

**GRAND ARMY OF THE REPUBLIC (G.A.R.) PORTRAIT COLLECTION**

**MSS:** #005

**VOLUME:** 6 boxes (3 linear feet; 255 portraits)

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**CONTENTS:**

1. Abstract
2. Provenance
3. Preservation Note
4. Copyright Information
5. Historical Sketch
6. Photography Studios and Techniques
7. Scope and Content Note
8. Container List
9. Sources

**1. ABSTRACT:**

The Grand Army of the Republic, commonly known as the G.A.R., portrait collection consists of two hundred and fifty-five portraits of members of the local Beverly G.A.R. post #89. Founded in June, 1869, post #89 was named after John H. Chipman, Jr., a veteran who had died shortly after the end of the war. After being housed in several temporary locations, the post built an impressive Italianate style clapboard building at 254 ½ Cabot Street. The building was moved to 8 Dane Street in the 1940s, where it still stands. Charter members of the Beverly post include: William Driver, Isaac Edgett, Edward Giddings, Clarence Harris, William Millett, William Parker, Alfred Porter, Francis Porter (elected as the first Commander of the post), Joseph Stocker, and Charles Webber,

These portraits were matted and hung in identical dark wood frames in the organization's headquarters known as the Grand Army Hall. Nearly all of the portraits are some form of a photographic reproduction. In some cases they are original prints, perhaps even commissioned by the post. Others are re-prints of earlier portraits, such as daguerreotypes, or glass plate negatives. Some appear to be albumen prints that have turned a warm sepia tone as they have aged. Other portraits appear to be a composite of photography and drawing, or an early type of hand colored photograph. By being matted and framed identically the collection had a uniformity which the individual images lack.

In most cases the photographer is unidentified. But in some cases the portraits are the work of either local Beverly photographers, or Boston photographic studios. Of the signed photographs, the largest number appears to be the work of Lizzie Mitchell (Mitchell Studios), Beverly, Mass.

Other photographers include K. M. (Katharine) Smith, Notman, Hildreth, Taylor and Preston, Blake, Caldwell, and Chickering.

## **2. PROVENANCE:**

The portrait collection, along with many other objects from the G.A.R. post #89 was a gift of the local Beverly chapter of Sons of Union Veterans, c.1982-1983.

## **3. PRESERVATION:**

The collection arrived at the Beverly Society with other material relating to G.A.R. post # 89 in the early 1980s. The portraits were matted and framed and each frame had a number on it. At some point after arrival, the portraits were removed from the frames and mats. Unfortunately this caused damage to a number of portraits. The earlier images which had been originally cut for oval mats and frames were particularly vulnerable to damage. The paper used for these "hybrid" portraits tended to be acidic by this time and the backing mat boards are either acidic or brittle (i.e. crumbles when bent). In most cases adhesive was left on the portraits when the top mats were removed. In the case of later photographic portraits, many of the backing mat boards are acidic and discolored, stained, or covered with foxing. In a few instances removing the top mat has caused tearing or other damage to the photographic paper. Since many of the images are very dark due to the acidic mat board leaching onto the photographs, it would be advisable to digitize the images in the near future. In most cases, it would be very difficult to remove the backing mats in without causing additional damage to the portraits. This type of work could only be undertaken by a photograph conservator.

The portraits had already been placed in acid free envelopes within acid free document boxes. In the case of loose photographs, acid neutral manila file folders were used to help support the portraits. A fair number of the backing mat boards are now warped but it is not certain if this was caused by the current storage conditions, or if the portraits were exposed to either humid conditions, or moisture at some earlier point in time. In a few cases the watermark of the envelopes have become incised into the stippled backgrounds of hand colored photographs. To protect these portraits from further damage, white photo-copy paper was used as a buffer. Some of the boxes were tightly packed so an additional archival box was added to house the collection. The boxes were re-labeled to make future access easier, and a new box list was provided for each container.

## **4. COPYRIGHT:**

Request for permission to publish material from the collection must be submitted in writing to the Curator of Collections at the Beverly Historical Society and Museum.

## **5. HISTORICAL SKETCH:**

Following the Civil War, the G.A.R. was founded by veteran Dr. Benjamin F. Stephenson in Decatur, Illinois on April 6, 1866. The mission of the G.A.R. was based on three principles: fraternity, charity, and loyalty. Membership was limited to honorably discharged veterans of the Union Army, Navy, Marine Corps or the Revenue Cutter Service (which later became the U.S. Coast Guard) who had served between April 12, 1861 and April 9, 1865. Each member had to be voted into the Post by the active members. The veterans in the Beverly portrait collection served in either the Army or Navy, and in several instances, in both branches of the Armed Forces.

The community level organization was called a "Post" and each post was numbered consecutively within each Department, which usually represented a state or region. Each post was under the charge of a "Commander" and other officers, which followed a quasi-military hierarchy. Gen. John A. Logan was elected as the first national G.A.R. Commander-in-Chief in 1867. Most local posts were named in honor of a deceased veteran. The portraits in this collection are from Post #89 in Beverly. Founded in 1869, Post #89 was named in honor of John H. Chipman, Jr., who died shortly after the end of the War. The posts held regularly scheduled meetings, often in halls designed for such a function. The members of post #89 met in several locations until the Grand Army Hall on Cabot St. was completed.

The G.A.R. had its own uniform which was based on the Union Army uniform. It included a double-breasted, navy blue coat with bronze buttons, and a black brimmed hat, that had a gold wreath insignia. There was also a pin with a bronze star and striped ribbon that resembled a medal. The star was inscribed with a soldier and a sailor shaking hands, and the personification of Liberty. Members often wore a bronze star button on their lapel. In the G.A.R. collection at Beverly there are portraits of members in uniform, and a few who wear only the G.A.R. hat. In many portraits the veteran is wearing the bronze G.A.R. button on a suit jacket. The prevalence of bronze stars on veterans led to G.A.R. members being referred to as "bronze button heroes." The bronze in both decorations supposedly came from cannons that had been used during the Civil War.

The G.A.R. organization was based upon three principles: fraternity, charity, and loyalty. Regularly scheduled meetings were held so that members could recount their war adventures and feel a sense of camaraderie with other veterans. Annual encampments held in many of the Union states attracted thousands of members from across the country who often camped out in tents, much like they did during the war. To meet the second part of their mission, charity, the G.A.R. set up funds to assist needy veterans and their families. They also established veteran's homes, and orphanages to house the children of deceased soldiers. The veteran's homes were later taken over by the federal government under the Veteran's Administration (or V.A). The third part of the G.A.R. mission, loyalty, was accomplished by raising money to erect monuments and memorials in honor of soldiers, and key events of the Civil War. The G.A.R. also encouraged both state and the federal government to preserve Civil War sites, battlegrounds, relics, and documents.

By 1890 the organization had reached a peak of more than seven thousand posts and over 400,000 members. The organization was intended to last only as long as the Civil War veterans survived. The last encampment of the Grand Army of the Republic was held in Indianapolis, Indiana in 1949 with only six surviving members. The national headquarters of the G.A.R. officially closed in 1956 after the death of Albert Henry Woolson (1847/8-1956), considered to be the last surviving veteran of the Union Army. In order to ensure the continuity of the G.A. R. mission, auxiliary organizations had long been established. They include the Woman's Relief Corps (organized on a national level in 1883); the Ladies of the Grand Army of the Republic (1896); and the Sons of Union Veterans of the Civil War (1881). Today the Daughters of Union Veterans of the Civil War and the Auxiliary to the Sons of Union Veterans of the Civil War continue the work begun by the G.A.R., and continue to promote an interest in, and knowledge of the events that occurred during the Civil War.

As an organization the G.A.R. began as non-political and unaffiliated with any political party, but it became an important lobbying group around the issue of veterans' benefits. For example, in 1888, President Grover Cleveland was defeated for re-election due in part to his lack of support for the Dependent Pension Bill. Under the newly elected President, Benjamin Harrison, the

Disability Pension Act of 1890 was passed. It allowed a government pension to be given to any Civil War Union soldier who had served for at least ninety days, and had developed some sort of disability, even if the disability was not incurred during the war. As a result of the new law, nearly all Union veterans, or their survivors were entitled to a government pension. The G.A.R. was also instrumental in establishing May 30 as Decoration Day (now Memorial Day) a national holiday to honor the soldiers who died during the Civil War.

## **6. PHOTOGRAPHY STUDIOS AND TECHNIQUES**

Most of the portraits were the work of photographic studios in either Beverly, or near-by Salem. A small percentage of the portraits came from professional studios in Boston and elsewhere. The majority of the portraits, that is two hundred and eleven, are unsigned and cannot be ascribed to any photographer, or studio, even though it is likely that many of them are the work of local photographers in Beverly.

Two of the professional studios in Boston whose work is included in the collection are the studio of Elmer Chickering and that of Notman. Elmer Chickering, (1857-1915), was a noted Boston photographer. He was born in Vermont, and opened his first studio on West Street in Boston in 1884. He was married to another photographer, Mrs. R.M. Wilson. He is best known for his photographs of celebrities, politicians, baseball players, and actors. Three of the portraits in this collection are from the photographic studio of Notman. The Notman Photographic Company had studios in Boston, Cambridge and the resort town of South Poland, Maine. The firm was founded by William Notman (1826-1891), who was born in Glasgow, Scotland but immigrated to Montreal, Canada. He expanded his business by taking photographs of college graduates at such Ivy League universities as Harvard, Yale and Princeton. He eventually opened studios in many cities in the East, and also in resorts such as Newport, Rhode Island. The business eventually expanded to encompass twenty-four studios. Notman and Company is credited with popularizing the cabinet portrait in America.

The largest number of signed portraits, that is thirty of them, is the work of Lizzie Mitchell, or Mitchell Studios, Beverly. They are always signed "Mitchell" in pencil in the lower right corner of the portrait, or on the mat board. Mrs. Lizzie M. Mitchell was listed as a "Photographer" in the Beverly City Directory of 1897 at 6 Franklin Place Beverly. She was married to John F. Mitchell, who was listed as shoemaker in the 1875 City Directory. By 1897 John Mitchell was listed in the Beverly City Directory as a salesman based in Springfield. In the 1906 City Directory, Lizzie Mitchell was listed as a Photographer living and working at 130 Cabot Street, Beverly. John F. Mitchell died on January 28, 1907. Lizzie Mitchell appears to have remained in Beverly until 1914 or 1915 when she relocated to Tampa, Florida. Besides taking portraits of G.A.R. members, Lizzie Mitchell appears to have photographed many of the local events and scenes of daily life in Beverly. Many of her non-portrait photographic work is also identified with her name.

Mitchell's photographs tend to be close up, straight-forward portraits with good clarity. She sometimes would reuse the mat boards from other photographs as backing for the portraits. In several examples there is an unrelated photographic print on the verso of the portrait. For example the portrait of Edmund Josephs has a view of Cabot and Washington Street, Beverly during an event of the Union club dating from about 1902. In a number of Mitchell's works, the portraits were enhanced with pencil and pastel or charcoal while using only a black, white and gray palette.

Since many of the photographs appear to be a composite, or a combination of photography and drawing and/or painting it appears that retouching, or hand coloring either the photographic negatives and/or prints was a common practice during the period in which many of G.A.R. photographs were created (Henisch, 1996). From the early days of photography,

daguerreotypes had been hand-colored, in part because it was known that the images faded over time. Glass plate negatives could also be “retouched” using only lead pencils, or India ink in order to smooth over imperfections in the subjects features, or to correct errors that occurred during the photographic process. Paper prints became common in the 1850s and 1860s when the larger cabinet type portraits began to replace cartes de visites in popularity. Adding any type of handwork to photographic prints is known as over-painting. Photographs with hand coloring were popular with the public but professional photographers and critics were often disparaging about the finished effects of the various techniques. In 1890, Edward Dunmore wrote an article about the controversy for the Photographic Times titled “Photographs, plain or colored”:

“Colored work, although it may be in monochrome, if applied to the negative or to the resultant prints is a mere matter of degree ... In portraiture it is infinitely worse. The retoucher, if he has an eye for the beautiful, more or less idealizes ... the commonplace figures he has to work on; and the more he idealizes without actually losing the likeness, the more his work is appreciated” (Dunmore, 1890).

Colorists used watercolor ink, pastel, and charcoal in order to enhance the photographic images. The colorist and the photographer were most often two different artists working on the same portrait. Albumen prints, which began to appear after 1860 lent themselves to hand coloring because they had a slightly glossy surface. Colorists were considered to be as skillful as miniature painters and used some of the same techniques, often working with very thin sable brushes and creating stippled backgrounds. An extreme method of converting a photograph into a drawing was to over-paint a photographic portrait in India ink and then bleach it with mercury bichloride until nothing was left of the original photographic image (Henisch, 1996, p. 73). For both professional photographers, and amateurs alike, articles about coloring photographs appeared in photographic journals. Soon books, or pamphlets with step-by-step instructions were published as well. Somewhat later, the development of the air brush allowed professional photographers to “finish” their own work without having to rely on an artist to painstakingly add highlights or hand coloring. The effects created by using an air brush can be seen in the fluid backgrounds on a number of G.A.R. portraits.

## **8. CONTAINER LIST**

### **G.A.R. PORTRAITS: BOX 1**

1. Benjamin F. Abbott (1842-1913)
2. John W. Abbott (1828-1906)
3. Stephen A. Abbott (1844-1920)
4. Joseph Addison (d. 1911)
5. Amos Andrews (1836-1917)
6. Augustus Andrews (1837-1921)
7. James A. Andrews (1847-1917)
8. Joseph H. Baker (1844-1916)
9. Moses S. Bartlett (1834-1891)
10. William F. Beckford (1841-1933)
11. Henry Blanchard (1817-1896)
12. Amos P. Bodge (1838-1872)

13. George V. Bowden (d. 1917)
14. Josiah F. Bradstreet (d. 1920)
15. George W. Bragdon (d. 1911)
16. Elatus W. Brown (d. 1915)
17. Francis W. Brown (1833-1914)
18. Robert N. Brown (1845-1900)
19. Thomas D. Brown (1829-1891)
20. Michael Buckley (1839-1920)
21. Albert Burnham (1841-1901)
22. Otis Burnham (1846-1912)
23. Edward Butler (1833-1903)
24. John Butman (1845-1927)
25. George W. Buxton (1832-1914)
26. Robert C. Calder (died 1914)
27. Jacob Caldwell (1847-1875)
28. Charles H. Carey (1834-1892)
29. Robert Carey (1837-1905)
30. Charles Carrico (1816-1898)
31. Edward F. Caswell (died 1907)
32. Joseph W. Caswell (1844-1909)
33. Moses J. Channels (1837-1905)
34. George A. Christy (d. 1909)
35. John H. Clafin (d. 1911)
36. Humphrey Stone Clark (1826-1895)
37. Joseph Clayton (1843-1905)
38. George E. Cole (1843-1916)
39. John G. Collins (1838-1881)
40. Thomas Cook (1828-1901)
41. William A. Cottrell (1833-1906)
42. Israel F. Crampsey (1844-1912)
43. John Crampsey (1846-1926)
44. Samuel Cutter (1824-1888)

#### **G.A.R. PORTRAITS: BOX 2**

1. Charles Foster Davis (1842-1924)
2. Erastus B. Davis (1826-1889)
3. Thomas D. Davis (1822-1895)
4. William H. Dennett (1819-1896)
5. Allen Webster Dodge (1837-1918)
6. Andrew Dodge (d. 1901)
7. Benjamin Franklin Dodge (1830-1911)
8. Calvin B. Dodge (1838-1914)
9. James Dodge (1832-1886)

10. Simeon Dodge, Jr. (1840-1912)
11. Charles S. Dow (d. 1912)
12. William R. Driver (1839-1920)
13. John Frank Dudley (1840-1912)
14. William F. Early (1834-1904)
15. Thomas A. Eastman (d. 1919)
16. Isaac H. Edgett (1838-1917)
17. Perley G. Eldridge (1848-1919)
18. West Daggett Eldridge (1838-1900)
19. George H. Elliott (d. 1924)
20. John M. Ellis (d. 1919)
21. George K. Farnum (1839-1901)
22. Leverett B. Fegan (d. 1920)
23. Joseph E. Felch (1835-1901)
24. Jeremiah W. Ferguson (1837-1911)
25. Rufus P. Ferguson (1838-1904)
26. George W. Fiedler (1831-1915)
27. George S. Fogg (1844-1915)
28. George A. Foss (d. 1911)
29. Issachar Foster, Jr. (name also written as Isiah and Isaacher in Register; 1844-1923)
30. Moses F. Foster (1839-1876)
31. Robert B. Foster (1846-1932)
32. Charles Friend (1833-1899)
33. Augustus A. Galloupe (1827-1916)
34. Samuel A. Gentlee (1847-1925)
35. Edward L. Giddings (1835-1903)
36. John T. Gilbert (d. 1824)
37. Augustus A. Giles (1847-1895)
38. Eleazer Giles (1826-1885)
39. John Glidden (1833-1917)
40. Thomas Glidden (1837-1908)
41. George D. Goldthwait (name on photo: George D. Goldthwaite; 1821-1888)
42. David C. Goodridge (1842-1920)
43. Richard Goss (1821-1902)
44. James B. Gott (d. 1892)

### **G.A.R. PORTRAITS: BOX 3**

1. William H. Hawkes (1835-1891)
2. Benjamin F. Herrick (1830-1889)
3. Charles G. Herrick (1829-1875)
4. Francis S. Herrick (1833-1910)
5. George Albert Herrick (1840 or 1844-1923)
6. Moses S. Herrick (1831-1894)
7. Edwin W. Hilton (1830-1906; name on photograph is Edward)
8. Edward F. Hobbs (1836-1914)
9. John W. Hobbs (d. 1917)
10. Charles Holden (1823-1899)
11. Charles Stephen Homans (1835-1888)
12. Adoniram Judson Hood (1832-1895)
13. Walter C. Huntress (d. 1930)
14. William Ivers (1842-1873)
15. Horace C. Jacobs (name on photograph: C.H. Jacobs; 1839-1930)
16. George S. Jewett (1823-1908)
17. Alexander Jones (1831-1919)
18. Arthur Jordan (1844-1934)
19. Edmund G. Josephs (1845-1905)
20. Thomas Kennedy (1841-1909)
21. Joel Kimball (1832-1918)
22. William M. Ladd (on photograph: William A. Ladd; 1835-1881)
23. Thomas E. Lang (written on photograph: Thomas A. Lang)
24. Cornelius Larcom (1839-1890)
25. Henry P. Larcom (1838-1884)
26. William H. Larcom (1843-1919)
27. Charles E. Lee (1838-1911)
28. Samuel O. Lee (1842-1914)
29. Frances S. Lovett (1835-1910)
30. Israel E. Lovett (1836-1897)
31. Josiah W. Lovett (1821-1895)
32. John Low (1813-1876)
33. Benjamin S. Lunt (1847-1920)



#### **G.A.R. PORTRAITS: BOX 4**

1. George Gardner Luscomb (d. 1912)
  - a. William C. Lynn (1837-1906)
2. James Maguire (1842-1912)
3. George Masury (1848-1891)
4. Richard E. Mathieson (d. 1910)
5. Michael McAvoy (d. 1896)
6. John W. McKnight (d. 1926)
7. Michael McLean (1843-1871)
8. Samuel Mears, Jr. (1823-1904)
9. Alonzo N. Merrill (1833-1916)
10. Charles H. Millett (1843-1911)
11. George Millett (1842-1921)
12. Thomas Millett (1820-1893)
13. William H. Millett (1836-1913)
14. Charles W. Mitchell (1842-1919)
15. William F. Mitchell (d. 1911)
16. Edward A. Monies (1836-1914)
17. William H. Monroe (1841-1920)
18. William Morgan (1832-1906)
19. James Morris (1820-1885)
20. George A. Mowett (1833-1924)
21. John G. Munsey (1846-1924)
22. John Neville (1841-1902)
23. William E. Northend (b. 1842?)
24. George Obear (1844-1916; name in register is George O. Ober)
25. Joseph H. Ober (1837-1890)
26. David Odell (1839-1883)
27. Charles F. Packer (1838-1903)
28. Charles A. Page (1837-1913)
29. Richard Pedrick, Jr. (1838-1875)
30. George W. Perkins (1834-1904)
31. Edward B. Perry (1836-1898)
32. Winthrop E. Perry (1842-1916)
33. Charles W. Pert (1837-1913)
34. Charles Pickett (1826-1913)
35. George A. (Augustus) Pickett (name on verso: George C. Pickett; 1836-1913)
36. George H. (Hamilton) Pickett (1836-1916)
37. William H.B. Poland (1830-1912)
38. Lawrence V. Poole (1841-1921)
39. Alfred Porter (1828-1916)
40. Francis E. Porter (1824-1892)
41. Henry B. Pousland (1845-1922)
42. Perley Putnam (1843-1917)

## **G.A.R. PORTRAITS: BOX 5**

1. David S. Ramsdell (1837-1923)
2. Edgar Randall (1841-1904)
3. Elias H. Raymond (name on photograph: Elias R. Raymond; d. 1904)
4. John W. Raymond (1827-1902)
5. William H. Rich (1844-1884)
6. Elijah Frank Robinson (name on photograph and in register is E. Frank Robinson; 1844-1910)
7. Frank W. Rogers (1839-1906)
8. Henry Newell Rogers (1848-1910)
9. Joseph F. Rogers (1840-1917)
10. Jacob Rosenthal (1846-1890)
11. John B. Roundy (1846-1890)
12. George R. Sands (1834-1887)
13. Stephen B. Sands (1838-1882)
14. George H. Scruton (1842-1904)
15. George S. Seely (1838-1901)
16. William A. Selfe (1840-1871)
17. Turner N. Seward (d. 1912)
18. John B. Shackley (1845-1883)
19. Walter G.C.C. Shaw (1842-1891)
20. Warren Shaw (1848-1905)
21. Charles H. Smith (1837-1900)
22. George C. Smith (1836-1918)
23. Joseph W. Smith (1839-1880)
24. Solomon J. Smith (1847-1878)
25. Thomas J. Smith (1830-1892)
26. Warren A. Smith (1834-1885)
27. William I. Smith (1819-1893)
28. William M. Spear (1841-1921)
29. William Stafford (1845-1909)
30. George F. Standley (1844-1916)
31. Edward F. Stanley (name on photograph is Edward F. Standley; 1841-1912)
32. Francis A. Stanley (name on photograph: Francis A. Standley; 1839-1922)
33. Joseph W. Stanley (name on photograph, Joseph M. Standley; name in register, Joseph M. Stanley; 1835-1905)
34. Joseph W. Stocker (1824-1916)
35. Charles T. Story (1834-1913)

36. Philip H. Strong (1848-1904)
37. James Smith Sturtevant or I. Smith Sturtevant (born, c. 1837)
38. George S. Swasey (1833-1889)
39. John M. Taylor ( 1820-1902)
40. Orange R. Taylor (c. 1835-1909)
41. William A. Teague (1837-1883)
42. Robert B. Teed (d. 1916)
43. George H. Thissell (1844-1917)

**G.A.R. PORTRAITS: BOX 6**

1. Amos B. Trask (1829-1891)
2. Levi A. Trask (1841-1920)
3. Daniel Trow (1830-1916)
4. Andrew D. Trowt (1822-1912)
5. Joseph F. Vickery (1839-1919)
6. Charles G. Waitt (1845-1926)
7. Samuel D. Wallace (1840-1920)
8. Albert Wallis (1825-1878)
9. Eleazer Wallis (1837-1905)
10. Frederick A. Wallis (1839-1917)
11. Henry B. Wallis (1842-1936)
12. Israel W. Wallis (1918-1900)
13. William Ward (1915-1971)
14. Rev. William F. Warren (d. 1928)
15. Nathan H. Webb (1836-1896)
16. William F. Wheeler (d. Oct. 28, 1921)
17. Samuel A. F. Whipple (1848-1917)
18. Michael Whitehouse (1832-1918)
19. Alvin Williams (1842-1892)
20. James E. Williams (d. 1862)
21. John Winford (1835-1895)
22. William L. Wonson (1846-1881)
23. Robert H. Wood (1822-1916)
24. Frank W. Woodbury (1838-1882)
25. George A. Woodbury (1831-1905)
26. George W. Woodbury (1844-1922)
27. Henry Pickett Woodbury (1836-1884)
28. Jeremiah T. Woodbury (1826-1906)
29. John C. Woodbury (1836-1918; name on rolls of Navy Dept. as John C. Woodberry)
30. John E. Woodbury (1841-1911)
31. Thomas B. Woodbury (1847-1937)
32. Levi J. Woodbury (1834-1916)
33. James A. Wright (1840-1936)
34. Benjamin F. Young (d. 1920)
35. John H. Young (1835-1902)
36. Maurice B.M. Younger (1842-1884)
37. Unidentified portrait of a Civil War veteran

## **9. SOURCES:**

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