

Collection #
P 0415

**INDIANA CARTE-DE-VISITE COLLECTION
CA. 1860S-CA. 1890S**

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Processed by

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COLLECTION INFORMATION

VOLUME OF
COLLECTION: 7 boxes

COLLECTION
DATES: Ca. 1860s–ca. 1890s

PROVENANCE: Multiple

RESTRICTIONS: None

COPYRIGHT:

REPRODUCTION
RIGHTS: Permission to reproduce or publish material in this collection
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ALTERNATE
FORMATS:

RELATED
HOLDINGS:

ACCESSION
NUMBERS: 0000.0405, 0000.0407, 0000.0408, 1940.1009, 1942.0004,
1953.0217, 1955.0217, 1961.0001, 1961.0507v5, 1965.0507,
1967.0319, 1978.1139, 1985.0813, 1989.0412, 1989.0433,
1990.0119, 1990.0343, 1991.0533, 1991.0692, 1993.0030v2,
1993.0030v3, 1993.0076, 1993.0506, 1993.0510, 1994.0196,
1994.0197, 1994.0993, 1994.1276, 1995.0206, 1995.0546,
1995.0781, 1995.0827X, 1996.0460, 1998.0149, 1998.0156,
1998.0205, 1998.0377, 1998.0378, 1998.0379, 1999.0049,
1999.0050, 1999.0097, 1999.0279, 1999.0579, 2000.0251,
2000.0252, 2000.0253, 2000.0256, 2000.0257, 2000.0258,
2000.0370, 2000.0483, 2000.0614, 2000.1210, 2001.0599,
2001.0704, 2001.0843, 2001.1035, 2002.0169, 2002.0474,
2002.0711, 2002.0725, 2003.0236, 2003.0432, 2004.0044,
2004.0045, 2006.0116, 2006.0138, 2009.0092, 2012.0009,
2016.0047, 2017.0014, 2018.0192

NOTES:

HISTORICAL SKETCH

A *carte-de-visite* is a stiff card that measures about 4 ¼ by 2 ½ inches, with a photograph measuring slightly smaller attached to it. The attached photograph was usually an albumen print made from a wet-collodion-on-glass negative. The back of the card usually carries the name and address of the photographer, although these are sometimes found on the front side, below the photograph.

The name *carte-de-visite* derives from the French for “visiting card.” Visiting cards bore information such as one’s name and address and became widely used in the eighteenth century. Although the photographic *carte-de-visite* was probably a nearly simultaneous invention of several photographers, it was Parisian photographer André Adolphe-Eugène Disdéri (1819-89) who patented it in 1854. However, great demand for the *carte-de-visite* did not occur until 1859. Afterwards, this format essentially replaced the daguerreotype in popularity because it was much less expensive, more convenient, and multiple prints could be made from a single negative.

Disdéri used a special camera that had four lenses and a wet-plate holder that could be slid from side to side. Four exposures were made on each half of the plate; thus, eight images could be taken on one wet-plate negative. The print made from the negative was then cut up into eight separate small portraits. Unskilled labor was used for assembling the cards, thereby increasing productivity of the photographer. This system of mass-production portraiture was so easy to imitate that, during the 1860s, *cartes-de-visite* were made by the millions throughout the world.

Portraits, often full-length, are the most common subject of *cartes-de-visite*, though the format was also used for buildings, street scenes, advertising, and small reproductions of works of art. It was common practice for people to collect them in albums.

There are some guidelines for determining the date of a *carte-de-visite*, although they are not foolproof. Some photographers may have ignored current trends and retained the use of certain types of studio props or mounting designs years after they were widely used.

For American *cartes-de-visite*, the presence of a tax stamp on the back of a card indicates that it dates sometime between 1 August 1864 and 1 August 1866. The U.S. Congress levied a stamp tax during that time to raise money for fighting the Civil War. The stamps resemble postage stamps and were sometimes rubber-stamped with a specific date. A two-cent tax was levied on photographs selling for less than twenty-five cents, a three-cent tax on those selling for twenty-six to fifty cents, and a five-cent tax on those selling from fifty cents to a dollar. A few photographers charged a dollar per dozen cards; those cards were taxed one cent each.

Design of the mounting card changed over the years. Generally speaking, the lighter in weight the card stock, the earlier the card. The card stock can be used to date the mounting, not necessarily the image, although the mount and the image are usually of about the same age. Thin card stock with square corners, white or ivory in color, was used in the 1860s. These cards often had a single-colored line around the border, or a double

line, with the outer line thicker than the inner line. Lines were commonly in red, blue, green, purple, magenta, or black. Sometimes the cards of this era contained an oval-framed vignette. Props such as columns, curtains, chairs, and balustrades were used.

In the 1870s, medium card stock with rounded corners was used. These cards were still often white, cream, or beige in color. Some of the cards from this era were white on the front, but another color such as pink or dark green on the back. Single border lines in gold, red, black, purple, or blue were used. Props included such things as a bridge, fence, or fake rock.

Cartes-de-visite from 1880 or later were made with thick card stock with rounded corners. Common card colors were white, cream, light green, and pink. Single border lines or none at all were used. Some cards from this era had a gold beveled edge. More elaborate backdrops and outdoor views are also characteristic of this time period. Much more detail regarding the dating of cartes-de-visite can be found in William C. Darrah's book, listed below.

A short-lived variation of the carte-de-visite was the Victoria card, which was produced from approximately 1870–76, although it appears that some photographers produced them later. It was slightly larger, measuring about 3 ½ x 5 inches. This format had little success, providing little advantage over the carte-de-visite, and none over the cabinet card, which measured about 6 ¼ x 4 ½ inches.

By around 1880, cartes-de-visite were gradually being replaced by the popularity of the larger cabinet card for portraits and by the picture postcard for scenery and other subjects. Some cartes-de-visite continued to be made into the early twentieth century.

Sources:

Items in the collection.

Baldwin, Gordon. *Looking at Photographs: A Guide to Teaching Technical Terms*. Malibu: The J. Paul Getty Museum, 1991. Conservation Dept.: TR9 .B35 1991

Darrah, William C. *Cartes de Visite in Nineteenth Century Photography*. Gettysburg, Penn.: W.C. Darrah, Publisher, 1981. General Collection: TR680 .D28 1981

McCauley, Elizabeth Anne. *A.A.E. Disdéri and the Carte de Visite Portrait Photograph*. New Haven and London: Yale University Press, 1985. General Collection: TR575 .M384 1985

McCulloch, Lou W. *Card Photographs: A Guide to Their History and Value*. Exton, Penn.: Schiffer Publishing Ltd., 1981. General Collection: TR680 .M397 1981

Newhall, Beaumont. *The History of Photography*. Fifth edition. New York: The Museum of Modern Art, 1986.

Ritzenthaler, Mary Lynn, Gerald J. Munoff, and Margery S. Long. *Archives & Manuscripts: Administration of Photographic Collections*. Chicago: The Society of American Archivists, 1999.

SCOPE AND CONTENT NOTE

This collection consists of cartes-de-visite dating from ca. 1860s to ca. 1890s. The great majority are portraits, mostly of individuals, but some are of groups. These include babies, children, and adults. About half of the individual portraits are identified. In addition to portraits of ordinary citizens, there are also some of well-known politicians, Civil War officers, and the Miami Chief Meshingomesia. Non-portrait subjects include advertisements, buildings, carriages, an eclipse, machinery, a political cartoon, street scenes, and townscapes.

Series 1, Identified Portraits: This series includes mostly individual portraits, but also includes couples and families. They are arranged alphabetically by last name of the subject. In the series contents below, the town of the photographer's studio is listed in parentheses, as is the date, if known, after the subject's name.

Series 2, Unidentified Portraits: This series also consists of portraits of individuals or small groups. The arrangement is alphabetical by name of the city or town of the photographer's studio.

Series 3, Victoria Cards—Unidentified Portraits: This series consists of portraits in the slightly larger Victoria card format. The arrangement is alphabetical by name of the city or town of the photographer's studio.

Series 4, Portraits of Groups: This series is comprised of photos of groups including Native Americans, Muncie city officers, volunteer firemen, Civil War soldiers, bachelors announcing their availability, and other groupings of unknown affiliation. Some individuals are identified. These are listed in the series contents alphabetically by name of the city or town of the photographer's studio.

Series 5, Beecher–Tilton Scandal: This is a series of three portraits. It includes Henry Ward Beecher, who had been a preacher in Indiana before moving to New York where he was charged with adultery. The other two portraits are of his accuser, Theodore Tilton, and his wife, Elizabeth Tilton.

Series 6, Non-portraits: This series consists of advertisements, buildings, carriages, an eclipse, machinery, a political cartoon, street scenes and townscapes. In the series contents below, the town of the photographer's studio is listed in parentheses, as is the date, if known, after the description of the photo.

SERIES CONTENTS

Series 1: Identified Portraits

CONTENTS

CONTAINER

A: Lottie **Adam** [possibly Charlotte Adam, born ca. 1863] (photo by Clark of Indianapolis [ca. 1880s]).

Box 1

B: Mortin or Martin(?) **Beach** (unknown location, n.d.). Emory **Beauchamp** (photo by J.W. Husher of Terre Haute, ca. 1865). Emma **Bunworth** [possibly Emma Bannworth, born ca. 1864] (photo by Clark of Indianapolis [ca. 1880s]).

Box 1

C: Lowe **Carey** dressed in costume with fake white hair and beard, holding sword [possibly Jacob Lowe Carey (1859–1900)] (photo by Mrs. M.A. Potts of Indianapolis, n.d.). Colonel Henry Beebee **Carrington** (1824–1912) in uniform, with signature (photo by G.W. Apple of Indianapolis [ca. 1860s]). Congressman and Vice President Schuyler **Colfax** (1823–1885), two different photos, one of which includes his signature (both printed in New York from negatives from Brady's National Portrait Gallery, n.d.).

Box 1

D: Henry **Dagley** [or Dagly] (written on back that he was from Gosport, Owen County, and died 17 February 1865 of consumption; [he possibly served in the 59th Indiana Infantry]; photo made in Springfield, Illinois). George W. **Dietz**, age 79, two different photos [ca. 1876] (one by C. Heimberger and one by Jas. A. Wilson, both of New Albany, both with caption regarding his walking from Indiana to the Centennial Exhibition at Philadelphia). George W. **Dryer**, [photographer (ca. 1843-1899)] (photo by Smith & Dryer Photographers of Indianapolis [ca. late 1870s–1880s]). Dr. Livingstone **Dunlap**, Indianapolis physician (1797–1862), [moved to Indianapolis in 1821 from New York], [ca. 1860]. Mrs. Livingstone **Dunlap** [probably his second wife, Deantha Marretta Dunlap (1814–1895), ca. 1860].

Box 1

F: Mary **Fearnaught** [possibly Mary Fearnaught Schmidt (1860–1943)] (photo by Cadwallader of Indianapolis, 1881). Kinder **Ferguson** (1771-1879), “Oldest man in Indiana,” [served in the War of 1812, lived in Scott County] (photo by G.W. Finley [ca. 1870s]). May **Flaherity** [**Flaherty?**] (photo by Frank Ford of Kendallville, n.d.). Stoughton A. **Fletcher** Jr. [(1831–1895), banker] (photo by D.R. Clark of Indianapolis [ca. 1870s]).
(continued on next page)

Box 1

F (continued): Harry H. **Francis** (1852–1891), editor of the *Michigan City Dispatch* and state senator from LaPorte County (photo made in Ann Arbor, Mich., 1875). Margaret Gretchen **Frick** [(1861–1945), tailoress] (photo by Lacey of Indianapolis [ca. 1880s]).

Box 1

G: Emma Jane **Glendening** [(1878–1911), lived in Geneva, Adams County] (photo taken in 1891 and is inscribed on the back by Emma Jane to her Aunt Rachel).

Box 1

H: Governor and Vice President Thomas A. **Hendricks** (1819–1885), [ca. 1870]. Laura **Hessling** (1863-1922), (photo by Clark of Indianapolis [ca. 1890]).

Box 1

J: Dilma **Johnson** [a girl approximately nine years old, in a plaid dress, standing by a table] (photo by Cadwallader of Indianapolis, September 1879).

Box 1

K: George W. **Kring** (1845–1864), [served with the 29th Indiana Infantry, Co. K in the Civil War and died of disease in Chattanooga, Tennessee]; two photos show him in uniform: holding rifle with bayonet (photo made in Chicago [ca. 1864]); at age nineteen (photo by James Bonney of South Bend [ca. 1864]).

Box 2

L: [Possibly] Eli C. **Long** (ca. 1818 or 1821–1901) [see cabinet card portrait in P 0413] (photo by D.R. Clark of Indianapolis, [ca. 1880]). John Hogarth **Lozier** [(1830–1907), Methodist preacher, chaplain with the 37th Indiana Infantry during the Civil War, and first chaplain in the national Grand Army of the Republic, and family: wife Sarah Jane Shaw Lozier (1833-1916), children: Charles Edward (1859–1938), Ada Ernst Lozier (Pettyjohn) (1861-1926), Lewis Hogarth (1865-1937), and Horace Gillette (1869-1959)] (photo by J.N. Walton of Aurora, January 1871).

Box 2

M: William **Mann** (photo by J. Perry Elliott's City Gallery of Art, Indianapolis, [ca. 1870]). Matilda Lempp **Mayer** [(1831–1890), wife of Indianapolis merchant Charles Mayer] (photo made in Stuttgart, Germany [ca. 1870s]). Catharine **Merrill** (1824–1900), professor of English Literature at Butler University (photo by Joseph Gray Kitchell [ca. 1890s]). Miami Chief **Meshingomesia** (ca. 1790–1879), (photo by J.C. Littler of Marion [ca. 1870s]). Wallie **Milligan** (photo by C. Eppert of Terre Haute, 1869). Sarah Margaret **Carlisle Moore** (photo by G. Koehler of Indianapolis [ca. 1873]). (*continued on next page*)

Box 2

M (continued): Martha “Mattie” Ready **Morgan** (1840–1887) and General John Hunt **Morgan** (1825–1864) [known for Morgan’s Raid during the Civil War], (photo made in New York [ca. 1862]). Governor Oliver P. **Morton** (1823–1877), (photo by Smith & Huey of Indianapolis [ca. 1860s]).

Box 2

O: Rev. Henry D. **Onyett** (ca. 1826–1922), [Cumberland Presbyterian minister in Wayne County; died in Kansas.]

Box 2

P: Clint **Pering** [possibly Clinton C. Pering (1861–1912) of Bloomington (photo by J.B. Allison of Bloomington, [ca. 1880s]). Edwin **Phillips** (Liberty Mills, Ind.; photo by J.J. Martin of North Manchester, n.d.). Charlie **Powner** [see also cabinet card portrait in P 0413] (photo by J.W. Husher of Terre Haute, n.d.).

Box 2

R: Gustie(?) **Roggeman**(?) [possibly Augusta K. Roggeman (1866–1949)], woman with curled bangs holding printed fabric and hat with feathers and ribbon with other arm wrapped in fringed fabric (two photos by J.W. McLellan of Valparaiso, [ca. early 1880s]). John Locke **Ruddell** (1858–1892), lived in Decatur County, moved to Kansas (photo taken in Kansas, 1886). Two photos that appear to be of sisters: Annie **Ruehl** (born ca. 1865) and Christina “Tina” **Ruehl** (born ca. 1861), daughters of Carl and Wilhelmina Ruehl (photos taken by Clark of Indianapolis, [ca. 1890]).

Box 2

S: Frank **Shade** (1852–1924) and Sarah Harlor **Shade** (Flood) (1872–1945), people of short stature who were circus performers (photo by J.J. Isbell of Kendallville [ca. 1890s]). William T. **Shepherd** [possibly born ca. 1828, a carpenter], signed on the front, “Yours Truly / Wm. T. Shepherd” (photo by Runnion’s Gallery of Art, Indianapolis, n.d.). Colonel John Thomas **Smith** [(1831–1908), born in Johnson County, died in Clay County, graduated from Asbury University, served with the 31st Indiana Infantry in the Civil War], in uniform (photo by J. Perry Elliott’s City Gallery, Indianapolis, [ca. 1860s]). Marion **Steele** (note on back indicates that he was an 1876 graduate of the University of Michigan Law School and member of ΦΔΦ [Phi Delta Phi law fraternity], (photo by Cadwallader of Indianapolis, [ca. 1870s]). Colonel R.R. **Stewart** [Robert Reed Stewart (1827–1873), born in Parke County, died in Terre Haute], 11th Indiana Cavalry, in uniform (photo made in Nashville, Tenn., [ca. 1860s]).

Box 2

W: George **Wayne** (unknown location, n.d.). Johan & Magnus **Webber** (two boys, Indianapolis). Governor James “Blue Jeans” Douglas **Williams** (1808–1880) (photo by Potter [ca. 1870s]). Riley **Wilson** (1818–1910) [born in North Carolina, lived in Hamilton County, died in Tipton County], grandfather of R. Lowell Wilson. Box 2

Z: Agnes **Zismer** [(1866–1937), married William F. Kuhn], (photo by S.D. Wager of Indianapolis, [ca. 1880s]). Box 2

Series 2: Unidentified Portraits

CONTENTS

CONTAINER

Cities and Towns A: Attica—Woman with hair braided on top of her head, ribbon on dress is hand-colored blue (photo by Chapman’s Photographic Gallery). Box 3

Cities and Towns C: Cambridge City—Young boy wearing checked pants and jacket, seated on fringed chair that has been hand-colored purple on the photo (photo by Wm. B. Elliott). Box 3
Connersville—Woman wearing earrings, portrait framed by ovals (photo by J.H. Tatman [ca. 1860s]).

Cities and Towns E: Elkhart—Male performer feigning knife through wrist, with purple ink to mimic dripping blood (photo by Heddon & Billows [ca. 1860s]). Box 3

Cities and Towns F: Fort Wayne—Boy in suit, seated (photo by Jones of Ft. Wayne & Chicago, n.d.). **Fremont**—Young bearded man wearing suit (photo by E.G. Herbert). Box 3

Cities and Towns G: Greencastle—Two men: one standing, one sitting (photo by D.M. Spurgin & Son). Box 3

Cities and Towns I: Indianapolis—Bearded man with hat seated by grapevines (photo by Bee Hive Art Gallery, Prof. Muhlenbeck, photographer [ca. 1860s]). Woman with hair on top of head, wearing necklace, looking toward right (photo by Bishop & Inglis). Photos by Cadwallader: Man with stand-up collar and white tie; man with mustache, turned to the right, 8 October 1881; young boy in suit seated on stuffed chair with fringe [ca. 1882]. Close-up of woman turned to her right (photo by Cadwallader & Fearnought, July 1886). Photos by D.L. Clark's Boston Gallery [ca. 1870s]: Woman wearing chain with large cross; young boy standing by fringed chair. Photos by D.R. Clark: Seated barefoot child wearing dress; girl in headband and plaid dress [ca. early 1870s]; man with light hair turned to his right [ca. 1880]; young child in a dress and striped stockings [ca. 1880s]; toddler wearing checkered dress and boots. (*continued on next page*)

Box 3

Cities and Towns I: Indianapolis (continued)—Man with thick mustache, turned to his right (photo by T.J. Davies [ca. mid-1860s]). Photos by Davies & Merritt [ca. mid-1860s]: Two women wearing coats, muffs, and hats; young boy and girl standing. Young child wearing plaid dress with white lace collar, seated on fringed chair (photo by A. H. Dodge [ca. early 1880s]). Man looking to his left, appears to be wearing a clerical collar (photo by Fowler's Photographic Atelier [ca. early 1870s]). Man wearing clerical collar and the hat of a priest or bishop (photo by Fowler's Gallery of Photography [ca. early 1870s]). Young child wearing coat, hat, and long striped knitted scarf (photo by A.R. Miller [ca. 1860s]). Young woman with long hair (photo by Parker's New York Gallery). Close-up of a woman in a ruffled dress (photo by J.W. Pendergast [ca. 1877]). Woman standing by man seated (photo by Mrs. M.A. Potts [ca. 1870s]). Man wearing a light-colored coat and holding a straw hat in one hand and resting his other hand on the top of a chair (photo by Smith & Huey [ca. 1860s]). Teenaged boy wearing jacket, standing with arm resting on ornate chair (photo by Thorn's National Gallery [ca. 1860s]). Dark-haired woman wearing a dark dress with a brooch at the white collar (photo by Treadwell & Peaslee [ca. 1865]). Man, woman, and two young girls (photo by Wilson's Photograph Gallery).
Two photos that came from a family album with the information that the people pictured were from the **McGill or Youtsey family** that moved on from Indiana to Iowa and Kansas – one appears to be of a young boy with no photographer information; the other is a toddler, possibly a girl (photo by M.A. Potts [ca. 1870s]).

Box 3

Cities and Towns L: Lafayette—Young child seated, wearing dress with plaid bodice and hem (photo by Phillips, n.d.). Young man in suit, turned to his left (photo by C.C. Wright [ca. 1870s]). **Lebanon**—Seated man holding book (on back is written “Reeces Mills Ind Apr, 28, 1865), (photo by Tresslar & Hyder). Box 3

Cities and Towns N: New Albany—Portrait of man framed in an oval (photo by J.A. Wilson [ca. 1880s]). **Noblesville**—Seated woman turned to the right, wearing coat(?) over very full skirt (photo by Tappin & Allison [ca. 1860s]). Seated woman turned to the left, wearing plaid dress (photo by Thos. S. Tappin [c. 1860s]). Man with wavy hair (photo by J.K. Fisher’s Fine Art Gallery). Box 3

Cities and Towns O: Orland—Man seated at table with book, wearing a coat over checkered pants and vest (photo by Van Husan’s Photographic Gallery [ca. 1860s]). Box 3

Cities and Towns P: Peru—Woman in white dress and veil, holding small book (photo by Sheldon [ca. 1880s]). Box 3

Cities and Towns S: Shelbyville—Woman in dark dress and hat, standing (photo by Crouch & Wise’s Photograph Gallery, n.d.). Box 4

Cities and Towns T: Terre Haute—Photos by C. Eppert [ca. 1860s]: Man wearing eyeglasses; seated young child in dress with striped stockings and boots. Photos by Husher [ca. 1860s]: Dark-haired man with long full beard, facing toward left; woman in dress with horizontal stripes and white collar; woman in plaid dress; dark-haired woman with brooch at collar; young boy in printed shirt standing beside chair. Photos by J.W. Husher [ca. 1860s]: Dark-haired man with beard, facing toward right; seated boy facing toward left (written on back, “Age 11 years”); girl standing in gingham dress (written on back, “Age 13”); seated bearded man with right hand resting on right leg [written on back, “Mrs Wallace (Bush only) Add other side to collar)]. Photos by Husher & Geiger’s Photograph Rooms [ca. 1860s]: Woman wearing dress with white collar and cuffs; seated man with standing woman wearing striped dress. **Thorntown**—Photos by Cosand & Johnson [ca. 1860s]: Seated young woman in plaid dress and fingerless gloves (1865); man in suit and tie; mustachioed man with dark upper lapels; mustachioed man with bowtie and printed vest. Box 4

Cities and Towns V: Valparaiso—Photos by J.W. McLellan: Baby seated at an angle; baby seated in chair with high back, looking toward the right; mustachioed man in suit (1880). Box 4

Cities and Towns W: Winchester—Man standing with hand on table (photo by G.W. Helms). Box 4

Unknown locations: Man seated in ornate chair, holding hat in lap. Young woman with long dark banana curls, facing toward left. Man turned to his right [location unknown, but this one came with other CDVs that were all from Indianapolis]. Box 4

Series 3: Victoria Cards — Unidentified Portraits

CONTENTS CONTAINER

Cities and Towns C: Crawfordsville—Woman in striped dress, with one hand up to her head (photo by Nicholson & Sons). Box 4

Cities and Towns T: Terre Haute—Man in suit and tie (photo by Wright & Holloway). Box 4

Series 4: Portraits of Groups

CONTENTS CONTAINER

Cities and Towns D: Delphi—A man leading two oxen, followed by a man leading a horse, with several people standing in the background (photo by S.P. Eversole). Box 5

Cities and Towns I: Indianapolis—Fourteen Native American Indians in native dress, including men, women, and one young child – printed on back: “P.T. Barnum’s Indians” (photo by Cadwallader’s Bee Hive Gallery [ca. 1870s]). Box 5

Cities and Towns M: Muncie—Fourteen individual portraits within ovals on one card of city officers of 1877 (photo by Gamble & Adams). Twenty-five individual portraits within ovals on one card, faded writing on front appears to say, “Muncie Bar” (photo by Gamble & Adams, ca. 1870s). Box 5

Cities and Towns R: Richmond—Three men in uniform, all with the numeral 2 on their hats and belts, possibly volunteer firemen (photo by J.P. Addleman [ca. 1866]). Box 5

Cities and Towns S: South Bend—Three young men seated at a small table, where one appears to be holding a wine bottle (photo by McDonald & Co.). Box 5

Cities and Towns V: Vincennes— Three young men (photo by M.F. Hatton, date written on back appears to be Nov. 18 [18]93). Three bachelors, with their availability advertised on the back of the card. Box 5

Unknown Location: Four men in Civil War uniforms, all 80th regiment of Indiana Volunteers: Col. Lewis Brooks of Loogootee, Lt. Col. James L. Culbertson of Edwardsport, Maj. John W. Tucker of Orleans, and Adj. Alfred Dale Owen of New Harmony [1860s]. Box 5

Series 5: Beecher–Tilton Scandal

CONTENTS CONTAINER

Henry Ward **Beecher** (1813-87), Presbyterian minister in Lawrenceburg, Ind. (1837-39), in Indianapolis (1839-47), and in Brooklyn, N.Y. (1847-87), charged with adultery in 1875, accused by Theodore Tilton of seducing his wife, Elizabeth; two different photos – one is full length, seated, holding his hat and a newspaper [ca. 1860s]; close-up, looking toward his left [ca. 1870s]. Box 5

Elizabeth R. **Tilton** [ca. 1870s]. Box 5

Theodore **Tilton** [ca. 1870s]. Box 5

Series 6: Non-portraits

CONTENTS CONTAINER

Advertisements: C. Heimberger, photographer (New Albany [ca. 1870s], this card has been laminated). Kilby's Fine-Art Gallery (Huntington, n.d.). Mote and Swaine photographers' wagon (Richmond, n.d.). Opera House Book Store (Terre Haute, n.d.). Triplet steers bred and raised by Horace Tucker (Kosciusko County, n.d.). Box 6

- Buildings:** Michael Mayer block building (photo by Wm. V. Dubois of Covington [ca. 1870s]). Two-story brick building with fence in front of it (photo by A.J. Bailey of Delphi, n.d.). Hartsville University building (Hartsville, n.d.). Camp Morton officers' quarters (Indianapolis, n.d.). Marion County Courthouse (photo [of drawing] by Smith & Dryer of Indianapolis [ca. 1880s]). Two-story building with tower and fence around it (photo by J.R. Gorgas of Madison [ca. 1870s]). Two views of three-story building with crowds of people outside of it (photos by H.T. Humelbaugh of New Castle, n.d.). Two-story building with four chimneys (photo [of drawing] by Allbright of New Castle, n.d.). Indiana State Normal School (photo by Wright's of Terre Haute [ca. 1880]). Box 6
- Carriages:** Two carriages parked outside a barn, with six men standing in the background (photo by C.O. Chapman of LaGrange [ca. 1870s]). Box 6
- Eclipse:** Notable total solar eclipse (Indianapolis, 29 July 1878, 4:51 p.m.). Box 6
- Machinery:** Machine used at Israel Hogeland steam woolen factory (Lafayette, ca. 1860s). Box 7
- Political cartoon:** Drawing of men being thrown out of a railcar with the caption, "A. Sherburne's trials, troubles & tribulations on his first trip after being promoted from engineer to conductor." (Indianapolis, n.d.). Box 7
- Street scenes:** Horse-drawn wagons on dirt road in front of drugstore, bakery, shoemaker's shop, and a building with a sign that says "Stoves" (photo by S.P. Eversole of Delphi [ca. 1870]). Wagon shop with other buildings, and farmland in the background (Lima, ca. 1865). Horse-drawn carriages on dirt road, signs on buildings read "Huntington House," "Ohio River Salt Co.," "Galt House," and "Central Bakery" (photo by J.P. Addleman of Richmond [ca. 1860s]). Man standing on wagon pulled by two horses on dirt road, building in background (photo by O.B. Turner of Silver Lake [ca. 1870s]). Box 7
- Townscapes:** Photos by J.P. Addleman of Richmond [ca. 1860s]: Several buildings, horses, and wagons, perhaps taken from a rooftop; street with church on it, perhaps taken from a rooftop. Several buildings, a street with a fairly steep incline, perhaps taken from a rooftop (photo by S.B. Moore of Wabash, n.d.). Box 7

