Collection #
P 0415

INDIANA CARTE-DE-VISITE COLLECTION
CA. 1862–CA. 1893

Processed by

Barbara Quigley
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Manuscript and Visual Collections Department
William Henry Smith Memorial Library
Indiana Historical Society
450 West Ohio Street
Indianapolis, IN 46202-3269

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COLLECTION INFORMATION

VOLUME OF COLLECTION:	7 boxes
COLLECTION DATES:	Ca. 1862–ca. 1893
PROVENANCE:	Multiple
RESTRICTIONS:	None
COPYRIGHT:	

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ALTERNATE
FORMATS:

RELATED
HOLDINGS:

ACCESSION NUMBERS:	0000.0405, 0000.0407, 0000.0408, 1940.1009, 1953.0217, 1961.0001, 1965.0507, 1967.0319, 1978.1139, 1989.0412, 1989.0433, 1990.0119, 1990.0343, 1991.0533, 1991.0692, 1993.0076, 1993.0506, 1993.0510, 1995.0206, 1995.0546, 1995.0781, 1996.0460, 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

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 did change 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 were still often of white, cream, or beige 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. 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 gradually had been replaced by the popularity of the 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. 1862 to ca. 1893. 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** (Indianapolis, n.d.).	Box 1
B: Mortin or Martin(?) **Beach** (unknown location, n.d.). Emory **Beauchamp** (Terre Haute, 1865). Emma **Bunworth** (Indianapolis, n.d.).	Box 1
C: Lowe **Carey** dressed in costume with fake white hair and beard, holding sword (Indianapolis, n.d.). Col. Henry B. **Carrington** in uniform, with signature (Indianapolis, n.d.). Schuyler **Colfax,** 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: George W. **Dietz,** age 79 (New Albany, ca. 1876). George W. **Dryer** (Indianapolis, n.d.). Dr. Livingstone **Dunlap,** writing on back says "Died Sept. 10th 1862) (unknown location, n.d.). Mrs. Livingstone **Dunlap** (unknown location, n.d.).	Box 1
F: Mary **Fearnaught** (Indianapolis, 1881). Kinder **Ferguson,** "Oldest man in Indiana," born Aug. 23, 1771 (unknown location, n.d.). Stoughton A. **Fletcher** (Jr.?) (Indianapolis,	Box 1

n.d.). Harry H. **Francis** of Michigan City (Ann Arbor, Mich., 1875). Gretchen **Frick** (Indianapolis, n.d.).

G: Emma Jane **Glendenning,** born 25 November 1878 (Geneva, 1891).	Box 1
H: Laura **Hessling** or **Hessting(?)** (Indianapolis, n.d.).	Box 1
K: George W. **Kring** in uniform, two photos: holding rifle with bayonet (Chicago, n.d.); at age nineteen (South Bend, n.d.).	Box 2
L: [Possibly] Eli J. **Long** [see cabinet card portrait in P 0413] (Indianapolis, n.d.). John Hogarth **Lozier** and family (Aurora, 1871).	Box 2
M: William **Mann** (Indianapolis, n.d.). Mrs. Chas. **Mayer** (Matilda **Lempp**) (Stuttgart, Germany, n.d.). Miami Chief **Meshingomesia** (died in 1879), (Marion, n.d.). Wallie **Milligan** (Terre Haute, 1869). Mrs. Mattie Ready **Morgan** and General John Hunt **Morgan** (New York, n.d.). Governor Oliver P. **Morton** (Indianapolis, n.d.).	Box 2
O: Rev. Henry D. **Onyett,** Cumberland Presbyterian minister, Wayne County (unknown location, n.d.).	Box 2
P: Clint **Pering** (Bloomington, n.d.). Charles **Powner** [see also cabinet card portrait in P 0413] (Terre Haute, n.d.).	Box 2
R: Gustie(?) **Roggerman(?)** (Valparaiso, n.d.). John Locke **Ruddell,** b. 28 Jan. 1858 in Indiana, d. 8 Aug. 1892 in Kansas (Wichita, Kan., 1886). Tina(?) **Rhuel (Ruehl?)** (Indianapolis, n.d.). Annie **Ruehl** (Indianapolis, n.d.).	Box 2
S: William T. **Shepherd** (Indianapolis, n.d.). Colonel John T. **Smith** in uniform (Indianapolis, n.d.). Colonel R.R. **Stewart,** 11th Indiana Cavalry, in uniform (Nashville, Tenn., n.d.).	Box 2
W: George **Wayne** (unknown location, n.d.). Riley **Wilson,** b. 1818, d. 1910, grandfather of R. Lowell Wilson (unknown location, n.d.).	Box 2
Z: Agnes **Zismer(?)** (Indianapolis, n.d.).	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.	Box 3
Cities and Towns C: Connersville—woman wearing earrings, portrait framed by ovals.	Box 3

Cities and Towns E: Elkhart—male performer feigning knife in arm, with purple ink to mimic dripping blood.   Box 3

Cities and Towns F: Fremont—young man with beard.   Box 3

Cities and Towns G: Greencastle—two men: one standing, one sitting.   Box 3

Cities and Towns I: Indianapolis—young child in a dress and striped stockings; young woman with long hair; man with stand-up collar and white tie; girl in headband and plaid dress; woman wearing chain with large cross; toddler wearing checkered dress and boots; woman with hair on top of head, wearing necklace, looking toward right; man with mustache, turned to the right (8 October 1881); seated barefoot child wearing dress; bearded man with hat seated by grapevines.   Box 3

Cities and Towns L: Lebanon—seated man holding book (on back is written "Reeces Mills Ind Apr, 28, 1865).   Box 3

Cities and Towns N: New Albany—portrait of man framed in an oval. **Noblesville**—seated woman turned to the right, wearing coat(?) over very full skirt; seated woman turned to the left, wearing plaid dress; man with wavy hair.   Box 3

Cities and Towns O: Orland—man seated at table with book, wearing a coat over checkered pants and vest.   Box 3

Cities and Towns P: Peru—woman in white dress and veil, holding small book.   Box 3

Cities and Towns T: Terre Haute—woman wearing dress with white collar and cuffs; dark-haired man with long full beard, facing toward left; man wearing eyeglasses; seated man with standing woman wearing striped dress; woman in dress with horizontal stripes and white collar; woman in plaid dress; dark-haired woman with brooch at collar; seated young child in dress with striped stockings and boots; dark-haired man with beard, facing toward right; seated boy facing toward left (written on back, "Age 11 years") (mid 1860s); girl standing in gingham dress (written on back, "Age 13") (mid 1860s); young boy in printed shirt standing beside chair; seated bearded man with right hand resting on right leg (mid 1860s). **Thorntown**—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—mustachioed man in suit (1880); baby looking toward right; woman with curled bangs holding hat with feathers and ribbon; baby seated at an angle, looking slightly to the left. **Vincennes**—three young men (18 Nov 1893?).   Box 4

Cities and Towns W: Winchester—man standing with hand on table.   Box 4

Unknown locations: man seated, holding hat in lap; young woman with long dark banana curls, facing toward left.   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.   Box 4

Cities and Towns T: Terre Haute—man in suit and tie.   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.   Box 5

Cities and Towns I: Indianapolis—fourteen Native American Indians in native dress, including men, women, and one young child.   Box 5

Cities and Towns M: Muncie—fourteen individual portraits within ovals on one card of city officers of 1877; twenty-five individual portraits within ovals on one card, faded writing appears to say "Muncie Bar" (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 (ca. 1866).   Box 5

Cities and Towns S: South Bend—three young men seated at a small table, one appears to be holding a wine bottle.   Box 5

Cities and Towns V: Vincennes—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 Adjt. Alfred Dale Owen of New Harmony.   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,   Box 5

accused by Theodore Tilton of seducing his wife, Elizabeth; two
different photos.

Elizabeth R. **Tilton.**	Box 5
Theodore **Tilton.**	Box 5

Series 6: Non-portraits

CONTENTS	CONTAINER
Advertisements: Mote and Swaine photographers' wagon (Richmond, n.d.). Triplet steers bred and raised by Horace Tucker (Kosciusko County, n.d.).	Box 6
Buildings: Two-story brick building with fence in front of it (Delphi, n.d.). Hartsville University building (Hartsville, n.d.). Camp Morton officers' quarters (Indianapolis, n.d.). Courthouse (Indianapolis, n.d.). Two-story building with tower and fence around it (Madison, n.d.). Two views of three-story building with crowds of people outside of it (New Castle, n.d.). Two-story building with four chimneys (New Castle, n.d.).	Box 6
Carriages: Two carriages parked outside a barn, with six men standing in the background (LaGrange, n.d.).	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" (Delphi, n.d.). 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" (Richmond, n.d.). Man standing on wagon pulled by two horses on dirt road, building in background (Silver Lake, n.d.).	Box 7
Townscapes: Several buildings, horses, and wagons, perhaps taken from a rooftop (Richmond, n.d.). Several buildings, perhaps taken from a rooftop (Wabash, n.d.).	Box 7

CATALOGING INFORMATION

For additional information on this collection, including a list of subject headings that may lead you to related materials:

1. Go to the Indiana Historical Society's online catalog: http://157.91.92.2/

2. Click on the "Basic Search" icon.

3. Select "Call Number" from the "Search In:" box.

4. Search for the collection by its basic call number (in this case, P 0415).

5. When you find the collection, go to the "Full Record" screen for a list of headings that can be searched for related materials.