SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

2014 Edition

Spring Creek Series

Richard E. Hart
Front cover photograph: “The daguerreotype of the girl is a sixth plate and could be taken by either Taylor or Duboce. The date could be anywhere from 1851- 1855, maybe even a little later.” Kevin Kunz

Back cover photograph: This photograph of a Springfield baseball team named the Yellow Hammers appears to be an albumen print created in about 1885 from the studio of W. H. Hendricks, Landscape and View, Artist, 121½ West Side of Square, Springfield, Illinois. The name of the team, “The Yellow Hammers” is written on the back along with the individual names of all of the pictured team players. The details in this picture are wonderful. A player on far right has a baseball in his hand. A bat boy has a wire catcher’s mask and glove and a bat cradled on his legs. Several of the players have their gloves tucked into their belts or shirt pockets. Two players are wearing ties. One player is apparently wearing a pocket watch (Notice the chain). A large fence, probably the ball field’s outfield fence, appears in the deep background.

The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life.

William Faulkner

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Introduction

The year 1837 was perhaps the most important in Springfield’s history. In January, the State Legislature chose Springfield as the new site for the State Capitol and in April, Abraham Lincoln moved from New Salem to Springfield. In the same year in Paris, France, Frenchman Louis Daguerre developed the first practical photographic process—the daguerreotype. The French government acquired rights to the process and on August 19, 1839 announced that the rights were “Free to the World.” The daguerreotype technology swept through Europe and by the early 1840s had crossed the Atlantic to the United States where its use became wide spread and affordable in the period 1845-1900.

By September 19, 1845, the technology had reached Springfield, a town of about 3,500 people situated at the western edge of the American frontier. On that date, Springfield’s first known itinerant photographer, Frederick Coombs, advertised in the Register “Daguerreotype Miniatures — For a short time only, at the American House.” In addition, he offered “Phrenological examinations and measurements taken, by his highly improved phrenometer, at fifty cents.”

The following month, Nicholas H. Shepherd advertised in the Sangamo Journal that he was a “daguerreotype artist late of New York city” who had taken a room for a few days over Delany’s Grocery store on Adams Street. He was prepared to “execute likenesses, from the smallest to the largest ever taken in this country.” The following year, Shepherd took the earliest known photograph of Abraham Lincoln, a 37 year-old, newly elected Congressman.

From Coombs’ first appearance in September 1845 until the turn of the century, there were over 100 photographers who practiced their profession in Springfield. Some of them, like Coombs, were itinerant. They would take rooms over a Springfield store or hotel, advertise their presence in the Journal and Register newspapers, exhaust the local market and move on after a brief stay. For most of these itinerants, the only remaining evidence of their Springfield presence is the newspaper advertisements urging Springfield citizens to use their services. As one proclaimed, “I must bid you Farwell…come this week, as I expect to sail for the east on the 20th instant. Come while you may, for procrastination is the thief of time.” Many others were here for a few years and then either moved on to another town, changed jobs and remained in Springfield or just disappeared. Only 27 remained in Springfield for five years or more, and of those fourteen stayed ten years or more.

Most of the photographs were of individuals taken on typical cycle-of-life photographic occasions—babyhood, childhood, birthdays, confirmations, first communions, youth—beautiful young ladies and handsome young men forever preserved in their youthful glow, marriages, best friends together, and old folks on their wedding anniversaries and birthdays. Many of the photos ended up in the trash heap of history—on an internet auction site or in an antique shop, unknown as to either the subject’s or photographer’s name. Many, however, survived and are identifiable. Several have become American classics and cultural treasures. These are the 13 photographs of Abraham Lincoln taken by three Springfield photographers, Nicholas Shepherd, Christopher Smith German, and Preston Butler. It is fortuitous that these photographers have become immortalized by their relationship to Lincoln and that their photographs of him contribute to the visual record of this most famous American.

\[3\] Register, September 19, 1845, p. 3, cl. 5.
\[4\] Journal, October 30, 1845, p. 2, cl. 6.
\[5\] Journal, May 13, 1850, p. 3, cl. 1.
This is intended to be a reference book about the professional photographers who photographed in Springfield, Illinois between the years 1845 and 1900.

The photographers are first listed alphabetically by last name. If I have found an example of a photographer’s work, I have included at least one such example in the alphabetical section.

The 2005 edition did not categorize a photographer’s work by the backmark on a particular photograph. In this edition, I have identified and numbered the different backmarks of each photographer as best I can. Each distinct backmark of a photographer is given a number. If a photographer has 15 different backmarks, they will be numbered from 1 to 15 and will appear in that order under the name of that photographer.

I next listed the names of photographic galleries and the name or names of each photographer who used a particular gallery name. Many photographers used no gallery name and it is difficult to determine their chronological succession in and out of unnamed galleries or partnerships with one another. I have attempted to piece together this succession by arbitrarily creating photo galleries, giving them a number and listing the names of Springfield photographers, as best I can determine, who practiced in each gallery.

I next listed the photographers chronologically in the order of the date of their first appearance.

The location of each photographic galleries as best I can determine is the next listed.

Finally, I have listed the photographers by the number of years they were active photographers in Springfield.

The photographs used are intended to be representative of a photographer’s work and to show the various front and back marks used. Newspaper and city directory advertisements and announcements provide interesting information as well as specific evidence of the dates and locations of the photographers who practiced in Springfield.

Nothing of this sort is ever finished. I have been unable to find examples of certain photographers, and, no doubt once I have “finished,” the perfect example will surface. Hopefully, some industrious researcher will discover more information about a particular photographer. I welcome any additions.

I thank my wife, Ann, who has been a great support and who knows best when to pronounce something “finished.”

ACKNOWLEDGMENTS

I am most thankful to those who have allowed me to examine their 19th century photographs.

Mike Jones, a descendant of Sangamon County early settler Robert Jones, has generously allowed me to use his extensive collection of 19th century Jones family photographs. It was my scanning of those photographs for use in a Jones family genealogy that first stimulated my interest in Springfield’s 19th century photographers.
Likewise, I thank Marie Marvin for sharing her treasure of photographs of the Jones, Galloway and Henkle families, early settler families in Cotton Hill Township, Sangamon County, Illinois.

Joann Grove Dilts graciously shared her photographs of the Grove and Dill families, early settlers in Divernon Township, Sangamon County, Illinois.

Rob Paul of Prairie Archives in Springfield has also been most helpful. Rob is an expert at rescuing and preserving old photographs by scanning and reprinting them. He has literally uncovered and preserved many otherwise lost 19th century Illinois photographs. Rob played a large part in stimulating my interest in 19th century Springfield photographers and providing me with 19th century Springfield photographs from the incredible inventory at Prairie Archives.

Both the Sangamon Valley Collection of Springfield’s Lincoln Library and its excellent librarians, Linda Garvert and Curtis Mann, have been invaluable sources of photographs and information. They and the Sangamon Valley Collection are priceless Springfield treasures.

I have also utilized the wonderful photographic collection of the Abraham Lincoln Presidential Library and thank Jennifer Ericson, Cheryl Pence and the collection’s most knowledgeable and helpful curator, Mary Michals. Mary knows where all the pictures are.

Thanks to Tom Woods, archivist at the University of Illinois at Springfield. Tom has an enviable depth and breadth of knowledge about Central Illinois history that he is most willing to share. He alerted me to the University’s collection of 19th century photographs from Springfield’s Booth-Gruenendike family.

Kevin Kunz has most generously allowed me to examine and use scanned images of his collection of Capitol Gallery daguerreotypes. Most of my daguerreotype and ambrotype education has been provided by Kevin in wonderfully serendipitous conversations.

Lance Ingmire and Diane Schaeffer, east coast relatives of Springfield photographer Frederick W. Ingmire, have visited Springfield and have shared family history and photographs taken by Frederick. It has been a joy to follow Frederick’s life journey with them and to see their collection of photographs.

David A. Carroll collects photographs and biographical information on Illinois photographers. His vision is much larger than mine, as he intends to publish a book on all Illinois photographers. David has been most generous in sharing photographs and biographical information.

Nancy Chapin has generously shared a 19th century photograph album of the Lanphier family. The album provides a classic look into the life of an important Springfield family.

My good friend Michael Burlingame, expert on the life of Abraham Lincoln, shared information that he found about John G. Stewart while researching in Bloomington, Illinois. I thank him for sharing that information.

In 2005, I published the first edition of this book. In the intervening nine years, I have discovered several 19th century Springfield photographers and scores of photographs and backmarks that were not available for the 2005 edition. But the search for 19th century Springfield photographers and photographs is not finished. I am certain that others will uncover
further information on the photographers identified here as well as find photographers not here identified.

Richard E. Hart  
Springfield, Illinois  
July 2012
Springfield Photographers Listed Alphabetically

The following is an alphabetical list of photographers showing the years between 1845 and 1900 that each was present and practicing his or her profession as a photographer in Springfield, Illinois. Unless otherwise noted, the information for the active presence of a photographer in a given year has been taken from the Springfield city directory for that year.

Adams, Peter J. U.
(1865-1865)

Peter J. U. Adams, a new addition to this edition, was a Springfield photographer for only one year - 1865. The two cartes de visite shown below are the only evidence of his work that I have found. The backmarks on each are different. On one he has named his studio Excelsior Gallery.

1861 Peter J. U. Adams was born in December 1841, in Maryland, the son of Peter J. and Elizabeth Adams, both of whom were born in Maryland.6
1860 Peter was 18 years old, living with his parents and employed as a printer in Maryland.7
1863 Peter was employed 11 days in public printing for the 38th Congress.8
1864 Peter was employed 60 1/2 days prior to October 31, 1864 in public printing for Congress.
1865 Peter was living in Springfield and boarded on the south side of Jefferson, 2 doors east of Fifth Street. He was listed as a printer. His father, Peter, was also living in Springfield at the same address and was listed as a carpenter.9

Excelsior Gallery, Over King’s Millinery Store, West Side of Square
1868 Married Elizabeth Dern, who was born in Maryland.
1870 Peter was 28 years old, living in Hagerstown, Maryland with his parents and employed as a grocer. He was married to 25 year-old Elizabeth Adams and they had a one year-old daughter, Sally, who was born in Maryland.10
1900 Peter was listed as an editor in the 1900 Census of Hagerstown, Maryland.11
1910 Peter died in Washington, Maryland at age 69.

Peter J. U. Adams’ Carte de Visite (Circa 1865)12

Backmark # 1.

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6 1860 United States Federal Census, Hagerstown, Maryland.
7 1860 United States Federal Census, Hagerstown, Maryland.
8 The Miscellaneous Documents of the First Session of the Thirty-Eighth Congress 1863-1864. Section called “Persons Employed in the Public Printing.”
10 1870 United States Federal Census, Hagerstown, Maryland.
11 1900 United States Federal Census, Hagerstown, Maryland.
12 From the collection of Richard E. Hart, Springfield, Illinois. (Hereafter referred to as Hart.) United States Tax Stamps: See the explanation at page 668.
Peter J. U. Adams' Excelsior Gallery Carte de Visite (Circa 1865)\textsuperscript{13}

Backmark # 2.

Ahl, Martha E.
(1900-1900)

See Bennett & Ahl and Edith A. Bennett.

Anderson, L. Sperry
(1872-1900)

L. Sperry Anderson was one of the longest practicing and most prolific 19th century Springfield photographers. He photographed professionally in Springfield for 29 years. He used at least 40 different backmarks. All of his photographs that I have seen have been portraits of people. I have not seen any photographs by him of buildings or landscapes.

1847-1852 Sperry was born on April 30, 1847, in Sweetwater, New York, a son of Rev. Lewis and Susan (Pratt) Anderson.
1852-1867 He came west to Rockford, Illinois where he was educated in the public schools. He resided in Rockford until age 20.
1867-1871 Sperry went to Chicago where he learned the trade of photographer and worked for two years.
1871 Shortly after the Great Chicago Fire in October 1871, Sperry moved to Springfield, Illinois.

West Side of Square

1872 In Springfield, he first worked for Charles I. Payne, Fifth Street, above Adams Street; West Side of Square.\textsuperscript{14} See page 471.

\textsuperscript{13} Hart.
\textsuperscript{14} Historical Encyclopedia of Illinois and History of Sangamon County, Volume II—Biographical, Chicago: Munsell Publishing Company, Publishers 1912, p. 1007. (Hereafter referred to as 1912 History.)
1874-1875 “photographic artist,” West Side of Square over Chatterton’s. 16
1875 On September 13, 1875, Sperry married Sarah E. Bartram in Sangamon County, Illinois. 17
1876 217 South Sixth Street; 125 South Fifth Street, American, residence, photo. 18
1877 “Photographer,” boards: St. Nicholas Hotel. 15
1879-1880 “photographer,” 121½ West Side of Square; residence: southwest corner of Fourth & Washington Street. 20
1880 1880 United States Federal Census: Age: 28, Estimated birth year: 1852; Birthplace: Illinois; Occupation: Photographer; Marital status: Married. 21
1880-1881 photo studio, 121½ West Side of Square; residence: First Street, southwest corner of Madison Street. 22
1881-1882 “artist,” 121½ West Side of Square, photograph gallery, over Chatterton’s; residence: Ninth Street, 6th house south of North Avenue. 23
1882 “Anderson on the west side of the square … represent large establishments in the photographic business and have the reputation of making good work.” 24
1882-1883 “photographic artist,” West Side of Square, over Chatterton’s; residence: 1145 North Ninth Street. 25

North Side of Square

1884 photographer; 513 North Side of Square, East Washington Street, residence: southwest corner of Ninth and Reservoir Streets. 26
1884-1885 511 & 513 North Side of Square, East Washington Street, photographer; residence: southwest corner of Ninth and Reservoir Streets. 27
1886-1887 “photographer,” 511, 513 North Side of Square, East Washington Street, photographer;
1887-1888 “photographer,” 511 & 513 North Side of Square; East Washington Street;

16 Directory of Springfield, Sangamon County by Township, For the Years 1874-75, compiled and published by Julius Babeuf, Springfield, Illinois Journal Co., Printers, 1874, pp. 18 and 20. (Hereafter referred to as 1874-75 City Directory.)
17 Illinois State Marriage Index, Sangamon County, Illinois State Archives, Online Databases, Illinois Statewide Marriage Index, 1763-1900, An Ongoing Project of the Illinois State Archives & the Illinois State Genealogical Society, Sangamon County. (Hereafter referred to as Illinois State Marriage Index.)
19 1877 Springfield City Directory, published by Sangamon County Genealogical Society, Springfield, Illinois, May 1888, p. 60. (Hereafter referred to as 1877 City Directory.)
25 1882-83 City Directory, pp. 26 and 255.
26 Phillips Brothers & McIntosh’s Springfield City Directory, Springfield, Illinois, 1884, pp. 28 and 305. (Hereafter referred to as 1884 City Directory.)
28 Babeuf’s Directory of the City of Springfield and Sangamon County, Illinois, 1886-7, Springfield, compiled and published by J. Babeuf, 1886, pp. 28 and 311. (Hereafter referred to as 1886-1887 City Directory.)
ANDERSON, L. S. - It would be difficult to state just how much has been accomplished by photography in the last four or five decades, to say how much nearer it has brought the peoples of the world together, to give its real educational value or to say what an important position those who are engaged in this profession hold. In the family circle, however, the photographer is an important personage, and he is generally held in real affection by those who have first been carried to him in arms to be photographed in their baby clothes, late proudly stand before him in their bridal garments, and still later take to him, as they themselves had been taken, their offspring, to put down in print the record of the today that will never come again. L. S. Anderson, one of the best-known photographers of Springfield, who still occupies the same stand that he first took when locating in the city, was born April 30, 1847, in New York State, a son of Rev. Lewis and Susan (Pratt) Anderson.

“Rev. Lewis Anderson was a minister of the Methodist Church, who came to Illinois in 1852, and for the last years of his life resided in Rockford, where he was pastor of the Methodist Church, and where his death occurred at the advanced age of eighty years.

“L. S. Anderson secured his education in the schools of Rockford, where he resided until twenty years of age and then went to Chicago where he learned the trade of photographer, working in that city for two years. In 1872 he came to Springfield and began work for Charles Payne, but soon engaged in business on his own account, and with the exception of two years he has occupied his present location on the north side of the Square. He has been very successful since coming to Springfield, now has one of the largest photographic studios in Central Illinois, and commands patronage for miles around. He is a member of Navarre Lodge No. 142, Knight of Pythias, of which he is Past Chancellor, and he has also served in the Grand Lodge. His politics are those of the Republican party and his religious faith that of the Methodist Church.

“On September 13, 1875, Mr. Anderson was married in Springfield, Ill., to Miss Sadie E. Bartram, who was born in Springfield February 6, 1858. Mrs. Anderson’s father was a soldier during the Civil War, being First Lieutenant of his company, and his death occurred shortly after the close of the hostilities. Four children have been born to Mr. and Mrs. Anderson, namely: George C. aged thirty-five years, in the employ of the Springfield Utility Company, married Hattie Arkles, of Chicago, and they have one son Norbert; Mrs. Hermione McConnell, aged twenty-three years; Harold L. Anderson, aged twenty-one years, second operator of the Anderson Studio, married Mabel M. Clouser of Spalding, Ill.; Susie Mae Anderson age eighteen years. The family is well and favorably in Springfield social circles.”

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31 1890-91 City Directory, pp. 75 and 546.


33 1892-1893 City Directory, pp. 60 and 651.


36 Springfield City Directory 1896, Springfield Directory Company, 402 East Adams Street. (Hereafter referred to as 1896 City Directory.)

37 1898 City Directory, pp. 49 and 642.

38 1900 City Directory, pp. 52 and 618.

39 1912 History, p. 1007.
1873-1874 Springfield City Directory
Advertisement for L. Sperry Anderson’s National Gem & Photograph Gallery

1881-1882 Springfield City Directory
Advertisement for Anderson’s Photographic Studio

A photograph of the three story brick building on the West Side of the Public Square with Chatterton’s Jewelry Store on the first floor, the site of L. Sperry Anderson’s Photographic Studio Circa 1873-1883, can be seen at page 720.

In 1884, Anderson wrote in an advertisement shown to the right, “Finding my old gallery too small for my increasing business, I have secured in addition, the large and commodious rooms, formerly occupied by Mr. Pittman, Nos. 511 and 513 North Side Square.” See James A. W. Pittman.

1874-1875 Springfield City Directory
Advertisement for L. Sperry Anderson’s National Photograph Gallery

1885 Illinois State Journal Almanac and Annual
Advertisement for L. S. Anderson

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40 1873-74 City Directory, p. 257.
41 1874-75 City Directory, p. 20.
42 1881-82 City Directory, inside back cover.

L. Sperry Anderson's Obituary

Journal, May 3, 1913

44 1886-1887 City Directory.
45 Springfield in 1896, p. 74.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

L. Sperry Anderson

Cartes de Visite

National Gallery

L. Sperry Anderson’s National Gallery Carte de Visite (Circa 1873-1883)

Backmark # 1.

L. Sperry Anderson’s National Gallery Carte de Visite (Circa 1873-1883)

Backmark # 1.

47 Hart.
48 Hart.
L. Sperry Anderson’s National Art Gallery Carte de Visite (Circa 1873-1883)$^{49}$

Backmark # 2.

L. Sperry Anderson’s National Gallery Carte de Visite (Circa 1873-1883)$^{50}$

Backmark # 3.

$^{49}$ Hart.

$^{50}$ Sangamon Valley Collection, Lincoln Library, Springfield, Illinois. (Hereafter referred to as SVC.)
L. Sperry Anderson’s National Gallery Cartes de Visite (Circa 1873-1883)

Backmark # 3.

No Gallery

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51 Hart.
L. Sperry Anderson’s Carte de Visite (Circa 1873-1883)\textsuperscript{52}  
\textit{Backmark # 4.}

L. Sperry Anderson’s Carte de Visite of J. Oscar Thraiol (Circa 1873-1883)\textsuperscript{53}  
\textit{Backmark # 5.}

\textsuperscript{52} Hart.  
\textsuperscript{53} Hart.
L. Sperry Anderson's Carte de Visite (Circa 1873-1883)\textsuperscript{54}
\textit{Backmark # 6.}

L. Sperry Anderson's Carte de Visite (Circa 1877-1883)\textsuperscript{55}
\textit{Backmark # 7.}

\textsuperscript{54} Hart.
\textsuperscript{55} Hart.
L. Sperry Anderson’s Carte de Visite (Circa 1877-1883)\textsuperscript{56}

Backmark # 7.

\textsuperscript{56} Hart.
L. Sperry Anderson’s Carte de Visite (Circa 1877-1883)\textsuperscript{57}

Backmark # 8.

L. Sperry Anderson’s Carte de Visite\textsuperscript{58}

Backmark # 9.

\textsuperscript{57} Hart.

\textsuperscript{58} Hart.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)  
L. Sperry Anderson

L. Sperry Anderson’s Carte de Visite\textsuperscript{59}  
Backmark # 10.

L. Sperry Anderson's Carte de Visite (Circa 1873-1883)\textsuperscript{60}  
Backmark # 11.

\textsuperscript{59} Hart.  
\textsuperscript{60} Hart.
L. Sperry Anderson's Carte de Visite (Circa 1873-1883)\textsuperscript{61}

Backmark # 12.

L. Sperry Anderson’s Carte de Visite (Circa 1873-1883)\textsuperscript{62}

Backmark # 13.

\textsuperscript{61} Hart.
\textsuperscript{62} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

L. Sperry Anderson

L. Sperry Anderson’s Carte de Visite (Circa 1873-1883)\textsuperscript{63}
\textit{Backmark # 14.}

L. Sperry Anderson’s Carte de Visite (Circa 1873-1883)\textsuperscript{64}
\textit{Backmark # 15.}

\textsuperscript{63} Hart.
\textsuperscript{64} Hart.
L. Sperry Anderson’s Carte de Visite (Circa 1873-1883)65
Backmark # 16.

L. Sperry Anderson’s Carte de Visite of Fannie and Jessie Pursell (Circa 1873-1883)66
Backmark # 17.

65 Hart.
66 Hart.
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

L. Sperry Anderson

L. Sperry Anderson’s Carte de Visite (Circa 1884-1900)67
Backmark # 18.

L. Sperry Anderson’s Cartes de Visite (Circa 1873-1883)68
Backmark # 19.

67 Hart.
68 Hart.
L. Sperry Anderson's Carte de Visite (Circa 1884-1900)
Backmark # 20.

L. Sperry Anderson's Carte de Visite (Circa 1884-1900)
Backmark # 21.

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69 Hart.
70 Hart.
Cabinet Cards

L. Sperry Anderson’s Cabinet Card (Circa 1873-1883)\textsuperscript{71}
Backmark # 22.

L. Sperry Anderson’s Cabinet Card (Circa 1873-1883)\textsuperscript{72}
Backmark # 23.

\textsuperscript{71} Hart.
\textsuperscript{72} Hart.
L. Sperry Anderson’s Cabinet Card of Susannah Meredith Jones (sitting right) and Her Three Daughters (Circa 1873-1883)\(^{73}\)

Backmark # 24.

L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\(^{74}\)

Backmark # 25.

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\(^{73}\) From the collection of Mike Jones, Springfield, Illinois. (Hereafter referred to as Jones.)

\(^{74}\) Hart.
L. Sperry Anderson’s Cabinet Card of Maleina McCoy (Circa 1884-1900)\textsuperscript{75}

Backmark # 25.

L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\textsuperscript{76}

Backmark # 26.

\textsuperscript{75} Hart.
\textsuperscript{76} Hart.
L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\textsuperscript{77}

Backmark # 26.

\textsuperscript{77} Hart.

L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\textsuperscript{78}

Backmark # 27.

\textsuperscript{78} Hart.
L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\textsuperscript{79}

\textit{Backmark # 28.}

L. Sperry Anderson’s Cabinet Card of Julia Herndon Lindley and Fleetwood H. Lindley (Circa 1884-1900)\textsuperscript{80}

Julia Herndon Lindley and Fleetwood H. Lindley

\textit{Backmark # 28.}

\textsuperscript{79} Hart.

\textsuperscript{80} Hart.
L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\(^{81}\)

*Left*: Obed Lewis.  *Right*: Kate, Obed and Cordelia (front right) and William T. and Mary Lewis (back right).

*Backmark* # 28.

\(^{81}\) SVC.

\(^{82}\) Hart.
L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\textsuperscript{83}
\textit{Backmark # 28.}

L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\textsuperscript{84}
\textit{Backmark # 29.}

\textsuperscript{83} Hart.
\textsuperscript{84} Jones.
L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\textsuperscript{85}

Backmark # 29.

\textsuperscript{85} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

L. Sperry Anderson

L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\(^{86}\)

Left: Cordelia Lewis

Backmark # 29.

L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\(^{87}\)

Backmark # 29.

\(^{86}\) Left: SVC. Right: Hart.

\(^{87}\) Jones.
L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\textsuperscript{88}

*Backmark # 29.*

L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\textsuperscript{89}

*Backmark # 29.*

Right: Mary Jane Dwyer (1890)

\textsuperscript{88} Hart.

\textsuperscript{89} Left: Jones. Right: Hart.
L. Sperry Anderson’s Cabinet Card of Mr. and Mrs. Shoemaker (Circa 1884-1900)\textsuperscript{90} 
Backmark # 29.

L. Sperry Anderson’s Cabinet Card of Gilbert C. Drennan (Circa 1884-1900)\textsuperscript{91} 
Backmark # 30.

\textsuperscript{90} Hart.
\textsuperscript{91} Hart.
L. Sperry Anderson’s Cabinet Card (Circa 1886-1900)\textsuperscript{92}

Backmark # 31.

L. Sperry Anderson’s Cabinet Card (Circa 1886-1900)\textsuperscript{93}

Backmark # 31.

\textsuperscript{92} Hart.

\textsuperscript{93} From the collection of David A. Carroll, Tinley Park, Illinois. (Hereafter referred to as Carroll.)
L. Sperry Anderson’s Cabinet Card (Circa 1886-1900)\textsuperscript{94}

\textit{Backmark # 32.}

L. Sperry Anderson’s Cabinet Card (Circa 1886-1900)\textsuperscript{95}

\textit{Backmark # 32.}

\textsuperscript{94} Hart.
\textsuperscript{95} Hart.
L. Sperry Anderson’s Cabinet Cards (Circa 1886-1900)\textsuperscript{96}


Backmark # 32.

\textbf{L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\textsuperscript{97}}

\textit{Right:} Henry Fixmer

\textit{Backmark # 33.}

\textsuperscript{96} Hart.

\textsuperscript{97} Hart.
L. Sperry Anderson’s Cabinet Card of Richard Fleetwood Herndon (Circa 1884-1900)\textsuperscript{98}
Backmark # 34.

L. Sperry Anderson's Cabinet Card (Circa 1892-1893)\textsuperscript{99}
Backmark # 35.

\textsuperscript{98} Hart.
\textsuperscript{99} Hart.
L. Sperry Anderson's Cabinet Cards (1892-1893)

Backmark # 35.

L. Sperry Anderson's Cabinet Card (Circa 1892-1893)

Backmark # 35.

100 Hart
101 Hart
L. Sperry Anderson's Cabinet Card (March 1893) 102
Backmark # 36.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

L. Sperry Anderson
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

L. Sperry Anderson
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

L. Sperry Anderson

L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\textsuperscript{103}

\textit{Backmark # 37.}

L. Sperry Anderson’s Cabinet Card of Harry Hoppin (Circa 1884-1900)\textsuperscript{104}

\textit{Backmark # 37.}

\textsuperscript{103} Hart.
\textsuperscript{104} Hart.
L. Sperry Anderson’s Cabinet Cards (Circa 1884-1900)\textsuperscript{105}  
Backmark # 37.

L. Sperry Anderson's Cabinet Cards  

Backmark # 38.

Right: Identified as Bell Miller.  
Backmark # 39.

\textsuperscript{105} Hart.  
\textsuperscript{106} Hart.
L. Sperry Anderson’s Photograph of
Jacob Bunn Jr., William Ferguson Bunn, Henry Bunn and George Bunn, Sr. 107
Backmark # 40.

L. Sperry Anderson’s Cabinet Cards 108

Right: Owsley Brown (1892)
Backmark # 42.

107 SVC.
108 Left: Hart. Right: From the collection of Nancy Lanphier Chapin, Chatham, Illinois. (Hereafter referred to as Chapin.)
L. Sperry Anderson’s Cabinet Card of Obed Lewis and Grandchildren (Circa 1884-1900)\textsuperscript{109}

Backmark # 42.

L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\textsuperscript{110}

Backmark # 43.

(This backmark is the same as that on a carte de visite given the number Backmark 14. Because this is on a Cabinet Card, I have given it a separate number.)

\textsuperscript{109} SVC.

\textsuperscript{110} Hart.
L. Sperry Anderson’s Cabinet Card (Circa 1884-1900)\textsuperscript{111}
\textit{Backmark # 44.}

L. Sperry Anderson’s Card\textsuperscript{112}
\textit{Backmark # 45.}

\textsuperscript{111} Hart.
\textsuperscript{112} Hart.
L. Sperry Anderson’s Cards (Circa 1884-1900)\textsuperscript{113}

\textit{Backmark # 46}

L. Sperry Anderson’s Cards (Circa 1884-1900)\textsuperscript{114}

\textit{Backmark # 47.}

\textsuperscript{113} Hart.

\textsuperscript{114} Hart.
L. Sperry Anderson’s Cards (Circa 1884-1900)\textsuperscript{115}

Left: Elda L. McCoy

Backmark # 48.

Backmark # 49.
Anderson & Breeden
(1873-1874)

1872 L. Sperry Anderson came to Springfield and began work for Charles I. Payne, Fifth Street, above Adams Street; West Side of Square. See page 471.

1873-1874 “photographic gallery,” Fifth Street, 6 north of Adams Street; boards: St. Nicholas Hotel.


Anderson & Breeden’s Carte de Visite (Circa 1873-1874)

Backmark # 1.

116 1912 History, p. 1007.
117 1873-74 City Directory, pp. 19 and 225.
118 1873-74 City Directory, pp. 32 and 225.
119 Carroll.
Awberry, Whitehurst &
(1849-1849: itinerant)

See Whitehurst & Awberry at page 694.

Battles, George Washington
(1855-1855)

1855 Register advertisement dated August 10, 1855 for George W. Battles & Co.’s (of St. Louis) People’s Gallery over Watson’s Ice Cream Saloon (11 South Side of Square).

Register Advertisement Dated August 10, 1855 for George W. Battles’ People’s Daguerrean and Photographic Gallery

By October 17, 1855, George Washington Battles had left Springfield and one of his creditors, J. A. Hough, advertised in the State Register that he was owed $27 by Battles.

Register, Wednesday, October 31, 1855.

120 Register, August 27, 1855, p. 3, cl. 5.
121 Register, October 31, 1855, p. 2.
Bennett, A. Edith
(1900-1900)

1900

“photographers,” 1201 South Fifteenth Street;
Bennett, A. Edith, residence: 1201 South Fifteenth Street;
Ahl, Martha E., residence: 1201 South Fifteenth Street.122

In the 1900 Census, A. E. Bennett was listed as single, head of household, age 31, and born in April 1869. Her parents, George M. and Ester A. Bennett were living next door, age 58 and 60 respectively.

Martha Ahl is listed at the same address as a lodger, single, age 31, and born in Pennsylvania in February 1869.

A. Edith Bennett’s Cabinet Cards (Circa 1900)123

Backmark # 1.

122 1900-91 City Directory, pp. 72 and 618.
123 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

A. Edith Bennett
Bennett & Ahl

A. Edith Bennett’s Cabinet Cards (Circa 1900)\textsuperscript{124}
Backmark # 1.

Bennett & Ahl
(1900-1900)

See A. Edith Bennett above.

\textsuperscript{124} Hart.
Bergen, Guy F.  
(1898-1898)

1898  
“photographer,” 221 South Sixth Street [having purchased the studio of Ward McKinney]; residence: same.\textsuperscript{125}

1906  
Moving to Berkley, California where he purchased a photographic gallery.\textsuperscript{126}

1920  
In the 1920 United States Federal Census, Guy F. Bergen is listed as 45 years old; born in Illinois; race White; living in Pasadena Township, Los Angeles, California.

\textbf{Guy F. Bergen Announces Opening of Photograph Gallery, Register, January 30, 1898.}\textsuperscript{127}

\textbf{Guy F. Bergen’s Advertisement Appeared as a Header on Multiple Pages of the 1898 City Directory}

\textbf{Journal, May 1, 1906 Announcement of Move to California and Purchase There of Photograph Gallery.}\textsuperscript{128}

\textsuperscript{125} 1898 City Directory, pp. 74 and 642.  
\textsuperscript{126} Journal, May 1, 1906, p. 4.  
\textsuperscript{127} Register, January 30, 1898, p. 6.  
\textsuperscript{128} Journal, May 1, 1906, p. 4.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Guy F. Bergen

Guy F. Bergen’s Stereoview (1898)\textsuperscript{129}

Guy F. Bergen’s Cabinet Cards (1898)\textsuperscript{130}

\textsuperscript{129} Booth-Gruenendike Collection, Archives, Brookens Library, University of Illinois Springfield, Springfield, Illinois. (Hereafter referred to as UIS, Booth-Gruenendike Collection.)

\textsuperscript{130} Left: UIS, Booth-Gruenendike Collection Right: Hart.
Bethgay, Julius
(1873-1874)

1873-1874 “photographer,” Fifth Street, 4 south of Washington Street;\textsuperscript{131} 107 S. Fifth Street.

Julius Bethgay Pleads Guilty to Adultery: \textit{Journal}, October 25, 1873\textsuperscript{132}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{Julius_Bethgay_Carte_de_Visite_1873-1874.jpg}
\caption{Julius Bethgay’s Carte de Visite (1873-1874)\textsuperscript{133} Backmark # 1.}
\end{figure}

\textsuperscript{131} 1873-4 City Directory, pp. 27 and 225.
\textsuperscript{132} \textit{Journal}, October 25, 1873, p. 4.
\textsuperscript{133} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Julius Bethgay’s Carte de Visite (1873-1874)\textsuperscript{134}

\textit{Backmark # 1.}

Julius Bethgay’s Carte de Visite of Emil Bauer (1874)\textsuperscript{135}

\textit{Backmark # 2.}

\textsuperscript{134} Hart.
\textsuperscript{135} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Julius Bethgay

Julius Bethgay’s Cartes de Visite (1873-1874)

Backmark # 2.

Julius Bethgay’s Carte de Visite (1873-1874)

Backmark # 2.

136 Hart.
137 Hart.
Julius Bethgay's Carte de Visite of Henrietta Kimball, age 16 (1873-1874)

138 Backmark # 3.

Breeden, Thomas M. (1873-1874)

1873-1874 “photographer,” west side of Fifth Street, between Washington and Adams Streets; boards: St. Nicholas Hotel. 139

See Anderson & Breeden.

Bristol, H. (1854-1854)

H. Bristol first appeared in Springfield in May of 1854 when he advertised his new Daguerean Rooms. By November of 1854, he appears to have given up on photography and become a merchant selling cigars, balsam for summer complaint and hair restorative. He is typical of the 49 “itinerant” Springfield photographers who came to town with a great flourish of advertisements and winked out or moved on in a short time. Bristol’s time in Springfield preceded cartes de visite and cabinet cards, and I have found no daguerreotypes identified as by Bristol.

1854 Register advertisement dated May 17, 1854 for Bristol’s “Daguerean Rooms;” over the Post Office: “…have secured the services of Mr. Buckley, who is one of the best operators in the country…” 140 See Thomas H. Buckley at page 66. Weekly Capitol Enterprise, notice dated July 16, 1854: T. H. Buckley is not connected with H. Bristol as a Daguerean Operator, or in any other way. 141

138 Hart.
139 1873-4 City Directory, pp. 32 and 225.
140 Register, May 24, 1854, p. 3, cl. 3; December 28, 1854, p. 1, cl. 1.
141 Weekly Capitol Enterprise, newspaper at Springfield, Illinois, August 12, 1854, p. 3, cl. 6. (Hereafter referred to as Weekly Capitol Enterprise.)
Register advertisement dated November 16, 1854: Ewing & Rivers daguerrean artists have purchased the Daguerrean Rooms of H. Bristol; will continue business over Post Office. See Ewing & Rivers.

By the spring of 1855, Bristol was no longer a professional photographer, but instead was a merchant advertising cigars, balsam for summer complaints and hair restoring ointments.

Register Advertisement Dated May 17, 1854 and Weekly Capitol Enterprise Advertisement Dated June 16, 1854 for H. Bristol’s Daguerrean Rooms With Mr. Buckley, Over the Post Office.
Weekly Capitol Enterprise, Notice Dated July 15, 1854:
T. H. Buckley is not connected with H. Bristol as a Daguerrean Operator.¹⁴⁸

August 12, 1854 Weekly Capitol Enterprise Article Praising H. Bristol as a Daguerrean Operator.¹⁴⁹

Register Advertisement Dated November 16, 1854 for
Ewing & Rivers, Daguerrean Artists.¹⁵⁰

H. Bristol Advertisement for Cigars, Journal, April 5, 1855.¹⁵¹

H. Bristol’s Advertisement for Balsam for
Summer Complaints, Register, May 25, 1855.¹⁵²

H. Bristol Advertisement for Hair Restoring, Register, December 8, 1855.¹⁵³

¹⁴⁸ Weekly Capitol Enterprise, August 12, 1854, p. 3, cl. 6.
¹⁴⁹ Weekly Capitol Enterprise, August 12, 1854, p. 3, cl. 6.
¹⁵⁰ Register, July 2, 1855, p. 4, cl. 5.
¹⁵¹ Journal, April 5, 1855, p. 4.
¹⁵² Register, May 25, 1855, p. 4.
¹⁵³ Register, December 8, 1855, p. 1.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

F. M. Brittingham
John G. Brittingham

Brittingham, F. M.
(1884-1884)

1884  “assistant photographer,” 111 West Side of Square;
boards: corner of Adams and Third Streets.\textsuperscript{154}

Brittingham, John G.
(1884-1885 and 1891-1893)

John G. Brittingham had two photographic careers in Springfield. One was of two years duration, 1884-1885. A second was of three years duration, 1891-1893. He was a prolific advertiser. All of his photographs were Cabinet Cards.

1884  “photographer,” 111 West Side of Square;
boards: southwest corner of Monroe and Spring Streets.\textsuperscript{155}

1884-1885 “photographer,” 111 West Side of Square.\textsuperscript{156}
1886-1890 Nothing.
1891-1892 “photographer,” 221 South Sixth Street; residence: same.\textsuperscript{157}
1892-1893 “photographer,” 221 South Sixth Street; residence: same.\textsuperscript{158}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig1.jpg}
\caption{John G. Brittingham’s Advertisements, \textit{Register}, August 30, 1891 and \textit{Journal}, December 20, 1891.\textsuperscript{159}}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig2.jpg}
\caption{John G. Brittingham’s Advertisements for Cabinet Cards, \textit{Register}, June 5, 1891, and \textit{Journal}, February 2, 1892.\textsuperscript{160}}
\end{figure}

\textsuperscript{154} 1884 City Directory, p. 48.
\textsuperscript{155} 1884 City Directory, pp. 48 and 305.
\textsuperscript{156} 1884-1885 City Directory, pp. 48 and 307.
\textsuperscript{157} 1891-1892 City Directory, pp. 147 and 631.
\textsuperscript{158} 1892-1893 City Directory, pp. 109 and 651.
\textsuperscript{159} \textit{Register}, August 30, 1891, p. 2. \textit{Journal}, Sunday, December 20, 1891, p. 12.
\textsuperscript{160} \textit{Register}, June 5, 1891, p. 7. \textit{Journal}, February 2, 1892, p. 5.
John G. Brittingham's Cabinet Card (Circa 1884-1885)\textsuperscript{161}

\textit{Backmark # 1.}

John G. Brittingham’s Cabinet Card (Circa 1884-1885)\textsuperscript{162}

\textit{Backmark # 2.}

\textsuperscript{161} Hart.
\textsuperscript{162} Hart.
John G. Brittingham’s Cabinet Card (Circa 1884-1885)  
Backmark # 3.

John G. Brittingham’s Cabinet Cards (Circa 1891-1893)  
Backmark # 4.  
Backmark # 5.
The following twelve Cabinet Cards by John G. Brittingham are posed with the same chair. All were taken between 1891 and 1893, after Brittingham moved from the West Side of the Square to 221 South Sixth Street, the west side of Sixth, between Monroe and Adams streets.

John G. Brittingham’s Cabinet Cards (Circa 1891-1893)¹⁶⁵

¹⁶⁵ Left: Jones. Right: Hart.

John G. Brittingham’s Cabinet Cards (Circa 1891-1893)¹⁶⁶

¹⁶⁶ Hart.
John G. Brittingham's Cabinet Cards (Circa 1891-1893)\textsuperscript{167}

Right: “Helen and Flora, December 20, 1891” written on back.

Backmark # 5.

\textsuperscript{167} Hart.

\textsuperscript{168} Jones.
John G. Brittingham’s Cabinet Cards (Circa 1891-1893)¹⁶⁹

Right: “Harry Dickerson” written on back.

Backmark # 5.

John G. Brittingham’s Cabinet Card (Circa 1891-1893)¹⁷⁰

Backmark # 6.

¹⁶⁹ Hart.
¹⁷⁰ Jones.
SPRINGFIELD, ILLINOIS' 
NINETEENTH CENTURY PHOTOGRAPHERS 
(1845-1900) 

John G. Brittingham

John G. Brittingham’s Cabinet Cards (Circa 1891-1893)\textsuperscript{171} 
Backmark # 6.

John G. Brittingham’s Cabinet Cards (Circa 1891-1893)\textsuperscript{172} 
Backmark # 6.

\textsuperscript{171} Jones.
\textsuperscript{172} Hart.
John G. Brittingham's Cabinet Cards (Circa 1891-1893)\textsuperscript{173}

\textit{Backmark # 7.}

Backmark # 8.

The initials “H. P. P.” are a mystery. I don’t know who or what they refer to.

John G. Brittingham’s Small Photograph (Circa 1891-1893)\textsuperscript{174}

\textit{Backmark # 9.}

\textsuperscript{173} Left: Carroll. Right: Hart.

\textsuperscript{174} Hart.
Buckley, Thomas H.
(1854-1854)

1852-1855 Operated a daguerrean gallery in St. Louis, Missouri. In 1852 he was listed at 101 North Fourth Street, between Pine and Olive Streets. He was not listed in 1853, but in 1854-1855 was listed at 66 South Seventh Street, St. Louis, Missouri.\textsuperscript{175}

1854 Register advertisement dated May 17, 1854: Bristol’s “Daguerrean Rooms,” over the Post Office (Fifth Street, between Jefferson and Washington Streets) “…have secured the services of Mr. Buckley, who is one of the best operators in the country…”.\textsuperscript{176}

Weekly Capitol Enterprise, notice dated July 15, 1854: T. H. Buckley is not connected with H. Bristol as a Daguerrean Operator, or in any other way.\textsuperscript{177}

See H. Bristol.

Burleigh, Fred D.
(1894-1898)

1894 “photographer G. N. Burleigh,” 111½ South Fifth Street; boards: 329 North Fifth Street.\textsuperscript{178}

1896 “photographer,” 111½ South Fifth Street; residence: 329 North Fifth Street.\textsuperscript{179}

1898 “photographer G. N. Burleigh,” 111½ South Fifth Street; residence: 128 South Grand Avenue West.\textsuperscript{180}

Burleigh, George N.
(1890-1900)

1890 —G. W. Burleigh has disposed of his photograph gallery at Jerseyville and will remove to this city.

George W. Burleigh’s Announcement of Removing to Springfield, Register, Sunday, July 6, 1890.\textsuperscript{181}

1891-1892 “photographer,” 111 South Fifth Street; residence: same.\textsuperscript{182}

1892-1893 “photographer,” 111 South Fifth Street; residence: same.\textsuperscript{183}

1894 “photographer,” 111½ South Fifth Street; residence: 329 North Fifth Street.\textsuperscript{184}

1896 “photographer,” 111½ South Fifth Street; residence: 329 North Fifth Street.\textsuperscript{185}

1898 “photographer,” 111½ South Fifth Street; residence: 128 South Grand Avenue West.\textsuperscript{186}

1900 111½ South Fifth Street; residence: 515 South Spring Street.

See Burleigh & Lapham.
George N. Burleigh Advertisements

Register, Tuesday, June 16, 1891.

Register, July 22, 1891.

Journal, Wednesday, December 9, 1891.

Journal, December 27, 1891.

Journal, Monday, September 5, 1892.

Journal, November 16, 1893.

187 Register, Tuesday, June 16, 1891, p. 6.
188 Journal, June 19, 1891, p. 5.
189 Register, July 22, 1891, p. 6.
190 Journal, Wednesday, December 9, 1891, p. 5.
George N. Burleigh Advertisements

_Burleigh’s life size sepia and frame makes the handsomest Christmas present on earth. Only $5._

_The new sepia picture, the latest out, framed and all complete for $5 at Burleigh’s._

_Burleigh’s Art Portraiture._

_Camera work was well exemplified by the big display of the photographer’s art in the east end of the exhibition gallery where the name of Burleigh, the popular photographer, showed that the best of the art was on exhibition. Mr. Burleigh’s space was filled with samples of crayon work, sepia portraits, photographs of groups large and small and individual por._

_A New and Beautiful Photographic process (the platino), just the thing for a holiday present. Something very pretty and artistic. Call and see samples of this work at Burleigh, the popular photographer, west side square._

_I am informed parties are selling photographic tickets and representing me. I have no agents and the public are warned not to buy the same. Any information leading to their arrest will be appreciated._

_G. N. Burleigh, Photographer._

_Artistic Photography is not made by inexperienced persons. It takes ability, expense, and valuable accessories, such as you will find at Burleigh’s._

_Journal, November 24, 1893._

_Journal, Wednesday, November 21, 1894._

_Journal, August 6, 1896._

_Register, November 5, 1897._

_Journal, November 21, 1893._

_Journal, Wednesday, September 25, 1895._

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193 _Journal, November 16, 1893, p. 5._
194 _Journal, November 24, 1893, p. 4._
195 _Journal, Wednesday, November 21, 1894, p. 5._
196 _Journal, August 6, 1896, p. 5._
197 _Register, November 5, 1897, p. 8._
198 _Journal, November 21, 1893, p. 4._
199 _Journal, Wednesday, September 25, 1895, p. 3._
Journa, September 25, 1894.199

Judge Creighton rendered his decision in the appeal of G. N. Burleigh against D. W. Vittum in which he found the issues for the defendant. The suit was appealed by the defendant from Justice Langston’s court where a verdict for $42 was awarded the plaintiff for pictures sold. The defendant claimed the pictures were not according to contract.

Journal, January 18, 1896.202

George N. Burleigh Advertisements

George N. Burleigh Advertisement for New Flash Light Apparatus, Journal, Monday, June 29, 1903.203

199 Journal, September 25, 1894, p. 4.
201 Journal, September 27, 1895, p. 3.
203 Journal, Monday, June 29, 1903, p. 4.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

George N. Burleigh

LOCAL NEWS NOTES.
—G. N. Burleigh, the photographer, removed his family to Chillicothe yesterday.

G. N. Burleigh has sold his photographer’s studio in Gillespie to Frank J. Groo, who will conduct it in the future, and who has placed Louis P. Gielber of Chillicothe as manager.

Burleigh, photographer, 111 west side square, offers but one inducement to his patrons. That is, the quality of his work shall be its only recommendation.

Register, Tuesday, June 16, 1891.

Burleigh, photographer, 111 west side square, is not working for nothing, but will give you a square deal and full value for your money.

Journal, June 19, 1891.

Burleigh, 111 west side square, offers but one inducement to his patrons, first-class work at reasonable prices.

Register, Tuesday, June 16, 1891.

Burleigh, the west side photographer, calls your attention to his free hand work in crayon and pastel. They are of a high order of artistic finish and the public are solicited to call and examine.

Journal, June 19, 1891.

FOR THIRTY DAYS ONLY,
Burleigh, Photographer, 111 West Side,
To advertise my place, I will offer you prices on crayons and photographer’s work that will surprise you. Call and investigate.

Register, July 22, 1891.

Description of George N. Burleigh: Springfield in 1896, Illinois State Journal Souvenir Supplement

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204 Register, Tuesday, June 16, 1891, p. 6.
205 Journal, June 19, 1891, p. 5.
206 Register, July 22, 1891, p. 6.
207 Springfield in 1896, p. 100.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

George N. Burleigh

TOK BOSUS ORDERS.

SAID HE WORKED FOR BURLIEHG.

Several Persons Victimized by a Man Who
Tak Orders for Photographs and
Who Didn’t Deliver the Goods
—Court Proceedings.

The police are after a man who has
been selling orders for photographs on
H. Burleigh, No. 117 South Fifth street,
and gave his name and place of residence as
Chris. Woods and No. 147
Fourth street. There is no such firm
or number as H. Burleigh or 147
Fourth street. The order pretends to be for a
cabinet photograph and to cost $1.25. The stranger collects
50 cents in advance on each order. Among
the victims is a Miss Wide, living at
No. 117 North Eighth street. The
police have the order sold her. Two
strangers who have been taking
orders to enlarge pictures were arrested
by Officers Tacey and Jones on sus
picion, but established their innocence
clearly and were released. The same
story is still at large.

Register, August 6, 1896. 208

Register, July 20, 1898. 209

Register, September 15, 1900. 210

Looking Back: George N. Burleigh Sells
Studio, Journal, February 22, 1921
(February 22, 1901). 211

George N. Burleigh Obituary.

Journal, November 9, 1898. 212

Register, April 5, 1903. 213

Register, August 6, 1896, p. 6.
208 Register, July 20, 1898, p. 7.
210 Register, September 15, 1900, p. 6.
212 Journal, November 9, 1898, p. 4.
George N. Burleigh's Portrait Carte de Visite (Circa 1891-1900)

Photographic Proof Envelope for George N. Burleigh

213 Register, April 5, 1903, p. 14.
215 Hart.
George N. Burleigh's Cabinet Cards (Circa 1891-1900) 216
Left: “Mr. & Mrs. Delano and Mr. & Mrs. Burleigh” written on back.
Backmark #1.

George N. Burleigh’s Cabinet Cards (Circa 1891-1900) 217
Backmark #1.

______________________________
216 Hart.
217 Hart.
George N. Burleigh's Cabinet Cards (Circa 1891-1900) 218

Backmark # 1.

George N. Burleigh’s Cabinet Card (Circa 1891-1900) 219

Backmark # 1.
George N. Burleigh's Cabinet Cards (Circa 1891-1900)

Backmark # 2.

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220 Jones.
221 Hart.
George N. Burleigh's Cabinet Cards (Circa 1891-1900)\textsuperscript{222}

\textit{Backmark # 2.}

George N. Burleigh

George N. Burleigh's Cabinet Cards

Left: (Circa 1891-1900) \hspace{1cm} Right: (August 12, 1896)\textsuperscript{223}

\textit{Backmark # 2.}

\textsuperscript{222} Hart.
\textsuperscript{223} Hart.
George N. Burleigh’s Cabinet Cards (Circa 1891-1900)

Backmark # 2.

George N. Burleigh’s Cabinet Card (Circa 1891-1900)

Backmark # 2.

224 Hart.
225 Hart.
George N. Burleigh’s Cabinet Card (Circa 1891-1900)\textsuperscript{226}

*Stamp on the back reads “The Singer Mfg. Co. Springfield, Ill.”*

Backmark # 2.

George N. Burleigh’s Cabinet Cards (Circa 1891-1900)\textsuperscript{227}

Backmark # 3.

\textsuperscript{226} Hart.

\textsuperscript{227} Hart.
Published on November 2, 1896, in *The New York Times*:

“DIVINE HEALER” AT WORK; SCHRADER TREATED SEVERAL PERSONS AT BAYONNE. Not One of His Patients Gave Any Indication of Having Been Cured, Though Some Said They Felt Better After the Treatment — His Methods Are Similar to Those Pursued by Schlatter — He Is Ready to Cure All Comers.

Augustus Schrader, the so-called “divine healer,” gave his first public exhibition at Sailor’s Park, Bayonne, yesterday afternoon, and applied his “divine” treatment to the lame, the halt, and the blind. Not one of the persons treated gave any indication of having been cured, but several said they felt better.

THE “DIVINE HEALER” COMES.; August Schrader Is Doing His Work in Philadelphia.

PHILADELPHIA, Oct. 24. — August Schrader, known to fame as the “Divine Healer,” arrived in this city from the West last evening, charged with the special mission of curing the bodily afflicted. His coming was unheralded, and very few besides his landlady were aware of his presence here.

October 25, 1896

228 Hart.
George N. Burleigh's Photographs (Circa 1891-1900)\textsuperscript{230}

Backmark # 5.

George N. Burleigh’s Photographs (Circa 1891-1900)\textsuperscript{231}

Backmark # 6.  

Backmark # 7.

\textsuperscript{230} Hart.  
\textsuperscript{231} Hart.
Burleigh & Lapham  
(1899-1900)

1899  
Advertisements in Register, April 26, 1899. Register, April 26, 1899.232

1900  
111½ South Fifth Street;  
George N. Burleigh, residence: 515 South Spring Street;  
Robert Lapham, boards: 921 South First Street.233

See George N. Burleigh.

Register, April 26, 1899.234  
Register, June 11, 1899.235  
Register, September 22, 1899.236

Register, September 17, 1899.237  
Journal, February 2, 1902.238

232 Register, April 26, 1899, p. 5.
233 1900-91 City Directory, pp. 105 and 618.
234 Register, April 26, 1899, p. 5.
235 Register, June 11, 1899, p. 13.
236 Register, September 22, 1899, p. 5.
237 Register, September 17, 1899, p. 4.
238 Journal, February 2, 1902, p. 5.
Burleigh & Lapham’s Photographs (Circa 1900)²³⁹

²³⁹ Hart.

²⁴⁰ Left: From the collection of Marie Marvin, Pawnee, Illinois. (Hereafter referred to as Marvin.) This is probably a wedding picture. Right: Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Burleigh & Lapham

Burleigh & Lapham's Photograph (Circa 1900)[241]

241 Hart.
Butler, Preston  
(1856-1866)  

From 1856 to 1866, Preston Butler was a professional photographer in Springfield. For the first seven years, 1856-1863, he was listed in city directories as a solo photographer. It was during that period that he took a number of photographs of Springfield streetscapes, buildings and people. These photographs give us our greatest visual insight into Lincoln’s Springfield. He photographed Abraham Lincoln and the Lincoln family, and those photographs are iconic, priceless contributions to our understanding of the Lincoln family.

I have seen only a few of Butler’s cartes de visite and no cabinet cards. From 1863 to 1866, however, Butler was in partnership with E. Smetters, and there are a number of cartes de visite from that partnership. See Butler & Smetters at page 108.

1840 Preston Butler is listed in the 1840 Federal Census as a resident of Carlinville Township, Macoupin County, Illinois.242

1843 On May 15, 1843, a marriage license issued in De Witt County, Illinois, was returned, showing the marriage of Preston Butler and Catharine Laughlin.243

1850 Preston Butler is listed in the 1850 Federal Census as a resident of the Macon District, Macon County, Illinois.244

South Side of Square  

1856 March 4, 1856 Journal: buys W. T. Iles’ daguerreotype establishment, South Side of Square; late of Decatur.244
April 8, 1856 Register: has rooms over Ruth’s New Building on South Side of Square for taking daguerreotypes and ambrotypes; instruction given in Ambrotyping.245
July 31, 1856 Journal: acquires right to make sphereotypes.246

1857 Register advertisement dated December 4, 1857, for John G. Stewart Fine Art Gallery; has acquired Daguerreian Gallery formerly occupied by Preston Butler, South Side of Square.247

1857-1858 “daguerreotypist,” South Side of Square; residence: east side Sixth Street, between Gemini and Reynolds Streets.248

1858 January 4, 1858 Register advertisement dated December 4, 1857 for John G. Stewart Fine Art Gallery; has acquired Daguerreian Gallery formerly occupied by Preston Butler, South Side of Square.249

1859 July 1858: takes photograph of Abraham Lincoln.250
“daguerreotype artist,” south side of Adams Street, between Fifth and Sixth Streets; third floor above T. S. Little’s clothing store; residence: south side of Sixth Street, between Gemini and Reynolds Streets;250 Daily Evening Independent, advertisement dated May 1859: Preston Butler’s Gallery.251

1860 “photographic and ambrotype gallery,” South Side Public Square; residence: east side of North Sixth Street, between Gemini and Reynolds Streets.252

1860 Federal Census: artist; $600/$200 Kentucky, 42 years old; wife Catherine, age 38 born in Illinois; 4 children; Elizabeth Butler, age 60, born in South Carolina;253

244 Journal, March 4, 1856, p. 3, cl. 1.
245 Register, January 1, 1858, p. 3, cl. 3.
246 Journal, July 31, 1856, p. 3, cl. 1.
247 Register, January 4, 1858, p. 3, cl. 3.
249 Register, January 4, 1858, p. 3, cl. 3.
250 Buck & Kreigh’s City Directory, For the Year 1859, Springfield, Illinois, compiled and published by E. B. Buck and E. P. Kreigh, Springfield, printed at B. A. Richards & Co.’s Job Office, 1859, pp. 32 and 105. (Hereafter referred to as 1859 City Directory.)
251 Daily Evening Independent, July 6, 1859, p. 3, cl. 4.
252 Williams’ Springfield Directory, City Guide and Business Mirror, for 1860-61, compiled by C. S. Williams, Springfield, Illinois, Johnson & Bradford, Booksellers and Stationers, West Side of Public Square, 1860, p. 64. (Hereafter referred to as 1860-61 City Directory.)
May 20, 1860: takes three photographs of Abraham Lincoln;\(^{254}\)
May 24, 1860, *Journal* advertisement: Lincoln photographs;\(^{255}\)
August 13, 1860: takes photographs of Abraham Lincoln;
November 1860: takes picture of Mary Todd Lincoln and sons William Wallace and Thomas Lincoln.

1860-1861
photographic and ambrotype gallery, South Side Public Square;
residence: east side of North Sixth Street, between Gemini and Reynolds Streets.\(^{256}\)

*North Side of Square*

1863
Butler & Smithers (*sic* Smetters), Photographic Artists, North Side of Square;
residence: North Sixth Street, between Gemini and Reynolds Streets;\(^{257}\)
E. Smetters boards with P. Butler.\(^{258}\)

1864
Butler, Peter (sp.), photographic artist, North Side of Square.\(^{259}\)

1865-1866
Photograph with United States Federal Stamp on back.

1864-1866
While no listing is given for Butler & Smetters, there is the strong probability that the partnership of Butler & Smetters existed during some portion of the time period after the 1863 State Fair through August 1, 1866. See Butler & Smetters at page 106.

1877
Harry Butler was born on April 4, 1877, the son of Preston Butler. Preston is thought to have been one of many children.\(^{260}\)

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255 *Journal*, May 24, 1860, p. 3, cl. 2.
256 *1860-61 City Directory*, p. 64.
257 *Campbell & Richardson’s Springfield City Directory and Business Mirror for 1863*, Johnson & Bradford, Booksellers and Printers, West Side of the Public Square, 1863, Preface dated February 17, 1863, p. 51. (Hereafter referred to as *1863 City Directory.*) Because the Preface is dated February 17, 1863, Dr. Wayne Temple reasonably concludes that “The information in this directory had to be compiled in 1862, since it was published on February 17, 1863.” C. S. German: *Photographer To President–Elect Lincoln*, Wayne C. Temple, unpublished manuscript, p 13. (Hereafter referred to as *Temple*.)
258 *1863 City Directory*, p. 124.
259 *Springfield City Directory and Business Mirror for 1864*, compiled by Julius Babeuf, Springfield, Johnson & Bradford, Booksellers and Printers, West Side of Public Square, 1864, p. 21. (Hereafter referred to as *1864 City Directory.*)
260 http://www.butler-soc.org/page6b.html
261 *Journal*, March 4, 1856, p. 3, cl. 1.
262 *Register*, August 1, 1856, p. 1, cl. 1.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Preston Butler

Butler’s Daguerreian and Ambrotype Gallery. — P. Butler would respectfully announce to the citizens of Springfield and vicinity, that he has fitted up rooms over Ruth’s New Building, on the south side of the public square, for the purpose of taking DAGUERREOTYPES AND AMBROTYPE.

And having become a permanent resident of the city, solicits a share of public patronage and having purchased the exclusive right to take and put up the DOUBLE GLASS AMBROTYPE PICTURES, would respectfully call attention to the fact, that any others putting up pictures with Double Glass are either having copies put up the same as he or are using bag windows, which have been found that renders the picture so durable as the patent casing used at this Gallery. Persons calling up pictures at these rooms, are assured that he always will be made to judge poor pictures on them, and all persons shall have the privilege of sitting until they get a good picture and are perfectly satisfied.

All specimens exhibited are the work of the proprietor, and the public are assured that the work shall equal the specimens exhibited.

Left: Register Advertisement Dated April 8, 1856 for Preston Butler’s “Daguerreian and Ambrotype Gallery.”

Right: 1857-1858 City Directory Advertisement Dated September 26, 1857 for Preston Butler’s “Premium Gallery.”

Preston Butler Announces Opening of Rooms on South Side of Square, Journal, October 21, 1856.

Register Advertisement Dated December 4, 1857 for John G. Stewart’s Fine Art Gallery, Formerly Occupied by P. Butler.

263 Register, January 1, 1858, p. 3, cl. 3.
264 1857-58 City Directory, unnumbered page.
266 Register, January 4, 1858, p. 3, cl. 3.
March 18, 1858, Journal Report of Robbery of Preston Butler’s Daguerrean Gallery

Another Robbery.—The daguerrean gallery of P. Butler, South side of the square, was entered on Tuesday night and robbed of the most of its valuable contents, consisting of camera and other articles used in the business also a number of cases, gold lockets etc., amounting in value to between $400 and $500. Two men visited the establishment in the afternoon of that day, professing to be engaged in the same business elsewhere, and it is supposed they are the rogues. The same parties visited Campbell & Cullom’s law office, situated on the floor below, and abstracted the Criminal Code, from which they doubtless wished themselves up in the law, in order to be prepared for any emergency. Thieving is becoming quite common in our midst and it behooves all to be on their guard.267

Butler Orders New Set of Photographic Equipment: Journal, March 27, 1858.268

Register, March 27, 1858.269

In May 1859, Preston Butler advertised his photographic gallery in Springfield’s Daily Evening Independent. It is an odd text.

“Photography!

The subscriber begs leave to inform the people of Springfield and vicinity that he still continues to take pictures as much superior to others as he did when he took the premiums awarded him, and does not have to resort to any system of gambling! to insure him patronage! To all those wishing a FINE PICTURE without the additional cost of a gambling lottery, BUTLER takes photographs better and cheaper than any other place. BUTLER takes Ambrotypes as good as any house in the world. BUTLER takes more different

267 Journal, March 18, 1858, p. 3, cl. 1.
268 Journal, March 27, 1858, p.3.
269 Register, March 27, 1858, p.3.
270 1859 City Directory, p.106.
271 Daily Evening Independent, July 6, 1859, p. 3, cl. 4.
styles of pictures than any house in Springfield. BUTLER does not resort to any immoral means to secure work. BUTLER’s rule is “First come, first served.” Visitors to his gallery can be assured of polite attention at all times, and promptness in dispatching any work called for.

May 3

P. Butler

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Preston Butler Photographs Win First Place at County Fair:
Tuesday, October 11, 1859, *Journal*.


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272 *Journal*, Tuesday, October 11, 1859, p. 3.
273 *Journal*, May 16, 1862, p. 3.
Preston Butler's Tintype Photograph of William Lombard (November 1, 1860)²⁷⁴
Preston Butler’s Carte de Visite (Circa August 1, 1864-August 1, 1866)

‘Backmark # 1.

Preston Butler Photographs Four Sides of Public Square

Sometime in 1858, 40 year-old Preston Butler took photographs of each side of the Public Square in Springfield. The four photographs were copied by engravers and printed in Frank Leslie’s Illustrated Newspaper in 1860. They were the public’s windows into Lincoln’s Springfield and even today they remain our best windows into that world. They are often used in Lincoln biographies and articles about Lincoln’s life in Springfield.

\[275\] Hart. United States Tax Stamps: See the explanation at page 668.
PRESTON BUTLER'S PHOTOGRAPH OF THE WEST SIDE OF THE SQUARE (CIRCA 1858)  

VIEW IN STATE SQUARE, WEST SIDE, SPRINGFIELD, ILL. — FROM A PHOTOGRAPH BY P. BUTLER, SPRINGFIELD, ILL.
Preston Butler’s Photograph of the North Side of the Square (Circa 1858)\textsuperscript{278}

View in State Square, North Side, Springfield, Ill. — From a Photograph by P. Butler, Springfield, Ill.\textsuperscript{279}

\textsuperscript{278} Hart.
\textsuperscript{279} Hart. From Frank Leslie’s Illustrated Newspaper, December 22, 1860.
The 1858 photograph of the South Side of the Square shown below was taken by Preston Butler and shows the roof top sign advertising “P. Butler Gallery.” From March 1856 through 1860, Preston Butler’s photographic studio was on the third floor of “Ruth’s New Building” on the South side of the Public Square. It was here that Butler took the photographs of Abraham Lincoln shown below.

Preston Butler’s Photograph of the South Side of the Square (Circa 1858)
Showing the Roof Top Sign Advertising “P. Butler Gallery”

View in State Square, South Side, Springfield, Ill. — From a Photograph by P. Butler, Springfield, Ill.
Preston Butler’s Photograph of the East Side of the Square (Circa 1858)\textsuperscript{282}

View in State Square, East Side, Springfield, Ill. — From a Photograph by P. Butler, Springfield, Ill.\textsuperscript{283}

\textsuperscript{282} Hart.
\textsuperscript{283} Hart. From Frank Leslie’s Illustrated Newspaper, December 22, 1860.
Preston Butler Photographs Abraham Lincoln

July 18, 1858

Meserve Description: Meserve Number M-17: “A photograph of the ambrotype believed to have been made by Preston Butler in Springfield in 1858. McClure’s Magazine of March, 1896, states it was copied from a carbon enlargement of the ambrotype of June 1860, but the style of collar worn by Mr. Lincoln seems to place it in the earlier year.”

Hamilton-Ostendorf Description: Ostendorf Number O-7, p. 24: He looks bland in this faded ambrotype (O-7) by Preston Butler, Springfield, Illinois, about July 1858. On July 17, 1858, Lincoln visited Atlanta, Illinois, and heard Douglas harangue a crowd but declined to speak himself. His host, Sylvester Strong, asked for a picture. Soon after Lincoln’s return to Springfield, he sent Strong this ambrotype, now in the Ostendorf collection.

Mellon Description: “Gelatin silver print of a lost carbon enlargement of the lost ambrotype believed to have been made by Preston Butler, in Springfield, Illinois, during the summer of 1858. Meserve Collection.”

The Meserve and Ostendorf numbering systems for Lincoln photographs: The Meserve system was created by Lincoln collector and scholar Fredrick Hill Meserve and is denoted by the letter M followed by the photograph’s number. Later, Lincoln artist and collector Lloyd Ostendorf re-cataloged all known Lincoln photographs with an updated system that uses the letter O followed by the photograph’s number. The Meserve and Ostendorf system use different catalog numbers. The principal advantage of the Ostendorf system is that it is more recent and therefore is based on a more thorough body of known Lincoln photographs. In 2009, Lincoln, Life-Size established a new numbering system for Lincoln photographs. Each photograph has the initials “AL” followed by the year the photograph was taken, followed by a number to indicate the portrait session and ending with a letter of the alphabet to differentiate poses at each session. While this may give serious Lincoln photograph scholars a meaningful short identification of each photograph, I doubt that the casual reader will remember the system.

284 Among the books that feature photographs of Abraham Lincoln are:
- *Lincoln His Life in Photographs*, Stefan Lorant, Duell, Sloan and Pearce, New York, 1941. (Hereafter referred to as Lorant);
- *The Photographs of Abraham Lincoln*, Frederick Hill Meserve, Harcourt, Brace and Company, New York, 1944. (Hereafter referred to as Meserve);
- *Lincoln In Photographs, An Album of Every Known Pose*, Charles Hamilton and Lloyd Ostendorf, Morningside, Dayton, Ohio, 1985. (Hereafter referred to as Ostendorf);
- *Lincoln: A Pictorial History*, Dr. Edward Steers, Jr., Thomas Publications, 1993; and

The Meserve and Ostendorf numbering systems for Lincoln photographs: The Meserve system was created by Lincoln collector and scholar Fredrick Hill Meserve and is denoted by the letter M followed by the photograph’s number. Later, Lincoln artist and collector Lloyd Ostendorf re-cataloged all known Lincoln photographs with an updated system that uses the letter O followed by the photograph’s number. The Meserve and Ostendorf system use different catalog numbers. The principal advantage of the Ostendorf system is that it is more recent and therefore is based on a more thorough body of known Lincoln photographs. In 2009, *Lincoln, Life-Size* established a new numbering system for Lincoln photographs. Each photograph has the initials “AL” followed by the year the photograph was taken, followed by a number to indicate the portrait session and ending with a letter of the alphabet to differentiate poses at each session. While this may give serious Lincoln photograph scholars a meaningful short identification of each photograph, I doubt that the casual reader will remember the system.

285 Meserve, photograph number 17, no page numbers.
287 Mellon, pp. 30 and 32.
May 20, 1860

Lincoln was nominated for President two days before he sat for the following three photographs by Preston Butler on May 20, 1860.

Meserve Description: Meserve Number M-22: “A photograph of the ambrotype made by William Church in Springfield on May 20, 1860. This portrait, with Numbers 21 and 109, had no wide circulation, as they were made for Mr. J. Henry Brown of Philadelphia, who used them in painting a portrait of the nominee.”

Hamilton-Ostendorf Description: Ostendorf Number O-20. “Lincoln lifts his eyes upward in this photograph (O-20) by William Marsh, Springfield, Illinois, May 20, 1860. Visited by Republican Convention delegate Marcus L. Ward of Newark, New Jersey, two days after his nomination, Lincoln was asked for a photograph. ‘He replied,’ wrote Ward, ‘that he had not a satisfactory one, ‘but then’ he added, ‘we will walk out together and I will sit for one.’”

Long attributed to “William Church,” this portrait was actually taken by William Marsh, listed in the 1860-61 Springfield City Directory as “Photographer, Ambrotypes, W.S. Public Square.” No William Church appeared in the directory.


Kunhardt’s Description: “Probably by Preston Butler, Springfield, Ill., May 20, 1860.”

Lincoln, Life-Size Description: “Governor Marcus L. Ward of New Jersey, a delegate to the 1860 Republican Convention in Chicago, submitted this portrait of Abraham Lincoln for the October 1882 issue of Century Magazine, where it was published for the first time.”

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288 Meserve.
289 Ostendorf, p. 42.
290 Mellon, p. 65.
292 Kunhardt, pp. 94 and 414.
293 Lincoln, Life Size, p. 38. AL.1860.3A
**Meserve Description:** Meserve Number M-21: “A photograph of the ambrotype made by William Church in Springfield on May 20, 1860, two days after Lincoln’s nomination for President. This and Numbers 22 and 109 are believed to be the first portraits made of Lincoln after his nomination.”

**Hamilton-Ostendorf Description:** Ostendorf Number O-21. “He looks straight into the camera. A second pose at the same sitting by William Marsh, Springfield, Illinois, May 20, 1860. Between exposures Lincoln used his fingers to comb what Sir William Howard Russell called his “thatch of wild Republican hair.” In both pictures Lincoln’s spectacles cord is visible across his white shirt.

The previous attribution of this and its companion pose to an imaginary William Church was perhaps caused by the misreading of an early identification.

When written in the florid script of the last century, a capital “M” closely resemble “Ch,” and after this alteration, it would be easy to read a “u” for an “a” and a “c” for an “s” to turn the name “Marsh” into “Church.”

**Mellon Description:** “The compiler believes that the three poses are the work of the Springfield photographer Preston Butler. On May 24, 1860, four days after this pose and at least one of the two companion poses were made, Butler advertised in the *Illinois State Journal* as follows: “P. Butler of this city has a number of photograph likenesses of Hon. Abraham Lincoln. He will sell them for one dollar each…” Furthermore, Butler, who is believed to have photographed Lincoln once before, made four poses of the presidential candidate on May 26, though none of these is known to survive. Again, on June 7, the *Illinois State Journal* reported: “P. Butler has executed a miniature photograph of Mr. Lincoln, suitable for badges...price 10 cents each, or $6 per thousand. His larger photographs are the best we have seen, and are going off quick at one dollar each.”

**The Lincoln Newsletter:** The artistically-important Lincoln portrait—a beautiful salt print with an elaborate gold printed border—was taken on May 20, 1860, two days after Lincoln won his party’s presidential nomination. The evening before sitting for the photograph, he had greeted well-wishers who swarmed into his Springfield home to congratulate him on his convention victory.

The “vast crowd...passed in at the front door, and made their exit through the kitchen door in the rear,” an eyewitness remembered, “Mr. Lincoln giving them all a hearty shake of the hand as they passed him in the parlor.” Hour after hour, Lincoln shook hands with friends, neighbors, and admirers—as well as the official committee appointed by the Convention to notify him formally of his nomination. The ordeal left the nominee’s hand badly swollen.

Nevertheless, when one of the members of that notification committee, delegate Marcus L. Ward of New Jersey, asked the next day for a photograph of the newly-anointed standard-bearer, Lincoln agreed to walk to a nearby gallery to have a new portrait taken. The photograph was made by William Marsh, who gallery was located a few doors from the candidate’s law office, across the public square from the State Capitol where Lincoln had delivered his famous “House Divided” speech two years earlier.

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294 *Meserve.*
295 *Ostendorf*, p. 43.
Meserve Description: Meserve Number 109: “A photograph of the ambrotype made by William Church in Springfield on May 20, 1860, at the same time as Numbers 21 and 22.”

Hamilton-Ostendorf Description: Ostendorf Number O-22. “Six days after his nomination, this ambrotype, probably by William Marsh, Springfield, May 24, 1860, was taken at the suggestion of Lincoln’s campaign biographer, Joseph H. Barrett, who needed a photograph as the frontispiece for his Life of Abraham Lincoln (Cincinnati, 1860). Wrote Barrett: “At my request and in my presence (May 24, 1860) he sat for a daguerreotype (a term used for ambrotypes mounted in daguerreotype cases) which was lithographically reproduced for the volume then in preparation, published the following month.”

Previous biographers have assigned this photograph to the sitting of May 20, but notice that Lincoln’s spectacle cord is not visible and his tie is knotted differently.


Photographs of the Next President.—P. Butler, of this city, has a number of photograph likenesses of Hon. Abraham Lincoln. He will sell them for one dollar each. Persons at a distance will have to send a one cent stamp (in addition to the price for the likeness) for every photograph ordered.

May 24, 1860 Journal Advertisement for Preston Butler’s Lincoln Photographs.

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298 Meserve.
299 Ostendorf, p. 44.
300 Mellon, p. 55.
301 Day By Day, p. 281.
August 13, 1860

Meserve Description: Meserve Number M-29: “A photograph of the 4” x 5” ambrotype made by Preston Butler in Springfield on August 13, 1860, for Mr. J. Henry Brown, who used it to make a miniature on ivory which later was owned by Mr. Robert Todd Lincoln.”

Hamilton-Ostendorf Description: Ostendorf Number O-36. “Hard lines in his face” show in this ambrotype by Preston Butler, Springfield, Monday, August 13, 1860. This pose and the similar one opposite were made for the portrait painter, John Henry Brown, noted for his miniatures on ivory. Brown arrived in Springfield on August 12 with a commission from Judge John M. Read of Philadelphia to paint a good-looking miniature of Lincoln “whether or not the subject justifies it”! Brow went with Lincoln to Butler’s daguerreotype studio, where Butler took six ambrotypes, of which only these two survive. “There are so many hard lines in his face,” wrote Brown in his diary, “that it becomes a mask to the inner man. His true character only shines out when in an animated conversation, or when telling an amusing tale…He is said to be a homely man; I do not think so.”


“In August 1860, Judge John Read, a Republican leader in Philadelphia who was dissatisfied with the current likenesses of Lincoln, sent the miniature portraitist John Henry Brown, of Philadelphia, to paint the Republican presidential candidate for a campaign engraving, which was later made by Samuel Sartain. In Springfield, Illinois, Brown engaged the photographer Preston Butler to make some ambrotypes of Lincoln, who presumably could not spare the time for extensive sittings. Of the half dozen ambrotypes which Butler made, all except this one appear to be lost, though the image of a second one is preserved in copy photographs. … Of Brown’s painting, which was influenced by the surviving ambrotype, Lincoln wrote to Judge Reed, “The miniature likeness of myself, taken by your friend, J. Henry Brown, is an excellent one, so far as I can judge. To my unpracticed eye, it is without fault.” The ambrotype was acquired from the painter’s son, W. P. Brown, by the Lincoln collector William Lambert. Later owned by A. Conger Goodyear, it was bequeathed with his collection to the Library of Congress in 1965.”


Lincoln, Life-Size: This was the last picture of Lincoln before his election to the presidency in November 1860.
**Meserve Description:** Meserve Number M-30: “A photograph of the 4” x 5” ambrotype made by Preston Butler in Springfield on August 13, 1860. It is likely that this portrait was made for the same purpose as was Number 29.312

**Hamilton-Ostendorf Description:** Ostendorf Number O-37. “The last beardless portrait, an ambrotype by Preston Butler, taken at his daguerreotype studio in Springfield, August 13, 1860, was made at the request of the miniaturist, John Henry Brown of Philadelphia. Lincoln’s lips are firmly set, but there is a half-twinkle in his eyes. Earlier in the summer the journalist Charles C. Coffin had called upon the candidate and noted “a sincerity which won instant confidence. The lines upon his face, the large ears, sunken cheeks, enormous nose, shaggy hair, the deep-set eyes, sparkling with humor, and which seemed to be looking far away, were distinguishing facial marks…a stranger meeting him on a country road, ignorant of his history, would have said, “He is no ordinary man.”313
Preston Butler Photographs Mary Todd Lincoln and Sons William and Thomas

November 1860

Sometime in November 1860, after the election of Abraham Lincoln on the 6th, Mary Lincoln dressed her two youngest sons, Willie and Tadd, in their best clothes, put on her best dress and hat and went to Preston Butler’s photo gallery on the South Side of the Square. She was there to have a picture taken that would be used to introduce her family to the nation.314

November 1860: Preston Butler’s Carte de Visite of Mary Todd Lincoln and sons, William Wallace and Thomas Lincoln315

When photographer Preston Butler of Springfield had the wife of the President-elect before his camera, he apparently availed himself of the opportunity to take a second picture — a vignette close-up study of Mrs. Lincoln’s round face, wreathed in an attractive bonnet of the period. A fine likeness, it reveals almost a trace of a smile as she looks intently into the camera lens. Since she is wearing clothing identical to that shown in the full-length picture, it is safe to assume that this pose was taken at the same session.


315 ALPL. Photographs, 58A:7e, Box 13 December 1860.
Preston Butler’s Photograph of Mary Todd Lincoln and Sons William Wallace and Thomas

Woodcut on Cover of Frank Leslie’s Illustrated Newspaper

Preston Butler’s photograph of Mary, Willie and Tad was used to make the woodcut shown below. This illustration appeared on the cover of Frank Leslie’s Illustrated Newspaper dated December 15, 1860. This was the general public’s first images of Mary and the two boys.

December 15, 1860 Frank Leslie’s Illustrated Newspaper Cover Showing Mary Todd Lincoln and William and Thomas

In 1858, Joseph Ledlie, the Sangamon County Surveyor, prepared a map of Sangamon County. The border of the map was composed of a series of drawings of places and structures in the county. The drawing of the State Capitol at the bottom center was prepared from a photograph by Preston Butler and is so identified.

Capitol of Illinois, Springfield
From an Ambrotype by Butler, Sprd.
Drawing on 1858 Plat Map of Sangamon County Illinois

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316 Frank Leslie’s Illustrated Newspaper, dated December 15, 1860. From the collection of the ALPL.
317 1858 Plat Map of Sangamon County, Illinois, Publisher: H. C. Whitley and S. B. Wheelock. County Surveyor: Joseph Ledlie, Lithographer: Julius Hutawa, St. Louis, Missouri. From the collection of the late Winifred Barringer, Springfield, Illinois. This 1858 plat map of Sangamon County, Illinois is the earliest known plat map of the county. Sangamon County Surveyor Joseph Ledlie drew this important historical document using federal land office maps and other land records to present an up-to-date and accurate description of the county. The map features the names of landowners, locations of town and mill sites, waterways, and railroads. Special attention was given to...
showing the location of groves of trees located in the prairies. Curtis Mann, Sangamon Valley Collection, Lincoln Library, Springfield, Illinois.
Butler & Smetters
(1863-Circa 1866)

1863  Butler & Smithers (sic Smetters), “photographic artists,” North Side of Square (Butler & Smithers sic.)\textsuperscript{318}
E. Smetters boards with P. Butler.\textsuperscript{319}

1864-1866  While no listing is given for Butler & Smetters, the cartes de visite below have the backmark of “Butler & Smetters” as well as U. S. tax stamps, indicating that the photographs were taken between August 1, 1864 and August 1, 1866.

The classical column used as a prop in the above photograph is also used in the following fourteen photographs.
Butler & Smetters’ Carte de Visite of Sallie Gardner (Circa 1863) 322
Backmark # 3.

Butler & Smetters’ Carte de Visite of Sallie Gardner (Circa 1863) 323
Backmark # 3.

322 SVC.
323 Hart.
The following fourteen cartes de visite contain the phrase “First Premium awarded at the State Fair for 1863” as a part of the backmark. The last one contains a federal tax stamp. The federal tax stamp was in effect from August 1, 1864 through August 1, 1866. Therefore, there is the strong probability that the partnership of Butler & Smetters existed during some portion of the time period from the 1863 State Fair through August 1, 1866.

Butler & Smetters’ Carte de Visite of John Gardner (Circa 1863) \(^{324}\)

*Backmark # 4.*

Butler & Smetters’ Carte de Visite of Mary Gardner (Circa 1863) \(^{325}\)

\(^{324}\) SVC.

\(^{325}\) SVC.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Butler & Smetters

Backmark # 4.

Butler & Smetters’ Cartes de Visite (Circa 1863) 326
Backmark # 4.

326 Hart.
327 Hart.

111
Butler & Smetters' Carte de Visite of ______ Constant, Dawson, Illinois (Circa 1863)\textsuperscript{328}

Backmark # 4.

Butler & Smetters' Carte de Visite of Thomas M. Royal (Circa 1864-1866)\textsuperscript{329}

Backmark # 4.

\textsuperscript{328} Hart.

\textsuperscript{329} From the collection of Kathleen Heyworth, Springfield, Illinois. (Hereafter referred to as Heyworth Collection.) United States Tax Stamps: See the explanation at page 668 Error! Bookmark not defined..
Butler & Smetters’ Cartes de Visite (Circa 1863)\textsuperscript{330}

Backmark # 4.

Butler & Smetters’ Carte de Visite (Circa 1864-1866)\textsuperscript{331}

Backmark # 4.

\textsuperscript{330} Left: Hart. Right: SVC.

\textsuperscript{331} Heyworth Collection.
Butler & Smetters’ Carte de Visite (Circa 1863) 332

Backmark # 4.

Butler & Smetters’ Carte de Visite (Circa 1863) 333

Backmark # 4.

332 Hart.
333 Hart.
Butler & Smetters’ Carte de Visite (Circa 1864-1866)\textsuperscript{334}

Backmark # 4.

\textsuperscript{334} SVC: United States Tax Stamps: See the explanation at page 668.
Cabanis, Ethan T.  
(1847-1848)

1847  
*Register* advertisement dated October 21, 1847 for daguerreotypist and Portrait Painter, rooms over Barnes & Beidler;\(^{335}\)

December 9, 1847 *Journal* advertisement for Springfield daguerreotypist.\(^{336}\)

1848  
January 7, 1848 *Register* advertisement for daguerreotypist and Portrait Painter, rooms over Barnes & Beidler;\(^{337}\)

March 17, 1848 *Register* advertisement as daguerreotypist.\(^{338}\)

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Left: *Register* Advertisement Dated October 21, 1847.  
Right: *Journal* Advertisement Dated December 9, 1847.  
Both for Ethan T. Cabanis, Daguerreotypist and Portrait Painter.\(^{339}\)

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Register Advertisement Dated March 17, 1848, for Ethan T. Cabanis, Daguerreotypist and Portrait Painter.\(^{340}\)

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Ethan T. Cabanis Closes Daguerreotype Rooms.  
*Journal*, January 29, 1849.\(^{341}\)  
*Journal*, March 15, 1849.\(^{342}\)

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\(^{335}\) *Register*, January 7, 1848, p. 4, cl. 3.

\(^{336}\) *Journal*, December 9, 1847, p. 3, cl. 2.

\(^{337}\) *Register*, January 7, 1848, p. 4, cl. 3.

\(^{338}\) *Register*, September 22, 1848, p. 4, cl. 4.

\(^{339}\) *Register*, January 7, 1848, p. 4, cl. 3. *Journal*, December 9, 1847, p. 3, cl. 2.

\(^{340}\) *Register*, September 22, 1848, p. 4, cl. 4.

\(^{341}\) *Journal*, January 29, 1849, p. 3.

\(^{342}\) *Journal*, March 15, 1849, p. 2.
Caldwell, J.
(1850-1850)

1849  Daguerrean Artist, Rooms over Birchall & Owen’s Drug Store.\textsuperscript{343}
1850  Daguerrean Artist, Rooms over Birchall & Owen’s Drug Store
      May 1850: Leaves Springfield for East.

J. Caldwell Advertisement for Jewelry, \textit{Register}, April 20, 1850.\textsuperscript{344}

J. Caldwell’s Announcement of Leaving Springfield, May 13, 1850, \textit{Journal}.\textsuperscript{345}

Call, William H.
(1891-1893)

1891-1892  (J. J. Call & Co. and Call & Hurt), manager Union News Co., and fish, 107 South Eighth Street; residence 1215 East Edwards Street.\textsuperscript{346}
1892-1893  “J. J. Call & Co.,” photographer, 107 South Fifth Street, fish, 105 South Eighth Street; residence: 1215 East Edwards Street.\textsuperscript{347}

William H. Call’s Cabinet Card (Circa 1891-1893)\textsuperscript{348}

\textit{Backmark} # 1.

\textsuperscript{343} \textit{Journal}, May 13, 1850, p. 3, cl. 1.
\textsuperscript{344} \textit{Register}, April 20, 1850, p. 2.
\textsuperscript{345} \textit{Journal}, May 13, 1850, p. 3, cl. 1.
\textsuperscript{346} 1891-1892 \textit{City Directory}, p. 161.
\textsuperscript{347} 1892-1893 \textit{City Directory}, pp. 126 and 651.
\textsuperscript{348} Marvin.
Call & Hurt
(1891-1892)

1891-1892  (William H. Call and William T. Hurt) photographers, 504 East Adams Street.  

Call & Hurt’s Cabinet Card: Pictured Left to Right are James L. Cook, Shelby Dorwin, Ben Brainard, and Henry Bunn on Steps of Springfield Marine Bank, East Side of Square (Circa 1891-1892)  

Backmark # 1.

Call & Hurt’s Cabinet Cards (Circa 1891-1892)  
Backmark # 1.

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350 SVC.
351 Marvin.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Call & Hurt

Call & Hurt’s Cabinet Cards (Circa 1891-1892) 352
Backmark # 1.

Call & Hurt’s Cabinet Cards (Circa 1891-1892) 353
Backmark # 1.

352 Hart.
353 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Call & Hurt

Call & Hurt’s Cabinet Cards (Circa 1891-1892) 354
Backmark # 1.

Call & Hurt’s Cabinet Cards (Circa 1891-1892) 355
Backmark # 1.

354 Hart.
355 Hart.
Call & Hurt's Cabinet Cards (Circa 1891-1892)

Backmark # 1.

Call & Hurt’s Cabinet Cards (Circa 1891-1892)
Left: Philip Butler and Wife and Maud (5 months old)
Backmark # 1.
Notice the balustrade used as a posing prop in the following nineteen photographs. The same prop may be seen in a photograph by William L. Parke at page 465, where the identification on the lower front of one of the Parke photographs reads “The Call Gallery.” Apparently, William L. Parke’s photographic studio was associated with William H. Call. Their addresses for the year 1894 were the same, 107 West Side of Square/107 South Fifth Street.
Call & Hurt’s Cabinet Card (Circa 1891-1892)\textsuperscript{359}  
\textit{Backmark # 1.}

Call & Hurt’s Cabinet Cards (Circa 1891-1892)\textsuperscript{360}  
Center: George Riley Grove, 1866-1947  
\textit{Backmark # 1.}

\textsuperscript{359} Hart.  
\textsuperscript{360} Left: Marvin. Center: From the collection of the late Joann Grove Dilts. Right: Jones. This is one of the sons of Drury and Susannah Meredith Jones.
Springfield, Illinois' Nineteenth Century Photographers (1845-1900)

Call & Hurt’s Cabinet Cards (Circa 1891-1892)

Backmark # 1.

Call & Hurt’s Cabinet Cards (Circa 1891-1892)

Backmark # 1.

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Hurt.

Hurt.
Call & Hurt’s Cabinet Cards (Circa 1891-1892)

Backmark # 2.

Left: Jones. Right: Hart.

Call & Hurt’s Cabinet Cards (Circa 1891-1892)

Backmark # 3.

Backmark # 4.

Left: Jones. Right: Hart.

Hart.
Catlin, Thomas W.  
(1850-1851)

1850  October 14, 1850 *Journal* advertisement: Daguerrean Rooms, Post Office Building, upstairs.365

1851  August 22, 1851 *Journal* advertisement: John H. Taylor succeeds.366

1855  On October 19, 1855, Thomas W. Catlin purchased 81 acres (Lot 8, S ½, SE Quarter of Section 16, Township 16, Range 8 west of the third principal Meridian) in Morgan County, Illinois for $34,425.367

1875  On July 17, 1875, Thomas W. Catlin married Belle Sayward.368

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Chase, Morton E.  
(1893-1894)

1893  Purchases the Pietz photograph gallery  
"photographer," 221½ South Sixth Street; residence: 620 West Capitol Avenue.371

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365  *Journal*, October 14, 1850, p. 3, cl. 1.
368  Illinois State Marriage Index.
369  *Journal*, October 14, 1850, p. 3, cl. 1.
370  *Journal*, August 22, 1851, p. 3, cl. 1.
371  1894 *City Directory*, pp. 122 and 543.
Thursday, September 14, 1893, Journal.  
Thursday, December 21, 1893, Register.

Morton E. Chase’s Cabinet Cards (1894)  
Backmark # 1.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

William T. Church
Church & Henry

Church, William T.
(Circa 1860-1864)

1860
Meserve Number M-22: “A photograph of the ambrotype made by William Church in Springfield on May 20, 1860. This portrait, with Numbers 21 and 109, had no wide circulation, as they were made for Mr. J. Henry Brown of Philadelphia, who used them in painting a portrait of the nominee.” This is a possibility, but others correctly attribute the photograph to Preston Butler.

1863
“Church, W. T., with Butler & L(Sm)etters, residence North Fourth Street”; Church & Henry carte de visite of two young boys. The backmark reads “Church & Henry, artists, North side of Capitol Square, over S. B. Fisher’s Store, Springfield, Ill. First premium awarded at the State Fair for 1863.”

1864
“photograph artist,” residence: South Fourth.

William T. Church was once attributed as having taken three ambrotypes of Abraham Lincoln in May of 1860. These ambrotypes are designated Ostendorf Numbers O-20, O-21 and O-22. Photographs of the ambrotypes and a discussion of Church as the possible photographer may be seen beginning at page 87 under Preston Butler. Also see Church & Henry below.

Church & Henry
(Circa 1863-1864)

1860

1863
1863 City Directory: “Church, W. T., with Butler & L(Sm)etters, residence North Fourth Street.” The backmark of the Church & Henry carte de visite shown below reads: “Church & Henry, artists, North side of Capitol Square, over S. B. Fisher’s Store, Springfield, Ill. First premium awarded at the State Fair for 1863.”

1864
United States Federal Tax Stamp.

Church & Henry Carte de Visite (Circa August 1, 1864)

Backmark # 1.

377 Meserve.
378 1864 City Directory, p. 23.
379 1863 City Directory, p. 55.
380 Hart. United States Tax Stamps: See the explanation at page 668.
Church & Henry Carte de Visite (Circa 1863)381

Backmark # 1.

Church & Henry Carte de Visite (Circa after August 1, 1864)382

Backmark # 2.

381 Hart.
382 Hart. United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Church & Henry Cartes de Visite (Circa 1863)

Backmark # 2.

Clark, __________ (1849-1850)

1848 December 20, 1849 Register and December 26, 1849 Journal daguerreotypist visits Springfield; over the Organ printing office.

1849 December 26, 1849 Journal daguerreotypist visits Springfield; over the Organ printing office.

1850 December 13, 1850 Journal in possession of old rooms on south side of square.

Journal, Friday, December 14, 1849.

383 Hart.
384 Register, December 20, 1849, p. 3, cl. 2.
385 Journal, December 26, 1849, p. 3, cl. 5.
386 Journal, December 26, 1849, p. 3, cl. 5.
387 Journal, Friday, December 13, 1850, p. 3.
388 Journal, Friday, December 14, 1849, p. 2.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Clark, Daniel R.

1845-1899

DAGUERREOTYPES.

IT is allowed and believed by all, that a daguerreotype miniature is the most appropriate holiday present that can be given or received, we invite the attention of the public to CLARK’S DAGUERREOTYPE GALLERY, over the Organ printing office, where may be seen near 100 choice specimens of the art, and a great variety of gold lockets and fancy minute cases.

Ladies and gentlemen, one and all are invited to call and examine, whether they intend to have pictures or not; any person after settling for a likeness need not take it unless they are satisfied that it is a correct one.

dec 20.—wt.

Register Advertisement Dated December 20, 1849 for Clark’s Daguerreotype Gallery

Journal, Friday, December 13, 1850.

Clark, Daniel R.
(1866-1866)

1866

Clark, Daniel R.: Clark & Verbrieke, boards St. Nicholas Hotel.

See Clark & Verbrieke

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389 Register, December 20, 1849, p. 3, cl. 2.
390 Journal, Friday, December 13, 1850, p. 3.
391 City Directories of Springfield and Jacksonville, compiled and published by John C. W. Bailey, issued at the office of John C. W. Bailey, Springfield and Chicago, Illinois, 1866, pp. 77 and 78. (Hereafter referred to as 1866 City Directory Springfield and Jacksonville.)
Clarke & Verbrike  
(1866-1866)

1858  D. R. Clark and W. A. Verbrike: “Verbrike, William: He advertised in August, 1858 that he had “recommenced” business in Danville, Ind. at the “Burger House” on the east side of the square. In 1860-1861 he was listed as a daguerreian and painter in the southeast part of town.”

1866  formerly of Lafayette, Indiana; West Side of Capitol Square, over King’s Millinery store. Clarke, Daniel R., Clarke & Verbrike, boards: St. Nicholas Hotel.

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1866 Springfield City Directory Advertisement for Daniel R. Clark & W. A. Verbrique Fine Art Gallery

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392 Craig.  
393 1866 City Directory Springfield and Jacksonville, pp. 78 and 79.  
394 1866 City Directory Springfield and Jacksonville, p. 77.  
395 1866 City Directory Springfield and Jacksonville, p. 78.
W. B. M. Colt

W. B. M. Colt (b. Waterford, Pennsylvania, 9 February 1833; d. Litchfield, Illinois, 15 January 1899). Methodist Episcopal Church (MEC) minister and Free Methodist Church (FMC) minister and evangelist. Colt was educated in the public schools of Illinois and at Garrett Biblical Institute. Converted in 1843, he was licensed to preach by the Central Illinois Conference, MEC, in 1853. He served as a captain of Company B of the 73rd Illinois Volunteers during the early days of the Civil War. Honorably discharged in 1862, Colt experienced entire sanctification in 1863 and became a full-time evangelist. He had remarkable evangelistic success throughout the Midwest, Pennsylvania, and New York, and especially in northern and central Texas, where thousands flocked to his meetings in 1877. In 1879, as a result of growing opposition to Holiness doctrine in the Central Illinois Conference of the MEC, Colt united with the FMC. In 1886, he was elected General Conference evangelist of the FMC. Although he retired in 1890, he continued to preach until ill health forced him to stop in 1896. W. C. K.

1799 Birth of Alexander Colt.
1814 Lucy Childs was born on August 14, 1814 in New York
1820 Lucy Childs marriage to Alexander Colt, Erie, Pennsylvania.
1833 Wilder Brunswick Mack Colt was born on February 9, 1833 in Erie County, New York.
1855 On August 29, 1855, 22 year old Colt married Sarah Jane Wright in Sangamon County, Illinois. Sarah Jane "Sade" Wright, daughter of Thomas and Jane (Sparks) Wright, was born March 11, 1837, in Adair County. Sade Wright died at Litchfield on April 8, 1897. "Mac" Colt was a Methodist minister who went to California during the Gold Rush and became wealthy, according to relatives. He was accompanied by a brother who also became wealthy but who chose to return home by ship around Cape Horn; he never reached home nor was he heard of again. Mac served in the Civil War as an officer. He and his family went to Saunders County, Nebraska, about 1871. He and Sade had six children. 397
1860 Age: 46 Residence Buena Vista, Schuyler, Illinois.
1861 Lucy Childs Colt died on June 20, 1861 in Rushville, Schuyler County, Illinois. She was 46 years old. She is buried in Rushville City Cemetery.
1862 August 21: Wilder B. M. Colt enlisted and mustered into Company B, 73rd Regiment of Illinois Infantry Volunteers as a Captain. December 1: Resigned 398
1864 Union Gallery; West Side of the Public Square, over Ward’s Jewelry Store. 399

It is most possible, too, that W. B. M. Colt was assisting Mr. Crowder with the bookwork, since one directory for this period lists him as “Proprietor” of the Union Gallery on the West Side of the Square. But he was not identified as a photographer or artist. 400

1880 United States Federal Census about W. B. M. Colt: age 46, birth about 1834 in Pennsylvania Home in 1880 was Litchfield, Montgomery County, Illinois. He was

396 http://books.google.com/books?id=23-KTx1MfIC&pg=PA73&lpg=PA73&dq=%22Wilder+Brunswick+Mack+Colt%22+OR+%22Wilder+Brunswick%22+OR+%22Colt,+Wilder+Brunswick%22&hl=en&sa=X&ei=FoBOUamZK4mWiAL94CA&ved=0CDYQ6AEwAQ#v=onepage&q=%22Wilder%20Brunswick%22&f=false
398 1864 City Directory, p. 30.
399 Temple, p. 7.
married to Sarah J. Colt. His father was born in Ireland and his mother in Connecticut. He was a minister.

1899

Rev. W. B. M. Colt
First General Conference Evangelist

See John F. Crowder.

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**UNCONDITIONAL UNION TICKET.**

Candidates for Township Offices,

For Supervisor:

Gershom Keys.

For Assistant Supervisor:

Daniel Fosselman.

For Collector:

C. G. Parish.

For Assessor:

A. M. Watson.

For Clerk:

Capt. W. B. M. Colt.

For Commissioners of Highways:

Samuel Grubb, Sen.

Overseer of Poor:

J. D. B. Salter.

Tuesday, March 22, 1864, *Journal*.

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**EVERYBODY GOES TO THE UNION GALLERY,** for the best Ambrotypes and Photographs, West Side of the Public Square, over Ward’s Jewelry Store. W. B. M. Colt, Proprietor.

1864 City Directory Advertisement for W. B. M. Colt’s Union Gallery

Cartes de Visite

Union Picture Gallery

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401 *Journal*, Tuesday, March 22, 1864, p. 3.
402 *1864 City Directory*, p. 30.
W. B. M. Colt’s Union Picture Gallery Cartes de Visite of William Forbes (Circa 1864)\textsuperscript{403}

Backmark # 1.

\textsuperscript{403} Hart.
W. B. M. Colt’s Union Picture Gallery Cartes de Visite (Circa 1864)404
Left: Albert Bradley  
Right: W. H. Green

Backmark # 1

W. B. M. Colt’s Union Picture Gallery Carte de Visite (Circa 1864)405

Backmark # 1

404 Left: Hart. Right: From the collection of Kathryn Heyworth, Springfield, Illinois (Hereafter Heyworth Collection.).
405 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

W. B. M. Colt

W. B. M. Colt's Union Picture Gallery Cartes de Visite (Circa 1864) 406

Backmark # 1.

Right: General Grant.

W. B. M. Colt's Union Picture Gallery Cartes de Visite (Circa 1864) 407

Backmark # 1.

407 Heyworth Collection.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900) W. B. M. Colt

W. B. M. Colt's Union Picture Gallery Cartes de Visite (Circa 1864)

Backmark # 1.

Hart.

Hart.
W. B. M. Colt's Union Picture Gallery Cartes de Visite (Circa 1864)

Left: John Council
Right: Dr. Wesley Council

Backmark # 1.

W. B. M. Colt's Union Picture Gallery Cartes de Visite (Circa 1864)

Backmark # 1.

410 Hart.
411 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

W. B. M. Colt

W. B. M. Colt’s Union Picture Gallery Carte de Visite (Circa 1864)\(^{412}\)

Backmark # 1.

“Lincoln Residence: Carte de Visite Photograph, an oval view of Abraham Lincoln’s house, with surrounding handwritten title (in the negative) reading “Lincoln’s Residence: Springfield, Ills.”, and smaller script credit (also in the negative) “Photographed by W.B.M. Colt”. Verso bears backmark of J.W. Black, Boston, and 2-cent blue playing-card revenue stamp pre-cancelled by Black’s circular hand stamp, dated 11 Nov. 1864. While dozens of different views of Abraham Lincoln’s house were taken after his death – showing it draped in mourning—a mere handful of photographs of the house were made during his lifetime. This particular one, almost certainly issued as an 1864 campaign/election souvenir, is thought to have been the basis for the woodcut of Lincoln’s residence which appeared in *Harper’s Weekly* for 26 November 1864.”\(^{413}\)

\(^{412}\) Hart.

\(^{413}\) http://www.abrahamlincolnbookshop.com/HTMLPages/LincolnCivilmain.htm
Woodcut of Lincoln’s home from *Harper’s Weekly*, November 26, 1864.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Mrs. Sarah M. Cook

Cook, Sarah M., Mrs.
(1855-1855)

1855  March 5, 1855 Journal advertisement: New Daguerrean Notice: rooms over Watson’s saloon, South Side of Square, lately occupied by Mrs. Martin.\(^{414}\)

1860  Federal Census: In the 1860 Federal Census, Sarah Cook is listed as a 52 year-old resident born in Ohio. Living with her are Mary E., a 22 year old born in Illinois, Elbridge, a 19 year-old student born in Illinois, with a worth of $1,100 in real estate, Lucinda, a 21 year-old native of Illinois, Louisa, a 6 month-old native of Illinois. Sarah is listed as having $150 in personal property. Boarding in her house was Hamilton F. Cook, a 23 year-old law student and native of Ohio, merchant James Gormley, a 34 year old New Jersey native, and his 20 year old wife, Julia, an Illinois native.\(^{415}\) Mrs. Cook resided one-half block south of the Lincoln residence in 1860.

1892  Death of Sarah M. Cook.

March 5, 1855 Journal Advertisement for Mrs. S. M. Cook’s Daguerreotye Gallery\(^{416}\)

Residence of Sarah M. Cook, East Side of South Eighth Street Between Jackson and Edwards Streets\(^{417}\)

A sign in front of the house reads: “During 1860, this house was rented to Mrs. Cook, a widow, who let rooms to provide support for herself and her children. In 1855, a Springfield newspaper carried an advertisement for Mrs. Cook’s photographic studio, with its “splendid Camera, beautiful stock, and the best light in the city.”

Sarah M. Cook’s Obituary
Sunday, August 6, 1893, Journal.\(^{418}\)

\(^{414}\) Journal, March 5, 1855, p. 2, cl. 5.

\(^{415}\) 1860 United States Federal Census.

\(^{416}\) Journal, March 5, 1855, p. 2, cl. 5.

\(^{417}\) Photograph taken by Richard E. Hart, Fall 2002.

\(^{418}\) Journal, August 6, 1893, p. 4.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)  
Frederick Coombs

Coombs, Frederick  
(1845-1845)

1845 September 19, 1845 Register advertisement: “Daguerreotype Miniatures – For a short time only, at the American House.” He charged $3.00 for a picture and a morocco case; “Phrenological examinations and measurements taken, by his highly improved phrenometer, at fifty cents.” “A fine chance for a young gentleman. – F. C. has one or two complete apparatus for sale, with instruction; as low as $30 and upwards–Early application is necessary.”

1845 September 19, 1845 Register Advertisement Dated September 19, 1845, for Frederick Coombs’ Daguerreotye Miniatures

Register Advertisement Dated September 19, 1845, for Frederick Coombs’ Daguerreotye Miniatures

(1803-1874) Born in England, he was reported to have been an early experimenter in electricity, a practicing mesmerist, and Professor of Phrenology. He reportedly began his photographic career in St. Louis, Mo., in 1846. In 1848 he was listed as a daguerreian at 48 Market Street in that city. This was his only listing in the St. Louis directories. It was perhaps in this same year, 1848, that Coombs operated in Alton, Illinois, daguerreotyping soldiers on their way to the Mexican War. One source also noted Coombs in Chicago in 1848-1849, as a daguerreian at 48 Clark Street.

Coombs arrived in San Francisco, Calif., in 1849. The first record of his photography there was in April, 1850, when he moved his gallery from “Portsmouth Plaza, next door to the U.S. Exchange.” On May 4, this gallery was burned out, and he moved across the street. One June 14, that gallery was burned out. In September he was listed as daguerreian at the corner of Sacramento and Montgomery Streets, San Francisco. He advertised he could photograph jumping babies. In November, 1850, Coombs advertised he “had secured an additional coloring Artist—a young lady who has presided over the finishing department of the first Gallery of Boston several years.”

In May, 1851, his new gallery was burned once again. In 1852, he lost still another new gallery because of a bad business investment. If effect, he reportedly was swindled out of it. At this point, he reportedly gave up daguerreotyping.

419 Register, September 19, 1845, p. 3, cl. 3 and 5.  
420 Register, September 19, 1845, p. 3, cl. 5.  
421 Register, September 19, 1845, p. 3, cl. 3.  
422 Craig.
This is probably William Riley Crow who was born in November 1845 in Kentucky. In the 1850 census, he was living with his parents in Sangamon County, Illinois, and he continued to live there through the 1880 census. In 1880, he is listed as a teacher in Mechanicsburg, Sangamon County, Illinois. His brief venture as a professional photographer in 1868-1869 was at the age of 23.

1868-1869 photographer; National Photograph Gallery, over Chatterton's Jewelry Store; West Side Public Square; residence: same.\(^{423}\)

\[\text{Advertisement for William R. Crow's National Photograph Gallery}\]

\[\text{William R. Crow's Carte de Visite (Circa 1868)}^{425}\]

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\(^{423}\) *Holland's Springfield City Directory, for 1868-9*, Chicago, Western Publishing Company, Publishers, 146 S. Water Street, pp. front cover, 206 and 219. (Hereafter referred to as 1868-69 City Directory.)

\(^{424}\) 1868-69 *City Directory*, p. 206.

\(^{425}\) SVC.
Crowder, John F.
(1864-1865)

1837 Born on December 25, 1837, the son of Washington and Isabel Laughlin Crowder and the grandson of Philip and Susan Parish Crowder.
1860 Married Jane E. Laswell on April 12, 1860.
1863 Jane E. Laswell Crowder died on May 7, 1863.
1864 artist; residence: South Fourth Street; West Side of Square; Union Gallery; Married Mary F. McMurry on September 22, 1864.
1865 “In 1865, C. S. German and wife are not listed in the Illinois State Census. It would appear that John F. Crowder had taken over German’s Gallery on the West Side of the Square. …Previously, J. F. Crowder had worked with Washington Crowder & Company at Illinois Mills on the corner of Washington and Third, a brick manufacturing plant. He was not then a photographer. It would appear that Crowder was operating the studio in a partnership with the absent German. In a private photo collection there is a carte de visite which has stamped on its back: “UNION PICTURE GALLERY, West Side Capitol Square, Springfield, Ill. German & Crowder, Artists.” This photograph bears a two-cent revenue stamp which was mandated by the Federal Government beginning in 1862 (sic) to raise needed funds. So, the photo was taken sometime during the Civil War, and 1864-65 seems the best conclusion as to a date based on that stamp and directories. It is most possible, too, that W. B. M. Colt was assisting Mr. Crowder with the bookwork, since one directory for this period lists him as “Proprietor” of the Union Gallery on the West Side of the Square. But he was not identified as a photographer or artist.”

426 Hart.
428 Temple, p. 7.
John F. Crowder's Grave Marker in Oak Ridge Cemetery, Springfield, Illinois

Philip Crowder was born May, 1759, near Petersburg, Virginia. Philip Crowder was a soldier in the revolution. An elder brother, who had a family, was drafted, and Philip volunteered in his place. It was not long before the close of the war—when he was about sixteen years of age. His son Washington remembers hearing him repeatedly state that he was at the siege of Yorktown, and witnessed the surrender of Cornwallis; that he saw the British commander hand his sword to Washington, and that they wept and embraced each other. Seeing Cornwallis so much affected, Washington said: “Never mind it; this is the fate of war.”

Philip was married in Virginia to Susan Parish. They had five children born there. He then moved, in company with about forty families, to Greene County, Kentucky. They all moved on pack horses, and camped near each other every night, with armed men standing guard around them, for protection against the Indians.

Susan Crowder died in 1794 in Kentucky, and Philip was there married to Rachel Saunders. She had one child, and died there.

Philip Crowder then married Sally Chandler. They had nine children, and moved to Sangamon County, Illinois, arriving in November, 1830, and settled three and a half miles southwest of Springfield. Of all his children—Washington, born on July 9, 1813, in Green County, Kentucky, came with his father to Sangamon county in 1830. He was married on December 21, 1836, to Isabel Laughlin. They have seven children [one of whom was John F.]:

“Philip Crowder died February, 1844, and his widow died in September following, both in Sangamon County.”

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Cartes de Visite

Union Gallery

John F. Crowder’s Union Gallery Carte de Visite of Else Jones (?) (Circa 1864)\textsuperscript{431}

Backmark # 1.

John F. Crowder’s Union Gallery Cartes de Visite (Circa 1864)\textsuperscript{432}

Backmark # 1.

\textsuperscript{431} Jones. United States Tax Stamps: See the explanation at page 668.

\textsuperscript{432} Hart.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
John F. Crowder

John F. Crowder’s Union Gallery Carte de Visite (Circa 1864)\textsuperscript{433}
\textit{Backmark # 2.}

John F. Crowder’s Union Gallery Cartes de Visite (Circa 1864)\textsuperscript{434}
\textit{Backmark # 2.}

\textit{Using same chair as W. B. M. Colt.}

\textsuperscript{433} Hart. United States Tax Stamps: See the explanation at page 668.
\textsuperscript{434} Left: Marvin. Right: Hart.
John F. Crowder's Union Gallery Cartes de Visite (Circa 1864)

Backmark # 2.

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435 Hart. United States Tax Stamps: See the explanation at page 668.
Crowder, German &  
(1865-1865)  
See German & Crowder.

Davis, Hall &  
(1864-1864)  
See Hall & Davis.

Dawson, Richard Harry  
(1868-1870)  
1844 Born in Sangamon County, Illinois in 1844, a son of Charles H. and Julia A. Meacham Dawson. (Was Julia a relative of Meacham the photographer?)
1867 Married Lizzie C. Ruckel in Sangamon County, Illinois, on March 14, 1867.436
1868-1869 photographer; West Side Public Square; successor to C. H. (Curtis H.) Hall; residence: same.437
R. H. Dawson’s Photograph Gallery: The gentleman has a splendidly fitted up gallery, and employs none but first class help. His work always excels, while his prices are as low as can be afforded or desired. His gallery is located on west Side of Square, and those wishing truthful, life-like pictures of any style or size, should not fail to see Mr. Dawson. Pictures are colored at this establishment in ink, oil or water colors. Mr. D. is successor to C. H. (Curtis Hall) Hall. Remember, west Side of Square.438
1869-1870 “photographer,” West Side of Square; successor to C. H. (Curtis H.) Hall; residence: same.439

By July 18, 1870 when the 1870 United States Federal Census was taken, Richard Dawson was listed as: age 22; estimated birth year: 1847; birthplace: Illinois; home in 1870: Springfield, Sangamon, Illinois; occupation: druggist.440

1868-1869 City Directory Advertisement for Richard Harry Dawson’s Capitol Gallery of Art441

436 Illinois State Marriage Index.
437 1868-69 City Directory, pp. 74, 194 and 219.
438 1868-69 City Directory, p. 46.
441 1868-69 City Directory, p. 194.
Richard Harry Dawson’s Capitol Gallery Carte de Visite (Circa 1868-1870)\textsuperscript{442}

\textit{Backmark # 1.}

Richard Harry Dawson’s Capitol Gallery Cartes de Visite (Circa 1868-1870)\textsuperscript{443}

\textit{Backmark # 1.}

\textsuperscript{442} Jones.

\textsuperscript{443} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Richard Harry Dawson

Richard Harry Dawson’s Capitol Gallery Carte de Visite (Circa 1868-1870)
Backmark # 1.

Richard Harry Dawson’s Capitol Gallery Carte de Visite (Circa 1868-1870)
Backmark # 2.

444 Hart.
445 Hart.
Richard Harry Dawson’s Carte de Visite (Circa 1868-1870)\textsuperscript{446}

Backmark # 3.

Richard Harry Dawson’s Stereoview of St. Paul’s Episcopal Church
at the Southeast Corner of Third and Adams Streets (Circa January 1868)\textsuperscript{447}

\textsuperscript{446} Hart.

\textsuperscript{447} Hart. On the backside there is a penciled note “R. H. Dawson Artist.”
1882

September 1, 1882: “M. O. DEANE, the successor to Mr. Pittman on South Fifth, between Monroe and Capitol avenue, took possession about the 1st of September. He is an experienced artist, and has given the most satisfactory evidence of it in his work. He has also added largely to the apparatus and stock of the establishment, and proposes to keep up with all improvements in his art.”

M. O. Deane's Carte de Visite (Circa 1882)

Backmark # 1.

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448 Illinois’ Fifth Capitol, Saderine (Wilson) Temple and Wayne C. Temple, Phillips Brothers Printers, Springfield, Illinois, 1988, p. 134. “This view was sealed in the cornerstone of the present Capitol on October 5, 1868. Wayne C. Temple recovered the original print on July 26, 1966, when the cornerstone was opened to obtain the specification book needed to commence repairs. He had it copied before returning the original to the stone.”


450 Hart.
M. O. Deane’s Carte de Visite (Circa 1882)\textsuperscript{451}

Backmark # 2.

M. O. Deane’s Cabinet Card (Circa 1882)\textsuperscript{452}

Backmark # 3.

\textsuperscript{451} Hart.
\textsuperscript{452} Hart.
DeVelling, Isabella C.
(1864-1864)

Isabella C. De Velling was a woman who remained single throughout her life and whose occupations included those of schoolteacher, housekeeper and missionary.

1850
In the 1850 Census, Isabella C. Develling is listed as a 10 year-old living in Lancaster, Fairfield, Ohio. She is living with her parents, H. W. Develling, age 38, and A. H. Develling, age 38, and her siblings, Juliet J., age 12, Charles T., age 8, Adaline M., age 6, and Caroline E., age 1.

1860
In the 1860 Census, Isabella C. Develling is listed as a 20 year-old living in Lancaster, Fairfield, Ohio. She is living with her parents, Henry W. Develling, age 47, and Adaline H. Develling, age 47, and her siblings, Charles F., age 18, Adaline M., age 16, and Caroline E., age 10, Mary A., age 6, and Florance A., age 4. Isabella’s occupation is listed as school teacher.

1864

1870
In the 1870 Census, Isabella Develling is listed as a 30 year-old living in Springfield, Ward 2, Hampden, Massachusetts in the household of Albert E. Townsend. Also living in the house was Carra A. Develling, age 27. Isabella’s occupation is listed as keeping house.

1896
TEMPERANCE REPORT. Just after the Yearly Meeting last year each monthly meeting in the State was requested to appoint a committee to have charge of the temperance work in their meetings and report to the Yearly Meeting superintendent at the close of the year.

By request, Miss Isabella C. DeVelling agreed to spend the month of April, ’96, lecturing to Friends and others in Southern California on the subject of temperance. The following is the report of her work: Whittier Lectures 5: (Friends Church 1; Boys’ State School 1; Girls’ State School 1; W. C. T. U. 1; College Pupils 1.) Pasadena Lectures 6. Ontario 4. El Modena 3. Villa Park 2. Alamitos 2. Garden Grove 1. Total 23.

In speaking of this work Miss DeVelling says: “I worked very hard and met many pleasant people. The trip did not bring me much money but I know it did good and I am glad I made it.” Through the kindness of Friends at several of the above mentioned places Miss DeVelling was taken from place to place by private conveyance, so that the only remuneration she received from the Yearly Meeting fund was $3.50 for traveling expenses. She received by collections from audiences addressed $18.71.

In the 1910 Census, Isabella C. Develling is listed as a 70 year-old living in Butte, Siskiyou, California. She is head of her household and is living alone. Her occupation is listed as Missionary/Church. Her father was born in Maryland and her mother in Connecticut.

453 1864 City Directory, pp. 81 and 84.
454 Official Minutes of California Yearly Meeting of Friends Church, 1895, pp. 37 and 38.
Obituary of Mrs. Isabelle C. DeVelling

Penn Yan, [New York] Aug. 14 - Miss Isabelle C. DeVELLING, of this village, formerly well known as a temperance lecturer and worker, died in Rochester last evening at 6 o'clock. She was 80 years of age and leaves three sisters, Mrs. Edward R. TAYLOR, of Penn Yan, Mrs. J. R. HERRIOTT, of Indianapolis, Ind., and Mrs. Mary D. KELLOGG, of Los Angeles, Cal., and one brother, Charles DeVELLING, of Zanesville, O. The body will be brought here for burial in Lakeview cemetery, where private services will be held. 455

Miss De Velling Out For A Walk Hoop Skirt W/ Pardessus & Bonnet Walking Dress / Traveling Outfit

Carte de Visite (CDV) in sepia - circa 1864 ... a photographic image of a fine woman shown in full portrait attired in a walking / traveling dress / ensemble / costume ... included in this lady's toilette is a bonnet or chapeau, jacket or coat often called a pardessus and the dress with hoopskirt support. A handwritten inscription on back reads, “Miss I. C. De Velling, Out for a Walk ... To ? (I don't know what this name is) from Grandma, Jan. 1869”

455 Democrat & Chronicle, Rochester, Monroe, New York, Tuesday, August 15, 1916, GSubyak@aol.com
456 Hart.
Dinsmore, J. S., Mrs.
(1852-1854)

1850-1851 “Miss J. S. Dinsmore. Listed as a daguerreotypist at 96 Market Street upstairs, St. Louis, Missouri 1850-51. Also noted as J. Maria Dinsmore. She apparently left St. Louis and returned in the 1860’s as an electro-magnetic physician.”

1852 March 23, 1853 Journal: advertisement dated March 4, 1852 states that Miss M. J. Dinsmore will remain a short time longer at her present location over Watson’s Confectionary, south of the square.

1854 July 8, 1854 Weekly Capitol Enterprise: advertisement dated June 23, 1854 states that Mrs. D. Martin has purchased the daguerreotype gallery over Watson’s Saloon from Mrs. Dinsmore.

Drenkel, Daniel R.
(1881-1883)

1881-1882 “photographer,” 117 West Side of Square.
1882-1883 “photographic artist,” over 511 and 513 North Side of Square.

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457 Craig.
462 Babeuf’s 1881-82 City Directory, p. 65.
463 1882-83 City Directory, pp. 76 and 255.
Drenkel, Harry W.
(1881-1882)

1881-1882  "photographer," 117 West Side of Square.\(^{464}\)

_Drenkel Bros.
(1881-1882)

1881-1882  "photographers," 117 West Side of Square.\(^{467}\)

_Drenkel’s Cabinet Card (Circa 1882)\(^{469}\)

Backmark # 1.

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\(^{464}\) _Babeuf’s 1881-82 City Directory_, p. 65.

\(^{465}\) _Journal_, Thursday, May 4, 1882, p. 6.

\(^{466}\) _Journal_, Thursday, May 11, 1882, p. 6.

\(^{467}\) _1881-82 City Directory_, p. 127. _Babeuf’s 1881-82 City Directory_, pp. 65 and 227.

\(^{468}\) _Journal_, Friday, July 8, 1881, p.6.

\(^{469}\) _Hart_.

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Drenkel’s Cabinet Card (Circa 1882)\textsuperscript{470}  
Backmark # 2.

Drenkel, German &  
(1881-1883)

See German & Drenkel.

\textsuperscript{470} Hart.
Marcel A. Duboce, a Frenchman by birth, is one of the most interesting of the photographers to pass through 19th century Springfield. The creativity of his advertisements would alone elevate him to a unique Springfield literary position. They were creative and numerous. He also left a remarkable body of work in cartes de visite of Lincoln era Springfield citizens and stereoview images of Springfield scenes. He photographed under the name Capitol Gallery, one of the finest galleries in the West. Despite his skill and self promotion, he is not credited with any photograph of Abraham Lincoln or the Lincoln family. Perhaps his claim to have been a “French Photographer” was a bit too much for the politically sensitive Abraham.

Duboce is one of my personal favorites of Springfield’s 19th century photographers.

“Duboce, Marcel A. photographer, Mt. Pulaski; was born in France, Oct. 5, 1833; came to this country in 1860 [no, before 1850]; went to Springfield, Ill. In 1861, enlisted in the 3rd Ill. Light Art. Company A, commanded by Capt. Vaugan, Aug. 7, 1862, and served three years; came to Mt. Pulaski in June, 1874; married Miss Augusta Swinke, Sept. 15, 1873; who was born in Prussia, Aug. 10, 1853; have two children: Flora E. born 13th July, 1874, and Hamilton A. born 10th Sept. 1876; rep. (Republican) in politics; liberal in religion.”

1833
Birth in France, October 5, 1833.

1850

1855
July 26, 1855 Journal announcement that “this day” “Augustin” of New York has associated with John H. Taylor.

August 28, 1855 Register. announcement dated August 23, 1855 of A. Duboce’s Taylor Gallery, successor of Mr. J. H. Taylor; December 20, 1855 Register report of A. Duboce’s location on West Side of Square;

December 25, 1855 Register advertisement for opening of Capital Gallery.

1856
January 1, 1856 Register advertisement for Capitol Gallery;

Register advertisement in poem dated April 16, 1856: “…In his rooms he has, too, a young artist named Wright…”

Register advertisement in poem dated June 20, 1856;

June 30 1856 Journal advertisement for Capitol Gallery, West Side of Square;

July 30, 1856 Register advertisement dated April 16, 1852 for Marcel A. Duboce’s Capitol Gallery;

September 9, 1856 Register advertisement dated June 20, 1856 for Capitol Gallery.

1857-1858
daguerrian artist.

“Augustine,” photographic artist, formerly known as Taylor’s Daguerrean Gallery, West Side of the Square, “…has been in operation for last six years in Springfield”; “Open from 8 o’clock in the morning until 6 o’clock in the evening. Instructions given in the art from Parisian methods”;

residence: northeast corner of Jefferson and Third Streets.

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472 1850 United States Federal Census: Roll: M432_552, p. 73, image 147.
474 Register, August 28, 1855, p. 2, cl. 4. Register, October 8, 1855, p. 4, cl. 5.
475 Register, December 20, 1855, p. 3, cl. 1.
476 Register, December 25, 1855, p. 3, cl. 2.
477 Register, January 1, 1856, p. 2, cl. 4.
478 Register, September 9, 1856, p. 4, cl. 3.
479 Register, July 30, 1856, p. 3, cl. 5.
480 Journal, June 30, 1856, p. 3, cl. 3.
481 Register, July 30, 1856, p. 3, cl. 5.
482 Register, September 9, 1856, p. 4, cl. 3.
1858 Register advertisement dated June 29, 1858: Grand Balloon Ascension to be seen every day at the Capitol Gallery and magical performance by Monsieur Duboce on the Double-Working Camera.  

Register advertisement dated November 20, 1858: A. Duboce, Artist, having returned from the eastern cities, for Capitol Gallery, West Side of Square.

1859 Capitol Gallery, west side of Fifth Street, between Adams and Washington Streets; residence: northwest corner of Third and Jefferson Streets.


1860 March 13, 1860 Journal advertisement: Mr. Woodward Wright, formerly of this place, has associated with A. Duboce of the Capitol Gallery, West Side of Square, Duboce & Wright;

March 13, 1860 Journal: A. Duboce & Wright, Artists advertising poem dated April 25, 1860:

March 19, 1860 Journal announcement: Mr. Duboce’s departure for Paris for a three month visit.

1861 “of D. & Wright”, west side of Public Square.

1862 On August 7, 1862, Marcel DuBoce enlisted as corporal at Springfield in the United States forces, the Springfield Illinois Independent Light Artillery. The “Springfield Light Artillery” was recruited principally from the cities of Springfield, Belleville, and Wenona, and was mustered into the United States service at Springfield, for the term of three years, on the 21st day of August, 1862, numbering 120 men and officers. Duty at Camp Butler, near Springfield, until November 1, 1862, when it was ordered to the front. Arrived at Bolivar, Tenn. on November 8, 1862, and was assigned to the First Brigade, First Division, Sixteenth Army Corp, under the immediate command of Brigadier General Mason Brayman.

1863 Bolivar, Tenn., District of Jackson, 16th Army Corps.

1864 Army of Arkansas.


1868-1869 “photographer,” west side Sixth Street, between Adams and Monroe Streets; residence: same.

1869-1870 “photographer,” West Side of Sixth Street, between Adams and Monroe Streets; has for sale some beautiful stereoscopic views of Oak Ridge and many prominent buildings in the city; residence: same.

484 Register, July 3, 1858, p. 2, cl. 6.
485 Register, December 13, 1858, p. 1, cl. 5.
486 1859 City Directory, p. 39.
487 Register, January 2, 1860, p. 2, cl. 5.
491 Craig.
492 1860-61 City Directory, p. 75.
495 1868-69 City Directory, pp. 81 and 219.
496 1869-70 City Directory, pp. 69 and 208.
497 1869-70 City Directory, pp. 69 and 208.
M. Duboce takes pictures in every style of the art of photography, and gives particular attention to ambrotype gems. He has among his specimens some beautiful views of the new State capitol, and other objects of interest around the city. Gallery on Sixth street, between Monroe and Adams. He has also for sale some beautiful stereoscopic views of Oak Ridge and many prominent buildings in the city.  

1871-1872
City Directory advertisement for M. Duboce’s views of the new State Capitol and stereoscopic views of Oak Ridge and prominent buildings in the City.  

1872-1873
“photographer,” South Fifth Street, between Monroe and Adams Streets; residence same.

1873
Marcel Duboce married Augusta Swinke in Sangamon County, Illinois on September 15, 1873.

1873-1874
“photographer”; 115 South Sixth Street.

1874

1876
September 10, 1876, Hamilton A. born.

1903
June 9, 1903, Marcel Duboce of Christian County was admitted to the Soldier’s and Sailors’ Home in Danville, Illinois.

1920
The 1920 census shows that Augusta is the head of the household in Mt. Pulaski.

1921
December 26, 1921: death of Augustin Duboce in Danville Township, Vermilion County. (probably the Soldiers’ and Sailors’ Home) “My only guess as to why he was there is because an old soldier’s residence was located in Danville at this time. Duboce who was several years older than his wife must have been sent there in his old age.”

Grave of Marcel A. Duboce
Mt. Pulaski Cemetery, Mt. Pulaski, Illinois

Journal Announcement Dated July 26, 1855 of Partnership of John H. Taylor and Augustin Duboce

Register Advertisement Dated August 23, 1855 for A. Duboce’s Taylor Gallery

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498 History of Springfield, John C. Power, 1871, p. 87.
499 1871-1872 Springfield City Directory, p. 87.
500 Wiggins’ City Directory of Springfield, Illinois. For 1872-73, Joseph Wiggins, Publisher, Cleveland, Ohio, pp. 47 and 137. (Hereafter referred to as 1872-73 City Directory.)
501 Illinois State Marriage Index.
502 1873-4 City Directory, pp. 61 and 225.
505 Unpublished research of Curtis Mann, Librarian, Sangamon Valley Collection, Lincoln Library, Springfield, Illinois.
506 Photograph taken by Richard E. Hart, September 2003. Mt. Pulaski Cemetery, Section E, Row 1, starting south to north. E-3-6a Sergeant Marcell DuBoce, Vaughn’s Ind Bty PFD. E-3-6 DuBoce.
507 Journal, July 26, 1855, p. 2, cl. 4.
508 Register, August 28, 1855, p. 2, cl. 4.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Marcel A. Duboce

Register Advertisement Dated August 23, 1855 for A. Duboce's Taylor Gallery

Register Advertisement Dated December 20, 1855 for A. Duboce's Opening of Capital Gallery on West Side of Square

Register Advertisement Dated December 29, 1855 for Marcel A. Duboce's Capitol Gallery

Monday, December 31, 1855, Journal

Wednesday, April 9, 1856, Journal

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509 Register, October 8, 1855, p. 4, cl. 5.
510 Register, December 20, 1855, p. 3, cl. 1.
511 Register, December 25, 1855, p. 3, cl. 2.
512 Journal, December 31, 1855, p. 2.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Marcel A. Duboce

Wednesday, January 9, 1856, Journal

Friday, January 18, 1856, Register, p. 2.

Register Advertisement Dated April 16, 1856 for Marcel A. Duboce’s Capitol Gallery

Saturday, June 27, 1857, Journal

Register Advertisement Dated June 20, 1856 for Marcel A. Duboce’s Capitol Gallery

Register Advertisement Dated June 29, 1858 for Monsieur Duboce’s Double-Working Camera at Capitol Gallery

513 Register, January 1, 1856, p. 2, cl. 4.
519 Wednesday, April 9, 1856, Journal, p. 3.
513 Journal, Wednesday, January 9, 1856, p. 3. Register, Friday, January 18, 1856, p. 2.
514 Register, September 9, 1856, p. 4, cl. 3.
515 Journal, Saturday, June 27, 1857, p. 3.
520 Register, July 30, 1856, p. 3, cl. 5.
521 Journal, June 30, 1856, p. 3, cl. 3.
522 Register, July 3, 1858, p. 2, cl. 6.
Tuesday, August 11, 1857, Register.\footnote{Register, Tuesday, August 11, 1857, p. 3.}

1857-1858 City Directory Advertisement for A. Duboce’s Capitol Gallery, Formerly Taylor’s Daguerrean Gallery\footnote{1857-1858 Springfield City Directory.}

\"Tis Almost Fairy Time\" at the Capitol Gallery! Friends of the North! Oh how to the rally! At Capitol Gallery, there let us rally; backman and freemont will join in the cry. And forget everything but the Fourth of July. Be sure then and come to the Capitol Square—Remember—West side—the sign of Daguerre.

The flag of our country—the banner we love—Is waving so high, from the belfry-tops above; We know its broad stripes and bright stars will fly high, Every heart of earth on the Fourth of July! Then come and behold the illusions pair, At the Capitol Gallery, sign of Daguerre.

Hurst for the rockets! Bless the fun! And see how the Comet in corner will run. The mission and rocket will make him turn pale—While shouting wild pigeons will set on his tail! Hurst for the Fourth at the Capitol Square—Let’s take him by storm—our old friend Daguerre.

A. DUROEC, Capitol Gallery, west side of the square, Springfield, Ill.

\[Copyright secured.\]
After many experiments, we are at last, victorious, and have perfected the

**DOUBLE OPERATING CAMERA,**

Taking two Pictures at one Sitting.

The greatest improvement of the age, combining expedition with quality.

We take all kinds of likenesses, from the smallest Ambrotype Miniature to the Life size Photograph.

Our Gallery has been newly renovated, and with our improvements we are now ready to welcome our friends at the

**CAPITOL GALLERY,**

West Side Square.

**NOTE.** Our Double-Quick Working Camera is the only one in operation in the United States.

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Journal, Wednesday, June 9, 1858.\(^{523}\)

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To Give Beauty and Merit their Due.

**AMBROTYPES IN OIL COLORS.**

The Only Place in Illinois Where this Process is Applied with Success. References to the Happenings of Illinois would be incomplete without the beauty and worth of our land, 

Always to be Seen at the

**CAPITOL GALLERY,**

West Side Square.

A. DUBOCE, Artist.

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Journal, Wednesday, March 3, 1858.\(^{524}\)

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\(^{523}\) *Journal*, Wednesday, June 9, 1858, p. 3.

\(^{524}\) *Journal*, Wednesday, March 3, 1858, p. 3.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)  
Marcel A. Duboce

Register Advertisement Dated November 20, 1858 for A. Duboce’s Capitol Gallery  

Journal, Thursday, August 25, 1859.

March 13, 1860 Journal Advertisement for Woodward Wright’s Partnership With Marcel A. Duboce in the Capitol Gallery

168
March 19, 1860 *Journal* Announcement of Mr. Duboce’s Trip to Paris\(^{530}\)

A. M. Duboce’s Advertisement in the *Springfield Annual for 1872*\(^{531}\)

A. Duboce’s Ambrotype: a 1/6th plate (Circa 1855-1858)\(^{532}\)

“The ambrotype is about 1855-58, and once again I would say A. Duboce, even though Taylor might have still been there.” *Kevin Kunz*\(^{533}\)

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\(^{530}\) *Journal*, March 19, 1860, p. 3, col. 2.


\(^{532}\) From the collection of Kevin Kunz. (Hereafter referred to as *Kunz*.)

\(^{533}\) *Kunz Quote.*
Capitol Gallery Daguerreotype: a 1/9th plate (Circa 1856-1858) \textsuperscript{534}

“The 1/9th plate daguerreotype of the man is 1856-58 and could be by either one (Duboce or Taylor).” \textit{Kevin Kunz}\textsuperscript{535}

Capitol Gallery Tintype: a 1/6th plate (Circa 1859-1860) \textsuperscript{536}

“As far as approximate dates for the other scans from Capitol Gallery, the tintype is probably 1859-60, possibly a year earlier or later. Most definitely done during Duboce’s ownership.” \textit{Kevin Kunz}\textsuperscript{537}

\textsuperscript{534} Kunz.

\textsuperscript{535} Kunz Quote.

\textsuperscript{536} Kunz.

\textsuperscript{537} Kunz Quote.
Cartes de Visite

Marcel A. Duboche’s Carte de Visite of Drury Jones (Circa 1868-1873)\textsuperscript{538}
\textit{Backmark # 1.}

Marcel A. Duboche’s Cartes de Visite of Drury Jones (Circa 1868-1873)\textsuperscript{539}
\textit{Backmark # 1.}

\textsuperscript{538} Hart.
\textsuperscript{539} Hart.
Marcel A. Duboce’s Cartes de Visite (Circa 1868-1873)⁵⁴⁰
Backmark # 2.

Marcel A. Duboce’s Cartes de Visite (Circa 1868-1873)⁵⁴¹
Backmark # 2. Backmark # 3.

⁵⁴⁰ Hart.
⁵⁴¹ Left: Hart. Right: Marvin. On the back there is written, “Pola Perkins Age 22 years February 19, 1868.”
Marcel A. Duboce’s Carte de Visite of Mrs. August (Ann) Mauwar (Maurer)(Mahan)(Circa 1868-1873)\textsuperscript{542}

Backmark # 4.

\begin{flushright}
\textit{Backmark # 4.}
\end{flushright}

\textsuperscript{542} Hart. Mahan (Maurer), August (Auguste) Ann (Westphalia)(26).

butcher; night police; watchman.

1860 census, p. 480 (Baden)(27). 0/$50.

\textsuperscript{543} Hart.
Marcel A. Duboce’s Carte de Visite (Circa 1868-1873)\textsuperscript{544}

Backmark # 4.

Marcel A. Duboce’s Cartes de Visite (February 1868)\textsuperscript{545}

Backmark # 5.

\textsuperscript{544} Hart.
\textsuperscript{545} Hart.
Marcel A. Duboce’s Cartes de Visite (Circa 1868-1873)\textsuperscript{546}

Right: Captain Brown

Backmark # 6.

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Marcel A. Duboce’s Cartes de Visite (Circa 1868-1873)\textsuperscript{547}

Backmark # 6.

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\textsuperscript{546} Hart.
\textsuperscript{547} Hart.
Marcel A. Duboce’s Carte de Visite (Circa 1868-1873)\textsuperscript{548}
Backmark # 6.

Marcel A. Duboce’s Carte de Visite (Circa 1868-1873)\textsuperscript{549}
Backmark # 7.

\textsuperscript{548} Marvin.
\textsuperscript{549} Carroll.
Marcel A. Duboce’s Carte de Visite (Circa 1868-1873)  
Backmark # 7.

Marcel A. Duboce’s Carte de Visite (Circa 1868-1873)  
Backmark # 8.

550 Hart.
551 Hart.
On two counts the following is a very rare tintype. It is one of only a few 19th century Springfield African-American portraits that I have seen. It is also the only embossed photographer’s mark that I have seen on a tintype sleeve.

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Hart.

ALPL.
Marcel A. Duboce’s Photograph of Baptist Church, southwest corner of Seventh and Adams Streets, Springfield, Illinois (Circa 1868-1873)\textsuperscript{554}

Marcel A. Duboce’s Stereoview of the Third Street Entrance to Oak Ridge Cemetery, Springfield, Illinois (Circa 1869)\textsuperscript{555}
Marcel A. Duboce’s Stereoview of the Sexton’s House at Oak Ridge Cemetery, Springfield, Illinois (Circa 1869)\textsuperscript{556}

Marcel A. Duboce’s Photograph of the First Tomb Built for Abraham Lincoln in Oak Ridge Cemetery, Springfield, Illinois (Circa 1869)\textsuperscript{557}

\textsuperscript{555} Marleen Cox-Griebler, Cincinnati, Ohio.
\textsuperscript{556} Marleen Cox-Griebler, Cincinnati, Ohio.
Marcel A. Duboce’s Stereoview of Fire
at the Northeast Corner of Fifth and Monroe Streets, February 21, 1870

Stereoscopic View of the Late Fire, Corner of Fifth and Monroe St.
Springfield, Ill.

Taken and for sale by Marcel Duboce, Photographer, South Sixth Street, next door to the Savings Bank, Springfield, Ill., where can be had Photographs of any size, finished in Oil or Water Colors. Copying done in the best style. Good Work Guaranteed.

Backmark of Marcel A. Duboce’s Stereoview of Fire
at the Northeast Corner of Fifth and Monroe Streets, February 21, 1870
Backmark # 10.

1881 History, p. 629: On Tuesday night, February 21, 1870, a fire was discovered in the fourth story of a building occupied by H. W. Rokker, on the east side of Fifth near Monroe street. The building was owned by Slack and Amos, and was occupied by H. W. Rokker as a book bindery; H. G. Reynolds, publisher of Masonic Trowel, and by the American Sewing Machine Company. It was entirely destroyed. The building next on the north, owned by Mrs. E. S. Johnson and Mr. Hickman was also destroyed, except the walls, which were left standing. The first story was occupied by Mr. Hammer for the sale of second-hand furniture, stoves and other articles. The building north of Mrs. Johnson’s was damaged somewhat, but not destroyed.

The Masonic Hall building, on the corner of Fifth and Monroe streets, was next attacked by the fire and the roof and third story destroyed, the first and second stories, with their contents, being saved. The third story was occupied by four of the Masonic lodges of the city. In this room were the records of the lodges, together with the valuable regalias belonging to the order, which were destroyed. The estimated loss of all parties was $67,300.

557 Hart.
558 Kunz.
Marcel A. Duboce’s Photograph of the Lincoln Tomb Under Construction in Oak Ridge Cemetery, Springfield, Illinois (Circa 1870)\textsuperscript{559}

\textsuperscript{559} Hart.

\textsuperscript{560} Hart.
Marcel A. Duboce’s Stereoview of the Lincoln Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1870s)

1871-1872 City Directory Advertisement for M. Duboce’s Views of the New State Capitol and Stereoscopic Views of Oak Ridge and Prominent Buildings in the City

561 Marleen Cox-Griebler, Cincinnati, Ohio.
562 1871-72 Springfield City Directory, p. 87.
Marcel A. Duboce’s Stereoview of the New State House Under Construction (Circa 1870)

Backmark of Marcel A. Duboce’s Stereoview of the New State House Under Construction (Circa 1870)

Backmark # 10.

563 SVC.
Marcel A. Duboce’s Photograph of the New State House Under Construction (Circa 1872)\textsuperscript{564}
Stereoscopic View of

Taken and for sale by Marcel Duboce, Photographer, South Sixth Street, next door to the Savings Bank, Springfield, Ill., where can be had Photographs of any size, finished in Oil or Water Color. Copying done in the best style. Good Work Guaranteed.
Marcel A. Duboce’s Photograph of Samuel Willard’s Gothic Revival Cottage
Duboce & Wright
(1860-1861)

1860

March 13, 1860 *Journal* advertisement: Mr. Woodward Wright, formerly of this place, has associated with A. Duboce of the Capitol Gallery, West Side of Square.  

March 19, 1860 *Journal* announcement of Mr. Duboce’s departure for Paris for a three month visit.

A. Duboce & Wright, Artists advertising poem dated April 25, 1860: poem reading in part: “…With all our might, we’ll take you right, We can not take you wrong, For Wright himself is bossing here, And says to come along!!!”

Wright, W. W.: Active as an ambrotypist on the west side of Public Square, Springfield, Ill., 1860, in partnership as Duboce (A. P.) and Wright.

1860-1661

“A. D. & W. W., photographs, ambrotypes, etc.,” West Side Public Square.

See Duboce, Marcel A.

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569 Craig.
570 1860-61 *City Directory*, p. 76.
571 *Hart.*
Duboce & Wright’s Capitol Gallery Cartes de Visite (Circa 1860)\textsuperscript{572}

Backmark # 1.

Duboce & Wright’s Capitol Gallery Carte de Visite of Joseph K. Simpson (Circa 1860)\textsuperscript{573}

Backmark # 1.

\textsuperscript{572} Kunz.

\textsuperscript{573} Heyworth Collection.
Duboce & Wright’s Capitol Gallery Carte de Visite (Circa 1860)\textsuperscript{574}

\textit{Backmark # 1.}

Duboce & Wright’s Capitol Gallery Cartes de Visite (Circa 1860)\textsuperscript{575}

\textit{Backmark # 1.}

Oval frames around pictures with printed or embossed borders and designs were popular between 1863 and 1868.

\textsuperscript{574} Hart.
\textsuperscript{575} Left: SVC. Right: Photography Collection, ALPL.
Ewing & Rivers
(1854-1856)

Registerr advertisement dated November 16, 1854: daguerrean artists have purchased the Daguerrean Rooms of H. Bristol; will continue business over Post Office (Fifth Street, between Jefferson and Washington Streets).

Register Advertisement Dated November 16, 1854 For Ewing & Rivers, Daguerrean Artists

“His [Thomas L. Rivers] was first listed as a daguerreian in 1854-1855 in Jacksonville, Ill. This is probably the same “Rivers” listed as a daguerreian in Springfield, Ill., in 1855, over the Post Office, in partnership as Ewing and Rivers.”

1855-1856 “daguerrean artists,” over the Post Office.

“Ewing: Listed as a daguerreian over the Post Office, Springfield, Ill. in 1855 (sic 1854), in partnership as Ewing and Rivers.”

“From 1857 to 1859, this is probably the T. L. Rivers listed in Quincy, Ill., as a daguerreian, at 38 Fourth St., Whig Buildings, on the west side of Public Square, upstairs. He advertised daguerreotypes, ambrotypes, sphericotypes, crystalotypes; offered instruction for $25.00, and sold daguerrean goods. In 1857-1858, the T. L. Rivers of Quincy also noted a gallery in Hannibal, Mo., on the east side of Main Street. In 1859-1860, he was listed in Quincy, at 38 Hampshire Street.

“In 1860, this is probably the “Rivers” listed as an ambrotypist in Quincy, in partnership as Rivers and Thompkins. In 1860 there is also a T. L. Rivers listed as an ambrotypist and a photographer in Hannibal, Mo. There he was listed in east side of Second Street, between Hill and Bird Streets. Again, in the same year, this was probably the same T. L. Rivers listed as a daguerreian in St. Louis, Mo., alternately at 39 or 23 N. Fourth Street, with his residence: boarding at Clarendon House.”

576 Registerr, July 2, 1855, p. 4, cl. 5.
577 Craig.
578 Springfield City Directory and Sangamon County Advertiser, For 1855-6, compiled by E. H. Hall, Springfield, Birchall & Owen, 10 S. S. Public Square, Price one dollar, p. 13. (Hereafter referred to as 1855-56 City Directory.) This is the first known city directory for Springfield, Illinois.
579 Craig.
580 Craig.
Farnham, W. G.
(1859-1859)

1859 National Gallery, west side of Fifth Street, between Washington and Adams Streets; boards: New England House.\textsuperscript{581}

Farrington, George
(1876-1877)

1876 527 East Washington Street, American, lessee, “photog;”\textsuperscript{582}
North Side of Square, near Sixth Street.\textsuperscript{583}
1877 “photographer,” residence last house west end street cars. American.\textsuperscript{584}

George Farrington’s Carte de Visite (Circa 1876)\textsuperscript{585}
Backmark # 1.

\textsuperscript{581} 1859 City Directory, p. 41. Craig.
\textsuperscript{582} 1876 City Directory, pp. 17, 91.
\textsuperscript{583} 1876 City Directory, p. 17.
\textsuperscript{584} 1877 City Directory, p. 35.
\textsuperscript{585} Hart.
George Farrington’s Cabinet Card of Ada Richardson (the future Mrs. George Bunn) (Circa 1876)586

Backmark # 2.

Fortney, Theo. S.
(1855-1856)

December 27, 1855 -- March 18, 1856
December 31, 1855 Daguerreian gallery; rooms over the old Post Office.

SPECIAL NOTICES.

MR. THEO. S. FORTNEY WOULD RESPECTFULLY INFORM THE CITIZENS OF SPRINGFIELD AND VICINITY, THAT HE HAS OPENED AND RELOCATED THE ROOMS OVER THE OLD POST OFFICE, ONE DOOR NORTH OF FORD’S HARDWARE STORE, IN A HANDSOME MANNER, AND WITH THE LATEST IMPROVEMENTS, AND IS NOW PROVIDED TO TAKE DAGUERREOTYPE AND AMBROTYPE PICTURES.

In the most approved manner and finished workmanship, having devoted the past seven years to this profession, and being lately from the East, where he has operated in some of the principal cities, and acquired all the latest improvements in the art, he feels confident of giving entire satisfaction to those wanting pictures.

Particular attention paid to taking likenesses of children. Having quick working Cameras, he is able to do so in very few seconds.

He has on hand an excellent and well selected stock of Fancy, Papier Mache, Union Pearl, Jewel, Morocco, Yebo, Microscopes, and other cases of the latest patterns, ranging in price from one Dollar upwards.

Hoping to receive a liberal share of patronage, he respectfully solicits a call. Satisfaction guaranteed.

Monday, December 31, 1855, Journal587

586 SVC.
587 Journal, December 31, 1855, p. 2.
Fox, Samuel J.
(1891-1892)

1891-1892  “photographer,” 107 South Fifth Street; residence: 1214 East Adams Street.\textsuperscript{588}

\textit{Chicago Gallery}

\textsuperscript{588} 1891-1892 City Directory, pp. 244 and 632.
\textsuperscript{589}  Hart.
\textsuperscript{590}  Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Samuel J. Fox
Prescott Ganson

Samuel J. Fox’s Chicago Gallery Cabinet Card (Circa 1891-1892)591
Backmark # 2.

Ganson, Prescott
(1890-1891)

1890-1891 “photographer,” over 504 East Adams Street; South Side of Square; residence: same.592

Prescott Ganson’s Cabinet Cards (Circa 1890)593
Left: Susannah Meredith Jones, age 53.
Backmark # 1

591 Hart.
592 1890-91 City Directory, pp. 204 and 546.
593 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Prescott Ganson

Prescott Ganson’s Cabinet Cards (Circa 1890)
Backmark # 1.

Prescott Ganson’s Cabinet Cards (Circa 1890)
Backmark # 1.

594 Hart.
595 Hart.

196
Gardner, Charles W.
(1880-1881 and 1887-1891)

1857 birth in Greenfield, Greene County, Illinois
1880-1881 gem gallery, copying a specialty, 213 North Fifth Street, between Jefferson and Madison Streets; residence: 517 W. Grand Avenue. 596
1881-1882 Gardner, Charles W., photographer, 513 ns square. 597
1887-1888 successor to William F. Truesdell, 107 West Side of Square (South Fifth Street); residence: 415 East Monroe Street. 598

1887-1888 City Directory Advertisement for Charles W. Gardner, Successor to William F. Truesdell 599

1889-1890 “photographer,” 107 South Fifth Street; residence: same. 600
1890-1891 “photographer,” 107 West Side of Square; residence: 215 Union Street. 601
1916 death on July 11, 1916 in Chicago, Cook County, Illinois

Charles W. Gardner’s Cabinet Cards (Circa 1887) 602

Backmark # 1.

596 1880-81 City Directory, pp. 82 and 243.
598 Fitzpatrick’s 1887-1888 City Directory, pp. 126 and 384.
599 1887-1888 City Directory.
600 1889-90 City Directory, pp. 122 and 404.
601 1890-91 City Directory, pp. 204 and 546.
602 Hart.
Charles W. Gardnier’s Cabinet Cards (Circa 1887)

Backmark # 1.

Charles W. Gardnier’s Cabinet Card (Circa 1887)

Backmark # 1.

603 Hart.
604 Hart.
Charles W. Gardnier’s Cabinet Cards (1888) 605
Backmark # 2.

Charles W. Gardnier’s Cabinet Card (1888) 606
Backmark # 4.

606 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Charles W. Gardnier

Charles W. Gardnier’s Cabinet Cards (1888) \(^{607}\)
Backmark # 4.

Charles W. Gardnier’s Cabinet Card (Circa 1888-1891) \(^{608}\)
Backmark # 5

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\(^{607}\) Jones.
\(^{608}\) Hart.
Charles W. Gardnier’s Cabinet Cards (Circa 1888-1891)

Backmark # 5.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Charles W. Gardnier
Victor E. Georg
Kessberger & Georg

Charles W. Gardnier’s Cabinet Card (Circa 1887-1891) 610
Backmark # 6.

Georg, Victor E.
(1898-1900)

The history of the Georg family in Springfield started in 1897 when Victor Georg Sr., whose father immigrated from Germany came to this city and formed a partnership with August Kessberger. Their studio was located in what was then the new Pierik Building at 106 S. 6th St. (recently razed to make way for the new Marine Bank building). The new photographic studio was built with skylights and developing windows since there was no artificial light.611

1898 Kessberger & Georg; residence: 325 West Jackson Street.612
1900 Kessberger & Georg; residence: 325 West Jackson Street.613

See Kessberger & Georg.

Georg, Kessberger &
(1898-1900)

See Kessberger & Georg.

610 Hart.
611 Journal, April 24, 1977, People Section, Loretta Green, author.
612 1898 City Directory, p. 220.
613 1890-91 City Directory, p. 216.
German, Christopher Smith
(1858-1873 and 1880-1896)\(^{614}\)

Of all of Springfield’s 19th century photographers, Christopher Smith German had the longest career, a total of 33 years. He left a body of work consisting of many cartes de visite and cabinet cards of Springfield citizens, Sangamon County farmers and Civil War soldiers. His photographs of Abraham Lincoln are American icons.

*Father:* Matthew German: born on January 13, 1796.  
*Mother:* Margaret Smith: born on September 19, 1792, in Fredericksburgh, Ontario, Canada.\(^{615}\)

1814
Born on December 26, 1814, at Adolphustown, Canada.

1858
“Abraham Lincoln posed for a photograph, probably by C. S. German of Springfield, Illinois, about September 23, 1858.”\(^{616}\)

1860
Red Bud, Illinois, artist materials.\(^{617}\)

1861
On January 13, 1861, Abraham Lincoln went to the photographic gallery of Christopher German on the West Side of the Square. German took two almost identical negatives on the sitting. The photographs from the sitting are extremely rare as there but three prints from the first (O-41) and but a single print from the second (O-42).\(^{618}\)

“The last sitting in Springfield, a photograph by C. S. German, Springfield, February 9, 1861 (O-43), two days before Lincoln left for Washington.”\(^{619}\)

1863
National Gallery, over Chatterton’s jewelry store, West Side of Public Square;  
Union Gallery, over Brown & Co.’s Drug Store, West Side of Public Square (southwest corner of Square);  
City Gallery, over Hawley & Co. store, South Side of Square; residence: South Fifth Street.\(^{620}\)

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\(^{614}\) Linda Garvert, librarian with the Sangamon Valley Room, Lincoln Library, Springfield, Illinois, compiled some of this information from Springfield City Directories.

\(^{615}\) Rich Turnblom, rturnb@aol.com.


\(^{617}\) 1860 Illinois State Business Register, p. 152.

\(^{618}\) http://www.abrahamlincolnbookshop.com/images/LPCWPhotoRepro/LincolnGerman.JPG

\(^{619}\) Ostendorf, p. 70. Mellon, pp. 82-83.

\(^{620}\) 1863 City Directory, pp. 3 and 80.

\(^{621}\) Journal, Saturday, January 10, 1863, p. 3.

\(^{622}\) 1864 City Directory, pp. 35 and 46.
March 20, 1864: Christopher Smith German married Mrs. Louisa (Barrett) Van.623

“...In 1865, C. S. German and wife are not listed in the Illinois State Census. It would appear that John F. Crowder had taken over German’s Gallery on the West Side of the Square. …Previously, J. F. Crowder had worked with Washington Crowder & Company at Illinois Mills on the corner of Washington and Third, a brick manufacturing plant. He was not then a photographer. It would appear that Crowder was operating the studio in a partnership with the absent German. In a private photo collection there is a carte de visite which has stamped on its back: “UNION PICTURE GALLERY, West Side Capitol Square, Springfield, Ill. German & Crowder, Artists.” This photograph bears a two-cent revenue stamp which was mandated by the Federal Government beginning in 1862(sic) to raise needed funds. So, the photo was taken sometime during the Civil War, and 1864-65 seems the best conclusion as to a date based on that stamp and directories. It is most possible, too, that W. B. M. Colt was assisting Mr. Crowder with the bookwork, since one directory for this period lists him as “Proprietor” of the Union Gallery on the West Side of the Square. But he was not identified as a photographer or artist.624 See page 266.

proprietor National Photographic Gallery;
residence: west side of Sixth Street, 2 north of Madison Street;
West Side Public Square over Chatterton’s Jewelry.625

“photographer”; North Fifth Street, between Jefferson and Madison Streets;
residence: 209 North Sixth Street.626

“No listing for Christopher Smith German or National Gallery; See obituary: “… came to this city in the fifties to engage in the photograph business. With the exception of six years he has since resided here;” November 3, 1878, Louisa German died and was buried in Oak Ridge Cemetery, Springfield, Illinois.632

After an absence of seven years, Christopher Smith German reappears in the 1880 census and remains listed in City Directories until his death in 1896;

623 Illinois State Marriage Index, 00000817 Sangamon.
624 Temple, p. 7.
625 1866 City Directory Springfield and Jacksonville, pp. 112, 94 and 249.
626 1868-69 City Directory, pp. 92 and 219.
627 1869-70 City Directory, pp. 84 and 208.
629 History of Springfield, John C. Power, 1871, p. 87.
630 1871-1872 Springfield City Directory, p. 87.
631 1872-73 City Directory, pp. 57 and 137.
1880 Federal Census: C. S. German, photographer; William O., age 14; working as a printer; Jane A. (called Jennie), age 13; in school; Sarah F. L., age 10; in school; George G., age 6; in school; Christiana, age 4; at residence. All children were born in Illinois.  

1882-1883 “photographer,” 117 West Side of Square, upstair; residence: same.  
1884-1885 “photographer,” 117½ West Side of Square, upstairs; residence: same.  
1884 “photographer,” 117½ West Side of Square; upstair; residence: same.  
1886-1887 “photographer,” 117 West Side of Square, upstair; residence: same.  
1887-1888 “photographer,” 117½ West Side of Square; upstair; residence: same.  
1889-1890 “photographer,” 117 South Fifth Street, West Side of Square, upstairs; residence: same.  
1890-1891 “photographer,” 117 South Fifth Street; residence: same.  
1891-1892 “Photographer,” 117 South Fifth Street, upstair; residence: same.  
1892-1893 “photographer,” 117 South Fifth Street, upstair; residence: same.  
1894 “photographer,” 117 South Fifth Street; residence: same.  
1896 117½ South Fifth Street, upstair; residence: same.  
May 15, 1896: death of Christopher Smith German at his residence: 117½ West Side of Square.

“From the First Methodist Episcopal Church in Springfield, the obsequies for German started at 3 p.m. on May 17. His pallbearers were all photographers: August W. Kessberger, Lyman S. Anderson, W. S. Parks, William H. Hendricks, J. Henry Ross and E. D. Sidwell….After the last rites, the body was taken north to Oak Ridge Cemetery and interred in the family plot: Lot 68 of Block 8. So ended the life of another man who had known Abraham Lincoln and had become part of his legend.”

The index card for Lot 68, Block 8 in Oak Ridge Cemetery is kept in the Oak Ridge Cemetery office and records the burial of Christopher as well as seven other persons on lot 68. Prior to October 2009, the only one of the seven with a grave marker was Lewis W. Streeter.
The Abraham Lincoln Association has placed a grave marker at the previously unmarked grave of Lincoln photographer Christopher Smith German. On the rather chilly late afternoon of October 2, 2009, members of the Abraham Lincoln Association Board and guests gathered at Oak Ridge Cemetery in Springfield to dedicate the marker. After brief remarks by President Richard E. Hart, Dr. James M. Cornelius, Curator, Lincoln Collection, Abraham Lincoln Presidential Library, gave remarks highlighting German’s life. The dedication ended with a blessing by board member Dr. Stewart Winger.

Photograph of the Board of Directors of The Abraham Lincoln Association and Friends at Christopher Smith German Grave Marker Dedication, October 2, 2009, Oak Ridge Cemetery, Springfield, Illinois

Dr. Cornelius’s remarks follow.

Good afternoon, and thank you for attending today. In the next few minutes I will attempt to give you a snapshot of the life and work of C. S. German, whose mortal remains lie here.

Yet the life of Christopher Smith German is not so well captured in a snapshot or photograph, as it could be deemed a moving picture. Wayne Temple documented his itinerant life in an article in the Illinois State Historical Society’s magazine *Illinois Heritage* in July 2006. German was born in Canada on Christmas Day, 1814, to a family of Loyalists, that is, British colonists who fled to Canada during the Revolution rather than live under American rule. He concealed this fact for most of his life, admitting it to a census taker only in 1880, at the age of 65. Here in Springfield in 1860, we think, he married an Irish-American woman who seems not to have been monogamous in her habits. He divorced her and then at the age of 49 married a 21-year-old woman with a young child. They went on to have five children together.

Nor was German’s professional life quite settled. Evidently he was most active in Springfield from about 1858 to 1873, between the two economic crashes of that era, when people had money for his craft, and he moved about. He seems to have had at least three different partners in a year or two, was operating two or three different studios at the same time at points during the Civil War, and may have really made his historical mark when Senate candidate Abraham Lincoln seems to have stopped in to have his photograph taken by German; that was in September 1858. More certainly, German’s name was made when he took over an existing studio on the west side of the square just in time for president-elect Abraham Lincoln to patronize him, possibly for the second time. That was in January 1861. One image exists from each of these sittings. Mr. Lincoln came back three weeks later and sat again, this time for what seems to have been two distinct poses. Nor had Lincoln’s face or self-regard been stable in that period. For he had begun to grow a beard. German was the second photographer, and apparently the only one from Springfield, to have captured the New Look Lincoln through the miracle of chemically sensitized glass, and he captured him at his most hirsute, before age and cares had taken their toll. Both men were, after all, in their different ways, artists and scientists. We do not expect them to have kept steady habits or unchanging views.

And both of them did well: photographs were popular and fairly cheap, and German must have worked hard. He bought a couple of buildings very near the Public Square during the Civil War, paying a total of
$12,000. To put that figure into context, Lincoln as one of the better-paid lawyers was making something roughly around $6 to $8,000 a year in the late 1850s, and was making $25,000 a year as president.

German had a few other partners in later years, and some of his children began helping in the store at his original site, above Chatterton’s Jewelry Store, on the west side of the square. This occurred after his return to Springfield after an apparent six-year absence in the 1870s. His wife died in 1878, and he continued to work there, as well as live there, and finally die there. That was in 1896, when he was 81 years old. He was buried from the Methodist Church, and all six of his pallbearers were fellow photographers – marveling, perhaps, at how German had not succumbed to mercury poisoning at a younger age, as many in his profession did.

What kind of fame ought to attend such a man? He scrambled a bit in early life, galloped along in what Lincoln was wont to call “the race of life,” absented himself for a time for unknown reasons during a very hard time in the national economy, and finally seems to have found some peace in his life and work. The scores of portraits of people he snapped, of those images remaining today, that is, look resolute, sometimes cheerful; but nearly all must have gone away happy, for in such a changing and competitive business, German managed to keep at it over a span of 36 years.

As a coda to that portrait, let me describe a photo that has recently come to hand for the Presidential Library. It was taken, by all the evidence we have, in 1864 by Capt. W. B. M. Colt, who seems to have been one of German’s early trainees. It shows a sturdy, even dour, woman of middle age. Penciled on to the back is the name Mrs. Riepstine. I examined 15 Springfield city directories over a span of 27 years and found 13 listings of that household. The surname is spelled four different ways in identifying the man who was presumably her husband, Jacob, and none of these is spelled the way it is spelled on the c.d.v. of his wife.

Jacob had six different professions in that period – night watchman, saloon, stonemason, soldier, e.g. – and the directories imply that he was out of town for a spell in the 1870s – as was the case with our friend C.S. German. Their daughter Adeline, also called Ada, is listed a couple of times, as a watchmaker at the Illinois Watch Company; so is their daughter Ida. One learns that the first name of Mrs. Riepstine was Catherine not because Jacob was out of town and thus was listed in the directory, but because the State and Federal censuses record her name. Such was the custom in directories in those days, and often today as well, for a married woman to be omitted while an unmarried adult daughter is included. Those censuses, by the way, contribute a sixth variant spelling; and when Jacob died in 1894 (a year before German did), the directory gave him a seventh spelling.

So here is what photographers have done for us: we probably have four photos of Lincoln, one of the great figures of all time, and one photo of Catherine Riepstine, who was of no interest to the recorders of city directories and minimal interest to census-takers. She was an immigrant, like German, captured on paper by someone whom German might have taught. She and her husband apparently taught their daughter well enough to work at a skilled trade, though Jacob had the barest of skills, and we do not know what skills or trade Catherine had beyond the obvious guess of ‘housekeeping.’ Her presence is vanishingly small. Yet she walked into the same door that Abraham Lincoln did, three years later, and was captured for all time in the same manner. Photography was and is a democratic pursuit, whether your sympathies be Loyalist, Tory, Whig, Democrat, or Republican.
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

1863 City Directory Advertisement for
Christopher Smith German’s Union Gallery,
National Gallery and City Gallery.  

1864 City Directory Advertisement for
Christopher Smith German’s
National Gallery and City Gallery.

1866 City Directory Advertisement for
Christopher Smith German Photographer.

Journal, March 2, 1866.

Journal, Sunday, January 21,
1866.

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649 1863 City Directory, advertisement on page 3.
650 1864 Springfield, City Directory, pp. 35 and 46.
651 1866 City Directory Springfield and Jacksonville, p. 94.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

Christopher Smith German’s Advertisement in The Springfield Annual for 1872.652

1871-1872 City Directory Advertisement for Christopher Smith German’s State Gallery.655

1897 Springfield City Directory

Christopher Smith German Advertisement in 1885 Illinois State Journal Almanac and Annual.656

Journal, Thursday, November 29, 1888.657

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653 Journal, March 2, 1866, p. 3.cl. 1.
654 Sunday, January 21, 1866, Daily Illinois State Journal, p. 3.
655 1871-1872 Springfield City Directory, p. 87.
657 Journal, Thursday, November 29, 1888, p. 3.
Christopher Smith German's Self Portrait Carte de Visite

C. S. German: Photographer to President-Elect Lincoln

By Wayne C. Temple

Christopher Smith German took some of the finest early photographs of Abraham Lincoln, only the second known photographer to capture the President-elect with a beard. Although German was a most skillful camera artist, little has been known about him previously. Now, we know that he was born in Adolphustown, Canada, on December 25, 1814. With good reason, he carefully avoided revealing his ancestry or early life. However, the history of that early Canadian settlement would explain his reluctance to discuss this subject.

When the American Revolution finally ended with the Peace of Paris on September 3, 1783, those colonists who had fought for or aided the British in the conflict found themselves ostracized and their very lives sometimes threatened in the new United States. Therefore, the British government agreed to collect those that desired to leave their homes and settle in Canada. Seven sailing ships with the armed brig Hope of 40 guns sailed from New York harbor with these Loyalists on September 8, 1783. Northward into the Atlantic Ocean the convoy ploughed until it reached the mouth of the St. Lawrence River and then the emigres proceeded upstream to Quebec which they reached on October 8. Onward they navigated to Sorel where they spent a hard winter in tents. The group, which settled Adolphustown, arrived at this scenic wilderness spot on June 16, 1784. It lay in the fourth township from Fort Frontenac and had been named for Adolphus, Duke of Cambridge a tenth son of King George III. It was surveyed during the year that the new settlers arrived.

Among this little band of Loyalists was a man named German. From the local census of March,
1794, we find that his full name was Christopher German. He headed a family of five and certainly was the grandfather of Christopher Smith German. From the U.S. Census of 1880, C. S. German admitted that he, himself, was born in Canada as well as his father and mother. The aforementioned and presumed grandfather would have either been born in the American Colonies or in Europe not Canada and mathematically the three generations would fit this pattern. C. S. German’s father was Matthew German, born January 13, 1796; he married Margaret Smith, born September 19, 1792. She came from Fredericksburgh, Ontario, Canada. Christopher mentioned that his father had been a Methodist minister. Some of the Adolphustown settlers also were of this faith.

With Mr. German’s reluctance to reveal facts about his early life, one must speculate about that period of his life. In writing about his daughter, Jennie German, who had married George Williams, son of Col. John Williams, on May 12, 1897, an editor was told later that Christopher S. German stemmed from Kingston, Canada. That city was much larger than Adolphustown, and German perhaps moved there to learn a trade. Family members reported that he had been a photographer “since early in the forties.” That would, indeed, be quite early since photography did not come to the United States until 1839. One primary source placed German in Illinois about 1856. However, he is not listed in the 1855 Illinois State Census nor in the 1860 U.S. Census for Illinois.

Yet in 1859 or ‘60, he was selling “artists materials” in Red Bud, Randolph County, Illinois. In 1871, he recalled that he had been a photographer in the Capital City for over ten years, making his arrival to be in late 1860 or early 1861. But he certainly did not come in late 1860, because on December 21, 1860, Woodward Wright and Agustin Duboce published an advertisement proclaiming that Capitol Gallery on the West Side of the Public Square was now reopened with their previous six years of experience in the trade, and boasted that theirs was “the only establishment of the kind in this Western Country.” Wright, they admitted, had been gone for two years, dwelling in California and Mexico, but was now back and ready for business. Yet their “Christmas Special” ad quickly disappeared from this newspaper. Wright & Duboce’s partnership dissolved almost as soon as it was formed. Duboce left for France.

It seems evident that German took over their establishment. He was operating his gallery as early as January 13, 1861, when he photographed President-elect Abraham Lincoln with his new beard. It is numbered 0-41. A beautiful, large, original print of this pose has this identification printed upon the bottom of its fine mounting: “PHOTOGRAPHED BY C. S. GERMAN, National Gallery, West Side Square, Springfield, Ill.” (The first known photo of Lincoln with his sprouting beard was taken by Samuel G. Alschuler in Chicago on November 25, 1860. It is 0-40.) Again, German persuaded Lincoln to pose for him on February 9, 1861. By this time, his beard was much fuller and his hair longer. On the mounting, 0-43 is identified as being photographed by C. S. German in the National Gallery on the West Side of the Square. At this sitting, German also positioned Lincoln in a most unusual profile (0-44). It is a unique picture and shows more than any other study the contour of Lincoln’s head in the back. Years later, an editor declared that “one of the best photographs of Abraham Lincoln” was taken by German and later acquired by the Illinois State Historical Library. When C.S. German came to Springfield he was a single man. Within a year after his arrival, he met Mrs. Cordelia Ann Lynch who was either widowed or divorced. She and German had come to town at about the same time. In 1860, Mrs. Lynch was 25 years old and born in New York. She was then living by herself in a rather large boarding house in Middleport, Iroquois County, Illinois, with no stated occupation. Middleport was founded in 1836 and soon became an important crossroads settlement. In 1865, though, it was swallowed up by Watseka which became the county seat. If Christopher had known of Cordelia’s past, he might have surmised that she perhaps fit the pattern of a “loose woman.”

Anyhow, on December 31, 1861, Christopher and Cordelia appeared before N. W. Matheny, the Sangamon County Clerk, and secured a marriage license. On the following day, they were
married at the residence of the bride by the Rev. Reuben Andrus. German was regarded as a very religious person of the Methodist faith, and he had secured the services of a most prominent clergyman. Andrus had been born in Rutland, Jefferson County, New York, on January 29, 1824. Early in his life, he came to Illinois, attended Illinois College at Jacksonville from 1844-1847, but graduated from McKendree College at Lebanon, Illinois, in 1849. As a Methodist minister, the following year he founded Illinois Wesleyan University at Bloomington. There, he served as a professor but soon began preaching in various places: Beardstown, Decatur, Quincy, Springfield, and Bloomington. Later, he moved to Indiana and died in Indianapolis on January 17, 1887.

Unfortunately and tragically, Christopher discovered shortly after his marriage that he was not the only man who slept in Cordelia’s bed! He proceeded to acquire the legal services of James C. Conkling, a most prominent attorney and former mayor of Springfield, and sued to annul and dissolve his bands of matrimony on the grounds of adultery. In the Chancery Division of the Sangamon County Circuit Court on August 20, 1863, the union was terminated with Christopher paying all the court costs. There were no children involved.

The Springfield Directory for 1863 listed “Mrs. C. German” on page 80 and gave her address as Fifth between Jackson and Edwards. In the following year she was derisively termed a “grass widow” living on Tenth Street, between Madison and Mason. However, on August 30 later that same year (1864) she married Charles H. Goodman. Her marriage to Goodman did not last, either. In 1870, she was alone, working as a dressmaker in the household of Fred and Eleanora Romburg at Quincy, Illinois. And then the trail of Cordelia ends.

Some photographers in this period of time moved about quite often from city to city in order to find new customers. They would take pictures of those in that place, exhaust the market, and then go elsewhere. C. S. German, however, remained in Springfield for many of the years following his arrival. He was most successful, too. By 1862, he was operating three galleries! The Union Gallery stood over Brown & Co. Drug Store, which was on the southwest corner of the Public Square. His National Gallery was located on the West Side of the Square over the Chatterton’s Jewelry Store. His City Gallery was on the South Side of the Square over E.B. Hawley’s Store.

With money to invest, German on December 1, 1863, purchased from Peleg C. Canedy a building in a prime location. For $6,600 he received the property described as beginning at the Northwest corner of Lot No. 1, in Block 14 of the Old Town Plat and thence west along Washington Street for 33 feet, more or less, to the northeast corner of the lot sold to John H. Jess, [Lot. No. 4] thence south 100 feet parallel with line of said lot, then east 33 feet to the west line of Lot 1 in Block 14, thence north 100 feet to the place of beginning. Evidently, that property Just off the Square had not yet received a lot number, but it turned out to be Lot 3.

Soon after buying this structure, German rented, by the month, the east ten feet to George W. Anderson, a tailor. When Anderson did not pay his rent, German went to L. B. Adams, a Justice of the Peace, and swore out a warrant of Forceable Detainer against Anderson on February 1, 1865. It was served that same day, evidently with successful results in removing the tenant.

Anderson, who advertised as a “merchant tailor” moved his shop from German’s building to the basement of the American House on the southeast corner of the square.

At fifty years of age and divorced, C. S. German next courted Mrs. Louisa (Barrett) Van who had moved to Springfield from Otter Creek Township, Jersey County, Illinois. Either widowed or divorced, she had been born in England. Miss Barrett was just seventeen when on May 5, 1860, in Jersey County, she married Henry Van, a twenty-four-year-old farmer, born in New York. Although only married for just three months, the Vans had a six-month-old son, named Willis W. Van in the family when the U. S. Census was taken there on August 11, that same
year. Was Louisa pregnant when she married Van? Was Willis the son of Henry by another woman or wife? The answer cannot be given. Anyhow, German took to wife Mrs. Van in Springfield on March 20, 1864. Instead of asking a Methodist minister to marry them, German petitioned the Rev. Albert Hale of the Second Presbyterian Church to officiate, even though he supposedly did not belong to Hale’s congregation. Rev. Hale (Nov. 29, 1799 Jan. 30, 1891) graduated from Yale in 1827; he had come to the Second Presbyterian Church in 1839. A beloved preacher, many in Springfield called him “Father Hale.” Somehow, Mr. German kept the marriage notice from appearing in the local press, and today the actual license is even missing! But the original marriage register contains the vital information within its massive pages. Willis Van did not come to Springfield with Mrs. Van, either. With Christopher, Louisa had several children: William O., George G., Jennie A., Sarah and Daisy.

At the time of Mr. German’s second marriage, he was still taking photographs at the National Gallery on the West Side of the Square, over Chatterton’s Jewelry, and he certainly lived in an apartment adjoining the studio, although he also operated the City Gallery on the South Side of the Square. He specialized in cartes de visites, oil-colored photographs and very large pictures. He termed himself a Photographic Artist.

Shortly after his marriage, C. S. German on May 17, 1864, purchased from the same Peleg C. Canedy for $5,400 the North Half of Lot No. 23 and the 40 feet off of the South part of Lot No. 22 in Block 2 in the Edwards Addition to the Town of Springfield. This tract consisted of portions of two lots, which lay in the second and third lots north of Madison Street and fronting on Sixth Street, a prime location. And according to William Sides 1858 map of Springfield, there was already a large building there. It was certainly an investment, since the Germans did not live there at this time.

In 1865, C. S. German and wife are not listed in the Illinois State Census. It would appear that John F. Crowder had taken over German’s Gallery on the West Side of the Square. German is not listed in the local directory as a photographer or a resident of Springfield. Previously, J.F. Crowder had worked with Washington Crowder & Company at Illinois Mills on the corner of Washington and Third, a brick manufacturing plant. He was not then a photographer. It would appear that Crowder was operating the studio in a partnership with the absent German. In a private photo collection there is a cartes de visites which was stamped on its back: “UNION PICTURE GALLERY, West Side Capitol Square, Springfield, Ill. German & Crowder, Artists.” This photograph bears a two-cent revenue stamp, which was mandated by the Federal Government beginning in 1862 to raise needed funds. So, the photo was taken sometime during the Civil War, and 1864-65 seems the best conclusion as to a date based on that stamp and directories. It is most possible, too, that W B. M. Colt was assisting Mr. Crowder with the studio, since one directory for this period lists him as “Proprietor” of the Union Gallery on the West Side of the Square. And he did take a photograph of the Lincoln Home on November 11, 1864. Perhaps with sufficient income, C. S. German and wife returned to Canada to visit family and friends for a year, or else he moved to another town to take pictures.

Note that evidently C. S. German strongly supported President Lincoln’s administration, because when the Republican Party became the Union Party in 1864, German used that name instead of National. It sounded more patriotic in the North with the terrible conflict raging against the South.

By 1866, C. S. German was back in town, advertising as a photographer on the West Side of the Square but without a gallery name. He was over Chatterton’s, as usual. He took out a whole page in the directory, perhaps to tell the public he was back in town, saying: “Photographs, Large and small, made in the best manner, without regard to cost! Also the Porcelain picture, or Albatypc, than which no finer picture is made. Photographs in oil or water colors. Fine ambrotypes are also made for lockets, etc. He is the oldest photographer in Springfield, and always strives to make the best work, for which he gets the best prices, makes but little noise,
and generally pleases the most fastidious. Those, at least, who are willing to allow the Artist to
be, in some degree, the best judge. The public are gratefully thanked for past favors, and no
pains will be spared to please in future.”

However, by 1867 or 1868, German had moved his studio north to a spot on Fifth Street,
between Jefferson and Madison, and he resided at 209 North Sixth Street in a building which he
owned. Printed on the front of a mounted carte de visite for his new gallery were these words:
“Photographic Reflector and Art Saloon, C. S. GERMAN, Artist. North 5th Street, Springfield,
Ill.”

By this time, Crowder has disappeared from the photographic business. Yet, Isaac H. Voorhis
and R. H. Dawson were both practicing this art on the West Side of the Public Square. Dawson
resided at the same address, but Voorhis lived on the west side of 4th near Madison. On one of
his photographic mounts, Voorhis announced: “ISAAC H. VOORHIS Photographic Artist,
Successor to C. S. German over Chatterton’s Jewelry Store.”

Yet within a year or so, C. S. German had moved back to his old location on the West Side of
the Square where he joined R. H. Dawson and Isaac H. Voorhis in the same general location.
Both German and Dawson lived at their business address, but Voorhis kept his residence on 4th
Street.

When the census taker visited Springfield in 1870, he discovered that German was practicing
photography while his wife, Louisa, kept house. After moving about, German evidently
determined to let his faithful clients know that he was still in business but at 20 West Side of the
Square. Voorhis had moved to a room at the corner of 5th and Adams. Said the editor of the city
directory in 1871: Mr. German is “a successful operator, as his large business most conclusively
proves. His work has always been of a high order, and compares favorably with that of any
gallery in the west. He pays particular attention to getting up fine work, large and small copying
and coloring. If you want a good looking picture you must take good looking countenance with
you, as he will surely show you just as you look. State Gallery, west side of the square.” Note
the new name of the studio: State Gallery.

In 1872, German was still at No. 20 West Side of the Square, but he resided on West Grand
Avenue (now MacArthur) near Governor. Sometime after this notice appeared, C. S. German
and family again disappeared from Springfield about 1873. It would appear that the firm then
became known at German & Drenkel, the former being the absent partner. This studio was at
117 1/2 South Fifth, which, of course, was on the West Side of the Square, too. The active
partner was Daniel R. Drenkel who later advertised as an artist. However, at some later date, the
firm became known as the Drenkel Brothers, successors to German & Drenkel. The other
brother was H.W. Drenkel. They stamped on the back of their photos: “No Work done on
Sundays.”

While the German family were absent from Springfield, Louisa German died on November 3,
1878. No mention of her demise was printed in the local press, but her body was brought to Oak
Ridge Cemetery for burial. Christopher had purchased Lot 68 in Block 8 in September of 1865,
and the family buried their ten-month-old son, Edward S., there on October 13, 1865. Also,
Louisa’s mother, Mrs. Jane Barrett, was interred in this lot on March 19, 1867.

Family members recalled that the Germans had been away from Springfield for approximately
six years in the 1870s. That estimate seems reasonable. They must have left about 1873, and
they returned about 1879. In 1880, the census taker found them in Springfield. C. S. German
was still a photographer: his son, William O., was 14 and working as a [photo] printer; Jane A.
called Jennie), 13, in school; Sarah F. L., 10, in school; George G., 6, in school; Christiana, 4, at
home. All children had been born in Illinois, indicating that the family had been residing
somewhere within the State during their absence from Springfield.

The Springfield City Directory for 1881-1882, listed German as being at 107 West Side of the Square, and the Drenkel Brothers were at 117 in that same block. But L. S. Anderson’s Photographic Studio occupied German’s old location over Chatterton’s, 117 1/2. Anderson boasted that he had made great improvements to the property and offered new “Parlor” and “Park” background portraits. His large ad appeared on the back cover. But by 1882, he was gone from that location. In 1882, German secured his old quarters at 117, “upstairs,” on the West Side of the Square. There, he lived, also. It once more became known as 117 1/2. At this address he remained with his family until he died By 1884, C. S. German had assistance in the studio from his daughter, “Jennie.” She worked as a photo-printer while her younger sister, Sarah, was in school. From that date forward, German personally operated his gallery with family assistance until the last twelve months of his life. In that year, he listed no occupation in the city directory, but he was occupying his usual living quarters.

By 1891, his son, George German, worked as an “artist” with his father. George evidently colored photographs, etc. He continued this art work the following year, but Jennie German no longer printed photographs for her father; she had become a music teacher. In 1894, George had advanced to become a full-fledged photographer with his father. Yet by 1895, George was the sole photographer in the German Studio. As Springfield got more and more photographers working their trade, George G. German eventually quit this profession and his gallery to become a laborer. At one time he even lived in Athens, Illinois.

At 10:30 p. m. on Friday, May 15, 1896, C. S. German died in his residence, 117 1/2 on the West Side of the Public Square. He was 81 years, 4 months and 20 days old. It was said that German was the oldest photographer in the United States. Dr. W. P. Armstrong, M. D., signed his death record and affirmed that “Old Age” caused his death, with “Cerebral Softening” as a contributing factor. John Foster prepared the body for burial.

From the First Methodist Episcopal Church in Springfield, the obsequies for German started at 3 p. m. on May 17. His pallbearers were all photographers: August W. Kessberger, Lyman S. Anderson, W. S. Parks, William H. Hendricks, J. Henry Ross and E. D. Sidwelk. At this time, the congregation had just been assigned a new pastor, the Rev. J. M. Stevenson of West Springfield, but the interim minister was Prof. Melvin Porter Lackland, A. M., of Illinois Wesleyan University at Bloomington. It was the latter who probably conducted the funeral service. (Although it has been stated in several primary sources that C. S. German was a devout Christian and a Methodist, no record of his membership in this local church has been found.) After the last rites, the body was taken north to Oak Ridge Cemetery and interred in the family plot: Lot 68 of Block 8. So ended the life of another man who had known Abraham Lincoln and had become part of his legend.

Still a widower when he died, German left several children to mourn his passing: William O. German, George G. German, Jennie A. German, Mrs. Sarah Cregan and Mrs. Daisy Anderson. But none of the family members continued C. S. German’s photo business. Instead, Harvey W. Scott took over the premises for his dental operatory. He also resided at this address: 117 1/2 South Fifth Street on the West Side of the Square. And right below his establishment at 117 was the Myers Brothers Clothing Store.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
Christopher Smith German

Cartes de Visite

City Gallery
(1863-1864)

Christopher Smith German’s City Gallery Carte de Visite (Circa 1863-1864)

Backmark #2

Christopher Smith German’s City Gallery Carte de Visite (Circa 1863-1864)

659 Hart.
660 Heyworth.
Christopher Smith German’s City Gallery Carte de Visite of Mary Taintor Decker (Circa 1863-1864)\textsuperscript{662}

\textit{Backmark # 3.}

\textsuperscript{661} Left: Hart. Right: SVC.
\textsuperscript{662} SVC.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

National Gallery
(1863-1873)

Christopher Smith German’s National Gallery Carte de Visite (Circa 1863-1864)

Backmark # 4.

Hart.

Christopher Smith German’s National Gallery Carte de Visite (Circa 1863-1864)

Backmark # 5.

663 ALPL.
664 Hart.
Christopher Smith German’s National Gallery Carte de Visite of Gus W. Cowman (Circa 1863-1864)\textsuperscript{665}

Backmark # 6.

Christopher Smith German’s National Gallery Cartes de Visite (Circa 1863-1864)\textsuperscript{666}

Backmark # 6.

\textsuperscript{665} Hart
\textsuperscript{666} Hart.
Christopher Smith German’s National Gallery Carte de Visite (Circa 1863-1864)667

Backmark # 6.

Christopher Smith German’s National Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)668

Backmark # 6.

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667 Left: SVC. Right: Hart.
668 Hart. United States Tax Stamps: See the explanation at page 668.
Christopher Smith German’s National Gallery Cartes de Visite (Circa 1864) 
Backmark # 6.

Christopher Smith German’s National Gallery Cartes de Visite
Right: Alice Dallman (Circa 1864)
Backmark # 6.

669 Hart
670 Hart.
Christopher Smith German's National Gallery Cartes de Visite (Circa 1864)
Left: Simon String, Company K, 4th Illinois Calvary Volunteers    Right: Frank ________
Backmark # 6.

Christopher Smith German’s National Gallery Carte de Visite of Joseph Weaver
(Circa August 1, 1864-August 1, 1866)  
Backmark # 6.

\textsuperscript{671} \textit{Hart.}
\textsuperscript{672} \textit{Hart.} United States Tax Stamps: See the explanation at page 668.
Christopher Smith German’s National Gallery Carte de Visite (Circa 1864)\textsuperscript{673} 

\textit{Backmark # 7.}

Christopher Smith German’s National Gallery Cartes de Visite of Governor Richard Yates (Circa 1864)\textsuperscript{674} 

\textit{Backmark # 7.}

These two CDV’s appear to be of the same man, Illinois Governor Richard Yates (January 18, 1815 – November 27, 1873). Yates was the Governor of Illinois during the American Civil War and has been considered the greatest war governor during that period. When the war began, Gov. Yates sent more troops to aid the Union than any other state. He also represented Illinois in the United States House of Representatives, 1851–1855, and as a U.S. Senator, 1865–1871. His face and dress appear the same. These are the first CD’s I have seen of two poses of the same person taken at the same sitting. It is also interesting that the CDV on the right has been colored.

\textsuperscript{673} Hart.  
\textsuperscript{674} Hart.
Christopher Smith German's National Gallery Cartes de Visite (Circa 1864)\textsuperscript{575}

\textit{Backmark # 7.}

Christopher Smith German's National Gallery Cartes de Visite (Circa 1864)\textsuperscript{576}

\textit{Backmark # 7.}

\textsuperscript{575} Hart.

\textsuperscript{576} Left: SVC. Right: Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

Christopher Smith German’s National Gallery Cartes de Visite (Circa 1864)
Backmark # 7.

Christopher Smith German’s National Gallery Cartes de Visite (Circa 1864)
Backmark # 7.

Hart.

Left: SVC. Right: Hart.
Christopher Smith German's National Gallery Carte de Visite of Abel W. Estabrook (Circa 1864)\textsuperscript{679}

Backmark # 7.

Christopher Smith German's National Gallery Cartes de Visite (Circa 1864)\textsuperscript{680}

Backmark # 7.

\textsuperscript{679} Hart.

\textsuperscript{680} Hart.
Christopher Smith German's National Gallery's Carte de Visite of Dr. Meredith Helm (Circa 1864) 681

Backmark # 8.

Christopher Smith German's National Gallery's Cartes de Visite (Circa 1864) 682
Right: Mr. and Mrs. Tom Rankin
Backmark # 8.

681 Hart.
682 Hart.
Christopher Smith German’s National Gallery Carte de Visite (Circa 1864)\textsuperscript{683}

Backmark # 9.

Christopher Smith German’s National Gallery Cartes de Visite (Circa 1864)\textsuperscript{684}

Right: R. P. Abel\textsuperscript{685}

\textsuperscript{683} Hart.
\textsuperscript{684} Hart.
\textsuperscript{685} Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Christopher Smith German

Christopher Smith German’s National Gallery Cartes de Visite (Circa 1864)

Left: James Roach, Buffalo Hart, Illinois

**Backmark # 9.**

Christopher Smith German’s National Gallery Cartes de Visite (Circa 1864)

**Backmark # 9.**

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686 Hart.
687 Hart.
Christopher Smith German’s National Gallery Carte de Visite of Mrs. Arise Miner (Circa August 1, 1864-August 1, 1866)  
{
Backmark # 10.

Christopher Smith German’s National Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)  
{
Backmark # 11.

688 \textit{Hart.} United States Tax Stamps: See the explanation at page 668.

689 \textit{Hart.} United States Tax Stamps: See the explanation at page 668.
Christopher Smith German's National Gallery Cartes de Visite  (Circa August 1, 1864-August 1, 1866)\textsuperscript{690}

Backmark # 11.

Christopher Smith German’s National Gallery Cartes de Visite
Left: James and Joab Philemon Stout  (May 2, 1865)       Right: Vernon Baker  (May 12 1865)\textsuperscript{691}

Backmark # 11.

\textsuperscript{690} Hart.
\textsuperscript{691} Hart.
Christopher Smith German’s National Gallery Cartes de Visite

Left: (April 2, 1865 written on back) Right: June 1, 1865

Backmark # 11.

Christopher Smith German’s National Gallery Carte de Visite (June 1, 1865)  
Backmark # 11.

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692 Left: Heyworth. Right: Hart.
693 Hart. United States Tax Stamps: See the explanation at page 668.
Christopher Smith German’s National Gallery Carte de Visite (Circa 1864)\(^694\)
Backmark # 12.

*State Gallery*
*(1871-1872)*

Christopher Smith German’s State Gallery Carte de Visite (Circa 1864)\(^695\)
Backmark # 13.

\(^694\) Hart.
\(^695\) Hart.
Christopher Smith German’s State Gallery Cartes de Visite (Circa 1864)

Backmark # 13.

Christopher Smith German’s State Gallery Cartes de Visite (Circa 1864)

Backmark # 13.

696 Hart.
697 Hart.
Christopher Smith German’s State Gallery Cartes de Visite (Circa 1864) 698
Backmark # 13.

Christopher Smith German’s State Gallery Cartes de Visite (Circa 1871-1872) 699
Backmark # 13.

Hart.
698 Left: Marvin. Right: Hart.
Christopher Smith German’s State Gallery Carte de Visite (Circa 1871-1872)

Backmark # 13.

Christopher Smith German’s State Gallery Carte de Visite (1869)

Backmark # 13.

Heyworth.

Hart.
Christopher Smith German’s State Gallery Carte de Visite (Circa 1871-1872)\textsuperscript{702}
Backmark # 14.

Christopher Smith German’s State Gallery Cartes de Visite (Circa 1871-1872)\textsuperscript{703}
Backmark # 14.

\textsuperscript{702} Hart.
\textsuperscript{703} Hart.
Christopher Smith German’s State Gallery Cartes de Visite of (Circa 1871-1872)\textsuperscript{704}

Right: Effie French

Backmark # 14.

Christopher Smith German’s State Gallery Cartes de Visite (Circa 1871-1872)\textsuperscript{705}

Backmark # 14.

\textsuperscript{704} ALPL.

\textsuperscript{705} Hart.
Christopher Smith German’s State Gallery Carte de Visite of Henry Miller and Sister (Circa 1871-1872) 707
“Henry Miller & Sister”
Backmark # 15.

Christopher Smith German’s State Gallery Carte de Visite (Circa 1871-1872) 706
Backmark # 14.

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706 Hart.
707 Hart.
Christopher Smith German’s State Gallery Carte de Visite (Circa 1881-1896)\(^7\)

Backmark # 16.
Christopher Smith German’s Carte de Visite (January 1, 1866-August 1, 1866)\textsuperscript{709}

*Backmark # 17.*

Christopher Smith German’s Carte de Visite (August 31, 1865)\textsuperscript{710}

*Backmark # 18.*

\textsuperscript{709} \textit{Hart.} United States Tax Stamps: See the explanation at page 668.

\textsuperscript{710} \textit{Hart.} United States Tax Stamps: See the explanation at page 668.
Christopher Smith German’s Carte de Visite (May 1?, 1866)\textsuperscript{711}

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Christopher Smith German’s Carte de Visite (June 1, 1865)\textsuperscript{712}

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Cabinet Cards

\textsuperscript{711} Hart. United States Tax Stamps: See the explanation at page 668.

\textsuperscript{712} Hart. United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

Christopher Smith German’s Cabinet Card (Circa 1881-1897)
Backmark # 19.

Christopher Smith German’s Cabinet Card (Circa 1881-1897)
Backmark # 19.

713 Hart.
714 Hart.
Christopher Smith German's Cabinet Cards (Circa 1881-1896)\textsuperscript{715}
\textit{Backmark # 20.}

Christopher Smith German's Cabinet Card of James H. Matheny (Circa 1881-1896)\textsuperscript{716}
\textit{Backmark # 21.}

\textsuperscript{715} Left: Carroll. Right: Hart.
\textsuperscript{716} Hart.
Christopher Smith German’s Cabinet Cards (Circa 1881-1896)\textsuperscript{717}

Left: Mayme Lee Wahl

Backmark # 21.

Christopher Smith German’s Cabinet Card (Circa 1881-1896)\textsuperscript{718}

Backmark # 22.

\textsuperscript{717} Hart.

\textsuperscript{718} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

Christopher Smith German’s Cabinet Card (Circa 1881-1896)\textsuperscript{719}

Backmark # 22.

Christopher Smith German’s Cabinet Card (Circa 1881-1896)\textsuperscript{720}

Backmark # 22.

\textsuperscript{719} Kunz.
\textsuperscript{720} Hart.
Christopher Smith German’s Cabinet Card (Circa 1887-1890)\textsuperscript{221}

Backmark # 23.

\textsuperscript{221} Jones. Amanda J. Jones McClure (1857-1942) and Mary Etta Jones (1872-1890).
The following three Cabinet Cards have the “Rose” backmark shown on the foregoing Cabinet Card.

Christopher Smith German’s Cabinet Cards (1882-1896)

Backmark # 23.

Christopher Smith German’s Cabinet Card (Circa 1882-1896)

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722 Left: SVC. Right: Hart.
723 Carroll.
Christopher Smith German’s Cabinet Cards (Circa 1882-1896)
Left: Henry Metz, Billie Maurer and George Pehlman written on back.
Backmark # 23.

Christopher Smith German’s Cabinet Card (Circa 1882-1896)

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[^24]: Hart.
[^25]: Jones.
Christopher Smith German’s Cabinet Card of Will Crasie (March 19, 1883) ①26

Backmark # 25.

The following six Cards have the “Bamboo” backmark shown in the foregoing Cabinet Card.

Christopher Smith German’s Cabinet Cards (1881-1896) ①27
Left: Charley Springer

①26 Hart.
①27 Hart.
Christopher Smith German

Backmark # 25.

Christopher Smith German’s Cabinet Cards (Circa 1881-1896)\textsuperscript{228}  
Backmark # 25.

Christopher Smith German’s Cabinet Card (Circa 1881-1896)\textsuperscript{229}  
\footnote{\textit{Hart.}}
Christopher Smith German's Steroview (Circa February 1883)
East Monroe Street
Backmark # 25.

Christopher Smith German’s Cabinet Card (Circa 1881-1896)
Backmark # 26.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

Christopher Smith German’s Cabinet Cards (Circa 1881-1896)\textsuperscript{732}
Backmark # 26.

Christopher Smith German’s Cabinet Cards (Circa 1881-1896)\textsuperscript{733}
Backmark # 26.

\textsuperscript{732} Hart.
\textsuperscript{733} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
Christopher Smith German

Christopher Smith German’s Cabinet Card (Circa 1881-1896)  
Backmark # 27.

Christopher Smith German’s Cabinet Card (Circa 1881-1896)  
Backmark # 28.

734 Hart.
735 Hart.
Christopher Smith German’s Cabinet Card (Circa 1881-1896)\textsuperscript{736}

Backmark # 28.

Christopher Smith German’s Cabinet Card of Elmer Jones (Circa 1881-1896)\textsuperscript{737}

Backmark # 29.

\textsuperscript{736} Hart.
\textsuperscript{737} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Christopher Smith German

Christopher Smith German’s Cabinet Card (Circa 1881-1896)\textsuperscript{738}
Backmark # 30.

Christopher Smith German’s Card (1882-1896)\textsuperscript{739}
Backmark # 31.

\textsuperscript{738} Hart.
\textsuperscript{739} Hart.
Christopher Smith German’s Tin Type (1882-1896)\textsuperscript{740}

Backmark # 32.

Christopher Smith German’s Tin Type (1882-1896)\textsuperscript{741}

Backmark # 32.

\textsuperscript{740} Hart.

\textsuperscript{741} Hart.
Christopher Smith German’s Tin Types (1882-1896)

Backmark # 33.

Christopher Smith German’s Tin Types (1882-1896)

Backmark # 34.
Christopher Smith German’s Tin Types (1882-1896)\textsuperscript{744}

Backmark # 34.

Christopher Smith German’s Tin Types (1882-1896)\textsuperscript{745}

Backmark # 35.

\textsuperscript{744} Hart.

\textsuperscript{745} Hart.
Christopher Smith German Photographs Abraham Lincoln

Christopher Smith German took six photographs of Abraham Lincoln at three sittings on three different dates. The first was on September 26, 1858.

September 26, 1858

Meserve Description: Meserve Number 9: “A photograph of the daguerreotype believed to have been made by C. S. German in Springfield in 1860. Major William H. Lambert of Philadelphia, who owned the original, was unable to give the compiler its history, but he believed it was made in 1858.”

Hamilton-Ostendorf Description: Ostendorf Number O-9. “Uncle Abe” poses for a relative in this photograph, probably by C. S. German of Springfield, Illinois, about September 23, 1858.

Mellon Description: “Quarter-plate daguerreotype of the lost original, almost certainly an ambrotype or daguerreotype, believed to have been made by Christopher S. German, in Springfield, Illinois, during late September 1858. Courtesy of Larry West.”

Lincoln, Life-Size: “This photograph of Lincoln

746 Hart.
747 ALPL. O-9
Christopher Smith German's Daguerreotype of Abraham Lincoln
(Probably taken on September 26, 1858)  

January 13, 1861

The second photographs were taken on January 13, 1861.

Meserve Description: Meserve Number 34: “A photograph made by C. S. German in Springfield, January 26, 1861. The original negative of cabinet size is in the Lincoln Collection of Dr. Herbert Wells Fay of Springfield. The portrait for the original ten-dollar greenback was engraved from this photograph.”  

Hamilton-Ostendorf Description: Ostendorf Number O-41. “Result: A neat Beard. Unretouched photograph by C. S. German, Springfield, probably taken on Sunday, January 13, 1861. This first portrait of Lincoln with a full beard was made at the request of Ohio sculptor Thomas D. Jones, who had come to Springfield to make a bust of Lincoln from life.”

was taken for his niece Harriet Chapman, who in 1858 lived with her grandmother Sarah Bush Lincoln.  

The only days Lincoln was in Springfield during late September 1858 were Saturday evening September 25, Sunday, September 26, and until 7:00 a.m. on Monday, September 27. Lincoln was in Danville and Urbana on September 23.

Duplicated from the Original Daguerreotype - Attributed to Christopher S. German
ORIGINA L QUARTER-PLATE DAGUERREOTYPE
Springfield, IL, late September 1858

[Ostendorf - Lincoln in Photographs, #O-9] [Mellon - The Face of Lincoln, pg. 40]
Gold-toned Daguerreotype on clad metal plate, having an additional galvanized silver layer for greater tonality and truer whites and blacks. Finely buffed, as obtained in the 19th century.

749 Meserve.
750 Ostendorf, pp. 20, 21.
751 Mellon, pp. 40, 41.
748 ALPL. AL.c1858.5
752 Lincoln, Life-Size, p. 18.
755 Meserve.
756 Ostendorf, p. 67.
Hamilton-Ostendorf Description: Ostendorf Number O-41. Lincoln’s first photograph with a full beard, by C. S. German at his National Gallery on the West Side of the Public Square, Springfield, Illinois, about Sunday, January 13, 1861. It is more of a profile than (O-42) companion pose. On Sunday, presumably January 13 or January 20, 1861, sculptor Thomas D. Jones accompanied Lincoln to a photographic gallery “to pose him for some pictures he desired to present to a very dear friend.”

Mellon Description: “Contemporary albumen prints, signed as well as unsigned, exist of the pose on page 81 and of an almost identical companion pose shown on page 195, lower left, both of which were made for use by the sculptor Thomas Jones, who accompanied Lincoln to the sitting. A retouched contemporary negative, possibly the original but now broken, of the companion pose is known to survive in the collection of the late Lincoln authority Herbert Wells Fay, custodian of the Lincoln tomb. Inaccessible at present, his collection is currently owned by the heirs of the late Paul Nehring, of DeKalb, Illinois. Fay distributed numerous prints from the retouched negative, which is marred by artwork around the eyes, also on the profile of Lincoln’s left cheek and on the facial skin. An early print from Fay’s negative served as the model from which the likeness on the original green-back ten-dollar bill was engraved.”

The Lost Photograph of Abraham Lincoln, 
an Original Collodion Glass Positive by Christopher German

On January 13, 1861, Abraham Lincoln went to the photographic gallery of Christopher German on the West Side of the Springfield Courthouse Square. German took two almost identical negatives on the sitting. The photographs from the sitting are extremely rare as there but three prints from the first (O-41) and but a single print from the second (O-42).

757 Ostendorf, p. 67.
758 Mellon, p. 198.
759 Ostendorf, p. 69. O-42; AL.1861.1
760 Ostendorf, p. 69.
Miraculously, this collodion wet plate glass positive survived and has recently been discovered. Even more amazing it is from the rare lost second negative (O-42) that only one known print survives. Because all other life prints had formerly been clumsily retouched from Gardner’s negatives, for the first time in over 140 years we can now see skin texture in Lincoln’s high left cheekbone, the bumpiness underneath his eyes, and his worried, furrowed brow. We can even see that the heavy winter wool fabric of his coat had been previously covered by the retoucher’s brush.

The glass plate is so incredibly sharp that not only can we see the highlights from the reflecting mirror in Lincoln’s eyes, but the secondary light also where it comes through his gray blue eye lens on the other side. There is now a clear nose wing and deep furrows on his bottom lip and Lincoln’s skin even looks “ruddy” from the Illinois prairie winter winds that whipped it raw. This is not a faint, retouched old relic of what once was, but an authentic monumental document of the man himself.761

February 9, 1861

The third sitting was on February 9, 1861, two days before Lincoln left Springfield for Washington, D. C.

Meserve Description: Meserve Number 35: “Enlarged directly from a negative believed to be the original by C. S. German made in Springfield in February, 1861, now in the Meserve Collection. This and the next portrait are believed to be the last portraits of Lincoln before he left for Washington to be inaugurated President of the United States.”762

Hamilton-Ostendorf Description: Ostendorf Number O-43. “The last sitting in Springfield, a photograph by C. S. German, Springfield, February 9, 1861, two days before Lincoln left for Washington. The heavy beard softens the lines in his face, and makes him less gaunt. His eyes are lifted, giving the features a benign, almost saintly expression. He is now the man whom tens of thousands of Union soldiers will shortly know as “Father Abraham.”764

Mellon Description: “The President-elect, two days before he left Springfield en route to Washington, D. C., for his inauguration. Rare contemporary albumen print from the lost original negative made by Christopher S. German, in Springfield, Illinois, February 9, 1861. Lincoln National Life Foundation.”765

761 http://www.abrahamlincolnbookshop.com/images/LPCWPhotoRepro/LincolnGermain.JPG
762 Mellon, p. 82. O-43; AL.1861.2A
763 Meserve.
764 Ostendorf, p. 70.
765 Mellon, pp. 82-83.
Christopher Smith German's Photograph of Abraham Lincoln
(Taken on February 9, 1861)\textsuperscript{766}

Meserve Description: Meserve Number 36: “A photograph made by C. S. German in Springfield in February, 1861, at the same time as Number 35.”\textsuperscript{767}

Hamilton-Ostendorf Description: Ostendorf Number O-44. “The First Bearded Profiles. Photograph by C. S. German, Springfield, February 9, 1861, taken during the same sitting as Number 43.”\textsuperscript{768}

Mellon Description: “Rare contemporary albumen print from a lost negative, possibly the original made by Christopher S. German, in Springfield, Illinois, February 8, 1861. Ostendorf Collection.”\textsuperscript{769}

Lincoln, Life Size: “Two days after sitting for this portrait, Lincoln said good-bye to the people of his hometown and departed by train for Washington.”\textsuperscript{770}

\textsuperscript{766} Mellon, p. 85. O-44; AL.1861.2B
\textsuperscript{767} Meserve.
\textsuperscript{768} Ostendorf, p. 71.
\textsuperscript{769} Mellon, pp. 84-85.
\textsuperscript{770} Lincoln, Life-Size, p. 74.
German, George C.
(1896-1896)

“photographer,” 117½ South Fifth Street; residence: same.771

German & Crowder
(1865-1865)

“In 1865, C. S. German and wife are not listed in the Illinois State Census. It would appear that John F. Crowder had taken over German’s Gallery on the West Side of the Square. …Previously, J. F. Crowder had worked with Washington Crowder & Company at Illinois Mills on the corner of Washington and Third, a brick manufacturing plant. He was not then a photographer. It would appear that Crowder was operating the studio in a partnership with the absent German. In a private photo collection there is a carte de visite which has stamped on its back: “UNION PICTURE GALLERY, West Side Capitol Square, Springfield, Ill. German & Crowder, Artists.” This photograph bears a two-cent revenue stamp which was mandated by the Federal Government beginning in 1862(sic) to raise needed funds. So, the photo was taken sometime during the Civil War, and 1864-65 seems the best conclusion as to a date based on that stamp and directories. It is most possible, too, that W. B. M. Colt was assisting Mr. Crowder with the bookwork, since one directory for this period lists him as “Proprietor” of the Union Gallery on the West Side of the Square. But he was not identified as a photographer or artist.”772

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771 1896 City Directory, pp. 170 and 570.
772 Temple, p. 7.
773 Hart. United States Tax Stamps: See the explanation at page 668.
I have found no evidence for the partnership of Christopher Smith German and Daniel R. Drenkel, other than the carte de visite shown below. There is a record of Daniel R. Drenkel as an individual photographer from 1881 until 1883 at 117 West Side of Square, the address on the backmark of the carte de visite shown below. There is also a record of Christopher Smith German as an individual photographer from 1880 until 1896 at the same address. Therefore, I have concluded that the partnership of German & Drenkel existed within the time frame from 1881 until 1883. See p. 99.

1881-1882  Drenkel, Daniel R. “photographer,” 117 West Side of Square.775  
Drenkel, H. W. “photographer,” 117 West Side of Square.776
“photographers,” 117 West Side of Square.777
1882-1883  Drenkel, Daniel R. “photographic artist,” over 511 and 513 North Side of Square.778

774 Hart.  
775 Babeuf’s 1881-82 City Directory, p. 65.  
776 Babeuf’s 1881-82 City Directory, p. 65.  
778 1882-83 City Directory, pp. 76 and 255.
German and Denkel’s Carte de Visite (Circa 1881-1882)\textsuperscript{779}

Backmark # 1.

**Gilbert, E. A.**

(18\textendash 18\textendash)

18\textendash National Gallery, West Side Square, Over Chatterton’s Jewelry store.

E. A. Gilbert’s National Gallery Carte de Visite (Circa 18\textendash)\textsuperscript{780}

Backmark # 1.

\textsuperscript{779} Hart.

\textsuperscript{780} Left: Hart. Right: Carroll.
Gookins, S. Dwight  
(1857-1858)

1857

*Register* advertisement dated September 26, 1857: Fine Art Gallery, Fifth Street over B. F. Fox’s store (east side of Fifth Street, between Washington and Jefferson Streets) south of the Post Office.\(^{781}\)

Artist, boards, south side of Jefferson, between First and Second Streets.\(^{782}\)

“daguerrian,” boards north side of Jefferson, between Thirteenth and Fourteenth Streets.\(^{783}\)

1858

January 6, 1858 *Register* advertisement: Fine Art Gallery, over B. F. Fox’s store south of the Post Office, dated September 26, 1857.\(^{784}\)

1860

Gookins, S. Dwight: Listed as a daguerreian in Belvidere, Illinois, 1860.\(^{785}\)

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\(^{781}\) *Register*, January 6, 1858, p. 1, cl. 1. 1857-1858 *City Directory*, pp. 51 and 52.

\(^{782}\) 1857-1858 *City Directory*, p. 52.

\(^{783}\) 1857-1858 *City Directory*, p. 53.

\(^{784}\) *Register*, January 6, 1858, p. 1, cl. 1.

\(^{785}\) Craig.

\(^{786}\) *Register*, January 6, 1858, p. 1, c. 1.

\(^{787}\) *Journal*, Thursday, April 8, 1858.
### Hall, Curtis H.
(1865-1867)

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1865</td>
<td>Capitol Gallery, west side of square, <em>Journal</em>, December 16, 1865.</td>
</tr>
<tr>
<td>1866</td>
<td>artist; proprietor of Capitol Gallery; West Side of Capitol Square; residence: boards east side of Fourth Street, between Miller and Carpenter Streets.(^{788})</td>
</tr>
<tr>
<td>1868</td>
<td>See page 150, where Richard Harry Dawson states in an 1868 advertisement that he is successor to “C. H. Hall.”</td>
</tr>
</tbody>
</table>

\(^{788}\) *Springfield City Directory and Business Mirror, for 1866*, price $2.00 per copy, Springfield, Illinois, Bronson & Nixon, Publishers and Printers, 1865, pp. 135 and 251. (Hereafter referred to as *1866 City Directory*.)

This is from a letter from Alice Edwards Ferguson to Helen Edwards Condell, March 16, 1868.

> I will enclose a picture, which Mollie sends you, of herself and Lizzie. The likenesses are good, but neither flatters in the least. We told Mollie she looked quite matronly and Lizzie, frightened still on the whole I think it is quite a pretty picture. Mrs Bunn says she will have the pictures of each of them taken and will send them to you. Mother has at last treated herself to the long talked of Album, and she too is interested now in collecting pictures. Her album is like my large one only darker leather. We were all so disappointed that your pictures were so poor. Hall is a wretched artist I think.

**Cartes de Visite**

*Capitol Gallery*
Curtis H. Hall's Capitol Gallery Cartes de Visite (Circa 1866)  
Backmark # 1.

Curtis H. Hall's Capitol Gallery Carte de Visite (Circa 1866)  
Backmark # 2.

791 Left: Hart. Right: Carroll.
792 Hart.
Curtis H. Hall's Capitol Gallery Carte de Visite of Lieutenant George B. Danforth (Circa 1866) 793

Backmark # 2.

Curtis H. Hall's Capitol Gallery Carte de Visite of Colonel Ferdinand D. Stephenson and Field and Staff of 152nd Illinois Volunteer Infantry (Circa 1866) 794

Backmark # 2.

793 Hart.
794 Hart.
Curtis H. Hall’s Capitol Gallery Carte de Visite of Sallie Taylor Smith (Circa 1866) 795

Backmark # 3.

Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866) 796

Backmark # 4

795 SVC.
796 SVC. Possibly Elizabeth Davis Reid (1825-1904).
Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)\textsuperscript{797}
Backmark # 5

Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866)\textsuperscript{798}
Backmark # 5.

\textsuperscript{797} Hart.
\textsuperscript{798} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Curtis H. Hall

Curtis H. Hall's Capitol Gallery's Carte de Visite (Circa 1866)
Backmark # 5.

Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866)
Backmark # 6.

799 Hart.
800 Hart.
Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866)\textsuperscript{801}

Backmark # 6.

Curtis H. Hall’s Capitol Gallery Cartes de Visite (Circa 1866)\textsuperscript{802}

Right: Charles Dallman

Backmark # 6

\textsuperscript{801} Hart.
\textsuperscript{802} Hart.
Curtis H. Hall's Capitol Gallery Carte de Visite of Franklin N. Needham  
(Circa January 1, 1866-August 1, 1866)⑧03  
Backmark # 6.

Curtis H. Hall's Capitol Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)⑧04  
Backmark # 6.

⑧03 Hart. United States Tax Stamps: See the explanation at page 668.  
⑧04 Hart. United States Tax Stamps: See the explanation at page 668.
Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866)

Backmark # 7.

SVC. Possibly William L. Conner (1863-190_) Parents: Thomas L. and Sarah J. Reid Conner.

Left: Carroll. Right: Heyworth.
Curtis H. Hall’s Capitol Gallery Cartes de Visite (Circa 1866) 807

Backmark # 7.

Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866) 808

Backmark # 8.

807 Hart.
808 Hart. United States Tax Stamps: See the explanation at page 668.
Curtis H. Hall’s Capitol Gallery Cartes de Visite (Circa 1866)\textsuperscript{809}  
Backmark # 8.

Curtis H. Hall’s Capitol Gallery Carte de Visite of Miss Loyd (Circa January 1, 1866-August 1, 1866)\textsuperscript{810}  
Backmark # 8.

\textsuperscript{809} Hart.
\textsuperscript{810} Hart. United States Tax Stamps: See the explanation at page 668.
Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)811
Backmark # 9.

Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866)812
Backmark # 9.

811 Hart. United States Tax Stamps: See the explanation at page 668.
812 Hart.
Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866) 813
Backmark # 9.

Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866) 814
Backmark # 10.

813 Hart.
814 Hart.
Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866)\textsuperscript{815}  
Backmark # 11.

Curtis H. Hall’s Capitol Gallery Carte de Visite (Circa 1866)\textsuperscript{816}  
Backmark # 12.

\textsuperscript{815} Hart.  
\textsuperscript{816} Heyworth.
Curtis H. Hall’s Capitol Gallery Carte de Visite of John Kroger (February 27, 1866)\textsuperscript{817}  

\textit{Backmark # 13.}

\textsuperscript{817} Heyworth.
Hall & Davis
(1864-1864)

1864 West Side of Square, Capitol Gallery, “Oldest Established Gallery in the City.”

1864 Springfield City Directory Advertisement for Hall & Davis’ Capitol Gallery

Halliday, Henry Kip
(1886-1900)

1861 Henry Kip Halliday was born in Illinois in 1861. His father was born in Massachusetts and his mother in Ireland.

1886-1896 See Halliday & Kessberger at page 290.

1898 “photographer,” 121½ South Fifth Street; residence: 329 South Fourth Street.

1900 “photographer,” 121½ South Fifth Street; residence: 329 South Fourth Street.

1908 He sold his interest in the photography business to Mr. Kessberger and retired.

1920 The 1920 Federal Census lists Henry Kip Halliday as a resident of Capital Township, Sangamon County, Illinois. He is living with his sister, Mary E. Halliday.

1933 Henry Kip Halliday died on March 19, 1933. He is buried in Oak Ridge Cemetery, Springfield, Illinois.

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818 1864 City Directory, p. 58.
819 1864 Springfield City Directory, p. 58.
820 1898 City Directory, pp. 245 and 642.
821 1898 City Directory, pp. 245 and 642.
822 1900 City Directory, pp. 241 and 618.
824 Oak Ridge Cemetery Index.
Henry K. Halliday, Retired Business Man Of City, Dies

Henry K. Halliday, 311 East Capitol avenue, former business man and active member of the Mercantile club, died in St. John’s hospital at 12:30 o’clock yesterday afternoon. He had been in failing health more than three years, a sufferer from diabetes. He was seventy-one years old.

Mr. Halliday was the third member of a family circle to die within the last three days. He was a brother-in-law of Leonard Reich, local business man, who died Friday and through his connection with the Reichs family was related to Mrs. Christina Smarowski, who succumbed Saturday.

As a young man Mr. Halliday worked for the Illinois Watch company. Later he became a photographer and formed a partnership with A. W. Reasberger, to conduct a local photograph business. He sold his interest in the business to Mr. Reasberger and retired nearly twenty-five years ago. He was for many years secretary of the Joinsing Family club and active in the Mercantile club.

Descendent is survived by two sisters, Miss Mary E. Halliday and Anna Devereux; a niece, Mrs. Lottie Martin, and a grandniece, Ella Catherine Morris, all of this city.

Funeral arrangements are incomplete.

Henry Kip Halliday’s Obituary, Journal, March 20, 1933

Henry Kip Halliday’s Grave Marker in Oak Ridge Cemetery, Springfield, Illinois

Henry Kip Halliday’s Cabinet Card (Circa 1898-1900)

825 Journal, March 20, 1933, p. 4.
827 Hart.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Kip Halliday

Henry Kip Halliday's Cabinet Cards (Circa 1898-1900)\textsuperscript{828}
Backmark # 1.

Henry Kip Halliday's Cabinet Card (Circa 1898-1900)\textsuperscript{829}
Backmark # 1.

\textsuperscript{828} Hart.
\textsuperscript{829} Hart.
Henry Kip Halliday's Cabinet Cards (Circa 1898-1900)

Lower Right: Blanche Price Draper

Backmark # 1.

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830 Hart.
Henry Kip Halliday’s Cabinet Cards (Circa 1898-1900)

Right: James Alpheus Galloway at age 22.

Backmark # 1.

831 Left: Hart. Right: Marvin.
832 Hart.
Henry Kip Halliday's Cabinet Cards (Circa 1898-1900)

Backmark # 1.

833 Hart.
Henry Kip Halliday's Cabinet Cards (Circa 1898-1900)\textsuperscript{834}

Right: Molly Walford

Backmark # 2.

Henry Kip Halliday's Photograph of Emma L. M. Jones and Jacob B. Clayton (Circa 1898-1900)\textsuperscript{835}

Backmark # 3.

Backmark # 4.

\textsuperscript{834} Hart.

\textsuperscript{835} Jones.
Halliday & Kessberger
(1886-1896)

Halliday, Henry Kip, boards: 329 South Fourth Street;  
Kessberger, August W., Jr.  
1887-1888  Henry Kip Halliday, August W. Kessberger, Jr., photographer; 121 West Side of Square;  
121½ South Fifth Street.  
1889-1890  H. Kip and August W., photographers, 121 South Fifth Street, West Side of Square;  
Henry Kip Halliday residence: 329 South Fourth Street.  
1890-1891  Henry Kip and August W., Jr. 121½ West Side of Square.  
Henry Kip Halliday boards: corner of Fourth Street and Capitol Avenue.  
1891-1892  Henry Kip Halliday and August W. Kessberger, Jr., photographers, 121½ South Fifth Street;  
Henry Kip Halliday, boards: 329 South Fourth Street.  
1892-1893  Henry Kip Halliday and August W. Kessberger, Jr., photographers, 121 South Fifth Street;  
Henry Kip Halliday, residence: 329 South Fourth Street.  
Henry Kip Halliday residence: 329 South Fourth Street.  
1896  H. Kip Halliday & A. W. Kessberger, “photographer,” 121½ South Fifth Street;  
Henry Kip Halliday residence: 329 South Fourth Street.

1886-1887 City Directory Advertisement For Halliday & Kessberger
Halliday & Kessberger, Jr., Photographers’ Business Card (Circa 1886)\(^\text{853}\)

Halliday & Kessberger’s Cabinet Card (Circa 1886-1892)\(^\text{854}\)

Backmark # 1.
Halliday & Kessberger’s Cabinet Card of Lucy Jones (December 1892)  
Backmark # 1.

Halliday & Kessberger’s Cabinet Card of Homer J. Tice (February 5, 1891)  
Backmark # 1.

855 Hart.
856 Hart.
Halliday & Kessberger’s Cabinet Cards

Left: (Circa 1886-1897)  Right: (Circa 1886-1892)

Backmark # 1.

Halliday & Kessberger’s Cabinet Card (Circa 1886-1897)

Backmark # 1.

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857 Left: Hart. Right: Jones.
858 Hart.
Halliday & Kessberger's Cabinet Cards (Circa 1886-1897)\textsuperscript{559}
Backmark # 1.

Halliday & Kessberger's Cabinet Cards (Circa 1886-1897)\textsuperscript{560}
Backmark # 1.

\textsuperscript{559} Hart.
\textsuperscript{560} Hart.
Frank E. Hills was the Enrolling and Engrossing Clerk of the Illinois Senate in 1891.

861 Hart.
862 Hart.
Halliday & Kessberger’s Cabinet Card of Truitt, Sarah and Otis Ray (Circa 1886-1892) 863
Backmark # 2.

Halliday & Kessberger’s Cabinet Card of Elda McCoy (Circa 1886-1892) 864
Backmark # 2.

863 Hart.
864 Hart.
Halliday & Kessberger’s Cabinet Card (Circa 1886-1892)\textsuperscript{865}

Backmark # 2.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{866}

Right: Mr. and Mrs. King.

Backmark # 2.

\textsuperscript{865} Hart.
\textsuperscript{866} Jones.
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{867}

Backmark # 2.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{868}

Backmark # 2.

\textsuperscript{867} Jones.
\textsuperscript{868} Hart.
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{869}  
Backmark # 2.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{870}  
Backmark # 2.

\textsuperscript{869} Hart.  
\textsuperscript{870} Left: Hart. Right: Jones.
Halliday & Kessberger's Cabinet Cards

Left: (Circa 1886-1892) 
Right: Robert and Jesse Williams (Circa 1886-1897)
Backmark # 2.

Halliday & Kessberger's Cabinet Card of Etta May Jones Shoup Clayton (Circa 1886-1892)
Backmark # 3.

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871 Hart.
872 Hart.
Halliday & Kessberger’s Cabinet Card (Circa 1886-1892)\textsuperscript{873}

*Backmark # 4.*

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Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{874}

*Backmark # 4.*

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Halliday & Kessberger’s Cabinet Card (Circa 1886-1892)\textsuperscript{875}

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\textsuperscript{873} Hart.

\textsuperscript{874} Hart.

\textsuperscript{875}
Halliday & Kessberger’s Cabinet Card (Circa 1886-1892) 876

Backmark # 5.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892) 877
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{878}

\textit{Backmark # 6.}

\begin{figure}
  \centering
  \includegraphics[width=\textwidth]{image}
  \caption{Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{879}}
  \end{figure}

\begin{figure}
  \centering
  \includegraphics[width=\textwidth]{image}
  \caption{Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{879}}
  \end{figure}

\textsuperscript{878} Hart.
\textsuperscript{879} Hart.
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\footnote{880}
Backmark # 6.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\footnote{881}
Backmark # 6.

\footnote{880}{Hart.}
\footnote{881}{Hart.}
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Halliday & Kessberger
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)

Left: J. R. Alexander

Backmark # 6.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)

Backmark # 6.

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882 Hart.
883 Hart.
Halliday & Kessberger's Cabinet Cards (Circa 1886-1892)

Backmark # 6.

Hart.
Halliday & Kessberger’s Cabinet Card of Illinois Lieutenant Governor Joseph B. Gill (Circa 1893)\textsuperscript{385}

Backmark # 6.

\textsuperscript{385} Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Halliday & Kessberger

Halliday & Kessberger’s Cabinet Card (Circa 1886-1897)\textsuperscript{886}  
Backmark # 7.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{887}  
Backmark # 8.

\textsuperscript{886} Hart.  
\textsuperscript{887} Hart.
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{888}

Backmark # 8.

Halliday & Kessberger’s Cabinet Card of Daniel G. Kalb (Circa 1886-1897)\textsuperscript{889}

Backmark # 8.

\textsuperscript{888} Left: Hart. Right: Marvin.

\textsuperscript{889} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Halliday & Kessberger

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)\textsuperscript{890}
Backmark # 8.

Halliday & Kessberger’s Cabinet Card (Circa 1886-1892)\textsuperscript{891}
Backmark # 8.

\textsuperscript{890} Hart.
\textsuperscript{891} Hart.
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1892)

Backmark # 9.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1897)

Left: Hattie E. Murphy Jones
Right: Unknown Lady

Backmark # 9.

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892 *Hart.*
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1897)

Backmark # 9.

Halliday & Kessberger’s Cabinet Card (Circa 1886-1892)

Backmark # 9.

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894 Hart.
895 Hart.
Halliday & Kessberger’s Cabinet Cards (Circa 1886-1897)\textsuperscript{896}

Backmark # 10.

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1897)\textsuperscript{897}

Backmark # 10.

\textsuperscript{896} Hart.
\textsuperscript{897} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Halliday & Kessberger

Halliday & Kessberger’s Cabinet Cards (Circa 1886-1897) 898
Backmark # 11.

Halliday & Kessberger’s Cabinet Cards 899
Backmark # 11. Backmark # 12.

898 Hart.
899 Hart.
Halliday & Kessberger’s Cabinet Card (Circa 1886-1897)

Backmark # 13.

Halliday & Kessberger’s Cabinet Cards

Left: (Circa 1886-1897)

Backmark # 14.

Right: Harrison Foster and Charles Patton (June 1895)

Backmark # 15.

900 Hart.
901 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Halliday & Kessberger
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Halliday & Kessberger
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Halliday & Kessberger
1866 photographic gallery; West Side of Square, over King’s Millinery Store; residence: same.\textsuperscript{902}

See Clark & Verbrike.

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\textbf{T. E. Harris’ Carte de Visite (Circa 1866)}\textsuperscript{903} \\
\textit{Backmark # 1.}

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\textbf{T. E. Harris’ Carte de Visite (Circa January-August 1866)}\textsuperscript{904} \\
\textit{Backmark # 2.}

\textsuperscript{902} 1866 City Directory Springfield and Jacksonville, p. 123 and 249. 1866 City Directory, p. 251.

\textsuperscript{903} Hart.

\textsuperscript{904} Hart. United States Tax Stamps: See the explanation at page 668.
T. E. Harris’ Cartes de Visite (Circa January 1-August 1, 1866)

Backmark # 2.

T. E. Harris’ Cartes de Visite (Circa January-August 1866)

Backmark # 2.

905 Hart.
906 Hart.
Hawthorn, Charles Emmet
(1898-1900)

1898  “photographer,” 107½ South Fifth Street; residence: same.907
1900  Hawthorn & Metzger; Hawthorn, Charles Emmet, boards: 523½ East Monroe Street.908

See Hawthorn & Metzger.

Hawthorn & Metzger
(1900-1900)

1900  “photographers,” 107½ South Fifth Street; Hawthorn, Charles Emmet, boards: 523½ East Monroe Street; Metzger, George W., 422 West Calhoun Avenue.909

Register, Friday, May 11, 1900.910

Register, Saturday, September 21, 1901.911

Register, Monday, November 11, 1901.912

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907 1898 City Directory, pp. 256 and 642.
908 1900 City Directory, p. 252.
909 1900 City Directory, pp. 252 and 618.
910 Register, Friday, May 11, 1900, p. 3.
911 Register, Saturday, September 21, 1901, p. 6.
912 Register, Monday, November 11, 1901, p. 3.
Hawthorn & Metzger’s Cabinet Cards (Circa 1900)\textsuperscript{913}
\textit{Backmark # 1.}

Hawthorn & Metzger’s Cabinet Card and Print (Circa 1900)\textsuperscript{914}
\textit{Backmark # 1.} \hspace{1cm} \textit{Backmark # __.}

\textsuperscript{913} Hart.
\textsuperscript{914} Hart.
Hawthorn & Metzger’s The Star Gallery Cabinet Cards (Circa 1900)\textsuperscript{915}

Backmark # 2.

\textsuperscript{915} Hart.
Hawthorn & Metzger’s The Star Gallery Cabinet Cards (Circa 1900)\(^{916}\)
Backmark # 2.

Hawthorn & Metzger’s The Star Gallery Cabinet Cards (Circa 1900)\(^{917}\)
Backmark # 2.

\(^{916}\) Hart.
\(^{917}\) Hart.
Hawthorn & Metzger’s The Star Gallery Cabinet Card (Circa 1900)\textsuperscript{918}

Backmark # 2.

\textsuperscript{918} Hart.
Hendricks, William H.
(1876-1877, 1885-1887 and 1894)

1876 217 South Sixth Street, American, lessee, photographer.\(^\text{919}\)

1877 “photographer,” renter over 219 South Sixth Street. Born in Pike County, Illinois, has had over ten years experience in his line; has been a resident of the city since 1858; keeps a first class photograph and gem gallery, over 219 S. Sixth Street.\(^\text{920}\)

1885 121½ West Side of Square. The Yellow Hammers photographed below.

1886-1887 “photographer,” residence: 423 South Twelfth Street.\(^\text{921}\)

1893 “photographer,” 403 W. North Grand Ave.; residence: same.\(^\text{922}\)

This photograph of a Springfield baseball team named the Yellow Hammers appears to be an albumen print created in about 1885 from the studio of W. H. Hendricks, Landscape and View, Artist, 121½ West Side of Square, Springfield, Illinois. The name of the team, “The Yellow Hammers” is written on the back along with the individual names of all of the pictured team players. The details in this picture are wonderful. A player on far right has a baseball in his hand. A bat boy has a wire catcher’s mask and glove and a bat cradled on his legs. Several of the players have their gloves tucked into their belts or shirt pockets. Two players are wearing ties. One player is apparently wearing a pocket watch (Notice the chain). A large fence, probably the ball field’s outfield fence, appears in the deep background.\(^\text{923}\)

William H. Hendricks’ Photograph of the “Yellow Hammers” Baseball Team (Circa 1885)\(^\text{924}\)
William H. Hendricks

William H. Hendricks’ Photograph of the “Flag Picnic” (Circa 1885)

William H. Hendricks’ Carte de Visite (1885)

Backmark # 1.

925 Hart.
926 SVC.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry, ______
(Circa 1863)

See Church & Henry.

Henry, Church &
(Circa 1863)

See Church & Henry.

Hurt, William T.
(1891-1894 and 1900)

1891-1892  (Call & Hurt), residence: 1039 South Spring Street.\(^{927}\)
1892-1893 Hurt & Sidwell, Monroe Street, between First and Second Streets.
1894 “photographer G. W. Johns,” 107 West Monroe Street;
residence: 201 West Allen Street.\(^{928}\)
1900 “photographer,” 117½ South Fifth Street; rooms same.\(^{929}\)

See Call & Hurt.

\(^{927}\) 1891-1892 City Directory, p. 310.
\(^{928}\) 1894 City Directory, pp. 248 and 544.
\(^{929}\) 1900 City Directory, pp. 279 and 618.
Hurt & Sidwell
(1890-1891)

1890-1891  Monroe Street, between First and Second Streets. William T. Hurt and Elijah D. Sidwell, photographers. 110 E. Monroe Street.  

1900  United States Census: Eli D. Sidwell was age 34, having been born in August 1865 in Ohio. He was living in Springfield’s Ward 7. He was single.  

1910  United States Census: Eli D. Sidwell was age 53, having been born in Ohio in 1857. He was living in Springfield’s Ward 7 where he was a servant. He was single.

Hurt & Sidwell’s Cabinet Cards of Two of Drury Jones’ Sons (Circa 1890-1891)  
Backmark # 1.

Hurt & Sidwell’s Cabinet Cards (Circa 1890-1891)  
Left: Alexander Jones  
Backmark # 1.  
Right: Jones  
Backmark # 2.

930 1890-91 City Directory, pp. 258 and 546.  
931 Jones.  
932 Jones.
Hurt & Sidwell’s Cabinet Cards (Circa 1890-1891)
Backmark # 2.

Hurt & Sidwell’s Cabinet Cards (Circa 1890-1891)
Backmark # 2.

933 Hart.
934 Left: Carroll. Right: Hart.
Washington Thomas Iles was born in Springfield, on April 5(6), 1833, a son of Washington and Ann (Foster) Iles. He was married in Butler County, Kentucky, in 1867 (December 6, 1864), to Emma (Emily) Jones, born in Bath County, Kentucky, on April 4, 1844, a daughter of James and Malinda (Robinson) Jones. They were the parents of five children as follows: Linnie L., wife of John Norris, born on July 14, 1869. In 1870 he was a farmer in Section 14, Woodside Township, four and one-half miles southeast of Springfield. Washington Thomas owned 280 acres in Sections 13 and 14, Woodside Township.

936 Register, January 7, 1856, p. 2, cl. 4.
939 Register, January 7, 1856, p. 2, cl. 4.
Iles, Wright &
(1855-1855)

See Wright & Iles.

Ingmire, Arthur F.
(1873-1875 and 1880-1881)

1870 Federal Census: Ingmire, Fred W., age 48; M; photographer; place of birth: New York, $3,000/$1,000; Mary, age 45; F; keeps house; place of birth: New York; children: Ada, age 20; F; place of birth: Illinois; Celia, age 18; F; place of birth: Illinois; Arthur, age 16; M; place of birth: Illinois; Clara, age 11; F; place of birth: Illinois; Evan, age 8; F; place of birth: Illinois.

1873-1874 "photographer;" 3 Washington Street, North Side of Square; residence: northeast corner of Third and Canedy Streets.

1874-1875 "photographer;" residence: northeast corner Third and Canedy Streets.

1880-1881 operator, Bon Ton Gem Gallery, 107½ West Side of Square.

Arthur F. Ingmire Obituary, Register, Tuesday, October 3, 1882.

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941 1873-4 City Directory, pp. 98 and 225.
942 1874-75 City Directory, p. 81.
943 1880-81 City Directory, pp. 32 and 243.
944 Journal, Monday, October 2, 1882, p. 6.
945 Register, Tuesday, October 3, 1882, p. 3.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Ingmire, Frederick William
(1863-1873)

1860 Ingmire, Rev. Frederick W., office East Side of Public Square; residence: east side of Fourth Street between Wright and Canedy Streets.

1860 Federal Census: Baptist clergyman; $0/$150; place of birth: England; age 37; wife Mary, age 36; place of birth: New York; 5 children. 948

West Side of Square

1863 “photographic artist.” West Side Public Square; City Gallery; residence same. 949
1864 Photographic Artist and Agent for Grover and Baker’s Sewing Machines; West Side of Public Square. 950
Register advertisement dated October 28, 1864 for Ingmire’s City Gallery.;951 residence: 81 South Ninth Street. 952
1866 artist, West Side of Capitol Square; Enterprise Gallery; northwest corner Capitol Square; residence: west side of Fourth Street, between Miller and Carpenter Streets. 953
proprietor Ingmire Gallery; residence No. 81, southeast corner of Ninth and Edwards Streets. 954

North Side of Square

1868-1869 “photographer.” Fifth Street, opposite Square and Washington Street, opposite Square; residence: Fourth Street, between Carpenter and Union Streets. 955
1869-1870 “photographer.” North Side of Square; residence: Fourth Street, between Carpenter and Miller Streets. 956
1870 1870 United States Federal Census: age 48; M; photographer; place of birth: New York, $3,000/$1,000; Mary, age 45; F; keeps house; place of birth: New York; Ada, age 20; F; place of birth: Illinois; Celia, age 18; F; place of birth: Illinois; Arthur, age 16; M; place of birth: Illinois; Clara, age 11; F; place of birth: Illinois; Evan, age 8; F; place of birth: Illinois. 957
insurance agent, North Side of Square; residence: Fourth Street, between Carpenter and Union Streets.
1872-1873 “photographer.” North Side of Square; residence Fourth Street, near Carpenter Street. 958
1873-1874 insurance agent, North Side of Square.
1874-1875 “insurance agent,” residence: northeast corner Third and Canedy Streets. 959

949 1863 City Directory, p. 93.
950 1864 City Directory, p. 43.
951 Register, November 12, 1864, p. 2, cl. 2.
952 1864 City Directory, p. 43.
953 1866 City Directory Springfield and Jacksonville, p. 137.
954 1866 City Directory, pp. 155 and 251.
956 1869-70 City Directory, pp. 103 and 208.
958 1872-73 City Directory, pp. 71 and 137.
959 1874-75 City Directory, p. 81.

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Frederick Ingmire was also a minister. Ingmire eventually closed his studio and tried other lines of work in Springfield. His eventual death is a mystery. He died of an overdose of laudanum. One Springfield newspaper reported the death as accidental – the other paper a suicide. No one knows. In any event Ingmire died penny less and was buried in a pauper’s grave at the Oak Ridge Cemetery in Springfield. His wife was buried apart from him in her family’s plot. There is no record that the Ingmire marriage ended in divorce.\textsuperscript{561}

\textsuperscript{560} Photograph from the collection of Diane Schaefer, Portsmouth, New Hampshire, a descendant of Frederick W. Ingmire. (Hereafter referred to as Schaefer Collection.)

\textsuperscript{561} http://woodbeecarver.com/lincoln/
Frederick William Ingmire's Obituary,
*Journal* September 20, 1876

*S. W. Ingmire* was immediately called, but up to a late hour last night he had not recovered consciousness. He had doubleas taken an overdose of the medicine by mistake.

Frederick W. Ingmire’s Obituary,
*Journal* September 21, 1876

Schaefer Collection.

*Journal*, September 20, 1876, p. 5.

*Journal*, September 21, 1876, p. 4, cl. 5.
Grave of Frederick W. Ingmire in Oak Ridge Cemetery, Springfield, Illinois

First Springfield Appearance of F. W. Ingmire:
Agent for Aetna Insurance

Journal, Friday, December 23, 1859.  

Journal, December 23, 1859, p. 4.
Wednesday, September 19, 1860, Register, p. 3.

Journal, April 19, 1861.\textsuperscript{966}

\textit{Journal, November 3, 1864.}\textsuperscript{967}

\textit{Daily Illinois State Journal}, p. 2

Friday, October 28, 1864

\textsuperscript{966} \textit{Journal}, April 19, 1861 p. 1 cl. 4.

\textsuperscript{967} \textit{Journal}, November 3, 1864, p. 1, cl. 3.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Journal, April 19, 1861.968

Journal, Thursday, July 11, 1861.969

Journal, Monday, October 6, 1862.970

Last appears on: Tuesday, May 12, 1863, Journal

968 Journal, April 19, 1861, p. 1 cl. 4.
969 Journal, Thursday, July 11, 1861, p. 3.
970 Journal, Monday, October 6, 1862, p. 3.
Register Announcement Dated October 28, 1864 of Ingmire’s City Gallery on the West Side of the Square 972

Journal, Friday, October 28, 1864.971

Ingmire Insurance Advertisement, Journal, June 26, 1873.973

Journal, November 3, 1864.974

Register, Saturday, January 28, 1865, p. 2.

Journal, Monday, February 26, 1866.975

Journal, Wednesday, February 28, 1866.976

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971 Journal, Friday, October 28, 1864, p. 2.
972 Register, November 12, 1864, p. 2, cl. 2.
973 Journal, June 26, 1873, p. 4, cl. 1.
974 Journal, November 3, 1864, p. 1, cl. 3.
975 Journal, Monday, February 26, 1866, p. 3.
Cartes de Visite

No Gallery Named

Frederick W. Ingmire’s Cartes de Visite (Circa 1863) 977
Backmark # 1.

Frederick W. Ingmire’s Carte de Visite (Circa 1863) 978
Backmark # 1.

976 Journal, Wednesday, February 28, 1866, p. 3.
977 Left: Marvin. Right: Hart.
978 Hart.

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SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire’s Carte de Visite (Circa 1863-1866)\textsuperscript{979}

Backmark #2.

Frederick W. Ingmire’s Carte de Visite of Robert T. Mercer (Circa 1864-1866)\textsuperscript{980}

Backmark #3.

\textsuperscript{979} Hart.

\textsuperscript{980} Hart.
The following five CDVs of Civil War Soldiers have the same backdrop. It may also be seen on page 346, 347 and 358.

Frederick W. Ingmire’s Cartes de Visite (Circa 1864-1866)\textsuperscript{981}

\textit{Backmark \# 3.}

Frederick W. Ingmire’s Cartes de Visite (Circa August 1, 1864-August 1, 1866)\textsuperscript{982}

\textit{Backmark \# 3.}

\textsuperscript{981} Hart.

\textsuperscript{982} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire’s Carte de Visite of John Cook (Circa 1864-1866)\(^{983}\)

Backmark # 3.

Frederick W. Ingmire’s Cartes de Visite (Circa August 1, 1864-August 1, 1866)\(^{984}\)

Right: Absalom Row Berry

Backmark # 3.

\(^{983}\) Hart.

\(^{984}\) Hart.
Frederick W. Ingmire’s Carte de Visite (Circa 1864-1869)\textsuperscript{986}

*Backmark #3.*

\textsuperscript{985} Hart.

\textsuperscript{986} Hart.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire's Carte de Visite (Circa 1864-1869)
Backmark # 3.

Frederick W. Ingmire's Carte de Visite (Circa 1863-1869)
Backmark # 4.

987 Hart.
988 Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire’s Carte de Visite (Circa 1863-1869)

Backmark # 5.

Frederick W. Ingmire’s Carte de Visite (Circa 1863-1869)

Backmark # 5.

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989 Hart.
990 Hart.

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SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
Frederick William Ingmire

Frederick W. Ingmire’s Carte de Visite (Circa 1863-1869)\textsuperscript{991}
Backmark # 6.

Frederick W. Ingmire’s Cartes de Visite (Circa 1863-1869)\textsuperscript{992}
Backmark # 6.

\textsuperscript{991} Hart.
\textsuperscript{992} Hart.
Frederick W. Ingmire’s Carte de Visite (Circa 1863-1869)

Backmark # 7.

Frederick W. Ingmire’s Carte de Visite (Circa 1863-1869)

Backmark # 7.

993 Hart.
994 Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Frederick W. Ingmire’s Cartes de Visite (Circa 1863-1869)\(^\text{995}\)

*Backmark # 7.*

Frederick W. Ingmire’s Cartes de Visite (Circa 1863-1869)\(^\text{996}\)

*Backmark # 7.*

\(^{995}\) Hart.

\(^{996}\) Hart.
Frederick W. Ingmire’s Carte de Visite of George E. Pulham (Circa 1863-1869)  
Backmark # 8.

City Gallery  
(1863-1869)

Frederick W. Ingmire’s City Gallery Carte de Visite of Edward McDermot (Circa 1863-1869)

Backmark # 9.

997 Hart.  
998 Hart.
Frederick W. Ingmire’s City Gallery Carte de Visite (Circa 1863-1869)\textsuperscript{999}

\textit{Backmark # 10.}

Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)\textsuperscript{1000}

\textit{Backmark # 11.}

\textsuperscript{999} Hart.

\textsuperscript{1000} Hart. United States Tax Stamps: See the explanation at page 668.
1001 Hart. United States Tax Stamps: See the explanation at page 668.

1002 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845–1900)

Frederick William Ingmire

Frederick W. Ingmire’s City Gallery Carte de Visite of (Circa 1863-1865)\textsuperscript{1003}

Backmark #11.

Frederick W. Ingmire’s City Gallery Carte de Visite of Robert Hazlett (Circa August 1, 1864-August 1, 1866)\textsuperscript{1004}

Backmark #12.

\textsuperscript{1003} Hart.

\textsuperscript{1004} Hart. United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)\textsuperscript{1005}

\textit{Backmark # 12.}

Frederick W. Ingmire’s City Gallery Carte de Visite of George J. Dinkel (Circa 1863-1869)\textsuperscript{1006}

\textit{Backmark # 12.}

\textsuperscript{1005} Hart. United States Tax Stamps: See the explanation at page 668.

\textsuperscript{1006} Hart.
Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)\textsuperscript{1007}

\textit{Backmark # 13.}

Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)\textsuperscript{1008}

\textit{Backmark # 13.}

\textsuperscript{1007} Hart. United States Tax Stamps: See the explanation at page 668.

\textsuperscript{1008} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)¹⁰⁰⁹
Backmark # 13.

¹⁰⁰⁹ Hart. United States Tax Stamps: See the explanation at page 668.

Frederick W. Ingmire’s City Gallery Cartes de Visite (Circa 1864-1866)¹⁰¹⁰
Backmark # 13.

¹⁰¹⁰ Hart.
Frederick W. Ingmire’s City Gallery Carte de Visite (Circa 1863-1869)\textsuperscript{1011}

Backmark # 13.

Frederick W. Ingmire’s City Gallery Carte de Visite\textsuperscript{1012}

Backmark # 13.

\textsuperscript{1011} Hart.

\textsuperscript{1012} Hart.
Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)

Backmark # 13.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)1015
Backmark # 14.

Frederick W. Ingmire’s City Gallery Cartes de Visite (Circa August 1, 1864-August 1, 1866)1016
Left: Captain J. Fleming
Backmark # 14.

1015 Hart. United States Tax Stamps: See the explanation at page 668.
1016 Left: Hart. Right: SVC.
Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)\textsuperscript{1017}  

\emph{Backmark # 14}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image1.png}
\caption{Frederick W. Ingmire’s City Gallery Carte de Visite of Mathias K. Busick (Circa August 1, 1864-August 1, 1866)\textsuperscript{1018}  
\emph{Backmark # 15.}}
\end{figure}

\begin{footnotesize}
\textsuperscript{1017} Hart.  
\textsuperscript{1018} Hart. United States Tax Stamps: See the explanation at page 668. 
\end{footnotesize}
Frederick W. Ingmire’s City Gallery Carte de Visite (Circa 1863-1869) 1019
Backmark # 15.

Frederick W. Ingmire’s City Gallery Carte de Visite of J. C. Kilmer (Circa August 1, 1864-August 1, 1866) 1020
Backmark # 15.

1019 Hart.
1020 Hart. United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Frederick William Ingmire

Frederick W. Ingmire’s City Gallery Carte de Visite (Circa 1863-1869)¹⁰²¹
Backmark # 15.

Frederick W. Ingmire’s City Gallery Carte de Visite of Arthur Frederick Ingmire (1863-1869)¹⁰²²
Backmark # 16.

¹⁰²¹ Hart.
¹⁰²² Schaefer Collection.
Frederick W. Ingmire's City Gallery Carte de Visite (1863-1869)\textsuperscript{1023}

\textit{Backmark # 16.}

\textbf{Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)}\textsuperscript{1024}

\textit{Backmark # 17.}

\textsuperscript{1023} \textit{SVC.}

\textsuperscript{1024} \textit{Hart.} United States Tax Stamps: See the explanation at page 668.
Frederick W. Ingmire’s City Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)\textsuperscript{1025}
Left: George Ryan
Backmark # 17.

Frederick W. Ingmire’s City Gallery Carte de Visite (Circa 1863-1869)\textsuperscript{1026}
Backmark # 18.

\textsuperscript{1025} Hart.
\textsuperscript{1026} Hart.
Frederick W. Ingmire’s City Gallery Carte de Visite of Orrin Hull (Circa August 1, 1864-August 1, 1866)

Backmark # 19.

Frederick W. Ingmire’s City Gallery Carte de Visite of J. O. Joy (Circa August 1, 1864-August 1, 1866)

Backmark # 20.

1027 Hart.
1028 Hart.
Frederick W. Ingmire's City Gallery Carte de Visite (Circa August 1864-August 1866)

Backmark # 20.

1029 Hart.
1030 Left: Hart. Right: SVC.
Frederick W. Ingmire’s City Gallery Carte de Visite of Mary Joy Nevius Campbell (Circa 1864) 1031
Backmark # 20.

Frederick W. Ingmire’s City Gallery Carte de Visite of Thomas S. Chandler (Circa 1864) 1032
Backmark # 20.

1031  Hart.
1032  Hart.
Frederick W. Ingmire Photographs

Lincoln’s Dog Fido

Frederick Ingmire had a photographic studio in Springfield, Illinois in the 1860s. Ingmire’s photograph of the Lincoln’s dog, Fido, is his most famous.

Frederick W. Ingmire’s Cartes de Visite of Lincoln’s Dog, Fido (Circa January 1861)\textsuperscript{1033}

The First Photograph of a Presidential Pet

The backmark of Tresize’s New Art Gallery indicates that the Ingmire image of Fido was reproduced by at least one subsequent Springfield photographer. The photograph was popular and was reproduced and sold beyond Ingmire’s presence in Springfield.

Fido’s date of birth is unknown, but it is believed that Abraham Lincoln’s beloved pet was born in 1855. He was a floppy-eared, rough-coated, yellowish “mutt” of uncertain ancestry. It was common to see Fido, with a parcel in his mouth, accompany Abraham Lincoln as he made his errands around Springfield. When Mr. Lincoln stopped at Billy the Barber’s for a haircut, Fido would wait outside with the other customer’s pets. Fido loved attention and would put on a show of chasing his tail for anyone who happened by. Although just a mutt, the Lincolns treated Fido like royalty.

Mr. Lincoln was elected president of the United States on November 6, 1860. When it neared time to move from Springfield, Illinois, to Washington, D.C., he decided not to take Fido. He worried the dog would not survive the long train ride to the nation’s capital. Additionally, Mr. Lincoln had noticed that the clanging church bells and loud cannons, which had announced his presidential nomination, had terrified Fido.

By all accounts Mr. Lincoln’s son, Tad, protested. Nevertheless, Mr. Lincoln wouldn’t be swayed and looked for a good home for Fido. Finally, the president-elect decided to give Fido to two neighbor boys, John and Frank Roll.\textsuperscript{1034} They promised to take good care of Fido during Mr. Lincoln’s term in the White House. The boys’ father, John Eddy Roll, was a carpenter who had helped the Lincolns remodel their house.


\textsuperscript{1034} Frank Palmer Roll (1852-1939) and John Linden Roll (1854-1943), sons of Lincoln’s oldest friend in Springfield, John Eddy Roll (1814-1901) and Harriet Vandyke (1815-1880.)
The Roll family was asked never to scold Fido for entering the house with muddy paws. He was not to be tied up alone in the backyard. Additionally, Fido was to be allowed into the Roll home whenever he scratched at the front door and into the Rolls’ dining room at mealtimes. Fido was used to being given food by everyone sitting around the table. To make Fido feel at home, the Lincolns gave the Rolls their horsehair sofa. Shortly before the Lincolns left for the White House, they took Fido to F.W. Ingmire’s studio in Springfield to have his picture taken. Mr. Ingmire draped a piece of fancy material over a washstand and placed Fido on top. Willie and Tad watched the proceedings but did not get into the pictures.

Reassuring news regarding Fido came from Illinois late in 1863. On December 27, 1863, the president’s Springfield barber, William Florville, wrote the Lincolns a letter saying, “Tell Taddy that his (and Willys) Dog is alive and Kicking doing well he stays mostly at John E. Rolls with his Boys who are about the size now that Tad & Willy were when they left for Washington.”

After the tragic assassination in 1865, hundreds of out-of-town visitors, in Springfield for the funeral, crowded around the Lincoln home. Old Bob, Mr. Lincoln’s horse which had also been left behind in Springfield, was brought back to the martyred president’s residence. In the funeral procession on May 4, Old Bob, wearing a mourning blanket with silver fringe, walked immediately after the hearse. Also, on this tragic occasion, John Roll brought Fido back to his original home to meet the mourners that were there. Like his master, Fido also met an untimely demise. One year after President Lincoln’s assassination, Fido was stabbed to death by a drunken man on a street in Springfield.

A few weeks before his death in 1943, John Linden Roll wrote about Fido, “We possessed the dog for a number of years when one day the dog, in a playful manner, put his dirty paws upon a drunken man sitting on the street curbing [who] in his drunken rage, thrust a knife into the body of poor old Fido. He was buried by loving hands. So Fido, just a poor yellow dog met the fate of his illustrious master - Assassination.”

Once sold as souvenirs in the months following Lincoln’s death, today the photographs, or cartes-de-visite, of Fido are highly sought after by collectors. An original CDV of Fido fetched $3,220 at auction in 2004.1035


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FIDO WAS ASSASSINATED.

Lincoln's Dog Met the Same Fate as His Great Master.

Interesting Notes in the Possession of Mr. David E. Roll.

Among the hardy old pioneers of Sangamon county there is none living today who has a richer, more varied and more interesting fund of reminiscence than Mr. David E. Roll. Mr. Roll settled into the muddy little village of Springfield in June, 1839. He didn't come in with any great pomp, and was not received with demonstrations of great public joy. He had walked all the way from St. Louis, and pulled off his muddy boots and, wrapping his horse-skin around him, lay down to sleep in a humble place and awoke in the morning to find a glorious sun lighting up the initial day of a career which has now lengthened into forty-three years. Nothing gives him greater pleasure than to drive around among the relics of the past and tell with same and errors that have woven themselves intricately into the history of the country. The more mention of these honored names in the early chronicles suggests to him a thousand pretty details and incidents that will never be recorded except in the memories of those who are dropping down in the twilight of life.

How Fido Was Assassinated.

Among the illustrious men with whom Mr. Roll enjoyed an intimate acquaintance was Abraham Lincoln. His contact with the father of the great man was both a social and practical one. Mr. Lincoln's elevation to the high office of president did not disturb the friendly relations existing between them and Mr. Roll always felt on an equal footing with his more distinguished friend. When Mr. Lincoln left for Washington the first time, after having been elected president, he entrusted to the care of Mr. Roll his dog Fido. Fido had none of the qualities which characterized his master, in so far as a dumb animal can resemble or disregard a human being. He was exceedingly friendly and had a habit of showing his cooperativeness by depositing his muddy yellow fore paws plump on the breast of any one who addressed him familiarly. His successive friendships finally caused his death in a very unique way, so that Fido suffered the fate of his master—an assassination.

The dog, which was a yellow fellow of moderate size, ran against Charlie Pink, who was whistling a stich with a sharp, long-bladed knife. By an accidental move while the dog was expressing himself to carrase the knife it was hurled deep in the heart. He shot out like a flash and was never seen again alive. His body was found about a month afterward where he had lain down to die behind the chimney of the old University church. Mr. Roll had fortunately taken Fido down to pose for his picture before his death, and he took pleasure in showing one of the original likenesses to any who wish to see it. Fido had an easy position on a table with his clumsy feet projecting over the edge, and in altogether a demure and peaceful looking canvas. The fifty original pictures have been distributed years ago and so great has the demand for them become of late that Mr. Roll recently had a dozen new copies made to gratify his friends and the admirers of Lincoln.

The Funeral of Abraham Lincoln
May 1865
Springfield, Illinois

The State House

For ten days a large number of men and women worked almost night and day in decorating the State House. The whole building was draped in mourning on the exterior...The ladies of Springfield bore their full share in these arduous labors. ...About fifteen hundred yards of black and white goods were used in the decorations, exclusive of the catafalque.1036

From May 3rd to 4th, 1865, Abraham Lincoln’s body lay in state in the Illinois State House.

Frederick W. Ingmire's Photograph of the State House Draped in Mourning, May 18651037
Backmark # 23.


1037 Hart.
Frederick W. Ingmire’s Photograph of the State House Draped in Mourning, May 1865

“Lincoln’s Residence is draped in black. Like other residences in the nation, Lincoln’s own residence in Springfield was draped with a display of sorrow. This rare carte-de-visite view, probably taken from a window across the street shows a seldom-photographed side of his residence at Eighth and Jackson streets. A group of Springfield youngsters posed quietly while a local photographer Frederick W. Ingmire took this picture.”

Frederick W. Ingmire’s Carte de Visite of Lincoln’s Residence Draped in Mourning, May 1865

Backmark # 23.
The F. W. Ingmire Photograph of the Congressional Funeral Delegation

This historic photograph was originally made by F. W. Ingmire on May 3, 1865, one day previous to the funeral of Abraham Lincoln. In pencil is written on the photo “This picture was made by my father, T. E. Sexton in 1865 Mr. Ida J. Bill. At the bottom right, in pencil, is written T. E. Sexton Successor to F. W. Ingmire.

Lincoln’s Horse

This marks the first time we have photographs of the riderless horse participating in the funeral of an American president. Of the many photos of Lincoln’s horse Old Bob, one of the most memorable shows him draped in a black mourning blanket bordered in white, trimmed with alternating black and white tassels, and a black hood topped by an elaborate head-dressing as he stands in front of a building with windows draped and adorned in a similar manner.

Ridden by Lincoln from town to town while the self-educated lawyer campaigned for office, Old Bob was brought out of retirement in a pasture for his master’s final rites. He was led in the funeral procession by the Reverend Henry Brown, an African-American minister who performed occasional handyman tasks for the Lincolns, as they followed the hearse to Lincoln’s resting place.  

Rev. Henry Brown led Lincoln’s horse, Old Bob, in the place of honor behind the hearse during the final procession from the State House to Oak Ridge Cemetery.
Francis W. Ingmire’s Carte de Visite taken on May 4, 1865 in front of the funeral decorated Lincoln Home with Reverend Henry Brown to the left or rear of “Old Bob,” and the Reverend Trevan on the right or front of the horse.  

Rev. Henry Brown stands to the left of Lincoln’s horse, Old Bob. The horse wears its funeral blanket and is about to take its official place in the funeral procession. This photograph was taken on the South Side of the Square with the fence around the Old State Capitol in the background.

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1041 Lance Ingmire Collection.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Third Street Entrance to Oak Ridge Cemetery

Frederick W. Ingmire’s Photograph of the Entrance Gate to Oak Ridge Cemetery in Springfield, Illinois
(May 1865)

Receiving Vault at Oak Ridge Cemetery

Frederick W. Ingmire’s Carte de Visite of the Receiving Vault at Oak Ridge Cemetery in Springfield, Illinois
(May 1865)

Backmark # 23.

1045 Lance Ingmire Collection.
1046 ebay October 2011.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Frederick William Ingmire

Springfield General

Frederick W. Ingmire’s Photograph of the Governor’s Mansion in Springfield, Illinois (Circa 1860)

Frederick W. Ingmire’s Photograph of the North Side of the Square in Springfield, Illinois (Circa 1860)

1047 Lance Ingmire Collection.
1048 Lance Ingmire Collection.
Frederick W. Ingmire’s Photograph of the Mather Residence,
Taken from the Southwest Corner of Second and Monroe Streets, Springfield, Illinois (Circa 1860)\textsuperscript{1049}

\textsuperscript{1049} Lance Ingmire Collection.
Frederick W. Ingmire’s Photograph of Springfield Junction, Springfield, Illinois (Circa 1860)

Lance Ingmire Collection.
Jewell, Augustus W.
(1866-1866)

1866 photographer; West Side Sixth, 7 North of Monroe Street; residence: south side of Monroe Street, 3 east of Lewis Street.  

Augustus W. Jewell’s Metropolitan Gallery Carte de Visite (Circa January 1865-August 1, 1866)  
Backmark # 1.

Jorns, Gustave W.
(1874-1896)

1832 Gustav Wilhelm Burchard Jorns: born on October 5, 1832, in Osterode, Germany.  
1856 Married Julia Ann Jones on December 26, 1856 in Morgan County, Illinois.  
1863 May 23, 1863: Albert Jorns born in St. Louis, Missouri.  

West Side of Square

1872 September 30, 1872: divorced.  
1874-1875 “photographic artist,” over Gehrmann’s, West Side of Square; residence: 520 West Avenue [now MacArthur Boulevard].  
For a photograph of Gustave W. Jorns’ Photographic Gallery Over C. A. Gehrmann’s Store on the West Side of the Square (1873- November 15, 1882) see page 719.  
1875 “photographic artist,” West Side of the Square, over Gehrmann’s; residence: 517 West Grand Avenue [now MacArthur Boulevard].  
1876 111 South Fifth Street, German, lessee, photographer.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
Gustave W. Jorns

1877 “photographer,” residence: 517 West Grand Avenue [now MacArthur Boulevard]. Came to this country 28 years ago, settled in Pennsylvania, then in St. Louis; came to this county 11 years ago; has been in the photo. business 22 years. Photo Parlors over 111 West Side of Square. over 111 South Fifth Street, West Side of Square.

1879-1880 “photographer,” 111½ West Side of Square; residence: 517 West Grand Avenue [now MacArthur Boulevard].

1880 June 1, 1880, 1880 United States Federal Census: name: Gustaf Jorns, age: 45; estimated birth year: 1835; birthplace: Hanover; occupation: photographer; marital status: widower; head of household: Cyria Gardner; father’s birthplace: Hanover; mother’s birthplace: Hanover.

1880-1881 proprietor State Art Gallery, photograph stock; 111 and 113 West Side of Square; residence: 517 West Grand Avenue [now MacArthur Boulevard].

1881-1882 “photographer,” 111½ West Side of Square; residence: 517 West Avenue [now MacArthur Boulevard].

Photographic Supplies: 111 West Side of Square.

215 North Fifth Street

1882 April 6, 1882: married Helene Auguste Elise Whilhelmine Hesse in Ostrode, Germany.

November 15, 1882: “PHOTOGRAPHERS. THE JORNS GALLERY. One of the most notable of the changes is the photographing business has been made by the well-known artist, G. W. Jorns, who, during the summer, built a large brick building 70 feet deep, 2 stories and basement, on North Fifth street, between Madison and Jefferson. The basement is used as a work room, the first story, or ground floor, as store room and studio, and the second floor as operating rooms. This is a very complete establishment and furnishes as fine specimens of the art as can be produced by the best instruments and most experienced artists. Mr. Jorns moved into his new establishment on the 15th of last November. The new building is a handsome ornament to that locality, and cost about $4,000.”

1882-1883 “photographer,” 111 West Side of Square; residence: 517 West Avenue [now MacArthur Boulevard].

November 15, 1882: moved to new building on North Fifth Street, between Madison and Jefferson Streets.

Photographic Supplies, 111 West Side of Square.

1884 “photographer,” 215 North Fifth Street.

1884-1885 “artist and photographic stock dealer,” 215 North Fifth Street.

1886-1887 “photographer,” 215 North Fifth Street.

1887-1888 “photographer,” 215 North Fifth Street; residence: 517 West Avenue [now MacArthur Boulevard], north of Governor.

1889-1890 “photographer,” 517 West Grand Avenue [now MacArthur Boulevard]; residence: same.

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1057 1877 City Directory, pp. 57 and 120.
1058 1879-80 City Directory, pp. 93 and 187.
1060 1880-81 City Directory, pp. 114 and 243.
1061 1880-81 City Directory, pp. 114 and 243.
1062 1880-81 City Directory, pp. 114 and 243.
1063 1880-81 City Directory, pp. 114 and 243.
1064 Babeuf’s 1881-82 City Directory, p. 227.
1066 Babef’s 1881-82 City Directory, p. 227.
1068 1882-83 City Directory, pp. 130 and 255.
1069 1882-83 City Directory, p. 255.
1070 1884 City Directory, pp. 144 and 305
1071 1884-85 City Directory, pp. 152, 307 and 308.
1072 1886-1887 City Directory, pp. 154 and 311.
1074 1889-90 City Directory, pp. 167 and 404.

388
“photographer,” 521 South West Grand Avenue [now MacArthur Boulevard];
residence: 517 South West Grand Avenue [now MacArthur Boulevard].

“photographer,” 215 North Fifth Street;
residence: 517 South West Grand Avenue [now MacArthur Boulevard].

“photographer,” 215 North Fifth Street;
residence: 517 South West Grand Avenue [now MacArthur Boulevard].

“photographer,” 215 North Fifth Street;
residence: 517 South West Grand Avenue [now MacArthur Boulevard].

“photographer,” 215 North Fifth Street;
residence: 517 South West Grand Avenue [now MacArthur Boulevard].

1890
1891
1892
1894
1896

1890-1891
1891-1892
1892-1893
1894
1896

1891-1892 City Directory, pp. 324 and 632.
1892-1893 City Directory, pp. 318 and 651.
1894 City Directory, pp. 262 and 544.
1896 City Directory, pp. 247 and 570.
Oak Ridge Cemetery Index.
Journal, January 6, 1900, p. 6.
1875 Springfield City Directory, p. 162.
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Gustave W. Jorns

Register, April 3, 1888. Register, July 12, 1890.

Register, November 14, 1893.

1894 City Directory Advertisement

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Register, April 3, 1888, p. 3.
Register, July 12, 1890, p. 6.
Register, November 14, 1893, p. 6.
Left: Gustave W. Jorns Marriage Announcement, Journal, January 7, 1894.\textsuperscript{1085}

Right: Register, January 10, 1894.\textsuperscript{1086}

Register, June 6, 1899.\textsuperscript{1087}

Gustave W. Jorns’ Obituary

Register, January 9, 1900.\textsuperscript{1088}  
Register, January 6, 1900.\textsuperscript{1089}

\textsuperscript{1083} Journal, January 7, 1894, p. 5.
\textsuperscript{1084} Register, January 10, 1894, p. 6.
\textsuperscript{1085} Register, June 6, 1899, p. 2.
\textsuperscript{1086} Register, January 9, 1900, p. 3.
\textsuperscript{1087} Register, January 6, 1900, p. 5.
Legatee of Gustave W. Jorns Has Disappeared.

Father Opposed Son's Marriage With Bertha Garms.

Stipulated in His Will That Should Wedding Take Place the Son Is Disinherited.

The will of Gustave W. Jorns, deceased, late of this city, was filed for probate in the county court. The will makes bequests of several hundred dollars to his children, Emma Burtis, Augusta Mettinia, Frederick, Albert and Hanson Jorns. The will provides that the remainder of his property shall go to his widow, Minnie Jorns, until his son, Gustave E. Jorns, attains his majority, and it is then to revert to him. It is further stipulated that Gustave shall care for his stepmother during her life. Another provision stipulates that if Jorns marries Bertha Garms or anyone else before he is of age, he relinquishes all rights to his share of the estate and it shall revert to the other heirs. Gustave Jorns is 17 years old. He has not been at home for several weeks. It is stated that his father objected to him marrying the Garms girl and, for this reason, he left home. He was gone a week and when he came home his father read the will to him. This was about a week before the father died. The next day, it is said, Jorns left home again, and nothing has been seen or heard of him since.

Gustave W. Jorns' Will Against Son's Marriage

1090 Journal, Tuesday, January 9, 1900, p. 5.
Cartes de Visite

State Gallery

Gustave W. Jorns’ State Gallery Carte de Visite (Circa 1874-1882)\textsuperscript{1091}

Backmark # 1.

Gustave W. Jorns’ State Gallery Carte de Visite (Circa 1874-1882)\textsuperscript{1092}

Backmark # 2.

\textsuperscript{1091} Hart.
\textsuperscript{1092} Hart.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Gustave W. Jorns

Gustave W. Jorns' State Gallery Cartes de Visite (Circa 1874-1882)
Backmark # 2.

Gustave W. Jorns' State Gallery Carte de Visite (Circa 1874-1882)
Backmark # 3.

1093 Hart.
1094 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Gustave W. Jorns

1095
Gustave W. Jorns’ State Gallery Carte de Visite (Circa 1874-1882)
Backmark # 3.

1096
Gustave W. Jorns’ State Art Gallery Carte de Visite (Circa 1874-1882)
Backmark # 4.

1095  Hart.
1096  Hart.
Gustave W. Jorns' State Art Gallery Carte de Visite (Circa 1874-1882)  
*Backmark # 4.*

Gustave W. Jorns' State Art Gallery Carte de Visite of Fannie French (Circa 1874-1882)  
*Backmark # 5.*

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1097 Hart.
1098 ALPL.
Gustave W. Jorns’ State Art Gallery Carte de Visite (Circa 1874-1882)\textsuperscript{1000}

Backmark # 5.

\textsuperscript{1000} Carroll.

\textsuperscript{1100} Hart.
Gustave W. Jorns’ State Art Gallery Carte de Visite (Circa 1874-1882)

Backmark # 6.

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101 Hart.
102 Hart.
Gustave W. Jorns’ State Art Gallery Carte de Visite (Circa 1874-1882)\textsuperscript{1103}

\textit{Backmark # 7.}

\textsuperscript{1103} Carroll.
Gustave W. Jorns’ State Art Gallery Carte de Visite (Circa 1874-1882)¹⁰⁴

Backmark # 7.

¹⁰⁴ *Hart.*
Gustave W. Jorns' State Art Gallery Carte de Visite (Circa 1874-1882)\textsuperscript{105}

Backmark # 8.

Gustave W. Jorns' State Art Gallery Carte de Visite (Circa 1874-1882)\textsuperscript{106}

Backmark # 8.

\textsuperscript{105} Hart.
\textsuperscript{106} Hart.
Gustave W. Jorns’ Carte de Visite (Circa 1874-1882)\textsuperscript{107}
\textit{Backmark # 9.}

Gustave W. Jorns’ Carte de Visite (Circa 1874-1882)\textsuperscript{108}
\textit{Backmark # 9a.}

\textsuperscript{107} Hart.
\textsuperscript{108} Hart.
Cabinet Cards

Gustave W. Jorns’ Cabinet Card of Elliot Herndon (November 15, 1882-1897)\textsuperscript{1109}
\textit{Backmark # 10.}

Gustave W. Jorns’ Cabinet Card of Mary Jane Smith (November 15, 1882-1897)\textsuperscript{1110}
\textit{Backmark # 11.}

\textsuperscript{1109} ALPL.
\textsuperscript{1110} Hart.
Gustave W. Jorns’ Cabinet Card (November 15, 1882-1897)1111
Backmark # 12.

1111 Hart.
1112 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Gustave W. Jorns

Gustave W. Jorns’ Cabinet Card (November 15, 1882-1897)\textsuperscript{1113}
Backmark # 13.

Gustave W. Jorns’ Cabinet Card Showing the South Side of Jefferson Street,
Between Second and Third Streets (November 15, 1882-1897)\textsuperscript{1114}
Backmark # 13.

\textsuperscript{1113} Hart.
\textsuperscript{1114} ALPL.
Gustave W. Jorns’ Cabinet Card (November 15, 1882-1897)  
Backmark # 13.

Gustave W. Jorns’ Cabinet Card (November 15, 1882-1897)  
Backmark # 14.

1115  Hart.
1116  Hart.
Gustave W. Jorns’ Cabinet Card (November 15, 1882-1897)\textsuperscript{1117}

\textit{Backmark # 15.}

Gustave W. Jorns’ Cabinet Cards (November 15, 1882-1897)\textsuperscript{1118}

\textit{Backmark # 16.} \hspace{1cm} \textit{Backmark # 17.}

\textsuperscript{1117} \textit{Hart.}
\textsuperscript{1118} \textit{Left: Carroll. Right: Jones.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Gustave W. Jorns

Gustave W. Jorns’ Cabinet Cards (November 15, 1882-1897)
Backmark # 18.

Backmark # 19.

Gustave W. Jorns’ Cabinet Cards (November 15, 1882-1897)
Backmark # 20.

Backmark # 21.

1119  Hart.
1120  Hart.

408
A. W. KESSBERGER. - A. W. Kessberger, ranking among the leading photographers of Central Illinois and conducting a studio in Springfield, was born August 6, 1862, in this city, his parents being August and Christiana (Hagedorn) Kessberger, both of whom were natives of Germany. The father was born in Wiesbaden, Germany, October 21, 1835, and in 1853 he crossed the Atlantic to America. His wife was born in Arenheim on the Rhine, October 12, 1839, and sailed for the new world in 1854. They were married in Springfield on the 26th of September, 1861, and became the parents of the following named: A. W., of this review; William; George Philip; Edward; Bertha Lois; and Dorothy M. They lost two children, Clara and Henry.

Reared in the parents’ residence: A. W. Kessberger acquired his education in the public schools and in the high school of Springfield, but when in his senior year he put aside his textbooks. He was also for one term a student in the business college here. Choosing photography as a lifework, he studied under a well-known artist for about six years. He early displayed marked artistic talent, and when only fourteen years of age he made pen-and-ink maps for the Centennial Exposition at Philadelphia, on which he won first prizes, the size of the drawings being thirty-six by forty inches. He also has a picture which he made October 10, 1877, of an old castle on the Rhine and many evidences of his art adorn his residence. In his boyhood days he was apprenticed to learn the blacksmith’s trade with his father, but his desire for work along artistic lines and his evident talent therefore caused his parents to give him the opportunity of mastering photography, and this profession he has followed for many years. He was first connected in business with Mr. Halliday, under the firm name of Halliday & Kessberger, a relation that was maintained for ten years. He next entered into partnership with Victor Georg under the firm style of Kessberger & Georg, and they conducted
their studio for five years. In August, 1902, Mr. Kessberger opened a studio at No. 419 and 421 East Adams street, where he has since been located. It is splendidly equipped with every modern accessory known to the photographic art. He has arrangements whereby he can take very large pictures or groups and he is continually studying along lines that have made marked advancement in his work until he stands today as one of the most able representatives of his chosen calling in central Illinois.

On the 21st of October, 1884, Mr. Kessberger was united in marriage to Miss Gussie Leona Hopkins, who was born at the old family residence on the 16th of April, 1864, the thirteenth child of a family of fourteen children. She was educated in the public schools and is a daughter of Captain Caleb and Elizabeth (Dennis) Hopkins, mention of whom is made in this volume. Unto this union have been born five children: Minnie Leona, Mabel Irene, Elsie Christine, Clara Augusta and Lawrence August. This son is the only direct male descendant of the Kessberger name in America. The children are being provided with excellent school privileges and are also quite accomplished in music, inheriting taste and talent in this art from both the Hopkins and Kessberger families.

Mr. Kessberger is a member of the First Church of Christ, Scientist, and his children are believers in that faith. He belongs to the Masonic fraternity, in which he has attained to the Knight Templar degree, and he is also connected with the Independent Order of Odd Fellows and the Knights of Pythias. Prompted by laudable ambition and love of art, he has so directed his labor in the line of his profession that he stands today among the most prominent artists of his native city, and through his persistent and earnest effort he has won success that makes him one of the well-to-do residents of Springfield.

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August W. Kessberger Obituary, Journal August 21, 1940

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1132 Journal, August 21, 1940, pp. 16 and 6.
August W. Kessberger, Jr.’s Albumen Photograph (Circa 1900)  
Backmark # 1.

August W. Kessberger, Jr. Albumen Photograph (Circa 1900)  
Backmark # 2

1133 Hart.  
1134 Hart.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)

August W. Kessberger, Jr.  
Halliday & Kessberger  
Kessberger & Georg

August W. Kessberger, Jr. Photograph (Circa 1900)\textsuperscript{1135}

Backmark # 3.

**Kessberger, Halliday &**
(1886-1896)

See Halliday & Kessberger.

**Kessberger & Georg**
(1898-1902)

1898  
August W. Kessberger, Jr. and Victor E. Georg, photographers,  
509 Pierik Building; 116 South Sixth Street.\textsuperscript{1136}

1900  
August W. Kessberger, Victor E. Georg, photographers, 509 Pierik Building.\textsuperscript{1137}

The partnership of Kessberger and Georg was dissolved in 1902 and the studio became the Victor Georg Studio, continuing under that name until Victor Georg’s death in 1911.\textsuperscript{1138}

An Advertising Card for Kessberger & Georg.\textsuperscript{1139}

\textsuperscript{1135} Hart.

\textsuperscript{1136} 1898 City Directory, pp. 309 and 642.

\textsuperscript{1137} 1900-91 City Directory, pp. 304 and 618.

\textsuperscript{1138} *Journal*, April 24, 1977, People Section, Loretta Green, author.

\textsuperscript{1139} Hart.
Kessberger & Georg Photographs/Cabinet Cards (Circa 1898-1900)\textsuperscript{1140}

Backmark # 1

Kessberger & Georg’s Cabinet Cards (Circa 1898-1900)\textsuperscript{1141}

Backmark # 1.

\textsuperscript{1140} Left: Jones. Right: Hart.

\textsuperscript{1141} Hart.
Kessberger & Georg’s Cabinet Card of Josephine and Ellen Welchon, Their First Confirmation (Circa 1898-1900)\textsuperscript{1142}
\textit{Backmark # 1.}

Kessberger & Georg’s Cabinet Card of Raymond Pulliam, Glenarm, Illinois, Blue Eyes, Golden Hair (Circa 1898-1900)\textsuperscript{1143}
\textit{Backmark # 1.}

\textsuperscript{1142} Hart.
\textsuperscript{1143} Hart.
Kessberger & Georg’s Albumen Prints (Circa 1898-1900)

Left: Mary Royal Newcomer and Davis Meredith.

Backmark # 2.

Kessberger & Georg’s Albumen Prints (Circa 1898-1900)

Left: Jones. Right: Hart.

Backmark # 3

Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Kessberger & Georg

Kessberger & Georg’s Albumen Prints (Circa 1898-1900)

Backmark # 4.

Kessberger & Georg’s Albumen Print (Circa 1898-1900)

Backmark #4.

1146 Hart.
1147 Hart.
**SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS**
**(1845-1900)**

Mensor D. Ketchum

### Ketchum, Mensor D.
**(1881-1891)**

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Other Details</th>
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<tbody>
<tr>
<td>1881-1882</td>
<td>Fifth Street south of Madison Street</td>
<td></td>
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<tr>
<td>1882-1883</td>
<td>Fifth Street near Madison Street; artist, residence: 229 Adams Street</td>
<td></td>
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<tr>
<td>1884-1885</td>
<td>“photographer,” Fifth Street, near Madison Street; residence: 229 Adams Street; photo car opposite O. &amp; M. depot.</td>
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<tr>
<td>1886-1887</td>
<td>“photographer,” Fifth Street near Madison Street, 223 North Fifth Street; residence: 229 Adams Street</td>
<td></td>
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<tr>
<td>1887-1888</td>
<td>photographer, 223 North Fifth Street, Fifth Street, near Madison Street; residence: 229 Adams Street</td>
<td></td>
</tr>
<tr>
<td>1890-1891</td>
<td>“photographer,” 225 North Fifth Street; residence: 729 North Third Street</td>
<td></td>
</tr>
</tbody>
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1149 1882-83 *City Directory*, pp. 133 and 255.
1150 1884-85 *City Directory*, pp. 156 and 307.
1151 1886-1887 *City Directory*, pp. 158 and 311.
1153 1890-91 *City Directory*, pp. 278 and 546.
WHERE IS MENSOR KETCHUM?

Queries for Him Reveal Some Matrimonial Entanglements

An aggregation of serious offenses is charged against Mensor D. Ketchum, a tin-type artist who left last April, after a residence of several years in this city. A farmer, named Gossett, residing near Decatur, was in town Saturday to collect a note of $100 which he accepted of Ketchum in payment for a horse. In the absence of the originator of the promise to pay, Gossett called upon Mr. B. F. Fox, whose name was endorsed as security. Mr. Fox pronounced the endorsement a forgery. Ketchum was employed for a time making collections on notes for Mr. Fox and was thus engaged when he made the horse trade near Decatur.

Ketchum's wife resides on North Fourth street, near Carpenter. She admitted that she knows where her absent illegitimate, but refused to give his address. Her married career has been a queer one. She was Susie Trowbridge when Ketchum married her in Indiana, nearly twelve years ago, and she lived happily for nine years with him. At that period another woman claimed him. The latter resided near Grand Rapids, Mich., and had two married daughters. This complication resulted in some bad feelings all around, but no prosecution resulted. Mrs. Ketchum No. 1 was satisfied with a compromise and No. 2 preferred to suffer in silence rather than incur the notoriety incident to an expose.

The details are somewhat complicated and the absence of Ketchum is supposed to have some connection with this matrimonial entanglement. Ketchum has about fifty years' record among men and has devoted a good deal of vital energy to the cultivation of whiskers.

Susie C. Ketchum, of this city, filed a bill for a divorce from her husband, Mensor D. Ketchum. Complainant's maiden name was Susie Trowbridge, and she was married to Ketchum in Columbus, Ind., in 1880. She alleges that her husband deserted her and also charges that he had an undivorced wife living at the time of his marriage with her. Ketchum's present whereabouts are unknown. When last heard of, he was living in Chardon, Ohio. Ketchum is the man who was accused of forging the name of B. F. Fox to a note, he being employed as collector for some firm, and who decamped. It is supposed his first wife is living in Michigan.

Register, September 24, 1891.\textsuperscript{1155}

Journal, August 10, 1891.\textsuperscript{1154}

Journal, April 10, 1892.\textsuperscript{1156}

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\textsuperscript{1154} Journal, August 10, 1891, p. 4.
\textsuperscript{1155} Register, September 24, 1891, p. 6.
\textsuperscript{1156} Journal, April 10, 1892, p. 8.
Klingholz, Hugo
(1873-1877)

1850
Birth in Prussia.

1873
Moved to Springfield in 1873.\textsuperscript{1157}

1874-1875
Pietz & Klingholz, “photographers,” over Weldon’s, West Side of Square (J. D. Weldon, Merchant Tailor, West Side of Square.)\textsuperscript{1158} See Pietz & Klingholz at page 524.

1875
“photographic artist,” West Side of the Square, over Levi’s dry goods store.\textsuperscript{1159}

107 South Fifth Street.

1876
420 South Sixth Street, German, lessee, “photog.”\textsuperscript{1160}

1877
“Photographer,” residence: 808 Edwards. Came to this country in 1869, and settled in Wisconsin, moved to Springfield in 1873, has been in present business (in Milwaukee and here) about 5 years. Parlors over 107 West Side of Square;\textsuperscript{1161}

1878
Married on February 22, 1878 in Manitowoc County, Wisconsin.

1880

1884
“photographer,” photo car opposite O. & M. Depot; residence: 229 Adams Street.\textsuperscript{1162}

1890
Died on June 21, 1891, in Manitowoc County, Wisconsin.\textsuperscript{1163}

1875 Springfield City Directory Advertisement for Hugo Klingholz\textsuperscript{1164}

“Hugo Klingholz Photographer” at 107 South Fifth Street, Above the Former Law Office of Abraham Lincoln\textsuperscript{1165}

\textsuperscript{1157} 1877 City Directory, pp. 60 and 120.
\textsuperscript{1158} 1874-1875 City Directory, pp 36 and 114.
\textsuperscript{1159} 1875 City Directory, pp. 94, 160 and 164.
\textsuperscript{1160} 1876 City Directory, pp. 17 and 135.
\textsuperscript{1161} 1877 City Directory, pp. 60 and 120.
\textsuperscript{1162} 1884 City Directory, pp. 148 and 305.
\textsuperscript{1164} 1875 Springfield City Directory, p. 164.
\textsuperscript{1165} Illinois State Register, November 1959. SVC.
Hugo Klingholz's Carte de Visite (Circa 1874-1877)\textsuperscript{1166} 
\textit{Backmark # 1.}

Hugo Klingholz's Cartes de Visite (1874-1877)\textsuperscript{1167} 
\textit{Backmark # 1.}

\textsuperscript{1166} Hart. 
\textsuperscript{1167} Hart.
Hugo Klingholz’s Cartes de Visite (Circa 1874-1877)1168
Left: Liza Curran

Backmark # 1.

Hugo Klingholz’s Cartes de Visite (Circa 1874-1877)1169

Backmark # 1.

1168 Hart.
1169 Hart.
Hugo Klingholz’s Carte de Visite of Illinois State University (Circa 1874-1877)

Backmark # 1.

Hugo Klingholz’s Carte de Visite (Circa 1874-1877)

Backmark # 2.

1170  Hart.
1171  Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Klingholz, Pietz &
(1874-1875)
See Pietz & Klingholz.

Lapham, Robert
(1900-1900)
See Burleigh & Lapham.

Lapham, Burleigh &
(1900-1900)
See Burleigh & Lapham.

Lydston, Arthur F.
(Circa 1868)

Arthur F. Lydston was born about 1844 in Massachusetts. Arthur’s father was Francis (Frank) A. Lydston who was born in Newburyport, Massachusetts, on October 24, 1819, to William and Mary (Collins) Lydston. The 1850 census listed Frank as a painter living in Springfield, Massachusetts. Frank married Charlotte McDougall, who died in 1852. Arthur was only 8 years old. His father then married Susan Pettengill in 1853.

In the 1860 United States Federal census, Arthur F. Lydston was listed as age 16, born in Massachusetts. He was living in Chelsea, Massachusetts. His father, Frank, was listed as an “artist.” Members of the household were: Frank, age 39, and Susan, age 28, Arthur F., age 16, Walter O., age 5, and Charlotte E., age 2. In 1862, Francis [Frank] moved to Milwaukee, Wisconsin, where he did photography, portrait painting, and painted frescos in a number of buildings. He lived in the Milwaukee area until his death on December 20, 190_.

Arthur married Ann M. Unknown who was also born about 1844 in Maine. In about 1867, they had a daughter Lillian Maud in Wisconsin.

In the 1870 United States Federal Census, A. F. Lydston is listed as being 26 years old, living on Washington Street in Lake City, Wabasha, Minnesota. He is married to Mary A., age 26. They have one child. M. L., age 3.1172

In 1880, 36-year-old Arthur and his family were living in San Jose, Santa Clara, California, where Arthur was a photographer.

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1173 Journal, Thursday, September 10, 1868, p. 4.
A. F. Lydston’s National Gallery Carte de Visite (Circa 1868)\textsuperscript{1174}

Backmark # 1.

A. F. Lydston’s National Gallery Carte de Visite (Circa 1860s)\textsuperscript{1175}

Backmark # 1.

\textsuperscript{1174} Hart.
\textsuperscript{1175} Hart.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Arthur. F. Lydston

A. F. Lydston’s National Gallery Carte de Visite (Circa 1860s)\textsuperscript{1176}

\textit{Backmark # 1.}

A. F. Lydston’s Carte de Visite (Circa 1868)\textsuperscript{1177}

\textit{Backmark # 2}

\textsuperscript{1176} \textit{Hart.}

\textsuperscript{1177} \textit{Hart.} Printed “Isaac H. Voorhis” stricken through and penciled above is “A. F. Lydston.”
Lydston and Mosby

See Lydston, A. F.

Mc Kinney, Ward E.

(1896-January 1898)

1896 Receives high recommendation at Illinois State Fair
1897 photographer at 221 S. Sixth Street
1898 “photographer,” 221 South Sixth Street; rooms: same.\textsuperscript{1178}

\textbf{Register, November 5, 1897.}\textsuperscript{1179}

\begin{quote}
NEW GALLERY.
Having purchased the McKinney studio and added new stock and accessories we are prepared to turn out strictly first-class work and can furnish anything in the photograph line from the smallest to the largest, children and groups a specialty. Gallery open every day except Sunday. Visitors always welcome.

GUY F. REIGGEN, Proprietor,
C. S. MCCULLOUGH, Operator,
221 South Sixth Street,
\end{quote}

W. E. McKinney Sells Studio to Guy F. Bergen, \textit{Register, January 30, 1898.}\textsuperscript{1180}

Ward E. McKinney’s Cabinet Cards (Circa 1896-1897)\textsuperscript{1181}

\textsuperscript{1178} 1898 City Directory, pp. 356 and 642.
\textsuperscript{1179} Register, November 5, 1897, p. 8.
\textsuperscript{1180} Register, January 30, 1898, p. 6.
\textsuperscript{1181} Left: Marvin. Right: Jones.
Ward E. McKinney’s Photograph (Circa 1897)

Backmark # 3.

Ward E. McKinney’s Cabinet Card (Circa 1897)

Backmark # 4.
McNulty, Finley  
(1866-1894)

Finley McNulty had one of the longest careers as a Springfield photographer--1866 to 1894, 28 years.

1827 Born in Pennsylvania.

**South Side of Square**

1866 photographer; South Side Capitol Square, 2 east of Fifth Street; proprietor City Gallery; boards: American House.  
1868-1869 “photographer,” 28 South Side of Square (up stairs), residence same; boards: 311 North Sixth Street.
1869-1870 “photographer,” South Side of Square; boards: Revere House.
1872-1873 “photographer,” South Side of Square; boards: Chenery House.
1873-1874 “photographer,” 28 Adams Street, South Side of Square; boards: Chenery House.
1876 501 East Adams Street, American, lessee, photography gallery; over 504 Adams Street, South Side of Square.
1877 “photographer,” over 504 Adams Street, widower; South Side of Square.
1879-1880 “photographer,” 507 South Side of Square; boards: west side of Third Street, between Adams & Monroe Streets.
1880-1881 “photographer,” 504 South Side of Square; boards: Sixth Street, corner of Capitol Avenue.
1881-1882 “photographer,” 504 South Side of Square, City Gallery; boards: Western Hotel.
1882-1883 photographer, 504 South Side of Square.
1884 “photographer,” 504 South Side of Square, rooms same.
1884-1885 “photographer,” 504 South Side of Square.
1886-1887 “photographer,” 504 South Side of Square.
1887-1888 “photographer,” 504 East Adams Street; rooms same.
1889-1890 “photographer,” 504 South Side of Square.

223 North Fifth Street

1891-1892 “photographer,” 225 North Fifth Street; residence: same.
1892-1893 “photographer,” 225 North Fifth Street; rooms: same.
1894 “photographer,” 225 North Fifth Street; rooms: 511½ East Washington Street.
1895 Living in Clinton, Illinois.

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1184 1866 City Directory Springfield and Jacksonville, pp. 161 and 249.
1186 1869-70 City Directory, pp. 122 and 208.
1187 1872-73 City Directory, pp. 88 and 137.
1188 1873-4 City Directory, pp. 121 and 225.
1189 1876 City Directory, pp. 17, 153.
1190 1877 City Directory, pp. 71 and 120.
1191 1879-80 City Directory, pp. 118 and 187.
1192 1880 United States Federal Census: Census Place: Springfield, Sangamon, Illinois; Roll: T9_250; Family History Film: 1254250; p. 261D; Enumeration District: 230; Image: 0004.
1193 1880-81 City Directory, pp. 137 and 243.
1195 1882-83 City Directory, pp. 161 and 255.
1196 1884 City Directory, pp. 179 and 305.
1197 1884-85 City Directory, pp. 190 and 307.
1198 1886-1887 City Directory, pp. 192 and 311.
1200 1889-90 City Directory, pp. 198 and 404.
1202 1892-1893 City Directory, pp. 374 and 651.
1203 1894 City Directory, pp. 308 and 544.
Did Finley McNulty Photograph Abraham Lincoln?

Finley McNulty’s Obituary, Journal, October 6, 1895.¹

There are in existence now but few original negatives of portraits of Lincoln. Brady made a number, which he sold to the government; and the portraits of Lincoln commonly seen are copies of one or another of these, or of the well-known Hleder picture, wherein Lincoln is shown without a beard. The above portrait is from a photograph by McNulty, taken at Springfield, Illinois, just previous to Lincoln’s departure for Washington in January, 1861. It is a portrait of Lincoln at the time he made his speech at the Illinois State-house. The original negative, an old-fashioned wet plate, is very well preserved, and is now in the historical collection of B. W. Pay, Esq., of Kankakee, Illinois, by whose kind permission the present reproduction is made.

¹ Journal, October 6, 1895, p. 2.
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Cartes de Visite

Finley McNulty's Carte de Visite (Circa 1866)\(^{1206}\)

Backmark # 1.

Finley McNulty’s Carte de Visite (Circa 1866)\(^{1207}\)

\(^{1206}\) Hart.
\(^{1207}\) Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Backmark # 2.

City Gallery

Finley McNulty’s City Gallery Cartes de Visite (Circa 1866)

Backmark # 3.

Finley McNulty’s City Gallery Carte de Visite (Circa 1866)

Backmark # 4.

1208 Left: SVC. Right: Hart.
1209 Hart.
Finley McNulty’s City Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)\textsuperscript{1210}

\textit{Backmark # 5.}

Finley McNulty’s City Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)\textsuperscript{1211}

\textit{Backmark # 5.}

\textsuperscript{1210} Hart. United States Tax Stamps: See the explanation at page 668.

\textsuperscript{1211} Carroll. United States Tax Stamps: See the explanation at page 668.
Finley McNulty’s City Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)\(^{1212}\)

*Backmark # 5.*

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Finley McNulty’s City Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)\(^{1213}\)

*Backmark # 6.*

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\(^{1212}\) Carroll. United States Tax Stamps: See the explanation at page 668.

\(^{1213}\) Hart. United States Tax Stamps: See the explanation at page 668.
Finley McNulty’s City Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)\textsuperscript{1214}

\textit{Backmark} # 7.

Finley McNulty’s City Gallery Carte de Visite (Circa 1866)\textsuperscript{1215}

\textit{Backmark} # 8.

\textsuperscript{1214} \textit{Hart}. United States Tax Stamps: See the explanation at page 668.

\textsuperscript{1215} \textit{Marvin}.
Finley McNulty’s City Gallery Carte de Visite of Jim Brown (Circa 1866-1870)\textsuperscript{1216}

*Backmark # 9.*

Finley McNulty’s City Gallery Carte de Visite of Hat Brown (Circa 1866-1870)\textsuperscript{1217}

*Backmark # 10.*

\textsuperscript{1216} Hart.
\textsuperscript{1217} Hart.
Finley McNulty’s City Gallery Carte de Visite of Manda Smith (Circa 1866-1870)\textsuperscript{1218}

Backmark # 10.

\textsuperscript{1218} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Finley McNulty’s City Gallery Carte de Visite (Circa 1866-1870)¹²¹⁹
Backmark # 10.

Finley McNulty’s City Gallery Cartes de Visite (1866-1870)¹²²⁰
Backmark # 10.

¹²¹⁹ Hart.
¹²²⁰ Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Finley McNulty's City Gallery Cartes de Visite (1866-1870)

Backmark # 10.

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1221 Hart.
1222 Hart.
Finley McNulty’s City Gallery Carte de Visite of Joab Stout (Circa 1866-1870)\textsuperscript{1223}

Backmark # 11.

Finley McNulty’s City Gallery Carte de Visite of Sarah Ford (Circa January 1, 1866-August 1, 1866)\textsuperscript{1224}

Backmark # 12.

\textsuperscript{1223} Jean Chase Stout, Springfield, Illinois.

\textsuperscript{1224} Hart. United States Tax Stamps: See the explanation at page 668.
Finley McNulty’s City Gallery Cartes de Visite (Circa 1866)

Left: Philemon Stout, Jr.

Backmark # 12.

Finley McNulty’s City Gallery Cartes de Visite (Circa 1866)

Backmark # 12.

1225 Left: Jones. Right: Hart.
1226 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Finley McNulty’s City Gallery Cartes de Visite (Circa 1866)¹²²⁷
Backmark # 12.
Right: Charity, Mary and Martha Lemmon

¹²²⁷ Hart.
¹²²⁸ Hart.
Finley McNulty's City Gallery Carte de Visite of Manda Joy (Circa January 1, 1866-August 1, 1866)

Backmark # 12.

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1229 Hart. United States Tax Stamps: See the explanation at page 668.
1230 Hart. United States Tax Stamps: See the explanation at page 668.
Finley McNulty's City Gallery Carte de Visite (Circa January 1, 1866-August 1, 1866)\textsuperscript{1231}

\textit{Backmark # 12.}

Finley McNulty’s City Gallery Carte de Visite of Nancy E. Rany (Circa January 1, 1866-August 1, 1866)\textsuperscript{1232}

\textit{Backmark # 12.}

\textsuperscript{1231} \textit{Hart.} United States Tax Stamps: See the explanation at page 668.

\textsuperscript{1232} \textit{Hart.} United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Finley McNulty’s City Gallery Carte de Visite (Circa 1866-1870)\textsuperscript{1233}
Backmark # 13.

Finley McNulty’s City Gallery Carte de Visite of Jim and Joab Stout (Circa 1866-1870)\textsuperscript{1234}
Backmark # 13.

\textsuperscript{1233} Hart.
\textsuperscript{1234} Jean Stout Chase, Springfield, Illinois.
Finley McNulty's City Gallery Carte de Visite (Circa 1866-1880)\textsuperscript{1235}

\textit{Backmark # 14.}

Finley McNulty’s City Gallery Carte de Visite (1866-1890)\textsuperscript{1236}

\textit{Backmark # 14.}

\textsuperscript{1235} SVC.
\textsuperscript{1236} Heyworth.
Finley McNulty's City Gallery Carte de Visite (Circa 1866-1880)

Backmark # 15.
Finley McNulty's City Gallery Cartes de Visite (Circa 1866-1880)\textsuperscript{1238}

Backmark # 15.

\textsuperscript{1238} Hart.
Finley McNulty’s City Gallery Carte de Visite (Circa 1866)¹²³⁹
Backmark # 16.

Finley McNulty’s City Gallery Carte de Visite of Frank Dunlap (Circa 1866-1880)¹²⁴⁰
Backmark # 16.

¹²³⁹ Hart.
¹²⁴⁰ Hart.
Finley McNulty's City Gallery Cartes de Visite (Circa 1866-1880)

Backmark # 16.

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1241 Hart.
1242 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Finley McNulty’s City Gallery Carte de Visite (Circa 1866-1880)¹²⁴³
Backmark # 16.

Finley McNulty’s City Gallery Carte de Visite (Circa 1866)¹²⁴⁴
Backmark # 16.

¹²⁴³ Hart.
¹²⁴⁴ Hart.
Finley McNulty’s City Gallery Carte de Visite of Louisa P. Brasfield Stout (Mrs. Philemon, Jr.) (Circa 1866)

Backmark # 17.

Finley McNulty’s City Gallery Carte de Visite (Circa 1866)

Backmark # 17.

1245 Jones.
1246 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Finley McNulty’s City Gallery Carte de Visite (Circa 1866-1880)
Backmark # 18.

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1247 Jones.
Finley McNulty's City Gallery Carte de Visite (Circa 1866)\textsuperscript{1248}

Backmark # 19.

Finley McNulty's City Gallery Carte de Visite (Circa 1866)\textsuperscript{1249}

Backmark # 19.

\textsuperscript{1248} Hart.
\textsuperscript{1249} Hart.
Finley McNulty’s City Gallery Carte de Visite of Louisa P. Brassfield Stout (Circa 1866-1890)\textsuperscript{1250}

Backmark # 20.

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Finley McNulty’s City Gallery Cartes de Visite of (Circa 1866-1890)\textsuperscript{1251}

Left: Philemon Stout

Backmark # 20.

\textsuperscript{1250}\textit{Hart.}

\textsuperscript{1251} Left: \textit{Hart.} Right: \textit{Jones.}
Finley McNulty’s City Gallery Carte de Visite of Brazilla Reed (Circa 1870-1890)\textsuperscript{1252}

Backmark # 21.

Finley McNulty’s City Gallery Cartes de Visite (Circa 1870-1890)\textsuperscript{1253}

Backmark # 21.

\textsuperscript{1252} Hart.
\textsuperscript{1253} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Finley McNulty’s City Gallery Carte de Visite of Myranda Baldwin (Circa 1870-1890)\textsuperscript{1254} 
\textit{Backmark # 21.}

Finley McNulty’s City Gallery Carte de Visite (Circa 1870-1890)\textsuperscript{1255} 
\textit{Backmark # 21.}

\textsuperscript{1254} Hart. 
\textsuperscript{1255} SVC.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Finley McNulty

Finley McNulty’s City Gallery Carte de Visite of John Franklin Tobin (Circa 1870-1890)\textsuperscript{1256}

Backmark # 21.

Finley McNulty’s City Gallery Carte de Visite (1866-1890)\textsuperscript{1257}

Backmark # 21.

\textsuperscript{1256} Hart.
\textsuperscript{1257} Hart.
Cabinet Cards

City Gallery

Finley McNulty’s City Gallery Cabinet Card (1870-1890)\textsuperscript{1258}

\textit{Backmark # 22.}

Finley McNulty’s City Gallery Cabinet Card of Miss Grebb (1870-1890)\textsuperscript{1259}

\textit{Backmark # 23.}

\textsuperscript{1258} SVC.
\textsuperscript{1259} SVC.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)

Finley McNulty's City Gallery Carte de Visite

Backmark # 24.
Mallory, Meacham &
(1851-1851)
See Meacham & Mallory.

Marsh, William
(1860-1861)
1860 photographs, ambrotypes, etc., West Side Public Square;
1860 City Directory music teacher, artist;
1860 Federal Census: artist; $0/$200; England, 30 years old; wife Charlotte, age 28 born in England.\textsuperscript{1261}
1860-1861 “photographs, ambrotypes, etc.,” West Side Public Square.\textsuperscript{1262}

Lloyd Ostendorf attributed photographs of Abraham Lincoln numbered Ostendorf Numbers O-20 and O-21, O-22 and O-23 as having been taken by William Marsh. The photographs and a discussion of Marsh as the possible photographer may be seen beginning at page 87 under Preston Butler and at page 128 under Church & Henry.

Martin, D., Mrs.
(1854-1856)
1854 June 3, 1854 \textit{Register} advertisement for Mrs. D. Martin’s Daguerrean Rooms over Watson’s store, South Side of Square;\textsuperscript{1263}
1854 July 8, 1854 \textit{Weekly Capitol Enterprise}: advertisement dated June 23, 1854 states that Mrs. D. Martin has purchased the daguerreotype gallery over Watson’s Saloon from Mrs. Dinsmore.\textsuperscript{1264}

1855 “daguerreotypist,” 11 South Side of Public Square;\textsuperscript{1268} March 5, 1855 \textit{Journal} advertisement for Mrs. S. M. Cook, “… at the rooms over Watson’s Saloon…lately occupied by Mrs. Martin.”\textsuperscript{1269}

1855-1856 “daguerreotypist,” 11 South Side of Public Square.\textsuperscript{1270}

See Mrs. J. S. Dinsmore.

\textsuperscript{1261} 1860 United States Federal Census: 1724/1730, p. 212.
\textsuperscript{1262} 1860-61 City Directory, p. 109.
\textsuperscript{1263} Register, June 3, 1854, p. 2, cl. 6.
\textsuperscript{1264} Register, June 3, 1854, p. 2, cl. 6.
\textsuperscript{1265} \textit{Register}, June 3, 1854, p. 2, cl. 6.
\textsuperscript{1266} Weekly Capitol Enterprise, July 8, 1854, p. 3, cl. 5.
\textsuperscript{1267} Register, June 3, 1854, p. 2, cl. 6.
\textsuperscript{1268} Weekly Capitol Enterprise, July 8, 1854, p. 3, cl. 5.
\textsuperscript{1269} Journal, September 30, 1854, p. 3.
\textsuperscript{1270} 1855-56 City Directory, p. 27. Craig.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
Mrs. D. Martin
Meacham & Mallory

March 5, 1855 *Journal* Advertisement for Mrs. S. M. Cook’s Daguerreotype Gallery,
Lately Occupied by Mrs. Martin\(^{1271}\)

**Meacham & Mallory**
(1851-1851)

1851 *Register* advertisement dated November 24, 1851, for daguerreotypists, South Side of
Square.\(^{1272}\)

Left: November 24, 1851 *Register* Advertisement for Meacham & Mallory\(^{1273}\)
Right: November 24, 1851 *Register* Advertisement for Meacham & Mallory Saloons\(^{1274}\)

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\(^{1271}\) *Journal*, March 5, 1855, p. 2, cl. 5.

\(^{1272}\) *Register*, November 25, 1851, p. 2, cl. 4.

*Craig*. Meacham, Samuel L. M.: Also spelled Meachen; daguerrean. In 1851 he was listed in St. Louis, Mo., as a
daguerrean artist at the southeast corner of Fourth and Chestnut Streets. Probably the same as Samuel L. M. Meacham,
listed in 1860-1861 in Memphis, Tenn. There he was listed in a “premium photograph and ambrotype gallery” and sewing
machine depot, on the southeast corner of Main and Adams Streets (100 Main Street), opposite the Worsham House, and in
partnership as Bingham (B.) and Meacham. The firm advertised ambrotypes, photographs, melainotypes. He boarded at
M. R. Mitchell’s.

Mallory: Active as a daguerrean on Main Street, Peoria, Ill. in 1854, in partnership as Mallory and Wilson. Entrance to
their gallery was noted between Mulvey and Tetu’s and Clegg’s stores.

Mallory, G.: Listed as a daguerreian over the Post Office, Bank Street, Bridgeport, Conn., 1857-1858, in partnership as Lewis
(G. W.) and Mallory.

Mallory, J. A.: Listed as a daguerreian at 180 Main Street, Memphis, Tenn., 1855. He had been reportedly trained by
Dobyns, and worked for him as a cameraman, along with D.J. Wedge at that time.

\(^{1273}\) *Register*, November 25, 1851, p. 2, cl. 4.

\(^{1274}\) *Register*, November 25, 1851, p. 2, cl. 4.
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

George W. Metzger
Hawthorn & Metzger
Fred P. Mobsby (Mobsey)

Metzger, George W.
(1900-1900)

See Hawthorn & Metzger.

George W. Metzger’s Photograph
Backmark # 1.

Metzger, Hawthorn &
(1900-1900)

See Hawthorn & Metzger.

Mobsby (aka Mobsey), Fred P.
(1871-1873)

See Lydston & Mosby.

Journal, Thursday, September 10, 1868.

1871

Fred P. MOBSBY is known as a skillful artist, and has been most fortunate in pleasing the tastes and wishes of all desiring fine pictures. His work fully attests his skill, and speaks for itself. He is constantly adding new improvements to his appliances, and is prepared to execute work to the entire satisfaction of all. Gallery west side of the square.

1872-1873

“photographer,” 5 West Side of Square; boards: St. Nicholas.

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1275 Hart.
1276 Journal, Thursday, September 10, 1868, p. 4.
1277 History of Springfield, John C. Power, 1871, p. 87.
1278 1872-73 City Directory, pp. 89 and 137.
Fred P. Mobsby’s Carte de Visite of Rebie Bennett (Circa 1871-1873)\(^{1279}\)

Backmark # 1.

Fred P. Mobsby’s Carte de Visite (Circa 1871-1873)\(^{1280}\)

Backmark # 1.

\(^{1279}\) Hart.

\(^{1280}\) Hart.
Fred P. Mobsby’s Carte de Visite (Circa 1871-1873)  
Backmark # 2.

Fred P. Mobsby’s Carte de Visite (Circa 1871-1873)  
Backmark # 3.

1281 Marvin.
1282 Hart.
Fred P. Mobsby’s Carte de Visite (Circa 1871-1873)

Backmark # 3.

Fred P. Mobsby’s Carte de Visite (Circa 1871-1873)

Backmark # 4.

---

1283 Hart.
1284 Hart.
Parke, William L.  
(1882-1883 and 1894)

1882-1883  photographic artist with L. S. Anderson.\textsuperscript{1285}
1894  “photographer,” 107 West Side of Square, Photo Co.; residence: 609 West Capitol Avenue.\textsuperscript{1286}

Apparently, William L. Parke’s photographic studio was associated with William H. Call. Their addresses for the year 1894 were the same, 107 West Side of Square/107 South Fifth Street. The identification on the lower front of the Parke photograph below left reads “The Call Gallery.” See William H. Call at page 117, where the balustrade used as a prop in the following picture may be seen in photographs by Call & Hurt.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{parke_cabinet_cards}
\caption{William L. Parke’s Cabinet Cards (Circa 1894)\textsuperscript{1287}}
\end{figure}

\begin{figure}[h]
\centering
\begin{minipage}{0.5\textwidth}
\includegraphics[width=\textwidth]{parke_cabinet_cards_left}
\caption{Backmark # 1. Marvin.}
\end{minipage}
\begin{minipage}{0.5\textwidth}
\includegraphics[width=\textwidth]{parke_cabinet_cards_right}
\caption{Backmark # 2. Hart.}
\end{minipage}
\end{figure}

\textsuperscript{1285} 1882-83 City Directory, p 178.
\textsuperscript{1286} 1894 City Directory, pp. 355 and 544.
\textsuperscript{1287} Left: Marvin. Right: Hart.
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

William L. Parke

William L. Parke’s Cabinet Cards (Circa 1894)\textsuperscript{1288}

Backmark # 2.

William L. Parke’s Chicago Photo Co. Cabinet Card (1894)\textsuperscript{1289}

Backmark # 3

\textsuperscript{1288} Hart.
\textsuperscript{1289} SVC.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

William L. Parke

William L. Parke’s Chicago Photo Co. Cabinet Card (1894)
Backmark # 3

1290  Hart.
1291  Hart.
Payne, Charles I.  
(1872-1873)

1872 L. Sperry Anderson came to Springfield and began work for Charles Payne, Fifth Street, above Adams Street; West Side of Square. See page 6.

1872-1873 "photographer," Fifth Street, above Adams Street; West Side of Square; boards: Fourth and Madison Streets.

Register, Monday, September 2, 1872.


Charles I. Payne’s Carte de Visite of Stephen T. Logan (Circa 1872-1873)

Backmark # 1.

1292 1912 History, p. 1007.
1293 1872-73 City Directory, pp. 96 and 137.
1294 Register, Monday, September 2, 1872, p. 4.
1296 ALPL.
Charles I. Payne's Cartes de Visite (Circa 1872-1873)\textsuperscript{1297}

\textit{Backmark # 1.}

\textsuperscript{1297} \textit{Hart.}
Charles I. Payne’s photograph of the Lincoln Tomb was the basis for the engraving shown here and published in Harper’s Weekly of October 24, 1874.

1298 Hart.
1299 Hart.
Charles I. Payne’s Stereoview of the Lincoln Tomb (Circa 1872-1873)

Backmark # 4.

Charles I. Payne’s National Gallery Carte de Visite (Circa 1872-1873)

Backmark # 4.

1800 Hart.
1801 Hart.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)  

George Peaker  
Thomas Peaker

Peaker, George  
(1882-1885)

<table>
<thead>
<tr>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1882-1883</td>
<td>107 West Side of Square; residence: 107 West Side of Square.</td>
</tr>
<tr>
<td>1884</td>
<td>“photographer,” rooms over 107 West Side of Square.</td>
</tr>
<tr>
<td>1884-1885</td>
<td>“photographer,” 107 West Side of Square.</td>
</tr>
</tbody>
</table>

George Peaker Business Envelope

Peaker, Thomas  
(1882-1888 and 1894)

<table>
<thead>
<tr>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1882-1883</td>
<td>107 West Side of Square; residence: 631 North Second Street.</td>
</tr>
<tr>
<td>1884</td>
<td>Landscape photographer; residence: 631 North Second Street.</td>
</tr>
<tr>
<td>1886-1887</td>
<td>“photographer,” residence: 918 North Third Street.</td>
</tr>
<tr>
<td>1887-1888</td>
<td>“photographer,” 723 E Washington Street; landscape photographer;</td>
</tr>
<tr>
<td></td>
<td>residence: 1116 Carpenter.</td>
</tr>
<tr>
<td>1894</td>
<td>“photographer,” 209½ South Fifth Street; residence: 917 East Reynolds.</td>
</tr>
</tbody>
</table>

Thomas Peaker at the Fair Grounds

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1302 1882-83 City Directory, p. 179.  
1303 1884 City Directory, pp. 202 and 305.  
1304 1884-1885 City Directory, pp. 213 and 307.  
1305 1882-83 City Directory, p. 179.  
1307 1884-1885 City Directory, p. 213.  
1308 1886-1887 City Directory, p. 216.  
1309 1887-1888 City Directory, pp. 227 and 327.  
1310 Fitzpatrick’s 1887-1888 City Directory, pp. 245 and 384.  
1311 1894 City Directory, pp. 358 and 544.  
1312 1882-3 City Directory, p. 179.
PEAKER, THOMAS. — Died at 11:10 o’clock, Friday night, November 26, 1920, at his home, 2148 South Fifteenth street, of senility, aged 84 years.

Surviving are two sons, Fred H. Peaker, this city, and Charles A. Peaker, Des Moines, Ia.; two daughters, Mrs. J. R. Pike, Parsons, Kan., and Mrs. Mary R. Robertson, this city; a brother, John Peaker, aged 73 years, residing at Jacksonville; a sister, Mrs. Lucy Endicott of Whiteside county, Ill.; ninety grandchildren and seven great grandchildren.

Stereoviews of the February 3, 1883 Ice Storm

An ice storm hit Springfield in February of 1883 and when it passed everything was shrouded in a heavy coat of ice. On February 3, 1883, Thomas Peaker photographed twenty “Views of the Ice Storm.” The photographs were taken and presented as stereoviews. A list of the views was printed on the back of the following stereoview of the Lincoln Monument.

View 1. Lincoln Monument

![Stereoview of Lincoln Monument](image1)

Thomas Peaker, Landscape Photographer,
Stereoview of Lincoln Monument, One of a Series of “Views of the Ice Storm, February 3, 1883”

View 2. Lincoln’s Old Home

![Stereoview of Lincoln’s Old Home](image2)
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

(Not Available)

View 3. Court House

View 4. Court House Yard
View 5. Governor’s Mansion

View 6. St. Agatha School Yard

View 7. Convent, 5th Street
(Not Available)
View 8. Oak Ridge Cemetery

View 9. A Field of Ice
(Not Available)

View 10. 4th Street, north of Wright

This view is on 4th Street, looking north from Lawrence Avenue, then known as Wright Street. The storm hit Springfield in February of 1883 and when it passed everything was shrouded in a heavy coat of ice. Looking up in the distance is a tower from the ruins of the mansion of Gov. Matteson, destroyed by fire in 1873. Register, October 19, 1966.

View 11. 2nd Street, north of Wright
(Not Available)
View 12. 6th Street, south of the Leland [Hotel]

View 13. Monroe Street west
View 14. Walnut Street
View 15. Congregational Church
View 16. Episcopal Church
View 17. Portuguese Church
View 18. J. T. Peter’s Residence
View 19. J. C. Powers Residence
View 20. J. Brinkerhoff’s Residence
View 21. J. F. Amos Residence
View 22. Mrs. Yates Residence
View 23. Prof. Feitshan’s Residence
View 24. Dr. Laughlin’s Place
(Not Available)

While the following stereoviews do not have the backmark listing the 20 “Views of the Ice Storm,” they were probably taken on the occasion of the same weather event on February 3, 1883.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Thomas Peaker

Thomas Peaker, Landscape Photographer, Stereoview, Probably Part of the Series of “Views of the Ice Storm, February 3, 1883”

Thomas Peaker, Landscape Photographer, Stereoview of Charles Childs House, Probably Part of the Series of “Views of the Ice Storm, February 3, 1883”

Hart.
Thomas Peaker, Landscape Photographer, Stereoview of the Lincoln Home (Circa 1883)\textsuperscript{1317}


\textsuperscript{1316} Hart.
\textsuperscript{1317} Hart.
\textsuperscript{1318} The picture was submitted by Peggy A Hughes, descendant of #18, Henry Midden. For further information on her family lines
contact her at LadyShyster81@aol.com.
Peaker Brothers
(1882-1883)

Gorge and Thomas Peaker, photographers, 107 West Side of Square; George resides at 107 West Side of Square; Thomas resides at 631 North Second Street.1319

Peaker Brothers, Portrait and Landscape Photographers, Stereoview of Lincoln Tomb (1882-1883)1320

Peaker Brothers, Portrait and Landscape Photographers, Stereoview of Lincoln Home (1882-1883)1321

1319 1882-83 City Directory, pp. 179 and 255.
1320 Hart.
1321 Hart.
Perrine, A. J.
(1876-1876)

1876
117 South Fifth Street, American, lessee.\textsuperscript{1322}

\begin{figure}[h]
\centering
\includegraphics[width=0.7\textwidth]{image1.png}
\caption{A. J. Perrine’s Carte de Visite of George Piercy (Circa 1876)\textsuperscript{1323}}
\end{figure}

\textsuperscript{1322} 1876 City Directory, pp. 17, 169.
\textsuperscript{1323} Hart.
Pietz, Henry  
(1873-1888, 1892-1893)

1844 Born in Prussia (Germany); learned photography in school there.
1864 Came to America.
1869 Moved to Chicago and “engaged in photography.” Moved to Milwaukee.
Fall 1873 Came to Springfield. ¹³²⁴

West Side of Square  
117 South Fifth Street

1874-1875 Pietz & Klingholz, “photographers,” over Weldon’s, West Side of Square [J. D. Weldon, Merchant Tailor, West Side of Square.] ¹³²⁵
West Side of Square over city clothing store;

Journal, Wednesday, December 9, 1874. ¹³²⁶

1875 West Side of Square over city clothing store;  
residence: Washington Street, between Tenth and Eleventh Streets. ¹³²⁷

1876 514 South College, German, lessee, photo gallery. ¹³²⁸  
over 117 South Fifth Street, West Side of Square; 103 South Fifth Street.

Journal, Thursday, November 9, 1876. ¹³²⁹  
Journal, Thursday, November 16, 1876. ¹³³⁰

1877 “photographer,” residence over 117 South Fifth Street. Came to this country in 1864 and  
to Springfield in 1873; does every kind of photographic and colored work. Parlors over  
117 South Fifth, West Side of Square. ¹³³¹

1879-1880 “photographer,” 117 West Side of Square; residence: 410 South Walnut Street; ¹³³²  
221 ½ South Sixth Street

¹³²⁵ 1874-1875 City Directory, pp 36 and 114.
¹³²⁶ 1875 City Directory, pp. 90, 160 and Back Cover.
¹³²⁷ 1876 City Directory, pp. 17, 169.
¹³²⁸ 1876 City Directory, pp. 17, 169.
¹³²⁹ 1875 City Directory, pp. 90, 160 and Back Cover.
¹³³⁰ 1876 City Directory, pp. 17, 169.
¹³³¹ 1877 City Directory, pp. 81 and 120.
¹³³² 1879-80 City Directory, pp. 133 and 187.
Henry Pietz’s Gallery Entrance on the West Side of the Square, Second Stairway From Washington Street (Circa 1873-1880)

221 1/2 South Sixth Street

1880
March 1880 moved into newly fitted rooms at 221½ South Sixth Street;
June 16, 1880, 1880 United States Federal Census: age: 36, estimated birth year: 1844,
birthplace: Prussia; occupation: photographer; marital status: married; father’s birthplace:
Prussia; mother’s birthplace: Prussia.

1880-1881
“photographer,” 221 South Sixth Street.

1881-1882
“photographer,” 221½ South Sixth Street, art studio; residence: same.

1882
“…Pietz on South Sixth, near Monroe … represent large establishments in the
photographic business and have the reputation of making good work.”

1882-1883
“photographer,” gallery and residence: 221½ South Sixth Street.

1884
“photographer,” 221½ South Sixth; boards St. Nicholas Hotel.

1884-1885
Portrait and landscape photographer; Photo gallery, 221½ South Sixth Street;
boards: St. Nicholas Hotel.

1886-1887
“photographer,” 221½ South Sixth Street; residence: 1230 South Fourth Street.

1887-1888
“photographer,” 221½ South Sixth Street;
residence: northeast corner of Monroe Street and West Ave.

Pietz, H., Springfield Capitol of Illinois: The Home of Lincoln: A Collection of
Photographic Views, Springfield, 1888.

313 and 315 South Fifth Street

1892-1893
“photographer,” 313 and 315 South Fifth Street; residence: 636 South Walnut Street.

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1333 ALPL.
1338 1882-83 City Directory, pp. 182 and 255.
1339 1884 City Directory, pp. 205 and 305.
1341 1886-1887 City Directory, pp. 219 and 311.
1342 1887-1888 City Directory, pp. 230 and 327.
1343 1892-1893 City Directory, pp. 443 and 651.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Henry Pietz

1875 City Directory Advertisement for Henry Pietz' Photographic Art Gallery

Journal, Saturday, January 16, 1875.

Journal, December 14, 1875.

Register, Friday, January 5, 1877.

Biography of Henry Pietz From 1881 History of Sangamon County

1344 1875 City Directory, Back Cover.

1345 Journal, Saturday, January 16, 1875, p. 3.

1346 Journal, December 14, 1875, p. 3.

1347 Register, Friday, January 5, 1877, p. 4.


1349 Journal, Saturday, January 1, 1876, p. 5.

1350 Journal, Tuesday, December 19, 1876.

1351 Register, Tuesday, September 11, 1877.

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SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Journal, Tuesday, May 6, 1879.

Register, Wednesday, March 3, 1880.

Register, Saturday, March 13, 1880.

Register, Wednesday, March 17, 1880.

Register, Friday, May 21, 1880.

Register, Tuesday, September 11, 1877, p. 1.
Register, Tuesday, May 6, 1879, p. 4.
Register, Wednesday, March 3, 1880, p. 4.
Register, Saturday, March 13, 1880, p. 5.
Journal, Tuesday, March 16, 1880, p. 4.
Register, Wednesday, March 17, 1880, p. 4.
Register, Friday, May 21, 1880, p. 4.
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Journal, Tuesday, November 29, 1881.
Journal, Monday, September 18, 1882.
Journal, Tuesday, December 17, 1878.
Register, Friday, October 9, 1891.

1358 Journal, Tuesday, November 29, 1881, p. 6.
1360 Journal, Tuesday, December 17, 1878, p. 4.
1361 Register, Friday, October 9, 1891, p. 5.
Louise, taking Minnie McCarthy with him.

Miss Annie Mitchell, sister of the dead girl, was, soon at the residence of Mrs. Skates last evening. She had a letter from Minnie yesterday stating that she was well, but would be unable to visit here this summer. When told her sister was dead she fell into a dead faint, and was unconscious for some time. The poor girl is heart broken. She will leave for St. Louis to-day.

Miss McCarthy had twice previously attempted to take her own life. About eighteen months ago, while Peltz was in business in Springfield, she was saved from an almost successful attempt on her life by two Springfield physicians. A short time ago at St. Louis, she tried to end her existence by taking carbolic acid, but was not successful.

Register, Sunday, July 7, 1895.  

Henry Pietz’s Cabinet Card Advertisement: Collage of Photographs Forming His Initials H. P. Z.

---

1362 Journal, August 8, 1909, p. 5.
1363 Register, Sunday, July 7, 1895, p. 1.
1364 Hart.
Cartes de Visite

Henry Pietz’s Carte de Visite (Circa 1873-1877)\textsuperscript{1365}

Backmark # 1.

Henry Pietz’s Carte de Visite (Circa 1873-1877)\textsuperscript{1366}

\textsuperscript{1365} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Backmark # 2.

Henry Pietz’s Carte de Visite of Mrs. Stange, Music Teacher (Circa 1873-1877)

Backmark # 3.

Henry Pietz’s Carte de Visite (Circa 1873-1877)

Backmark # 4.

1366 Hart.
1367 Hart.
1368 Carroll.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Henry Pietz

Henry Pietz’s Carte de Visite (Circa 1873-1877)

Backmark # 4.

Henry Pietz’s Carte de Visite (Circa 1873-1877)

Backmark # 4.

1369 Left: Hart. Right: Carroll.
1370 Hart.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)  

Henry Pietz

Henry Pietz's Carte de Visite (Circa 1877-1880)\textsuperscript{1371}  
\textit{Backmark # 5.}

Henry Pietz's Carte de Visite (Circa 1877-1880)\textsuperscript{1372}  
\textit{Backmark # 5.}

\footnotesize{\textsuperscript{1371} Hart.  
\textsuperscript{1372} Hart.}
Henry Pietz's Carte de Visite (Circa 1877-1880)\textsuperscript{1373}

\textit{Backmark # 6.}

Henry Pietz's Carte de Visite (Circa 1877-1880)\textsuperscript{1374}

\textit{Backmark # 7.}

---

\textsuperscript{1373} Hart.
\textsuperscript{1374} UIS, Booth-Gruenendike Collection.
Henry Pietz’s Carte de Visite (Circa 1877-1880)\textsuperscript{1375}

Backmark # 7.

Henry Pietz’s Cartes de Visite (Circa 1873-1880)\textsuperscript{1376}

Backmark # 7.

\textsuperscript{1375} Hart.
\textsuperscript{1376} Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz’s Cartes de Visite (Circa 1873-1880)\textsuperscript{1377}

\textit{Backmark # 7}.

Henry Pietz’s Cartes de Visite (Circa 1873-1880)\textsuperscript{1378}

\textit{Backmark # 7}.

\textsuperscript{1377} Hart.
\textsuperscript{1378} Hart.

498
Henry Pietz’s Carte de Visite (Circa 1877-1880)

Backmark # 7.

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1379 Left: Hart. Right: Carroll.
1380 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz’s Carte de Visite (Circa 1873-1880)\textsuperscript{1381}
\textit{Backmark # 8.}

Henry Pietz’s Carte de Visite (July 1877)\textsuperscript{1382}
\textit{Backmark # 9.}

\textsuperscript{1381} Hart.
\textsuperscript{1382} Carroll.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz’s Carte de Visite (Circa 1877-1880)

Backmark # 10.

Henry Pietz’s Carte de Visite (Circa 1877-1880)

Backmark # 10.

1383 Jones.
1384 Hurt.
Henry Pietz's Carte de Visite (Circa 1877-1880)\textsuperscript{1385}

Backmark # 10.

Henry Pietz's Carte de Visite of Lizzie Frazee, Teacher at Talbot School (Circa 1880-1888)\textsuperscript{1386}

Backmark # 11.

\textsuperscript{1385} Hart.
\textsuperscript{1386} SVC.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Henry Pietz

Henry Pietz’s Carte de Visite (Circa 1880-1888)\textsuperscript{1387}

Backmark # 11.

Henry Pietz’s Cartes de Visite (Circa 1880-1888)\textsuperscript{1388}

Backmark # 11.

\textsuperscript{1387} Hart.\textsuperscript{1388} Hart.
Henry Pietz

Henry Pietz’s Cartes de Visite (June 26, 1881)\textsuperscript{1389}
\hspace{1cm} Backmark # 11.

Henry Pietz’s Cartes de Visite (Circa 1880-1888)\textsuperscript{1390}
\hspace{1cm} Backmark # 11.

\textsuperscript{1389} Hart.
\textsuperscript{1390} Hart.
Henry Pietz's Carte de Visite (Circa 1880-1888)\textsuperscript{1391}

\textit{Backmark # 11.}

Henry Pietz's Carte de Visite (Circa 1880-1888)\textsuperscript{1392}

\textit{Backmark # 12.}

\textsuperscript{1391} Hart.
\textsuperscript{1392} Hart.
Henry Pietz’s Carte de Visite (Circa 1880-1888)\textsuperscript{1393}

*Backmark # 12.*

Henry Pietz’s Carte de Visite (Circa 1880-1888)\textsuperscript{1394}

*Backmark # 13.*

\textsuperscript{1393} Hart.
\textsuperscript{1394} Hart.
SPRINGFIELD, ILLINOIS' 
NINETEENTH CENTURY PHOTOGRAPHERS 
(1845-1900)

Henry Pietz

Henry Pietz’s Cartes de Visite (Circa 1880-1888)

Backmark # 13.

Henry Pietz’s Carte de Visite (Circa 1880-1888)

Backmark # 14.

1395 Hart.
1396 Heyworth.
Henry Pietz's Carte de Visite (Circa 1880-1888) 
Backmark # 15.

Henry Pietz’s Carte de Visite (Circa 1880-1888) 
Backmark # 16.

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1397 SVC.
1398 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz’s Cartes de Visite (Circa 1873-1880)

Backmark # 17.  Backmark # 18.

Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz’s Carte de Visite (Circa 1873-1880)

1400

Hart.
Cabinet Cards

Henry Pietz’s Cabinet Card (Circa 1880-1888)

Backmark # 18.

Henry Pietz’s Cabinet Card (Circa 1880-1888)

Backmark # 19.

1401 Hart.
1402 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

1403
Henry Pietz’s Cabinet Card (Circa 1880-1888)
Backmark # 19.

1404
Henry Pietz’s Cabinet Cards (Circa 1880-1888)
Backmark # 20.

1403 Hart.
1404 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz’s Cabinet Card of Will Grimsley (Circa 1880-1888)

Backmark # 20.

Henry Pietz’s Cabinet Cards (1880-1888)

Backmark # 20.

\[\text{Hart.}\]
\[\text{Hurt.}\]
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz's Cabinet Card (1880-1888)¹

Backmark # 20.

Henry Pietz's Cabinet Cards (1880-1888)²

Backmark # 21.

Backmark # 22.

¹ Hart.
² Hart.

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SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)  

Henry Pietz

Henry Pietz’s Cabinet Cards (1880-1888)

Backmark # 23.

Backmark # 24.

Henry Pietz’s Cabinet Cards (1880-1888)

Backmark # 25.

Backmark # 26.

1409 Left: Hart. Right: Carroll.
1410 Hart.
Henry Pietz

Henry Pietz’s Cabinet Cards (1880-1888)\textsuperscript{1411}

Backmark # 27.

Backmark # 28.

Henry Pietz’s Cabinet Card (August 1883)\textsuperscript{1412}

\textsuperscript{1411} Hart.

\textsuperscript{1412} Hart.
Henry Pietz's Cabinet Card of Clark Moulton Smith (Circa 1886) 

Backmark # 29.

Henry Pietz's Cabinet Card (Circa 1886)

Backmark # 30.

1413 ALPL.
1414 Hurt.
Henry Pietz’s Cabinet Card (Circa 1886)\textsuperscript{1415}

Backmark # 31.

Henry Pietz’s Cabinet Cards (1886)\textsuperscript{1416}

Backmark # 32.

\textsuperscript{1415} Hart.
\textsuperscript{1416} Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Henry Pietz

Henry Pietz's Cabinet Cards (1887)¹⁴¹⁷
Backmark # 33.

Henry Pietz's Cabinet Cards (1887)¹⁴¹⁸
Backmark # 33.

¹⁴¹⁷ Hart.
¹⁴¹⁸ Hart.
Henry Pietz’s Cabinet Cards (1887)\textsuperscript{1419}

\textit{Backmark # 33.}

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Henry Pietz’s Cabinet Cards (1887)\textsuperscript{1420}

Left: Effie, Fanny, Lenora and Lima French.

\textit{Backmark # 33.}

\textsuperscript{1419} Hart.

\textsuperscript{1420} Left: ALPL I-7654 Right: Hart.
Henry Pietz’s Cabinet Cards (1887) 1421
Left: Elda L. McCoy                                      Right: Jesse and Ada Fairchild McCoy
Backmark # 33.

Henry Pietz’s Cabinet Card (1887) 1422
Backmark # 34.

1421 Hart.
1422 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz

Henry Pietz’s Cabinet Card (1891)^1423
Backmark # 35.

Henry Pietz’s Cabinet Card (1891)^1424
Backmark # 35.

^1423 Hart.
^1424 Hart.
Henry Pietz’s Cabinet Card of Illinois National Bank Building on the Northeast Corner of Fifth and Washington Streets (1891)\textsuperscript{1425}

Backmark # 35.

The 1892 Henry Pietz Card pictured below shows a young man wearing the cap of the “Ide Engine Works Fourth Regiment Band” and proudly displaying his clarinet.

Henry Pietz’s Card of Musician in Ide Engine Works 4th Regiment Band (1892)\textsuperscript{1426}

Backmark # 36.
In 1874, Henry Pietz published a small book of his photographs of Springfield structures and landscapes.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Henry Pietz
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Henry Pietz
Pietz & Houchens

(1885)

Register, Sunday, March 29, 1885.\(^{1428}\)

Journal, Thursday, March 19, 1885.\(^{1429}\)

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\(^{1428}\) Register, Sunday, March 29, 1885, p. 4.

\(^{1429}\) Journal, Thursday, March 19, 1885, p. 8.
Notice of Dissolution of Partnership.

The public are hereby notified that the firm of Pietz & Houchens, photographers, is this day dissolved by mutual consent, Henry Pietz having become the purchaser of the interest of George C. Houchens in such business, he alone is authorized to collect all outstanding accounts or bills due the said firm, and all bills of the said firm will be paid by him.

G. C. Houchens,
Henry Pietz.

I shall continue the business at the old stand, and solicit a continuation of the former business patronage shown me by an appreciative public.

Henry Pietz.

Register, August 25, 1885

Pietz & Klingholz
(1874)

1874

“photographers,” over Weldon’s, West Side of Square (J. D. Weldon, Merchant Tailor, West Side of Square.)

Successor to Julius Bethgay.

1874-1875 Springfield City Directory Advertisement for Pietz & Klingholz

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1430 1874-1875 City Directory, pp. 36 and 114.
1431 1874-1875 Springfield City Directory, p. 36.
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Pietz & Klingholz

Journal, Monday, November 23, 1874.1432

THE PICTURE FRAUD.

How Traveling Solicitors Cheat the Public, and Often Leave Them Minus Their Money and Old Pictures.

The following is an extract from a letter received by Mrs. Rekeweg, which explains itself:

"Can you inform me if there is a person in your city by the name of Henry B. Morrison, connected with an art gallery, either proprietor or agent? Such a party came to our town some time ago and represented himself as such, claiming that he wished to employ a local agent in this town, for the purpose of receiving and sending out orders for enlarging pictures. After a time he succeeded in persuading a poor widow to accept the position, and received a small amount of money and five family pictures, which he was to enlarge and return to her as samples, but the time for his return has long past and he has not appeared. Will you please to inform me if any such person is known, and whether it would be any use to the party here or any benefit to the public to the public to advertise him in the city papers.

The party gave the lady a receipt for the money, signed 'Henry B. Morrison, Springfield, Ill. 1874.' The above letter is genuine, but the name is withheld by request.

Your reporter took the trouble to visit the eight artists in this city, and failed to find any such man, or any information concerning him. At Mr. Parker's gallery there are unclaimed pictures, left by men who brought them to him to enlarge. He has succeeded in finding the owners for some, but there are yet two very old pictures of old ladies, for which no owners can be found. They are doubtless very much prized by the relatives, and their loss felt seriously.

At Mr. Deekle's there is yet an unclaimed picture of an old lady. He has succeeded in tracking up lost pictures for several parties.

Mr. Jorns has had the same experience with traveling men. He gives cases where parties have actually passed large sums for good paintings.

Mr. McNally has found pictures for parties, which had been lost. In one instance,

Register, Sunday, April 22, 1883.1433

Register, Saturday, June 2, 1883.1434

1433 Register, Sunday, April 22, 1883, p. 3.
1434 Register, Saturday, June 2, 1883, p. 3.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Pietz & Klingholz

Pietz & Klingholz’s Carte de Visite (1874)

Backmark # 1.

Pietz & Klingholz’s Cartes de Visite (1874)

Backmark # 1.

1435 Hart.
1436 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Pietz & Klingholz

Pietz & Klingholz’s Carte de Visite (1874)

Backmark # 2.

1437 Jones.
PIETZ & KLINGHOLZ, Photographers,
(Successors to J. Bethgey.)
West Side Public Square,
SPRINGFIELD, ILL. A.

PIETZ & KLINGHOLZ, Photographers,
(Successors to J. Bethgey.)
West Side Public Square,
SPRINGFIELD, ILL.

Pietz & Klingholz’s Carte de Visite (1874)
Backmark # 2.

Pietz & Klingholz’s Carte de Visite (1874)
Backmark # 2.

1438 Hart.
1439 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Pietz & Klingholz

Pietz & Klingholz’s Carte de Visite (1874)\textsuperscript{1440}
Backmark # 3.

Pietz & Klingholz’s Cartes de Visite (1874)\textsuperscript{1441}
Backmark # 3.

\textsuperscript{1440} Jones.
\textsuperscript{1441} Left: Hart. Right: Carroll.
Pittman, James A. W.
(1877-1891)

1832 Born in Tennessee.
1864 Moved to St. Louis.

James A. W. Pittman’s Carte de Visite, Carthage, Illinois

North Side of Square

1877 “photographer,” boards Mrs. Beam’s. Born in Tennessee; came to St. Louis in 1864, recently came to Springfield, has large and splendid Gallery over 511 & 513 Washington. Firm of Richards & Pittman. 1443
1879-1880 “photographer,” 511 and 513 North Side of Square; residence: same. 1444
1880 1880 United States Federal Census: age: 48; estimated birth year: 1832; birthplace: Tennessee; occupation: photographer; marital status: married; father’s birthplace: Tennessee; mother’s birthplace: Tennessee. 1445
1880-1881 “photographic studio,” 511 and 513 North Side of Square. 1446

323 South Fifth Street

1881-1882 photographer,” photo studio, 323 South Fifth Street, 1447 between Monroe Street and Capitol Avenue; residence: west side of Klein Street, 2nd house south of Calhoun Avenue. 1448
1882 September 1, 1882: “M. O. DEAN, the successor to Mr. Pittman on South Fifth, between Monroe and Capitol avenue, took possession about the 1st of September. He is an experienced artist, and has given the most satisfactory evidence of it in his work. He has

1442 Carroll.
1443 1877 City Directory, p. 81.
1444 1879-80 City Directory, pp. 133 and 187.
1446 1880-81 City Directory, pp. 161 and 243.
1447 1881-82 City Directory, p. 84. Babeuf’s 1881-82 City Directory, pp. 160 and 227.
1448 Babeuf’s 1881-82 City Directory, p. 160.
also added largely to the apparatus and stock of the establishment, and proposes to keep up with all improvements in his art."

1882-1883

“photographer,” 323 South Fifth Street; residence: northwest corner Fourth Street and Eastman Avenue.

1884

“photographer,” 323 South Fifth Street; residence: northwest corner Fourth Street and Eastman Avenue.

North Side of Square

1884-1885

“photographic supplies,” 513 North Side of Square; residence: northwest corner Fourth Street and Eastman Avenue.

West Side of Square

1886-1887

“photographer,” 107 West Side of Square; residence: northwest corner Fourth Street and Eastman Avenue.

221 South Sixth Street

1887-1888

“photographer,” 221 South Sixth Street; residence: northwest corner Eastman Avenue and Fourth Street; 1405 North Fourth Street.

1889-1890

“photographer,” 221 South Sixth Street; residence: 1405 North Fourth Street.

1890-1891

221 South Sixth Street, “photographer,” 221 South Sixth Street; residence: northwest corner Eastman Avenue and Fourth Street.

1891

Died: June 8, 1891.

James A. W. Pittman—Died, June 8, 12:30 a.m., at his residence, corner of Fourth street and Eastman avenue, J. A. W. Pittman. The deceased has been a resident of Springfield for a number of years, and has been engaged in the photograph and art business during that time. Notice of funeral hereafter.

James A. W. Pittman’s Obituary, Journal, June 8, 1891

1450 1882-83 City Directory, pp. 182 and 255.
1451 1884 City Directory, p. 205.
1452 1884-1885 City Directory, p. 217 and 308.
1453 1886-1887 City Directory, pp. 220 and 311.
1455 1889-90 City Directory, pp. 235 and 405.
1456 1890-91 City Directory, pp. 372 and 546.
1457 Journal, June 8, 1891, p. 4.
1880-1881 Springfield City Directory Advertisement for James A. W. Pittman, Photographer

1890-1891 Springfield City Directory Advertisement for James A. W. Pittman, Photographer

Cartes de Visite

James A. W. Pittman’s Carte de Visite of the Lincoln Home (Circa 1877)

Backmark # 1.

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1458 1880-81 City Directory, Front.
1459 1890-91 City Directory, Back.
1460 Hart.
James A. W. Pittman’s Carte de Visite (Circa 1877-1881)\textsuperscript{1461}
\textit{Backmark # 2.}

James A. W. Pittman’s Carte de Visite (Circa 1877-1881)\textsuperscript{1462}
\textit{Backmark # 2.}

\textsuperscript{1461} Hart.
\textsuperscript{1462} Carroll.
James A. W. Pittman’s Cartes de Visite (Circa 1877-1881)\textsuperscript{1463}

Backmark # 2.

James A. W. Pittman’s Carte de Visite (Circa 1877-1881)\textsuperscript{1464}

Backmark # 3.

\textsuperscript{1463} Left: Carroll. Right: Kunz.
\textsuperscript{1464} Hart.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)

James A. W. Pittman

James A. W. Pittman’s Carte de Visite (Circa 1877-1881)\textsuperscript{1465}  
\textit{Backmark # 4.}

James A. W. Pittman’s Cartes de Visite (Circa 1877-1881)\textsuperscript{1466}  
\textit{Backmark # 4.}

\textsuperscript{1465} Hart.
\textsuperscript{1466} Hart.
Cabinet Cards

James A. W. Pittman’s Cabinet Card of John Todd Stuart (Circa 1877-1881)\textsuperscript{1467}  
Backmark # 5.

James A. W. Pittman’s Cabinet Cards (1887)\textsuperscript{1468}  
Backmark # 6.

\textsuperscript{1467} ALPL.  
\textsuperscript{1468} Left: Jones. Right: Hart.
James A. W. Pittman's Cabinet Card (1887)\textsuperscript{1469}

\textit{Backmark \# 6.}

James A. W. Pittman's Cabinet Card (1888)\textsuperscript{1470}

\textit{Backmark \# 7.}

\begin{itemize}
  \item \textsuperscript{1469} Hart.
  \item \textsuperscript{1470} Hart.
\end{itemize}
James A. W. Pittman’s Cabinet Card (1889)1471
Backmark # 8.

James A. W. Pittman’s Cabinet Cards (Left: December 1889 noted on back. Right: 1889)1472
Backmark # 8.

1471 Jones.
1472 Hurt.
James A. W. Pittman’s Cabinet Card (1889)\textsuperscript{1473}

*Backmark # 8.*

James A. W. Pittman’s Cabinet Card (1889)\textsuperscript{1474}

*Backmark # 8.*

\textsuperscript{1473} Hart.
\textsuperscript{1474} Hart.
James A. W. Pittman’s Cabinet Card (1891)\textsuperscript{1475}

Backmark # 9.

James A. W. Pittman’s Cabinet Card (1891)\textsuperscript{1476}

Backmark # 9.

\textsuperscript{1475} Hart.

\textsuperscript{1476} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

James A. W. Pittman

James A. W. Pittman’s Cabinet Card (1890s)\textsuperscript{1477}
Backmark # 10.

James A. W. Pittman’s Cabinet Card (1887-1891)\textsuperscript{1478}
Backmark # 11.

\textsuperscript{1477} Hart.
\textsuperscript{1478} Hart.
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

James A. W. Pittman

James A. W. Pittman’s Cabinet Card (Circa 1887-1891)
Backmark # 11.

James A. W. Pittman’s Cabinet Cards (1880s-1890s)
Left: Tom Underwood
Right: James Darnell
Backmark # 12.

1479 *Jones.*
1480 Left: Marvin. Right: Heyworth.
James A. W. Pittman's Cabinet Card (1880s-1890s)\textsuperscript{1481}

\textit{Backmark # 12.}

James A. W. Pittman’s Cabinet Cards (1880s-1890s)\textsuperscript{1482}

\begin{itemize}
  \item Left: Joseph Perry Lindley.
  \textit{Backmark # 13.}
  \item \textbf{Hart.}
  \item \textbf{Hurt.}
  \item Backmark # 14.
\end{itemize}
James A. W. Pittman’s Cabinet Card of Thomas W. Dresser (1879-1881)

Backmark # 15.

James A. W. Pittman’s Cabinet Card (1879-1881)

Backmark # 15.

1483 ALPL.
1484 Carroll.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

James A. W. Pittman

James A. W. Pittman’s Cabinet Card (1879-1881)  
Backmark # 16.

James A. W. Pittman’s Cabinet Card of Professor B. Meisner,  
Music Teacher at Betty Stuart Institute (1881-1884)  
Backmark # 17.

1485 Hart.  
1486 SVC.
James A. W. Pittman's Cabinet Card (1879-1881) \(^{1487}\)

Backmark # 18.

James A. W. Pittman’s Cabinet Cards (1879-1881) \(^{1488}\)

Right: George G. Struckinson

Backmark # 18.

\(^{1487}\) Hart.

\(^{1488}\) Left: Hart. Right: Carroll.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)

James A. W. Pittman

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James A. W. Pittman’s Cabinet Card of William Day (1881-1884)
Backmark # 19.

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James A. W. Pittman’s Photograph (1879-1881)
Backmark # 20.

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1489  SVC.  
1490  ALPL.
James A. W. Pittman’s Tin Type of “one of the Williams girls” (1879-1881) 1491

Backmark # 21.

1491 Carroll.
Lincoln’s Tomb

James A. W. Pittman’s Cabinet Card of Lincoln’s Tombs, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)

James A. W. Pittman’s Stereoview of the National Lincoln Monument, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)

1491: Hart.
1493: ALPL.
NATIONAL LINCOLN MONUMENT, SPRINGFIELD, ILL.

April 4th, 1889

The Monument is a structure of 9 columns of gray granite, each 5 feet square, and 490 feet high. Each column is made of 9 stones, each weighing 200 tons. The base of the Monument is a circle of 200 feet in diameter, and the top is a circle of 50 feet. The Monument is situated on a platform 100 feet high, and is surrounded by a circular wall 200 feet in diameter. The Monument is approached by a stairway of 150 steps, and is lighted by 150 electric lamps. The total cost of the Monument was $1,250,000, and it was completed in 1889.

James A. W. Pittman’s Cabinet Card of Lincoln’s Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)

James A. W. Pittman’s Stereoview of Lincoln’s Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)

Hart.

Hart.
James A. W. Pittman’s Stereoview of the Statuary, Lincoln’s Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)  

James A. W. Pittman’s Stereoview of the Artillery Group, Lincoln’s Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)
James A. W. Pittman’s Stereoview of the Infantry Group,
Lincoln’s Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)
James A. W. Pittman’s Stereoview of the Naval Group, Lincoln’s Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)

James A. W. Pittman’s Stereoview of the Cavalry Group, Lincoln’s Tomb, Oak Ridge Cemetery, Springfield, Illinois (Circa 1882)

1499 Hart.
1500 Hart.
1501 Hart.
Lincoln’s Home

James A. W. Pittman’s Stereoview of the Lincoln Home, Springfield, Illinois (Circa 1878)
James A. W. Pittman’s Stereoview of the Lincoln Home, Springfield, Illinois (Circa 1878)1503

James A. W. Pittman’s Stereoview of the Lincoln Home, Springfield, Illinois (Circa 1878)1504
James A. W. Pittman’s Carte de Visite of the Lincoln Home (Circa 1877)  
Backmark # 1.

State Capitol of Illinois

James A. W. Pittman’s Stereoview of the Illinois State House, Springfield, Illinois (Circa 1876)

1505 Hart.
1506 Hart.
Pittman, William H.
(1866-1866)

1866 photographer; North Side of Square; residence: northwest corner Rutledge and Carpenter Streets;\textsuperscript{1507}
artist, gallery north side of Square; residence: West Carpenter Street.\textsuperscript{1508}

Pittman, Richards &
(1876-1877)

See Richards & Pittman.

Rayburn, Wood S.
(1898-1898)

1898 215 North Fifth Street.\textsuperscript{1509}

Richards, J. L. C.
(1876-1877)

See Richards & Pittman.

Richards & Pittman
(1876-1877)

1876 511 East Washington Street, North Side of Square; Tresize’s Old Stand; J. L. C. Richards and James A. W. Pittman.\textsuperscript{1510}
1877 over 511 & 513 Washington Street, North Side of Square, nearly opposite the North Gate.\textsuperscript{1511}

\textit{1876 Springfield City Directory Advertisement for Richards & Pittman}\textsuperscript{1512}

\textsuperscript{1507} 1866 City Directory Springfield and Jacksonville, p. 182.
\textsuperscript{1508} 1866 City Directory, pp. 205 and 251.
\textsuperscript{1509} 1898 City Directory, p. 642.
\textsuperscript{1510} 1876 City Directory, p. 299.
\textsuperscript{1511} 1877 City Directory, p. 120.
\textsuperscript{1512} 1876 Springfield City Directory, p. 299.
Richards & Pittman’s Carte de Visite (Circa 1876)\textsuperscript{1513}
\textit{Backmark # 1.}

Richards & Pittman’s Carte de Visite of Mary Emma Farnham Ingmire (Circa 1877)\textsuperscript{1514}
\textit{Backmark # 2.}

\textsuperscript{1513} Hart.
\textsuperscript{1514} Schaefer Collection.
Richards & Pittman’s Cartes de Visite of (Circa 1877)\textsuperscript{1515}

Left: Elliot Herndon at age 21

Backmark # 2.

Richards & Pittman’s Carte de Visite of Mrs. Grimisley (Circa 1877)\textsuperscript{1516}

Backmark # 2.

\textsuperscript{1515} Left: ALPL. Right: Hart.
\textsuperscript{1516} ALPL.
Rivers, Thomas L.
(1854-1856)

See Ewing & Rivers.

Rivers, Ewing &
(1854-1856)

See Ewing & Rivers.
Ross, John Henry
(1892-1900)

1835 Born near Breckenridge, Illinois.
Graduated from Illinois Wesleyan University, Bloomington, Illinois.

1892-1893 “photographer,” 504 E. Adams Street; residence: 210 West Edwards Street.

1894 “photography,” 504½ East Adams Street; residence: 210 West Edwards Street.

1896 “photographer,” 504 East Adams Street; residence: 210 West Edwards Street.

1898 “photographer,” 504 East Adams Street; residence: 210 West Edwards Street.

1900-1901 “photographer,” 504½ East Adams Street; residence: 210 West Edwards Street.

1919 Left Springfield for California.

1936 Died on June 7, 1936 in Anaheim, California.

John Henry Ross’ Advertisement, Register, November 5, 1897.


1892-1893 City Directory, pp. 651.

1884 City Directory, pp. 393 and 544.

1896 City Directory, pp. 406 and 570.

1889 City Directory, pp. 466 and 642.

Polk’s Springfield City Directory 1900-1901, R. L. Polk & Co., Springfield, Ill., pp. 454 and 618. (Hereafter referred to as 1900-01 City Directory.)

Register, November 5, 1897, p. 8.

Journal, June 30, 1936, pp. 1-5.
John Henry Ross

NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Cards (1890s) \(^{1524}\)
Backmark # 1.

John Henry Ross’ Cabinet Cards (1890s) \(^{1525}\)
Backmark # 1.

\(^{1524}\) Left: Jones. Right: Hart.
\(^{1525}\) Left: Hart. Right: Carroll.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Card (1890s)\textsuperscript{1526}

\begin{itemize}
  \item \textit{Backmark # 1.}
\end{itemize}

John Henry Ross’ Cabinet Cards (1890s)\textsuperscript{1527}

\begin{itemize}
  \item \textit{Backmark # 2.}
  \item Right: James Alpheus and Laura Keisacker Galloway
\end{itemize}

\textsuperscript{1526} Left: Hart. Right: Carroll.

\textsuperscript{1527} Hart.

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SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Cards (Circa 1890s)
Backmark # 2.

John Henry Ross’ Cabinet Cards (Circa 1890s)
Backmark # 2.  Backmark # 3

1528 Hart.
1529 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Cards (Circa 1890s)\textsuperscript{1530}

Backmark # 3.

John Henry Ross’ Cabinet Cards (Circa 1890s)\textsuperscript{1531}

Backmark # 3.

\textsuperscript{1530} Hart.
\textsuperscript{1531} Left: Kunz. Right: Hart.
John Henry Ross' Cabinet Cards of (Circa 1890s)

1532
Left: Rev. H. L. Brown and Family
Backmark # 3.

1533

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1532 Har.
1533 Har.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Cards (Circa 1900s)
Backmark # 3.

1534 Hart.
1535 Hart.

576
John Henry Ross

John Henry Ross’ Cabinet Cards

Left: Otis Ray (Circa 1890s)
Left: Backmark # 4.

Right: Edward C. Jones (Circa 1900s)
Right: Backmark # 5.

John Henry Ross’ Cabinet Cards (Circa 1890s)²
Backmark # 6.

¹⁵₃₆ Left: Hart. Right: Marvin.
¹⁵₅₇ Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Cards (Circa 1890s)\textsuperscript{1538}
Backmark # 6.

John Henry Ross’ Cabinet Card (Circa 1890s)\textsuperscript{1539}
Backmark # 6.

\textsuperscript{1538} Hart.
\textsuperscript{1539} Hart.
John Henry Ross’ Cabinet Cards (Circa 1890s)\textsuperscript{1540}
Backmark # 7.

\textsuperscript{1540} Hart.
\textsuperscript{1541} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Cards (Circa 1890s)
Backmark # 7.

John Henry Ross’ Cabinet Cards (Circa 1890s)
Backmark # 7.

1542 Hart.
1543 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Henry Ross

John Henry Ross’ Cabinet Cards (Circa 1890s)\textsuperscript{1544}
Backmark # 7.

John Henry Ross’ Cards (Circa 1890s)\textsuperscript{1545}
Backmark # 7.

\textsuperscript{1544} Left: Hart. Right: Carroll.
\textsuperscript{1545} Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

John Henry Ross
**Albumen Cards**

John Henry Ross' Albumen Cards (Circa 1890s)
*Backmark # 8.*

John Henry Ross' Albumen Card (Circa 1890s)
*Backmark # 8*

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1546  Hart.
1547  Hart.
John Henry Ross’ Albumen Card (Circa 1890s)¹⁵⁴⁸
Backmark # 8.

John Henry Ross’ Albumen Cards (Circa 1890s)¹⁵⁴⁹
Backmark # 9.

Backmark # 10.

¹⁵⁴⁸ Hart.
¹⁵⁴⁹ Hart.
John Henry Ross’ Card (Circa 1890s) \(^ {1550} \)

*Backmark # 11.*

**Rusk, Benjamin F.**

*(1846-1847)*

- **1846** Springfield Daguerrian Saloon, over Barnes & Beidler’s Store, south side of square, *Journal*, October 8, 1846 dated advertisement.
- **1847** April, August and September 1847, *Journal* advertisements; south side of square.
- **1849** Obituary of Benjamin F. Rusk, Thursday, July 26, 1849, *Register.*

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*Springfield Daguerrian Saloon, Over Barnes & Beidler’s Store, south side the square B. F. RUSK, DAGUERREOTYPE ARTIST, RESPECTFULLY announces to the public that he has taken the above room, where he is at all times prepared to take likenesses in the latest and most improved style. Please call and examine his specimens. Price, from two to nine dollars. October 8, 1846.*  

*Journal, February 11, 1847.*  

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\(^{1550}\) Hart.  
\(^{1551}\) *Journal*, February 11, 1847, p. 1.
Journal, Thursday, April 22, 1847.\textsuperscript{1552}

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DAGUERREOTYPES,

TAKEN with all the latest improvements in the art, which for beauty of finish and general life-like appearance cannot be surpassed. I do not claim superiority, but leave it for others to judge whether my pictures will not compare with any taken in the west. Citizens and strangers are respectfully invited to call and examine specimens, among which are a number of citizens of this city.

Room over the store of J. Brooke & Co., 3d door west of Tinsley's corner--decidedly the best light in the city.

B. F. RUSK.
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Journal, Tuesday, August 24, 1847.\textsuperscript{1553}

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DAGUERREOTYPES

TAKEN with all the latest improvements in the art, which for beauty of finish and general life-like appearance cannot be surpassed. I do not claim superiority, but leave it for others to judge whether my pictures will not compare with any taken in the west. Citizens and strangers are respectfully invited to call and examine specimens, among which are a number of citizens of this city.

Room over the store of J. Brooke & Co., 3 doors west of Tinsley's corner--decidedly the best lighted room in the city.

B. F. RUSK.
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Journal, Thursday, September 23, 1847.\textsuperscript{1554}

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We learn that Mr. B. F. Rusk, daguerreotypist, formerly of this city, died of cholera at Quincy on Sunday last. His funeral was attended by the Odd Fellows and Sons of Temperance.
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Obituary of Benjamin F. Rusk, Register, Thursday, July 26, 1849.\textsuperscript{1555}

\textsuperscript{1552} Journal, Thursday, April 22, 1847, p. 3.
\textsuperscript{1553} Journal, Tuesday, August 24, 1847, p. 4.
\textsuperscript{1554} Journal, Thursday, September 23, 1847, p. 4.
\textsuperscript{1555} Register, Thursday, July 26, 1849, p. 2.
Ryan, Daniel J.
(1887-1891)

1887-1888  “photographer,” (Ryan & Truesdell), 111 West Side of Square, formerly Truesdell’s stand; Springfield and Shelbyville; residence: same.\footnote{1556} Photographic Supplies, 111 West Side of Square.\footnote{1557}

1889-1890  “photographer,” 111 South Fifth Street, West Side of Square; also Shelbyville.\footnote{1558} Photographic Supplies, 111 West Side of Square.\footnote{1559}

1890-1891  “photographer,” 111 South Fifth Street; residence: same.\footnote{1560} Photographic Supplies, 111 South Fifth Street.\footnote{1561}

\footnote{1556} 1887-1888 City Directory, pp. 251 and 327. Fitzpatrick’s 1887-1888 City Directory, pp. 272 and 384.
\footnote{1557} Fitzpatrick’s 1887-1888 City Directory, pp. 272 and 384.
\footnote{1558} 1889-90 City Directory, pp. 256 and 405.
\footnote{1559} 1889-90 City Directory, p. 405.
\footnote{1560} 1890-91 City Directory, pp. 403 and 546.
\footnote{1561} 1890-91 City Directory, p. 546.
\footnote{1562} 1887-1888 City Directory Advertisement for Daniel J. Ryan’s Art Galleries
\footnote{1563} 1890-1891 City Directory Advertisement for Ryan’s Art Galleries
\footnote{1564} Daniel J. Ryan’s Cabinet Card (Circa 1887-1890) Backmark # 1.
Daniel J. Ryan’s Cabinet Cards (Circa 1887-1890)\textsuperscript{1565}

\textit{Backmark # 1.}

\textsuperscript{1565} \textit{Hart.}
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Daniel J. Ryan

Daniel J. Ryan’s Cabinet Card (Circa 1887-1890)

Backmark # 2.

Daniel J. Ryan’s Cabinet Cards (Circa 1887-1890)

Backmark # 2.

1566 Hart.
1567 Hart.
Daniel J. Ryan’s Cabinet Card (Circa 1887-1890)\textsuperscript{1568}
Backmark # 2.

Daniel J. Ryan’s Cabinet Card (Circa 1887-1890)\textsuperscript{1569}
Backmark # 2.

\textsuperscript{1568} Hart.
\textsuperscript{1569} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Daniel J. Ryan

Daniel J. Ryan’s Cabinet Card (Circa 1887-1890)\textsuperscript{1570}

Backmark # 3.

Daniel J. Ryan’s Cabinet Card of Edwin and Mary McCoy Poffenberger (Circa 1887-1890)\textsuperscript{1571}

Backmark # 3.

\textsuperscript{1570} Hart.
\textsuperscript{1571} Hart.
Daniel J. Ryan’s Cabinet Card (Circa 1887-1890)\textsuperscript{1572}

Backmark # 3.

Daniel J. Ryan’s Cabinet Card (Circa 1887-1890)\textsuperscript{1573}

Backmark # 3.

\textsuperscript{1572} Hart.

\textsuperscript{1573} Jones.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Daniel J. Ryan

Daniel J. Ryan’s Cabinet Card (Circa 1890-1891) 1574
Backmark # 4.

Daniel J. Ryan’s Cabinet Card (Circa 1890-1891) 1575
Backmark # 4.

1574 Hart.
1575 Hart.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Daniel J. Ryan
SPRINGFIELD, ILLINOIS
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Ryan & Truesdell
(1887-1888)
1887-1888  111 West Side of Public Square.\textsuperscript{1576}

Schwartz & Son
(1896-1896)
1896  Harry J. & Henry A. Schwartz, 225½ South Sixth Street.\textsuperscript{1577}

Schwartz, Harry J.
(1896-1896)
1896  Schwartz & Son, 225½ South Sixth Street; rooms: 217 East Monroe Street.\textsuperscript{1578}

Schwartz, Henry A.
(1896-1896)
1896  Schwartz & Son, 225½ South Sixth Street; residence: Kansas City.\textsuperscript{1579}

Seavy, William
(1850-1850)
1850  Photographic Portraits; of Boston, takes rooms at Gray’s, South Side of Square; Miniature Portraits.\textsuperscript{1580}
1860  Listed as a daguerreian in Canton, Illinois.\textsuperscript{1581}

Left: Grave of William Seavy, Greenwood Cemetery, Canton, Illinois\textsuperscript{1582}
Right: November 21, 1850 Journal Advertisement for Itinerant Photographer, William Seavy, of Boston\textsuperscript{1583}

\textsuperscript{1576} 1887-1888 City Directory, p. 327.
\textsuperscript{1577} 1896 City Directory, pp. 428 and 570.
\textsuperscript{1578} 1896 City Directory, p. 428.
\textsuperscript{1579} 1896 City Directory, p.428.
\textsuperscript{1580} Journal, November 21, 1850, p. 3, cl. 1.
\textsuperscript{1581} Craig.
\textsuperscript{1582} Lot 27, Division A., Grave 1.
\textsuperscript{1583} Journal, November 21, 1850, p. 3, cl. 1.
Meserve Description: “A photograph made by William Seavy of Canton, Illinois, in Springfield in the summer of 1860. The negative was lost when the Seavy Gallery burned.”

Hamilton-Ostendorf Description: “A photograph from an old scrapbook, by William Seavy, Springfield, taken in the summer of 1860. Pasted in an early campaign scrapbook, this portrait bears a notation by the original owner, N. S. Wright: “Taken by William Seavey, 1860.” Although Seavey’s gallery was located in Canton, Illinois, he traveled to Springfield to photograph the candidate. After this single print was made, the negative was lost when fire destroyed his gallery.”

Mellon Description: “Contemporary albumen print believed to be the only surviving likeness printed from the lost original negative made by William Seavy, in Springfield, Illinois, probably during the spring or summer of 1860. Ostendorf Collection.”

Thomas E. Sexton (1860-1862)

1835 Born in Mercer County, New Jersey.
1859 Listed as a daguerreotypist on Main Street, Bordentown, N.J.
1862 Married Musadora English in Bordentown, N.J. on January 1, 1862.
1860-1862 Came to Springfield and established photographic gallery over Ridgeley Bank.
1863-1868 Conducted livery stable.
Circa 1864 Moved to Wilmington, Delaware when granted US Patent #54,416 for photographic printing frame.
1865 Acquired patent #66,964 for Improved Railroad Rail-Coupling.
1869-1876 Returned east to Wilmington, Delaware and conducted photographic gallery for 7 years.
1870 1870 Census. Thomas E. Sexton was born about 1835 in New Jersey. He was 35 and living in Springfield in 1870. Living with him was his wife Musadera age 33 and Lumer D. Sexton, age 3.
1877 Came to farm near Pawnee, Illinois.

Moved to Springfield, IL, where he was a photographer briefly, then became a farrier. Not listed in 1868 Bordentown directory; several other Sextons listed.

THOMAS E. SEXTON. - Thomas E. Sexton, a retired farmer residing at No. 920 North Fifth street, in Springfield, came to the city in 1860. He was born in Mercer county, New Jersey, August 12, 1835, a son of Peter and Elizabeth Sexton, who were also natives of New Jersey. The father engaged in farming in Mercer county and also in Burlington county, New Jersey, and both he and his

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Meserve.
Ostendorf, p. 53. “The photograph is incorrectly identified as “O-30” when the correct identification is “O-112.”
Mellon, pp. 52, 53.
Gary Saretzky.
Thomas E. Sexton, the third brother, lived in New Jersey until 1859, when he came to Illinois and purchased a tract of land near Pawnee, residing upon that farm for a year. In 1860 he removed to Springfield, where he established a photographic gallery over the old Ridgeley Bank, conducting it for two years. He afterward purchased a livery stable near the old Haymarket on North Seventh street, and conducted it for five years. On the expiration of that period he returned east and settled in Wilmington, Delaware, where he conducted a photographic gallery for seven years. On the expiration of that period he once more came to the west and again located on his farm near Pawnee, Illinois, continuing its cultivation for several years. On selling it he purchased his present farm in Springfield township and continued to devote his energies to its care and cultivation for several years, but is now practically living retired in the city of Springfield, merely giving his supervision to his farm, which comprises one hundred and ninety acres of very rich and arable land in Springfield township just north of the city.

Mr. Sexton has been twice married. He first wedded Miss Musadora English, who died in Taylorville, Illinois, and for his second wife he chose Miss Susan A. Morrison, of Keene, New Hampshire. There were four children born of the first marriage, but the eldest died in infancy and Linn died at the age of nine years; Effie W. is the wife of Ira J. Bell, a prominent attorney of Springfield; and Musadora Blanche is a teacher in the Converse school of Springfield and resides with her father.

Mr. Sexton gives his political support to the Republican party, and was postmaster at Zenobia, Illinois, for a short time. Both he and his wife are members of the Baptist church, and he is one of the leading and substantial citizens of the northern part of Springfield, owning a nice residence at No. 920 North Fifth street, where his family reside. His business affairs have always been capably conducted, his labors being directed by sound judgment and enterprise, and thus he has acquired farming property that returns to him an excellent income.\textsuperscript{1589}

THOMAS E. SEXTON is not only prosperously engaged in the livery business, having a well equipped livery and feed stable on Seventh Street, Springfield, but he is a prominent farmer and stock breeder. He is a native of New Jersey and was born near Bordentown August 12, 1835. His father, Peter Sexton lived and died in New Jersey. He married in early manhood Miss Elizabeth Mount, a native of the same state. Mr. Sexton was a farmer by occupation but retired from active business when his son, of whom we write was a lad of fifteen years, and moving to Bordentown he spent there the remainder of his days. He was a thoroughly good man and was a member of the Baptist Church. In his political views he was a decided Whig.

Thomas Sexton of this biographical review, early displayed an ambition to make his own way in the world and at the age of eighteen in the year of 1853, he came to this State and located near Fidelity in Jersey County with his brother. Before he married he bought partly improved land and in 1859 bought the land he now owns which was then only a little improved, and he made his home in South Fork township, a part of his farm lying in this county. He immediately entered upon its further improvement, built a house and began to place the land under tillage. He was much in need of the active co-operation of a good wife to assist him in building up a comfortable pleasant home, and he returned to Bordentown, N.J., and was there married to Miss Musadora English. He then went into the photographic business and was thus engaged for some years in Bordentown, and subsequently at Wilmington, Del., where he remained until the close of the war. After that, he came back to Illinois to make his home here permanently, and for two or three years lived on his farm. We next hear of him in the butcher business at Taylorville, Christian County. He resumed farming later, and for four years was actively engaged in agriculture. Two years ago, he came here and conducted the grocery business for a while. He has carried on the livery business for about three months and has here a good stable, well stocked and supplied with neat and comfortable vehicles of all kinds.

Mr. Sexton is still interested in Agriculture and has one of the finest farms in Pawnee Township and another in South Fork Township, Christian County, comprising in all three hundred and twenty acres, which he keeps in stock, mainly raising horses. He is much interested in that branch of stock breeding, and has some fine specimens of horse flesh of his own raising.

\textsuperscript{1589} 1904 History, p. 393.
To our subject and his first wife were born four children two of whom are still living; Effie W. and Musadora B. The maiden name of the present wife of Mr. Sexton was Julia Ann Morrison and she is a native of Keene, N. H. Both Mr. and Mrs. Sexton are valued members of the Baptist church and their many fine personal qualities have gained them a warm place in the hearts of all with whom they associate.

Mr. Sexton gives his entire attention to his business and does not mingle in politics other than to vote with the Republican party.\footnote{History of Sangamon County, Illinois, Inter-State Publishing Company, Chicago, 1881, p. 498. (Hereafter referred to as \textit{1881 History}.)}

\footnote{\textit{Hart.}}

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\textit{Obituary of Thomas E. Sexton}

See Frederick William Ingmire for a description of the photograph of the Lincoln Home pictured above

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\textit{Thomas E. Sexton’s National Gallery Carte de Visite (Circa 1860)\textsuperscript{1591}}
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Thomas E. Sexton
Shepherd, Nicholas H.  
(1845-circa 1848)

Nicholas H. Shepherd was born in May 1822, in New York State.  

Census lists Shepherd as a “druggist” at 549 Grand Street, New York.  

“It is known that with their knowledge of chemicals many druggists went into the then new and exciting business of making daguerreotypes…”

As early as 1845, Shepherd was taking pictures in various cities of Illinois. October 30, 1845 *Journal* advertisement: late of New York City; has taken rooms for a few days over the grocery store of J. Delany’s on Adams Street.  

“Listed as a daguerreian in Springfield, Ill., 1845-1848. Prior to recent discoveries, he was credited with taking the earliest daguerreotype of Abraham Lincoln, in 1846.”

January 10, 1846 *Journal* advertisement: Daguerreotype Miniature Gallery Over the Drug Store of J. Brookie. “…he will remain at the above room until the 1st of February…”

May 7, 1846 *Journal* report on visit of N. H. Shepherd, daguerreotype artist, to Decatur, Bloomington and places in northern part of State;  

May 28, 1846 *Register* advertisement: Springfield Daguerreotype Gallery, over the drug store of J. Bookie.

“Lincoln’s earliest known photographic likeness, made probably in 1846, when at the age of thirty-seven he was elected to the U. S. House of Representatives. Original daguerreotype, believed to have been made by N. H. Shepherd, in Springfield, Illinois. Library of Congress.”

January 1, 1847 *Register* advertisement: Springfield Daguerreotype Miniature Rooms, Northwest Corner Public Square, over the Drug Store of H. R. Pomeroy.

Gibson Harris, a young law office clerk with the Lincoln and Herndon firm, had once roomed with Nicholas Shepherd at Springfield. Harris wrote that late in 1848 he had received from Albion, Illinois, a letter telling that his photographer friend and room-mate was about to start for California. Harris never heard from Shepherd again. He believed that perhaps Shepherd had lost his life on the Overland Trail.

Journal, June 20, 1850: report from Sacramento City, California, stated that former Springfield residents in the area were well, some were looking for gold, and “Shepherd the daguerreotypist, was merchandising there…”

Nicholas married Ann Williams on September 2, 1857, at Sacramento, California.

1860 Census for Sacramento City listed Shepherd as a “farmer.”

1880 Census for Wheatland, Yuba County, California listed Shepherd as a 58-year-old, married “farmer.” He was born in New York in 1822, and his parents were also born in New York. Wheatland, population of approximately 1,631, is situated in Yuba County at the northeastern edge of California’s vast central Sacramento Valley. It is located 34 miles north of Sacramento and 107 miles north of San Francisco. Wheatland is located at the gateway of California’s “Mother Lode” gold rush country. In 1846, the survivors of the ill-fated Donner Party were brought to the Johnson Ranch after being

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1592 *Lincoln and His Photographers*, Lloyd Ostendorf, Address at Annual Meeting, Lincoln Fellowship of Wisconsin, Madison, 1971, Historical Bulletin, No. 27, 1972, p. 3. (Hereafter referred to as *Lincoln and His Photographers.*)

1593 *Lincoln and His Photographers*, p. 3.


1595 *Craig.*


1598 *Register*, December 25, 1846, p. 4, cl. 3.

1599 *Mellon*, p. 18.

1600 *Register*, January 1, 1847, p. 3, cl. 5.

1601 *Lincoln and His Photographers*, p. 3.

1602 *Journal*, June 20, 1850.

1603 *Sacramento Bee Newspaper Vitals Index, 1857.*

1604 *1880 United States Federal Census*: Place: Wheatland, Yuba, California; Family History Library Film: 1254086; NA Film Number: T9-0086; Page Number: 455A; Zip Code: 95692.
rescued. Johnson’s Ranch was the first settlement reached in California by wagon trains using the Overland Emigrant Trail.

1900

1900 United States Census: Nicholas is listed as 78 years old, born in May 1822, in New York. His wife Ann is listed as age 62. He is listed as a landlord. They are living in Sutter Township, 1 American River School, Oak Hall, and Swiss Station Precincts, Sacramento, California.

1902

Nicholas died on March 19, 1902, in Sacramento California, at age 79 years, 10 months and 6 days. He is buried in the Sacramento City Cemetery.  

One of the earliest photographers in Springfield, Nicholas H. Shepherd, was a daguerreian from 1845-1848, and he called his studio a Daguerreotype Miniature Gallery. Shepherd first advertised his service in Springfield in the Sangamo Journal on October 30, 1845, and often thereafter. His first gallery was located over the grocery store on Adams Street owned by J. Delany. He later moved and established his gallery above the drugstore of J. Brookie at the northwest corner of the public square in Springfield. Harris, who twice escorted Mary Todd Lincoln to balls when Abraham was unable to attend, recalled that Shepherd remained in Springfield until 1848 at which time he departed for California. On June 20, 1850, the Springfield Journal newspaper published a letter from Sacramento, California stating that N. H. Shepherd was a storekeeper there.

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1605 Records of the Sacramento City Cemetery, Vol. 1, page 32, Lot 1170
1606 Journal, June 20, 1850, p. 2, cl. 4.
1608 Register, December 25, 1846, p. 4, cl. 3.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)  

Nicholas H. Shepherd

Left: October 30, 1845 Journal Advertisement for Nicholas H. Shepherd\(^\text{1610}\)
Middle: January 15, 1846 Journal Advertisement for Nicholas H. Shepherd\(^\text{1611}\)
Right: Register Advertisement Dated December 25, 1846 for Nicholas H. Shepherd’s Return\(^\text{1612}\)

\(1610\) Journal, October 30, 1845, p. 2, cl. 6.
\(1611\) Journal, January 15, 1846, p. 2, cl. 4.
\(1612\) Register, January 1, 1847, p. 3, cl. 5.
\(1613\) Journal, Thursday, June 11, 1846.
Lincoln Photographs

The daguerreotype of Abraham Lincoln shown below was most likely taken by Shepherd in 1846 or 1847 after Abraham had been elected to the House of Representatives. Lincoln was 37 or 38 at the time of this sitting. This information is based on the recollections of Gibson W. Harris, a law student in Lincoln’s office from 1845 to 1847. Harris and Shepherd were friends, and they shared a room in a boardinghouse. Harris recognized these daguerreotypes as the work of his friend, and said that Lincoln sat for Shepherd one or more times. Lincoln photograph expert Lloyd Ostendorf believed Shepherd made the daguerreotypes between June and December, 1846.

Shepherd’s photograph of Abraham Lincoln was first published in McClure’s Magazine in December, 1895, after Robert T. Lincoln had revealed its existence to writer Ida Tarbell when she interviewed him in Chicago early in 1895. Robert said that the photograph (and the companion one of his mother) hung on the wall of his residence from the time he could first remember as a child growing up. Shepherd’s original daguerreotype of Lincoln was presented to the Library of Congress in October, 1937, by Mary Lincoln Isham, Robert T. Lincoln’s daughter.

Nicholas H. Shepherd’s Daguerreotype of Abraham Lincoln (Circa 1846)


Meserve: “The earliest known portrait of Abraham Lincoln. A photograph of the daguerreotype believed to have been made by N. H. Shepherd in Springfield, Illinois, in 1846. Mr. Robert Todd Lincoln, who owned the original, state to the author that he believed it was made in Washington about 1848, when his father was a Representative in Congress.”

Craig: Listed as a daguerreian in Springfield, Ill., 1845-1848. Prior to recent discoveries, he was credited with taking the earliest daguerreotype of Abraham Lincoln, in 1846.

Ostendorf: This daguerreotype by N. H. Shepherd, Springfield, Illinois, 1846, is the earliest-known photograph of Abraham Lincoln, then congressman-elect from Illinois.

Mellon: “Lincoln’s earliest known photographic likeness, made probably in 1846, when at the age of thirty-seven he was elected to the U. S. House of Representatives. Original daguerreotype, believed to have been made by N. H. Shepherd, in Springfield, Illinois. Library of Congress.”

Attributed to Nicholas H. Shepherd, based on the recollections of Gibson W. Harris, a law student in Lincoln’s office from 1845 to 1847. (Gibson William Harris, “My Recollections of Abraham Lincoln,” Women’s Residence: Companion (November 1903), 9-11.) Robert Lincoln, son of the President, thought the photo was made in either St. Louis or Washington during his father’s term in Congress.

A companion photograph of Mary Todd Lincoln was also made in Shepherd’s studio, most likely at the same time as that of Abraham was made.

Nicholas H. Shepherd’s Daguerreotype of Mary Todd Lincoln (Circa 1846)
“After Abraham’s election to the presidency in 1860, Mary began preparing for the move to Washington by removing objects ... dear to her from the walls of the Springfield residence. These items would either be stored or taken to the White House. Among the items she removed were these two early photographs taken by Shepherd. Mariah Vance, Mary’s housekeeper, was in the room when Mary removed these two photographs. Mariah reported that Mary said, “These are my two most precious pictures, taken when we were young and so desperately in love. They will grace the walls of the White House. They belong there to the last.”1622

Robert T. Lincoln’s reminiscence (Robert used the word “guess” in an 1896 letter to the editors of McClure’s Magazine) that these early photographs were made in 1847-1849 in Washington (or possibly St. Louis) during the time of his father’s term in the House of Representatives, but Harris’ recollections are generally accepted by historians and Lincoln photograph experts and collectors such as Frederick Hill Meserve, Stefan Lorant, and Lloyd Ostendorf.

One reason Robert T. Lincoln expressed doubt that these early photographs were made in Springfield was that Springfield was a small town at the time, and he doubted any photographers were located there in the 1840s. Robert was incorrect. There were four daguerreians operating in Springfield in 1846.

Sidwell, Elijah D.  
(1890-1893 and 1896)  

<table>
<thead>
<tr>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 1890-91| “photographer,” (Sidwell & Hurt); boards: Drury House.  
|        | boards: 511 East Jefferson Street.          |
| 1892-93| “photographer,” 115 E. Monroe Street; boards: 511 East Jefferson Street.  
| 1894   | “photographer,” 107½ South Fifth Street; boards: Commercial Hotel.  

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Elijah D. Sidwell’s Cabinet Cards (Circa 1891-1893)

Backmark # 1.

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1623 1890-91 City Directory, p. 427.  
1624 1891-92 City Directory, pp. 500 and 632.  
1625 1891-92 City Directory, pp. 500 and 632.  
1626 1892-93 City Directory, pp. 509 and 651.  
1627 1896 City Directory, pp. 438 and 570.  
1628 Hart.
Elijah D. Sidwell's Cabinet Cards (Circa 1896)

Backmark # 2.

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1629 Left: Hart. Right: Jones. This is one of the sons of Drury and Susan Meredith Jones.

1630 Left: Marvin. Right: Hart.
Sidwell, Hurt &
(1890-1891)

See Hurt & Sidwell.

Slater, A. W.
(1864-1864)

1863 In the 1863 City Directory, “Slater, A. W.” is listed as a painter at the G. W. R. R. machine shop.

1864 “photograph artist” over Post Office Building,\(^{1631}\) west side of Sixth Street, between Monroe and Public Square.

\[\text{1864 City Directory Advertisement for A. W. Slater, Photograph Artist}\]^{1632}

![A. W. Slater’s Carte de Visite (Circa 1864)](image)

\[\text{Backmark # 1.}\]^{1633}

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\(^{1631}\) 1864 City Directory, pp. 75 and 82.

\(^{1632}\) 1864 City Directory, p. 82.

\(^{1633}\) Hurt.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

A. W. Slater
E. Smetters
Butler & Smetters
John T. Smith

A. W. Slater’s Carte de Visite (Circa 1864)\textsuperscript{1634}

Backmark # 1.

Smetters, E.
(1863-1863)

1860 Listed as a daguerreian in Berlin, Illinois.\textsuperscript{1635}
1863 Butler & Smithers (sic Smetters), Photographic Artists, North Side of Square,\textsuperscript{1636}
E. Smetters boards with P. Butler.\textsuperscript{1637}

See Butler & Smetters.

Smetters, Butler &
(1863-Circa 1866)

See Butler & Smetters.

Smith, John T.
(1866-1866)

1859-1860 Listed as a daguerreian and ambrotypist on Rice Street, upstairs,
Glasgow, Kentucky, 1859-1860.\textsuperscript{1638}
1866 Formerly of Cincinnati; proprietor Union Gallery; West Side Capitol Square; artist West
Side of Capitol Square over McCulloch’s drug store; boards: Manning House.\textsuperscript{1639}

\textsuperscript{1634} Hart.
\textsuperscript{1636} 1863 City Directory, p. 51.
\textsuperscript{1637} 1863 City Directory, p. 124.
\textsuperscript{1638} Craig.
\textsuperscript{1639} 1866 City Directory of Springfield and Jacksonville, pp. 154, 201 and 249.
John T. Smith
Charles Sommer

1866 City Directory Advertisement for John T. Smith’s Union Gallery
Journal, Saturday, November 10, 1866.

Sommer, Charles
(1866-1866)

photographer; boards: Brilliant House;
photographer, north side of square, over Fisher’s Store.

1866 Springfield City Directory Advertisement
For Charles Sommer’s Photographic Studio

1640 1866 City Directory of Springfield and Jacksonville, p. 154.
1641 Journal, Saturday, November 10, 1866, p. 4.
1643 1866 City Directory, pp. 224 and 251.
1644 1866 Springfield City Directory, p. 124.
Charles Sommer

Charles Sommer’s Carte de Visite (Circa 1866)

Journal, Wednesday, January 10, 1866.
Charles Sommer’s Carte de Visite of Will Miller (Circa 1866)\textsuperscript{1647}

Backmark # 1.

Charles Sommer’s Cartes de Visite (Circa 1866)\textsuperscript{1648}

Backmark # 1.

\textsuperscript{1647} Hart. United States Tax Stamps: See the explanation at page 668.

\textsuperscript{1648} Hart.
Charles Sommer’s Carte de Visite (Circa 1866)\textsuperscript{1649}

Backmark # 2.

Charles Sommer’s Cartes de Visite (Circa 1866)\textsuperscript{1650}

Backmark # 2.

\textsuperscript{1649} Hart
\textsuperscript{1650} Left: Hart. Right: SVC.
Stewart, John G.
(1855-1861)

1855
“I made my advent in Springfield in June, 1855, as a photographer. I knew no one there. I was a Republican, but not a voter at that time. I was a strong John C. Fremont supporter.”

Journal and Register advertisement dated October 23, 1855: daguerreotypist opens studio over Watson’s store, South Side of Square.

1857
Register advertisement dated December 4, 1857: John G. Stewart Fine Art Gallery, has acquired Daguerreian Gallery formerly occupied by Preston Butler, South Side of Square.

1858
January 4, 1858 Register advertisement: John G. Stewart Fine Art Gallery, has acquired Daguerreian Gallery formerly occupied by Preston Butler, South Side of Square, over Watson’s Store.

1859
“daguerreian” on the south side of Adams Street, between Fifth and Sixth Streets; residence: southeast corner of Eighth and Adams Streets.

1860-1861
“artist,” southeast corner of Eighth and Adams Streets.

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1651 The Aegis, Vol. X, No. 6, February 1906, Bloomington, Illinois, Lincoln Number, pp. 71-73. Michael Burlingame found this information while researching for his book Abraham Lincoln: A Life and generously shared the information with me.

1652 Journal, October 23, 1855, p. 2, cl. 4; Register, November 19, 1855, p. 3, cl. 3.

1653 Register, January 4, 1858, p. 3, cl. 3.

1654 Register, January 4, 1858, p. 3, cl. 3.

1655 1859 City Directory, p. 72.

1656 1860-61 City Directory, p. 133.

1657 Journal, October 23, 1855, p. 2, cl. 4.

1658 Register, November 19, 1855, p. 3, cl. 3.

1659 Register, January 4, 1858, p. 3, cl. 3.
Editor of the Aegis:

At your request, and it seems proper at this time, the anniversary of the birth of our martyred president, Abraham Lincoln, that something should be said by one who had the honor and pleasure of his acquaintance and friendship.

I made my advent in Springfield in June, 1855, as a photographer. I knew no one there. I was a Republican, but not a voter at that time. I was a strong John C. Fremont supporter.

The first time I saw Mr. Lincoln, I saw a tall, lank, awkward man, who wore a tall hat, a short Raglan coat, short-top boots, with one leg of his trousers stuck in the top, walking with a stoop and carrying one hand behind his back. I was attracted toward him on account of his appearance, and I inquired of Mr. Ed. Thayer, a dry goods merchant, who that gawk was. He told me that that was one of the best lawyers and brightest men in the state. “You ought to go and hear him plead in court.” I had the chance in a short time to see him handle a murder case and hear him plead. I was much impressed by his power as a pleader and a lawyer.

I became acquainted with him soon and was one of his most ardent admirers. To know him was to love him. No one could be with him long without being drawn to him. There was something in his smile and kindly look that made you lose sight of his homely face. He was a modest man and a grand companion, full of good humor and anecdote.

After the defeat of Fremont, three men got up a call for the organization of the Republican party in Springfield. The call was gotten up by Mr. John Hopper, John Baker and myself. The call was signed by Lincoln, Shelby M. Cullom, J. C. Conklin, Col. King, Ed Thayer, E. B. Hawley, James M. Garland, Stephen Smith (of this city, now dead), William Wood and many others, most of whom are dead. The first meeting was held in my studio, I being temporary chairman. We organized the Springfield Republican club and chose Lincoln as our party leader. We soon saw that he was the only man to be pitted against Douglas, the little giant (with whom I had become acquainted) in the contest for the United States senate. All know the result—that, though defeated, it placed Lincoln in the front for the presidency at the
next election. We changed the name of the club to the Springfield Lincoln Republican club and passed resolutions recommending him as our candidate for the nomination at the national convention at Chicago. We forwarded a copy to the national committee at Hartford, Conn.

In the convention he was nominated and was elected. It need not be told what a hot time we had. I helped to organize a Republican club in Taylorville, Christian county, in a loft over a store by candle light, as we did not meet in the daytime in that place in those days.

During the campaign Mr. Preston Butler (now dead) and myself made a vast number of Lincoln and Douglas photographs. I remember that when Lincoln was to make a speech at the fairgrounds, that the horses were taken from the carriage and he was drawn to the stand by a number of men, so great was the enthusiasm of the people.

I knew his family well. Robert T., his oldest son, and I used to play chess together. I have his photo, which he sent me in ‘83, when he was secretary of war. His second son, Willie, was the brainiest boy I ever saw. His memory was so great that he could hear a sermon, and after he could almost repeat it word for word and criticize it. Taddy was the youngest son, the baby boy. I have their photos, sent to us by Mr. Lincoln from Washington. I have also a book that belonged to Mr. Lincoln, given me by Robert, also a ladies’ chair, given by Mrs. Lincoln before they went to Washington.

Mr. Lincoln was the most patient man I ever saw. He was honest and stood firm for his principles, both as man and president. Always ready to listen to appeals for help and pardon. He always tempered justice with mercy. He filled the office with such power and wisdom that he won the admiration of the world, even with his political opponents. His name is placed on the pinnacle of fame and in the hearts of men as long as the world stands. I can see him now as he stood on the platform of the car that was to bear him to Washington, and as he bade us farewell, the tears flowing down his cheeks, and with trembling voice said that he might never see us again, the whole mass of people sobbed aloud. It was indeed the last time I saw him alive. As president he had many trials and troubles, surrounded by enemies and treason. He stood at his post without fear and did what he thought was right. He fell by the hand of the Assassin. Some say that he died before his work was done. I think that he had done the work that was allotted to him. He died in the full glory of his career.

The last time I saw him was when he was brought to Springfield to be laid in his tomb. There were at least 100,000 people in the city, who came to pay their tribute of love and respect to the martyred president and friend.

No Caesar he whom we lament,
A man without a precedent,
Was sent, it seems, his work to do,
And perish, too.
J. G. Stewart

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HE PICTURED LINCOLN
Remembrances of Mr. J. G. Stewart, Who Photographed Martyred President and Was Intimate Friend.

The men who personally knew Abraham Lincoln grow fewer each year, but there are none who during the time he grew into prominence saw more of him, than Mr. J. G. Stewart of 1208 East Jefferson Street, in this city. In 1857 he was a photographer in Springfield and he says he distinctly remembers one day when he saw a big, tall, raw-boned, cadaverous “gangly” looking man, crossing the street.

The object of his interest (photographers are always looking for some interesting specimen for their cameras) were a “ragian” coat, pantaloons that fit only in spots, and a tall hat. He had on a pair of short top boots and negligence of dress, or choice, caused him to leave a trouser leg caught on the top of one of his boots. Mr. Stewart inquired who on earth that “gawk” could be, and his friend, Mr. Sawyer [Thayer] replied, “Well you’d be surprised to hear that fellow talk. He is one of the brightest lawyers in Illinois. You’d ought to go over to the court house and hear him. His name’s Lincoln—Abe Lincoln.”

IMPRESSED BY ELOQUENCE

A little later Mr. Stewart did go and hear Mr. Lincoln, and he was very much impressed. An introduction resulted in an acquaintance which lasted during the president’s life and carried with it memories of the president and his family that will never be forgotten. Robert Lincoln was especially fond of Mr. Stewart—rather chummy in fact, and they spent many hours in games of chess. Mr. Stewart has a little book of jokes “The Humorists’ Own Boo,” which the former secretary of war gave to him, when living in Springfield, the inscription being “To John G. Stewart, from his friend, R. Lincoln, Springfield, Ill.” In 1884 when Robert Lincoln was mentioned for the presidency, Mr. Stewart wrote him and received in reply an autograph letter referring to the old days.

Mr. Stewart belonged to the Fremont party early in that time and after Fremont’s defeat he left what was then the People’s party and with John Hopper and John Barker, issued a call for a meeting to organize the first Republican party which was ever known in Springfield. The call was signed by A. Lincoln, S. M. Cullom, E. B. Hawley, Col. King, J. Garland and a number of others who later were very prominent in the political history of the state and nation. The first meeting was held in the photograph gallery of Mr. Stewart and he as temporary chairman called the meeting to order. There were about fifty of the original members, but the number was swelled to 200 or more later. This organization later developed into the Lincoln Club, after James Armstrong and William Fitzhugh, presented and secured the passage of a resolution to the national committee at Hartford, Conn., recommending Mr. Lincoln for the presidency.

MADE 450,000 PICTURES

What followed is national history and the children in the schools can repeat it. The campaign was a red hot one. Mr. Stewart was actively in politics and he and Pres. Butler made over 450,000 [Should this be 45,000] pictures of Mr. Lincoln for the campaign a thousand of which were sent to people who had requested copies with the candidate’s autograph. Of course these bore the President’s familiar signature.

In the same campaign Mr. Stewart also made 50,000 pictures of Stephen A. Douglas.
Mr. Stewart’s first meeting with Douglas was under rather embarrassing circumstances, owing to the fact that he was one of the party of men who assisted in
carrying the senator to bed where he was left to work off the torpor of a large and depressing case of intoxication.

EARLY ENTHUSIASM

The first club organized in those days were followed by the “wideawakes” and others and there was an intense feeling all over the country. He was one of the organizers of a Republican club at Taylorville, in the heart of the Copperhead region, and the leading lights were in such danger that the work had to be done in the loft over a store and by the light of a tallow candle. There were twenty members to the club, in spite of the danger.

When the notification after the elections was held, Mr. Stewart was one of the members of the reception committee. He was the secretary of the club during those times, but while he was in the war with his camera, he thought the books were best in Springfield and he sent them to Mr. Hawley, in whose possession they were till they were lost. At the time of the breaking out of the war he was working in the cartridge department of the arsenal at Springfield.

HAS LINCOLN RELICS

At the time the Lincoln family went to Washington, Mrs. Lincoln gave to Mrs. Stewart’s mother a rosewood chair, upholstered in haircloth and the chair is a part of the effects of Mr. Stewart today. At a meeting in the state of Washington, it created intense enthusiasm and there have been fully 5,000 people who have sat in it. He has been offered $100 in cash for it at one time, and later was asked to name a price, but it is not for sale. He saw the sofa and the mate to chair in the Libby Prison exhibit afterwards. He had pictures of all the Lincoln family including the president’s favorite son, Tad, who died while a boy. Taddie, he says, was a remarkable boy and he was so brainy no one was surprised to learn of his death. The boy would be interested with the heaviest kind of sermon at church and would come home and articulate it.

In those days he met and was acquainted with Grant, a quiet, unobtrusive clerk in the adjutant general’s office and a man who would not create an impression anywhere. “But it was all underneath,” said Mr. Stewart impressively.

His last sight of Mr. Lincoln was when he left for Washington, “with tears streaming down his dear old face. I loved that man,” said Mr. Stewart and his voice grew husky as he remembered his old days.

Stroud, Alonzo
(1881-1885)

1881-1882 “photographer,” 205 North Fifth Street; residence: 210 West Reynolds Street.1661
1882-1883 “photographer,” 215 North Fifth Street; photographer; residence: 310 West Reynolds Street.1662
1884 “photo car opposite State House on Monroe Street; general artist,” residence: Fourth Street; residence: north of Carpenter on Second Street.1663
1884-1885 “photographer,” opposite State House; residence: Second Street, between Carpenter and Union Streets.1664

1662 1882-83 City Directory, pp. 220 and 255.
1663 1884 City Directory, pp. 249 and 305.
1664 1884-1885 City Directory, p. 263 and 308.
Sweet, William N.
(1898-1898)

1898  “photographer,” 111 East Monroe Street; residence: same.1665
1900  National Photo-Jewelry Mnfg. Co., W. N. Sweet, manager, 111 East Monroe Street.1666

Syphers, John J.
(1898-1900)

1898  “photographer,” 225 North Fifth Street; residence: same.1668
1900  “photographer,” 225 North Fifth Street; residence: same.1669

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1665  1898 City Directory, pp. 532 and 642.
1666  1900-91 City Directory, pp. 392 and 618.
1667  Hart.
1668  1898 City Directory, pp. 532 and 642.
1669  1900-91 City Directory, pp. 521 and 618.
Taylor, John H.
(1851-1856)

1851
Jacksonville daguerreotypist.\textsuperscript{1670} 
\textit{Journal} advertisement dated August 2, 1851 announced move of studio to Springfield, over Post Office, successor to Thomas W. Catlin;\textsuperscript{1671} 
August 6, 1851 \textit{Journal} announcement that J. H. Taylor will move from Morgan County to Springfield;\textsuperscript{1672} 
November 26, 1851 \textit{Register} advertisement dated November 14, 1851, for John H. Taylor’s Daguerrean Gallery over the Post Office.\textsuperscript{1673} 

1852
\textit{Register} advertisement dated April 12, 1852 for John H. Taylor’s Sky-Light Gallery over Post Office; “Daguerreotypes taken of deceased persons.”\textsuperscript{1674} 

1853
October 20, 1853 \textit{Journal} report: awarded $3 prize for daguerrean: Illinois State Agricultural Society first Annual Exhibition held in Springfield on the 11\textsuperscript{th}, 12\textsuperscript{th}, 13\textsuperscript{th} and 14\textsuperscript{th} October 1853;\textsuperscript{1675} 
\textit{Register} advertisement dated October 1853: “New Daguerreotype Gallery,” West Side of the Square, awarded first and second premiums for the best daguerreotypes at the Illinois State Fair, instructions given and apparatus for sale for $100.\textsuperscript{1676} 

1854
June 5, 1854 \textit{Register} advertisement dated October 1853 for “New Daguerreotype Gallery,” West Side of the Square, awarded first and second premiums for the best daguerreotypes at the Illinois State Fair, instructions given and apparatus for sale for $100;\textsuperscript{1677} 
\textit{Register} advertisement dated December 17, 1854 for Sky-Light Gallery, John H. Taylor, over Post Office.\textsuperscript{1678} 

1855
July 26, 1855 \textit{Journal} announcement of partnership of John H. Taylor and Augustin Duboce.\textsuperscript{1679} 

1855-1856
daguerrean artist,” 13 West Side Public Square.\textsuperscript{1680} 

1857-1858
Duboce, A., photographic artist, formerly known as Taylor’s Daguerrean Gallery, West Side of the Square, “…has been in operation for last six years in Springfield.”\textsuperscript{1681} 

In 1855 he was listed in Springfield at 13 West Side of Public Square, Post Office building. It was noted he had been there for some time. Probably the same J. H. Taylor listed as a daguerreian in Ogle Station in 1860.\textsuperscript{1682} [There was an Ogle Station in Lee County in 1855. The name was changed to Ashton in 1867.]

\textit{Journal, Saturday, August 4, 1855.}\textsuperscript{1683}
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John H. Taylor

August 6, 1851 Journal Announcement:
J. H. Taylor Will Move From
Jacksonville to Springfield

Register Advertisement Dated November 14, 1851
for John H. Taylor’s Daguerrean Gallery

Register Advertisement Dated October 1853 for
John H. Taylor’s New Daguerreotype Gallery

**NEW ADVERTISEMENTS**
DAGUERREOTYPE GALLERY.
Over the Post Office, Springfield, Illinois.

John H. Taylor, successor to Thomas W. Catlin, respectfully informs the citizens of Springfield, and public generally, that he has located so as above and would be happy to see all who may favor him with their patronage. Daguerreotype is taken in the most approved style of the Art, warranted perfect and durable, carried on with the speed of a few moments.

The following recommendation is from the editor of the Morgan Journal:
Mr. J. H. Taylor, one of our most popular and skilful Daguerrean Artists, is about to make a permanent location at Springfield. We commend him to the good people of the capital as worthy of their respect, as a gentleman, and of the patronage as a master of the Daguerrean art.

August 22, 1851 Journal Announcement:
J. H. Taylor Will Move From
Jacksonville to Springfield
(refers to advertisement dated August 2, 1855)

Register Advertisement Dated April 12, 1852 for
John H. Taylor’s
Sky-Light Gallery Over Post Office

Register, December 22, 1851.

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1684 Journal, August 22, 1851, p. 3, cl. 2.
1685 Journal, August 22, 1851, p. 3, cl. 1.
1686 Register, November 12, 1852, p. 1, cl. 2.
1687 Journal, August 6, 1851, p. 3, cl. 1.
1688 Register, November 26, 1851, p. 3, cl. 4.
1689 Register, December 22, 1851, p. 2.
1690 Register, January 16, 1854, p. 2, cl. 5; May 17, 1854, p. 4, cl. 1; June 5, 1854, p. 2, cl. 4.
**Tuesday, July 18, 1854, Journal.**

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SKY-LIGHT GALLERY,
GREAT IMPROVEMENT IN
DAGUERREOTYPING.

JOHN H. TAYLOR'S Rooms have just been fitted
up in the best style, with a GREAT SKY-LIGHT,
and no expense has been spared to render it equal
to any Gallery in the West. Every description of
Daguerreotype work, in fair or cloudy weather, done
superior to any hitherto executed. Fine cases,
Lockets, Pins, &c., on hand.

All are respectfully invited to call over the

JOHN H. TAYLOR.
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December 24, 1854 Register Advertisement Dated December 17, 1854 for John H. Taylor’s Sky-Light Gallery

**John H. Taylor Advertisement in the 1855-6 Springfield City Directory**

**July 26, 1855 Journal Announcement of Partnership of John H. Taylor and Augustin Duboce**

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1691 Journal, Tuesday, July 18, 1854, p. 3.
1692 Register, December 24, 1854, p. 3, cl. 3.
1694 Journal, July 26, 1855, p. 2, cl. 4.
“The daguerreotype of the girl is a sixth plate and could be taken by either Taylor or Duboce. The date could be anywhere from 1851-1855, maybe even a little later.” *Kevin Kunz*¹⁶⁹⁵

“The daguerreotype of the woman is probably 1853-55, and a good chance by Taylor.” *Kevin Kunz*¹⁶⁹⁷

“… a good chance by Taylor as is the 1/6th plate daguerreotype of the man with the brass mat stamp for Capitol Gallery.” *Kevin Kunz*¹⁶⁹⁹

¹⁶⁹⁵ *Kunz Quote.* ¹⁶⁹⁶ *Kunz.* ¹⁶⁹⁷ *Kunz Quote.* ¹⁶⁹⁸ *Kunz.* ¹⁶⁹⁹ *Kunz Quote.*
“Sixth plate daguerreotype with smaller oval mat opening and Capitol Gallery velvet stamp. This dashing young gentleman would probably be early 1850’s. I would have to say by Taylor and not Duboce.”

“Quarter plate daguerreotype of a couple, (man on right), with a J. H. Taylor brass mat stamp on the bottom left corner. Once again this is earlier 1850s.”
“Sixth plate daguerreotype of a couple, (man on the left), in half of a leather case with a brass mat stamp for both J. H. Taylor and Enoch Long. Once again I would say early 1850s. There is no documentation that Taylor and Long ever worked together, but who knows. Taylor also could have purchased some mat and case product from Long and just reused this mat although that would seem highly irregular to me.”

“Quarter plate daguerreotype of a man wearing glasses with a brass mat stamp for J. H. Taylor on the bottom left corner. This is early to mid 1850s.”

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Kunz Quote. Here is John Craig’s listing for Long: He studied daguerreotyping with Robert Cornelius in Philadelphia, Pa. and began his career in 1842. In 1844 he was listed in Boston, Mass., at 96 Washington Street, in business as Long Brothers, with Horatio H. Long. He then operated as a daguerreian in Illinois before going to St. Louis, Mo. in 1848. That year he was listed in partnership with H. Long at the southeast corner of Third and Market Streets, upstairs, with the entrance on Third Street. The firm also sold apparatus and offered instruction. The partnership may have continued until 1852, when E. Long was listed alone at the northeast corner of Fourth and Market Streets, upstairs, over Francis and Walton’s Drug Store. From 1853 to 1860 he was listed at the southeast corner of Third and Market Streets, probably the same as 100 Market Street. He authored Pastel Portraits on Solar Enlargements and Crayon Portraits on Solar Enlargements. Embossed on the velvet liner of a case, “E. Long/St. Louis, Mo.” He died January, 1898 on the streets of Quincy, Ill., his home town.

Kunz Quote.
“Quarter plate post mortem daguerreotype of a mother holding her daughter with a brass mat stamp for J.H. Taylor. This is housed in a thermoplastic union case which would date it no earlier than 1854 and I would say the image was probably 1855-56. The front of the design is called Lyre in Wide Portal, Berg #1-45, while the back is The Lord’s Prayer, Berg 1-33. Paul Berg is the author of the most extensive photographic book on today’s market.”

1704 Nineteenth Century Photographic Cases and Wall Frames, Paul K Berg.
1705 Kunz Quote.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)  

John H. Taylor
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

A. C. Townsend

Townsend, A. C.  
(1864-1865)

1864  
“photograph artist,” Enterprise Gallery, Develling, J. C. and Townsend, A. C., in Enterprise Building, northwest corner of Square.  

1865  
Photograph of the Illinois State Arsenal at Springfield (Circa May 1865).  

Photograph of Lincoln’s funeral procession on May 4, 1865.

July 12, 1864, Journal Article re A. C. Townsend and Isabella Develling  

Journal, July 20, 1865  

The Enterprise Building on the north side of Washington Street between Fourth and Fifth Streets still stands in the year 2011. A. C. Townsend had his photograph studio in this building in 1864 and 1865 and it was here that the following portraits were taken. A photograph of the Enterprise Building can be seen at page 721.

See Isabella C. DeVelling.

1706 1864 City Directory, pp. 81 and 84.  
1707 SVC.  
1708 Journal, July 12, 1864, p. 4, cl. 1.  
1709 Journal, July 20, 1865, p. 3.  
1710 1864 City Directory, pp. 81 and 84.  
1711 Journal, December 18, 1865, p. 3.
A. C. Townsend's Enterprise Gallery Carte de Visite (Circa August 1, 1864-August 1, 1865)

Backmark # 1.

A. C. Townsend’s Enterprise Gallery Cartes de Visite (Circa August 1, 1864-August 1, 1865)

Backmark # 1.

1712 Hart. United States Tax Stamps: See the explanation at page 668.

1713 Hart.
A. C. Townsend’s Enterprise Gallery Cartes de Visite (Circa August 1, 1864-August 1, 1865)\textsuperscript{1714}

Backmark # 1.

\textsuperscript{1714} Hart.

\textsuperscript{1715} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

A. C. Townsend

A. C. Townsend’s Enterperise Gallery Cartes de Visite (Circa August 1, 1864-August 1, 1865)\textsuperscript{1716}

Backmark # 1.

A. C. Townsend’s Enterperise Gallery Carte de Visite (Circa 1864)\textsuperscript{1717}

Backmark # 1.

\textsuperscript{1716} Hart.
\textsuperscript{1717} Hart.
A. C. Townsend’s Enterprise Gallery Carte de Visite (Circa 1864)\textsuperscript{1718}

*Backmark # 1.*

A. C. Townsend’s Enterprise Gallery Carte de Visite (Circa 1864)\textsuperscript{1719}

*Backmark # 2.*

\textsuperscript{1718} Hart.

\textsuperscript{1719} Hart.
A. C. Townsend’s Enterprise Gallery Carte de Visite of Samuel H. Reid, Jr. (Circa 1864)\textsuperscript{1720}

Backmark # 2.

A. C. Townsend’s Enterprise Gallery Carte de Visite (Circa August 1, 1864-August 1, 1865)\textsuperscript{1721}

Backmark # 2.

\textsuperscript{1720} \textit{SVC.}

\textsuperscript{1721} \textit{Hurt.} United States Tax Stamps: See the explanation at page 668.
A. C. Townsend’s Enterprise Gallery Carte de Visite (Circa 1864)
Backmark # 3.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

A. C. Townsend

A. C. Townsend’s Enterprise Gallery Carte de Visite (Circa 1866)
Backmark # 4.

A. C. Townsend’s Enterprise Gallery Carte de Visite (Circa 1864)
Backmark # 5.

1724  Hart.
1725  Hart.
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

A. C. Townsend
The Funeral of Abraham Lincoln May 1865

A. C. Townsend’s Enterprise Gallery Carte de Visite of the State House Draped in Mourning (May 1865) 1726
Backmark # 5.

A. C. Townsend’s Enterprise Gallery Steroview of the Lincoln Funeral Procession at the North Side of the Public Square (May 1865) 1727
Probably taken from the roof of the Enterprise Building at the northwest corner of the Public Square. Backmark # 6.

1726 ALPL. United States Tax Stamps: See the explanation at page 668.
1727 Allen County Public Library, Fort Wayne, Indiana. United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

A. C. Townsend
John Q. A. Tresize

A. C. Townsend’s Photograph of the Illinois State Arsenal at Springfield (Circa May 4, 1865)\textsuperscript{1728}

Backmark # 7.

Tresize, John Q. A.
(1865-1866 and 1872-1876)

1856-1861 Tresize, John Q. A.: Listed as a daguerreian in Zanesville, Ohio, 1856-1861. In 1856 he was listed on the north side of Main Street between Third and Fourth Streets, opposite Odd Fellows Hall. He lived on the west side of Underwood Street. He was listed in partnership as Jaquay (A. J.) and Tresize. In 1859 he was listed at 89 Main Street. In 1860-1861, he was listed alone at a photograph and stereoscope gallery at 101 Main Street, upstairs.\textsuperscript{1729}

1865 Lincoln’s Funeral, May 4, 1865, photographs The Receiving Vault at Oak Ridge Cemetery in Springfield, Illinois. The backmark of the CDV lists J. Q. A. Tresiye, Zanesville, Ohio.\textsuperscript{1730}

Enterprise Building

1866 Tresize, Samuel P. and John Q. A., photographer, Enterprise Gallery, northwest corner of Public Square, successor to A. C. Townsend Enterprise Gallery; residence: same.\textsuperscript{1731}

North Side of Square

1869-1870 Tresize New Art Gallery, Old Concert Hall.\textsuperscript{1732}

1872-1873 Tresize, John Q. A., “photographer,” North Side of Square; residence: southeast corner of Cook and Seventh Streets.\textsuperscript{1733}

1873-1874 Tresize, John Q. A., “photographer;” Washington Street, 6 east of Fifth Street, North Side of Square;\textsuperscript{1734} residence: Washington Street, 6 east of Fifth Street.\textsuperscript{1735}

\textsuperscript{1728} SVC
\textsuperscript{1729} Craig.
\textsuperscript{1730} Hart.
\textsuperscript{1732} 1869-170 Springfield City Directory, p. 188.
\textsuperscript{1733} 1872-73 City Directory, pp. 118 and 137.
\textsuperscript{1734} 1873-4 City Directory, pp. 177 and 225.
\textsuperscript{1735} 1873-4 City Directory, p. 177.
1874-1875  Tresize, John Q. A., “photographer,” over Fancy Bazaar; North Side of Square.\(^{1736}\)
1875  Tresize, John Q. A., “photographer,” North Side of the Square; 511 East Washington Street.\(^{1737}\)
1876  Tresize, John Q. A., 511 East Washington Street.\(^{1738}\)

In 2011, the Enterprise Building on the north side of Washington Street between Fourth and Fifth Streets still stands. It was here that John Q. A. Tresize had his photograph studio in 1866. A photograph of the Enterprise Building can be seen at page 721. A photograph of the entrance to John Q. A. Tresize’s Gallery Entrance on the North Side of the Square, Over Smith’s Fancy Bazaar (Circa 1869-1875) may be seen at page ____.

Self Photograph of John Q. A. Tresize (Carte de Visite -- Circa 1856-1861)\(^{1739}\)

A. C. Townsend Announces Sale of Enterprise Photograph Gallery to J. Q. A. Tresize

Journal, July 20, 1865\(^{1740}\)

\(^{1736}\) 1874-75 City Directory, pp. 140 and 141.
\(^{1737}\) 1875 City Directory, p. 144.
\(^{1738}\) 1876 City Directory, p. 17.
\(^{1739}\) Hart.
\(^{1740}\) Journal, July 20, 1865, p. 3.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

Journal, Saturday, November 10, 1866. \(^{1741}\)

1866 Springfield City Directory Advertisement for S. P. and John Q. A. Tresize’s Enterprise Gallery \(^{1742}\)

1869-1870 Springfield City Directory Advertisement for Tresize’s New Art Gallery \(^{1743}\)

Journal, January 21, 1869. \(^{1744}\)

\(^{1741}\) Journal, Saturday, November 10, 1866, p. 4.
\(^{1742}\) 1866 City Directory, p. 144.
\(^{1743}\) 1869-1870 Springfield City Directory, p. 188.
\(^{1744}\) Journal, January 21, 1869, p. 3.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

John Q. A. Tresize


Journal, May 22, 1872.

J. Q. A. Tresize's Advertisements

Journal, June 29, 1872.  
Journal, September 21, 1872.

J. Q. A. Tresize's Advertisements

Journal, November 9, 1872.  
Journal, August 18, 1873.


Journal, June 29, 1872, p. 4.
Journal, September 21, 1872, p. 4.
Journal, November 9, 1872, p. 4.
Journal, August 18, 1873, p. 4.
J. Q. A. Tresize’s Advertisements

_Journal, July 11, 1874._

_Journal, October 16, 1875._

_Journal, December 3, 1875._

_Journal, January 1, 1876._

_Journal, March 29, 1876._

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1751 _Journal, July 11, 1874, p. 4._
1752 _Journal, October 16, 1875, p. 4._
1753 _Journal, December 3, 1875, p. 4._
1754 _Journal, January 1, 1876, p. 5._
1755 _Journal, March 29, 1876, p. 4._
All persons desiring those inimitable pictures made by Tresize, had better call soon, for he expects to be in the city but a few weeks.

Mr. J. O. A. Tresize, who established a photographic business in this city which has been in successful operation, on the north side of the square (over Smith's fancy bazaar), under the direction of S. P. Tresize, is making large additions to his gallery in apparatus and accessories. Mr. J. O. A. Tresize has had an extensive business in Zanesville, Ohio, during the last fourteen years. He has sold out there and comes to make his home in Springfield, and devote his personal attention to his business here. He goes to spend a month or two in the Eastern cities, when he will return with renewed energy to introduce whatever may be new in the art of photography.
Helen Edwards to Helen Edwards Condell, February 8, 1868:

Alice [Edwards Ferguson] took Tom [Condell] down on Wednesday last to Tresize’s to have his picture taken. They are done this evening – so probably I shall be able to send you one.

Alice Edwards Ferguson to Helen Edwards Condell, February 15, 1868:

I know you must have anxiously been looking for a letter from me, for mother told me she wrote you that I would send you Tom’s pictures this week, and I can assure you I have been just as desirous of sending them as you could be of receiving them, but we have had so many visitors (the weather having been so very delightful and warm that nearly every one that could, has taken advantage of the “warm spell” to make their calls), that I have found it impossible to write before. We think Toms pictures splendid, the one in which he is sitting is too sober, but still a good likeness. Do you think he has grown? The suit he has on is the one Mrs Ferguson and I made him, he is more proud of it than you can imagine and is always delighted when he can put it on.

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1756 Journal, Saturday, January 1, 1876.
1757 Journal, March 2, 1876.
Those letters and the photo are also at the ALPL, but I do happen to have a copy of the photo, which is attached.
This is from a letter from Alice Edwards Ferguson to Helen Edwards Condell, March 16, 1868.

I will enclose a picture, which Mollie sends you, of herself and Lizzie. The likenesses are good, but neither flatters in the least. We told Mollie she looked quite matronly and Lizzie, frightened still on the whole I think it is quite a pretty picture. Mrs Bunn says she will have the pictures of each of them taken and will send them to you. Mother has at last treated herself to the long talked of Album, and she too is interested now in collecting pictures. Her album is like my large one only darker leather. We were all so disappointed that your pictures were so poor. Hall is a wretched artist I think.

**Cartes de Visite**

*Enterprise Gallery*

[Image of Cartes de Visite]

John Q. A. Tresize’s Enterprise Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866)

*Backmark # 1.*

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1758 *Hart.* United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

John Q. A. Tresize’s Enterprise Gallery Cartes de Visite (Circa August 1, 1864-August 1, 1866)\(^\text{1759}\)
Backmark # 1.

John Q. A. Tresize’s Enterprise Gallery Cartes de Visite (Circa August 1, 1864-August 1, 1866)\(^\text{1760}\)
Backmark # 1.

\(^{1759}\) Hart.
\(^{1760}\) Hart. United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

John Q. A. Tresize’s Enterprise Gallery Carte de Visite (Circa August 1, 1864-August 1, 1866) \(^\text{1761}\)

Backmark # 1.

John Q. A. Tresize’s Enterprise Gallery Carte de Visite (Circa 1866) \(^\text{1762}\)

Backmark # 2.

\(^{1761}\) Hart. United States Tax Stamps: See the explanation at page 668.

\(^{1762}\) Hart.
John Q. A. Tresize's Enterprise Gallery Carte de Visite of Mamie Sturne (Circa 1866)\textsuperscript{1763}

Backmark # 3.

John Q. A. Tresize's Carte de Visite of Sally Reed Taintor (Circa 1866)\textsuperscript{1764}

Backmark # 3.

\textsuperscript{1763} Hart.

\textsuperscript{1764} SVC.
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)

John Q. A. Tresize

John Q. A. Tresize’s Cartes de Visite(Circa 1866)\textsuperscript{1765}

Backmark # 3.

John Q. A. Tresize's Enterprise Carte de Visite of John R. Campbell (July 1866)\textsuperscript{1766}

Backmark # 4.

\textit{Metropolitan Gallery}

\textsuperscript{1765} Hart.

\textsuperscript{1766} Hart. United States Tax Stamps: See the explanation at page 668.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

Tresize’s Metropolitan Gallery Carte de Visite (Circa 1872-1876)\textsuperscript{1767}

\textit{Backmark # 5.}

John Q. A. Tresize’s Carte de Visite (Circa 1872-1876)\textsuperscript{1768}

\textit{Backmark # 6.}

\textsuperscript{1767} SVC. Probably William L. Conner.
\textsuperscript{1768} SVC.
John Q. A. Tresize’s Cartes de Visite (Circa 1872-1876)

Backmark # 6.

1769

Hart.

1770

Left: Hart. Right: SVC.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

John Q. A. Tresize’s Carte de Visite (Circa 1872-1876)
Backmark # 6.

John Q. A. Tresize’s Carte de Visite (Circa 1872-1876)
Backmark # 6.

1771 Hart.
1772 Hart.
John Q. A. Tresize’s Carte de Visite (Circa 1872-1876)\textsuperscript{1773}

Backmark # 6.

John Q. A. Tresize’s Cartes de Visite (Circa 1872-1876)\textsuperscript{1774}

Left: Tom Ford.

Backmark # 6.

\textsuperscript{1773} Hart.
\textsuperscript{1774} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

John Q. A. Tresize’s Carte de Visite (Circa 1872-1876)

Backmark # 7.

1775 Hart.
John Q. A. Tresize's Carte de Visite of Deniza J. Hay (Circa 1872-1876)\textsuperscript{1776}

Backmark # 8.

John Q. A. Tresize’s Cartes de Visite (Circa 1872-1876)\textsuperscript{1777}

Backmark # 8.

\textsuperscript{1776} Hart.

\textsuperscript{1777} Hart.
John Q. A. Tresize’s Cartes de Visite (Circa 1872-1876)

John Q. A. Tresize’s Cartes de Visite of

Left: Amy Springer (August 1874)  
Right: Deniza J. Hay (Circa 1872-1876)

Backmark # 8.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

John Q. A. Tresize’s Carte de Visite (1872-1876)
Backmark # 9.

John Q. A. Tresize’s Carte de Visite (1872-1876)
Backmark # 9.

1780 Hart.
1781 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

John Q. A. Tresize

Tintypes

John Q. A. Tresize’s Tintype (Circa 1872-1876)\textsuperscript{1782}
Backmark # 10.

John Q. A. Tresize’s Tintype (Circa 1872-1876)\textsuperscript{1783}

\textsuperscript{1782} Hart.
\textsuperscript{1783} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Backmark # 10.

John Q. A. Tresize’s Tintype (Circa 1872-1876)

Backmark # 10.

John Q. A. Tresize’s Stereoview of the Lincoln Monument (Circa 1872)

Backmark # 11.

1784 Hart.
1785 Hart.
Flat Mount Springfield, Illinois approximately 3 1/4 by 7 inches Stereoview depicting “Old English Manor House”. This stereoview has the two separate images mounted on the view and thus is not a “copy type stereoview”. The mount is tan or light brown colored with rounded corners. The back of the mount has the photographers imprint and advertising for “J.Q.A. Tresize, Photographer, Gallery, North Side Square, Springfield, Ill. Stereoscopic and large views of Residences, Live Stock, Scenery &c; taken to order.” This information is printed in black lettering on a tan colored paper label. On the left side of the back is hand-written in pencil what appears to be “Old English Manor House” which would be the identification of the home shown on the front. There is also another word lightly penciled just above the photographers imprint but cannot make it out. No other writing or identification on the view. The view clearly shows an upper class home with circular drive in front of it and three women sitting on the porch, trees and shrubbery etc. on the circular drive.

John Q. A. Tresize came to Springfield from Zanesville, Ohio, in May 1865 at the time of the funeral of Abraham Lincoln. The following two backmarks on photographs taken in Springfield at that time state that Tresize is a photographer in Zanesville, Ohio.

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1786 Hart.
Rare, original Civil War era carte-de-visite of the Public Receiving Tomb, Oak Ridge Cemetery, May 4, 1865, in Springfield, Illinois.

The bodies of President Abraham Lincoln and his son Willie were placed in this temporary holding tomb at the foot of a knoll, and this was the site of the funeral ceremonies and burial service. The bodies remained in this receiving vault until December 1865.

A company of men were placed on guard outside to keep the curious at bay. Two soldiers are seen in this view, where the doors to the vault are both open.

This photograph was taken by J. Q. A. Tresize in Zanesville, Ohio, prior to his move to Springfield in May of 1865.

1787 *Hart.*
Tresize, Samuel P.
(1866-1870)

Enterprise Building

1866 Tresize, Samuel P. and John Q. A., photographer, Enterprise Gallery, northwest corner of Public Square, successor to A. C. Townsend Enterprise Gallery; residence: same.1788

1868-1869 Tresize, Samuel P., “photographer;” Washington Street, between Fourth and Fifth Streets; residence: same.1789

North Side of Square

1869-1870 Tresize, Samuel P., “photographer;” North Side of Square; residence: 27 South Fifth Street.1790

1870 1870 Federal Census: Tresize, Samuel P., age 31; M; photographer, place of birth: Ohio; Nellie, age 26; F; keeps house; place of birth: Ohio; Effie L., age 2; F; place of birth: Illinois.1791

In 2012, the Enterprise Building on the north side of Washington Street between Fourth and Fifth Streets still stands. It was here that Samuel P. Tresize had his photograph studio from 1866 to 1869. A photograph of the Enterprise Building can be seen at page 721.

In 1869, Samuel moved to the North Side of the Square. A photograph of the entrance to John Q. A. Tresize’s Gallery Entrance on the North Side of the Square, Over Smith’s Fancy Bazaar (Circa 1869-1870) may be seen at page 721.

S. P. Tresize in Granville Ohio. That studio was there from 1881 to 1882

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1790 1869-70 City Directory, pp. 169, 188 and 208.
1792 1866 City Directory, p. 144.
1793 1869-1870 Springfield City Directory, p. 188.
Cartes de Visite

Enterprise Gallery

Samuel P. Tresize’s Cartes de Visite (Circa 1866-1869)  
Backmark # 1  
Backmark # 2.

1794 Journal, December 4, 1869, p. 3.
1795 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Samuel P. Tresize

Samuel P. Tresize’s Cartes de Visite (Circa 1866-1869)\textsuperscript{1796}
Backmark # 2.

Samuel P. Tresize’s Cartes de Visite (Circa 1869-1870)\textsuperscript{1797}
Backmark # 3.

\textsuperscript{1796} Hart.
\textsuperscript{1797} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Samuel P. Tresize

Samuel P. Tresize’s Carte de Visite (Circa 1869-1870)\textsuperscript{1798}
Backmark # 3.

Samuel P. Tresize’s Carte de Visite (Circa 1866)\textsuperscript{1799}
Backmark # 4.

\textsuperscript{1798} Hart.
\textsuperscript{1799} Hart.
Samuel P. Tresize’s Carte de Visite (Circa 1869-1870)\textsuperscript{1800}

Backmark # 5.

Samuel P. Tresize’s Cartes de Visite (Circa 1869-1870)\textsuperscript{1801}

Right: Susie Winston

Backmark # 5.

\textsuperscript{1800} Hart.
\textsuperscript{1801} Hart.
Samuel P. Tresize’s Carte de Visite (Circa 1869-1870) 1802
Backmark # 6.

Samuel P. Tresize’s Cartes de Visite (Circa 1869-1870) 1803
Backmark # 6.

1802 Hart.
1803 Left: SVC. Right: Heyworth.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Samuel P. Tresize

Samuel P. Tresize’s Carte de Visite (Circa 1869-1870)

Backmark # 7.

Samuel P. Tresize’s Carte de Visite (Circa 1869-1870)

Backmark # 8.

1804 Hart.
1805 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Samuel P. Tresize

Samuel P. Tresize’s Carte de Visite (Circa 1869-1870) 1806
Backmark # 8.

Samuel P. Tresize’s Cartes de Visite (Circa 1869-1870) 1807
Backmark # 8.

1806 Hart.
1807 Hart.
SPRINGFIELD, ILLINOIS' 
NINETEENTH CENTURY PHOTOGRAPHERS 
(1845-1900)

Samuel P. Tresize

Samuel P. Tresize’s Cartes de Visite (Circa 1869-1870)
Backmark # 8.

Samuel P. Tresize’s Carte de Visite (Circa 1869-1870)
Backmark # 9.

1808 Hart.
1809 Heyworth.
Samuel P. Tresize’s Carte de Visite (Circa 1866)

Backmark # 9.
Samuel P. Tresize’s Tintype (Circa 1866)

Backmark # 10.

Truesdell, William F.
(1884-1888)

1884 “photographer,” over Chatterton’s jewelry store, West Side of Square; residence: 616 South Seventh Street.

1884-1885 “photographer,” 121½ West Side of Square, over Chatterton’s.

1886-1887 “photographer,” 111 West Side of Square; residence: 111 West Side of Square.

See Charles W. Gardnier at page 197 where the 1887-1888 City Directory states that Gardnier is the successor to William F. Truesdell.

1887-1888 “photographer;” residence: 107 North State Street. In the Fitzpatrick 1887-1888 City Directory, Emma D. Truesdell is listed as the widow of William F. living at the northwest corner of State and Washington Streets.

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1811 Hart
1812 1884 City Directory, pp. 257 and 305.
1813 1884-1885 City Directory, pp. 271 and 308.
1814 1886-1887 City Directory, pp. 275 and 311.
1816 Fitzpatrick’s 1887-1888 City Directory, p. 316.
Cabinet Cards

William F. Truesdell’s Cabinet Cards (Circa 1884-1888)

Backmark # 1.

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1818 Hart.
William F. Truesdell’s Cabinet Cards (Circa 1884-1888)\textsuperscript{1819}

Backmark # 1.

\textsuperscript{1819} Hart.

\textsuperscript{1820} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
William F. Truesdell
SPRINGFIELD, ILLINOIS'
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Ryan & Truesdell
W. A. Verbrike
Clark & Verbrike
Isaac H. Voorhis

Truesdell, Ryan &
(1887-1888)

See Ryan & Truesdell at page 596.

Verbrike, William A.
(1866-1866)

1866 Clark & Verbrike; boards Harris House.1823

Verbrike, Clark &
(1866-1866)

See Clark & Verbrike at page 132.

Voorhis, Isaac H.
(1866-1873)

1866 The backmark of the identified and dated carte de visite following this chronology reads: "ISAAC H. VOORHIS Photographic Artist, Successor to C. S. German over Chatterton’s Jewelry Store."

1868-1869 "photographer;" West Side of Public Square; Washington Street, between Fourth and Fifth Streets.
residence: west side of Fourth Street, near Madison Street.1824

1869-1870 "photographer;" West Side of Square; residence: Fourth Street, near Carpenter Street.1825

1870 West Side of Square.

1870 Federal Census: Voorhis, Isaac H., age 33; M; photographer; place of birth: New Jersey; 0/$500; Anna M., age 30; F; keeps house; place of birth: New Jersey; Helena, age 13; F; place of birth: Illinois; Adelia, age 9; F; place of birth: Illinois; Louisa, age 6; F; place of birth: Illinois.1826

I. H. VOORHIS, of the National Gallery, is well known as a popular artist, having been engaged here for several years. Everything in his line, photographs, gems, etc., are taken "true to nature," at his gallery. Mr. Voorhis avails himself of all the latest and most useful improvements in his art, and is thoroughly posted therein. He sends out nothing but first-class work.1827

1872-1873 "photographer;" Fifth Street, above Adams Street;
residence: Fourth and Carpenter Streets.1828

1823 1866 City Directory of Springfield and Jacksonville, p. 213.
1825 1869-70 City Directory, pp. 172 and 208.
1828 1872-73 City Directory, pp. 122 and 137.
The backmark on the following carte de visite states: “ISAAC H. VOORHIS Photographic Artist, Successor to C. S. German over Chatterton’s Jewelry Store.”

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1829 *Journal*, Monday, November 29, 1869, p. 3.
1830 *Journal*, Friday, April 15, 1870, p. 3.
1832 *Journal*, Wednesday, April 20, 1870.
1833 *Journal*, Friday, April 22, 1870.
1834 *Hart.*
Isaac H. Voorhis’ Carte de Visite of 12th Illinois Infantry First Scottish Regiment (Circa 1866)

Backmark # 1.
Isaac H. Voorhis' Carte de Visite of J. A. Galloway (Circa 1866)\textsuperscript{1837}

\textit{Backmark # 2.}

Isaac H. Voorhis' Carte de Visite (Circa 1866)\textsuperscript{1838}

\textit{Backmark # 2.}

\textsuperscript{1837} Marvin.

\textsuperscript{1838} Hart.
Isaac H. Voorhis' Carte de Visite (Circa 1866)

Backmark # 3.

Isaac H. Voorhis' Carte de Visite (Circa 1866)
Backmark # 4.

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1839 Marvin.
1840 Hart.
SPRINGFIELD, ILLINOIS' NINETEENTH CENTURY PHOTOGRAPHERS (1845-1900)

Isaac H. Voorhis' Carte de Visite (Circa 1866-1873)

Backmark # 5.

1841 Hart.
Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1842}

\textit{Backmark # 5.}

Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1843}

\textit{Backmark # 6.}

\textsuperscript{1842} Left: Heyworth. Right: Hart.

\textsuperscript{1843} Hart.
Isaac H. Voorhis' Cartes de Visite (Circa 1866-1873)^1844

Backmark # 6.

^1844 Left: SVC. Right: Hart.
Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873) 1845
Backmark # 7.

Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873) 1846
Backmark # 8.

1845 Hart.
1846 Hart.
Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1847}

Backmark # 9.

Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1848}

Backmark # 9.

\textsuperscript{1847} Hart.
\textsuperscript{1848} Hart.
Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1849}

Backmark # 10.

Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1850}

Backmark # 11.

\textsuperscript{1849} Hart.
\textsuperscript{1850} Hart.
Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1851}

Backmark # 11.

Isaac H. Voorhis’ Carte de Visite (Circa 1866-1873)\textsuperscript{1852}

Backmark # 11.

\textsuperscript{1851} Hart.
\textsuperscript{1852} Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Charles E. Watson
Whitehurst and Awberry

Watson, Charles E.
(1860-1863, 1879-1880)

1860 In 1860, 21 year-old Illinois native, Charles E. Watson was boarding with William M. Watson, a 52 year-old shoemaker, at the southwest corner of Thirteenth and Edwards Streets. The 1860 census and the 1860 City Directory list his occupation as “ambrotype artist” and “artist,” respectively.1853

1863 “ambrotype artist,” boards: corner of Thirteenth and Edwards Streets.1854

1879-1880 “photo art,” west side of Fifth Street, between Jefferson and Madison Streets; boards: 1331 Monroe Street.1855

Whitehurst and Awberry
(1849-1849: itinerant)

1830 1830 Federal Census, Benedict Aubery, Washington County, Kentucky.1856

1849 July 19, 1849 Journal advertisement: open photographic miniatures for lockets over E. B. Pease & Bro.’s Hardware Store; “…they will remain in this city but a few days longer…”1857

July 19, 1849 Journal Advertisement For Whitehurst & AWberry, Daguerrian Artists1858

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1853 1860-61 City Directory, p. 140.
1854 1863 City Directory, p. 135.
1855 1879-80 City Directory, pp. 170 and 187.
1856 1830 Federal Census for the State of Kentucky.

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Springsfield, Illinois' Nineteenth Century Photographers (1845-1900)

William R. Williams

Williams, William R.
(1846-1847)

Operated as a daguerreian at the “Cincinnati Daguerreian Gallery” in Evansville, Indiana, at least from March through May, 1845. An additional newspaper report in March noted his rooms were at the Sherwood House, and that among the daguerreotypes on display was one of the current Governor of Indiana. This is probably the same William R. Williams noted by another source as operating “National Daguerreian Gallery” in Cincinnati, Ohio, in 1846.\footnote{Craig.}

1846
November 19, 1846, \textit{Journal}: Cincinnati daguerreotypist visits Springfield

Mr. Williams, Daguerrian Artist from Cincinnati, has arrived in this city and designs to remain here during the sitting of the Legislature. We have seen some of his work—daguerrean likenesses of Mr. Polk, Mr. J. Q. Adams, Gen. Cass, and other distinguished men—which can scarcely be surpassed.\footnote{\textit{Journal}, November 19, 1846, p. 3, cl. 4.}

\textit{Register} advertisement dated December 11, 1846: Cincinnati daguerreotypist visits Springfield; over Barnes and Beidler’s store.\footnote{\textit{Register}, January 1, 1847, p. 3, cl. 6.}

1847
January 1, 1847, \textit{Register}: Cincinnati daguerreotypist visits Springfield.\footnote{\textit{Register}, January 1, 1847, p. 3, cl. 5.}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image.png}
\caption{November 19, 1846 \textit{Journal} Announcement of William R. Williams’ Arrival in Springfield\footnote{\textit{Journal}, November 19, 1846, p. 3, cl. 4.}}
\end{figure}
SPRINGFIELD, ILLINOIS' 
NINETEENTH CENTURY PHOTOGRAPHERS 
(1845-1900)

William R. Williams
Isaac L. Wright

Register Advertisement Dated December 11, 1846 for William R. Williams’ National Daguerrian Gallery

Journal Advertisement Dated November 22, 1846

Wright, Isaac L.
(1862-1864)

1862-1864 Wright, Isaac L., over the Post Office [west side of Sixth Street, between Monroe and Public square].

The 1862 and 1863 Sangamon County, Illinois Military Census contains an entry for “Isaac L. Wright,” age 25 and born in Kentucky. His occupation is listed as “Degurian.”¹⁶⁶ The carte de visite below shows a one cent stamp, probably placed there in compliance with the United States Tax Stamp that provided for a one cent stamp from March 1, 1865 through August 1, 1866.

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¹⁶⁶ Register, January 1, 1847, p. 3. cl. 6.

This research was provided by Curtis Mann, librarian, Sangamon Valley Collection, Lincoln Library, Springfield, Illinois.
Isaac L. Wright’s Carte de Visite of John Pilcher (Circa March 1, 1865-August 1, 1866)\(^{1867}\)

*Backmark # 1.*

---

Isaac L. Wright’s Carte de Visite of James Farris (Circa 1864)\(^{1868}\)

*Backmark # 2.*

Same backdrop as in Wright & Dobbins below.

---

\(^{1867}\) *Hart.* United States Tax Stamps: See the explanation at page 668.

\(^{1868}\) *Jones.* United States Tax Stamps: See the explanation at page 668.
Wright, Woodward (Willard)  
(1855-1858 and 1860-1863)

1855 Springfield daguerreotypist. Announcement by Iles & Wright of W. Wright’s return from the East, “having learned the new and late improvements in the Daguerreotype Art”; Springfield daguerreotypists; rooms over Post Office.  
1856 Register advertisement for Marcel Duboce’s Capitol Gallery in poem dated April 16, 1856: “…In his rooms he has, too, a young artist named Wright….”  
1858 Springfield ambrotypist.  
1858-1860 Travel to California and Mexico.  

West Side of Square

1860 March 13, 1860 Journal advertisement for Mr. Woodward Wright, formerly of this place, has associated with A. Duboce of the Capitol Gallery, West Side of Square, of Duboce & Wright, West Side Public Square. “Wright, W.: Active as an ambrotypist on the West side of Public Square, Springfield, Ill., 1860, in partnership as Duboce (A. P.) and Wright.”

1861 On February 12, 1861, Woodward Wright married Sarah E. Harrover in Sangamon County, Illinois.  
1863 Capitol Gallery, West Side Public Square; residence: 89 West Monroe Street.  

February 4, 1858 Journal Announcement of Woodward Wright’s Capitol Gallery on West Side of Square.  

March 13, 1860 Journal Advertisement For Woodward Wright’s Partnership With Marcel A. Duboce of the Capitol Gallery.  

Woodward Wright Photographs Company B, 42nd Wisconsin Volunteer Infantry

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1869 Journal, March 10, 1855, p. 3, cl. 1.  
1870 Journal, August 7, 1855, p. 2, cl. 5.  
1871 1855-56 City Directory, p. 44.  
1872 Register, September 9, 1856, p. 4, cl. 3.  
1873 Journal, February 4, 1858, p. 2, cl. 4.  
1875 Craig.  
1877 Illinois State Marriage Index.  
1878 1860-61 City Directory, p. 145.  
Within a couple of days [of Lincoln’s death], Company B [then a provost\textsuperscript{1881} unit in Springfield] was notified that it would be included in the Honor Guard and funeral, accompanied with the 24th Michigan, 14th Iowa, 146th Illinois and 23rd Regiment of the Veterans Reserve Corp. The Honor Guard began special drilling for the detail they were to serve in. The uniforms were cleaned and brass polished, the drill was of a slow-step with arms reversed.

![Photograph of Company B, 42nd Wisconsin Volunteer Infantry](image1)

\textit{Photograph of Company B, 42nd Wisconsin Volunteer Infantry\textsuperscript{1882}}

\textit{Wednesday, March 29, 1865, Journal\textsuperscript{1883}}

\textbf{CAPITOL GALLERY}

![Woodward Wright’s Capitol Gallery Carte de Visite (Circa 1860-1863)](image2)

\textit{Woodward Wright’s Capitol Gallery Carte de Visite (Circa 1860-1863)\textsuperscript{1884}}

\textit{Backmark # 1.}

\textsuperscript{1881} Military police.

\textsuperscript{1882} http://www.angelfire.com/wi/wisconsin42nd/index.html Kevin Bacon donated this photograph. His GGGrandfather is marked with an X on the photo, George P. Griffin, Pvt.

\textsuperscript{1883} Journal, Wednesday, March 29, 1865, p. 3.

\textsuperscript{1884} SVC.
Woodward Wright's Capitol Gallery Carte de Visite of Joe Adams (Circa 1860-1863)
Backmark # 1.
Woodward Wright’s Capitol Gallery Carte de Visite (October 5, 1863)<sup>1886</sup>

*Backmark # 1.

Woodward Wright’s Capitol Gallery Carte de Visite (October 5, 1863)<sup>1887</sup>

*Backmark # 1.

---

<sup>1886 SVC</sup>

<sup>1887 SVC</sup>
SPRINGFIELD, ILLINOIS'  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)

Woodward Wright

Woodard Wright’s Capitol Gallery Cartes de Visite (Circa 1860-1863)  
Backmark # 1.

Woodard Wright’s Capitol Gallery Cartes de Visite (Circa 1860-1863)  
Backmark # 1

1888 Hart.
1889 Left: Hart. Right: SVC.
Woodward Wright’s Capitol Gallery Cartes de Visite (Circa 1860-1863)

Backmark # 1.

1890 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Woodward Wright
Wright & Dobbins

Woodard Wright’s Capitol Gallery Cartes de Visite (Circa 1860-1863)\textsuperscript{1891}

Backmark # 1.

Wright & Dobbins
(186\textsuperscript{1}-186\textsuperscript{2})

186\textsuperscript{1} Wright & Dobbins, photographers, over the Post Office.

Wright & Dobbins’s Carte de Visite\textsuperscript{1892}

Same backdrop as in Isaac L. Wright.

\textit{Backmark # 1}

\textsuperscript{1891} Left: \textit{Hart}. Right: \textit{SVC}.
\textsuperscript{1892} \textit{Hart}.

703
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Wright, Duboce &
(1860-1861)

See Duboce & Wright.

Wright & Iles
(1855-1855)

1855

August 7, 1855 Journal announcement of W. [Woodward] Wright’s return from the East; Springfield daguerreotypists; rooms over Post Office.

**Saturday, August 4, 1855, Journal.**

Register, Friday, September 28, 1855.

**Journal Advertisement Dated August 6, 1855 For Daguerreotypists Wright & Iles**

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1893 *Journal*, Saturday, August 4, 1855, p. 4.
1894 *Register*, Friday, September 28, 1855, p. 2.
1895 *Journal*, August 7, 1855, p. 2, cl. 5.
William Zapf was not a photographer, but rather a supplier of photographic supplies. I have included him as an example of the druggist who provided photographic supplies.

1900  “drugs and photographic supplies,” 212 North Fifth Street; residence: 303 West Madison Street.  
1919  Died on January 11, 1919, and is buried in Oak Ridge Cemetery, Springfield, Illinois.

William Zapf’s Druggist Bottle, Springfield, Illinois

William Zapf’s Grave Marker in Oak Ridge Cemetery, Springfield, Illinois

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1896  1900-01 City Directory, pp. 758 and 618.  
1897  Photograph taken by Richard E. Hart.  
Springfield Photographic Galleries Listed Alphabetically

Some 19th century Springfield photographers named their photographic galleries. Several even used more than one gallery name. The succession of a named gallery from one photographer to another using the same gallery name is fairly easy to trace. Those named galleries are listed below in alphabetical order.

Bon Ton Gem Gallery
(1880-1881)

Call Gallery
(1882-1883)
(1882-1883) William L. Parke photographic artist with L. S. Anderson.1899

 Apparently, William L. Parke’s photographic studio was associated with William H. Call. Their addresses for the year 1894 were the same, 107 West Side of Square/107 South Fifth Street. The identification on the lower front of the Parke photograph below left reads “The Call Gallery.”

Capitol Gallery
(1855-1870)
(1855-1860) Duboce, Marcel A. The name “Capitol Gallery” was first used on December 20, 1855.
(1860-1863) Duboce & Wright Woodward Wright became a partner in March 1860.
(1864-1864) Hall & Davis
(1866-1867) Hall, Curtis H.
(1868-1870) Dawson, Richard Harry, Capitol Gallery of Art

Chicago Photo Co.
(1894-1894)
(1894-1894) Parke, William L.

City Gallery
(1862-1894)
(1862-1864) German, Christopher Smith
(1863-1864) Ingmire, Frederick W.
(1866-1894) McNulty, Finley

Enterprise Gallery
(1864-1864, 1866-1866)
(1864-1864) Develling, J. C. and Townsend, A. C.
(1866-1866) Tresize, Samuel P. and John Q. A.

Excelsior Gallery
(1865-1865)
(1865-1865) Adams, Peter J. U.

Great Western Photographing Co.
(1872-1873)
(1872-1873) Payne, Charles I.

---

1899 1882-83 City Directory, p 178.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Photographic Galleries

Metropolitan Gallery
(1866-1866 and 1874-1875)

(1866) Jewell, Augustus W.
(1874-1875) Tresize, John Q. A.

National Gallery
(1859-1859 and 1863-1874)

(18__) Gilbert, E. A.
(1859-1859) Farnham, W. G.
(1868) Lydson, Arthur F.
(1868) Mosby, Fred P.
(1863-1874) German, Christopher Smith
(1872-1873) Payne, Charles I.
(1873-1874) Anderson, L. Sperry
(1900-1900) William N. Sweet, manager.

People’s Gallery
(1855-1855)

(1855-1855) Battles, George W.: Battles & Co.

Premium Gallery
(1857-1864)

(1857-1864) Butler, Preston

Sky-Light Gallery
(1854-1856)

(1854-1856) Taylor, John H.

Springfield Camera Co.
(1900-1900)

1900 Guy R. Mathis, proprietor.

Star Gallery
(1900)

1900 Hawthorn & Metzger’s The Star Gallery Cabinet Cards (Circa 1900)

State Gallery
(1871-1872 and 1874-1881)

(1871-1872) German, Christopher Smith
(1874-1881) Jorns, Gustave W.

Taylor’s Daguerrean Gallery
(1851-1856)

(1851-1856) Taylor, John H.

Union Gallery
(1863-1866)

(1863-1864) German, Christopher Smith
(1864-1864) Colt, W. B. M.
(1864-1864) Crowder, John F.
(1865-1865) German & Crowder
(1866-1866) Smith, John T., artist.
Springfield Photographers Listed By Succession

The preceding section lists the names of galleries and the name or names of each photographer using a particular gallery name. Of the remaining photographers who used no gallery name, it is difficult to determine their chronological succession in and out of unnamed galleries or partnerships with one another. Many appear to have succeeded to the unnamed gallery of an established photographer who moved on to another location, quit the profession or died. What follows is an attempt to list photographer relationships over time. I have arbitrarily created photo galleries, given them a number and listed the names of Springfield photographers, as best I can determine, who practiced in each gallery.

Photo Gallery Number 1: (1850-1874)
(1850-1851) Catlin, Thomas W.
(1851-1856) Taylor, John H.
(1855-__) Duboce, Marcel A.
(1857-1874) Duboce, Marcel A.
(1860-1860) Wright, Woodward
(1860-18__) Duboce & Wright
(1864-1864) Hall & Davis
(1866-1867) Hall, Curtis H.
(1868-1871) Dawson, Richard Henry (Capitol Gallery of Art)

Photo Gallery Number 2 (1854-1855)
(1854-1854) Dinsmore, J. S., Mrs.
(1854-1855) Martin, D., Mrs.
(1855-1855) Cook, Sarah M., Mrs.

Photo Gallery Number 3 (1854-1856)
(1854-1854) Bristol, H.
(1854-1856) Ewing & Rivers

Photo Gallery Number 4 (1855-1857)
(1855-1855) Wright & Iles
(1856-1856) Iles, W. T.
(1856-1857) Butler, Preston
(1857-1857) Stewart, John G.

Photo Gallery Number 5 (1873-1893)
(1873-1874) Bethgay, Julius
(1873-1893) Pietz, H.
(1874-1894) Pietz & Klingholz

Photo Gallery Number 6 (1880-1891)
(1887-1891) Ryan, D. J.
(1884-1887) Truesdell, William F.
(1880-1891) Gardnier, Charles W.

Photo Gallery Number 7 (1884-1891)
(1863-1896) German, Christopher Smith
(1868-1873) Voorhis, Isaac H.
**Springfield Photographers Listed Chronologically**

The March 23, 1839 issue of *The New Yorker*, a weekly newspaper published by Horace Greeley, contained a report titled “Important Discovery.” The report described Daguerre’s newly discovered procedure for making photographic images—daguerreotypes. Six years later on September 19, 1845, the technology had reached Springfield as evidence by an advertisement in the Register “Daguerreotype Miniatures — For a short time only, at the American House.”

The following is a chronological list of over 100 Springfield photographers who plied their profession in Springfield from that first appearance of Frederick Coombs in 1845 until 1900. Unless otherwise noted, the information establishing the presence of a photographer in a given year has been taken from the Springfield City Directory for that year, although the information for that City Directory may have been compiled in the preceding year. Within each year, the photographers are listed in alphabetical order.

<table>
<thead>
<tr>
<th>Year</th>
<th>Photographers</th>
</tr>
</thead>
</table>
| 1845 | Coombs, Frederick  
         Shepherd, Nicholas H |
| 1846 | Rusk, Benjamin F.  
         Shepherd, Nicholas H  
         Williams, William R. |
| 1847 | Cabanis, Ethan T.  
         Rusk, Benjamin F.  
         Shepherd, Nicholas H  
         Williams, William R. |
| 1848 | Cabanis, Ethan T. |
| 1849 | Clark, _____  
         Whitehurst & Awberry |
| 1850 | Caldwell, J.  
         Catlin, Thomas W.  
         Seavy, William |
| 1851 | Catlin, Thomas W.  
         Meacham & Mallory  
         Taylor, John H. |
| 1852 | Dinsmore, J. S., Mrs.  
         Taylor, John H. |
| 1853 | Dinsmore, J. S., Mrs.  
         Taylor, John H. |
| 1854 | Bristol, H.  
         Buckley, Thomas H.  
         Dinsmore, J. S., Mrs.  
         Ewing & Rivers  
         Martin, Mrs. D.  
         Rivers, Thomas L.  
         Taylor, John H. |
| 1855 | |
Battles, George W.  Martin, Mrs. D.
Capitol Gallery  Steward, John G.
Cook, Sarah M., Mrs.  Taylor, John H.
Duboce, Marcel A.  Wright, Woodward
Fortney, Theo. S.  Wright & Iles
Iles, Wright &

1855-1856 City Directory

Daguerrean Artists.
Ewing, _____  Rivers, Thomas L.
Ewing & Rivers  Taylor, John H.
Martin, Mrs. D.  Wright, Woodward

1856
Butler, Preston  Fortney, Theo. S.
Capitol Gallery  Iles, Washington Thomas
Duboce, Marcel A.  Wright, Woodward

1857
Butler, Preston
Gookins, S. Dwight
Stewart, John G.

Carte de Visite: In 1857 in Paris, A. A. Disderi, court photographer to Emperor Napoleon III, introduced a new form of portrait photographs called cartes de visite, small images (approximately 3 by 2 inches), and the size of calling cards, for which they were named. Thus, the earliest possible date for a Springfield carte de visite is 1857.

1857-1858 City Directory

Daguerrean Artists.
Butler, Preston
Duboce, Marcel Augustine

1858
Butler, Preston  Gookins, S. Dwight
Capitol Gallery  Stewart, John G.
Duboce, Marcel A.  Wright, Woodward
German, Christopher Smith

1859 City Directory

Daguerreans.
Butler, Preston  Farnham, W. B.
Capitol Gallery  National Gallery
Duboce, Marcel A.  Stewart, John G.

1860
Butler, Preston  Duboce, Marcel A.
Capitol Gallery  Marsh, William
Church, William T.  Watson, Charles E.
Duboce & Wright  Wright, Woodward

---

1900 This is the first known city directory for Springfield, Illinois.
1901 www.si.edu/harcourt/hpg/exh/brady/gallery/bradindx.html
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Photographers Chronologically

1860-1861 City Directory

Photographs, Ambrotypes, Etc.
Butler, Preston  Marsh, William
Capitol Gallery  Stewart, John T.
Duboce, Marcel A.  Watson, Charles E.
Duboce & Wright  Wright, Woodward

1861

German, Christopher Smith

1862

Wright, Isaac L.

I have been unable to find a city directory for the year 1862.

1863 City Directory

Photographic, Daguerrean and Ambrotype Artists.
Butler & Smetters  Henry, Church &
Butler, Preston  Ingmire, Frederick W.
Capitol Gallery  National Gallery
Church, William T.  Smetters, E.
Church & Henry  Union Gallery
City Gallery  Watson, Charles E.
German, Christopher Smith  Wright, Isaac L.
Henry, _________  Wright, Willard [sic Woodward]

1864 City Directory

Photographic Artists.
Butler, Preston  German, Christopher Smith
Capitol Gallery  Hall, Curtis H.
Church, William T.  Hall & Davis
City Gallery  Ingmire, Frederick W.
Colt, W. B. M.  National Gallery
Crowder, John F.  Slater, A. W.
Davis, Hall &  Townsend, A. C.
Develling, J. C.  Union Gallery
Enterprise Gallery  Wright, Isaac L.

1865

I have been unable to find a city directory for the year 1865.

Adams, Peter J. U.
Crowder, John F.
Townsend, A. C.

1866 City Directory

Photographs, Ambrotypes, etc.
Capitol Gallery  McNulty, L.
City Gallery  McNulty, Finley
Clark, Daniel R.  National Gallery
Clark & Verbrike  Pitman, William H.
Enterprise Gallery  German, Christopher
Smith  Smith John T.
Hall, Curtis H.  Sommer, Charles
Harris, T. E.  Tresize, Samuel P.
Ingmire, Frederick W.  Tresize, John Q. A.
Jewel, Augustus W.  Union Gallery
Verbrike, W. A.
1867
I have been unable to find a city directory for the year 1867.

1868
Lydston, Arthur F.
Mosby, Fred P.

1868-1869 City Directory

Photographic Galleries.
Capitol Gallery of Art
Crow, William R.
Dawson, Richard Harry
Duboce, Marcel A.
German, Christopher Smith

Ingmire, Frederick W.
McNulty, Finley
National Gallery
Tresize, Samuel P.
Voorhis, Isaac H.

1869-1870 City Directory

Photographers.
Dawson, Richard Harry
Duboce, Marcel A.
German, Christopher Smith
Ingmire, Frederick W.

1870
German, Christopher Smith
Ingmire, Frederick W.
Tresize, Samuel P.
Voorhis, Isaac H.

1871
Lydston, Arthur F.
Mosby, Fred P.

1871-1872
I have been unable to find a city directory for the year 1871-1872.

1872
I have been unable to find a city directory for the year 1872.
Anderson, L. Sperry
Mosby, Fred P.
Payne, Charles L.

1872-1873 City Directory

Photographers.
Duboce, Marcel A.
German, Christopher Smith
Ingmire, Frederick W.
McNulty, Finley

Mobsey (Mobsby), Fred. P.
Payne, Charles I.
Tresize, John Q. A.
Voorhis, Isaac H.

1873
Klingholz, Hugo moved to Springfield in 1873.\footnote{1877 City Directory, pp. 60 and 120.}

I have been unable to find a city directory for the year 1873.
1873-1874 City Directory

Photographers.
Anderson, L. Sperry
Bethgay, Julius
Breeden, Thomas M.
Duboce, Marcel A.

1874
I have been unable to find a city directory for the year 1874.

1874-1875 City Directory

Photographers.
Anderson, L. Sperry
Ingmire, Arthur F.
McNulty, Finley
Tresize, John Q. A.

1875 City Directory

Photographers.
Anderson, L. Sperry
Ingmire, Arthur F.
Jorns, Gustavus W.
Klingholz, Hugo
Pietz, Henry
Tresize, John Q. A.

1876 City Directory

Artists.
Anderson, L. Sperry
Farrington, George
Hendricks, William H.
Jorns, Gustave W.
Klingholz, Hugo
McNulty, Finley
Perrine, A. J.
Pittman, James A. W.
Richards, J. L. C.
Richards & Pittman

1877 City Directory

Photograph Artists.
Anderson, L. Sperry
Farrington, George
Hendricks, William H.
Jorns, Gustave W.
Klingholz, Hugo
McNulty, Finley
Pietz, Henry
Perrine, A. J.
Pittman, James A. W.
Richards, J. L. C.
Richards & Pittman

1878
I have been unable to find a city directory for the year 1878.

1879-1880 City Directory

Photograph Artists.
Anderson, L. Sperry
Jorns, Gustave W.
McNulty, Finley
Pietz, Henry
Pittman, James A. W.
Watson, Charles E.

1880
I have been unable to find a city directory for the year 1880.

1880-1881 City Directory

Photographs.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
Photographers Chronologically

<table>
<thead>
<tr>
<th>Name</th>
<th>1881-1882 City Directory</th>
<th>1882-1883 City Directory</th>
<th>1883-1884 City Directory</th>
<th>1884-1885 City Directory</th>
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<td>Pittman, James A. W.</td>
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<td>Bark, George</td>
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<td>Gardnier, Charles W.</td>
<td>State Art Gallery</td>
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<td>Bark, George</td>
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<td>Ingmire, Arthur F.</td>
<td>Photographers’ Stock</td>
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<td>Jorns, Gustavus W.</td>
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<td>McNulty, Finley</td>
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<td>Stock.</td>
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</table>

I have been unable to find a city directory for the years 1883-1884.

1883

German & Drendel

I have been unable to find a city directory for the years 1883-1884.

1884 City Directory

<table>
<thead>
<tr>
<th>Name</th>
<th>1881-1882 City Directory</th>
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<td>Brittingham, John G.</td>
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<td>German, Christopher Smith</td>
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<td>Jorns, Gustave W.</td>
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<td>Ketchum, Mensor D.</td>
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<td>Jorns, Gustavus W.</td>
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</table>

1884-1885 City Directory

Anderson, L. Sperry
Photographer, George

1884-1885 City Directory

1893 Babeuf’s Directory of the City of Springfield and Sangamon County, Illinois, 1882-3, Springfield, Compiled and Published by J. Babeuf, 1882. (Hereafter referred to as 1882-3 City Directory.

1894 1884-1885 City Directory.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Photographers Chronologically

Brittingham, John G.
German, Christopher Smith
Jorns, Gustave W.
Ketchum, Mensor D.
McNulty, Finley

Peaker, Thomas
Pietz, Henry
Pittman, James A. W.
Stroud, Alonzo
Truesdell, William F.

1886

I have been unable to find a city directory for the year 1886.

1886-1887 City Directory

Anderson, L. Sperry
German, Christopher Smith
Halliday & Kessberger
Halliday, Henry Kip
Hendricks, William H.
Jorns, Gustave W.
Kessberger, August W., Jr.

Peaker, Thomas

Pietz, Henry

Pittman, James A. W.

Truesdell, William F.

1887-1888 City Directory

Anderson, L. Sperry
Gardnier, Charles W.
German, Christopher Smith
Halliday & Kessberger
Halliday, Henry Kip
Jorns, Gustave W.
Kessberger, August W., Jr.
Ketchum, Mensor D.
McNulty, Finley

Peaker, Thomas

Pietz, Henry

Pittman, James A. W.
Ryan, Daniel J.

Truesdell, Morgan H.

Truesdell, William F.

Photographic Supplies.
Ryan, Daniel J.

1888-1889

I have been unable to find a city directory for the years 1888-1889.

1889-1890 City Directory

Anderson, L. Sperry
Gardnier, Charles W.
German, Christopher Smith
Halliday, Henry Kip
Halliday & Kessberger
Jorns, Gustave W.
Kessberger, August, Jr.
McNulty, Finley

Kessberger, August, Jr
Pittman, James A. W.
Ryan, Daniel J.

Photographic Supplies.
Ryan, Daniel J.

1890-1891 City Directory

Photographers.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)
Photographers Chronologically

Anderson, L. Sperry
Ganson, Prescott
Gardnier, Charles W.
German, Christopher S.
Halliday & Kessberger
Halliday, Henry Kip
Hurt & Sidwell
Hurt, William T.

Jorns, Gustave W.
Kessberger, August W., Jr.
Ketchum, Mensor D.
Pittman, James A. W.
Ryan, Daniel J.
Sidwell, Elijah D.
Ryan, Daniel J.

Photographs.

1891-1892 City Directory

Anderson, Lyman Sperry
Brittingham, John G.
Burleigh, George N.
Call & Hurt
Call, William H.
Fox, Samuel J.
German, Christopher S.

Halliday & Kessberger
Halliday, Henry Kip
Hurt, William T.
Jorns, Gustave W.
Kessberger, August Jr.
McNulty, Finley (Frank)
Sidwell, Elijah D.

1892-1893 City Directory

Anderson, Lyman Sperry
Brittingham, John G.
Burleigh, George N.
Call, William H.
German, Christopher S.
Halliday & Kessberger
Halliday, Henry Kip

Jorns, Gustave W.
Kessberger, August, Jr.
McNulty, Finley
Pietz, Henry
Roff (Ross), John Henry
Sidwell, Elijah D.

1893-1894
I have been unable to find a city directory for the years 1893-1894.

1894 City Directory

Anderson, L. Sperry
Burleigh, Fred D.
Burleigh, George N.
Chase, Morton E.
German, Christopher Smith
Halliday, Henry Kip
Halliday & Kessberger
Hendricks, William H.

Hurt, William T.
Jorns, Gustave W.
Kessberger, August W., Jr.
McNulty, Finley
Parke, William L.
Peaker, Thomas
Ross, John Henry

1895
I have been unable to find a city directory for the year 1896.

1896 City Directory

Anderson, L. Sperry
Burleigh, Fred D.
Burleigh, George N.
German, Christopher Smith
German, George G.
Halliday & Kessberger
Halliday, Henry Kip
Jorns, Gustave W.
Kessberger, August, Jr.
McKinney, Ward E.
Ross, John Henry
Schwartz & Son
Schwartz, Harry J.
Schwartz, Henry A.
Sidwell, Elijah D.

1897

716
I have been unable to find a city directory for the year 1897.

1898 City Directory

Anderson, L. Sperry          Kessberger, August W.
Bergen, Guy F.               Kessberger & Georg
Burleigh, Fred D.            McKinney, Ward E.
Burleigh, George N.          Rayburn, Wood S.
Georg, Victor E.             Ross, John Henry
Halliday, Henry Kip          Sweet, William N.
Hawthorn, Charles Emmet     Syphers, John J

I have been unable to find a city directory for the year 1899.

1900-1901 City Directory

Photographers.

Ahl, Martha E.                 Kessberger & Georg
Anderson, L. Sperry           Kessberger, August W.
Bennett & Ahl                  Lapham, Robert
Bennett, A. Edith             Metzger, George W.
Burleigh & Lapham             National Photo-Jewelry Mnf. Co.
Burleigh, George N.           Ross, John Henry
Georg, Victor E.              Syphers, John J.
Halliday, Henry Kip           Photographic Supplies.
Hawthorn & Metzger            Springfield Camera Co.
Hawthorn, Charles Emmet      Zapf, William
Hurt, William T.              Photographic supplies
Springfield Photographers Listed By Location

The following is a listing of photographers by the location of their photography studios.

South Side of Square

504 East Adams Street

Rusk, Benjamin F. (1846-1846)
Seavy, William (1850-1850)
Meacham & Mallory (1851-1851)
Iles, W. T. (1856-1856)

South Side of Square over Ruth’s store.
Butler, Preston (1856-1861)
McNulty, Finley (1866-1890)
Ganson, Prescott (1890-1891)
Call & Hurt (1891-1893)
Ross, John Henry (1892-1900)

West Side of Square

West side of Fifth Street, between Washington and Adams Streets

Taylor, John H. (1855-1857)
Duboce, Marcel A. (1855-1861)
Farnham, W. G. (1859-1859)
Marsh, William (1860-1861)
Duboce & Wright (1860-1861)
Wright, Woodward (1860-1863)
Sexton, Thomas E. (1860-1862)
Ingmire, Frederick William (1863-1869)
Colt, W. B. M. (1864-1864)
Hall & Davis (1864-1864)
Crowder, John F. (1864-1865)
Adams, Peter J. U. (1865-1865)
Clark & Verbrike (1866-1866)
Smith, John T. (1866-1866)
Hall, Curtis H. (1866-1866)
Dawson, Richard Harry (1868-1870)
Mobsby, Fred P. (1871-1873)
Payne, Charles I. (1872-1873)
Breeden, Thomas M. (1873-1874)
Bethgyu, Julius (1873-1874)

13 West Side Public Square. over Ward’s Jewelry Store.
over King’s Millinery store
over King’s Millinery store.
over McCulloch’s drug store.

1871-1873
1872-1873
1873-1874

5 West Side of Square.
Fifth Street. 4 south of Washington Street.

1905 Hart.
1906 Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Photographers by Location

West Side of Square:
107 South Fifth Street and
107 West Side of Square, over Weldon’s

Klingholz, Hugo (1874-1875) over Weldon’s, West Side of Square (J. D. Weldon, Merchant Tailor, West Side of Square), West Side of the Square, over Levi’s dry goods store.

Pietz & Klingholz (1877-1880) 107 South Fifth Street, over Weldon’s.

Pittman, James A. W. (1881-1887) 323 South Fifth Street, 107 West Side of Square.

Peaker Brothers (1882-1883)

Peaker, Thomas (1882-1883)

Peaker, George (1884-1885)

Gardnier, Charles W. (1887-1891)

Fox, Samuel J. (1891-1892)

Call, William H. (1892-1893)

Parke, William L. (1894-1894)

Sidwell, Elijah D. (1896-1896)

Hawthorn & Metzger (1900-1900)

West Side of Square:
111 South Fifth Street and
111 West Side of Square, Over Gehrmann’s

German, Christopher Smith (1872-1873) 20 West Side of Square, over Gehrmann’s.

Jorns, Gustave W. (1874-1882) over 111 South Fifth Street; over Gehrmann’s.

Brittingham, F. M. (1884-1884)

Brittingham, John G. (1884-1885)

Truesdell, William F. (1886-1887)

Ryan & Truesdell (1887-1888)

Ryan, Daniel J. (1887-1891)

Burleigh, George N. (1891-1900)

Burleigh, Fred D. (1894-1898)

Burleigh & Lapham (1900-1900)

West Side of the Square Showing C. A. Gehrmann’s Store at 111 South Fifth Street 1907

ALPL.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Photographers by Location

West Side Square: 117 South Fifth Street

<table>
<thead>
<tr>
<th>Photographer</th>
<th>Years</th>
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<tbody>
<tr>
<td>Pietz, Henry</td>
<td>(1873-1877)</td>
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<tr>
<td>Perrine, A. J.</td>
<td>(1876-1876)</td>
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<tr>
<td>Drenkel, Daniel R.</td>
<td>(1881-1882)</td>
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<tr>
<td>Drenkel Bros.</td>
<td>(1881-1882)</td>
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<tr>
<td>German, Christopher Smith</td>
<td>(1881-1896)</td>
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<tr>
<td>German, George C.</td>
<td>(1896-1896)</td>
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</table>

Henry Pietz’s Gallery Entrance on the
West Side of the Square,
Second Stairway From Washington Street
(Circa 1873-1880)\(^{100}\)

West Side of Square:
125 South Fifth Street (121½ West Side of Square), Over Chatterton’s\(^{100}\)

<table>
<thead>
<tr>
<th>Photographer</th>
<th>Years</th>
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<tbody>
<tr>
<td>Anderson, L. Sperry</td>
<td>(1872-1883)</td>
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<tr>
<td>Crow, William R.</td>
<td>(1868-1869)</td>
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<tr>
<td>Payne, Charles L.</td>
<td>(1872-1873)</td>
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<tr>
<td>Truesdell, William F.</td>
<td>(1884-1885)</td>
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<tr>
<td>German, Christopher Smith</td>
<td>(1861-1866)</td>
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<tr>
<td>German &amp; Crowder</td>
<td>(1865-1865)</td>
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<tr>
<td>Gilbert, E. A.</td>
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<tr>
<td>Halliday &amp; Kessberger</td>
<td>(1886-1896)</td>
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<tr>
<td>Lydston, Arthur F.</td>
<td>(1860s)</td>
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<tr>
<td>Voorhis, Isaac H.</td>
<td>(1866-1873)</td>
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</tbody>
</table>

125 South Fifth Street and later
121½ West Side of Square; over Chatterton’s.

over Chatterton’s Jewelry store.

Fifth Street above Adams Street; over Chatterton’s.

over Chatterton’s.

over Chatterton’s.

West Side Capitol Square.

over Chatterton’s.

121½ West Side of Square and
121½ South Fifth Street.

West Side of Square; over Chatterton’s Jewelry Store

Successor to C. S. German,
over Chatterton’s Jewelry Store.

North Side of Square

Preston Butler’s Photograph of the North Side of the
Public Square (Circa 1858)\(^{101}0\)

North Side of Square: General

<table>
<thead>
<tr>
<th>Photographer</th>
<th>Years</th>
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</thead>
<tbody>
<tr>
<td>Church, William T.</td>
<td>(Circa 1863-1863)</td>
</tr>
<tr>
<td>Church &amp; Henry</td>
<td>(Circa 1863)</td>
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<tr>
<td>Butler &amp; Smetters</td>
<td>(1863-Circa 1866)</td>
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<tr>
<td>Sommer, Charles</td>
<td>(1865-1867)</td>
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<tr>
<td>Pitman, William H.</td>
<td>(1866-1866)</td>
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<tr>
<td>Ingmire, Frederick William</td>
<td>(1869-1873)</td>
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<tr>
<td>Ingmire, Arthur</td>
<td>(1873-1873)</td>
</tr>
<tr>
<td>Farrington, George</td>
<td>(1876-1877)</td>
</tr>
</tbody>
</table>

527 E. Washington Street.

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\(^{100}\) ALPL.
\(^{101}0\) ALPL.
\(^{101}10\) Hart.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Photographers by Location

North Side of Square
511 and 513 Washington Street and 511 and 513 North Side of Square

Tresize, Samuel P. and John Q. A. (1869-1876) Washington Street, 6 east of Fifth Street, North Side of Square; over Fancy Bazaar; 511 East Washington Street.

Richards & Pittman (1876-1877)
Pittman, James A. W. (1879-1881)
Drenkel, Daniel R. (1881-1883)
Anderson, L. Sperry (1884-1900)

East Side of Square

Kessberger & Georg (1898-1900) 509 Pierik Building

Enterprise Building
First Building West of Northwest Corner of Public Square;
North Side of Washington Street, Between Fourth and Fifth Street

Develling, J. C. (1864-1864)
Townsend, A. C. (1864-1865)
Tresize, Samuel P. and John Q. A. (1866-1869)

West Side of South Sixth Street
(Between Monroe and Adams Streets)

Jewel, Augustus W. (1866-1866) West Side Sixth, 7 North Monroe Street.
Duboce, Marcel A. (1868-1874) West Side Sixth Street, between Adams and Monroe; Sixth Street, near Monroe Street; 115 South Sixth Street.
Pietz, Henry (1873-1887) 221½ South Sixth Street.
Hendricks, William H. (1876-1877) 217 South Sixth Street; over 219 South Sixth Street.
Pittman, James A. W. (1889-1894)
Brittingham, John G. (1891-1893)
Chase, Morton E. (1894-1894) 221½ South Sixth Street.
Schwartz & Son (1896-1897) 225½ South Sixth Street.
Schwartz, Harry J. (1896-1896) 225½ South Sixth Street.
Schwartz, Henry A. (1896-1896) 225½ South Sixth Street.
Bergen, Guy F. (1898-1898)
McKinney, Ward E. (1898-1898)
Whiting, ____ (18__-18__) 221 South Sixth Street.

Photograph taken by Richard E. Hart, Fall 2002.
SPRINGFIELD, ILLINOIS’  
NINETEENTH CENTURY PHOTOGRAPHERS  
(1845-1900)

Photographers by Location

North Fifth Street  
(Between Jefferson and Madison Streets)

East Side

Gookins, S. Dwight (1857-1858)  
Fifth Street over B. F. Fox’s store (east side of Fifth Street, between Washington and Jefferson Streets) south of the Post Office

Zapf, William (1900-1900)  
212 North Fifth Street.

West Side

Watson, Charles E. (1879-1880)  
west side of Fifth Street, between Jefferson and Madison Streets.

Gardnier, Charles W. (1880-1881)  
213 North Fifth Street.

Ketchum, Mensor D. (1881-1891)  
Fifth Street south of Madison Street; Fifth Street near Madison Street; 223 North Fifth Street; 225 North Fifth Street;

McNulty, Finley (1891-1894)  
225 North Fifth Street

Stroud, Alonzo (1881-1882)  
205 North Fifth Street

Syphers, J. J. (1898-1900)  
225 North Fifth Street

215 North Fifth Street  
(Between Jefferson and Madison Streets)

“THE JORNS GALLERY. One of the most notable of the changes is the photographing business has been made by the well-known artist, G. W. Jorns, who, during the summer, built a large brick building 70 feet deep, 2 stories and basement, on North Fifth street, between Madison and Jefferson. The basement is used as a work room, the first story, or ground floor, as store room and studio, and the second floor as operating rooms. This is a very complete establishment and furnishes as fine specimens of the art as can be produced by the best instruments and most experienced artists. Mr. Jorns moved into his new establishment on the 15th of last November. The new building is a handsome ornament to that locality, and cost about $4,000.”

Jorns, Gustave W. (1882-1896)  
215 North Fifth Street

Rayburn, Wood S. (1898)  
215 North Fifth Street

Springfield Post Offices

A number of the earlier photographers are identified on backmarks and in city directories as having their studio “over the Post Office.” The following is a list of Springfield post office sites between 1854 and 1868. The list was prepared by Curtis Mann, a librarian in the Sangamon Valley Collection at Lincoln Library, Springfield, Illinois.

1854-1856  
East side of Fifth Street between Washington and Jefferson Streets.

1857-1858  
Northeast corner of Fifth and Monroe Streets.

1860-1867  
West side of Sixth Street between Monroe Street and the Public Square.

1868  
A post office building was constructed at the southeast corner of Sixth and Monroe Streets.  

1913 Mann.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Over Post Office

East Side of Fifth Street, Between Washington and Jefferson Streets
(1854-1856)

Catlin, Thomas W. (1850-1851) Daguerrean Rooms, Post Office Building, upstairs.
Bristol, H. (1854-1854) Bristol’s “Daguerrean Rooms,” over the Post Office.
Buckley, Thomas H. (1854-1854) Bristol’s “Daguerrean Rooms,” over the Post Office.
Wright & Iles (1854-1855)
Ewing & Rivers (1854-1856)

Fifth and Monroe Streets; Northeast Corner
(1857-1858)

No listings.

West Side of Sixth Street, Between Monroe Street and Public Square
(1860-1867)

Slater, A. W. (1864-1864) over Post Office Building, west side of Sixth Street, between Monroe and Public Square.
Wright, Isaac L. (1862-1864)
Wright & Dobbins (18__-18__)
Jewell, Augustus W. (1866-1866)

Springfield Photographers at Camp Butler

In addition to soldiers having their picture taken while in Springfield, the Springfield photographers would travel to Camp Butler to offer their services. An August 1861 newspaper account states that there were four portable daguerrean galleries on the grounds of Camp Butler.

Camp Butler National Cemetery is located in Sangamon County near Riverton, Ill., and occupies a portion of what was the second-largest military training camp in Illinois during the Civil War.

Soon after the firing on Fort Sumter in 1861, President Abraham Lincoln issued a proclamation calling for troops to defend the Union. Each state struggled to fulfill the president’s request but found the available men woefully unprepared for the rigors of war. The obvious solution, to federal officials, was to establish facilities for the receipt and training of war recruits.
In 1861, the War Department dispatched General William Tecumseh Sherman to Springfield, Ill., to select a site for a military training camp. Illinois Governor Richard Yates tasked the state treasurer, William Butler, with assisting the general. The men found an ideal location six miles outside of Springfield with a high ground for camping purposes and a lower, more-level area for drills and training, as well as space for a cemetery. General Sherman was pleased with the site and named it Camp Butler to honor his companion. The first troops arrived at Camp Butler in August 1861 and by the end of the month, 5,000 men occupied the camp. By the war’s end, over 200,000 Union troops would pass through Camp Butler.

As the war progressed, additional uses were found for the grounds, including a prisoner of war camp. In February 1862, approximately 2,000 Confederate soldiers captured when Fort Donelson was surrendered, arrived at Camp Butler. As the POWs arrived—from all 11 southern states except Florida—they were put to work constructing a stockade and hospital. The hastily constructed barracks were inadequate and poorly constructed. Sanitation facilities were primitive and the daily ration of food often consisted of little more than hard biscuits and a cup of thin coffee. Almost immediately, the POWs began to die at a rapid rate. The heat of the summer combined with the severe winter cold, as well as diseases such as smallpox, typhus and pneumonia, decimated the prisoner population. Roughly 700 POWs died in the smallpox epidemic of summer 1862.\(^\text{1914}\)

\(^{1914}\) http://en.wikipedia.org/wiki/Camp_Butler_National_Cemetery
Curtis H. Hall’s Capitol Gallery Carte de Visite of John Kroger (February 27, 1866)
Jones has his picture taken. An interesting ceremony came off yesterday at the "Palace of Art," of which our friend Butler is the ruling genius. Jones' picture was being taken, and Butler, in his anxiety to do our hero's picture justice, was in a state of almost feverish excitement. The necessary preliminaries made, Jones was requested to seat himself in the magic chair, and whilst in the act of doing so, the tread of many footsteps was heard at the door, the news having spread abroad that Jones was about favoring the public with his photograph. The interruption was merely momentary, as Mr. Butler emphatically informed the intruders that he was occupied with a distinguished personage and could not tolerate intrusion. Look and shut out all remonstrance, and in a few moments Jones was seated with the dignity that sits so naturally on him, whilst Butler occupied himself with adjusting the mysterious machinery of the life-multiplying camera. A silent pause, during which Jones musters courage enough to assume an air of indifference, in spite of an irresistible itching of the muscles of the face, and Butler, fully impressed with the importance of the task he had undertaken, takes every precaution to make it perfect, and our hero is informed by the artist, with a smile, that the restraint of a second is no longer necessary. "Thank God," ejaculated Jones, "I would rather face the flashing batteries of Bull Run than endure the torturings of such another ordeal." Butler smiled. So did the privileged few present, ourselves included, who happened to be there. Not many minutes more elapsed when Butler emerged from the dark chamber in the corner of the "palace," with eyes fixed in ecstatic admiration on the photograph picture of Jones. As our attention was drawn to it, the likeness of the portrait to the original struck us as wonderful. In good truth, there was Jones! every lineament of his face faithfully represented; the broad, Platonic forehead, the intelligent expressive blue eye, the fine Roman nose, the exquisitely formed mouth, not diminutive and effeminate, but indicative of a resolute manhood. In a word, the likeness was perfect. All present felt that it was so, Jones himself not excepted.

Daily State Register, September 7, 1861

Daily State Register, Friday Morning, August 16, 1861

"My dear friend," observed Jones to Butler, "so no account let that picture be exposed to public gaze. There are many anxious to look at my unobtrusive face, and I have peculiar notions about living in imperceptible obscurity. This portrait I have consented to have taken at the solicitation of a friend who expects to survive me and wishes to keep it as a memento of our youthful friendship. You will please hand it to him, when finished, and forget that Jones was ever the subject of a portrait in your beautiful Palace of Art." With a respectful bow, Butler promised to comply with the request of our friend. The door was once more unlocked, and the favored group that had been permitted to attend the interesting ceremony emerged into the sunlight. Jones' portrait may probably make its appearance some day. When it does, his acquaintances cannot fail to recognize him in it.
The Visual Record of the Civil War

Cartes de Visite or CDVs

In 1857 in Paris, A. A. Disderi, court photographer to Emperor Napoleon III, introduced a new form of portrait photographs called carte de visite or “CDV. Each negative produced with his camera contained four images on a single plate of glass.

The four images were printed on a single piece of paper and the paper was cut into four small individual pictures, albumen prints, each approximately 3 by 2 inches.

Each picture was then mounted on a thin cardboard stock, typically 2½ x 4 inches, slightly larger than present day business cards, with straight corners and often with 2 gilt lines as a border.

Photographers could easily produce carte de visite portraits in great quantities. They were far less expensive than the hard images, selling for a couple of dollars for a dozen. They rapidly became popular throughout Europe and America, and literally millions were produced between 1857 and 1870.

During the Civil War, many soldiers had their carte de visite portraits made in their military uniforms and they were popular enclosures in letters back home. They were collected like baseball cards are collected today. Families assembled them in albums that held celebrity pictures alongside images of relatives and friends.

Back Marks

On the back of CDV’s there is often an imprint identifying the name and address of the photographer. This is called a backmark. In some cases the imprint is on the front of the CDV below the picture.

Springfield’s Civil War Photographers

Photography came into its own in America during the Civil War. A newly developed photograph the size of a calling card, called carte de visite, was inexpensive and wildly popular. All of those exhibited here were taken by Springfield photographers. A few of those photographers set up their studios at Camp Butler where they took pictures of the newly mustered in or those about to be mustered out. The cartes de visite were the perfect size for the soldier to send home in a letter to loved ones.

These photographs provide a unique view into the persona of those who actually experienced life at Camp Butler and in the American Civil War. As we view them, they gaze back at us from 150 years ago, but still alive in these images.
### Springfield Photographers Listed By Number of Years Active In Springfield

The following are the names of Springfield photographers listed in the order of the number of years that each was an active professional photographer in Springfield.

#### 33 Years

| German, Christopher Smith | (1858-1873 and 1880-1896) |

#### 29 Years

1. Anderson, L. Sperry  
   (1872-1900)
2. McNulty, Finley  
   (1866-1894)

#### 23 Years

| Jorns, Gustave W. | (1874-1896) |

#### 18 Years

| Pietz, Henry | (1873-1888 and 1892-1893) |

#### 15 Years

1. Duboce, Marcel A.  
   (1855-1862 and 1868-1874)  
   3. Kessberger, August W., Jr.  
   (1886-1900)  
   4. Pittman, James A. W.  
   (1877-1891)
2. Halliday, Henry Kip  
   (1886-1900)

#### 11 Years

1. Butler, Preston  
   (1856-1866)  
   3. Ingmire, Frederick William  
   (1863-1873)  
   4. Ketchum, Mensor D.  
   (1881-1891)
2. Halliday & Kessberger  
   (1886-1896)
3. Ingmire, Arthur F.  
   (1880-1881)

#### 10 Years

| Burleigh, George N. | (1891-1900) |

#### 9 Years

| Ross, John Henry | (1892-1900) |

#### 8 Years

1. Peaker, Thomas  
   (1882-1888 and 1894)
2. Voorhis, Isaac H.  
   (1866-1873)
3. Wright, Woodward  
   (1855-1858 and 1860-1863)

#### 7 Years

1. Garndier, Charles W.  
   (1880-1881 and 1887-1891)  
   2. Stewar, John G.  
   (1855-1861)

#### 6 Years

1. Hendricks, William H.  
   (1876-1877, 1885-1887 and 1894)  
   3. Tresize, John Q. A.  
   (1866 and 1872-1876)  
   4. Watson, Charles E.  
   (1860-1863 and 1879-1880)
2. Taylor, John H.  
   (1851-1856)

#### 5 Years

1. Brittingham, John G.  
   (1884-1885 and 1891-1893)  
   7. Klingholz, Hugo  
   (1873-1877)  
   8. Ryan, Daniel J.  
   (1887-1891)
2. Burleigh, Fred D.  
   (1894-1898)  
   9. Sidwell, Elijah D.  
   (1890-1893 and 1896)  
   10. Stroud, Alonzo  
   (1881-1885)
3. Church, William T.  
   (Circa 1860-1864)  
   11. Tresize, Samuel P.  
   (1866-1870)
4. Halliday, Henry Kip  
   (1886-1900)  
   12. Truesdell, William F.  
   (1884-1888)
5. Hurt, William T.  
   (1891-1894 and 1900)
6. Ingmire, Arthur F.  
   (1873-1875 and 1880-1881)

#### 4 Years
**SPRINGFIELD, ILLINOIS’**  
**NINETEENTH CENTURY PHOTOGRAPHERS**  
(1845-1900)  
Photographers by Years Active in Springfield

<table>
<thead>
<tr>
<th>Years Active</th>
<th>Name and Firm</th>
<th>Dates of Operation</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Call, William H.</td>
<td>1891-1893</td>
</tr>
<tr>
<td>2.</td>
<td>Dawson, Richard Harry</td>
<td>1868-1870</td>
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<tr>
<td>3.</td>
<td>Drenkel, Daniel R.</td>
<td>1881-1883</td>
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<tr>
<td>4.</td>
<td>Ewing &amp; Rivers</td>
<td>1854-1856</td>
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<tr>
<td>5.</td>
<td>Georg, Victor E.</td>
<td>1898-1900</td>
</tr>
<tr>
<td>6.</td>
<td>Hawthorn, Charles Emmet</td>
<td>1898-1900</td>
</tr>
<tr>
<td>2 Years</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Bethgay, Julius</td>
<td>1873-1874</td>
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<tr>
<td>2.</td>
<td>Breeden, Thomas M.</td>
<td>1873-1874</td>
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<tr>
<td>3.</td>
<td>Cabanis, Ethan T.</td>
<td>1847-1848</td>
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<tr>
<td>4.</td>
<td>Call &amp; Hurt</td>
<td>1891-1892</td>
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<tr>
<td>5.</td>
<td>Catlin, Thomas W.</td>
<td>1850-1851</td>
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<tr>
<td>7.</td>
<td>Crowder, John F.</td>
<td>1864-1865</td>
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<tr>
<td>8.</td>
<td>Dean, M. O.</td>
<td>1882-1883</td>
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<tr>
<td>10.</td>
<td>Drenkel Bros.</td>
<td>1881-1882</td>
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<tr>
<td>11.</td>
<td>Duboece &amp; Wright</td>
<td>1860-1861</td>
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<tr>
<td>12.</td>
<td>Farrington, George</td>
<td>1876-1877</td>
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<tr>
<td>13.</td>
<td>Fox, Samuel J.</td>
<td>1891-1892</td>
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<tr>
<td>14.</td>
<td>Ganson, Prescott</td>
<td>1890-1891</td>
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<tr>
<td>1 Year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Adams, Peter J. U.</td>
<td>1865-1865</td>
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<tr>
<td>2.</td>
<td>Battles, George W.</td>
<td>1855-1855</td>
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<tr>
<td>3.</td>
<td>Bergen, Guy F.</td>
<td>1898-1898</td>
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<tr>
<td>4.</td>
<td>Bristol, H.</td>
<td>1854-1854</td>
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<tr>
<td>5.</td>
<td>Brittingham, F. M.</td>
<td>1884-1884</td>
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<tr>
<td>6.</td>
<td>Buckley, Thomas H.</td>
<td>1854-1854</td>
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<tr>
<td>7.</td>
<td>Caldwell, J.</td>
<td>1850-1850</td>
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<tr>
<td>8.</td>
<td>Chase, Morton E.</td>
<td>1894-1894</td>
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<tr>
<td>9.</td>
<td>Church &amp; Henry</td>
<td>1863-1863</td>
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<tr>
<td>10.</td>
<td>Clark, _____</td>
<td>1849-1849</td>
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<tr>
<td>11.</td>
<td>Clark, Daniel R.</td>
<td>1866-1866</td>
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<tr>
<td>12.</td>
<td>Clark &amp; Verbine</td>
<td>1866-1866</td>
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<tr>
<td>13.</td>
<td>Colt, W. B. M.</td>
<td>1864-1864</td>
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<tr>
<td>14.</td>
<td>Cook, Sarah M., Mrs.</td>
<td>1855-1855</td>
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<tr>
<td>15.</td>
<td>Coombs, Frederick</td>
<td>1845-1845</td>
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<tr>
<td>16.</td>
<td>Develling, J. C.</td>
<td>1864-1864</td>
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<tr>
<td>17.</td>
<td>Dinsmore, J. S., Mrs.</td>
<td>1854-1854</td>
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<tr>
<td>18.</td>
<td>Farnham, W. G.</td>
<td>1859-1859</td>
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<tr>
<td>19.</td>
<td>German, George C.</td>
<td>1896-1896</td>
</tr>
<tr>
<td>20.</td>
<td>German &amp; Crowder</td>
<td>1865-1865</td>
</tr>
<tr>
<td>21.</td>
<td>Hall &amp; Davis</td>
<td>1864-1864</td>
</tr>
</tbody>
</table>

**Some were itinerant photographers.**

1. Adams, Peter J. U. | 1865-1865 | 22. Harris, T. E. | 1866-1866 |
10. Clark, ______ | 1849-1849 | 31. Rusk, Benjamin F. | 1846-1846 |
14. Cook, Sarah M., Mrs. | 1855-1855 | 35. Seavy, William | 1850-1850 |
15. Coombs, Frederick | 1845-1845 | 36. Slater, A. W. | 1864-1864 |
17. Dinsmore, J. S., Mrs. | 1854-1854 | 38. Smith, John T. | 1866-1866 |
20. German & Crowder | 1865-1865 | 41. Verbine, W. A. | 1866-1866 |
21. Hall & Davis | 1864-1864 | 42. Whitehurst & Awberry | 1849-1849 |

Those who were here in 1900 and may have continued on into the 20th century.

1. Zapf, William | 1900-1900 |
2. Bennett & Ahl | 1900-1900 |
3. Burleigh & Lapham | 1900-1900 |
4. Hawthorn & Metzger | 1900-1900 |
5. Lapham, Robert | 1900-1900 |
6. Metzger, George W. | 1900-1900 |
Types and Dating of Early Photography

There are other pieces of evidence that will help in narrowing the time period when a photographer took a photograph or in dating a photograph when the photographer is unknown. What follows is a compilation of evidence that may be helpful in dating early photographs. The information was gathered from various sources and is not the result of my independent knowledge on these identification techniques.

Photographs can be divided into two basic categories—hard images and paper images.

Hard Images

There are three types of hard images—daguerreotype, ambrotype and tintype.

From 1839-1867, these hard images were usually housed in leatherette cases resembling small books with a plush velvet interior on one side and the image under a decorative brass mat on the other side such as the ones shown on the cover and below. Hard images came in standard sizes:

- Mammoth: 13 x 17 inches
- Half Plate: 4¼ x 5½ inches
- 1/6 Plate: 2¼ x 3¼ inches
- 1/16 Plate: 1 3/8 x 1 5/8 inches
- Double Plate: 8½ x 13 inches
- Full Plate: 6½ x 8 ½ inches
- 1/4 Plate: 3 1/8 x 4 1/8 inches
- 1/9 Plate: 2 x 2½ inches

Daguerreotype (Dag) (ca. 1839-1860)

In May of 1837, Frenchman Louis-Jacques Mande’ Daguerre developed the first practical photographic process—the Daguerreotype Process. The process required a twenty minute exposure and the images produced were known as daguerreotypes or simply “Dags.” In the fall of 1838, the French Government acquired the process and on August 19, 1839, announced that it was giving the technology—”Free to the World.” By the early 1840s, the technology had crossed the Atlantic to the United States where photography studios sprung up in major cities.

Dags were a “one-of-a-kind” photograph produced on a thin layer of polished silver plated onto a copper plate. After being sensitized by chemicals, the plate was exposed and the image was developed by a mercury vapor and fixed permanently by other chemicals. The extremely delicate image can appear as a positive or negative and can resemble a mirror when viewed. The image was then placed in a hinged case and covered with a brass mat and a sheet of glass. Hallmarks may be stamped on the front brass mat or back of the plate such as the one shown above. Daguerreotypes were expensive, costing two to three dollars (large sizes such as half and full plates were even more expensive). By the late 1850s interest in Dags had lessened due to their high price and the introduction of less expensive forms of photography (CDV’s and tintypes). Dags made after 1861 are very rare.

Kunz.
An image can be identified as a daguerreotype by its mirrored silverish surface. When tilted at an angle the image will disappear. The back of the daguerreotype plate is copper or sometimes silver colored (resilvered plate). It is not magnetic. Dags should be kept in their original case and should not be cleaned. Wiping or touching the surface of a Dag may cause permanent damage.

Some disadvantages to early daguerreotypes were:
- A mirror-like surface made them difficult to see.
- They were very delicate and needed to be protected by glass.
- The image was laterally reversed (mirror image).
- They were unique - no duplication.
- Exposure times were too slow for portraiture.

**Ambrotype (Ambro) (1852-1865)**

![Capitol Gallery Ambrotype: a 1/6th Plate Circa 1851-1856](image)

The ambrotype was invented by Frederick Scott Archer in 1851. They were a popular form of photography between 1852 and 1865, but most can be dated as pre-1863. To create an ambrotype, a thin plate of glass was treated with chemicals and exposed to light. This “one-of-a-kind” silver image in a collodion binder on a glass plate negative was turned into a positive image by placing a dark material, such as paper, paint, or cloth on the back of the glass plate.

The image appeared as a gray-green positive. It is not reflective. Some ambrotypes were made on colored glass. Ruby colored glass ambrotypes did not require a black background. Both daguerreotypes and ambrotypes sometimes exhibit hand painted/tinted highlights and flesh tones. They were reasonable in price. The ambrotype was usually placed in a decorative brass die cut frame with a gilt border and then into a photo case as shown above. The ambrotype image can be damaged by the slightest touch on the image surface and it should be kept in its original case.
The tintype, also known as the melainotype and the ferrotype, was a uniquely American form of photography. The process was developed in Gambier and Lancaster, Ohio in the mid 1850s and reached the height of its popularity between 1861 and 1863. It remained a popular form of photography until 1900 and continued to be produced into the mid 1930s.

“The characteristics of the tintype that led its critics to dismiss it as a serious art form are precisely the ones we find so appealing today. They were often made by street vendors. The informality of the medium encouraged its subjects to relax, so their poses are natural. We see details of hairstyles, clothing, and surroundings that are missing in the more formal daguerreotypes of the time. Tintypes provide us with a special appreciation of nineteenth-century American life that we are unlikely to encounter elsewhere. The men, women, children, and dogs in these images look as though they lived real lives.

The tintype is also based on the collodion process, but the negative/positive image was placed on a very thin sheet of lacquered iron, not tin or glass. Multiple tintypes could be produced at one time from a single sheet of iron. The metal sheet was painted dark brown or black, exposed, developed, fixed and then varnished. Because it was faster, simpler and cheaper for a photographer to create and more stable than either the daguerreotype or the ambrotype, it easily replaced both as the most popular form of photography. It was not as popular, however, as the CDV. The image could be tinted (cheeks, lips, jewelry) and touched-up. A varnish was applied to protect the colors. The image is easily scratched. Tintypes are magnetic.”

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1918 Hart.
1919 The American Tintype, Floyd Rinhart, Marion Rinhart and Robert W. Wagner, foreword by W. Robert Nix.
**1861-1866:** Tintypes were often encased in a paper holder with ovals cut out or an album. Some paper holders were printed with stars and emblems. After the Civil War, the decorations were embossed. Some were encased like the daguerreotypes. See the Preston Butler tintype at the heading of this section. Cases for tintypes were discontinued after 1867.

Right: Marcel A. Duboe’s Tintype of an African-American.

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**Dating Criteria**

**1863-1890:** Tiny portraits were 7/8 x 1 inch (about the size of a postage stamp) and were called “Gems.” These were cut to fit lockets, cufflinks, rings, etc.

**1870-1885:** Tintypes were brown tinted. The brown tint was never used before 1870. The photographers used “rustic” props and painted backdrops, fake stones, wood fences.

**1875-1930:** Carnival Period: Photos were taken at public gatherings - fairs, carnivals, events. The photographer arrived with camera and used painted backdrops.
Distinguishing Between Tintypes and Ambrotype

When an image is in a case with cover glass, it may be difficult to determine if it is a tintype or an ambrotype. Removing the image from the case to make the determination may be necessary. If it is on a glass plate, it is an ambrotype. If it is on a thin iron plate it is a tintype. The heft or weight of the case may help make the distinction without removing the image from the case. Ambrotypes weigh more than tintypes because they are on a thick glass plate. The tintype is on a lighter, thin tin/iron plate. Experienced collectors can usually identify a cased ambrotype over a cased tintype by angling and noticing upper and lower tones.

Paper Images

Paper images were produced from glass-plate negatives. Unlike the “one of a kind” hard images, multiple copies of a paper image could be made from a single glass plate. The most common types of paper images are the carte de visite, cabinet card, albumen print and stereoview.

Carte de Visite or CDV (French for “Visiting Card”) (1857-1870)

In 1857 in Paris, A. A. Disderi, court photographer to Emperor Napoleon III, introduced a new form of portrait photographs called cartes de visite or “CDV’s.” To produce the CDV’s, Disderi used a camera with four lenses instead of one. Each negative produced with his camera contained four images on a single plate of glass. The four images were printed on a single piece of paper and the paper was cut into four small individual pictures, each approximately 3 by 2 inches. Each picture was then mounted on a thin cardboard stock, typically 2½ x 4 inches, slightly larger than present day business cards, with straight corners and often with 2 gilt lines as a border.

Carte de Visites (CDVs) are albumen prints, usually with dimensions were 2 1/2 by 4 inches, but there were some variations. They were mounted on a cardboard mount. The front of the card had the photograph mounted. The back of the card had the name and usually the address of the photographer, normally in an elaborate design. In about 1861, substantial numbers of CDVs began appearing in America and the CDV was dominant from about 1860-66, a period that included the Civil War and the Civil war revenue stamps required on CDVs. At the time, a CDV cost about $0.25, a little more for more prestigious photographers. Thus most of the revenue stamps on CDVs are 2 and 3 cent stamps. Some photographers gave a volume discount, perhaps six cards for $1.00. As more photographers opened studios and the procedures and materials became more standardized the prices declined to 10 for $1.00 or even less. More
elaborate portraits such as those which had been colorized or hand tinted cost more and thus required a higher value stamp.\textsuperscript{1921}

On the back of most CDV’s there is often an imprint identifying the photographer. This is called a backmark. In some cases the imprint is on the front of the CDV below the picture.

Before 1870, the person being photographed is most often either seated or standing, but is shown full length. After 1870, CDV’s are on thicker cardstock and often have rounded corners and elaborate backmarks. The depiction of the sitter is usually closer-up.

Photographers could easily produce carte de visite portraits in great quantities. They were far less expensive than the hard images, selling for a couple of dollars for a dozen. They rapidly became popular throughout Europe and America, and literally millions were produced between 1857 and 1870.

During the Civil War, many soldiers had their carte de visite portraits made in their military uniforms and they were popular enclosures in letters back home. They were collected like baseball cards are collected today. Families assembled them in albums that held celebrity pictures alongside images of relatives and friends. Some continued to be made until around 1910 and even possibly 1920. \textsuperscript{1923}

With the introduction of the cabinet card in 1866, the CDV began to decline.

\textsuperscript{1921} Darrah, William. William Darrah has written one of the most informative books on Carte De Vistes.


\textsuperscript{1923} Friedberg, Richard. “Introduction to United States Revenue Stamps”, \textit{Linn’s Stamp News} (Sidney, Ohio, 1994).

\textsuperscript{1924} Hart.

\textsuperscript{1925} www.si.edu/harcourt/npg/exh/brady/gallery/bradindx.html.

\textsuperscript{1926} Hart.
Cabinet Card (1865-1906)

The “Cabinet Card” is simply a larger version of the carte de visite (CDV). The form was introduced soon after the Civil War. They were usually portraits made in a studio, printed on albumen paper and later gelatin-silver and mounted on card stock with rounded corners and thicker than the carte de visite card. They were usually imprinted with the name and address of the photographer and sometimes included the year that the photograph was taken. During the latter part of the 1800s, Cabinet Cards replaced CDV’s in popularity. They were often placed in elaborate photo albums such as the one shown below. The standard size Cabinet Cards were 4¼ x 6½ inches, 4 times as large as CDVs. Because they were larger, they could be touched up. Other card sizes had names:

- Victoria 5 x 3¼ inches
- Promenade 7 x 4 inches
- Boudoir 8½ x 5¼ inches
- Imperial 9 7/8 x 6 7/8 inches
- Panel 8¼ x 4 inches.

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[Image of Halliday & Kessberger's Cabinet Card (Circa 1886-1897)]

[Image of Cabinet Card Album]

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1925 Jones.
1926 Jones.
SPRINGFIELD, ILLINOIS’
NINETEENTH CENTURY PHOTOGRAPHERS
(1845-1900)

Types and Dating of Early Photography

Albumen Print (1850-1895)

The “Albumen Print” is a larger version of the carte de visite and Cabinet Card paper images. They were popular from 1850 to 1895, the same time period as the carte de visite.

An image would be taken on a glass plate negative. From the glass plate negative plate, a print would be made on very thin paper that had been treated with various mediums. From 1850 to 1900, most used an emulsion of beaten egg whites and silver nitrate. These are called “albumen prints.” The albumen print, usually found in an oval format measuring about 5 x 7 inches, was glued onto card stock to provide strength. The photographer would often mark the albumen print near the bottom of the mat with his name and studio address. These prints were often displayed in elaborate Victorian wood frames. The photographic image will have a purplish-brown hue and a somewhat glossy surface, but commonly the egg white will have deteriorated giving the image an overall yellow or sepia tinge.

Stereoview

A stereoview is a pair of images mounted on a single 7 x 3 ½ inch card that when viewed through a stereoscope gives the effect of three dimensions. A camera with two lenses at slightly different angles was used to take the pictures. Stereoviews became popular during the Civil War and continued in popularity well into the 20th century. Early stereoviews (pre 1875), such as the one show below, are on tan or yellow mounts that are flat. Later mounts are orange, tan, or black in color and are slightly curved. Often stereoviews were marked with the photographer’s name and the date.

Marcel A. Duboce’s Stereoview of The New State House Under Construction (Circa 1870)

---

1927 Hart.
Backmark of Marcel A. Duboce’s Stereoview of The New State House
Under Construction (Circa 1870)

Stereoscope, belonging to Abraham Lincoln’s children
Patented April 7, 1857; New York
Wooden stereoscope for viewing stereographs (a.k.a. stereoptic cards), much like a modern “Viewmaster.” Peering through the eye holes, the images would appear three-dimensional. Dimensions are 13.5”, 11” wide, and 9 1/2” deep. A “rolodex” type system inside the stereoscope held stereograph cards (cards with identical images pasted side-by-side). The lid opened to allow light inside. The eyeholes sometimes contained lenses to magnify the images, but this model does not. Smaller, hand-held versions of this toy were also available.
United States Tax Stamps

Adhesive Revenue Stamps

Probably the most reliable of all dating evidence is the presence of a Federal Tax Stamp on the back of a CDV. During the Civil War, one of Congress’ tax measures was a range of new taxes to be paid by adhesive revenue stamps. These new taxes were applicable to quite a varied range of items: legal documents, playing cards, patent medicines, matches, and perfumes. These taxes eventually brought over $10 million annually to the Federal Treasury. Matches were an especially important revenue earner, about $1 million annually. The total revenue collected was about $40 million. This was about 1 percent of the cost of the War. Photographs were not at first included in the revenue measures.

Tax on Photographs (1864)

On June 30, 1864, the United States government imposed a tax on carte de visite photographs. Payment of the tax was evidenced by a Tax Stamp that was required to be placed on the back of each CDV from August 1, 1864 to August 1, 1866. The stamps were supposed to be cancelled by the photographer with his initials and the date, though often the stamp was just marked with an “X” or left un-cancelled. The tax was pro-rated based on the cost of the photograph. This gives us an idea as to what photographers charged at the time. The stamps were 2 cents and up. The 2 cent stamp was for photographs costing up to 25 cents. The 3 cent stamp was for photographs costing 26-50 cents. The 5 cent stamp was for photographs costing $0.50 to $1.00. Photographs costing over $1.00 required another 5 cent stamp for every extra dollar or fraction of a dollar. Other photographs such as those being bound into books could not have stamps affixed to them. There were also photographs such as these put into lockets that were too small for stamps. The revenue act for these formats enacted a 5 percent tax that the client paid directly to the photographer.

Because money was involved, the presence of these stamps is definitive confirmation that the stamp was used during this 2-year period. The one thing we do not know is how extensively photographers complied. The fine for violating the law was $10 per infraction so it could be very expensive if the photographer attempted to evade the taxes. So as far as we know there was a high rate of compliance. Once the stamp was on there we assume that it would stay well affixed or leave a mark where it was removed. So we have a very valid indicator for about a 2-year period in the mid-1860s in the northern states and areas controlled by Federal forces.

The Stamps

The Federal Government did not have stamps specifically for the tax on photographs, although there were stamps for many other specific usages. Revenue officials at first attempted to do just this. There were for example stamps issued for “bank check,” “contract,” “bill of lading,” “express”, “playing cards”, “telegraph”, “certificate”, “proprietary”, “foreign exchange”, etc. About 25 types of different revenue stamps were issued. But such a complicated system proved cumbersome and people complained because often revenue officials ran out of some of the stamps. Congress thus acted to make the stamps interchangeable (late 1862). Thus the stamps used on photographs does not read “photograph”, but instead could be any of the revenue stamps issued, as long as the amount is correct. Notice that the stamp here is a “proprietary” stamp. Proprietary stamps were for commercial products. They were used on a variety of products, including patent medicines, cosmetics, perfumes, and matches. They could as is shown here be used for the tax on photographs, but were not normally used on documents. The design of the revenue stamps were similar, although as explained above the script would specify a particular type of tax. They pictured George Washington in an complicated frame. “Internal Revenue” was at the top and the value at the side. The type of tax was stated at the bottom. The most common values used on photographs (1-3 cents) were mostly red, but the Government was not consistent so we see other colors (blue, orange, and green). A further complication here was that the Government permitted high volume manufacturers (mostly patent medicines and matches) to concoct their own unique color dies and were given a discount. These did not appear on photographs. Some of the first revenue stamps were not perforated. Others were perforated horizontally or vertically. Most were, however, fully perforated. Butler and Carpenter of
Philadelphia was awarded the contract to print the stamps. Some photographs can be found with postage stamps. Apparently this was acceptable if the revenue stamps were unavailable.

The amount of the stamp was dictated by the selling price of the card: 2 cents for cards selling for less than a quarter; 3 cents for cards selling for 26 cents to 50 cents; and 5 cents for cards selling for 51 cents to a dollar.

1 cent

An amendment allowing one cent stamps for very cheap cards (less than 10 cents each) was begun in March 1865, so cards with one cent stamps date between March 1865 and August 1, 1866.

A rare blue Playing Card stamp was only used during the summer of 1866.

The money raised was to be used to help pay for the Civil War. The tax ended in August 1866.

1929 Hart.
Absence

While the presence of these stamps is reliable evidence that the portrait was taken 1864-66, the absence of the stamps does not mean that the portraits were not taken during this period. Some people presume that all CDVs taken in the North between 1864-66 have a revenue stamp on the back, but some sources report that this is not the case. The tax was on the entire amount that was paid for any order of photos that were sold to a person. So, for example, if the tax was 2% of the total paid and a person bought $20 worth of photos, the tax would have only been 4 cents. Thus only two cent stamps were needed and these would be placed on the back of only 1 or 2 of the photos that were sold to the person -- whereas $20 would buy quite a few photos and most of them didn’t end up with a tax stamp on the back.

Cancellations

The photographer was supposed to cancel the stamp by initialing and dating it. Actual cancelation procedures varied widely. Some photographers had hand stamps rather like a postal cancelation. Most seemed to have cancelled the stamps by initialing them or otherwise marking them. Many wrote an “x” or other mark over the stamp. Some photographers forgot to cancel the stamp.

Federal Revenue Tax Stamps

Tax Stamps on Photographs (August 1, 1864—August 1, 1866)

During the Civil War, Congress required adhesive revenue tax stamps to be applied to a wide range of items: legal documents, playing cards, patent medicines, matches, and perfumes. The total revenue collected by these taxes was about $40 million, about 1 percent of the cost of the Civil War. On June 30, 1864, the United States government imposed a tax on carte de visite photographs. From August 1, 1864 to August 1, 1866, payment of the tax was evidenced by a Tax Stamp that was required to be placed on the back of CDVs.

Amount of Tax on Photographs

The amount of the tax was based on the cost of the photograph, thus providing evidence of the price of photographs at the time. The stamps were 2 cents and up.

- 2 cents for photographs costing up to 25 cents.
- 3 cents for photographs costing 26-50 cents.
- 5 cents for photographs costing 50 cents to $1.00.
- Photographs costing over $1.00 required another 5 cent stamp for every extra dollar or fraction of a dollar.

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Thickness of Card Stock

The thickness of the card stock of both Cabinet Cards and CDV’s is evidence of when a photo was taken. Measurement of thickness can best be done using sheets of 20 lb. bond paper. One sheet of paper is about .004 inch and card mounts varied from about .01 to .05 inches thick. Using the following scale, you can approximate the thickness of a card.

<table>
<thead>
<tr>
<th>Inches</th>
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<td>.044</td>
<td>11</td>
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</tbody>
</table>

To measure a card, place it on a flat surface. Stack 3 sheets of paper along the longest side and add paper to the pile a sheet at a time. Run your finger across the surface where the photo and the papers come together, going across the seam and then with it. You can feel a distinct ridge on the higher side at first. Continue adding paper until they feel equal or where adding another sheet makes it just barely too high.

- 1858-1869 .010 to .020 inches thick 5 or fewer sheets of paper
- 1869-1887 .020 to .030 inches thick 5 to 8 sheets of paper
- 1800-1900 .030 to .040 inches thick 7 to 10 sheets
- 1890-1910 greater than .040 inches thick more than 10 sheets of paper
Color of Card Stock

The color of the card stock of both Cabinet Cards and CDV’s is evidence of when a photo was taken.

- 1858-1860: white, both sides
- 1861-1866: gray or tan
- 1869-1874: yellow was common
- 1871-1880: thicker whites
- 1872-1878: thicker grays
- 1873-1910: pale colors of lavender, green, blue, pink on front, different or darker color on back
- 1877-1887: chocolate brown, green or black
- 1882-1888: face of buff color, matte finish, and back creamy yellow, glossy

Border and Designs on Cards

The border and design of the card stock of both Cabinet Cards and CDV’s is evidence of when a photo was taken.

- 1861-1880: red or gold, single or double lines on the face of the card
- 1863-1868: oval frame around picture, printed or embossed
- 1870-1900: straight edges, gilded or plain
- 1880-1900: beveled edges, gilded or plain
- 1881-1888: light geometric designs on the back of the card
- 1884-1885: wide gold borders
- 1889-1896: rounded corner rule of single line
- 1890-1892: metallic green or gold impressed border
- 1894-1900: notched or scalloped edges
- 1896-?: impressed outer border, no color added

Card corners

The corners of the card stock of both Cabinet Cards and CDV’s is evidence of when a photo was taken.

- 1858-1871: square on light weight card stock
- 1871-1910: rounded on heavier stock
- 1894-1910: square on heavy board, possible scalloped or notched sides

Objects and Props

The objects and props used by a photographer in both Cabinet Cards and CDV’s is evidence of when a photo was taken.

- 1860-1868: CDV’s: simple Grecian columns, a chair
- 1870-1885: rustic painted backdrops, stones, wood fences
- 1875-1930: backdrops of famous places (Niagara Falls), a beach or other paper mache props

Photographer’s Imprints

Photographer imprints on both Cabinet Cards and CDV’s is evidence of when a photo was taken.

- 1860-1862: small single line imprint on back of card
- 1860-1900: small typeset imprint on front of card, usually below picture, sometimes additional lines on reverse
- 1861-1866: 2 or 3 lines imprinted vertically on back. Between 1863 and 1866 these statements might be printed on the back “Duplicates Can Be Had” or “Negatives Preserved”, etc.
- 1863-1867: 3 or more lines, larger characters, additional information
- 1868-1882: larger simple imprints horizontally on the reverse only
1870-1900  typeset imprints, fancy fonts, mixed fonts. Can be very ornate and take up the whole back of the card (usually vertically).

**Hairstyles and Clothing**

Style of dress can be evidence of a time period. People sitting for portraits usually wore their “best” and most stylish clothes. Styles giving a clue to a time period include men’s ties and lapel widths, men’s and women’s sleeves (loose or fitted), women’s necklines and hairstyles, and men’s moustaches and beards. The following list is offered to give you a general idea of what to look for in different years but the dates of fashion are not written in stone.

**1840s**

**Women:**

- Sleeves tight on upper arm.
- Fuller below elbow with under sleeves loose and visible.
- Back closures on V-shaped bodice with rigid construction.
- Sloping shoulder line, round neckline.
- Mitts (fingerless gloves) with formal attire.
- White, wide collars tapered to V in back.
- Watch and pencil chains, hair jewelry, rings prominent.
- Earrings simple hoops or drops.
- Hair parted in middle and pulled to bun in back but ears covered.

**Men:**

- Coats extra long, narrow sleeves, narrow cut, “sack coat” of unlined linen or cotton, unfitted, untailored.
- Large buttons.
- Vests over white shirts.
- Ties of modest width were soft & tied in horizontal bow knot.

**1855-1865**

**Women:**

- Big skirts using crinolines and hoops,
- Dropped sleeves.
- Under sleeves were open at the wrist.
- Hair parted in the middle, pulled tight on the top of the head and twisting it into buns over the ears.

**Men:**

- Wide lapels.
- Double breasted jackets.
- Scarf ties.
- Longish hair covering the ears, sticking out.
- Moustaches, sideburns, some in the style called “muttonchops”.

**Butler & Smetters’ Cartes de Visite (Circa 1863)**
Women:

Bodices and skirts were adorned with ruffles, bows, frills and tiers.
The front of the skirt was flatter because the material was being pulled back to make a bustle.
The sleeves on the bodice were fitted.
Hair curls dropped behind the ears and bangs were fashionable.

Men:

Jackets and trousers were unmatched.
Ties were still of the scarf type.
The hair was shorter but still wispy over the ears. A very defined side part is noticeable.

Women:

Apron type drape across the front of the skirt appeared.
Many folds in the material of the overskirt were pulled to the back to create a bustled effect but the bustle was on the way out.
Bodice was tight, using boning and
Sleeves were narrow.
1890

Women:

The bustle has disappeared and the hourglass shape was in.

High necklines of white lace set into bodice.

Men:

4 button cut-away type coat,
Narrow collars.
Jackets becoming tight to the body with narrow sleeves.
Collars were stiff with small points.

“Little Lord Fauntleroy” suits for little boys.
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