</td>
<td>Tintype not in a case, of a girl Sixth-plate tintype Mat with Constitution and Union motif; stamp on upper edge of mat, “SCOVILL SUPERIOR” Image set upside down in mat</td>
<td>circa 1864</td>
</tr>
<tr>
<td><strong>Boys</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 26, f. 222</td>
<td>Ambrotype in a case, of a boy Quarter-plate ruby-glass ambrotype; no seal Full black lacquer case with mother-of-pearl inlay and “MEMORIAL” stamped on spine in gold leaf</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 26, f. 223</td>
<td>Tintype in a case, of a boy 3 cm. diameter, tintype; unsealed Full round thermoplastic case with twist-off cover and Geometric motif (Krainik #734)</td>
<td>circa 1855–1859</td>
</tr>
<tr>
<td><strong>Women</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 26, f. 224</td>
<td>Daguerreotype in a case, of a woman Quarter-plate daguerreotype Full leather case with geometric motif</td>
<td>circa 1840–49</td>
</tr>
<tr>
<td>b. 26, f. 225</td>
<td>Daguerreotype in a case, of a woman Quarter-plate daguerreotype; unsealed Full pigskin case</td>
<td>circa 1846–49</td>
</tr>
<tr>
<td>b. 26, f. 226</td>
<td>Daguerreotype in a case, of a woman Sixth-plate daguerreotype; original seal Full brown leather case with Two Lilies motif (Rinhart #112)</td>
<td>circa 1850</td>
</tr>
<tr>
<td>b. 26, f. 227</td>
<td>Daguerreotype in a case, of a woman Sixth-plate daguerreotype; no seal Full papier-mache case with geometric scroll motif</td>
<td>circa 1850</td>
</tr>
<tr>
<td>b. 26, f. 228</td>
<td>Daguerreotype in a case, of a woman Sixth-plate daguerreotype; original seal Full leather case with Thistle motif (Rinhart #119)</td>
<td>circa 1850–59</td>
</tr>
<tr>
<td>b. 26, f. 229</td>
<td>Daguerreotype in a case, of a woman Sixteenth-plate daguerreotype; unsealed Full papier-mache case with geometric motif</td>
<td>circa 1850–59</td>
</tr>
<tr>
<td>b. 26, f. 230</td>
<td>Daguerreotype in a case, of a woman Sixth-plate daguerreotype; unsealed Full brown leather case with Bird and Snake motif (Rinhart #96)</td>
<td>circa 1850–59</td>
</tr>
<tr>
<td>Description</td>
<td>Date</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Daguerreotype not in a case, of a woman</td>
<td>circa 1850–59</td>
<td></td>
</tr>
<tr>
<td>Sixth-plate daguerreotype; original seal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daguerreotype in a case, of a woman</td>
<td>circa 1850–59</td>
<td></td>
</tr>
<tr>
<td>Sixth-plate daguerreotype; unsealed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full brown thermoplastic case with the Farmer’s Dream motif (Krainik #138)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daguerreotype in a half case, of a woman</td>
<td>circa 1854</td>
<td></td>
</tr>
<tr>
<td>Sixth-plate daguerreotype; scotch-tape seal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daguerreotype not in a case, of a woman</td>
<td>circa 1854</td>
<td></td>
</tr>
<tr>
<td>Sixteenth-plate daguerreotype; no seal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ambrotype in a case, of a woman</td>
<td>circa 1855</td>
<td></td>
</tr>
<tr>
<td>Sixth-plate hand-tinted clear-glass ambrotype with asphaltum/varnish backing; no seal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full brown leather case with geometric motif</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two tintypes in a case, one depicts a woman, and the other a man</td>
<td>circa 1855</td>
<td></td>
</tr>
<tr>
<td>4 cm. diameter tintypes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>False gold watch double image case</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ambrotype not in a case, of a woman</td>
<td>circa 1855–60</td>
<td></td>
</tr>
<tr>
<td>Half-plate ambrotype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ambrotype not in a case, of a woman</td>
<td>circa 1855–60</td>
<td></td>
</tr>
<tr>
<td>Sixth-plate ambrotype</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ambrotype in a half case, of a woman</td>
<td>circa 1856</td>
<td></td>
</tr>
<tr>
<td>Sixth-plate ruby-glass ambrotype; sealed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ambrotype in a case, of a woman</td>
<td>circa 1856</td>
<td></td>
</tr>
<tr>
<td>Ninth-plate clear-glass ambrotype with metal backing; original seal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full black thermoplastic case with the Church Window motif (Krainik #396); printed in paper backing: “A.P. CRITCHLOW &amp; CO., Manufacturers of / Daguerreotype Cases. / A.P.C. &amp; CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called.) including all the various shades / of color and fineness of texture pecu- / liar to their manufacture and of the / EMBRACING RIVETED HINGES, thus / securing them from breaking out as / do others that are inserted / with or without a / metal brace. / Hinge Patented / OCT. 14, 1856.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tintype in an oval case, of a woman</td>
<td>circa 1858</td>
<td></td>
</tr>
<tr>
<td>Ninth-plate oval tintype; unsealed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full black oval thermoplastic case with a Rose motif (Krainik #681); printed on paper lining, “Littlefield, Parson &amp; Co., / MANUFACTURERS OF / Daguerreotype Cases. / L, P. &amp; Co., are the sole / Proprietors and only legal Manu- / facturers of UNION CASES, with the / Embracing Riveted Hinge, / Patented October 14, 1856, / and April 21, 1857.”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SINGLE INDIVIDUALS > Women (continued)

b. 28, f. 242  Tintype in a case, of a woman  Tintype; unsealed  circa 1858
Sixth-plate tintype; unsealed  Full black and brown leather case with mother-of-pearl inlay

b. 28, f. 243  Ambrotype in a case, of a woman  Ambrotype; no seal  circa 1858
Ninth-plate ruby-glass ambrotype; no seal  Full leather envelope-style case

b. 28, f. 244  Two ambrotypes in a case, one depicts a woman, and the other a man  Ambrotype; no seal  circa 1858
Ninth-plate clear-glass ambrotypes with asphaltum/varnish backing; original seal  Full double-image leather envelope-style case

b. 28, f. 245  Collodion on opaque white glass, in a case, of a woman  Ambrotype; no seal  circa 1859
Ninth-plate oval, hand-tinted collodion on opaque white glass  Full maroon velvet oval case

b. 51, f. 246  Collodion on opaque white glass, not in case, of a woman  Collodion; no seal  circa 1859
Whole-plate hand-tinted collodion on opaque white glass

b. 28, f. 247  Ambrotype in a case, of a woman  Ambrotype; no seal  circa 1860
Sixteenth-plate clear-glass ambrotype with asphaltum backing; no seal  Full thermoplastic case with an Indian Profile motif (Krainik #617)

b. 28, f. 248  Ambrotype in a case, of a woman  Ambrotype; no seal  circa 1860
Quarter-plate clear-glass ambrotype with asphaltum backing; no seal  Full leather case with vase of flowers motif with the case design stamped upside down

b. 28, f. 249  Ambrotype not in a case, of a woman  Ambrotype; no seal  circa 1860
Ninth-plate ruby-glass ambrotype; original seal

b. 28, f. 250  Ambrotype in a case, of a woman  Ambrotype; no seal  circa 1860
Ninth-plate clear-glass ambrotype backed with blackened metal plate; no seal

b. 29, f. 251  Tintype in a case, of a woman holding a cased photograph  Tintype; no seal  circa 1860
Sixth-plate ferrotype; no seal  Full thermoplastic case with the Nesting Birds motif (Krainik #168); printed on paper lining, "Littlefield, Parson & Co., MANUFACTURERS OF / Daguerreotype Cases. / L., P. & Co., are the sole Proprietors / and only legal Manufacturers of UNION CASES, with the / Embracing Riveted Hinge, Patented October 14, 1856, / and April 21, 1857."
### SINGLE INDIVIDUALS > Women (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 29, f. 252</td>
<td>Two tintypes in a case, one depicts a woman, the other a man</td>
<td>circa 1860</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate tintypes; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full double thermoplastic case with Bobby Shafto motif (Krainik #135 and Rinhart #25), c.1857; printed on paper lining, “A.P. CRITCHLOW &amp; CO., / Manufacturers of / Daguerreotype Cases. / A.P.C. &amp; CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called) including all the various shades / of color and fineness of texture pecu-/ liar to their manufacture and of the / EMBRACING RIVETED HINGES, thus / securing them from breaking out as/ do others that are inserted / with or without a / metal brace. / Hinge Patented / OCT. 14, 1856, &amp; APRIL 21, 1857”</td>
<td></td>
</tr>
<tr>
<td>b. 29, f. 253</td>
<td>Two tintypes in a case, each depicting the same woman</td>
<td>circa 1860</td>
</tr>
<tr>
<td></td>
<td>Sixteenth-plate circle tintypes; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full double-image thermoplastic case with twist-off cover with geometric motif with mother-of-pearl inlay in center</td>
<td></td>
</tr>
<tr>
<td>b. 29, f. 254</td>
<td>Tintype in a case, of a woman</td>
<td>circa 1860</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate tintype; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full purple velvet oval case</td>
<td></td>
</tr>
<tr>
<td>b. 29, f. 255</td>
<td>Tintype in a case, of a woman</td>
<td>circa 1860</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate tintype with additional metal backing plate; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case with geometric motif</td>
<td></td>
</tr>
<tr>
<td>b. 29, f. 256</td>
<td>Tintype in a half case, of a woman posed with a bicycle</td>
<td>circa 1860-69</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate tintype; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Clipping behind the image, probably from the “Literary American” journal, circa 1848-1850</td>
<td></td>
</tr>
</tbody>
</table>

### Men

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 29, f. 257</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1849</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with the Tulip and Diamond motif (Rinhart #116)</td>
<td></td>
</tr>
<tr>
<td>b. 29, f. 258</td>
<td>Daguerreotype in a half case, of a man</td>
<td>circa 1850</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; modern seal</td>
<td></td>
</tr>
<tr>
<td>b. 29, f. 259</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1850</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype with a sixteenth-plate oval exposure; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with floral bouquet motif</td>
<td></td>
</tr>
<tr>
<td>b. 29, f. 260</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1850–55</td>
</tr>
<tr>
<td></td>
<td>Sixteenth-plate daguerreotype, no seal</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 261</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1850–59</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate daguerreotype; original seal</td>
<td></td>
</tr>
</tbody>
</table>
SINGLE INDIVIDUALS > Men (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 30, f. 262</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1850–59</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full black-lacquer with mother of pearl inlay case, book-style spine with “SOUVENIR” stamp in gold leaf</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 263</td>
<td>Daguerreotype in pin, of a man</td>
<td>circa 1853</td>
</tr>
<tr>
<td></td>
<td>1.5 cm x 1.0 cm diameter oval plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gold pin case</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 264</td>
<td>Daguerreotype in watch case, of a man</td>
<td>circa 1853</td>
</tr>
<tr>
<td></td>
<td>3.5 cm. diameter plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gold false watch case with places for two daguerreotypes</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 265</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1853</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with Wolfert’s Roost motif (Rinhart #17)</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 266</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1854</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate daguerreotype; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with the Altar Memorial motif (Rinhart #65)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Notation repeated three times on verso of image and paper backing, “351/ Miller”</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 267</td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1855</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype with asphaltum/varnish backing; backed with black cloth and cardboard; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full brown thermoplastic case with the Capture of Major Andre motif (See Krainik #18); chipped corner; printed on paper lining: “GENUINE UNION CASE, / IMPROVED. / Fine Gilt and Burnish-/ ed Hinge. / S. PECK’S PATENT. / Oct. 3d, 1854. / H. HALVORSON’S PATENT, / Aug. 7th, 1855, / Assigned to S. Peck.”</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 268</td>
<td>Ambrotype not in a case, of a man</td>
<td>circa 1855</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate ruby-glass ambrotype; sealed</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 269</td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1855–60</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype</td>
<td></td>
</tr>
<tr>
<td>b. 30, f. 270</td>
<td>Ambrotype not in a case, of a man</td>
<td>circa 1855–60</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate hand-tinted ambrotype</td>
<td></td>
</tr>
<tr>
<td>b. 31, f. 271</td>
<td>Ambrotype not in a case, of a man</td>
<td>circa 1855–60</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate ambrotype</td>
<td></td>
</tr>
<tr>
<td>b. 31, f. 272</td>
<td>Ambrotype not in a case, of a man</td>
<td>circa 1855–60</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate ambrotype</td>
<td></td>
</tr>
<tr>
<td>b. 31, f. 273</td>
<td>Ambrotype with no case of a man</td>
<td>circa 1855–60</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate ambrotype</td>
<td></td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td>Tintype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate tintype; unsealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full black lacquer case with mother of pearl inlay and “MEMENTO” on spine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Image probably not original to case</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Daguerreotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixteenth-plate oval daguerreotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Half oval velvet case</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Daguerreotype in a case, of a man holding a flute</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate daguerreotype; sealed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full papier-mache case with geometric motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pencil inscription under image, “Found in Tuscon (sic.), Az.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ambrotype in a half case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Sixth-plate ruby-glass ambrotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate clear-glass ambrotype with asphaltum backing; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full thermoplastic case with geometric scroll motif; printed in paper backing, “A.P. CRITCHLOW &amp; CO., / Manufacturers of / Daguerreotype Cases. / A.P.C. &amp; CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called,) including all the various shades / of color and fineness of texture pecu- / liar to their manufacture and of the / EMBRACING RIVETED HINGES, thus / securing them from breaking out as / do others that are inserted / with or without a / metal brace. / Hinge Patented / OCT. 14, 1856.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1856</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype with asphaltum backing; no seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather case with scroll simple motif</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ambrotype in a case, of a man</td>
<td>circa 1857</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Full leather envelope style case with pink pad</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ambrotype not in a case, of a man</td>
<td>circa 1857</td>
</tr>
<tr>
<td></td>
<td>Quarter-plate clear-glass ambrotype in relievo with metal backing plate; convex cover glass; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ambrotype in a case, of a man, with a woman partially visible on the left edge of the frame</td>
<td>circa 1857</td>
</tr>
<tr>
<td></td>
<td>Ninth-plate clear-glass ambrotype with black velvet backing; original seal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Probably a copy photograph</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td></td>
</tr>
</tbody>
</table>
| b. 32, f. 283 | Ambrotype in a case, of a man  
Ninth-plate clear-glass ambrotype with metal backing; no seal  
Full leather case with simple floral motif  
Newspaper slip behind image with inscription, “GCH” |
| circa 1857 |
| b. 32, f. 284 | Ambrotype not in a case, of a man  
Ninth-plate clear-glass ambrotype with asphaltum/varnish backing; no seal |
| circa 1857 |
| b. 32, f. 285 | Ambrotype in a case, of a man  
Full papier-mache case with ornamental circle motif and butterfly motif embossed in velvet pad |
| circa 1858 |
| b. 32, f. 286 | Ambrotype in a case, postmortem of an elderly man  
Sixth-plate ruby-glass ambrotype; no seal  
Full papier-mache case with geometric scroll motif |
| circa 1858 |
| b. 32, f. 287 | Ambrotype in a frame, of a man  
Sixth-plate ruby-glass ambrotype; original seal  
Thermoplastic frame |
| circa 1858 |
| b. 32, f. 288 | Ambrotype in a case, of a man, probably a fireman  
Sixth-plate ruby-glass ambrotype; no seal  
Full thermoplastic case with Seated Liberty with Shield motif (Krainik #107); printed on paper lining, “LITTLEFIELD, PARSONS & CO., / Successors to A.P. Critchlow & Co. / MANUFACTURERS OF / Daguerreotype Cases. / L., P. & Co., are the sole / Proprietors and only legal / Manufacturers of / Union Cases, / With the Embracing Riveted Hinge. / Patented / Oct. 14, 1856, & April 21, 1857.” |
| circa 1858 |
| b. 32, f. 289 | Tintype in a case, of a man playing a violin  
Sixth-plate tintype  
Plate stamped upside on lower edge under mat, “FOR NEFF’S PAT. FEB 56”  
Full papier-mache case with bouquet of flowers motif |
| circa 1858 |
| b. 32, f. 290 | Ambrotype in a case, of a man  
Sixth-plate clear-glass ambrotype with asphaltum/varnish backing with scrap of black paper behind image; no seal  
Full leather case with Birds and the Fountain motif (Rinhart #93) |
| circa 1858–59 |
| b. 33, f. 291 | Tintype in a case, of a man  
Sixteenth-plate tintype; unsealed  
Full thermoplastic case with Scroll motif (Krainik #649); printed on paper lining: “GENUINE / UNION CASE, / IMPROVED. / Fine Gilt and Burnished / Hinge. / Scovill Mf’g Co.” |
<p>| circa 1860 |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 33, f. 292</td>
<td>Tintype in a case, of a man Ninth-plate tintype; unsealed</td>
<td>circa 1860</td>
</tr>
<tr>
<td></td>
<td>Full brown thermoplastic case with Scroll and Geometric motif (Krainik #503); printed on paper lining, “GENUINE UNION CASE, / IMPROVED. / Fine Gilt and Burnished- / ed Hinge. / S. PECK's PATENT. / OCT 3d, 1854. / H. HALVERSON’S PATENT. / AUG. 7th, 1855, / Assigned to S. Peck.”</td>
<td></td>
</tr>
<tr>
<td>b. 33, f. 293</td>
<td>Tintype in a case, of a man Ninth-plate tintype; unsealed</td>
<td>circa 1860</td>
</tr>
<tr>
<td></td>
<td>Full brown thermoplastic case with the Agrarian motif (Krainik #375); printed on paper lining, “GENUINE / UNION CASE, / IMPROVED. / Fine Gilt and Burnished / Hinge. / Scovill Mf'g Co.”</td>
<td></td>
</tr>
<tr>
<td>b. 33, f. 294</td>
<td>Tintype in a pin of a man 2.5 cm x 3.5 cm oval tintype Pin with rotating plate holder to display two plates</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 33, f. 295</td>
<td>Tintype not in a case, of a man with a bicycle Quarter-plate tintype; modern seal</td>
<td>circa 1860–69</td>
</tr>
<tr>
<td>b. 33, f. 296</td>
<td>Tintype in a case, of a man holding a bouquet of flowers Sixth-plate hand-tinted tintype; unsealed Full papier-mache case with geometric medallion in center</td>
<td>circa 1860–69</td>
</tr>
<tr>
<td>b. 33, f. 297</td>
<td>Tintype in a case, of a man Ninth-plate tintype; unsealed</td>
<td>circa 1865</td>
</tr>
<tr>
<td></td>
<td>Full brown thermoplastic case with Scroll and Floral motif (Krainik #469); printed on paper lining, “GENUINE / UNION CASE, / IMPROVED. / Fine Gilt and Burnished / Hinge. / Scovill Mf'g Co.”</td>
<td></td>
</tr>
</tbody>
</table>

**COUPLES**

**Infant and Adult**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 33, f. 298</td>
<td>Daguerreotype in a half case of an infant and woman Sixth-plate hand-tinted daguerreotype</td>
<td>circa 1850</td>
</tr>
<tr>
<td>b. 33, f. 299</td>
<td>Daguerreotype in a case of an infant and woman Sixth-plate daguerreotype, modern seal</td>
<td>circa 1850–55</td>
</tr>
<tr>
<td>b. 33, f. 300</td>
<td>Daguerreotype not in a case, of an older infant and woman Sixth-plate daguerreotype; unsealed</td>
<td>circa 1850–59</td>
</tr>
<tr>
<td>b. 34, f. 301</td>
<td>Ambrotype in a half case of an infant and woman Sixth-plate ruby-glass ambrotype; no seal</td>
<td>circa 1858</td>
</tr>
</tbody>
</table>
### COUPLES > Infant and Adult (continued)

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 34, f. 302</td>
<td>Tintype not in a case of an infant and man&lt;br&gt;Sixth-plate tintype&lt;br&gt;Plate stamped upside on lower edge under mat, “FOR NEFF’S PAT. FEB 56”</td>
<td>circa 1858</td>
</tr>
<tr>
<td>b. 34, f. 303</td>
<td>Daguerreotype in a case of two girls&lt;br&gt;Sixth-plate daguerreotype</td>
<td>circa 1850–60</td>
</tr>
<tr>
<td>b. 34, f. 304</td>
<td>Ambrotype in a case of two girls&lt;br&gt;Sixth-plate partially over painted clear-glass ambrotype backed with black velvet cloth; unsealed&lt;br&gt;Full pigskin case with elaborate hinge&lt;br&gt;Five small locks of hair behind image, three blonde and two brunette</td>
<td>circa 1855–60</td>
</tr>
<tr>
<td>b. 34, f. 305</td>
<td>Ambrotype in a half case of a girl and a boy&lt;br&gt;Sixth-plate clear-glass ambrotype in relievo with asphaltum backing; no seal&lt;br&gt;Fragment of magazine subscription receipt from a periodical agent named Mershon, Woodville, Mississippi, behind image</td>
<td>circa 1856</td>
</tr>
<tr>
<td>b. 34, f. 306</td>
<td>Ambrotype in a half case of a boy and a woman&lt;br&gt;Sixth-plate clear-glass ambrotype; no seal</td>
<td>circa 1855</td>
</tr>
<tr>
<td>b. 34, f. 307</td>
<td>Ambrotype in a case of an exterior portrait of a girl and a woman&lt;br&gt;Sixth-plate ambrotype, metal backing&lt;br&gt;Full papier-mache case; loose mat stamped, “COOKE AND EMERSON’S. PATENT APPLIED FOR / PROVIDENCE R.I.”&lt;br&gt;Woman is on extreme right side of frame</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 34, f. 308</td>
<td>Tintype not in a case, of a boy and a woman&lt;br&gt;Sixth-plate clear-glass ambrotype; no seal</td>
<td>circa 1860–69</td>
</tr>
<tr>
<td><strong>Women</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. 34, f. 309</td>
<td>Daguerreotype in a case of two women&lt;br&gt;Sixth-plate daguerreotype</td>
<td>circa 1850–60</td>
</tr>
<tr>
<td>b. 34, f. 310</td>
<td>Daguerreotype in a half case of two women&lt;br&gt;Sixth-plate daguerreotype; unsealed&lt;br&gt;Etched on the verso, “Jean &amp; Ralph / New Holland / 1772”</td>
<td>circa 1850–60</td>
</tr>
<tr>
<td>Container</td>
<td>Description</td>
<td>Date</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>-----</td>
</tr>
<tr>
<td>b. 35, f. 311</td>
<td>Tintype in a case of two women Quarter-plate tintype; unsealed</td>
<td>circa 1856–57</td>
</tr>
<tr>
<td></td>
<td>Full thermoplastic case with Sir Roger de Coverly and the Gypsies motif (Krainik #29); printed on paper lining, “A.P. CRITCHLOW &amp; CO., / Manufacturers of / Daguerreotype Cases. / A.P.C. &amp; CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called,) including all the various shades / of color and fineness of texture pecu- / liar to their manufacture and of the / EMBRACING RIVETING HINGES, thus / securing them from breaking out as / do others that are inserted / with or without a / metal brace./ Hinge Patented / OCT. 14, 1856, &amp; APRIL 21, 1857”</td>
<td></td>
</tr>
<tr>
<td>b. 35, f. 312</td>
<td>Tintype in a case of two women Sixth-plate tintype; unsealed</td>
<td>1859 Jul 26</td>
</tr>
<tr>
<td></td>
<td>Full leather case with the Rose Cameo motif (Rinhart #129) Pencil inscription on label, “July 26th, 1859”</td>
<td></td>
</tr>
<tr>
<td>b. 35, f. 313</td>
<td>Daguerreotype in a case of two men Sixth-plate daguerreotype; original seal</td>
<td>circa 1850–60</td>
</tr>
<tr>
<td></td>
<td>Cover, black lacquer with mother-of-pearl inlay; back, black leather with gold pattern imprint</td>
<td></td>
</tr>
<tr>
<td>b. 35, f. 314</td>
<td>Wet collodion process on leather of two men Sixth-plate wet collodion process on leather</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 35, f. 315</td>
<td>Daguerreotype in a half case of a woman and a man Sixth-plate daguerreotype; no seal</td>
<td>circa 1850</td>
</tr>
<tr>
<td>b. 35, f. 316</td>
<td>Ambrotype in a case, of a woman and a man Half-plate ambrotype; modern seal</td>
<td>circa 1855</td>
</tr>
<tr>
<td></td>
<td>Full leather case with leaf scroll design</td>
<td></td>
</tr>
<tr>
<td>b. 52, f. 317</td>
<td>Ambrotype not in a case, of a woman and a man Sixth-plate ambrotype, broken plate</td>
<td>circa 1855–60</td>
</tr>
<tr>
<td>b. 35, f. 318</td>
<td>Daguerreotype in a case of a woman and a man Sixth-plate daguerreotype; original seal</td>
<td>circa 1857</td>
</tr>
<tr>
<td></td>
<td>Full leather case with the Romanesque Urn motif (See Rinhart #141) Typewritten note on paper in case, “A Husband and Wife / friends of Mr. and Mrs. Joseph Hamlin”</td>
<td></td>
</tr>
</tbody>
</table>

GROUPS
<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 35, f. 319</td>
<td>Ambrotype in a case of a two girls, a boy, and a woman&lt;br&gt;Quarter-plate hand-tinted clear-glass ambrotype with asphaltum/varnish backing; unsealed&lt;br&gt;Full brown thermoplastic case with the Sweet Potato Dinner motif (Krainik #17); printed on paper lining, “LITTLEFIELD, PARSONS &amp; CO., / Successors to A.P. Critchlow &amp; Co. / MANUFACTURERS OF / Daguerreotype Cases. / L., P. &amp; Co., are the sole / Proprietors and only legal / Manufacturers of / Union Cases, / With the Embracing Riveted Hinge. / Patented / Oct. 14, 1856, &amp; April 21, 1857.”&lt;br&gt;circa 1850–59</td>
</tr>
<tr>
<td>b. 35, f. 320</td>
<td>Ambrotype with a horizontal orientation in a case of three girls&lt;br&gt;Half-plate hand-tinted clear-glass ambrotype with asphaltum backing in relievo; no seal&lt;br&gt;Full leather case with grape motif&lt;br&gt;circa 1855</td>
</tr>
<tr>
<td>b. 36, f. 321</td>
<td>Ambrotype in a case of sixteen women and four men&lt;br&gt;Half-plate ambrotype; unsealed&lt;br&gt;Full leather case with variant of Spray of Roses motif (Rinhart #131)&lt;br&gt;circa 1855</td>
</tr>
<tr>
<td>b. 36, f. 322</td>
<td>Ambrotype in a half case of three women&lt;br&gt;Sixth-plate ambrotype&lt;br&gt;circa 1855–60</td>
</tr>
<tr>
<td>b. 36, f. 323</td>
<td>Ambrotype in a case of five girls&lt;br&gt;Quarter-plate clear-glass ambrotype in relievo&lt;br&gt;Full leather case with floral bouquet motif&lt;br&gt;Inscription on paper slip behind image, “Presented March 21st, 1857”&lt;br&gt;circa 1857</td>
</tr>
<tr>
<td>b. 36, f. 324</td>
<td>Ambrotype with a horizontal orientation in a case of an infant, six girls, a boy, and a woman&lt;br&gt;Half-plate clear-glass ambrotype with asphaltum backing; unsealed&lt;br&gt;Full leather case with floral bouquet motif&lt;br&gt;circa 1857</td>
</tr>
<tr>
<td>b. 36, f. 325</td>
<td>Tintype with no case of a woman, girl, and boy&lt;br&gt;Sixth-plate tintype&lt;br&gt;circa 1858</td>
</tr>
<tr>
<td>b. 36, f. 326</td>
<td>Ambrotype in a case of a boy, three women, and a man&lt;br&gt;Quarter-plate ruby-glass ambrotype; no seal&lt;br&gt;Full thermoplastic case with Daniel in the Lions’ Den motif (Krainik #38); printed on paper lining, “LITTLEFIELD, PARSONS &amp; CO., / Successors to A.P. Critchlow &amp; Co. / MANUFACTURERS OF / Daguerreotype Cases. / L., P. &amp; Co., are the sole / Proprietors and only legal / Manufacturers of / Union Cases, / With the Embracing Riveted Hinge. / Patented / Oct. 14, 1856, &amp; April 21, 1857.”&lt;br&gt;circa 1858</td>
</tr>
<tr>
<td>b. 36, f. 327</td>
<td>Ambrotype in a case of five women and three men, identified as probably a walking excursion party in a traveling ambrotypist wagon&lt;br&gt;Quarter-plate clear-glass ambrotype with a sheet of ruby glass behind; modern seal&lt;br&gt;Full papier-mache case, unhinged, with floral design&lt;br&gt;circa 1858</td>
</tr>
</tbody>
</table>
### Groups (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 36, f. 328</td>
<td>Two tintypes in the same case of two girls and a boy and an infant with a man and a woman Half-plate tintypes; no seal Full double leather case with floral bouquet motif</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 53, f. 329</td>
<td>Tintype in a frame, of three men Quarter-plate ferrotype; unsealed Thermoplastic frame</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 36, f. 330</td>
<td>Tintype not in a case, of three women posed sewing Sixth-plate ferrotype; unsealed Blindstamp on left side of mat, “COOKE &amp; EMERSON’S PATENT APPLIED FOR”; blindstamp on right side of mat, “PROVIDENCE R.I.”</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 37, f. 331</td>
<td>Tintype not in a case, of two infants and an obscured woman Sixth-plate tintype; unsealed Blindstamp on left side of mat, “DEAN &amp; EMERSON PATENT APPLIED FOR”; blindstamp on right side of mat, “WORCESTER, MASS. No. 29”</td>
<td>circa 1860</td>
</tr>
<tr>
<td>b. 37, f. 332</td>
<td>Ambrotype in a half case of an exterior portrait of an infant, two women, and two men Sixth-plate clear-glass ambrotype with asphaltum backing, backed with iron sheet; no seal</td>
<td>circa 1860</td>
</tr>
</tbody>
</table>

### Objects

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 37, f. 333</td>
<td>Ambrotype in a case of an engraving of a man, probably originally created circa 1780-1800 Sixth-plate clear-glass ambrotype with brown velvet backing; no seal Full pigskin case with simple scroll motif</td>
<td>circa 1850–59</td>
</tr>
<tr>
<td>b. 37, f. 334</td>
<td>Two ambrotypes in the same case, copies of paintings depicting a man and a woman Quarter-plate clear-glass ambrotype with asphaltum backing; unsealed with black velvet behind Double thermoplastic case with the Washington Monument, Richmond, Virginia (Krainik #21); imprinted on case lining: “GENUINE / UNION CASE, / IMPROVED, / Fine Gilt and Burnished / Hinge / S. PECK &amp; Co., / MANUFACTURERS.” Image of man extremely deteriorated</td>
<td>circa 1855</td>
</tr>
<tr>
<td>b. 37, f. 335</td>
<td>Ambrotype in a case, a copy of a daguerreotype of a woman Sixth-plate clear-glass ambrotype with asphaltum backing; original seal</td>
<td>circa 1857</td>
</tr>
</tbody>
</table>
Series V. Cased Photograph Components

(22 items)

Series V., *Cased Photographs Components*, consists of items involved in the construction of cased photographs, and is comprised primarily of cases and mats. It is organized into four subseries.

The first subseries, Cases by Identified Manufacturers, is alphabetically organized according to the manufacturer.

The second subseries, Cases by Unidentified Manufacturers, and third subseries, Case Covers by Unidentified Manufacturers, are organized chronologically by apparent manufacture date.

The fourth subseries, Mats, consists of mats organized according to their manufacturer, followed by mats by unidentified manufacturers.

**CASES BY IDENTIFIED MANUFACTURERS**

A. P. Critchlow and Company  
Northampton, Massachusetts

- **b. 37, f. 336**  
  Case with no image  
  Full ninth-plate thermoplastic case with Geometric motif (Krainik #461); printed in paper backing, “A.P. CRITCHLOW & CO., / Manufacturers of / Daguerreotype Cases. / A.P.C. & CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called,) including all the various shades / of color and fineness of texture pecu- / liar to their manufacture and of the / EMBRACING RIVETED HINGES, thus / securing them from breaking out as / do others that are inserted / with or without a / metal brace. / Hinge Patented / OCT. 14, 1856.”  
  1856

- **b. 37, f. 337**  
  Case with no image  
  Full quarter-plate thermoplastic case with the Sir Roger de Coverly and the Gypsies motif (Krainik #29 and #30); printed in paper backing, “A.P. CRITCHLOW & CO., / Manufacturers of / Daguerreotype Cases. / A.P.C. & CO. / Are the Original Inventors of / the Composition for the Union Case, / (so called,) including all the various shades / of color and fineness of texture pecu- / liar to their manufacture and of the / EMBRACING RIVETED HINGES, thus / securing them from breaking out as / do others that are inserted / with or without a / metal brace. / Hinge Patented / OCT. 14, 1856.”  
  1857

Littlefield, Parsons & Company  
Northampton, Massachusetts, Florence, Massachusetts, or New York, New York

- **b. 37, f. 338**  
  Case with no image  
  Full brown thermoplastic case with the Beehive, Grain, and Farm Tools motif (Krainik #121); printed on paper lining, “Littlefield, Parson & Co., / MANUFACTURERS OF / Daguerreotype Cases. / L., P. & Co., are the sole / Proprietors and only legal Manu- / facturers of UNION CASES, with the / Embracing Riveted Hinge, / Patented October 14, 1856, / and April 21, 1857.”  
  circa 1858
**CASES BY IDENTIFIED MANUFACTURERS > Littlefield, Parsons & Company (continued)**

<table>
<thead>
<tr>
<th>Page References</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 37, f. 339</td>
<td>Case with no image</td>
<td>circa 1858</td>
</tr>
<tr>
<td></td>
<td>Full ninth-plate octagon double-image thermoplastic case with the Chess Player motif on both front and back covers (Krainik #580); printed on paper lining, &quot;Littlefield, Parson &amp; Co., / MANUFACTURERS OF / Daguerreotype Cases. / L., P. &amp; Co., are the sole / Proprietors and only legal Manu- / facturers of UNION CASES, with the / Embracing Riveted Hinge, / Patented October 14, 1856, / and April 21, 1857.</td>
<td></td>
</tr>
<tr>
<td>b. 37, f. 340</td>
<td>Case with no image</td>
<td>1856–57</td>
</tr>
<tr>
<td></td>
<td>Full brown thermoplastic case that holds four sixteenth-plate images, with Wildflowers motif (Krainik #575); printed on paper lining, &quot;GENUINE / UNION CASE, / IMPROVED. / Fine Gilt and Burnished / Hinge. / S. PECK &amp; CO., / MANUFACTURERS&quot;</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 341</td>
<td>Case with no image</td>
<td>1856–57</td>
</tr>
<tr>
<td></td>
<td>Full brown thermoplastic sixth-plate case with the Deer and the Pine Tree motif (See Krainik #167); printed on paper lining, &quot;GENUINE / UNION CASE, / IMPROVED. / Fine Gilt and Burnished / Hinge. / S. PECK &amp; CO., / MANUFACTURERS&quot;</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 342</td>
<td>Case with no image</td>
<td>circa 1850</td>
</tr>
<tr>
<td></td>
<td>Full sixth-plate leather case with Two Lilies motif (Rinhart #112); printed on paper lining, “MYRON SHEW, / DEALER IN / Daguerreotype Materials / No. 116 Chestnut Street, / PHILADELPHIA”</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 343</td>
<td>Case with no image</td>
<td>circa 1845</td>
</tr>
<tr>
<td></td>
<td>Full sixth-plate leather case with Curved Octagon with Scroll, Center motif (Rinhart #219); printed on paper lining, “WM. SHEW, / Miniature Case Maker, / And Dealer in / Plates, Lockets, Chemicals, and / German &amp; American Cameras, / Corner of Court and Howard Sts. / BOSTON”</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 344</td>
<td>Case with no image</td>
<td>circa 1845</td>
</tr>
<tr>
<td></td>
<td>Full sixth-plate leather case with Curved Octagon with Scroll, Center motif (Rinhart #219); printed on paper lining, “WM. SHEW, / Miniature Case Maker, / And Dealer in / Plates, Lockets, Chemicals, and / German &amp; American Cameras, / Corner of Court and Howard Sts. / BOSTON”</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 345</td>
<td>Case with no image</td>
<td>circa 1858</td>
</tr>
<tr>
<td></td>
<td>Full ninth-plate black thermoplastic case with the Charter Oak motif (Krainik #365); printed on paper lining, “MANUFACTURED BY / WADHAMS / Manufacturing Co. / Sole Proprietors of / KINSLEY &amp; PARKER’S / HINGE, / Patented June 1st, 1858”</td>
<td></td>
</tr>
</tbody>
</table>
### CASES BY UNIDENTIFIED MANUFACTURERS (continued)

<table>
<thead>
<tr>
<th>b. 38, f. 346</th>
<th>Case with no image</th>
<th>circa 1850–1860</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Full sixth-plate black-lacquered case with mother-of-pearl inlay</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 347</td>
<td>Case with no image</td>
<td>circa 1850–1860</td>
</tr>
<tr>
<td></td>
<td>Full brown leather case with three flower bouquet in center and leaf and geometric scrolling</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 348</td>
<td>Case with no image, but includes locks of hair; outer braid made of the hair of the parents, encircling hair of children</td>
<td>1860 Sep 28</td>
</tr>
<tr>
<td></td>
<td>Full leather sixth-plate case with Two Lilies motif (Rinhart #112), possibly made by Myron Shew, circa 1850</td>
<td></td>
</tr>
</tbody>
</table>

### CASE COVERs BY UNIDENTIFIED MANUFACTURERS

<table>
<thead>
<tr>
<th>b. 38, f. 349</th>
<th>Case cover</th>
<th>circa 1850–60</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Half-plate brown leather case cover with grapevine cluster motif in center and floral scrolling</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 350</td>
<td>Case cover</td>
<td>circa 1850–60</td>
</tr>
<tr>
<td></td>
<td>Half-plate brown leather case cover with poppies in center and floral scrolling</td>
<td></td>
</tr>
<tr>
<td>b. 38, f. 351</td>
<td>Case cover</td>
<td>circa 1850–60</td>
</tr>
<tr>
<td></td>
<td>Half ninth-plate papier-mache case cover with a geometric motif</td>
<td></td>
</tr>
</tbody>
</table>

### MATS

<table>
<thead>
<tr>
<th>Cooke and Emerson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Providence, Rhode Island</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 39, f. 352</th>
<th>Sixth-plate mat</th>
<th>circa 1860–69</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Blindstamp on left edge of mat, “COOKE &amp; EMERSON PATENT APPLIED FOR”; blindstamp on right edge of mat, “PROVIDENCE R.I.”</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dean and Emerson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worcester, Massachusetts</td>
</tr>
</tbody>
</table>

| b. 39, f. 353 | Four ninth-plate mats, one sixth-plate mat, and one quarter-plate mat | circa 1861 |

<table>
<thead>
<tr>
<th>Gennert Brothers</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York, New York</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. 39, f. 354</th>
<th>One sixth-plate mat, and one ninth-plate mat</th>
<th>1858–1859</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Blindstamp right edge of mats, “NEW YORK”; blindstamp left edge of mat, “GENNERT BROS.”</td>
<td></td>
</tr>
</tbody>
</table>
### MATS (continued)

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Details</th>
<th>Date</th>
</tr>
</thead>
</table>
| **Holmes, Booth & Hayden**  
Waterbury, Connecticut | Two ninth-plate mats, four sixth-plate mats, and one quarter-plate mat  
Blindstamp left edge of mats, “HOLMES, BOOTH & HAYDEN SUPERFINE”; blindstamp right edge of mat, “WATERBURY, CONN. No. [13, 24, 26, 29, 33]” | circa 1857 |
| **Scovill Manufacturing Company**  
Waterbury, Connecticut | Three sixth-plate mats and one quarter-plate mat  
Blindstamp upper edge of mats, “SCOVILL MFG Co. SUPERIOR”, blindstamp lower edge of mat, “WATERBURY CONN. No [823, 830, 835, and 341]” | circa 1860–1869 |
| **Unidentified Manufacturer** | One quarter-plate mat | circa 1850–1869 |
| | One half plate mat and a metal back plate  
The metal back plate includes a latent outline of a portrait of a man. | circa 1850–1860 |
Series VI. Associated Printed Material

(53 items)

Series VI. Associated Printed Material, is arranged into four subseries: Trade Cards, arranged alphabetically by surname under headings for the states of Connecticut, Massachusetts, Maine, New Hampshire, Rhode Island, and an unidentified location; Advertising Materials, arranged chronologically; Newspaper Advertisements, arranged chronologically; and Engravings, which are based on daguerreotypes, arranged alphabetically by subject.

### TRADE CARDS

**Connecticut**
- b. 40, f. 358, Ross, H. P., Groton Junction

**Massachusetts**
- b. 40, f. 359, Appleton, William R., West Lynn
- b. 40, f. 360, Bartlett, Pliny, Boston
- b. 40, f. 361, Bell, John R., Boston
- b. 40, f. 362, Bent, Israel, Boston
- b. 40, f. 363-364, Chapman, George D., Boston
- b. 40, f. 365, Cole, Charles, Roxbury
- b. 40, f. 366-367, Davis & Company, Boston
- b. 40, f. 368, Eastman, W. B., Boston
- b. 40, f. 369, Fish, Addison A. & Company, Lowell
- b. 40, f. 370, Foss, George W., Boston
- b. 40, f. 371, George, B. F., Boston
- b. 40, f. 372, Heywood, John D., Boston
## TRADE CARDS > Massachusetts (continued)

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 40, f. 373</td>
<td>Higgins, M. J.</td>
<td>b. 40, f. 373</td>
</tr>
<tr>
<td></td>
<td>Boston</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boston</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 375-376</td>
<td>James &amp; Company</td>
<td>b. 40, f. 375-376</td>
</tr>
<tr>
<td></td>
<td>Boston</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 377</td>
<td>Mitchell, George E.</td>
<td>b. 40, f. 377</td>
</tr>
<tr>
<td></td>
<td>Lowell</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 378</td>
<td>Perry, Alexander</td>
<td>b. 40, f. 378</td>
</tr>
<tr>
<td></td>
<td>Waltham</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 379</td>
<td>Rider</td>
<td>b. 40, f. 379</td>
</tr>
<tr>
<td></td>
<td>Boston</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 380</td>
<td>Shattuck, Sewall</td>
<td>b. 40, f. 380</td>
</tr>
<tr>
<td></td>
<td>Lowell</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 381</td>
<td>Smith</td>
<td>b. 40, f. 381</td>
</tr>
<tr>
<td></td>
<td>Roxbury</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 382</td>
<td>Springfield Photographic Gallery</td>
<td>b. 40, f. 382</td>
</tr>
<tr>
<td></td>
<td>Springfield</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 383</td>
<td>Walton, Daniel</td>
<td>b. 40, f. 383</td>
</tr>
<tr>
<td></td>
<td>Haverhill</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 384</td>
<td>White, A. P.</td>
<td>b. 40, f. 384</td>
</tr>
<tr>
<td></td>
<td>New Bedford</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 385</td>
<td>Wyman &amp; Company</td>
<td>b. 40, f. 385</td>
</tr>
<tr>
<td></td>
<td>Boston</td>
<td></td>
</tr>
<tr>
<td>b. 40, f. 386</td>
<td>Yeaw, Albion</td>
<td>b. 40, f. 386</td>
</tr>
<tr>
<td></td>
<td>Lawrence</td>
<td></td>
</tr>
</tbody>
</table>

**Maine**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 40, f. 387</td>
<td>Teague, Isaac N.</td>
<td>b. 40, f. 387</td>
</tr>
<tr>
<td></td>
<td>Lewiston</td>
<td></td>
</tr>
</tbody>
</table>

**New Hampshire**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 40, f. 388</td>
<td>Simons, Darwin A.</td>
<td>b. 40, f. 388</td>
</tr>
<tr>
<td></td>
<td>Manchester</td>
<td></td>
</tr>
</tbody>
</table>

**Rhode Island**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 40, f. 389</td>
<td>Brown, Silas B.</td>
<td>b. 40, f. 389</td>
</tr>
<tr>
<td></td>
<td>Providence</td>
<td></td>
</tr>
</tbody>
</table>
**TRADE CARDS > Rhode Island (continued)**

b. 40, f. 390

| White, Joseph & Company | Providence |

Unidentified Location

b. 40, f. 391

| Atkinson, S. J. |

**ADVERTISING MATERIALS**

b. 41, f. 392

| Flier for Alexander G. Nye | 

The text advertises “Daguerreotype Likenesses. Mr. A. G. Nye, will be prepared to take Daguerreotype likenesses, at the former rates, at Leyden Hall, in and After Monday next. All who may favor him with their patronage will be guarantied a perfect likeness. Plymouth [Massachusetts], June 18th, 1846”

b. 41, f. 393

| Broadside for E. S. Hayden |

Printed in Waterbury, Connecticut

Text of broadside, “SPLENDID DAGUERREOTYPIST MINIATURES, TAKEN IN EVERY STYLE, BY E.S. HAYDEN, Who would respectfully inform the inhabitants of [blank space] that he has taken Rooms in [blank space] and is now prepared to take likenesses of all who may favor his with a call. His Miniatures are warranted not to be surpassed by any, for their richness of tone and life-like appearance; standing out in such bold relief, that they can be seen equally well in any light. All those wishing a perfect likeness of themselves, or their friends, would do well to call soon; confident that neither Pictures nor Price will fail to suit. Paintings and Engravings ACCURATELY COPIED. Persons are invited to call and examine Specimens.”

b. 41, f. 394

| Sign that advertises “Louis N. Greenig / Photographic Parlors / 1800 & 1802 North Front St., [Philadelphia] |

**NEWSPAPER ADVERTISEMENTS**

*The Boston Daily Bee*

b. 41, f. 395

1843 May 23

Includes advertisements for photographers Albert Sands Southworth, Asa White, Plumbe’s Gallery, and the partnership between George B. Parrott and C. C. Partridge

b. 41, f. 396

1843 Aug 26

Includes advertisements for photographers Horatio H. Long and Plumbe’s Gallery, and photographic supplies dealer P. Charrier

b. 41, f. 397

1844 Feb 21

Includes advertisements for photographers Asa White and Plumbe’s Gallery

b. 41, f. 398

1844 Apr 6

Includes advertisements for photographers Asa White and Plumbe’s Gallery
### Series VI. Associated Printed Material

#### Peter Palmquist Cased Photographs Collection

**WA Photos 402**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 41, f. 399</td>
<td>Includes advertisements for photographers Asa White and Plumbe's Gallery</td>
<td>1844 Jun 12</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 400</td>
<td>Includes advertisements for photographers Asa White and Plumbe's Gallery</td>
<td>1844 Sep 17</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 401</td>
<td>Includes advertisements for photographers Asa White and Plumbe's Gallery</td>
<td>1844 Sep 20</td>
<td></td>
</tr>
<tr>
<td>b. 41, f. 402</td>
<td>Includes an advertisement for Plumbe's Gallery</td>
<td>1845 Feb 10</td>
<td></td>
</tr>
</tbody>
</table>

**Newspaper Clippings**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 42, f. 403</td>
<td>F. White &amp; Company Possibly Dover, New Hampshire</td>
<td>1845 Nov 22</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 404</td>
<td>Plumbe's Gallery</td>
<td>1846 Jul 18</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 405</td>
<td>Plumbe's Gallery</td>
<td>1846 Jul 25</td>
<td></td>
</tr>
</tbody>
</table>

**ENGRAVINGS**

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 42, f. 406</td>
<td>Calhoun, John Caldwell Engraving by Henry Bryan Hall from a daguerreotype by Mathew B. Brady</td>
<td>circa 1856</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 407</td>
<td>Clay, Henry Engraving by T. Johnson from a daguerreotype by Montgomery P. Simons</td>
<td>circa 1852</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 408</td>
<td>Clay, Henry Engraving by A. Sealey from a daguerreotype by Marcus Aurelius Root</td>
<td>circa 1852</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 409</td>
<td>Colton, Walter Engraving by G. Parker from a daguerreotype by Frederick Langenheim and William Frederick Langenheim and published in <em>Graham's Magazine</em>, accompanied by a short biography</td>
<td>circa 1840–41</td>
<td></td>
</tr>
<tr>
<td>b. 42, f. 410</td>
<td>Morse, Samuel Finley Breese Engraving by W. S. L. Jewett, possibly for <em>Harper's Weekly</em>, after a photograph by Mathew B. Brady</td>
<td>circa 1872</td>
<td></td>
</tr>
</tbody>
</table>
### Series VII. Additions from Other Collections

**Daguerreotypes**

| b. 55 | Daguerreotype unmounted approximate twelfth plate of an indistinct studio portrait of a woman | undated |
| b. 55 | Daguerreotype unmounted ninth plate with no extant image and plate mark "30" | undated |
| b. 55 | Daguerreotype unmounted sixth plate of an indistinct studio portrait of a man | undated |
| b. 55 | Daguerreotype unmounted sixth plate of an indistinct studio portrait of a man | undated |
| b. 55 | Daguerreotype unmounted sixth plate with no extant image | undated |
| b. 55 | Daguerreotype unmounted quarter plate of a studio portrait of a woman and a tintype copy photograph | undated |
| b. 55 | Ambrotype unmounted sixth plate with an indistinct image of a boy and two girls | undated |
| b. 55 | Ambrotype package liner remnant, quarter plate | undated |

**Advertising**

| b. 55 | Hendley, F., Advertising card, Cheltenham, England | circa 1865 |
| b. 55 | Unidentified manufacturer, Union case advertisement sheet, sixth plate | circa 1855 |

**Cased Photograph Components**

| b. 55 | Case pads, ninth plate |
| b. 55 | Case pads, sixth plate |
| b. 55 | Mats, ninth plate |
| b. 55 | Mats, sixth plate |
| b. 55 | Mats, quarter plate |
| b. 55 | Mat, half plate |
| b. 56 | Preservers, sixth plate to half plate |
| b. 56 | Case Covers, sixth plate to half plate |
Selected Search Terms
The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

**Subjects**
- Portrait photography -- 19th century

**Geographic Names**
- California -- Biography -- Portraits
- Great Britain -- Biography -- Portraits
- United States -- Biography -- Portraits

**Genres / Formats**
- Ambrotypes (photographs)
- Cased photographs
- Cases (containers)
- Collodion processes
- Daguerreotypes (photographs)
- Engravings (prints)
- Salted paper prints
- Studio portraits
- Tintypes (prints)

**Names**
- Allen, Charles V., 1828-
- Amy, George -- Portraits
- Anderson, C. A., fl. 1859 -- Portraits
- Atkinson, S. J.
- Beals, Albert J.
- Beardsley, B. C.
- Broadbent, S. (Samuel), 1810-1881
- Brown, C. D., fl. 1857 -- Portraits
- Cammerer, Eugene -- Portraits
- Carl, Edward -- Portraits
- Cary, Charles H.
- Clayton, James A. (James Atkins), 1831-1896
- Cole, Cornelius, 1822-1924 -- Portraits
- Cook, William H.
- Coombs, F. (Frederick)
- Corning, Etta -- Portraits
- Crocker, Charles, 1822-1888 -- Portraits
- Cullen, James, Jr. -- Portraits
- Dana, William Goodwin, 1797-1858 -- Portraits
- Daniels, A. F. (Austin Fitzlerland), 1832-
- Drummond, Jane, fl. 1851 -- Portraits
- Failing, F. M. -- Portraits
- Fardon, G. R.
- Fetter, Harvey G.
- Fitzgibbon, John H., 1816?-1882
- Ford, James May, 1827-approximately 1877
- Fry, John D., 1819- -- Portraits
- Garrison, Cornelius K. (Cornelius Kingsland), 1809-1885 -- Portraits
- Gutekunst, Frederick, 1831-1917
- Haight, Henry H., 1825-1878 -- Portraits
- Hale, L.H., 1823-1885
- Hamilton, Charles F., approximately 1825-
- Hamilton, George D.
- Harris, Theodore
- Hartwell, Albert -- Portraits
- Hathaway, William
- Hawes, Charles E.
- Heron, Matilda A., 1830-1877 -- Portraits
- Hickling, J.
- Higgins, Thomas J.
- Hoffman, Ogden, 1822-1891 -- Portraits
- Holladay, Ben, 1819-1887 -- Portraits
- Jackson, Orin F. -- Portraits
- Johnson, George Howard, 1823-
- Kewen, E. J. C. (Edward John Cage), 1825-1879 -- Portraits
- Lenox, Isaac Shaw
- Lewis, Cordelia W. -- Portraits
- Lid, A. S. -- Portraits
- Livingston, Elizabeth Margaret -- Portraits
- Long, Enoch
- Lyman, Moses, 1768-1844 -- Portraits
- Maxham, B. D. (Benjamin Dexter), 1821-1899
- McIntyre, Sterling C.
- Merriam, Jennie -- Portraits
- Merrill, James O.
- Merrill, Selah, 1837-1909 -- Portraits
- Miller, Jack, fl. 1851 -- Portraits
- Mills, Darius Ogden, 1825-1910 -- Portraits
- Nancki, Fred -- Portraits
- Norcross, Oliver H. P., 1824-1871
- Outley, John J.
- Palmquist, Peter E.
- Phillips, J. A.
- Pine, George W.
- Plumble, John, 1809-1857
- Pratt, Carrie Campbell Crittenden -- Portraits
- Ralston, Samuel W., 1832-1858 -- Portraits
- Ralston, William Chapman, 1826-1875 -- Portraits
- Ramsdell, Joseph -- Portraits
- Rehn, Isaac
Ruth, J.
Selby, Thomas H., 1820-1875 -- Portraits
Selleck, Silas Wright, approximately 1828-1885
Sharon, William, 1821-1885 -- Portraits
Shaw, Seth Louis
Sherman, William T. (William Tecumseh), 1820-1891 -- Portraits
Shew, Jacob, approximately 1826-1879
Shew, Myron, 1824-1891
Shew, William J., 1820-1903
Shields, C. S., fl. 1859 -- Portraits
Showalter, Daniel -- Portraits
Silver, O. B.
Smith, Ben, fl. 1852 -- Portraits
Spooner, John Pitcher, 1845-1917
Uslar, Francis -- Portraits
Vance, Robert H., 1825-1876
Wagener, Francis Otto -- Portraits
Waldo, William, 1832-1911 -- Portraits
Ware, William K. -- Portraits
Whitehurst, Jesse Harrison, 1819-1875
Wightman, Gertrude -- Portraits
William, Waldo, 1832-1911
Winans, Joseph W., 1820-1887 -- Portraits
Wise, Joseph -- Portraits
Wise, May -- Portraits

Families
Arvizu family -- Portraits
Perlata family
Vallejo family -- Portraits

Corporate Bodies
Culver & Fellows (Newport, New Hampshire)
Pine & Bells (Troy, New York)
Shaw & Johnson (San Francisco, California)
Spooner Brothers (Springfield, Massachusetts)

Contributors
Palmquist, Peter E., collector
Allen, Charles V., 1828-
Atkinson, S. J.
Beals, Albert J.
Beardsley, B. C.
Broadbent, S. (Samuel), 1810-1881
Cary, Charles H.
Clayton, James A. (James Atkins), 1831-1896
Cook, William H.
Coombs, F. (Frederick)
Daniels, A. F. (Austin Fitzgerald), 1832-
Fardon, G. R.
Fetter, Harvey G.
Fitzgibbon, John H., 1816?-1882
Ford, James May, 1827-approximately 1877
Gutekunst, Frederick, 1831-1917
Hale, L.H., 1823-1885
Hamilton, Charles F., approximately 1825-
Hamilton, George D.
Harris, Theodore
Hathaway, William
Hawes, Charles E.
Hickling, J.
Higgins, Thomas J.
Johnson, George Howard, 1823-
Lenox, Isaac Shaw
Long, Enoch
Maxham, B. D. (Benjamin Dexter), 1821-1899
McIntyre, Sterling C.
Merrill, James O.
Norcross, Oliver H. P., 1824-1871
Outley, John J.
Phillips, J. A.
Pine, George W.
Plumbe, John, 1809-1857
Rehn, Isaac
Ruth, J.
Selleck, Silas Wright, approximately 1828-1885
Shaw, Seth Louis
Shew, Jacob, approximately 1826-1879
Shew, Myron, 1824-1891
Shew, William J., 1820-1903
Silver, O. B.
Spooner, John Pitcher, 1845-1917
Vance, Robert H., 1825-1876
Whitehurst, Jesse Harrison, 1819-1875
Culver & Fellows (Newport, New Hampshire)
Pine & Bells (Troy, New York)
Shaw & Johnson (San Francisco, California)
Spooner Brothers (Springfield, Massachusetts)