CARTE-DE-VISITE CULTURE IN MANCHESTER NH: A CASE STUDY

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A Thesis

Submitted to the Graduate College of Bowling Green State University in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

December 2006

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ABSTRACT

Dr. Andrew Hershberger, Advisor

With little existing scholarship of cartes-de-visite, they are largely written off within the history of photography as consumer-driven commodities rather than artistic objects. The following paper will address the effects of the carte-de-visite phenomenon on popular culture, the aesthetic value of the photographs, and the role of the photographer as artist. This paper will closely examine the carte-de-visite culture of a certain geographical area, Manchester, New Hampshire. Conducting such a case study clarifies the societal relations of the photographer to community and provides a specific framework in which to examine the modes in which cartes-de-visite were created and exchanged. A specific focus also allows an in-depth examination of the successes and failures of photography studios as well as the ratio of studios to adjacent populations. The photographers that produced cartes-de-visite, although behind the camera, were often prominent members of the communities they served. While these portrait photographers have been forgotten, in this study of carte-de-visite culture the photographers will be revived as authors of images. Through the examination of a particular album, the Dickey Album, containing photographs from Manchester, New Hampshire, this paper will address the role of the photographers, the climate in which the photographs were created, the subjects of the cartes-de-visite, as well as the social and familial role of the album for the individual(s) to which it belonged.
This manuscript is dedicated to the loving memory of Ray Kecy
ACKNOWLEDGMENTS

I would like to thank my advisor Dr. Andrew Hershberger for his endless support and encouragement and Dr. Rebecca Green for her suggestions and involvement. I am forever indebted to my Mother and Father, Carole and Doug Jambard-Sweet for not only for a lifetime of love and patience but for the many hours they spent in the Manchester Library sorting through city directories scrolling through microfiche. I would also like to express my gratitude to my Grandparents Doug and Ernestine Sweet who have provided me with countless opportunities and endless love over the years. Finally I would like to thank my husband Tom Strong for providing me with comic relief and undying love and encouragement throughout this process and my graduate studies overall.
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INTRODUCTION

Cartes-de-visite were patented by André Disdéri in Paris in 1854 and by 1860 they had become popular throughout the world.¹ Often given little aesthetic merit, the genre is nonetheless widely recognized as the means by which photography was democratized. The inexpensive, reproducible, and flexible attributes of the carte-de-visite allowed photography widespread accessibility to the middle and lower classes for the first time. The 2 ½ by 3 ¾ inch photographs became icons of popular culture that were traded, collected, coveted, and cherished in ornate albums. The cause for this faddish reception is often attributed to the fact that they represented social mobility. No matter what one’s income or social status may have been, individuals seeking photographic representation were depicted in the elaborate surroundings of the photographer’s studio. In the United States the quest for the "American Dream" was embodied in these inexpensive portraits through their universal accessibility and their capability, if only fleeting, to elevate an individual’s social class.

The phenomenon of the carte-de-visite in the nineteenth century was widespread throughout developed countries. In the United States carte-de-visite culture arose at a time when a new American identity was emerging as a result of the Civil War, as well as the growth of consumer capitalism. Cartes-de-visite allowed for economical and tangible representations of the American individual. The sheer amount of cartes-de-visite produced in the United States during the mid-late nineteenth century contributed to forming a universal bond among citizens and establishing a societal norm with which the American individual could evaluate their place in the Nation’s social order.

¹ Hirsch, 71
With little existing scholarship of cartes-de-visite, they are largely written off within the history of photography as consumer-driven commodities rather than artistic objects. Even though many existing cartes-de-visite can be attributed to certain photographers, the role of the photographer as artist, and the individual photographers themselves, are disregarded in common scholarship. The following paper will address the effects of the carte-de-visite phenomenon on popular culture, the aesthetic value of the photographs, and the role of the photographer as artist. This paper will closely examine the carte-de-visite culture of a certain geographical area, Manchester, New Hampshire. Conducting such a case study clarifies the societal relations of the photographer to community and provides a specific framework in which to examine the modes in which cartes-de-visite were created and exchanged. A specific focus also allows an in-depth examination of the successes and failures of photography studios as well as the ratio of studios to adjacent populations. The photographers that produced cartes-de-visite, although behind the camera, were often prominent members of the communities they served. While these portrait photographers have been forgotten, in this study of carte-de-visite culture the photographers will be revived as authors of images. Through the examination of a particular album, the Dickey Album, containing photographs from Manchester, New Hampshire, this paper will address the role of the photographers, the climate in which the photographs were created, the subjects of the cartes-de-visite, as well as the social and familial role of the album for the individual(s) to which it belonged.

The aesthetic merit of cartes-de-visite is partly compromised by the sheer magnitude of their production. Value, especially in the realm of the art world, is typically awarded to objects that maintain a quality of uniqueness that the reproducible cartes-de-visite lack by design. “In accordance with avant-garde dogma and art historical prejudice, cartes-de-visite are disparaged,
not because they are without aesthetic merit, but because they too obediently embody the sensibilities, economic ambitions, and political self-understandings of the middle class.”

Geoffrey Batchen’s argument in his essay "Dreams of Ordinary Life: Cartes-de-visite and the Bourgeois Imagination" resonates with distaste for the elitist dismissal of cartes-de-visite. Quickly disregarded by the art world at a time when photography was just getting its bearings and attempting to establish itself as a fine art, mass produced, formulaic cartes-de-visite became a recognized counterpoint to ‘artistic’ photographs. Thus, neither valued for their photographic nor artistic qualities, cartes-de-visite existed in a new realm of commodity and popular culture. Contemporaries of this cultural phenomenon would have seen the precedent for cartes-de-visite in the official portraiture of the salon. Once reserved for those of great social stature, the masses were now quickly and easily immortalized on paper. Cartes-de-visite satisfied a middle class desire to possess the signifiers of high society even if these new, inexpensive portrayals did not rise to the same standards as elaborate painted portraiture.

The ability to preserve one’s image in a physical and lasting representation would no doubt psychologically alter the way in which individuals envisioned themselves. Not only would cartes-de-visite provide visual documentation of familial relations but also allow individuals to preserve images of themselves throughout their life. Even in death, post-mortem portraiture provided individuals with a new form of immortality. No longer were faded memories the only evidence of lost loved ones; the photograph contributed to the stabilization of identity and familial relationships by providing a tangible memory of existence.

Easily dismissed and taken for granted in today’s technological age, photographs provide the viewer with links to his or her past in a way that no other medium can successfully match. An article from an 1862 journal references the relationship between portraiture and photography:

2 Batchen, 64.
“these cartes-de-visite in themselves constitute what we may even entitle an Art. They multiply national portrait galleries ad infinitum. They produce the family portraits of an entire community.”

The issue surrounding cartes-de-visite could easily be resolved if an all encompassing and precise definition of art could be developed, a feat that has perplexed art critics and historians for many years, and one that is not likely to be determined in the near future. Even if one denies the artistic worth of cartes-de-visite, their importance still lies in their documentary value and prominent place in popular culture. Photography had made itself accessible to the common people, creating an uproar among the exclusive art photography crowd just as it would with its democratization of fine art in the twentieth century through print media. Beaumont Newhall, in his *History of Photography*, verbalizes the common conception of cartes-de-visite when he says they have “little aesthetic value” even if, “as documents of an era, they are often of great charm and interest.” Indeed, cartes-de-visite exude a great degree of charm to modern viewers, yet this admiration is miniscule in comparison to the esteem with which these intriguing photographs were held by those individuals for and by whom they were originally commissioned. This is evident not only through the various articles and references made to the cartes-de-visite, but also in the elaborate ways in which these photographs were stored. Embellished albums were the preferred method of carte storage. Far more costly than the *objets d’art* they contained, albums served as class signifiers for what were otherwise universally obtainable cartes-de-visite. Available in a range of designs from modest to excessive, albums indicate the unanimous appeal of carte culture.

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3 Younger, 15. As quoted from “Cartes-de-Visite,” Humphrey’s *Journal*, March 1862.
4 Batchen, 63. As quoted in Newhall, *The History of Photography*, 64.
CARTE-DE-VISITE CULTURE

The demand for photographic studios brought on by the rise of carte-de-visite culture resulted in numerous portrait studios emerging in cities all over the western world throughout the late 19th century. To meet the needs of rural citizens, traveling photography studios brought cartes-de-visite right to the front doors of Middle America. Individuals would visit these often lavishly decorated studios and could have their picture in hand in as little as an hour, with not so much as a dent in their pocket since cartes-de-visite typically sold for about one dollar per dozen or for as little as ten cents each. Upon arrival at a posh studio customers were presented with choices of props and backgrounds for their portrait, while in less sumptuous studios the sets were "bare bones," often with no props or backgrounds whatsoever.

Although exposure times were typically less than two seconds, photographers often used a posing stand mechanism -- a tall metal rod anchored to a broad base equipped with two adjustable clamps to steady the sitters’ lower back and neck. This posing stand served as a means of disciplining the body of the sitter and it produced a final outcome in which the sitter was displayed in a stance that indicated their respective social position. The otherwise arbitrary posing mechanism serves to display the sitter in the same upright form of static perfection so common in the finished product of painted portraiture, further fusing the relationship between the two modes of representation. Just as a painted portrait denied spontaneity, the carte-de-visite studio denied candid representation of the sitter by imposing almost universal physical constraints. In many cases the stand was successfully hidden by the sitter’s body or clothing, yet

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5 Volpe, 43
6 Volpe, 47. For more information on the role of body positioning as a means to reflect class distinctions see Andrea Volpe’s *Cartes de Visite: “Photographs and the culture of class formation,”* from *Looking For America,* edited by Ardis Cameron.
there are instances in which the stand is visible in the final product too.\textsuperscript{7} Leaving little room for ingenuity, the photographs were successful in terms of providing a universal semiotic with which Americans could relate to one another. This standardization of posing is one of the reasons that cartes-de-visite are considered formulaic and lacking in aesthetic creativity. Within the criticized standard poses there is a certain degree of variety: sitters are represented in seated, standing, three-quarter length, full body, upper body, and other poses. The Dickey Album contains photographs representing each of the above mentioned poses and will be further discussed below.

Upon completion of proper posing the photographer would then expose the photograph using a multi-lens camera that allowed eight negatives to be made in one sitting.\textsuperscript{8} Such efficiency allowed studios to produce large quantities of cartes-de-visite at low costs. This efficient multi lens camera then produced images on a single collodion wet plate which were printed onto albumen paper.\textsuperscript{9} The photographs were then affixed to a paper card which was traded with friends and family by hand or delivered by mail, often ending up as part of a miniature portrait collection in an elegant album designed specifically for cartes-de-visite:

Those albums are fast taking the place and doing the work of the long cherished card basket. That institution has had a long swing of it. It was a good thing to leave on the table that your morning-caller while waiting in the drawing room till you were presentable, might see what distinguished company you kept, and what very unexceptionable people were in the habit of coming to call on you. But the card-basket was not comparable to the album as an advertisement of your claims to gentility. The card of Mrs. Brown of Peckham would well surface at times from the depths to which you had consigned it, and overlay that of your favorite countess or millionaire. Besides, you could not in so many words call attention to your card basket as you can to your album. You place it in your friend’s hands, saying, “This only contains my special favourites, mind,” and there is her ladyship staring them in the face the next moment. “Who is this dear

\textsuperscript{7} Volpe, 46
\textsuperscript{8} Batchen, 64
\textsuperscript{9} Hirsch, 79
sweet person?” says the visitor. “Oh that is dear Lady Puddicombe,” you reply carelessly. Delicious moment!¹⁰

The social implications of the carte-de-visite and more specifically the photographic album are alluded to in this excerpt from an 1862 article in *The Photographic News*. Not only did cartes-de-visite function conceptually as a means of social mobility but as props in the play of social etiquette and entertaining. This article was surely aimed at the upper middle class, yet the scope of the possession of albums of this sort is mentioned in another article from an 1864 Lady’s magazine: “the American Family would be poor indeed who could not afford a photographic album.”¹¹ On each end of the spectrum, from upper to lower classes, the photographic album would have served somewhat dissimilar purposes. Rather than a signifier of social status filled with images of visitors of high society, the lower income family album, such as the Dickey Album, would have been filled with photographs of actual family members and perhaps some close friends, thus serving a more personal purpose to the beholder. Despite these differing uses of cartes-de-visite and albums, the universal symbolism of photography allowed it to reach all levels of society and to serve each one with their own specific needs.

A photographic album of the type mentioned above, which contains forty-three albumen cartes-de-visite and two tin types, all representing members of the Dickey, Mckean, Robbins, and Allen families from Hillsboro County, New Hampshire, as well as thirty-two unidentified individuals, has been selected for close examination in this paper. The Dickey Album will be the object of a case study of carte-de-visite culture in Manchester, New Hampshire. The photographs are contained in an album with tooled, gilt leather binding equipped with leather clasps for closing purposes. The album's dimensions are 5 ¾ by 4 ½ by 2 inches, and it contains

twenty-five pages with the capacity to hold fifty photographs. Small white porcelain knobs adhere to seven of the eight corners on the front and back covers, preventing the album from resting directly on any surface. The cover remains in good condition; its main flaw being the one missing porcelain knob on the verso. Unfortunately, the cover is almost completely separated from the album pages as the adhesive seems to have deteriorated over time, and has further been damaged by excessive viewing. Each of the album’s individual leaves appear to be structurally sound, yet they suffered significant damage from handling and are soiled with oil and dirt. Several of the album's pages have been torn due to the removal or insertion of photographs into the sleeves. The photographs were inserted into the album by sliding, thus no adhesive has been used to secure the pictures in place. This lack of adhesive allows many of the photographs to be removed by gently sliding them out of the album pages.

Forty-three of the forty-five photographs have been safely removed and the versos examined. On the verso of each carte-de-visite, studio photographers typically imprinted their name and address as well as information about ordering duplicate pictures. Of the forty-three cartes-de-visite removed, the names and addresses of fourteen photography studios were found and have been listed below:

1. S. Piper Photographer, corner of Elm and Amherst Sts., Manchester, NH
2. Lyman W. Colby, Landscape and Portrait Photographer, No 1096 Elm Street, Manchester
3. D.A. Simmons – numbers 27 and 28 Symths Block, Manchester
4. A.B. Eaton, 91 Main St., Nashua, NH
5. C. Seaver Jr., 27 Tremont Row, Boston
6. E. Day’s Traveling Photograph Gallery
7. D.O. Furnald, Manchester
8. Black and Case Photographie Artists, 163 & 173 Washington St., Boston

9. Chas F. McClary, successor to Ellinwood and McClary, 244 Elm Street, Pattens Block, Manchester

10. Ellinwood and McClary, 244 Elm Street, Pattens Block, Manchester

11. J.G. Ellinwood, 936 Elm Street, Pattens Block, Manchester

12. L.H. Griffin, 49 Tremont Street Boston

13. Stark’s Picture Palace, Stark Block, Manchester

14. Rooms, number 25 Westminster Street

Of the fourteen listed, three were located in Boston, one was a traveling studio, another does not disclose the name of a city; eight were located in downtown Manchester, and one was located in downtown Nashua, another city in Hillsboro County. Some of these studio names were imprinted on the backs of multiple cartes-de-visite; nineteen of the photographs were not imprinted with a studio name resulting in their attribution to unknown photographers. For the purposes of this investigation the focus will reside on the studios located in Hillsboro County in order to obtain a better understanding of the carte-de-visite culture and its effect on a specific community.

Table 1: Photographers in Manchester, New Hampshire, 1866-1887

<table>
<thead>
<tr>
<th>Photographers in Manchester New Hampshire  1866-1887</th>
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<tbody>
<tr>
<td><strong>Photography Studios</strong></td>
</tr>
<tr>
<td>Anderson, A.W., Opposite City Hall</td>
</tr>
<tr>
<td>Bean, L.T. 2 Pattens Block</td>
</tr>
<tr>
<td>Desmarais, Olivier</td>
</tr>
<tr>
<td>Furnald, D.O. 85 Merchant’s Exchange</td>
</tr>
<tr>
<td>Name</td>
</tr>
<tr>
<td>-------------------------</td>
</tr>
<tr>
<td>Kimball, A.W.</td>
</tr>
<tr>
<td>Kimball, A.R.</td>
</tr>
<tr>
<td>Kendall, William P.</td>
</tr>
<tr>
<td>Piper, Stephen</td>
</tr>
<tr>
<td>Rogers, Charles, F.</td>
</tr>
<tr>
<td>Russell, W. I.</td>
</tr>
<tr>
<td>Simons, D.A.</td>
</tr>
<tr>
<td>Stark, A.D.</td>
</tr>
<tr>
<td>Wallace, Henry C.</td>
</tr>
<tr>
<td>Wilson, O.P.</td>
</tr>
<tr>
<td>Farnham Brothers</td>
</tr>
<tr>
<td>Quint, S.D.</td>
</tr>
<tr>
<td>Burns, C.K.</td>
</tr>
<tr>
<td>Call, W.R.</td>
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<tr>
<td>Colby, Lyman, W.</td>
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<tr>
<td>Eaton, Ash B.</td>
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<td>Ellinwood, J.G.</td>
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<td>Everett, Frank, O.</td>
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<td>Hayden, Julius W.</td>
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<td>Sanborn, A.H.</td>
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<td>Langley, Josiah T.</td>
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<tr>
<td>Meserve, Wilbur, L.</td>
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<td>Mailhot, Hercule,</td>
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Through further investigation of Manchester, New Hampshire, in the nineteenth century the eight photography studios responsible for the cartes-de-visite in the Dickey Album were merely a sampling of the many studios which existed in the city (see table 1). From 1866 to 1887 there were a total of twenty-seven photography studios producing cartes-de-visite in Manchester. Although these studios varied from year to year, there were at least eight operating in each year with a peak in 1879 and 1880 when nine studios were simultaneously serving the city. Eleven of the twenty-seven studios opened for business in 1869 or earlier. These entrepreneurs no doubt attempted to benefit from the carte-de-visite craze just as it arrived on the American scene. Only two of these studios remained in operation after 1869, those of Stephen Piper and S.D. Quint. The short-lived nature of the other nine studios indicates perhaps a financial failure. Yet, shortly after these studios closed, new studios cropped up in Manchester suggesting that the supply was not meeting the demand. Over the twenty-one year span, eighteen studios were in existence for three years or less, fourteen of which were in existence for one year or less. As a new profession in the United States and with a fairly new process in general, many studios seem to have tried their hand at photography and been unsuccessful.

There were of course those exceptional studios. In Manchester, seven photographers stood the test of time: Stephen Piper, S.D. Quint, W.R. Call, Lyman W. Colby, Ash B. Eaton, J.G. Ellinwood, and Josiah Langley. Of these seven, Piper, Colby, Eaton and Ellinwood were each responsible for one or more images contained in the Dickey Album. The question of what allowed a business to fail or succeed at that time is one of economics that cannot be answered fully with the extant information available from the Manchester studios. Although there were surely extenuating circumstances in each specific case, from an art historical standpoint it seems
that the photographers who succeeded were likely more talented artists and salespeople than those whose studios failed.

Manchester was not a large city in the nineteenth century but it was growing fast. The population in 1870 was just over 20,000, and at the turn of the century had more than doubled to over 50,000 (see table 2). In a populace of such stature word of mouth would have been one of the most successful advertisements for a business. In addition to customer satisfaction, for a photography studio the best advertisement would have been the cartes-de-visite themselves. Exchanged on a regular basis as part of an evolving social etiquette, cartes-de-visite would have been dispersed throughout the city. It seems that certain photographers would have been deemed more talented at their trade by members of the community, and that photographs produced by those photographers would be held in a higher esteem within the community. As cartes-de-visite were openly exchanged and studio names were imprinted on the verso of each photograph it follows that the more prestigious the studio, the more socially "impressive" the sitter.

Figure 1: Stephen Piper Advertisement from the Manchester City Directory, 1883

Although neither the Dickey album nor the photographs contained in it are dated, through research of photography studios in Manchester during the mid-late nineteenth century the
creation of the album and the cartes-de-visite can be determined as various times between 1859-1902. The photographs cannot be dated prior to 1854, the year Disderi invented the carte-de-visite, and furthermore cartes-de-visite did not become widely popular in the United States until 1859. Many of the image dates can be narrowed by the dates of operation of the studios in which they were taken as well (see table 1).

Stephen Piper and Lyman W. Colby maintained studios in Manchester for a significant number of years in the late nineteenth century. Piper occupied his studio at 33 Elm Street from 1866 to at least 1887. Born in Sanbornton, New Hampshire, in 1835, Piper began his photography business in Manchester in 1866 serving a population of fewer than 20,000 (see table 1). His obituary in the Manchester Union Leader of 1903 took up the majority of the front page and included a carte-de-visite of Mr. Piper, indicating that he had been a well-known resident of the city. The inclusion of a photograph in the obituary section of The Union Leader was a rarity reserved for those members of society of the utmost importance. The obituary reads as follows:

Stephen Piper, a resident of Manchester for over forty years, and one of the best known photographers of the city, died Saturday noon at his home, 68 Webster Street, aged 67 years. Mr. Piper had been seriously ill for a few days and his death comes as a shock to his family, his many friends, and his business associates who were scarcely aware of his brief illness.

Stephen Piper was born in Sanbornton. He came to Manchester when the city was young, and during his long establishment in photography here he had become known to most of the men and women in the city. But Mr. Piper had few intimates outside of his business. Until within a year he applied himself closely to his work, being the first to begin in the morning and the last to leave at night. For years he missed scarcely a day from his business and when his work was over he remained at home. He was of a quiet disposition, but very pleasant to meet. He was a member of Wildey lodge encampment and also of the Knights of honor.

Mr. Piper is survived by his wife of this city, and one niece, Miss Kate T. Piper of New Hampton.
Table 2: Population of Manchester New Hampshire 1870-1900

<table>
<thead>
<tr>
<th>Year</th>
<th>Population</th>
</tr>
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<tbody>
<tr>
<td>1870</td>
<td>23,536</td>
</tr>
<tr>
<td>1882</td>
<td>32,458</td>
</tr>
<tr>
<td>1883</td>
<td>32,630</td>
</tr>
<tr>
<td>1887</td>
<td>32,458</td>
</tr>
<tr>
<td>1890</td>
<td>42,126</td>
</tr>
<tr>
<td>1900</td>
<td>56,987</td>
</tr>
</tbody>
</table>

Although his studio is last listed in the Manchester directory in 1887, from the obituary it seems that he continued his work until some point in 1902. The fact that Piper was well-known to most of the men and women in the city yet also described as somewhat of a recluse is a testament to the success of his business rather than the prowess of his social skills. The obituary, as well as the sheer length of operation of his studio indicates that Mr. Piper had over time photographed the majority of the members of the Manchester community, also due in part to his lodge memberships and member networking. The Dickey Album contains four photographs from Stephen Piper’s studio: #1 Profile of a Bearded Gentleman, #7 Portrait of an unidentified Woman, #33 Portrait of a Young Woman Wearing a Necklace, and #42 Portrait of a Young Man. Due to the longevity of Piper’s studio these photographs could date anywhere from 1866 to 1902.

Lyman Colby occupied his studio a few blocks from Piper’s at 1094 Elm Street from at least 1875 to 1900. Though not as long a presence in Manchester as Stephen Piper he appears to have gained a similar magnitude of respect as both a citizen and a photographer. Colby suffered a much more dramatic death, details of which graced the cover of the Union Leader of June 22, 1900, in the form of an article rather than a formal obituary. The dramatic title, "Hand to Breast, Lyman W. Colby Complained of Being Ill, DROPPED TO GROUND, DEAD," is startling and
immediately captures the attention of the reader. The article describes the “sad demise of the well known Manchester photographer in the Concord Passenger Station – One of the best known business men of the Queen City.” Colby had been a photographer in Manchester for thirty-five years, occupying a “ten-footer gallery” for some time before he took up a more sufficient studio residence at 1094 Elm Street. The article states that “by his artistic and finished workmanship, and his square and honest dealing with all whom he came in contact with, he made a name for himself and his business that was respected throughout the city and state.” The reference to “artistic and finished workmanship” is enlightening as it indicates that cartes-de-visite were considered “artistic” by at least some contemporaries. The author’s description implies that Colby’s cartes-de-visite were valued not just as photographic documents but as art objects.

**Figure 2: Headline, The Union Leader, Friday June 22, 1900**

![Hand to Breast](image)

Another testament to the role of the successful photographer in society is the fact that over time Colby served politically in minor offices and in 1899 was elected Representative to the New Hampshire State Legislature by a “most complimentary vote.” Photographs #35, Unidentified Young Girl, and #5, Carrie Dickey, are imprinted on the reverse with this information: “Landscape Portrait photographer, Lyman W. Colby, No. 1094 Elm St. Manchester N.H.” Upon further investigation the building containing the suite 1094 Elm Street
was not completed until 1881 and Mr. Colby was the first tenant. Consequently, the photographs stamped with the address 1094 Elm Street must be dated on or after 1881 and the creation of Lyman W. Colby’s photographic Studio in the Opera House Block.\textsuperscript{12} Based on the information in \textit{The Union Leader} concerning Colby’s death in 1900, the dates of those images can be further narrowed to somewhere between 1881 and 1900.

The documentation of the deaths of both Piper and Colby bear witness to the esteem in which society held these well-known photographers. Although Colby clearly seems to have been more a man of the people, the withdrawn Piper appears to have been held in similar esteem. Both photographers were recognized throughout the city of Manchester primarily for the services that they provided. Though a massive number of cartes-de-visite exist, many stamped with the studio name of the photographer, the artists who created these images are largely ignored or forgotten in modern scholarship. Once important and revered artists for their contribution to the community, the majority of these photographers have ironically become the faceless authors of thousands of human images.

J. G. Ellinwood who maintained a studio at 936 Elm Street in Manchester from before 1875 to at least 1887 is responsible for photographs # 32, #36 and # 45 in the Dickey Album. Ellinwood was one of the Manchester photographers who were graced with longevity in business, another indicator of a certain degree of talent. The advertisement below indicates that Ellinwood provided photographs that were finished with ink or watercolor which may also be a testament to his artistic abilities (Figure 3). Ellinwood advertised frames and albums for sale, signifying that his studio could provide an individual with the complete package of artistic cartes-de-visite and albums in which to place them (Figure 3).

\textsuperscript{12}This information was made available to me through the website \url{http://www.redoakproperties.com/operahistory.htm} which gave a detailed history of the Harrington Block (Elm Street) of which the main component was the Manchester Opera House.
The following photographs were taken by the photographer D.A. Simmons at his studio at numbers 27 and 28 Symths Block: #2 A Bearded Gentleman, #16 Eliza Jane McKean, #19 Portrait of a Boy, and #44 Portrait of a Woman and a Young Girl. Simmons is listed as a daguerreotypist in the Manchester city directory of 1860 and as a photographer with rooms at 27 and 28 Symths Block and Elm Street from 1866 until 1869, after which he appears to have abandoned photography altogether to pursue a career as a furniture maker. Subsequently, the photographs taken by D.A. Simmons can be dated to sometime between 1866 and 1869. Similarly, D.O. Furnald is listed in the Manchester City Directories of 1866 thru 1869 as a photographer with a studio at 85 Merchant’s Exchange. Cartes #27 Portrait of a Bearded Gentleman, and #29 Portrait of a Young Woman, were both taken by Furnald and therefore can be dated to the same relatively narrow timeframe.

Figure 3: J.G. Ellinwood Advertisement, from the Manchester City Directory, 1886

Photograph # 41, Full Length Portrait of a Young Woman, was taken at Stark’s Picture Palace, a photography studio that operated from 1866 through 1869. In the advertisement for this studio, Stark indicates a large assortment of albums and “every kind of picture known to the art” (Figure 4). This is the second reference in a primary source that places the photographs
created in portrait studios in the realm of art. This advertisement implies that as consumers purchased cartes-de-visite they were purchasing works of art to be framed and exhibited on walls or cherished in unique albums, which also held the photographs in a matt-type frame. Prior to the invention of photography, the idea of framing an image had been exclusive to paintings, drawings, prints and other art objects. The process of literally placing a photograph in the same framework as an art object indicates that the two mediums were held in similar esteem. The abundance of advertisements of this type in the Manchester City Directories indicates an environment of economic competition. This competitive atmosphere is a circumstance of the influx of studios that inundated Manchester in the mid to late nineteenth century. Such an influx naturally contributed to the failure of many studios in a thriving capitalistic community.

**Figure 4: Stark’s Photograph Rooms advertisement from the Manchester City Directory 1867**

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13 The first reference was made by the author of “Hand to Breast” when he refers to Colby’s photographs as “artistic and finished workmanship.”
Upon acquiring the Dickey Album I documented the photograph by numbering and describing each carte-de-visite. I further recorded in seventy-two digital photographs of the components of the album. Numbering the images allowed for reference to specific images taken by unknown photographers without confusion. The images were analyzed and inspected for damage based on the following criteria: overall image quality, including fading, and damage from air- or oil-borne dirt and stains. Of the forty-five images, three have been listed in poor condition; twenty-two in fair condition, nineteen in good condition, and one in excellent condition (see Table 3). Fortunately, none of the photographs suffer from distortion caused by moisture or physical damage although # 22 has a vertical tear along the left side. The fact that the photographs have remained in the album over the years and have not been exposed to long-term effects of light has resulted in considerably less fading than would have occurred if they had been subjected to a continuous light source. However, the album seems to have been handled many times and this has resulted in dirt, stains, and smudges on the album pages and many of the cartes-de-visite. Happily, the aesthetic and documentary integrity of the photographs have not been compromised by these damages.

<table>
<thead>
<tr>
<th>Photograph #</th>
<th>Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fair, several stains on the right side and overall slightly dirty</td>
</tr>
<tr>
<td>2</td>
<td>Fair, several stains, slightly dirty</td>
</tr>
<tr>
<td>3</td>
<td>Fair, slightly dirty</td>
</tr>
<tr>
<td>4</td>
<td>Fair, slightly dirty</td>
</tr>
<tr>
<td>5</td>
<td>Good</td>
</tr>
<tr>
<td>6</td>
<td>Poor, stained and faded</td>
</tr>
<tr>
<td>7</td>
<td>Fair, slightly faded</td>
</tr>
<tr>
<td>8</td>
<td>Good</td>
</tr>
<tr>
<td>9</td>
<td>Good</td>
</tr>
<tr>
<td>10</td>
<td>Fair, several stains</td>
</tr>
<tr>
<td>11</td>
<td>Poor, faded and stained over image</td>
</tr>
<tr>
<td>12</td>
<td>Fair, stains around image</td>
</tr>
<tr>
<td>13</td>
<td>Fair, stain and slightly dirty overall</td>
</tr>
<tr>
<td>Photograph</td>
<td>Condition Description</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>14</td>
<td>Fair, stains, pencil mark across image</td>
</tr>
<tr>
<td>15</td>
<td>Fair, slightly dirty</td>
</tr>
<tr>
<td>16</td>
<td>Fair, slightly dirty</td>
</tr>
<tr>
<td>17</td>
<td>Good, slightly dirty</td>
</tr>
<tr>
<td>18</td>
<td>Fair, smudge marks</td>
</tr>
<tr>
<td>19</td>
<td>Fair, slightly faded and dirty</td>
</tr>
<tr>
<td>20</td>
<td>Good, stain on right shoulder</td>
</tr>
<tr>
<td>21</td>
<td>Fair, dirty</td>
</tr>
<tr>
<td>22</td>
<td>Fair, vertical line ripped down left side</td>
</tr>
<tr>
<td>23</td>
<td>Good, slightly dirty</td>
</tr>
<tr>
<td>24</td>
<td>Good, one stain above head</td>
</tr>
<tr>
<td>25</td>
<td>Fair, slightly faded several spots of stain</td>
</tr>
<tr>
<td>26</td>
<td>Good</td>
</tr>
<tr>
<td>27</td>
<td>Good, several stains</td>
</tr>
<tr>
<td>28</td>
<td>Fair, dirty around the top of the sitter’s head</td>
</tr>
<tr>
<td>29</td>
<td>Fair, dirty and spotted</td>
</tr>
<tr>
<td>30</td>
<td>Good, slightly dirty</td>
</tr>
<tr>
<td>31</td>
<td>Good, mark on left side</td>
</tr>
<tr>
<td>32</td>
<td>Good, slightly dirty</td>
</tr>
<tr>
<td>33</td>
<td>Good, slightly dirty</td>
</tr>
<tr>
<td>34</td>
<td>Good</td>
</tr>
<tr>
<td>35</td>
<td>Fair, dirty overall</td>
</tr>
<tr>
<td>36</td>
<td>Fair, faded</td>
</tr>
<tr>
<td>37</td>
<td>Fair, faded, slightly dirty</td>
</tr>
<tr>
<td>38</td>
<td>Good</td>
</tr>
<tr>
<td>39</td>
<td>Excellent</td>
</tr>
<tr>
<td>40</td>
<td>Good, slightly faded</td>
</tr>
<tr>
<td>41</td>
<td>Good, stain on lower right</td>
</tr>
<tr>
<td>42</td>
<td>Good</td>
</tr>
<tr>
<td>43</td>
<td>Fair, slightly faded and spotted</td>
</tr>
<tr>
<td>44</td>
<td>Good, slightly dirty</td>
</tr>
<tr>
<td>45</td>
<td>Poor, very dirty and very faded</td>
</tr>
</tbody>
</table>

In addition to their individual condition, I analyzed the Dickey Album photographs by pose as well. Twenty three of the carte-de-visite portraits included in the album are vignettes that include only the sitter’s upper body.\(^{14}\) Given the popularity of the three quarters and full length portrait styles of cartes-de-visite, in which individuals were depicted in lavish interiors with columns, drapery, and upholstered furniture, this implies that these particular portraits were probably taken in lower-end studios. The photographers may have used the vignette technique in order to divert attention away from the lack of embellishments available in their studios.

\(^{14}\) Photograph numbers: 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 15, 16, 18, 21, 22, 23, 27, 30, 32, 33, 38, 40, and 43.
Similarly, four of the portraits depict the sitter’s upper body and although they are not vignettes no background information is included as the photographer focused all attention directly on the sitter.\textsuperscript{15}

Twelve of the cartes-de-visite are three quarter length portraits in which the subjects are either sitting or standing. Of these twelve, three include props typical of the more prestigious studios. In photograph # 13, titled \textit{Perkins}, by an unknown studio, a man in uniform is depicted sitting at a table with a brass musical instrument on it. Such a portrait uses props to indicate the sitter’s personality. Photograph # 25, Young Girl Standing Beside a Chair, by Room’s photography studio, shows a young woman in profile leaning against an ornately carved chair, to the right of the composition a swath of drapery gives the work a sophisticated aura. Rather than an attempt to allude to the woman’s personality, this seems a more prescribed portrait. Although elegant, it does not give the viewer a sense of the sitter’s persona. In a less decorative attempt at evoking a sense of luxury, photograph # 35 of an unidentified young girl by the studio of Lyman Colby depicts a fashionably dressed child leaning against an upholstered settee. Photographs # 5 of Carrie Dickey and # 22 of Esther Maria Dickey were also taken by Colby’s studio yet are upper body vignettes. Such a variety of poses was not uncommon from one studio as variations allowed patrons to choose the position in which they were to be represented.

Six of the album’s photographs display the sitter’s entire body in full length portraits.\textsuperscript{16} Photograph # 36 and # 45 are duplicate portraits taken by J.G. Ellinwood of Laura Dickey as young girl sitting in a large upholstered chair with a decorative wood carving. Based on Laura Dickey’s birth date of 1871, these images can be dated between 1872 and 1874 since Laura

\textsuperscript{15} Photograph numbers 4, 31,34, and 42

\textsuperscript{16} Photograph numbers 26,36,37,41, 44, and 45
appears no less than one and no more than three years of age\textsuperscript{17}. Photograph # 45 is far more faded and in worse condition than # 36 which could be due to differing chemicals used in processing or to the storage of the faded photograph before it was inserted into the album.

Photograph # 26 is a tintype depicting a woman standing behind a chair; the plaster wall behind her is ornately decorated and successfully adds to the illusion of prestige. Just as inexpensive and popular, yet non-reproducible, tintypes or ferrotypes were patented in 1856 by Hamilton L. Smith\textsuperscript{18}. Tintypes were made on a thin piece of sheet iron that was enameled black, coated with collodion and sensitized just before an image was made. The three-quarters length portrait of Sarah Clark Robbins, # 25 in the album, is also a tintype. Due to the relative shortage of such images in the Dickey album, and the abundance of cartes-de-visite, the latter has been emphasized as the focus of this research. Tintypes also lack the studio information that is typically present on the versos of cartes-de-visite, and that further complicates artistic attribution and dating.

A particularly unique carte-de-visite, photograph # 37 by E. Day’s Traveling Photograph Gallery, portrays an older gentleman seated in a dog cart. This photograph is a verification of the short exposure times that were possible for cartes-de-visite as the dog is completely sharp, a feat that would be unattainable with longer shutter speeds. Another full length portrait, photograph # 41, depicts a young woman standing beside a piece of furniture. Full length portraits such as these are often used by scholars to determine and study popular nineteenth century fashions. In an article on the “Dress of Portraits” from January 1860, the author addresses the art of choosing one's photographic attire:

\begin{quote}
I have heard it disputed, whether a portrait ought to be habited according to the fashion of the times, or in one of those dresses which, on account of their
\end{quote}

\textsuperscript{17} Familysearch.org
\textsuperscript{18}Hirsch, 77
elegance, or having been long in use, are affected by the great painters, and therefore called picturesque. The question may be determined upon the principals here laid down. If you wish to have a portrait of your friend that shall always be elegant, and never awkward, choose a picturesque dress. But if you mean to preserve the remembrance of a particular suit of clothes, without minding the ridiculous figure which your friend will probably cut in a hundred years hence, you may array his picture according to the fashion. The history of dresses may be worth preserving; but who would have his image set up, for the purpose of hanging a coat or a periwig on upon it, to gratify the curiosities of antiquarian tailors or wigmakers?\textsuperscript{19}

The fact that the author acknowledges the future historical value that such photographs would acquire testifies to the enormous effect that photography had even in its initial stages.

The final, full-length portrait in the album as well as the only double portrait is # 44 taken by D.A. Simmons. Based on Simmons's photographic career, it can be dated between 1866 and 1869. The photograph depicts a seated woman with her arm around a young girl who is standing beside her. The little girl deviates from the other individuals pictured in that her posture is lax and she is fidgeting, grasping at the folds of her dress. The woman, who would appear to be her mother, is attempting to straighten the child’s posture as they both stare blankly out at the viewer. In opposition to the embellishments of high end portrait studios, the couple rests on tiled flooring that, in the left foreground of the work, is peeled off exposing a dilapidated sub floor. This lack of attention to detail on the part of Simmons could be an indication of the short lived nature of his studio. Photographs # 2, # 16 and # 19 were taken in the same studio operated by D.A. Simmons, # 2 and # 16 are vignettes and # 19 is a three--quarters length portrait of a young boy. None of the photographs taken by D.A. Simmons include props or trimmings which indicate that it was likely a lower end studio.

Through an evaluation of Manchester city directories I have established that the Dickey album likely belonged to either Carrie (photograph #5) or Esther Maria Dickey (photograph

\textsuperscript{19} Younger, 7. As quoted from the article “The Dress of Portraits” from \textit{The Crayon}, January 1860.
The two sisters are the only individuals represented in the album who resided in Manchester throughout the *fin de siecle* and into the twentieth century. Judging from the minimal embellishment throughout the album it seems that the artifact belonged to a lower or middle class family. This hypothesis is furthered by the fact that Carrie Dickey is listed as a nurse, and Esther Maria Dickey as a school teacher in the Manchester City directories from 1882 to 1926. Their father, Adam Dickey, was a market gardener, and their mother, Esther Pamela Dickey, was a housewife. Carrie and Esther Maria are listed as residents of the same address throughout their lives. Laura Dickey (photographs # 36 and 45), the youngest of the three sisters, resided with Carrie and Esther Maria until 1914 after which she vanishes from the Manchester directories. No obituary or record of death for Laura Dickey was recorded. Yet, she is referenced in Carrie Dickey’s obituary of 1929 as “Miss Laura J. Dickey of Hillsborough”. William Dickey, who was born in 1863, died on April 18, 1904. According to a funeral notice in the *Union Leader*, Feb. 11, 1929, Carrie Dickey died on February 8 of that year (Figure 5). Esther Maria Dickey is listed in the Manchester directories until 1950. No record of her death was obtained.

Neither William, Carrie, Laura, nor Esther Maria were married. With no living relatives or direct descendants, at the time of Esther Maria's death the album was likely sold at an estate sale and over time arrived in the possession of Mr. Ray Kecy, auctioneer, at which point it was purchased by Mr. Kecy’s neice, Carolyn Jambard-Sweet, the author of this paper.

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20 Familysearch.org
The fashion of having one’s likeness photographed upon his visiting card, has been modified into the custom of distributing dozens of small full-length portraits among friends… every young lady expects one of these books from some relative, lover, or friend, and then she begins to besiege all of her acquaintances for

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[21] This information was obtained from both the Manchester City Directories and Familysearch.org. Names in bold are individuals pictured in the Dickey Album.
photographs of their persons with which to form her collection. Sometimes the
grandfather and grandmother occupy the honored places of the first pages, while,
father, mother, brothers and sisters, uncles, aunts, and cousins complete the
collection and constitute the most truthful, beautiful and perfect gallery of family
portraits.22

The above quote from an 1862 issue of the *Scientific American* indicates the role
of the album in establishing familial relationships. Not only could an individual now
identify with a community and a nation, but a family as well. The Dickey album contains
cartes-de-visite of each of the Dickey siblings (Carrie # 5, Esther Maria # 22, William #9
and Laura # 36 and # 45) as well as other various relatives whose relationships could not
be as easily determined as the immediate family of Adam Dickey. Photograph # 15 is
labeled Aunt Vienna McKean. Vienna was the daughter of Angeline Dickey McKean,
Adam Dickey’s sister (see Figure 6). Eliza Dodge McKean (# 4) and Clara McKean (#
31) are also represented in the album and although their specific genealogical relationship
to the Dickey family has not been determined the surname McKean links their
relationship as familial. Other extended family members represented in the album
include Aunts and other individuals with the last name Dickey. While many of the
unlabeled cartes-de-visite may also be of family members, it is currently impossible to
identify the names of those individuals. Regardless of the availability of accessible
information, the Dickey Album serves as a visual genealogy of a nineteenth century
Manchester family.

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22 Younger, 6. As quoted from the *Scientific American*, April 1862.
CONCLUSIONS

The Dickey Album is a good example of the integration of carte-de-visite culture in the United States. The collection of photographs within the album are from various photographic studios in Manchester. The numerous studios represented in this single album also attest to the driving force of capitalism in American photography. The success and failure of twenty-seven photography studios in just twenty-one years is an indication of the effect that cartes-de-visite and photography in general played in the economic development of a rapidly advancing nation. Photography arrived on the American social scene as a culture of consumerism erupted. Individuals seized opportunities to embrace the innovative technology of photography and became entrepreneurs in the field.

Cartes-de-visite exemplify a person's and a community's identity in a more efficient way than painted portraiture and on a far greater scale. Relatively inexpensive and accessible to the general public, cartes-de-visite allowed individuals to immortalize their images. The psychological impact of the carte-de-visite is apparent in the sense of identity that they established on an individual, familial, communal, and national level. Photography, as it became widely available, changed the way in which individuals not only saw themselves but the way in which they saw their place in the world. The Dickey Album embodies the partial genealogy of a family with no known descendants, thus the album is one of the only surviving records of the Dickey family. The photographs and handwritten captions allowed an investigation into precise family relationships that yielded significant, detailed results. Cartes-de-visite allowed members of all social classes a chance to develop a visual sense of identity and family history formerly reserved only for those in higher social stratifications.
The rise of the studio coincided with the faddish reception of cartes-de-visite within popular culture. In Manchester, the local photographer arose as a respected member of society who provided services to the entire community regardless of economic means or social standing. The photographer was a well regarded addition to a social network as they served to unify members of the community by providing individuals with a new and empowering sense of self.
Photograph descriptions

1. “S. Piper Photographer, corner of Elm and Amherst Sts, Manchester N.H.”
   Profile of a Bearded Gentleman, albumen carte-de-visite with hand colored cheeks, 2 ¼ in. x 3 ¾ in. [ideally, if you have time, include all of the dates that you've figured out above]

2. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H.
duplicates of this picture can be had at any time”
   Bearded Gentleman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

3. Unknown photographer, Unidentified Young Woman,
   albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

4. Unknown photographer, Eliza Dodge McKean,
   albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

5. “Landscape Portrait photographer, Lyman W Colby,” after 1881 No. 1096 Elm St.
   Manchester, N.H.
   Carrie Dickey, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

   Portrait of an Unidentified Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

7. “S. Piper Photographer, corner of Elm and Amherst Sts, Manchester N.H.
duplicates of this picture can be had at any time”
   Portrait of an Unidentified Woman, albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in

8. Unknown photographer, Portrait of a Bearded Gentleman,
   albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

9. “S. Piper Photographer, corner of Elm and Amherst Sts, Manchester N.H.
duplicates of this picture can be had at any time”
   William Dickey, albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in

10. Unknown photographer, Theresa Dickey,
    albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

11. Unknown photographer, James Allen,
    albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

12. Unknown photographer, Aunt Mary Allen,
    albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in

15. “Stephen Piper,” *Aunt Vienna McKean*,
albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in

16. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H.
duplicates of this picture can be had at any time”
*Eliza Jane McKean*, albumen carte-de-visite with hand coloring, 2 ¼ in. x 3¾ in

17. Unknown photographer, Full length portrait of an Unidentified Young Woman,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

18. “L.H. Griffin, 49 Tremont Street Boston, Additional copies from the plate from which this
picture was taken can be had if desired.”
Portrait of a Gentleman with a Moustache, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

19. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H.
duplicates of this picture can be had at any time”
Portrait of a Boy, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

20. “J. H. Dodge, 114 Hanover Street, Boston
additional copies can be had if desired”
Portrait of a Boy, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

21. Unknown photographer, Portrait of an Unidentified Woman,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

22. “Colby, Opera House Block, Manchester N.H.”
*Esther Maria Dickey*, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

23. Unknown photographer, Portrait of a Bearded Gentleman,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

24. Unknown photographer, Portrait of an Unidentified Woman,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

25. “Rooms, no 25 Westminster Street,
negatives preserved, duplicates furnished”
Portrait of a Young Girl Standing Beside a Chair,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
Unknown photographer, Full Length Portrait of a Woman, tintype, approximately 2 ¼ in. x 3 ¾ in.

“D.O. Furnald, Manchester N.H.,” Portrait of a Bearded Gentleman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

Unknown photographer, Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

“D.O. Furnald, Manchester N.H.,” Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

“C. Seaver Jr., 27 Tremont Row, Boston,” Portrait of a Gentleman with Moustache, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

“A.B. Eaton, 91 Main St., Nashua N.H., opposite city hall,” Clara McKean, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

“Ellinwood and McCleary, 244 Elm Street, Pattens Block, Manchester N.H., Duplicates can be had at any time” Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

„Stephen Piper, Manchester N.H.,“ Portrait of a Young Woman Wearing a Necklace, albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in.

“Chas F. McCleary, successor to Ellinwood and McCleary, 244 Elm St., Pattens Block,” Portrait of an Unidentified Young Girl, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

“Landscape and Portrait photographer Lyman W. Colby No 1096 Elm St., Manchester N.H.” Portrait of an Unidentified Young Girl, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

“J. G. Ellinwood, 936 Elm Street, Patten’s Block, Manchester N.H.” Laura Dickey, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in. ca. 1872-74

“E. Day’s Traveling Photograph Gallery,” Portrait of a Gentleman in a Dog Cart, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

Unknown photographer, Portrait of an Unidentified Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

Unknown photographer, Sarah Clark Robbins, tintype, approximately 2 ¼ in. x 3 ¾ in.

Unknown photographer, Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.
41. “Stark’s Picture Palace. Stark Block, Manchester N.H., Card Photographs $1.00 per Dozen. Former price $3.00.”
   Full Length Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

42. “Stephen Piper,” Portrait of a Young Man, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

43. Unknown photographer, Profile of an Older Gentleman,
   albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

44. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H.”
   Portrait of a Woman and a Young Girl, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

45. “J. G. Ellinwood, 936 Elm Street, Patten’s Block, Manchester N.H.”
   Laura Dickey, faded duplicate of #36,
   albumen carte-de-visite, 2 ¼ in. x 3 ¾ in. ca. 1872-4
The Dickey Album
1. “S. Piper Photographer, cor of Elm and Amherst Sts, Manchester N.H.,”
Profile of a Bearded Gentleman, albumen carte-de-visite with hand colored cheeks, 2 ¼ in. x 3 ¾ in

2. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H.
duplicates of this picture can be had at any time”
Bearded Gentleman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
3. Unknown photographer, Unidentified Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

4. Unknown photographer, *Eliza Dodge McKeans*, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
5. “Landscape Portrait photographer, Lyman W Colby, after 1881 No. 1096 Elm St. Manchester, N.H.”
   Carrie Dickey, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

   Portrait of an Unidentified Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
7. “S. Piper Photographer, Photographist, 979 Elm Street, Manchester N.H.”
   Portrait of an Unidentified Woman, albumen carte-de-visite with hand coloring,
   2 ¼ in. x 3 ¾ in

8. Unknown photographer, Portrait of a Bearded Gentleman,
   albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
9. “S. Piper Photographer, cor of Elm and Amherst Sts, Manchester N.H.
duplicates of this picture can be had at any time”
   William Dickey, albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in

10. Unknown photographer, Theresa Dickey,
    albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

12. Unknown photographer, *Aunt Mary Allen*,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
    albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

    albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in
15. “Stephen Piper,” *Aunt Vienna McKeane*,
albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in

16. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H.
duplicates of this picture can be had at any time”
*Eliza Jane McKeen*, albumen carte-de-visite with hand coloring, 2 ¼ in. x 3¼ in
17. Unknown photographer, Full length portrait of an Unidentified Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

18. “L.H. Griffin, 49 Tremont Street Boston, Additional copies from the plate from which this picture was taken can be had if desired.” Portrait of a Gentleman with a Moustache, albumen carte-de-visite, 2 ¼ x 3 ¾ in.
19. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H. duplicates of this picture can be had at any time”
Portrait of a Boy, albumen carte-de-visite, 2 ¼ in. x 3 ¼ in

20. “J. H. Dodge, 114 Hanover Street, Boston additional copies can be had if desired”
Portrait of a Boy, albumen carte-de-visite, 2 ¼ in. x 3 ¼ in
21.  Unknown photographer, Portrait of an Unidentified Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

22.  “Colby, Opera House Block, Manchester N.H.”
     *Esther Maria Dickey*, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
23. Unknown photographer, Portrait of a Bearded Gentleman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in

24. Unknown photographer, Portrait of an Unidentified Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in
25. “Rooms, no 25 Westminster Street, 
negatives preserved, duplicates furnished”
Portrait of a Young Girl Standing Beside a Chair, 
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

26. Unknown photographer, Full Length Portrait of a Woman, 
tintype, approximately 2 ¼ in. x 3 ¾ in.
27. "D.O. Furnald, Manchester N.H., Portrait of a Bearded Gentleman,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

28. Unknown photographer, Portrait of a Young Woman,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.
29. “D.O. Furnald, Manchester N.H., Portrait of a Young Woman,”
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

30. “C. Seaver Jr., 27 Tremont Row, Boston,” Portrait of a Gentleman with Moustache,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.
31. “A.B. Eaton, 91 Main St., Nashua N.H., opposite city hall,” Clara McKeen, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

32. “Ellinwood and McCleary, 244 Elm Street, Pattens Block, Manchester N.H., Duplicates can be had at any time” Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.
33. “Stephen Piper, Manchester N.H.,“ Portrait of a Young Woman Wearing a Necklace, albumen carte-de-visite with hand coloring, 2 ¼ in. x 3 ¾ in.

34. “Chas F. McCleary, successor to Ellinwood and McCleary, 244 Elm St., Pattens Block,” Portrait of an Unidentified Young Girl, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.
35. “Landscape and Portrait photographer Lyman W. Colby
No 1096 Elm St., Manchester N.H.”
Portrait of an Unidentified Young Girl, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

36. “J. G. Ellinwood, 936 Elm Street, Patten’s Block, Manchester N.H.”
Laura Dickey, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in. ca. 1872-74
37. “E. Day’s Traveling Photograph Gallery,” Portrait of a Gentleman in a Dog Cart, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

38. Unknown photographer, Portrait of an Unidentified Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

![Sarah Clark Robbins](image)

40. Unknown photographer, Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

![Portrait of a Young Woman](image)
41. “Stark’s Picture Palace. Stark Block, Manchester N.H., Card Photographs $1.00 per Dozen. Former price $3.00.”
  Full Length Portrait of a Young Woman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

42. “Stephen Piper,” Portrait of a Young Man, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.
43. Unknown photographer, Profile of an Older Gentleman, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.

44. “D.A. Simmons- nos 27 and 28 Symths block Manchester N.H.” Portrait of a Woman and a Young Girl, albumen carte-de-visite, 2 ¼ in. x 3 ¾ in.
45. “J. G. Ellinwood, 936 Elm Street, Patten’s Block, Manchester N.H.”

Laura Dickey, faded duplicate of #36,
albumen carte-de-visite, 2 ¼ in. x 3 ¾ in. ca. 1872-4
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