

# The Journal

2016 • Issue 174 • \$35

*New England Journal of Photographic History*

**Portraits: Art and Practice**



# Greetings from Your President

Greetings, everyone! The Photographic Historical Society of New England is proud to kick off our 44th year with a superb 174th edition of the Society's *Journal*. Our publishing team has focused this issue on portrait photography in its many forms. This includes: following the tracks of an entire family of itinerant portrait photographers; how early photography studios differentiated their work from their competitors—still a challenge for today's practitioners; plus the story of how one man's obsession with making better snapshot portraits drove the creation of Polaroid's Big Shot camera, and how Andy Warhol helped make it famous.

There is also an update on the ongoing preservation of the 75,000-image Luce Collection gift to the Worcester Historical Museum, along with information on its creator, Edwin Bradbury Luce, and a sampling of images from the collection. Spanning the 1880s to the 1960s, the Luce Collection is an in-depth portrait of an industrial city during its peak growth years. Two shorter articles delve into the origins of selfies and the portrait potential of potatoes.

We invite you to visit and explore our new web site and follow PHSNE on Facebook. For those of you who live in the Boston area or plan on visiting Boston, please feel free to drop by our new Waltham office and warehouse, located at 47 Calvary Street, just off Newton Street, on Wednesday mornings or by appointment.

Our monthly meetings on the first Sunday of the month (no meeting in July or August) are free and open to the public at the Woman's Club Workshop Building, 72 Columbus Street, Newton Highlands, one block from the Newton Highlands T stop on the Green Line. Check the PHSNE web site, Facebook page, or *snap shots* for meeting schedules, programs, and location updates.

Our school camera program is progressing nicely. We need donations of 35mm SLR film cameras to keep grade-, middle-, and high school photography students supplied with working analog cameras.

*The Journal* is the work of many minds and hands. Why not let yours be among them? Share your expertise or satisfy your curiosity about photography, photographs, and their role in New England's history through contributions to *The Journal* and *snap shots*. The publication team is always eager to learn about substantial and interesting material to sustain the quality of our publications. If you've got an idea or a passion you'd like to explore, contact us at [journal@phsne.org](mailto:journal@phsne.org).

We welcome your participation!

Yours respectfully,

Walter Friesendorf, PHSNE President

*“The best thing about a picture is that it never changes, even when the people in it do.”*

— Andy Warhol





# The Journal

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Photographic Historical Society of New England, Inc.

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Ron Polito  
Email: [journal@phsne.org](mailto:journal@phsne.org)

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#### Contact

PHSNE  
47 Calvary Street  
Waltham, MA 02453  
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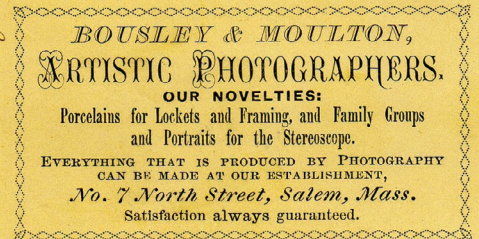
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*Print - Nealey.*



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Find supplementary information online at: [phsne.org/archive/TheJournal/Links/#Number174](http://phsne.org/archive/TheJournal/Links/#Number174)

**Front cover photo:** Detail of cabinet print from the studio of (Andrew) Nealey, Franklin, Massachusetts (page 10). **Opposite:** Andy Warhol photographing Debbie Harry in 1980 by Chris Stein, co-founder with Harry of the band Blondie. © Chris Stein (page 44). **This page, top right:** Verso of a carte de visite (detail) from the studio of Bousley & Moulton (Nathaniel C. & John S), Salem, Massachusetts (page 19). **Center, right:** Edwin Bradbury Luce, self-portrait in embossed folder (detail) from the E.B. Luce Studio, c. 1900 (page 71).

Acknowledgements and back cover credits will be found on page 78.



E. S. DUNSHEE,  
Artist,  
No. 30 Purchase Street,  
NEW BEDFORD.

Copies of the same at any time.

*d. E. Warner*  
*1863*

E. S. DUNSHEE,  
Artist,  
No. 30 Purchase Street,  
NEW BEDFORD.

Copies of the same at any time.

*d. E. Warner*  
*Oct-6th 1861*  
*Picture taken July*

E. S. DUNSHEE,  
Artist,  
No. 30 Purchase Street,  
NEW BEDFORD.

Copies of the same at any time.

*Richard. E. Warner*  
*Born Oct-6th 1861*  
*Picture taken July 6th 1863*

# THE DUNSHEES:

## ITINERANT NEW ENGLAND PHOTOGRAPHERS FROM BRISTOL, VERMONT

By Gary D. Saretzky

*With the geographic scope, time span, and a cast of characters worthy of a Russian novel, Gary Saretzky follows the Dunshee dynasty of photographers from the earliest years of the daguerreian era into the twentieth century. The family established at least twenty-two portrait studios in ten New England towns, the District of Columbia, and six other states, as far south as Florida, and west to Illinois and Wisconsin. As entrepreneurs, they were willing to pursue opportunity wherever it took them. Unlike most nineteenth-century photographers, whose careers were notoriously short-lived, Dunshee family members photographed for more than sixty years.*

*The Dunshees were enterprising and restless individuals who responded to highly competitive photographic markets by closing studios and opening again in new locations: down the street, the next town, or following the rail lines first west and south, then north again. Whether their work rises to the level of photographic artistry (as they advertised) is left for the observer to decide, but they were unquestionably skilled craftsmen who embraced a new and evolving technology with excitement and the hope of financial gain. It is the story of a unique photographic family that has all but vanished from contemporary memory.*

At least four Dunshee brothers, their cousin, two of their sons, and possibly their sister, all from Bristol, Vermont, were photographers in the nineteenth century. Because they were active in a number of locations, sometimes worked together, and often only used their last name on their photographs, the Dunshees represent a challenge for photo historians and collectors. Moreover, contemporary primary sources, such as city directories and census records, as well as some secondary sources based on them, often contain apparent errors. Consequently, readers should consider the following as a work in progress that will hopefully answer some but not all questions about the family, opening research avenues to be followed by others.

The grandparents of all these photographers were farmer Thomas Dunshee (1758–1846) and his wife Hannah

(1763–1821). The couple moved from Londonderry, New Hampshire, to Bristol, Vermont, in 1799.<sup>1</sup> By the time of this move, they had two young sons, William (1793–1871) and Edward (ca. 1795–1841). William, a farmer, became the father of photographer Irving Dunshee (1834–1870), and Edward, a sawmill owner, had six children, all born in Bristol:

- Edward Sidney Dunshee (1823–1907)<sup>2</sup>
- Horace S. Dunshee (1825–1881)<sup>3</sup>
- Francis Kellog Dunshee (1828–1883)<sup>4</sup>
- Cornelius E. Dunshee (1829–1883)<sup>5</sup>
- Sophronia E. Dunshee (later Mrs. Royal W. Drake, 1821–1892)<sup>6</sup>
- Hannah Mary Dunshee (later Mrs. James Brayton, 1834–1902)<sup>7</sup>

### Confirmed Dunshee Photographers and Locations

Photographer	Place Active	Dates	Notes
<b>Edward Sidney Dunshee</b> (1823-1907)	Middlebury, VT Bristol, VT Fall River, MA Washington, DC Bristol, RI New Bedford, MA Rochester, NY Boston, MA Lynn, MA Philadelphia, PA Trenton, NJ Philadelphia, PA	1844 1845-1846 1847-1856 1854 1855-1856 1856-1864 1864-1868 1868-1878 1874-1875 1878-1895 1894-1901 1904	An itinerant; there only a few days  Firm continued by Cornelius Dunshee & Adams (George)  Firm continued by Cornelius Firm continued by Fred, et al.
<b>Horace S. Dunshee</b> (1825-1881)	Taunton, MA Ashtabula, OH Toledo, OH Beloit, WI Aurora, IL Rockford, IL Aurora, IL  Rochester, NY Woburn, MA Boston, MA	1849-1850 1851-1853 1853, 1858 1863-1864 1864-1865 1866 1867  1870-1876 1877 1878-1881	With Francis Probable dates Probably active between these dates, as well Probable dates Likely the Dunshee in Dunshee & Weld  Listed in the Aurora section of the Kane County Directory Initially in Dunshee Bros.
<b>Francis Kellog Dunshee</b> (1828-1883)	Taunton, MA Toledo, OH Rockford, IL	1849-1850 1853, 1858 1853-1860s	With Horace With Horace; 1858 not confirmed
<b>Cornelius E. Dunshee</b> (1829-1883)	Fall River, MA Providence, RI Rochester, NY	1853-1861 1861-1865 1865-1883	With Edward until ca. 1856  With Edward, then Horace
<b>Irving Dunshee</b> (1834-1870)	Rockford, IL Providence, RI Bristol, VT	1860 1864 1865-1870	Possibly partner in Dunshee & Barnes Probably with Cornelius
<b>Edward “Eddie” Byron Dunshee</b> (born 1850)	Boston, MA Jacksonville, FL	1873-1879 1890	With E.S. Dunshee & Son
<b>Fred Fargo Dunshee</b> (born 1854)	Rochester, NY Boston, MA	1875 1877-1905	Son of Horace With E.S. Dunshee & Co. until 1889

Of these siblings, the brothers all became photographers, and there is inconclusive evidence Sophronia did as well. In the next generation, Edward Byron “Eddie” Dunshee, son of Edward Sidney, and Fred Fargo Dunshee, son of Horace S., also became photographers.<sup>8</sup>

Quite a few nineteenth-century photographers had wanderlust, but Edward Sidney Dunshee and his brother Horace were among the most peripatetic. They must have had restless spirits, judging from the numerous locations where they did portraits. By 1900, Edward, the last surviving brother and then a Philadelphia resident with a photography studio in Trenton, New Jersey, was one of the oldest active photographers, having learned how to make daguerreotypes by 1844, perhaps as early as 1843, in Vermont.<sup>9</sup>

### *Edward S. Dunshee*

The secret of the daguerreotype, a silver-coated sheet of copper sensitized with iodine fumes, was revealed in the summer of 1839 by Louis Daguerre in Paris in exchange for a lifelong pension from the French government. Commercial portraiture was enhanced in 1840 by heightened sensitization of the daguerreotype plate with bromine fumes. Better lenses and gold toning to increase contrast significantly improved daguerreotype portraiture by 1842.<sup>10</sup> With shorter exposures, down to a few seconds in good light, daguerreotype portrait galleries proliferated. Some pioneers became traveling photographers, operating out of wagons or rented space in a hotel or store. They would set up in a town for a few weeks, advertise in the local paper, and then move on. Edward Dunshee apparently began his career as an itinerant daguerreotypist. On August 5, 1844, he placed an advertisement in the *Northern Star* of Middlebury, Vermont saying he would be taking “Daguerreotype Miniatures” for a few days and that he could also make copies of paintings and engravings by the same process.

Many of the early photographers in the Daguerreian Era of the 1840s and 1850s worked only for a few years in the profession and then moved on to other pursuits. Only a handful of daguerreotypists who started in the 1840s were photographers, much less alive, at the turn of the century in 1900. The venerable Josiah Hawes (1808–1901) of Boston, whose career spanned from 1843 to 1901, was described in 1898 as “the oldest

working photographer.”<sup>11</sup> Edward worked even longer, though not to the age of Hawes. With a photographic career lasting from no later than 1844 to 1904, Dunshee was possibly “the last man standing” among the pioneer daguerreotypists.

Born in Bristol on January 6, 1823, to Edward and Harriet Miranda (Parmalee) Dunshee, Edward S. Dunshee (he usually rendered his name “E.S.”), opened a daguerreian portrait gallery in his hometown in 1845.<sup>12</sup> After a couple of years at that location, including travel in the United States and Canada, he wed Sarah Arnold on June 13, 1847, in New London, Connecticut. The couple then settled that year in Fall River, Massachusetts. In the 1850 Fall River census, he was listed as Sidney E. Dunshee, 27, an artist, living with his spouse Sarah A., 23, born in Connecticut. They had a daughter Alice L., a one-year-old, born in Massachusetts. Also living with them were his younger brother Cornelius E., 21, and his sister, Mary H. (Hannah Mary), 16, both born in Vermont. This census does not mention Cornelius’s profession, but he also became a photographer. Edward’s parents, Edward (ca. 1795–1841) and Harriet (ca. 1801–1846) had died by this time, perhaps explaining why the three siblings were living together.

From 1853 to about 1856, Cornelius worked for Edward in Fall River and stayed after Edward relocated in the latter year. Cornelius remained in Fall River until at least 1861, when he set up shop in Providence, Rhode Island, very likely because his wife, the former Sarah J. Taber, whom he married in Providence in 1856, was from that city (**figure 2**).<sup>13</sup>

With Cornelius available to tend to the gallery in Fall River, Edward did some traveling. In January 1854, the *Daily Evening Star* in Washington, DC, reported that Dunshee & Adams (Edward S. Dunshee and George Adams, who was from Massachusetts) had purchased the Metropolitan Daguerreian Gallery on Pennsylvania Avenue and were making colored daguerreotypes “which for delicacy of finish and beauty of coloring, are inimitable, the flesh tint is equal to life.”<sup>14</sup> John Craig found Edward next in Bristol, Rhode Island, in 1855 and 1856.

By 1856, Edward had moved to the maritime port of New Bedford, Massachusetts (quite close to Fall River), where he was highly successful, particularly with ambrotypes. In 1856, an ambrotypist named Jesse Briggs worked for him, and in 1859, he employed a Benjamin F. Jenney, who had operated in Washington, DC in 1858



**Figure 2.** Face and verso of a carte de visite from the Dunshee studio (Cornelius E.), 175 Westminster Street, Providence, Rhode Island. On verso, a two-cent United States Internal Revenue Express stamp, ca. 1864 to 1866. Collection of the author. **Figure 3.** Face and verso of a hand-tinted carte de visite from the studio of E. S. Dunshee (Edward S.), "Ambrotype & Photographic Artist," 30 Purchase Street, New Bedford, Massachusetts. In ink, "Stella P. Matthews." Collection of the author.

and later worked for Edward in New Bedford.<sup>15</sup> In business directories, Edward marketed ambrotypes for sea travelers.<sup>16</sup>

The ambrotype was popular from around 1856 to 1865. It featured an underexposed collodion negative on glass; the negative appeared positive from the use of a dark backing such as black paint. The positive effect could also be achieved by using a dark-colored glass, usually deep red, hence the term "ruby ambrotype." Since glass was less expensive than copper, ambrotypes were cheaper than daguerreotypes to produce. They were usually presented in the same types of cases as daguerreotypes with a brass mat and cover glass.

While most ambrotypes found today do not have the photographer's identification, Dunshee was among those who had his name embossed on the brass mat used in the case. He claimed that he had the exclusive rights in New Bedford to produce the 1854 James Ambrose Cutting Patent Ambrotype, in which the cover glass was glued with balsam to the glass carrying the image. Some of Dunshee's ambrotypes have a brass mat noting the Cutting patent, including some in which the cover glass was not glued to the image-bearing glass. On August 21, 1861, in New Bedford, Edward made two ambrotypes of Henry David Thoreau, discussed in Mark Sullivan's *Picturing Thoreau: Henry David Thoreau in Visual Culture* (2015).

Edward is listed in the 1860 New Bedford census as an Ambrotypist. The photographer's household included his wife Sarah; daughter Alice, now 10; and son Edward Byron, 9, known as "Eddie."<sup>17</sup> In that census, Edward

reported \$6,500 in real estate holdings plus a personal net worth of \$500. Adjusted for inflation, he was worth more than \$200,000 in today's dollars. A further indication of his success is that the Dunshees had a live-in Irish servant, Joann Ran, age 24.

In addition to ambrotypes, Edward also began producing photographs on paper from collodion glass negatives. By the early 1860s, the most popular format for portrait photographs on paper was the carte de visite, a small image on albumen paper mounted on thin cardboard, measuring 2 3/8 x 4 inches, with the photographer's name and address displayed on the back. Like his contemporaries, Dunshee printed his negatives in the sun with the negative on top of sensitized albumen paper in a printing frame. Two cartes de visite from the E.S. Dunshee studio at 30 Purchase Street in New Bedford show a young lad named Richard E. Warner (**figure 1, page 46**) and a girl named Stella Matthews, respectively, standing on a chair (**figure 3**).

After about eight years in New Bedford, Edward was ready for another move. *Industries of Philadelphia*, in its biography of Dunshee published in 1881, stated that he worked in Rochester, New York, earlier in his career.<sup>18</sup> The Rochester city directory first lists him in 1864 at 68 1/2 State Street. His daughter Alice died on May 27, 1865 in Rochester and was buried in Mt. Hope Cemetery.<sup>19</sup> On December 1 that year, Cornelius sold his gallery in Providence, where his cousin Irving Dunshee had worked with him, and moved to Rochester to work with Edward.

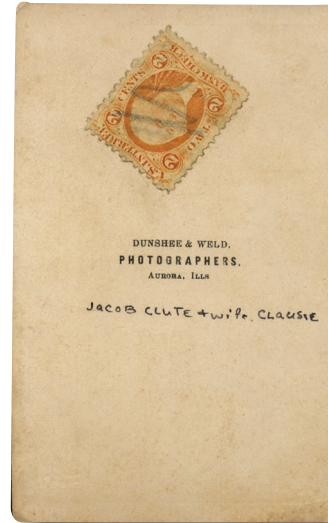




**Figure 4.** Carte de visite from the studio of C. E. Dunshee (Cornelius E), 14 State Street, Rochester, New York. Collection of Ron Polito.



**Figure 5.** Face and verso of a carte de visite from the studio of Dunshee and Weld (likely Horace S. Dunshee), Aurora, Illinois, ca. 1864–65. On verso, a two-cent United States Internal Revenue Bank Check stamp, and in ink, “Jacob Clute & wife Clausie.” Collection of the author.



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Map of the Dunshee Family of Photographers and their studio locations (overleaf).

Map designer and map source credits on page 78.

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### *Irving Dunshee*

Knowledge of Irving’s early photographic career is scanty. As previously mentioned, he was the son of William Dunshee and thus was a first cousin to Edward, Cornelius, and their siblings. In the 1860 census, he was 26 years old and without a listed profession, living in his native Bristol, Vermont with his parents, his older brother Charles (a farmer like his father), and a servant. However, he could also have been in Illinois that year. There was an Irvin [sic] Dunshee listed in the 1860 Rockford, Illinois, Business Directory, as a partner in the photography studio of Dunshee & Barnes.<sup>20</sup> At that time in Rockford, according to the census, Albert A. Barnes was living with Irving’s cousin Francis K. Dunshee.<sup>21</sup> One could speculate that by 1860, Francis, who had been a daguerreotypist and ambrotypist in Rockford, had gotten more involved in his grocery business and had invited Irving to work in the studio.

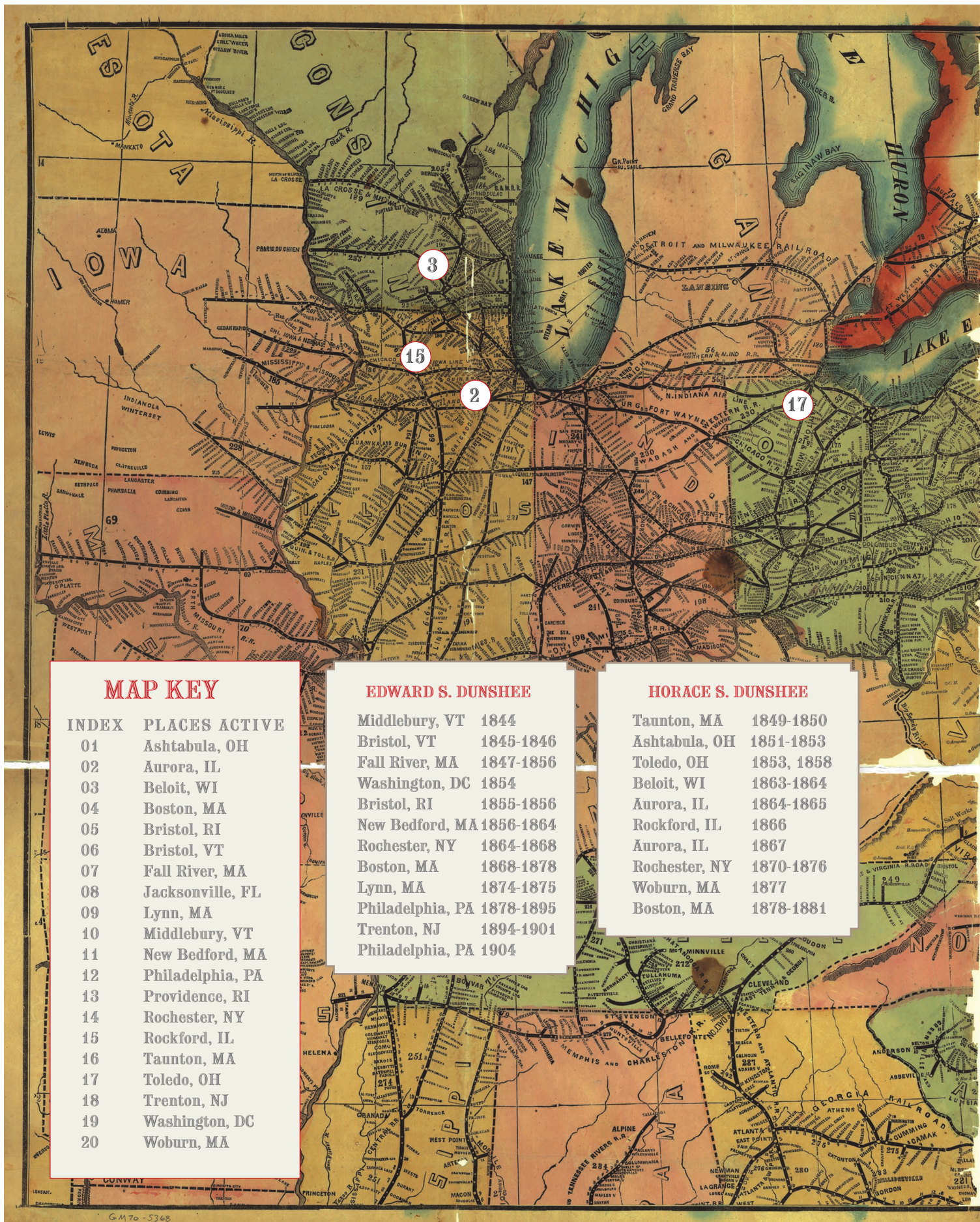
In the 1864 Providence city directory, Irving, very likely working for Cornelius, turns up as a “photographer,” a term used at the time to designate a photographer who made photographs on paper, as opposed to a daguerreotypist or ambrotypist. He then returned to Bristol, Vermont, where in May 1865, he paid the Internal Revenue Service a tax for income on photography. Irving continued to be active as a photographer in Bristol until his death on April 10, 1870, of scrofula and consumption, age 35 years, 11 months, and 24 days.<sup>22</sup>

### *Horace S. Dunshee*

Begun by Edward S. Dunshee in 1864, the Rochester studio became Dunshee Brothers in 1868 with Cornelius’s participation. By that time, the brothers had a second gallery at 14 State Street (**figure 4**). Another brother, Horace S. Dunshee, also a photographer, moved from Illinois to Rochester in 1870, by which time Edward had left for Boston. Horace worked at Dunshee Brothers at 68 ½ State Street, then had his own studio at 70 State Street, Rochester. In addition to portraits, the Dunshee Brothers are known to have made stereographic views.<sup>23</sup>

By the time Horace arrived in Rochester, he had already traveled widely and had practiced photography for at least twenty years. Born March 15, 1825, he and his brother Francis are listed in the 1850 census as daguerreians in Taunton, Massachusetts, where they had taken over a portrait studio in December 1849 that had been occupied by a Mr. Hopkins. Horace then probably relocated to Ashtabula, Ohio, where records show he married Ellen T. Fargo in 1853. Ashtabula had been the location for a Dunshee studio by 1851. According to the September 30, 1851 *Ashtabula Telegraph*, Amos C. Fisk, a daguerreotypist, bought out the business of “Henry L. Dunshee” there. Because Henry L. Dunshee hasn’t been found in census records, it is probable that he was, in fact, Horace S. Dunshee.<sup>24</sup>

Horace and “T. K.” [probably Francis K.] Dunshee are listed together as daguerreotypists in Toledo in 1853.



### MAP KEY

INDEX	PLACES ACTIVE
01	Ashtabula, OH
02	Aurora, IL
03	Beloit, WI
04	Boston, MA
05	Bristol, RI
06	Bristol, VT
07	Fall River, MA
08	Jacksonville, FL
09	Lynn, MA
10	Middlebury, VT
11	New Bedford, MA
12	Philadelphia, PA
13	Providence, RI
14	Rochester, NY
15	Rockford, IL
16	Taunton, MA
17	Toledo, OH
18	Trenton, NJ
19	Washington, DC
20	Woburn, MA

### EDWARD S. DUNSHEE

Middlebury, VT	1844
Bristol, VT	1845-1846
Fall River, MA	1847-1856
Washington, DC	1854
Bristol, RI	1855-1856
New Bedford, MA	1856-1864
Rochester, NY	1864-1868
Boston, MA	1868-1878
Lynn, MA	1874-1875
Philadelphia, PA	1878-1895
Trenton, NJ	1894-1901
Philadelphia, PA	1904

### HORACE S. DUNSHEE

Taunton, MA	1849-1850
Ashtabula, OH	1851-1853
Toledo, OH	1853, 1858
Beloit, WI	1863-1864
Aurora, IL	1864-1865
Rockford, IL	1866
Aurora, IL	1867
Rochester, NY	1870-1876
Woburn, MA	1877
Boston, MA	1878-1881



On March or May 12, 1854 (sources vary), Horace's wife Ellen gave birth to future photographer Fred Fargo Dunshee, in Toledo or Ashtabula (again, sources vary). Since Ellen was born in Ashtabula, it's possible that she went from Toledo, where Horace was working as a daguerreotypist by 1853, back to Ashtabula to be with her family for Fred's birth. That same year, Horace won the prize for best daguerreotype at the county fair in Toledo.<sup>25</sup> According to *Craig's Daguerreian Registry*, in 1858, Henry L. (likely Horace) and T. K. (likely Francis) Dunshee offered ambrotypes at a gallery on the northeast corner of Superior and Grange streets, Toledo. Henry L. was also reported to be operating alone at this location.<sup>26</sup>

Horace and his family are not listed in the 1860 census for Toledo or any other city; perhaps they were traveling when the census taker came to visit or just out for the day. By 1863, records show Horace making cartes de visite in Beloit, Wisconsin, near Rockford, Illinois. That year, his wife Ellen died in Sandisfield, Massachusetts.<sup>27</sup> Whether Horace was with her when she died is not known, but during these years he very likely was spending much of his time in the Midwest. Most notably, he was probably the Dunshee in Dunshee & Weld, which produced carte de visite portraits on Broadway in Aurora, Illinois, perhaps as early as 1864 and certainly in 1865. Some examples of this firm's carte de visite portraits have revenue stamps on the back; they were required on most photographs for two years beginning in August 1864. In May 1865, Dunshee & Weld paid a fifteen-dollar excise tax to the Internal Revenue Service (**figure 5, page 51**).

On January 3 or 10, 1866, Horace married Mary Bacon (born 1828) in Winnebago County, Illinois, probably in the county seat of Rockford. An advertisement on December 29 that year stated:

*[he] has been refitting the Union Gallery, State Street, West Side, in good style and with all the late improvements and fifteen years' practical experience in eastern and western cities warrants him in assuring the people of Rockford that he can furnish them pictures superior to anything heretofore taken in the place. Special attention will be given to Copying and Enlarging Old Daguerreotypes, Ambrotypes and Photographs, and Work in Colors or India Ink, As desired.*"<sup>28</sup>

But Horace didn't remain in Rockford long. In 1867, he was back taking pictures in Aurora. The Aurora section of the 1867 Kane County Directory listed Horace as having a studio and living at 18 S. Broadway. Perhaps as a result of his extended absences, Mary sued him for divorce, granted on May 11, 1871.<sup>29</sup> By 1870, as noted above, Horace was in Rochester, living with his son Fred. There Horace married Miranda A. Deming, in 1873.<sup>30</sup> Miranda was partners with Abbie L. Baldwin in Baldwin & Deming, hairdressers in Rochester. After leaving Rochester and having a studio at 139 1/2 Main Street in Woburn, Massachusetts in 1877 (**figure 6**), Horace relocated to Boston and operated in several locations from 1878 until his death at age 56 of Bright's Disease, a kidney ailment, on July 17, 1881.<sup>31</sup>

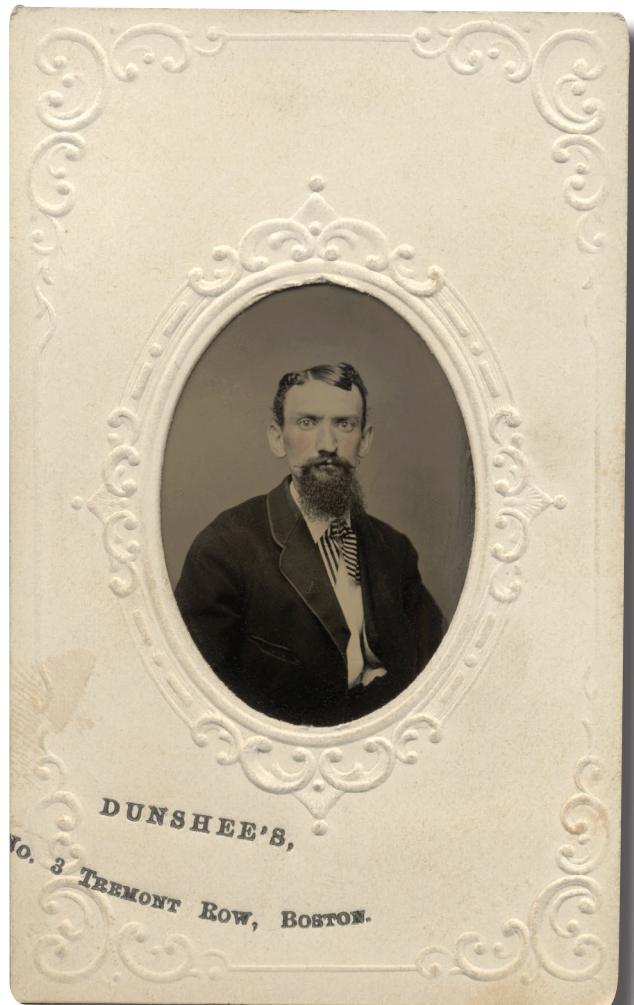
Horace was preceded in Boston by his son Fred and brother Edward. On March 8, 1868, Edward opened a gallery at 3 Tremont Row; the gallery continued at that location, with several changes in management, until 1890 (**figure 7**). Just a block from a courthouse in the retail district that also was home to the printing trades, the studio was well situated. Edward must have known Josiah Hawes, whose business also was on Tremont Row, a short street that no longer exists.

In the 1870 Boston census, Edward is credited with real estate worth \$10,000 and personal estate of \$1,000. His son Eddie, 19, is listed as his apprentice; soon Edward would proudly change the name of his business to Edward S. Dunshee & Son. In addition to 3 Tremont Row, Eddie worked at branches throughout Boston: 323 Washington Street, from 1873 to 1874; 503 Washington Street, in 1875; and 58 Temple Place, in 1879. Edward S. Dunshee & Son also had a studio in Lynn, Massachusetts, from 1874 to 1875. Other E.S. Dunshee locations, where Eddie may or may not have worked, included 1051 Tremont Row, in 1871 and 1873; 58 Temple Place, 1876–1879; 10 Tremont Row, 1878; 1607 Washington Street, 1878–1879; 294 Washington, 1879–1880; and 22 Hanover Street, 1881. A Dunshee & Burnham (Thomas S. Burnham) studio could be found at 323 Washington in 1873 (**figure 8**).<sup>32</sup>

In the 1870s and 1880s, Edward's studios produced many cabinet prints, which measured 4 1/4 x 6 1/2 inches. Cabinet prints gradually replaced the smaller cartes de visite as the most popular format for studio portraits. As the larger format and close-up portraits gained popularity, photographers, including the Dunshees, began retouching their negatives before printing. In ads, Edward also offered other types of photographs, including images on porcelain and



**Figure 6.** Carte de visite from H. S. Dunshee's New Photograph Gallery (Horace S.), 139 ½ Main Street, Woburn, Massachusetts. Collection of Ron Polito.



**Figure 7.** Carte de visite-sized matted tintype from Dunshee's studio (Edward S.), 3 Tremont Row, Boston, Massachusetts. Collection of the author.

photographs with applied watercolor. Although his ads in 1869 offered “every style of picture,” I have found only one example of Edward using the cheapest form of photography—tintype.

### *Cornelius E. and Fred Fargo Dunshee*

Meanwhile, back in Rochester, Cornelius continued the business, together with Horace, from 1871 to 1873 as Dunshee Brothers. In 1874 and 1875, Cornelius and Horace had their own studios in the city. No documentation has been found to explain their reasons for separating. Horace's son, Fred Fargo Dunshee, initially worked as a cashier and bookkeeper in Rochester but by 1875, he is listed as a photographer as well, living separately from his father. By 1877, Fred was serving as a clerk for his uncle Edward at 3 Tremont Row in Boston. Settling down in 1879, Fred married Julia M. Foster. By 1882, Fred and

Julia had moved to Malden, Massachusetts, but he continued to work at 3 Tremont Row in Boston as a principal in the firm.

In the 1880 Rochester census, Cornelius is listed as a widower with two teenage daughters, May, 19, and Phoebe, 16, both born in Rhode Island. Also in the household was his married daughter Carrie, 22, born in Massachusetts, and her husband Fred Roades, whose parents lived next door. In May 1883, Cornelius died of “disease of brain” in Rochester at age 53 and was buried in Mt. Hope Cemetery.<sup>33</sup> His brother Francis outlived him by less than a year.

### *Francis Kellog Dunshee*

Francis Kellog (F. K.) Dunshee was born in 1828 and probably is the same as the T. K. Dunshee to whom references have been found in some nineteenth-century



**Figure 8.** An albumen print entitled “Ruins of Trinity Church, Old South Church, new post office,” from the studio of Dunshee & Burnham (Edward S. Dunshee & Thomas Rice Burnham), 323 Washington Street, Boston, Massachusetts. This 21 x 17 ½-inch view was made after the great Boston fire of November 1872. It shows the ruins of Trinity Church in the foreground, the Old South Church steeple in the distance, and the new post office building on the far right. Trinity Church stood on Summer Street; Old South Church, now called the Old South Meeting House, still stands on the corner of Milk and Washington streets. Collection of the Boston Public Library.

records. The earliest photographic activity found for Francis is the gallery that he shared in 1849–1850 with Horace in Taunton, Massachusetts, where they were listed in the 1850 census. The *Taunton Daily Gazette* reported on December 20, 1849:

*Daguerreotype Gallery. H. L. [sic, should be H. S.] Dunshee & Brother would respectfully inform the Ladies and Gentlemen of Taunton and vicinity that they have taken a Room in Washburn’s Block, opposite School Street, formerly occupied by Mr. Hopkins, where we would invite Ladies and Gentlemen to call and examine*

*specimens of our work. We hope that they will not forget that life is the time to secure a perfect Likeness, and those who wish for a correct facsimile of their own person, or friends, which, under the trying circumstances of a final-separation from friends, no price can purchase, can have the same by calling at our Room. Having had long experience in the business, we feel assured that we shall not fail to suit the most difficult. Likenesses taken single or in Groups.*<sup>34</sup>

On August 23, 1850, an ad in the *Taunton Democrat* by Messrs. Gove & Watson informed the local inhabitants

that “they had taken the rooms of H. S. Dunshee & Brother at No. 7 Main Street” in Taunton.<sup>35</sup> Francis and Horace apparently had decided to move west. Horace and “T. K.” were in Toledo, Ohio, by 1853. On September 24, Francis placed an ad in Rockford, Illinois’ local newspaper, the *Rock River Democrat*:

*[F. K. Dunshee] has fitted up an elegant suit [sic] of rooms, with a large skylight, in Boyd and Horsman’s Block, on the west side of the river, for the purpose of taking the best of Likenesses. He guarantees to do as good work as can be done in the state. All those wishing Daguerreotypes of themselves or friends, will please give him a call as he has a larger assortment of Frames, Cases, Fancy Stock, Locketts, Watch Seals, &c., than ever offered in the vicinity, and as cheap as good stock and Likeness can be afforded. All work warranted. Daguerreotypes and portraits copied correct. Also, Likenesses taken of the sick or deceased friends at their houses if desired. Likenesses taken in cloudy as well as fair weather. Rooms open from 7 A.M. to 6 P.M. for visitors.*

If one follows America’s longest route, US Highway 20, west from Boston, one would eventually pass near Rochester, New York; travel through Ashtabula and Toledo, Ohio; and eventually arrive in Rockford, Illinois, which is less than 20 miles from Beloit, Wisconsin. Although realigned in some places, US 20 generally follows the old stage route, as well as railroad lines built by 1854.<sup>36</sup> So it is not surprising that all four of the Dunshee brothers spent parts of their careers along this east-west trajectory. In addition, their sister Sophronia also moved to the Rockford area.

In the *Rockford Republican*, Francis continued to promote his photo gallery in Rockford, offering daguerreotypes for one dollar and up. In 1856, he began offering ambrotypes as well, for as little as twenty-five cents. His ad in the August 13, 1857, *Rockford Republican* proclaimed:

*Dunshee’s Excelsior Ambrotype Gallery. Pictures taken in all the different styles, and in cloudy as well as clear weather. Ambrotypes neatly set in Pins, Locketts, Rings &c., at the shortest notice. Children taken by a new process,*

*in from three to five seconds. Having a superior Skylight and Apparatus, we will warrant all work equal to any West. The largest assortment of plain and fancy Cases, Locketts, &c., west of Chicago, constantly on hand...Rooms two doors East of Boyd’s new Store, State street, West Rockford. F.K. Dunshee, Proprietor.*

Later in 1857, F. K. won the first prize for ambrotypes of animals at the Winnebago County Fair (he didn’t have any competition in this category) and second best for ambrotype likenesses, or portraits.<sup>37</sup> By 1858 or 1859, he had a grocery store on State Street in Rockford, while maintaining his ambrotype gallery on West State Street. In an ad in the *Rockford Daily News* on August 6, 1859, he stated that he had just returned from New York with “the largest and best stock of groceries ever offered for sale in this city.” Very likely, he had used the railroad that began service to Rockford in the 1850s.<sup>38</sup> He also offered to buy fish, coffee, teas, paint, and nails.

On November 10, 1859, the gallery of Dunshee & Barnes over Clark and Mitchell’s Jewelry Store on State Street in West Rockford began advertising in the *Rockford Republican*. Since Albert A. Barnes, 21, is listed living with Francis K. Dunshee, 31, in the 1860 census, it seems quite plausible that the Dunshee in this partnership was Francis and that he brought young Barnes into the business because he was busy with his growing grocery store and farm. Instead of ambrotypist, Francis is listed as a farmer in the census with \$13,000 in real estate and a personal estate of \$1,000. On the other hand, *Craig’s Daguerreian Registry* suggested that the Dunshee in the partnership was “unclear” and that it might have been Irving or even E. S. Dunshee.<sup>39</sup> Since Irving was listed in the 1860 census in Bristol, Vermont, and E. S. Dunshee in New Bedford, if they spent time in Rockford, it wasn’t for long.

Although the Dunshee in Dunshee & Barnes could also have been Horace, since his whereabouts in 1859 and 1860 have not been found, the presence of Barnes in Francis’ household makes it more likely that Francis was the Dunshee in Dunshee & Barnes, which continued to advertise at least until November 15, 1860. On September 6, 1860, the *Rockford Republican* ran an ad in which the firm offered “ambrotypes, melainotypes [an early name for tintypes], spherotypes [sic, should be sphereotypes, an ambrotype taken through a circular mask], mezzo-

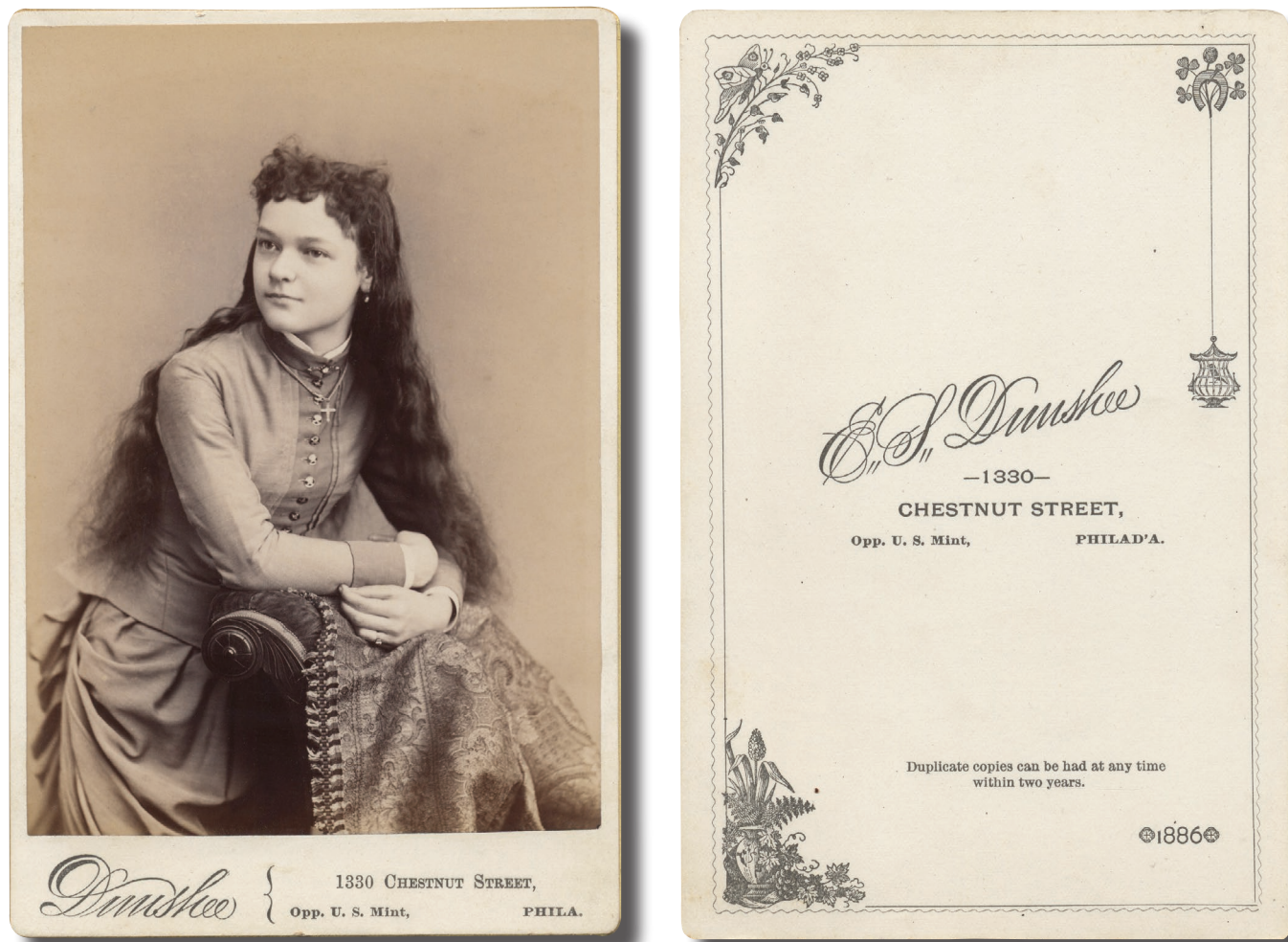


Figure 9. Face and verso of a cabinet print, dated 1886, from the studio of E. S. Dunshee (Edward S.), 1330 Chestnut Street, Philadelphia, Pennsylvania. Collection of the author.

types [salt prints], and photographs,” and mentioned that they had “secured the services of an accomplished Artist from Boston” and were “prepared to execute Photographs in all of the latest styles, in India Ink, Water Colors, or Tinted.” The identity of this Bostonian has not been determined.

Francis continued his farm, as well as his grocery business—which expanded to include shoes as well—then retired to Iowa, where he is listed as a retired merchant in Boone at the young age of 52 in the 1880 census, living with his wife Hannah, 50; daughter Emma, 18; and son Walter, 11. On December 17, 1883, Francis K. Dunshee died in Des Moines, Iowa, and was buried in Rockford. After the death of her husband, Hannah stayed in Iowa. She is listed in the 1900 census living with her daughter Emma, who married Alfred N. Watson, and family in Cedar Rapids.<sup>40</sup> Hannah Dunshee died on February 19, 1917 in Cedar Rapids and was buried in Rockford with her husband in Greenwood Cemetery.

### *Sophronia Dunshee*

Before leaving the Rockford connection to the Dunshee brothers, their sister Sophronia needs attention, because she too moved there from Vermont, and there is some slight evidence that she may also have been a photographer. Sophronia E. Dunshee was born in Bristol, Vermont, on August 21, 1821, the eldest of the known Dunshee children of Edward and Harriet Miranda Dunshee. There, on December 17, 1842, she married a farmer, Royal W. Drake, also from Bristol. By the 1850 census, the Drakes were farming in Lincoln, Vermont, and had two children, Harriet, 4, and Edward, 2. (Another male child had died on September 1, 1843.) Their next child, Louisa Emeline, was born in Bristol on July 2, 1855.

Sophronia must have gotten the good word about Rockford from her brother Francis because her next child, Noble Braynton Drake, was born in Rockford. The 1860, 1870, 1880, and 1900 census records indi-





**Figure 10.** Cabinet print from the studio of E. S. Dunshee (Edward S.), 1330 Chestnut Street, Philadelphia, Pennsylvania. Collection of Ron Polito.

cate Noble was born in Illinois in 1859, as does a Drake family history published in 1896, which gives his birthdate as September 10, 1859.<sup>41</sup> One quirky aspect to Noble's birth is that the 1860 census, taken on July 9, which lists Sophronia's youngest child as ten months old, calls him Wilbert. No Wilbert Dunshee has been found elsewhere, so it is clear that this son is indeed Noble.

The date of Noble's birth is significant because Craig's *Daguerreian Registry* reported a daguerreotypist and ambrotypist named Mrs. R. Drake in the 1858–1859 Monroeville, Ohio business directory. (Monroeville is also now located on US 20 and was on the early rail line to Rockford.) Possibly, Sophronia, like her brothers, had learned photographic processes and briefly set up shop in Monroeville, possibly on her way to Rockford or during a return trip to Vermont. Unfortunately, I have not been able to determine this Mrs. Drake's first name or who her husband was. Nor has Sophronia been found working as a photographer elsewhere. Consequently, more evidence

is needed to determine whether the Mrs. R. Drake in Monroeville was Sophronia.<sup>42</sup>

By 1870, Sophronia and her family had settled on a farm in Durand, Illinois, about 20 miles northwest of Rockford. Sophronia died at Rockford, on September 4, 1892. Her husband Royal died in March 1898 at their son Noble's home in Howard, South Dakota.

### *The Next Generation*

Horace's son Fred's move to Boston would prove fortuitous because he would eventually take over the Tremont Row studio, instead of Edward's son Eddie. Eddie (Edward Byron Dunshee) was born in Fall River, Massachusetts, on September 29, 1850. He was active as a photographer in Boston in the 1870s but had health problems. In an ad for the Holman Liver Pad Co. in the *Portland (Maine) Press* on May 2, 1877, Eddie stated:

*For over 26 years I have been subject to liver disease, and for the past two years have had the dyspepsia in the worst form, so that I could not eat anything but that it would almost kill me and keep me awake half the night with a hard throbbing of the heart, and nothing seemed to cure me. . . having tried one of Holman's Liver Pads can safely say that it has done me a wonderful lot of good.*

Eddie would continue to do photography, some of it in Florida, where he moved by 1890.<sup>43</sup> In 1895, he was working as an excursion agent in Jacksonville.<sup>44</sup> He was back in Boston by 1903, when he was listed in the city directory.

Eddie's father, Edward S. Dunshee, had a history of establishing a studio and then relocating after a few years. Leaving Boston, probably with his nephew Fred largely in charge, Edward moved to Philadelphia. But before tracing Edward's path, it would be helpful at this juncture in the narrative to summarize what happened with Fred and the Boston operations. The firm continued under the name Edward S. Dunshee & Co. until 1888. Fred Dunshee, who had begun as a clerk in 1877, was a principal photographer by 1882. The 1883 Boston directory listing for E. S. Dunshee & Co. lists the partners as Fred Dunshee and F.J. Needham at 3 Tremont Row. Needham had been a photographer in another room at 3 Tremont Row since 1877.

According to an ad in the *Boston Herald* on September 22, 1889, Frank H. Maxfield had also worked for E. S.

Dunshee since 1873. The ad stated that Fred Dunshee and Maxfield had been with E. S. Dunshee for sixteen years and that they had just rented a studio at 22 Winter Street, succeeding John L. McCormick.<sup>45</sup> The ad also announced that they would be closing the 3 Tremont Row location on January 1, 1890. Fred continued to partner with Maxfield until 1893, when Alfred E. Hill replaced Maxfield. Hill had lately shared a portrait gallery with Benson C. Hazelton at 24 Hanover Street from 1882 to 1890. As Dunshee & Hill, they continued at 22 Winter until 1904 or 1905, when they moved to 523 Washington Street. Fred continued living in Malden with his children, Fred, Jr. and Julia, after his wife died. By the 1910 census, his profession was listed as “apartment house,” so presumably he had become a landlord.<sup>46</sup>

### *Edward S. Dunshee in Philadelphia and Beyond*

On June 1, 1878, Edward S. Dunshee opened a portrait studio at 1330 Chestnut Street, Philadelphia (**figures 9 and 10**). His new business, opposite the United States Mint, occupied the entire second floor, with a depth of 150 feet.<sup>47</sup> The 1880 census found him also living in this location, without other family members. The 1880 Boston directory indicated that his son Eddie had “removed to Philadelphia,” but he is not listed in the Philadelphia directory, so his visit was probably brief. Eddie is listed again in the 1881 Boston directory, without profession.

At the time the 1880 census was taken, Edward’s wife Sarah had just died on May 8. On June 7, 1881, he married Annie Eva Oram in Camden, New Jersey. Annie, almost forty years younger than Edward, was born in Philadelphia or New Jersey (sources vary) in February 1862 to parents from Pennsylvania. She gave birth to their son, Norman S. Dunshee, on July 19, 1888, in Pennsylvania.<sup>48</sup>

It was probably soon after his arrival in Philadelphia that Edward switched from preparing time-consuming collodion negatives, which had to be sensitized in the darkroom just before exposure in the camera, to the gelatin dry plate. Gelatin dry plates were first produced in the United States by John Carbutt in Philadelphia in 1879, but George Eastman in Rochester became the nation’s major manufacturer in the early 1880s. Not only could these glass negatives be used right out of the box, but they were more sensitive to light and thereby shortened exposure times, a particular advantage when capturing

restless children. Photographers called it the “instantaneous process” on the backs of their cabinet prints. Dunshee continued to contact print these negatives onto albumen paper until the 1890s.

In the 1890s, many Philadelphia residents were moving farther away from the city’s center and were using the new streetcar lines for trips downtown. In 1891, Edward established a second Philadelphia location at 4517 Frankford Avenue in northeast Philadelphia. It was a five-minute walk to his residence at 4320 Paul Street. He retained both Philadelphia studios until 1895.<sup>49</sup>

Some Philadelphia photographers opened summer studios in Atlantic City, a popular vacation destination for their urban clientele. But instead of the Jersey Shore, Edward, in November 1894, established a gallery at 209 East State Street, Trenton, and soon after that he closed his Philadelphia locations (**figure 11**). Until 1901, he remained open in Trenton, where he was across the street from the United States Courthouse and Post Office and near the state and city government buildings, hotels, and theaters.

Edward first appears in Trenton city directories as “Photo Artist.” He was listed from 1894 to 1901, with the name “Dunshee & Co.” in 1895 and 1898-1900. (The “& Co.” suggests that another photographer was involved in the business.) On November 27, 1895, the *Trenton Times* reported that Dunshee was celebrating the first anniversary of the opening of his gallery by reducing prices: cabinet prints, 4 for \$1, 6 for \$1.50, 12 for \$2-\$3. On November 28, 1895, he offered a free cabinet print on Thanksgiving.

Edward’s portraiture in Trenton was typical of studios at that time, before Pictorialist aesthetics featuring off-center compositions, soft focus, and at-home portraits, practiced by *fin-de-siècle* amateurs, began to influence professional photographers around the turn of the century.<sup>50</sup> Edward remained “old school.” He used typical studio props and a variety of poses with both plain and painted backgrounds.

Edward made his last appearance in the *Trenton Times* on February 23, 1901. That issue reported that he was being visited by his son “Clarence Dunshee of Philadelphia.” This “Clarence” was probably Norman, as Dunshee did not have a son named Clarence and there was no Clarence Dunshee listed in the 1900 census in Philadelphia or indeed anywhere in the United States. This article places Edward personally at his studio in Trenton in 1901, at a time when his residence was in



Figure 11. Cabinet print from the Dunshee studio (Edward S.), 209 East State Street, Trenton, New Jersey. Collection of Richard Willinger.

Philadelphia. Apparently, he was a commuter. The portrait gallery was not listed in the 1902 Trenton directory.

Edward's last known studio was listed in 1904 at 1344 Ridge Avenue, Philadelphia, when he was 81 years old. It was a short walk from his rooms at 1523 Fairmount Avenue. Apparently, he then retired, as the 1905 Philadelphia city directory listed him without profession.

On May 23, 1907, at the age of 84, Edward S. Dunshee, one of the last of the old-time daguerreotypists, died at his residence of "old age," according to his death certificate. After a funeral at home with family and friends, he was buried on May 25 at Mt. Vernon Cemetery in Philadelphia.<sup>51</sup> By then, largely forgotten as a photography pioneer, his passing did not generate an obituary in either the *Trenton*

*Times* or the *Philadelphia Inquirer*. But his excellent portraits, and those by other members of his family, remain a lasting testimony to the quality of the Dunshees' work.

For a survey of work by members of the Dunshee family, visit [phsne.org/archive/TheJournal/Links/#Number174](http://phsne.org/archive/TheJournal/Links/#Number174).

### Acknowledgements

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### Endnotes

- 1 Dunshee Family History <http://www.the.dunshees.com/DunsheeFamilyHistory/p165.htm#i2823>
- 2 Portions of this article concerning Edward S. Dunshee previously appeared in the on-line journal *Garden State Legacy*, 30 December 2015, in my "Last Man Standing: E.S. Dunshee, Veteran Trenton Photographer."
- 3 Birth and death, Death Schedule, Boston. [ancestry.com](http://ancestry.com)
- 4 Birth year of Francis from his gravestone in Rockford, Illinois. [findagrave.com](http://findagrave.com).
- 5 Birth year of Cornelius based on his age of 27 in his marriage record in Fall River, Massachusetts to Sarah J. Taber, 20, of Providence, Rhode Island, on December 31, 1856. It was the first marriage for both. Cornelius' occupation was "Artist." Sarah's birthplace is recorded in the birth record for her daughter, Carrie L., October 21, 1857, Fall River, Massachusetts, Birth Register. Cornelius E. Dunshee should not be confused with Cornelius Edward Dunshee (ca. 1835-1922), who was a carpenter and contractor in California.
- 6 Birth date from Marriage Record, December 17, 1842, Bristol, Vermont. Birth and marriage records, [ancestry.com](http://ancestry.com).
- 7 Hannah Mary Dunshee, sometimes called Mary H., married James R. Brayton on December 30, 1856, in Fall River, Massachusetts, the day after her brother Cornelius got married. It was the first marriage for both. James' occupation was clerk. By the 1875 state census, they had relocated to Newport, Rhode Island, and they were still there in 1900, when James was listed as a capitalist in the U.S. census. They had three children, two of

whom were living in 1900, Mary Brayton and Nathan B. Brayton, both living in Newport. No information has been found that either Hannah Mary Dunshee or her husband were involved in photography. Marriage records, [ancestry.com](http://ancestry.com).

- 8 Records also mention a T. K. Dunshee, who was a daguerreotypist and ambrotypist. Very little information has been found about him, and when he is found, he is usually mentioned in conjunction with Horace, who in turn is often mentioned together with Francis. Therefore, it is more likely that T. K. and F. K. (Francis K.) were the same person and that T. K. is the product of publication errors. Two Toledo, Ohio city directories mention T. K. working with his brother Horace in 1853. The directories mention T. K. again in 1858 with a Henry L. (or H. L.) Dunshee. Henry or H. L. has not been identified but was probably Horace. John Craig's 1996 *Daguerreian Registry*—which also seems to be the source for several references to T. K.—ignores the references to Henry L. and H. L., possibly because Craig thought these references refer to Horace, whom he lists as Horace L. instead of Horace S. To sum up, both T. K. and H. L. Dunshee are probably the result of typographical errors and reference known Dunshee brothers.

- 9 *Industries of Philadelphia* (1881), which contains errors, stated that Dunshee learned the process before 1840, but that is very doubtful. In an 1853 city directory, he claimed in an ad that he had eight years of practical experience, which would indicate 1845 as a start date; that year must refer to when he opened his own gallery. In the *Rochester Daily Union & Advertiser*,

January 12, 1865, he stated that he had twenty-three years of experience, implying he began in 1842. In 1888, Dunshee's ad for his Philadelphia studio in the *Bridgeton (New Jersey) Evening News* mentioned that he had forty-five years of experience and in 1894, the *Trenton Evening Times* stated that he had more than fifty years of experience. Both these later references imply that he began by 1843.

- 10 The earliest known commercial portrait studio was that of A. S. Wolcott and John Johnson in New York; they offered "Sun Drawn Miniatures" in March 1840 using system of mirrors and a camera without a lens. *New York Sun*, March 4, 1840, quoted in Robert Taft, *Photography and the American Scene A Social History, 1839-1889* (1938, Dover reprint 1964, p. 34). See also William F. Stapp, *Robert Cornelius: Portraits from the Dawn of Photography* (Smithsonian Institution Press, 1984) and Dennis A. Waters, *Dating American Daguerreotypes*, <http://www.finedags.com/index.cfm?fuseaction=resources.datingdags>
- 11 Grant Romer and Brian Wallis, eds., *Young America: The Daguerreotypes of Southworth and Hawes*. Steidl & International Center of Photography, 2005. Over the years, Hawes had two different addresses on Tremont Row because the street was renumbered, not because he moved.
- 12 Birth date from Dunshee Family History. <http://www.thedunshees.com/DunsheeFamilyHistory/p166.htm#i2007>.
- 13 Dunshee Family History. <http://www.thedunshees.com/DunsheeFamilyHistory/p156.htm#i2011> Cornelius, age 30, his wife Sarah, and two children are listed in the 1860 Fall River, Massachusetts, census.

## Endnotes (continued)

- 14 January 16, 1854 (3:328), p. 3. See also ad in *Daily Evening Star*, January 12, 1854, (3:325), p. 2. Copies courtesy of Chris Steele.
- 15 Ron Polito, ed., *A Directory of Massachusetts Photographers, 1839-1900*. Camden, Maine: Picton Press, 1993, pp. 364-375. Copies of selected pages courtesy of Ron Polito.
- 16 Craig, p. 168.
- 17 The 1860 census erroneously lists Eddie's birthplace as Vermont. He was born in Fall River. *Massachusetts Vital Records, 1841-1910*, Volume 42, p. 77.
- 18 *The Industries of Philadelphia*. Philadelphia: Richard Edwards, 1881.
- 19 In 2016, photography dealer Charles Schwartz offered a quarter plate ambrotype showing a horse and buggy with a barn in the background, with a brass mat imprinted, "E. S. Dunshee, Artist." There are two men in the ambrotype, one in the buggy and one on the second floor of the barn in an open doorway. Behind the ambrotype was an old note, "Miss Jennie Owins/ Nashville/ Tennessee/December 17, 1865." All other references found by the author in 1865 pertaining to E. S. Dunshee place him in Rochester. <http://www.thedunshees.com/DunsheeFamilyHistory/p137.htm#i2222>
- 20 Craig, p. 169. Dunshee & Barnes advertised in the *Rockford Republican* from August 9, 1859 to at least August 24, 1862, but the ads do not mention their first names.
- 21 Barnes previously was an ambrotypist in Springfield, Massachusetts, 1857-1858. Craig, p. 34.
- 22 Death certificate via [ancestry.com](http://ancestry.com)
- 23 William C. Darrah, *The World of Stereographs*. Gettysburg, PA: Author, 1977, p. 206.
- 24 Diane VanSquirer Gagel, *Artists in Ohio, 1839-1900* (Nevada City, CA: Carl Mautz, 1998), p. 292, citing *Ashtabula Telegraph*, Sept. 30, 1851, provided to Gagel by Louise Legaza, Geneva Public Library.
- 25 *Humphrey's Journal*, Oct. 15, 1854.
- 26 Gagel, citing Toledo directory.
- 27 *RootsWeb*.
- 28 *Rockford Weekly Register-Gazette*, ad, p. 5.
- 29 *Daily Inter Ocean* (Chicago), Aug. 8, 1871, p. 4. The *Rockford Weekly Gazette*, Mar. 21, 1871, referencing Mary vs. Horace Dunshee, stated that Horace, "not a resident of this state," should return to answer complaint and if he doesn't he will be assumed to have "confessed."
- 30 Reported in *Rochester Union & Advertiser*, May 2, 1873, p. 3.
- 31 Dunshee Family History speculates that Horace could have been T. K. Dunshee of Toledo but the Toledo resident was more likely Francis K. Dunshee. In the 1880 Boston census, Horace is listed in Non-Population, Manufacturing Schedule as photographer. Value of materials, \$300. Value of products, \$3,000. I was not able to find Horace in the individual census returns. <http://www.thedunshees.com/DunsheeFamilyHistory/p156.htm#i2334>
- 32 Polito, pg. 53-54.
- 33 Death reported in *Rochester Union & Advertiser*, May 25, 1883, p. 2. Mount Hope Cemetery Interment Register with cause of death, burial on May 27, 1883. <http://www.lib.rochester.edu/IN/RBSCP/Databases/IMAGES/MtHope/disc1/00000890.pdf>
- 34 Courtesy of Chris Steele.
- 35 Courtesy of Chris Steele.
- 36 L.S. Nash, *Rail road map. . . St. Louis to New York*, 1854. <https://www.loc.gov/resource/g3701p.rr004460/>
- 37 *Rock River Democrat*, Nov. 3, 1857, p. 2.
- 38 The Galena and Chicago Union Railroad reached Rockford in 1852. Mike Shafer, *Rockford Area Railroads*. Images of Rail series. Charleston, SC: Arcadia, 2010. Introduction.
- 39 The Dunshee Family History on the web repeats the theory about Irving, citing Craig.
- 40 Hannah (Hall) Dunshee is also listed as Francis' widow in Des Moines city directories, including 1892, 1903, 1906, and 1912. She was born in Owego, New York, in 1827. Her maiden name of Hall was given as a middle name to her son Edward Hall Dunshee (1860-1871).
- 41 Louis Stoughton Drake, *The Drake Family in England and America 1360-1895 and the Descendants of Thomas Drake of Weymouth, Mass 1635-1691* (Boston: Privately Printed, 1896), p. 211.
- 42 Possibilities for future investigation include searches for deeds in Huron County, Ohio, and Winnebago County, Illinois, as well as any other extant county clerk or court records that place the Drakes at these locations in the period between the births of Sophronia's children in 1855 and 1859. No R. Drake was found in the 1860 Huron County census.
- 43 Listed as photographer in 1890 Jacksonville directory, cited on Langdon Road, <http://www.langdonroad.com/dol-to-dy>
- 44 *Tampa Tribune*, December 13, 1895, p. 6.
- 45 Archive of *The Mirror of the Philomathean Society* of Phillips Academy, <http://archive.org/details/mirrorofphilomat3233phil/#page/n9/mode/2up>
- 46 RootsWeb incorrectly gives a death date for Fred F. Dunshee in Malden on September 24, 1887. <http://worldconnect.rootsweb.ancestry.com/cgi-bin/igm.cgi?op=GET&db=billarnett&id=P5507>
- 47 *Industries of Philadelphia*, 1881.
- 48 The 1900 census records the Dunshees renting at 1523 Fairmount Avenue, Philadelphia, with six boarders and two black female servants, Martha Dixon, 23, and Ella Brooks, 25. The death certificate for Norman Dunshee, who died in Philadelphia on May 7, 1938, gives an alternate spelling of his mother's maiden name as Harroun. Possibly she was related to the Harroun who was partners with Albert Bierstadt in the production of Albertypes and Artotypes in the 1880s.
- 49 In this regard, Dunshee was similar to the dean of Philadelphia portrait photographers, Frederick Gutekunst, who branched out from his downtown location at 712 Arch Street in the 1890s and opened an ancillary studio at 1700 N. Broad, near the new Temple University.
- 50 For a discussion of Pictorialist aesthetics in portrait photography of the early 1900s, see Gary D. Saretzky, "Elias Goldensky: Wizard of Photography," *Pennsylvania History* 64:2 (Spring 1997), <http://journals.psu.edu/phj>.
- 51 Mortuary Notice, *Philadelphia Inquirer*, May 24, 1907, p. 7. Death certificate, [Ancestry.com](http://Ancestry.com).

# IN THIS ISSUE:

## 2016 JOURNAL CONTRIBUTORS

*Robyn Conroy* is the Librarian and Archivist of the Worcester Historical Museum in Worcester, Massachusetts, the second-largest city in New England. She is also a member of the Worcester Historical Commission, a municipal board that protects the city's nearly 3,000 historic buildings and structures.

*David DeJean* was born in the days of the Speed Graphic and grew up in the Leica and Rollei decades. The first camera he bought for himself was a Polaroid 80B. He has worked in photo labs, newspaper darkrooms, and online services companies. He is a Life Member of PHSNE, and has edited *snap shots*, as well as currently, the email newsletter for members. He knows he had his father's Polaroid Big Shot once, and started looking for it when he began writing this article, but hasn't found it yet.

*Walter Friesendorf* has more than twenty years of professional photographic experience, including time as a still photographer in the U.S. military. He worked for a pioneering color portrait/wedding photography studio and custom color lab in New Jersey before joining Agfa as a technical sales representative. He has been a member of PHSNE since 1976.

*Ryck Lent* recently joined PHSNE and is a retired freelance photographer, newspaper entrepreneur, online editor, and social media consultant. He now collects photographs and used cameras, and thinks film— instant and otherwise—still has a future.

*Sabine Ocker* has been an enthusiastic collector of snapshots for twenty years. She has given presentations on historical photographic processes, as well as her collection, at venues including Endicott College and the George Eastman Museum. She has also written many articles and blog posts. Sabine has been a member of PHSNE for 15 years, as well as a longtime member of the Michigan Photographic Historical Society and the Daguerreian Society.

*Ron Polito* is a longtime member of both PHSNE and the Daguerreian Society. He is coauthor of *A Directory of Massachusetts Photographers: 1839-1900*, author of several articles on early Boston photography, and compiler of an online bibliographic database regarding Boston photographers cited in nineteenth-century photographic journals. This database can be viewed at: [phsne.org/members/RonPolito/Home](http://phsne.org/members/RonPolito/Home).

*Gary D. Saretzky* is the Archivist of Monmouth County, New Jersey, and a photographer and photo historian. Among his publications are articles on photographers Margaret Bourke-White, Edward S. Dunshee, Elias Goldensky, Charlotte Prosch, and Edwin and Louise Roskam. His database of more than 3,000 nineteenth-century New Jersey photographers is summarized at <http://saretzky.com>, which also provides access to his photographs, lecture schedule, other photo history resources, and an online photography bookstore.

*KC Witherell* is a print designer and longtime New York City resident. She teaches design and typography courses at Parsons, the New School of Design, and Baruch College.

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### *Map of the Dunshee Family of Photographers*

(pages 52-53). Design and typography by K. C. Witherell. Map source: Lloyd, James T. Lloyd's American railroad map. [New York, 1861] Retrieved from the Library of Congress, <https://www.loc.gov/item/gm70005368/>. (Accessed October 2016.)

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### *Acknowledgements*

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**Back cover images, clockwise from top left:** Robert Cornelius, self-portrait (detail), October or November, 1839; quarter-plate daguerreotype. Believed to be the earliest extant American portrait photo. From the Daguerreotype Collection, Prints & Photographs Division, Library of Congress, LC-USZC2-4912. (page 74). Edwin Eugene "Buzz" Aldrin Jr. self-portrait during his first spacewalk on the Gemini 12 mission, November 12, 1966. Buzz Aldrin/NASA, S-66-62926 (page 76). Bruce Abele and Bill Shelton and the prototype of the Polaroid Big Shot camera they put together in Abele's basement (page 35). Train engine with crew, ca. 1900. E.B. Luce Collection, Worcester Historical Museum, Worcester, Massachusetts (page 73). Toy John Deere tractor pulling a small wagon with two potatoes on it, circa 1950 (page 66). Right-side view of the Polaroid Big Shot, complete with Magicube. Photo by Lew Regelman (page 42).

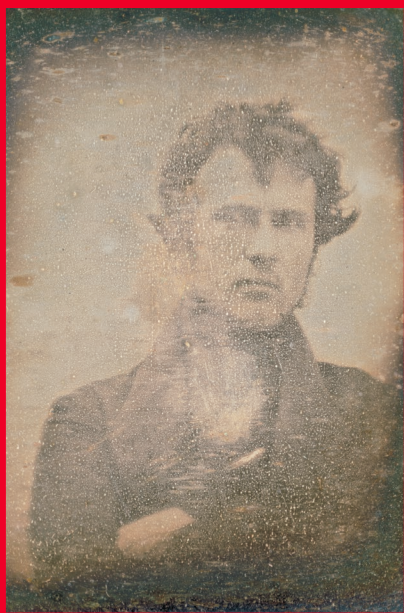
# IN MEMORIAM

Name	Years as Member	Position	Location	Area(s) of Interest
<b><u>2015</u></b>				
Alan R Koppel*	5		New York	Antique Cameras, Art & Antique Photography
<b><u>2016</u></b>				
Bob Cooke	23		Connecticut	Unusual Vintage Cameras, Lenses, Images, Photographica, Autochromes
Daniel Dragan	22		New Jersey	Photographer: Freelance, Studio, Commercial, Industrial, Fine Art
Matthew Isenburg	43	Charter Member, Board Member, 1973+	Connecticut	1839-76 Cameras, Equipment, Images, Books & Manuscripts, Co-founder and served as President of The Daguerrean Society
James Paddock	24	Board Member, 2001–2003	Massachusetts	Landscapes, Portraits, Architecture
Edward T. Richardson, Jr.	36		Maine	Nature, Graflex, Leica
Gerard (Jerry) A. Spiegel	37		New York	American Photographic History & Equipment
Vivian K. Walworth	27		Massachusetts	Stereoscopy; Color, Instant & Digital
Daniel Bruce Zirinsky	20		Massachusetts	Collector of Leicas, Better Cameras & Collections

\* Not included in the 2015 *Journal's* In Memoriam listing.

For a partial list of PHSNE members who have passed away since 2005,  
visit [phsne.org/archive/InMemoriam/Home](http://phsne.org/archive/InMemoriam/Home).

If you have information regarding anyone who should be added to In Memoriam,  
or any corrections, please contact [membership-chair@phsne.org](mailto:membership-chair@phsne.org)



*“It’s one thing to make a picture of what a person looks like, it’s another thing to make a portrait of who they are.”*

— Paul Caponigro

