

Albany Institute of History and Art
Library Finding Aid Form

Collection Number: PC 30

Collection Title: Cased Photograph Collection

Collection Summary

Creator: Unknown

Title: Cased Photograph Collection

Inclusive Dates: 1859-1900

Bulk Dates: 1860-1890

Abstract: The collection consists of a random grouping of ambrotypes, daguerreotypes and tintypes; all photographic techniques popular in the United States from the late 1830's to the turn of the century (19th into 20th). Most of the collection, like the predominant subject matter of these photographic processes, are portraits. Some landscape photography was done using each of the three photographic techniques; few survive. Landscape photography would blossom with the advent of the "paper process" which, though still cumbersome by today's standards, was much less cumbersome than the equipment and process required, even for the tintype.

Quantity: 76 boxed – need to add new units accepted 2013

Call Number: NA

Administrative Information

Custodial History: Unknown

Preferred Citation: Albany Institute of History & Art Library, New York

Acquisition Information:

Donor #: Multiple donors

Donation Date: varies

Processing Information:

Initial Inventory and Preliminary Processing By/Date: Prior museum staff, 1943-1964

Final Processing and Finding Aid By/Date: Linda McLean August 2013, updated Claire Yates May 2019. Updated by Rebecca Chartier-Hobson, 4/2025.

Restrictions

Restrictions on Access: None

Restrictions on Use: Permission to publish material must be obtained, in writing, prior to publication, from *Chief Librarian & Archivist, Albany Institute of History & Art, 125 Washington Avenue, Albany, New York, 12210*

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Index Term

Persons

General Robert Lenox Banks
Mr. & Mrs. T. Romeyn Beck
Harmanus and Blondina Bleeker
Elizabeth Cleaver
Charles and Bertie Hamlin
Daniel Gavitt
Mrs. Peter Gansvoort
Celinda E. Mattison
Archibald McClure III

Mrs Lewis Mansfield
Joel & Cynthia Munsell
Meads family daughter
Mary Ann Lyman Newman
J. L. Newman
Charles H. Planz & family
Catherine (Kitty) Pruyn
Hubertje Yates Lansing Pruyn

Nicholas Pruyn
Strong Family Sarah, William, Frances, Emma
Catherine Van Rensselaer
Susan Van Rensselaer
Matilda Taylor Tucker
Adelia and Harvey Vosburgh
Rosannah Vosburgh
Sarah Vosburg
Van Aernam Family – Thomas & Peggy;
John&Cordelia; Edith, Alice & 2 unnamed
children
John and Maria Veeder
Charles Wells
Rensselaer Westerlo
Group of 9 young women:
Anna Parker Pruyn Cornelia Battershall
Julia Rogers, Hattie Pruyn, Harriet Rogers,
Kate Walsh, Kelly Rogers, Julia Walsh, Grace
Marvin Bertie Pruyn.

Organizations

Undertakers
Stovemakers
Oddfellows

Photographers/Makers

John Plumbe
Daniel Gavitt
“Sager” Cherry Valley, NY

Places

Mohawk & Hudson Railroad Ticket Office
Planz Undertaker 414 Elk St, Albany

Document Types

This is a collection of cased images consisting of ambrotypes, daguerreotypes, tintypes with a small group of other types of cased photography from the 19th and early 20th century.

Titles

Biography of

This is a collection amassed over time; it lacks a dominant theme, unless one considers photographic portraits; finally, in many cases, there is no identification of image, photographer

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or sitter. The collection is primarily a grouping of portraits spanning the last quarter of the 19th century. Daguerreotypes are the dominant photographic type, with a small grouping of ambrotypes (most quite fragile), and a somewhat larger collection of tintypes. Among the cased images are a few later forms of photographic processes including an albumin print and 3 images on porcelain by an Albany photographer.

There are two identified family groups spanning several generations and photographic types within the collection; several images from this collection relate to other larger archival and material culture collections held at the Institute.

Scope and Contents of the Records

The subject matter ranges from the first quarter of the 19th century through the first quarter of the 20th century. The contents are primarily portraits of individuals, one an image of a woman of color; there is a very limited number of images with landscape as the subject matter. Daguerreotypes are the most numerous in the collection.

Organization of the Records

The collection is arranged in numbered boxes, divided by type of photography (ambrotype, daguerreotype, tintype and other) and numbered in succession. An exception was made with the two identified family collections, in these two cases the images of the family were housed together as specific units, mixing the various photographic types within the boxes. These two family groups are housed under Series 4 "Other"

Where they exist, any notes accompanying the images were kept with the images. Identifications of the images in this finding aid were based on those notes. Lacking said notes, any identifications assigned when the object was housed in previous programs of accessioning and storage were retained.

Related Material

Images of the Pruyn family relate to a larger collection within the Albany Institute. An image of Charles Wells relates to a piece in the textile collection 2002.46, an Odd Fellows Sash, Mr. Wells is seen wearing the sash. The Strong family collection is part of a larger archival collection EW 1028 Williams Family 1775 -1974

Separated Materials

Other Finding Aids and Collections

When photographic images come in with a larger collection of documents, they are kept with the manuscripts and are filed with the manuscript collections. If there is a need to find a particular person or a complete notation of all of a particular type of photographic type within the museum's collection; finding aids and records for the manuscript collection should be reviewed for additional images and/or photographic types.

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Detailed Description of the Collection

Like photographs, the daguerreotype had standard sizes:

Whole or Full Plate	6.5x8.5 in.	expensive and rare
Half Plate	4.25x5.5	only slightly more common than the Whole Plate
Quarter Plate	3.25x4.25	
Sixth Plate	2.75x3.25	
Ninth Plate	2x2.5	
Sixteenth Plate	1 3/8x 1 5/8	

Daguerreotype sizes also included a double Whole or Full Plate, 10.5x13.5 in, these are rare in the range of 19th century photographs and very rare in modern collections. Tintypes had no standard sizing, but generally followed the sizes of the daguerreotypes. These images are more often found without cases than either the daguerreotype or the ambrotype. A very small tintype, 1 inch x 1 inch, was a very popular image size during the Civil War, it was called a *gem tintype*.

“December 4, 1839

The Daguerrotype. I went this morning by invitation of M. Francois Gouraud to see a collection of the views made by the wonderful process lately discovered in France by M. Daguerre.... The reflection of surrounding images created by a camera obscura upon a plate of copper, plated with silver and prepared with some chemical substance, is not only distinctly delineated, but left upon the plate so prepared and there remains forever. Every object, however minute, is a perfect transcript of the thing itself; the hair of the human head, the gravel on the roadside, the texture of a silk curtain, or the shadow of the smallest leaf reflected upon the wall, all are imprinted as carefully as nature or art has created them in the objects transferred; and those things which are invisible to the naked eye are rendered apparent by the help of a magnifying glass.... How greatly ashamed of their ignorance the by-gone generations of mankind ought to be.

Philip Hone”

Ambrotypes were most prevalent from about 1854-1860, they followed the sizes of the daguerreotypes, the differences of these glass images is the backing. The ambrotype required a dark backing applied to the back of the image or in the case itself for the image to be viewed. Ambrotype photographs were more popular in the United States than abroad. In Europe they were called amphitypes

Daguerreotypes were most prevalent from inception in 1837 through the 1860's when its popularity was replaced by the more durable and cheaper tintype. The daguerreotype is a silver-coated copper plate and will often show damage due to tarnishing on the image.

Tintypes replace the other two; dominance beginning around 1856, it carries through into the first quarter of the 20th century. The tintype is the most durable of the three, not requiring a case for protection. It is a thin iron plate, hence its other name – *ferrotype*; it is easier to produce and cheaper to own. If an image is cased, a magnet can easily differentiate the tintype from the others; it will be attracted to the magnet. There is a chocolate colored tintype that came into existence after the 1870's; this image mimics the sepia-toned photographs of paper processes.

All of the above processes except the tintype required a case. Most cases were of a pressed board material or leather with hinges, a hook clasp or spring clasp holding it closed. The

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interior would have an embossed velvet pad on the cover and the image on the other side, sometimes with an elaborate metal mat around the image. There are examples of two plates in one case – these will usually have the decorative mats on both sides to separate and protect the images. During the Civil War a molded, embossed, thermoplastic case became available; the *Union Case*. Almost all plate types but the double full and the chocolate tintype are seen in this collection, as are all of the case types.

As stated earlier, this collection is dominated by the daguerreotype, most are a Sixth Plate, completed with Quarter and Half Plates; all images are cased. The tintype collection has a similar variety of sizes, however half of the collection lack cases. One of the tintype images is significant in the fact it depicts a woman of color. The ambrotypes are very fragile, there is one full plate among the group. There is one image identified as an albumin print and two other photographs of processes other than those noted above. This is a solid collection that can provide much cultural information (clothing, furnishings, etc), even though it lacks specific identification of the faces looking out over time from the frames and cases that confine them.

The following section contains a detailed listing of the materials in the collection.

Table Format

Series #1: Daguerreotypes

Series #	Box #	Object #	Accession #/ Description
1	1	1 a&b	Albany Stove Makers ca 1850, inside back cover in ink “ Right hand end/man is/ Jesse C. Potts born in 1811/ of Albany N. Y./ manufacturer of/ Potts Stoves” Jesse Potts & Co, Potts & Co., Albany City Furnace, Corner of Grand & Hamilton 1847-1852. Cased image, double hook closure, gold around edges, framed floral motif at center of cover, back is plain. Image is landscape in case, it shows five men in top hats, collars, ties, coats and vests. Man on right identified as Jesse Potts. Image has simple gold matte, red embossed velvet with floral motif similar to cover. Gold leaf-like edging on the inside of the case as well. Image in need of conservation. Small “12” on white tape on cover opposite image. 4 5/8” x 6” w/case
1	1	2 a&b	General Robert Lenox Banks (in civilian clothing) age 18, daguerreotype by John Plumbe. Note enclosed with image cites journal entry for Robert’s father, William, paying \$218.50 on Aug 13,1846 to John Plumbe for daguerreotypes of RL Banks and his brother James Lenox Banks. The case is a dark red brown with single hook closure, it has a leaf design around a center octagonal frame, imprinted inside the frame is: Plumbe Manufacturer NY. The image is of a young man, seated one arm resting on a table the other in his lap, his hair is long covering his ear swept to the left, he wears a stock, shirt, jacket and vest. There is a simple

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			<p>gold matte around the image, the case is lined in a red satin. There is evidence of tarnishing around the edges of the image.</p> <p>Note: John Plumbe was America's first nationally known photographer.</p> <p>3 1/4" x 3 5/8" with case.</p>
1	1	3 a&b	<p>General Robert Lenox Banks (in civilian clothing) as an adult. Image is of a man in mid-30's dressed in collar stock, shirt and jacket. His hair is shorter than 1,1,2 – still parted on right and combed over to left (is quite curly). The image is oval surrounded by a narrow rose gold band (matte) of flowers and knots. The case is also oval, of dark blue velvet lined in white satin, it has a button latch. Someone has affixed a number on the back of the case on masking tape 1971(illegible)-25. The image can be felt moving in the case as the case is opened and closed. A note is enclosed: "Gen. Robert Lenox Banks; born Mch.(sic) 6, 1828; died Nov. 7, 1898; son of William Banks; and Isabella Henderson; Lenox, of New York; N.Y."</p> <p>2 1/2" x 3" w/case</p>
1	1	4 a&b	<p>T. Romeyn Beck; the image is of a man seated with his hands crossed on his lap. He wears a collar, stock, vest and coat. He looks to the left, hair is parted on the right and is of sufficient length to touch his ears. The case is worn, it is black with a decorative embossed design on the front surrounding a footed harp or lyre, the back is plain. Inside the image is framed in a simple gold matte (oval) there is some kind of waxed paper protruding around the edges of the matte between the matte and the red velvet edging holding matte and image in the case. The case has a very degraded purple satin lining. A tag has been attached to the single hook closure "1959-123-9" There is much tarnish and degradation around the image.</p> <p>3 1/4" x 3 5/8" w/case</p>
1	1	5 a&b	<p>Mrs T.R. Beck; the image is of an older woman, a very wrinkled face, sunken cheeks as if to suggest few teeth, wire frame eye-glasses and a starched white cap covering her head and hair (like those seen in portraits of women in the last quarter of the 18th and first quarter of the 19th centuries) She appears to wear a dress and coat, there may be a small brooch at her throat. The case has an elaborate embossed motif on the cover and back, there is a single hook closure.</p>

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			<p>There is an elaborate rose gold matte on the image an inner matte around the image (oval opening)with an ornate floral design; an outer band, equally decorative, appears to hold the glass covering the inner matte and image. The case has an embossed red velvet lining. The mage is tarnished and some type of tarnish or corrosion is attacking the inner matte. A tag attached to the single closure has” 1959 -123-8 3 ¼”x3 5/8” w/case</p>
1	1	6	<p>Harmanus Bleeker; image of a man seated, with one arm resting on a table, hands folded together on the corner of the table. He wears a collar, white tie, shirt, coat with dark (maybe velvet?) lapels. He has a strongly receding hairline. The image is in good condition overall, with some tarnishing around the edges. It is surrounded by a simple gold matte that also has issues of tarnish or some other type of metal degradation; it is sealed with a white tape. The backing is a cardboard or matte board with the number “2024 Harmanus Bleeker” written on it in ink. See also, 1,2,1 image of Harmanus Bleeker and his mother. 4 ¼” x 5 ½”</p>
1	2	1 a,b &c	<p>Harmanus Bleeker and Blondina Bleeker (his mother), so identified by a note inside the case. This is a double image case on the left is a bust length image of a man dressed in the style of first quarter of the 19th century, stock, white vest, dark coat, he wears sideburns and a comb-over ala the style made popular by Lafayette when he toured the US. The man appears to be mid to late 30’s. On the right is an older woman wearing a white hat that ties under her chin, a dark long sleeved dress with a small white lace collar. There is a large brooch at her neck. This is a ¾ image showing both hands, one rests on a table the other in her lap. She appears to be in her late 60’s maybe older. Both images are set off by a double matte, the inner matte is a simple gold matte with a parenthesis { } opening for the images, a pie crust band is the outer matte, holding the glass over the inner mattes and images. The case is black with a double hook closure; it is embossed in a similar manner front and back, a decorative framing of two intertwined flowers. It almost appears that the images were set in the case upside down because the stems of the flowers are on top and the manner in which the flowers entwine and are finished suggests the top of such an image not the bottom as it is with the</p>

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			<p>picture installation inside. The case is very worn. A tag is affixed 31 (crossed out) 28-1954 3 1/2" x 3 5/8" w/case</p>
1	2	2 a&b	<p>Elizabeth Teffts Cleaver, Greenwich, NY; the image shows a young woman with her hair parted in the middle pulled back in a large chignon; a lace collar is around the neck of her dress (a floral design that runs in vertical stripes on a plain background) she has a brooch at her throat. She is seated in a chair. The case is black with a single hook closure; it is in two pieces, broken off at the spine. It appears at some point someone put two different cases together to make one. The decoration and embossing on the cover is floral, the decoration and embossing on the back is geometric, on the interior the gold edging on the cover is a scallop design on the back (holding the image) the gold edging is an intertwined vine or leaf pattern. There is a small simple gold matte around the image with a pie crust outer band holding the glass over the image and matte, there is tarnishing visible around the image. 2 1/2"x3"w/case</p>
1	2	3 a&b	<p>Daniel Gavit, image of a young man wearing collar, shirt, dark stock and dark coat, holding his left lapel. Appears to be in his late 20's. It is in a simple gold oval matte. The case is stamped on the interior "Walker & Gavit; Daguerreotype Room; 18 Douw's Buildings; Cor. Of State and Market St.; Albany; Miniatures, Copies of Portraits Instructions; & superior apparatus". The case is black with an embossed decorative front with a footed lyre in the center, the back is plain (someone has affixed tape with the number 1941.60 written on it in ink) It has a single hook closure and red satin interior with the quoted information stamped upon it. 3 1/4" x 3 5/8" w/case</p>
1	2	4 a&b	<p>Celinda E. Mattison, 1845; image of a woman, perhaps in early 30's, hair pulled back and wearing an antebellum dress which would coincide with the dating of the image. The image is badly tarnished compromising some of the details. There is a note affixed inside the photograph in a fine hand "Celinda E. Mattison; Taken 1845. died 1852" The note appears original with the case and image. There is a plain gold matte around the image, a gold roping holds the glass over the matte and image, a gold detailing around the edges of the case on the inside is barely visible, the case</p>

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			is well worn inside and out. The exterior is embossed and decorated with flowers, the back is embossed and follows similar framing lines without the floral embellishment. 2 ½” x3” w/case
1	2	5 a&b	Archibald McClure III, image shows a young man in his 20’s, well groomed, dark hair, collar, dark stock, shirt and dark coat, a watch fob can be seen at his waist. This is an interesting image because it appears to be colored to give him a ruddy complexion with pink cheeks and lips. The matte is gold embossed throughout with a diamond pattern, the oval opening that reveals the image is a floral and leaf design. A decorative rope patterned gold element holds the glass over the image and matte. The case is plain black with a burgundy velvet interior embossed with a large snowflake pattern; there is a button latch. Good condition 3 ¼” x3 5/8” w/case
1	2	6 a&b	The image is of a young girl, it is identified as “child of Meads family”. She is seated with a book in her hand, a paisley shawl is draped over the chair behind her. She is wearing a dark dress with short sleeves and a narrow white lace collar. Her hair is dark, parted in the middle, braided on either side with ribbons that appear to match the dress holding them in place. The case is in two pieces having broken at the hinge. It is well worn, black with heavy decorative embossing, an urn of fruit at the center, this appears on front and back covers. The interior is a gros-grain material embossed with a floral framing and inner medallion. There is a gold decoration around the edges of the interior of both front and back covers. There is a simple gold matte with an oval opening. Someone has applied a piece of tape to the back with the numbers 1942-59-18 3 5/8” x 4 ¾” w/case
1	3	1 a,b,c	This is a double case containing two images, one of Joel Munsell Sr, the other of his wife, Cynthia Paine Munsell. Images are of a man and woman in later life (perhaps mid to late 60’s). She is dressed in a simple dark colored dress (black?) and dark shawl of the same material as the dress – perhaps satin? Her hair is parted in the center and she wears a lace cap that is tied under her chin with a large, crisp white bow. Her face has the look of age, the line of her mouth indicates there are few or no teeth. He wears a dark coat, vest and tie with white shirt and collar, the image is badly pitted so

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			<p>it is difficult to tell if it is damage to the image or if he has a watch fob and chain. His hair is graying. Both images have simple gold mattes with an oval opening and floral roping around the edges of the mattes. There is significant tarnishing with pitting and image damage on the man's photograph. The case has split along the spine. The case is black, with a double hook closure, one hook broken and piece missing, the other bent into the frame. There is a surprisingly well preserved gold edging around the two images. The exterior of the case has decorative embossing, an urn of flowers and fruits framed in the center, front and back. Tape is affixed to the front cover with 1945.79 written on it. The woman's image is not secure within the case 3 5/8" x 4 3/4" w/case</p>
1	3	2 A & B	<p>The image in both daguerreotypes is Hubertje Yates Lansing Pruyn, wife of David Pruyn. She is seated wearing a full white bonnet over dark hair parted in the middle, the bow is off to one side tied under her chin. Her shawl and dress are dark, it appears to have a high waist with criss-cross pleating (a style typical of the first quarter of the 19th century) a white scarf provides further modesty at the neck. The dress is long-sleeved, her hands are visible and belie age and hard work, as does her face despite the dark hair. The images are both pitted, tarnished and the mattes have some type of metal disease permeating the whole area. The matte opening on the A image is a Romanesque arch rather than the usual oval. The matte on the B image is a rectangle with rounded edges and interesting cuts to create a second frame effect. Both of the cases are in good condition and are identical in design. The opposing covers have an embossed lyre design on the red velvet; there is a gold rope design around both edges of the case covers. There is a double hook closure on a red/brown case that shows some wear especially on the corners. On both front and back covers is a framed embossed floral bouquet. On the back cover of the A image tape has been applied and a number 1943.35.2; there is no number on the B image 3 3/4"x4 3/4" w/case</p>
1	3	3 a&b	<p>Portrait of a young girl, Anna F. Parker (later Mrs. John V. L. Pruyn) The little girl appears to be between 7 and 10 years of age in the image. She is standing, with one arm resting on the arm of a small (child's) chair crossed over the other arm – the hand of which</p>

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			<p>grasps the arm of the chair. Her dress is dark with elbow length sleeves, boat neckline and vertical tucks on the bodice. Her hair is dark, parted in the center, and ends just above her shoulder. Her hair is curled, it appears to be curling that was done with an iron rather than natural curls. The image is set in a plain gold matte with an oval opening. The image is tarnished and pitted, the matte has some kind of green-blue metal disease, and the case itself is coming apart leaving the image loose in the case – someone in the past has taped the glass and image together around the full perimeter of the unit. The facing cover is very faded, at one time was probably a red satin. On this facing cover someone has written “Anna F. Parker; About 1846; (Mrs. John V. L. Pruyn)” In a more childish hand below the above noted inscription “ MY MOtHER; (H.L.P.R.)” The case is black and well worn. It is embossed on the front and plain on the back, it has working double hook closures. The embossed pattern on the front is geometric with a type of starburst in the center. The bottom of the case is missing on the back cover. Tape was placed on the back cover at some point with 1946.93.1 written on it Donor: Mrs. Charles Hamlin 3 3/4” x 4 3/4” w/case</p>
1	3	4 a,b,c	<p>Portrait of Anna M. P. Pruyn as a girl (probably a teenager) a note inside the case cites her name and states the image was “Taken when in mourning, a school girl” The image shows a girl almost a young woman, seated, completely in black, her hair is parted in the middle with large braids rolled into buns on either side of her head, her head covered with a black bonnet tied under her chin in a bow with long streamers. She has a black cape or coat with cape sleeves covering all but face and hands, her hands are covered by black gloves. The image has been hand colored to give her pale pink cheeks. The matte is a plain gold with a “parenthesis” opening { } sides top and bottom, revealing the image, a gold floral style roping is around the perimeter holding the glass over the matte. The facing cover is red embossed velvet. The case has a gold trim around the interior edges, the spine is worn and loose, there is a single hook closure. The outside of the case is embossed on both sides with a gold trim around the edges similar to the trim found on the</p>

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			<p>interior edges. There is an ambrotype in the collection of the same subject. 2 1/2" x 3" w/case</p>
1	3	5 a&b	<p>A portrait of Kitty (Catherine) Pruyn; this is a young woman, well dressed and very attractive. She is seated her dress is very stylish, it buttons down the front with gathers to a fitted waist. There is a diamond pattern throughout, light background with a darker outline creating the pattern. The dress has a lace collar with a large brooch at the neck and lace cuffs, there are two rows of ruffles on the upper sleeve and a similar row of ruffles at the cuff where the dress and lace cuffs meet. She is holding something in her hand, maybe a flower. Her hair is dark, parted on the side and pulled back, she wears a headpiece of flowers and tassels toward the back of her head (it has been hand colored a light blue) she wears earbobs and there is a tab of material extending like a tie from under the brooch that is also colored the same shade of blue as her headpiece. The matte is a plain gold, the opening a geometric design creating a rectangle, a gold roping holds glass, matte and image in the frame. A gold rope design edges the interior of the case, the facing cover is an embossed red velvet, the design a lyre. The case has a working double hook closure and is embossed on both sides the center frame holds a bouquet of flowers. The case is identical to the case for 1.3.2 a b Hubertje Yates Lansing Pruyn and has a similar piece of tape on the back with the number 1943.35.1 (Hubertje is .2). Note on housing "d. April 6,1885) Donor Mrs. C.S.Hamlin 3 3/4" x 4 3/4" w/case</p>
1	3	6 a,b,c	<p>Portrait of a child, identified by note enclosed in the case as Nicholas L. Pruyn. A little boy looks out at the viewer from the image. He is seated next to a small table the holds a straw had, probably his. There is a hand colored paisley shawl on the table. The boy appears to be around 5 years of age. His hair is dark and parted on one side, it has already been cut short in the style of a young man. He wears a light colored jumper or playsuit; it has lace at the neck and a double row of lace that runs all the way to the hem of the legs. A row of white buttons is seen between the lace to his waist. Another row of buttons run down his shoulder from neck to the edge of the elbow length sleeve; there is more lace trimming the edge of the sleeve. The</p>

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			<p>jumper or romper stops mid thigh and is gathered around each leg – white pantaloons extend to his ankles. There is a dark band around his waist, but I believe that band is part of the unit used to hold the sitter still and at attention while the image is being created. His cheeks are hand colored a pale pink. The matte is a plain gold with an oval opening, a floral gold roping holds glass, matte and image in the case. On the facing cover a faded rose satin. The image is tarnished around the edges but otherwise in good condition. The case is black, had a single hook closure, it is embossed on both sides with a frame in the center framing a stem of 3 flowers. The case is well worn at the corners and by the hook that holds the case closed. 3 1/8” x 3 5/8” w/case</p>
1	4	1 a,b,c,d	<p>Portrait of Sarah Adelaide Knox (Mrs. William N. Strong) 1825-1910 as a young woman. This is an image of a well to do young woman, she is seated, her right elbow resting on a table with a lace table covering both hands rest in her lap, there is a ring on her right index finger that appears intricate with gems set in it. Her hair is parted in the middle, pulled down over her ears and back a braid is visible at the crown of her head giving some indication of further styling in the back. Her dress is dark, a fabric with a sheen (satin?), there is a high lace collar with a large cameo at her throat. She has a narrow shawl over her shoulders showing perhaps a velvet with a rich trim at the edges, it turns at her elbows showing the other side and a paisley lining cascades over her lap. Her dress has long fitted sleeves with white cuffs. She is seated in a decorative upholstered chair. The image has been hand colored to give her hands a flesh tone as well as her skin, her cheeks have a pink coloring. The matte is a plain gold with a rectangular opening (rounded at the corners) a decorative floral roping holds glass, matte and image in the case. The image is in very good condition, some tarnishing at the edges but that is all. The facing cover has an embossed burgundy velvet, an urn is at the center. There is a gold rope design around the interior edges of the case. The case is black, embossed on front and back, on the front a walking angel is framed in the center, on the verso a snowflake design, it has a double hook closure. A white tag has been affixed to the front lower corner XXXIV 56 is written there and then crossed out with blue ink. There are two notes</p>

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			<p>contained in the image a small one 1/2x2 in. identifying “Sarah Adelaide Knox; (Mrs. William N. Strong)”, and a larger one 3x5 in “Sarah Adelaide; Knox; Mrs. W.N.Strong; 1825-1910.” Case is identical to 1,4,2 a b William Neil Strong – the subjects appear to be similar in age, this might suggest they were done at the same time as a pair. 4 5/8” x 6” w/case</p>
1	4	2 a,b,c	<p>Portrait of William Neil Strong 1817-1889. The image is of a young man, perhaps late 20’s early 30’s, dark hair parted on one side, he is seated looking down at a book that rests upon a second book that is on a table covered with a cream and blue paisley cloth. The image is hand colored, both cloth and the tones of his skin (hands and face) He wears a dark coat, vest and tie with a white long sleeved shirt and collar. His slacks are perhaps a gray, a watch chain is seen in his vest. The image is in good condition a very little tarnishing at the edges, the same can not be said for the matte, there is pitting and damage on the plain gold matte, it has the same rectangular opening with rounded corners as found on 1,4,1 abcd, the whole case detailing is identical, including the edging, the burgundy embossed velvet, the black case with double closure, embossed covers front with the walking angel the verso with the snowflake design. There is even the white tag affixed in the lower corner with XXXIV 55 that is crossed out in blue ink. There is only one enclosure with this image, a 3/5 in piece of paper stating “William Neil; Strong; 1817-1889; Partner in <u>Strong & Co</u>; Drygoods 476; Broadway; Other partners; James A Whitney; Charles A Lawyer; <i>a line separates the following from the above</i> Residence; 103 Washington Ave.” 4 5/8” x 6” w/case</p>
1	4	3 a,b,c,d,e	<p>Double case images, portrait of Frances Adelaide Strong as a child in one image, Sarah Adelaide Strong with Emma Louisa Strong on her lap in the other image. Frances Adelaide Strong stands next to a Hitchcock chair holding a book by its spine resting it on the chair, her other arm is at her side, she looks straight at the camera. The image has been hand colored, she wears a wonderful drop waist red plaid dress with a boat neckline and cap sleeves. A turkey carpet is seen under her feet, she wears black boots, white stockings and her pantalets peek out from under the hem of her dress. She wears a coral necklace. Her</p>

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			<p>hair is light colored, parted in the middle just long enough to cover her ears, a section is rolled at either side of her head. The portrait of her mother and sister are also hand colored but not to the extent of hers. Sarah Adelaide Strong is seated holding Emma Louisa Strong in her lap. Emma Louisa is a baby, she has a full head of short hair wearing a long white gown with elbow length sleeves. Sara is wearing a gingham plaid bodice and matching skirt, the sleeves are fitted to the elbow and then flare into a wide opening trimmed in two rows of dark ruffles with a scalloped white lace trimming the edge. The bodice buttons down the front and has a large peter-pan lace collar. Her dark hair is parted in the center drawn down over her ears and to the back. Her face and Emma's have been colored having pink cheeks as did Frances. The mattes on both images are elaborate with a rope embossed design around the oval openings, floral motifs cover the mattes especially heavy in the corners. A gold/rose gold metal rope design holds glass, matte and image in the case. The case has spit apart at the hinge, the closure is a working button closure. The case is a plain red/brown (may have been a deep red when new) There is no embellishment save a pewter colored raised metal medallion in the center with an acanthus design split by a banner that may have been intended for engraving. A white tag is glued to the lower corner with XXXIV 57 written on it and then crossed out with blue ink. An enclosed note 3x5 in showing acid staining records the following "Frances Adelaide Strong; 1851-1933; <i>a line separates the above from the following</i> Mrs. W.N. Strong; 1825-1910; Emma Louisa Strong; 1854-1856"; a second label ½ x2 in is tucked in the frame of Frances Adelaide and identifies her "Frances Adelaide Strong" 3 5/8" x 4 7/8" w/case</p>
1	4	4 a&b	<p>Portrait Matilda Taylor Tucker, wife of William S Tucker. According to notes on the housing of the case and image this was taken Albany, May 3, 1855; a photocopy of the image and what appears to be either a note now gone or on the verso of the image if it was taken apart cites the above information as well. The photocopy is housed in the envelope with the case and image. The image shows a young woman, seated looking straight at the camera. She has blue eyes, thin dark hair parted at the middle and pulled back off her face and neck. The image is hand colored giving her</p>

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			<p>face pink tones and showing her gold jewelry. She wears gold drop earbobs and a gold pin at her throat. The collar is a white eyelet with a dark underlayment. A crisp white blouse is seen in the deep U of her jacket, a ruffle trims the U, a double ruffle trims the upper arm and edges the print fabric of the sleeve's edge, a white scalloped eyelet fabric completes the sleeves. Her hands are covered in mitts of a dark lace – probably matching the darker color in the print of her bodice and skirt. The bodice appears to have stays and is decorated in several groupings of vertical ruffles. Her one arm rests on a tale covered with a paisley cloth, a book can be seen close to arm on the table. She is seated in an upholstered chair – either tapestry or embroidered upholstery. The image shows some tarnishing, the matte is a plain gold with some type of blue green metal disease, the opening is the double { } and an acanthus leaf design gold roping holds glass matte and image in the case. The case cover has an embossed blue velvet on the side opposite the image. A gold leaf design decorates the interior edge of the case. The case is in two pieces, it has a double hook closure; front and back covers are embossed with a raised floral cameo in the center. The front cover has a gold rope design around the outer rectangular frame, the back has no such design. The case is a maroon or deep red brown, very worn on the front, not so badly worn on the back.</p> <p>3 1/2" x 3 5/8" w/case</p>
1	4	5 a&b	<p>Portrait of Charles B Wells, member of the Fireman's Lodge No 19 of the Independent Order of Odd Fellows. Mr. Wells wears his Odd Fellows sash in the image. He is seated looking directly at the camera, he has dark hair and blue eyes. He wears a dark coat, tie and vest with a white shirt and collar. The sash is hand colored and is worn over the coat, it is a deep purple with white trim and a white medallion center bottom with two white tassels. The sash worn in this image matches a sash in the Albany Institute of Art and History collection # 2002.46 The image is in very good condition with only a little tarnish visible where the matte meets the image. The matte is a plain gold with an oval opening, a gold rope metal design holds glass, matte and image in the case, a gold leaf design edges the interior covers of the case, a leaf design embosses the rusty red velvet of the facing cover. The case has a</p>

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			<p>double hook closure, in a red brown. The front and back are embossed with the same image a framed bouquet of flowers. The spine has come unglued separating front and back covers. Other than the spine the case is in relatively good condition. 3 3/4" x 4 3/4" w/case</p>
1	4	6 abc	<p>Portrait of Rensselaer Westerlo age 69, May 1845; this is a bust length portrait of an older man, white hair (full head but somewhat unruly). He wears a black coat and vest, with a dark tie, white shirt and collar. Accompanying information identifies him as "Rensselaer Westerlo; 1776-1851; son of Rev Eilardus; Westerlo and Catherine; (Livingston) Van Rensselaer; lawyer and member of Congress from Albany" Written on the faded rose satin cover opposite the image "R Westerlo; 69; May; 1845" The image has a full halo of tarnish, the matt is a plain gold with an oval opening. The case is plain on the inside, the exterior is embossed on the cover with a lyre in the center of the decoration, the verso is plain. It is a deep brown/red with a single hook closure. The covers are separated from one another, the case is well worn. 3 3/8" x 3 3/4" w/case</p>
1	5	1	<p>Image of two unidentified women, one is seated the other stands resting her hand on the back of the chair of the seated lady. Both have dark hair, both wear it parted down the middle drawn over the ears and then pulled back. The seated woman wears a dark jacket over a white blouse with a wide lace collar. The jacket's sleeves are fitted to the elbow then flare to a bell shape, revealing the wide white lace of the blouse sleeve. The other woman is standing behind and to the left. She wears a white headpiece that cascades over her shoulders, her black dress has a wide white lace collar and cuffs. There is no cover for the case, the matte is a plain gold with an oval opening, gold metal roping holds glass, matte and image in the case. There is a gold design around the interior edge of the case. The case has a double hook closure, it was black and the back has an embossed design. The image is pitted and tarnished. 4 1/4" x 4 3/4" w/case</p>
1	5	2 a&b	<p>Image of unidentified man; he is young, perhaps late 20's, the full image is hand colored. The gentleman is seated, resting one arm on a table. He wears a soft gray top hat, has dark hair, blue eyes and wears a dark</p>

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			<p>brown coat w/ a sepia toned brocade vest. A heavy gold watch chain is evident on his right side, his right hand appears to be wearing a brown glove. His shirt is colored a light blue; a soft brown tie surrounds his neck. A collar is also visible. The colorist gave him very pink cheeks. The image shows tarnish but no severe damage. The matte is interesting, it is a plain gold but the opening has decorative cuts making the round-cornered rectangle into more of a frame that one would see on a mirror. The facing cover has an embossed leaf design on a rose velvet. The case itself was designed to resemble a book cover of the older variety that had a latch to hold it closed. The two covers have an elaborate embossed floral motif.</p> <p>3 1/4' x 3 3/4" x 3/4" w/case</p>
1	5	3 a&b	<p>Portrait of an unidentified dead child. The child appears to be a little girl about 5 years of age. Her hair is dark, parted in the middle and pulled back her head rests on a pillow covered in a dark crinkled material. Her face is mottled on the one side (not image damage either a result of disease or effects of no embalming.) Eyes are closed, lips are swollen. She wears a white dress with feathered short sleeves, she is covered to the waist with a paisley shawl, her little hands and arms rest on the shawl. The bed on which she rests was pushed against a plain wall which gives an odd effect to the picture. The image is beginning to tarnish, the matte is a plain gold with an oval opening, there is much damage evident on the matte. A gold metal rope holds glass, matte and image in the case. There is some kind of white paper with a glue backing that is stuck to the upper corner of the glass covering the image – a price tag or accession sticker??? The cover is in two pieces. The interior of the facing cover was a rose satin, the exterior was embossed with a floral motif on both sides. The case is in very poor condition. Tape has been placed on the back cover with the numbers 1944.45.2</p> <p>Donor: Mrs. Ida Porter, Huntington, NY</p> <p>3 3/4" x 4 3/4" w/case</p>
1	5	4 a&b	<p>Portrait of unidentified man. He looks straight at the camera, arms crossed in front of him; he wears a dark double breasted coat with a high collar and covered buttons, the coat is buttoned all the way to the top, revealing only stock and collar. The man has dark hair, blue eyes and a very confident expression as well as pose before the camera. The image has been colored</p>

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			<p>giving him pale pink cheeks. The image has a minor amount of tarnish, the matte is plain gold with the double parenthesis opening { } (sides and top/bottom) A copper or rose gold colored floral and wheat patterned metal edging holds glass matte and image in the case. The interior edges of the case are decorated with a gold swag design, the facing cover (which is now detached) has an embossed rose velvet. There is a double hook closure and an embossed cover and verso. A number 1948.31.61 has been painted in red on the bottom back of the case. 3 ½” x3 ¾” w/cover</p>
1	5	5 a&b	<p>Portrait of an unidentified boy. The boy is a pre-teen probably between 10 and 12 years of age, he is seated wearing a black coat and a white shirt and collar with a dark tie. His hair and eyes are dark, he parts his hair on the right probably because of a cowlick that is evident. The image was hand colored giving him pale pink cheeks. The image shows tarnish, the matte is plain but a textured finish in gold, the opening is hexagonal. The matte has many issues going on. The facing cover has rose satin. The interior edges of the case have a gold line around the perimeters. There is a double hook closure. The case is smooth with decoration front and back, three gold lines frame the front with lyres on the diagonal in each corner an eagle like bird with leaves around it is in the center. The back has the gold lines and lyres but no other decoration, the case is in good condition. 3 ¼” x 3 5/8” w/case</p>
1	5	6	<p>Portrait of an unidentified man. The image is a ¾ image of a man dressed in a dark jacket and light colored vest (white?) collar and tie. He has dark hair and light eyes. The case is an embossed black case with a rose colored embossed velvet facing the image. It is a single hook closure. 2 3/8” x 3” w/case</p>
1	6	1	<p>Union case with mother and child with dog. Probably A. P. Critchlow & Co. Florence, MA. 1850s. Thermoplastic. Note in case reads “One of Elizabeth Walker (DeForest)’s brothers. They wer Samuel Alonzo and Henry dated 1843. The Ambrotype on the right is of an unidentified women, probably about 40 and well dressed. DeForest collection. Gift of Anthea DeForest.</p>
1	6	2	<p>Daguerreotype of Mr. and Mrs. Mansfield (friends of B. S. DeForest). Description of Daguerreotype Cases in</p>

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			general. Case mad by A.P. Critchlow & Co. The case is decorated with a cupid and a wounded stag, c. 1857. DeForest collection. Gift of Anthea DeForest.
SEE	ALSO	Series 4 "Other"	For additional examples of Daguerreotypes housed with Family collections

Series #2: Ambrotypes

Series #	Box #	Object #	Accession # / Description
2	1	1	Image of the Mohawk & Hudson Ticket Office "The Buffalo" A very deteriorated street side image of the full building from the gable end with the advertisement on the facing side of the building. The backing is flaking badly and is non-existent in some areas, examination under magnification shows the fracture lines all through the very fragile image. There is no case or framing with the image, just the glass plate itself. The image is vertical (portrait) of the scene. The details of the building itself are still clear. It is winter, there is snow on the roof, there are two one story additions on either end of the building. The street running in front of the building shows tracks of earlier traffic. 6 1/2" x 8 1/2" (a full plate image)
2	2	1 a&b	The image is of a woman identified as Susan Van Rensselaer, daughter of Wm. Patterson Van Rensselaer. Most of the backing has fallen away leaving only details, some of her hair – parted in the middle a pink bow at the crown of her head, curls down over her ears. The face is still intact, indicating a young woman. A large pink bow with streamers is seen under her chin, the rest of the image has flaked away leaving only an outline on the glass. The image is wrapped in what appears to be a piece of paper towel and tucked in a jewelry box. It is a cream box with blue edging and a pink coloring on the top; a gold label in the center of the box top states "WM. D. BRIGGS, dealer in Watches and Jewelry, 158 Bowery, New York" Someone has written on the bottom of the box " M VanRensallear (sic) I think cousin Katy Delafield" more recently someone added - X 1968.30. The image is very fragile, pieces of same within the box. There is no case or framing sealing the glass plate and backing. Image: @ 2" x 2 1/2" did not remove from box for exact measurement. Box 2 1/4" x 3 1/4"

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2	2	2 a&b	<p>Image of a young woman identified as Anna M. P. Pruyn. The image is in excellent condition, it has the appearance of a tin-type but when tested with a magnet, it did not adhere, resulting in its identification as an ambrotype. It was not uncased to resolve the issue. The image shows a young woman (teens??) dark hair parted in the middle, a braid across the crown of her head with some type of cap or decoration behind that since the streamers from same can be seen on either side of her head. Her dress is dark, with a double ruffle trim just below the shoulder on each sleeve and a broad white collar. Anna wears a large oval brooch at her throat. The image is in a case, the matte is gold colored with an oval opening. The opening is incised to provide a second oval and decoration, it has a floral design on the raised section at the outside (corners and centers of framing); facing is a rose velvet embossed with a floral design framed by a leaf pattern. The case is black and has a single hook closure, it is embossed with the same design front and back with a starburst or snowflake design in the center. Information indicates there is a daguerreotype of the same girl in the cased collection. 2 3/8" x 3" w/case</p>
2	2	3 a&b	<p>Image of Mary Ann Lyman Newman (Mrs. Harry N). As with image 2,2,2 this image is in excellent condition and gives the distinct appearance of a tin-type; again the testing with a magnet indicates it is not, it was not uncased to confirm. This is a wonderful 3/4 profile portrait of a woman probably in her 30's. hair light brown or dark blonde, a black head covering is attached just behind the crown of her head with ribbon streamers. The dress is of what appears to be a heavy shiny material (silk, satin) it has a white lace collar and white cuffs; there is a ruffle design on the sleeve of the dress. She wears a brooch at her throat – perhaps pearls. Her hands are seen resting in her lap, a ring on her left ring finger. It is a very elegant portrait. The case is what is referred to as a Union Case (a molded plastic like material) in a brown/red color. The matte has an oval opening and is highly decorated. Both image and matte are in excellent condition. The facing cover has an embossed rose velvet interior. The case has a very geometric design front and back with single thistles framed in all four corners., there is damage to both front and back (mold, water, something that</p>

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			<p>discolored and left a powder like material on the surface). The case has a double hinge and a snap closure. Painted in red on the case – 1964.17</p> <p>The case and condition of the image point toward a tin-type rather than an ambrotype, this needs further investigation.</p> <p>3 3/8” x 3 3/4” w/case</p>
2	3	1 a&b	<p>Image of an unidentified young girl @ age 8. She is seated looking at the camera, the image is a 3/4 portrait. Her arms are crossed with her hands resting in her lap. Her hair is dark, as are her eyes. The top of her hair is pulled back to a bow at the crown of her head, “sausage curls” hang down covering her ear on the right side, the left side of her head is in shadow but assume the same on that side. There is some type of textile covering her seat; it has a damask like pattern through it with a rick-rack design visible around the edge showing on the left side. Her dress has a vertical stripe, dark and light, each stripe having a floral/vine design running vertically as well. The bodice is tucked, the long sleeves have a series of ruffles, one just below the shoulder, one at the elbow and one at the cuff. She wears a delicate lace collar with what appears to be a rectangular pin under her chin. There are several areas of pinhole damage and one larger penny nail head size on her right, so far the image is intact. The matte is gold with an oval opening, the matte is incised around the oval for more decoration, a heavy border decoration frames and holds image, and glass in the case. Imprinted on the matte: “ Ambrotype; By D. Denison”. The facing cover has an embossed rose velvet. The case is in two pieces, showing MUCH wear. It was either a much handled image or poorly stored to cause that amount of wear on the cover. Given the wear and condition of the case, the good condition of the image is surprising. The case had double hook closures and a gold detailing around interior of both covers – only dots of gold remain to indicate what was there. The cover is embossed front and back, and also had a gold detailing around the edges, again barely discernable. The embossing is floral, with a center frame around a floral arrangements with two birds hovering.</p> <p>3 1/4” x 3 3/4” w/case</p>
2	3	2 a b c	<p>The image is a 3/4 portrait of a young woman, she is seated, leaning slightly to the right as one arm leans on a table, hands are clasped in front of her. The image</p>

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			<p>reveals a woman with dark hair and eyes. Her hair is parted in the middle, pulled down over her ears and then back – a braid can be seen going over the crown of her head like a band. Some type of dark decorative head cover probably covers the back of her head, the decorative medallion and tassels of this headpiece can be seen on either side of her head. She wears ear-bobs, a lovely bracelet on her left arm and a ring on her ring finger; she has rings on her right hand ring and index fingers. There is a light colored cord at her waist that could be for a watch. She has a triple knotted brooch at her throat (gold?) gracing a wide white cutwork collar. The dress is very dark suggesting black, small buttons run from collar to waist. Her flawless complexion suggests no illnesses that would have marred it and her similarly flawless hands and arms, along with the ample jewelry suggests wealth, little or no work, a life of ease. The opulence of the gold matte as well as the elegant Union Case, also suggest status. Her dress style appears to be antebellum. This image has been out of its case, a photo-copy of the image and case separate from one another indicates the removal. According to the photo-copy there is documentation about the case behind the image. It is as follows: “ A.P Critchlow & Co.; Manufacturers of; Daguerreotype Cases.; A.P.C.& Co., ; Are the Original Inventors of the; Composition for the Union Case, ; (so called) including all the various shades; of color and fineness of texture peculiar to their manufacture and of the; Embracing Riveted Hinges, thus; securing them from breaks to goods; as do others that are inserted with or without a; metal brace. ; Hinge Patented Oct. 14, 1856. Case has a deep burgundy embossed velvet, it appears the edges of the matte on the image are pressing on the velvet creating a second impression not made in the factory. The covers are embossed front and back and have a snap closure. 3 3/8” x 3 3/4” w/case</p>
2	3	3 a&b	<p>Image of a woman identified as Mrs. Lewis Mansfield. The image is ambiguous regarding whether the woman is seated or standing. The bend in her arm suggests possibly seated, but while the sleeve and cuff of the bodice is seen, no hand is visible as it should be given the positioning of the sleeve. The hand is either inside the sleeve or non-existent. The sitter’s hair is light brown, parted and pulled back revealing both ears. She</p>

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			<p>has the appearance of someone who has been ill. The bodice of her dress is of fine material but it is wrinkled as if poorly fit or the wearer has lost weight. The bodice hooks at the waist; there is decoration along the edge of the opening and around the neck. There is no collar but appears to be a very plain blouse under the bodice. A cross is seen, probably a necklace. The matte has an oval opening and is very elaborate in gold. The facing cover is an embossed red velvet. The case is in 2 pieces, black; it had a fabric hinge and a single hook closure. The cover is embossed with the same design front and back. Someone has applied white tape on the front of the cover and wrote: "1627; Mrs. LEWIS; MANSFIELD" See also 2,3,4 a&b 3 1/4" x 3 5/8" w/case</p>
2	3	4 a&b	<p>Image of woman with baby – Mrs. Lewis Mansfield, baby unidentified. This image shows a woman, seated, looking straight at the camera, she is holding an infant on her lap. The infant either has no hair or very light fine hair and is in a long light colored gown with short sleeves that reveal chubby little arms. The woman's hair is light brown, parted in the middle and pulled back in some type of braid or bun revealing both ears. She wears a plaid dress with a broad white collar, four white buttons run from neck to where the bodice is concealed by the baby. She also wears a jacket or coat of plain material with a dotted erminesque appearance trimming the lapel and the wide cuff. Again the right hand is either concealed by cuff/baby or not there, the left hand is very evident. The sitter looks well and healthy in this image as compared to 2,3,3. No jewelry is evident. The matte is gold with an oval opening, it is plain except for an incised decoration around the oval and a rope framing the edges of the case. The facing cover has a rose colored embossed velvet. There is evidence of a gold design around the interior of this cover but not the image cover. The case is in two pieces and appears that the cover and the case part that holds the image are two different cases. The decoration and the embossing is very different. Tape has been applied to the front cover with writing: "1623; MANSFIELD; Mrs. Lewis" See also 2,3,3 3 1/4" x 3 5/8" w/case</p>
2	4	1 a&b	<p>A marvelous image of a family and business – on the verso it is identified in script writing: "Charles H. Planz & family; 414 Elk St., Albany NY" off to the right there</p>

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			<p>is a further notation “undertaker”. The image is of the Planz family, including the dog, seated and standing on the sidewalk in front of the family business. The building is a clapboard building, the sign is above a double door both set off to one side, the sign has the street number 414 on either end with UNDERTAKER in between. There is a window to the right of the door as one looks at the image and one full window in the center peak of the building. A fence runs to the left (it looks like a double gate to the back of the building) and another building is seen on the other side. In front of this gate two women stand, one on either side with two young girls (possibly a third that image damage has made difficult to discern). Six people are directly in front of the building, l-r; a young woman (teens) stands slightly behind a boy who is next to a very large seated dog; a man – probably Mr. Planz – is seated next to the dog and has a hand on the dog’s head; another young boy stands next to him between Planz and a seated woman –probably Mrs. Planz- she wears a fine white apron with cutwork at the bottom; another young boy stands next to her. The image is landscape format and overall in good condition given its unprotected situation. It has no frame or case, a newspaper has been affixed to that verso as part of the backing. There is a photograph of the verso so handling of the image is not required. 7 ¼” x 6” (very close to a full plate image 8.5x6.5)</p>
2	5	1	<p>Image of seated woman (possibly image of a portrait), identified as Catherina Livingston Van Rensselaer, wife of Stephen Van Rensselaer 4th patron; married Rev. Eilardus Westerlo 1775. The image shows an older woman with a white pleated cap covering all of her head, it has a dark ribbon around it with a bow over her forehead, her clothing is typical of the last quarter of the 18th century and first quarter of the 19th (for a woman of her age), her dress is dark, with ¾ sleeves, a white ruff around the cuff, a white scarf is tucked in the bodice in a criss-cross fashion covering up to her chin. Her hands are crossed on her lap. She has the prominent nose an identifier of the Livingston clan. The plate is in fair condition, there is no frame, case or backing for this image. 6 ½”x8 ½” (a full plate image)</p>
2	5	2	<p>Image is what appears to be a family portrait, two couples, one with a child, and another woman. The</p>

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			<p>men are in the rear, the man on the left is tall, dark hair and a full beard, there is a woman in front of him wearing a bonnet and shawl the skirt of her ensemble is dark, there is a young boy in front of her in a dark coat, her arm rests on his shoulder – they appear to be a family unit. Standing between them and the other couple is a woman in a light colored bonnet, coat and dress, she appears to hold a shawl. The other man is in the back row, clean shaven with mutton chops, wearing a dark coat; his hand rests on the last woman’s shoulder, she wears a bonnet, shawl and her skirt is a medium color between the dark of the first woman’s and the light of the second’s. This woman and man also appear to be a family unit. The image was taken outside, buildings can be seen in the background and their manner of dress suggests they are outside. The matte has an oval opening, it is plain gold incised with a decorative pattern around the oval, the rope border that holds glass, image and matte together is a copper or rose gold color it is decorative around the image and then folds back over the back as a flat piece of metal. There is no case, the backing of the image can be seen as well as the folded metal. Written on the backing, in script and apparently in pencil: “ Ambrotype by; Sager; Cherry Valley; Sept 12, 1858” The framing is loose. 3 5/16”x 4 1/4” w/frame</p>
2	5	3	<p>Full length portrait of a seated couple identified as “John B Veeder and Aunt Maria Veeder” on a slip of paper taped inside the case. She is in a full length dark (black?) gown with long sleeves, the only ornamentation is a lace collar with a cross shaped pin securing the collar at the neck. Her hair is parted in the middle, pulled down and back. Her hands are folded in her lap. He is seated next to her, hands in lap and legs crossed, wearing a dark suit and what appears to be a satin vest. He wears a collar and tie. His hair is graying, he has long sideburns (but not quite muttonchops) The image is secured by a decorative gold matte, the opening is a parenthesis shape top and sides { } A gold braid design edges the case, a rose embossed velvet is on the facing side of the case. The case is an embossed brown tone material with the same design front and verso. The case has a double hook closure and is broken off at the hinge. Taped inside was the note cited above in script, the full quotation</p>

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			follows: “ John B. Veeder and Aunt Maria Veeder. Taken by the first photographer ever in Schenectady.” A second tag was also affixed inside the case “John Veeder & Maria Veeder Ambro 35-“
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Series #3: Tintypes

Series #	Box #	Object #	Accession #/ Description
3	1	1	Bust length image of a woman in her 50’s or 60’s, dressed in a dark color (black?) with the exception of a white lace collar and white or light colored flowers on the crown of her head with dark lace (black?) streaming from the floral anchor over the back of her head. There is a large oval cameo in the center front of the collar – the image is of a man. Below her image is written “ Mrs. Peter Gansvoort; wife of the son of; the U.S.A General”. There is no case. Image has bends in the corners and appears to be darkening on the top corners of the image, there is also some flaking. There is nothing on the verso. 4 ¼” x 6 ½”
3	1	2	Full length image of a man and woman in a garden setting (the garden created by a backdrop in the studio), she is seated on a rock, looking up at him, he is standing. They both appear to be middle-aged. She wears a light colored linen (from the wrinkling) skirt and a high neck, long sleeved white blouse, she has rings on both hands. He wears a light colored suit, vest, collar and tie – tie appears to have a Windsor knot. He wears rimless glasses and holds a boater in his right hand. It appears the image is portraying a summer scene. There is alligating and cracking in the image, it appears to have been glued into something on the right edge, there is a distinct fingerprint in that now dried glue-like substance. The two corners on the left edge of the image have been cut off. There is no case The museum envelope containing the image states it is from the Hybertie Pruyn Hamlin Collection and this is an unidentified couple. A later notation on the same envelope states “I think its Charles and Bertie Hamlin; S.S.” 2 ½” x 3 5/8”
3	1	3 a & b	Image of a group of 9 young women, with a studio backdrop of a wooded bower; they are arranged in three rows, back standing, middle seated on chairs or a bench (unseen) and front row seated on the ground

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			<p>(they are seated on some type of throw as if to cover the ground for them to sit. All of the young women wear hats with the exception of the young lady seated in the front row right, she holds her hat in her hand. All wear rather tailored long dresses indicating walking attire, again with the exception of the young woman front row right, she is in a blouse and pinafore/jumper type dress more school than social attire. There is a note accompanying the image that identifies the young women in the photograph: “ Back row -; Cornelia Battershall- ; Julia Rogers & Hattie Pruyn; 2nd row - ; Harriet Rogers – Kate Walsh- Nellie Rogers. ; 3rd row-; Julia Walsh – Grace Marvin - _ ertie; Pruyn 1885 & 6” (the first letter of the given name of the last name on the list, is not a G because it does not match the previous G in Grace. It does not match the other B’s in this document even though one would expect a B for Bertie Pruyn. It might be an S, but that makes no sense with the spelling of the rest of the name. So while a letter does exist, I have not translated it. My suspicion is that it is a badly formed B.) No case 2 ¼”x 3 5/8” note is 5 wide 3 inches high</p>
3	1	4 a b c	<p>Image with framing envelope and gallery advertisement. The image is ¾ length portrait, the sitter is a black woman in a long sleeved dark (black?) dress, it is simple with a v neck (from the sheen could be a satin) it is gathered at the waist, the skirt flows out from the waist in box pleats. Her hands rest in her lap. There is a white scarf or cravat at her neck filling in the neckline, there is an oval shaped pin at her throat. Her head is wrapped in a plaid material forming a type of turban. The image shows some degradation of the medium and some loss in the upper right corner. 3 7/8” x 5 5/8” a</p> <p>Pink envelope with gold bordered opening on one side; apparently a matte for the image. There is an opening at the top of the envelope for the image to be placed inside. On the verso someone has written “ Rosannah (sic) Vosburgh b June 14, 1800; foto (sic) Dec 22, 1871”. Another writer placed this information below the above “Rosannah Vosburgh ; Born June 14. 1800; Taken Dec 22. 1871” lower right LIB 2003.178 4 ½” x 5 ¾” b</p> <p>A pink sheet of paper with two rounded corners and two squared corners that appears to have gone into the above envelope with the image. There is a gallery</p>

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			advertisement “ WOOD’S ; Gem Gallery, ; 496 Broadway, ; ALBANY, N.Y. ; The Cheapest and Best Pictures; made in the city. ; Gems, 25 cts. per. Dozen.; GEM CARD VISITES. ; 4 for 25 cents; Card Photographs, ; And all other styles of Pictures; made at equally Low Prices.” (Gems are a small 1”x1” image) 4 3/8” x 5 5/8”. From Olcott Papers (CS550).
3	1	5	Tintype, gem size bust length portrait of a man in uniform, with a badge. Full beard, dark hair and eyes He is identified on verso as Tom Hall. See also accompanying manuscript 500 # # a
3	1	6	Tintype c. 1900, Gift of Kathy Quinn. “A Group of Ladies at Baerena Park” unidentified photographer. In 1879, the Hudson River ice tycoon John N. Briggs opened an amusement park on Baerena Island, located near the East bank of the river opposite Coeymans, NY. The park became a popular summer destination and offered picnic grounds, shaded walks, pavilions, a ladies’ sitting room, and an ample supply of iced drinking water. Having your photograph taken by the park’s tintypist preserved the memory of fun times.
3	2	1	Bust length portrait of a young man. The image has some hand-coloring giving him pink cheeks. He wears a dark coat or jacket white collar and dark stock. He has dark eyes and dark hair, parted on the left it is long enough to curl above his ears. The matte is very elaborate with an oval opening to reveal the image. The image and matte are set in an octagonal Union Case, with a deep purple embossed velvet facing the image. The back and front of the case have raised geometric design framing two raised ovals. There is a red 1964.19 painted on the bottom of the case. Inside the case was found a small red bordered tag with J. L. Newman written in ink across the top. The tag is boxed with the case 2 ½” x 3” w/case
3	2	2 a&b	Image is a ¾ portrait of a woman standing, her body face on she is looking off to the right. She has dark hair worn parted in the middle and pulled back in a bun or high chignon. She wears no jewelry ears or neck but has two bracelets on her right arm. Her dress is a dark, perhaps black material, off the shoulder with a wide fringed collar that also makes up the cap sleeve of the gown. It has a fitted waist and full skirt. Her one arm hangs by her side the right, with the bracelets is brought up slightly in front of the dress. The matte is a

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			<p>simple gold one with an incised decoration around the oval opening. There is a floral frame holding matte and image in the case. The facing cover has an embossed rose velvet. The cover and case body have come apart; both pieces have an embossed geometric design, there is a one hook closure. Enclosed with the image is a hand written note on aging paper “ About 1860! ; Anna Parker -; (Mrs. John V. L. Pruyn); from a miniature; in the Albany Institute.” 2 ½” x 3” w/case</p>
3	2	3 a & b	<p>¾ portrait of Adelia and Harvey Vosburgh; the image shows the woman standing and the man seated, his one arm resting on his lap the other on the fringed arm of an upholstered chair. Both are relatively young, mid twenties to early thirties. He has light brown hair, light eyes and a broad goatee. He wears a dark suit and vest, white shirt and collar with a dark patterned stock. A watch chain can be seen on his vest indicating a watch in the vest watch pocket. She stands to one side, casually resting her hand on his shoulder, her other arm is at her side bent toward her husband, she wears a ring on this hand, ring finger and index finger, otherwise no jewelry is seen. She wears a light colored dress, fitted at the waist and full skirt. It has a fringe and netting trim on the arm between elbow and hand with more fringe over the shoulder and across the bodice. It is a high neck. The frame is an ornate copper or rose gold with a rounded rectangular opening. The case has an embossed purple velvet facing the image – there is a residue on it that may be glue from a glue tag found in the case. The case has double hinges and a snap closure – a Union Case, it has a wonderful embossed design on front and back of sheaves of wheat, stalks and ears of corn with a plow and rake on one side and an anvil and tongs on the other. The tag found inside the case is a white tag edged in red with a glue backing, on it is written “ Adelia; & Harvey; Vosburgh; Married; 1870” 31/4” x 3 5/8” w/case</p>
3	2	4	<p>Profile bust length portrait of an unidentified man. He is a young man with dark hair, aquiline features and a moustache. He wears a white shirt and a dark coat with what appears to be a velvet collar. The matte is ornate in a gold, an oval opening for the image with rose fabric around the frame and embossed rose velvet on the facing cover. It has a single hook closure. The</p>

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			case is worn with an embossed design on front and back covers. 1964.18 is painted in red on the back cover. 2 1/2" x 3" w/case
3	2	5	Bust length portrait of an unidentified man. He is older, perhaps 50's or 60's, balding with either very light or white hair. His hair is cut short in a more modern style suggesting turn of the century; he is clean shaven. His eyes are a mid-range suggesting hazel rather than brown or blue. He wears a dark coat and a white shirt and collar, no stock or tie. The matte is gold, highly embellished with an oval opening for the image. There is rose embossed velvet on the facing cover. There is a gold rope design around the interior edges of both sections of the case, and both in very good condition. There is a double hook closure. The image is in very good condition. The cover has an embossed design with an urn in the center front and back; the same gold rope design seen on the interior is seen around the perimeter of front and back cover. 3 1/4" x 3 3/4" w/case
3	2	6	Bust length portrait of a child. The child appears to be resting on a pillow on an upholstered chair or sofa (damask covered) The child's eyes are open, head is tilted up as if the child is looking up at something (heaven???) The hair is long and light colored, the clothing is white. The child is probably about 3 years of age but there are no indicators to give an idea of the sex. This is a pose that either the child could hold for the duration of the taking of the photograph or this is an image of a dead child whose eyes have not been closed. It is charming and poignant at the same time. The matte is simple with a wide border around the oval opening. A dark burgundy velvet faces the image. There is a double hinge and snap closure on the case. The case has no decoration, a simple black case. Found inside the case a piece of paper with a large question mark and then "ESMcC or E McCW ???" another larger question mark is underneath the writing. The writing is in pentel so a modern addition. 3 3/4" x 4 3/4" w/case.
3	2	7	Gem portrait of an unidentified young woman in an embossed, brown, union style case with a double hinge and snap closure a deep purple embossed velvet faces the image. The image is bust length, of a young woman with dark hair and light eyes. Her hair is parted in the middle and held by a net, a tassel hangs as a decoration

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			on her left side. She wears ear rings (“ear bobs”). Her dress is dark embellished with velvet ribbon, a thin white collar with a bow type pin at the neck 2” x 2” w/case.
3	2	8	Gem portrait of an unidentified man. Image is bust length, sitter looks straight at the camera, dark hair, muttonchops, dark eyes wearing a dark jacket, collar and light colored tie. The case is a black, embossed, single hook closure, pressed case with embossed rose velvet facing the image. The case is split at the spine separating front and back covers. The matte is decorative in a rose gold color. There is some kind of issue going on under the glass, like something is growing on the image. Gift of Kathleen Morris
SEE	ALSO	Series 4 “Other”	For additional examples of tintypes housed with Family Collections

Series #4: Other

Series #	Box #	Object #	Accession # / Description
4	1	1	van Aernam Collection, Daguerreotype Bust length portrait of an older man, white hair, white shirt, medium colored jacket and stock. A plain gold matte with a decorative rectangular opening (double brackets { }) with a rope frame holding glass, matte and image in place. Embossed rose colored velvet is on the facing cover. The case is in two pieces, it originally had an attached full case paper hinge and a single hook closure, the cover is embossed with the same design front and back. A typed paper inside identifies the sitter “ Thomas van Aernam b. guilderland, NY Jan 8, 1774 d. Albany, NY Sept 10 1858; married Margaret “Peggy” Post, New Salem, Albany Co., NY July 10, 1798. (in script) Son of Capt. Jacob Van Aernam of NY” 2 1/2” x 3” w/case
4	1	2	van Aernam Collection Daguerreotype; bust length portrait of an older woman wearing a white lace cap that ties under her chin. She is wearing glasses. She has on a black dress with a thin white collar. The matte and interior case of this image matches the previous one, the exterior embellishment on this one is floral perhaps, given age and identification of both, the portraits were done at the same time. A typed paper with the image states” Margaret “Peggy” Post van Aernam b. Albany Co., NY Oct 14 1776 d Albany Co.,

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			<p>NY Jan 15, 1852; married to Thomas van Aernam, July 10 1798 at New Salem, NY” 2 ½” x 3” w/case</p>
4	1	3	<p>van Aernam Collection Daguerreotype; ¾ length portrait of a man and a woman in their mid twenties. The couple is seated, she is on the right, with her hands folded on her lap. She wears a black dress with a white lace collar, she has dark hair parted in the middle, it comes down to her ears and then is drawn back in a bun or braid. He is seated next to her, his hand rests casually on the chair by her shoulder, his other hand rests in his lap. His head tilts slightly toward her. He wears a black suit, vest and stock, he has a white shirt and collar. He has dark hair that covers his ears. The case has a plain gold matte with an opening resembling a Persian arch, tulips are embossed on the red velvet facing the image, a gold tulip design is around the edge of that same cover. The frame is designed to look like a small book, at one time the closure was a latch as was found on early volumes. The cover has an ornate floral pattern in gold, there is gold decoration on the “spine” as well as a title “SOUVENIR”. Inside is a piece of paper with a typed identification” John Benjamin van Aernam b Guilderland, NY July 13, 1827 d Omaha, NE march 26, 1900; & Cordelia Marion Sheldon van Aernam b March 27, 1830 d Centerville, IN Apr 21, 1872; Married at Albany, NY Dec 6, 1854. Daguerreotype made about the time of their marriage. 3 ½” x 3 ¾” w/case</p>
4	1	4	<p>van Aernam Collection Tintype; full length image of a child, seated in a chair with her arm resting on a small covered table. The little girl’s other arm rests on her lap. She wears a gingham check dress with a full skirt, her boots and pantalets peek out at the bottom of the skirt. The dress has puff short sleeves trimmed in lace as is the boat neck of the dress. The image is hand colored giving the girl pink cheeks and emphasizing the coral necklace around her neck. The image is deteriorating badly. The matte is gold, with ornate decoration, an oval opening shows the image. A rose colored embossed velvet is on the facing cover. There is a single hook closure. It has a black embossed case. A typed piece of paper inside identifies the sitter as “Alice Marion van Aernam (later Mrs. Abraham R Sauer). b. Albany Co., NY Apr 2 1858 d. San Diego CA; Feb 21 1946” Although not identified as such, the dates would</p>

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			<p>make it possible for her to be a child of John & Cordelia. 3 1/4" x 3 3/4" w/case</p>
4	1	5	<p>van Aernam Collection Tintype; a full length image of a small child seated in a high chair, her small feet rest on a slat/foot rest showing tiny laced boots and white stockings. She wears a dark poka-dot dress that either has a waist or is belted for a waist, short puffed sleeves with a dark ruffle trim accent an otherwise plain dress. The dress has a wide square neckline. The child wears a necklace (probably coral). The matte is ornate and has a decorative rectangular opening for the image, an embossed rose-colored velvet is on the facing side of the outside cover. There is a single hook closure with an embossed decorative cover. A typed identification is inside: Edith Watteau van Aernam (later Mrs. Benjamin Robidoux) b. Albany Co., NY Apr 17, 1863; d. Omaha, NE Sept 17 1953" Although not identified as such, the dates make it possible for her to be a child of John and Cordelia. 3 1/4" x 3 3/4" w/ case</p>
4	1	6	<p>van Aernam Collection Tintype; full length, hand colored image of a child. The child is seated in a high chair, feet resting on a slat/foot rest showing boots. The child is in a dress colored red with a black trim around the skirt, it has a boat neckline. The child does not wear a necklace and the hair is combed as one would comb that of a boy's. This may be a boy, often male children were dressed in this fashion until they were 3 or 4 years of age. The matte around this image is ornate, a bright magenta embossed velvet is on the facing cover. The exteriors of both covers are embossed, single hook closure. A typed note identifies the child as follows: "Child of John B. & Cordelia Sheldon van Aernam. Albany Co., NY 1860s." 2 3/8" x 3" w/case</p>
4	1	7	<p>van Aernam Collection Tintype; full length image of a child 2 maybe 3 yrs of age, seated on a high chair. The child's feet rest on a slat/foot rest on the chair. The shoes are laced boots. The child wears white stockings and a dark colored dress with short sleeves and a boat neck. No necklace is in evidence and the hair is cut and worn as a boy would wear his hair, so this may be a young boy not yet in short pants. The matte is gold with very ornate decoration, the opening for the image is oval. A rose colored embossed velvet faces the image</p>

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			there is damage to the velvet. The case is embossed on both covers with a single hook closure. A typed identification states” Child of John B & Cordelia Sheldon van Aernam, Albany Co., NY 1860s” Someone has written on the back “possibly Alice Marion” 2 ½” x 3” w/case
4	2	1	Daguerreotype, a family portrait of father mother and three children. It is a full length image, the father and mother are seated in the center of the grouping. The father wears a dark suit, white shirt with a collar and tie, he has dark hair and a beard. His wife sits next to him, she too has dark hair, parted in the middle, drawn down over her ears and back. She wears a dark full length dress with a checked scarf or shawl that extends down from her neck into her lap, her hands are crossed on her lap. A young girl in a white boat neck dress stands next to the mother, it has a fitted waist band and comes to her knees, white stockings and boots complete her outfit. There are 3 boys, one stands next to the father, the oldest/tallest stands in the back between mother and daughter, his elbow leans on the back of the mother’s chair his chin rests on that hand and the third boy stands next to his sister. All the boys wear collars and ties with white shirts. All of the children have dark hair. The image is in poor condition. It is framed by a simple gold matte (which has some kind of metal disease), the opening is rectangular with the corners cut off to create an octagon with elongated sides. A rose satin lines the facing cover. It has a double hook closure, the covers are simple, embossed with a geometric design with a lyre in the center of said design. A note is enclosed” Believed to be The Anthony M. Strong Family c.1850. EPW III 6-11-75” 4 5/8” x 6” w/case
4	2	2	Daguerreotype, ¾ image of 3 children, the oldest is seated, he wears light trousers (gray stripe?) a dark vest, jacket, white shirt, collar and a dark tie, he has dark hair, his one hand rests in his lap, the other encircles his sibling to the left. Another boy stands to his right, he wears a dark vest, jacket, white shirt, collar and a dark tie, his arm rests behind his brother’s shoulder on the back of his chair. The other sibling appears to be the youngest wearing a dark long sleeved dress with white collar, hairstyle is the same as the two boys. The child’s arm rests on the chair behind the seated boy’s back as with the other standing child. A

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			<p>note identifies as follows” Believed to be Elizabeth Strong (McClure) and 2 brothers circa 1850, Richard Marvin Strong on right” However, given the age of the child wearing the dress, and the hairstyle, this might possibly be a boy who has not yet been allowed “long pants”. Boys often wore a dress like garment until they were almost 5, and this child fits these parameters. The dress is VERY plain and could well be a boy. This should be considered when reviewing this image – especially since the next image (4,2,3) is of 3 children who are identical to the 3 children in this image down to the clothing being worn, and are identified with a label in the image and a note stating these are the 3 brothers of Elizabeth Strong. All children have been given hand colored pink cheeks.</p> <p>The matte around the image is gold and decorative, the opening a rectangle with rounded edges. The front cover has come unglued from the hinge and someone has tried to re-attach it with brown tape. It has an embossed rose velvet pad facing the image, the velvet is damaged; a gold rope design edges the inside of both covers. There is a decorative embossed design on both front and back covers.</p> <p>3 ¾” x 4 ¾” w/case</p>
4	2	3	<p>Daguerreotype, ¾ portrait of three children, the oldest boy is seated, the two younger stand, one on either side. The pose is the same as 4,2,2 as are the clothes, the only difference is the two standing children have switched sides. All children have hand colored pink cheeks. The case is different from 4,2,2 as is the matte. The matte is a rose-gold tone embossed with a diamond pattern, the opening is rectangular with the corners cut off to created an octagon with elongated sides. The facing pad is a rose satin with the following imprinted” Walker & Gavit, Daguerreotype Room, 18 Douw’s Buildings, Cor. of State and Market St., Albany; Miniatures, Copies of Portraits, Instructions & Superior Apparatus. A shield type label is glued in the lower right corner “ Charles, Richard & Robert May 1845” another 184 with last number smudged beyond reading. Another note has been inserted later, it reads “Charles, Richard and Robert Strong May 1948?; Brothers of Elisabeth Strong McClure; CPW III 5-2-1975” The case is a red-brown color, decorated with an embossed urn of flowers (on front cover only) It has a 2 hook closure.</p> <p>3 ¾” x 4 ¾” w/case</p>

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4	2	4	<p>Daguerreotype, ¾ portrait of a woman, she is seated looking at the camera, she appears to be an older woman, but she still has dark hair. She wears a full white cap with a small ruffle trim around the face, the wide streamers are tied under her chin and flow over her chest, she wears a dark (black?) dress with a slightly lighter shawl over her shoulders and arms, her one arm rests on a table, both hands rest in her lap and she may be wearing gloves. The image is showing signs of major deterioration. The matte is gold and is also deteriorating. The image opening is oval. The facing cover pad is burgundy velvet with a leaf motif embossed in the center. It has a double hook closure. Both covers are embossed with the same design, the front cover has a gold rope design around the edges, the back cover is not similarly decorated however it has a piece of tape stuck to it that should be removed. 4 ¼” x 4 ¾” w/case</p>
4	2	5	<p>Ambrotype (tested with magnet), ¾ portrait of man with child – probably father and daughter. The man is seated, he wears a dark jacket, light colored vest and pants (watch chain can be seen), a high wing collar and dark tie. He appears to be in his 30’s or maybe 40’s. The child on his lap appears to be a little girl from the style of the dress, there are bows on each shoulder, short sleeves and a ribbon trim around the skirt of the plaid patterned boat neck dress. The matte is gold with an embossed oval opening, a gold ribbon frame runs around the edges. The case is plain and in very good condition. It has a snap closure and a burgundy velvet padded cover facing the image. A note was placed in the case “ Possibly?? Anthony M Strong and Elisabeth Strong (McClure) ? circa 1845? CPW III 5-2-1975 Would question the attribution since this man does not closely resemble the man identified in the family portrait 4,2,1. 3 ¼” x 3 ¾” w/case</p>
4	2	6	<p>Ambrotype, full length portrait of three men, possibly the Strong brothers. All of the young men are seated, l-r, the first young man wears a long dark coat buttoned up to his collar revealing a collar and tie, he wears light colored slacks, his legs are crossed, one arm is jauntily resting on his hip the other at his side the hand resting on the next man’s chair. The young man in the center has a full moustache, he wears a dark coat, a tie with high white collar, dark pants, legs are crossed and arms</p>

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			<p>resting in his lap. The third young man has his hands resting on either leg, he has an open stance rather than crossed legs – dark pants, jacket and vest, a very prominent watch chain and fob can be seen against the dark color of the vest. He wears a white shirt, collar and dark tie. The matte is narrow, gold with a rectangular opening, the corners are rounded and the edge is embossed, there is a single hook closure. On the opposite cover is a rose velvet with a very decorative embossed pattern. Embossed in the center of the pattern is the following” Schoonmaker’s; Albany; whatever followed Albany has been obliterated with damage to the velvet; Over The Post Office”. There is a snap closure on a highly decorative embossed cover (front and back). A note enclosed states “Possibly Charles. Richard and Robert Strong -?? C 1860? CPWilliams III 5-2-1975” Given the strong resemblance of two of the young men to the boy’s portraits, this is a supportable attribution. 3 ¼” x 3 ¾” w/case</p>
4	2	7	<p>Ambrotype (tested with magnet) ¾ portrait of a young man. He is seated with one arm resting on a table covered with a light paisley fabric, his other arm rests in his lap; his hands are well cared for, indicating a lack of manual labor. He wears dark slacks, jacket, and vest, white shirt, collar and white or very light colored tie. There is no indication of jewelry or watch. The matte is very decorative with an oval opening for the image. The velvet pad is deep purple with an embossed design. The Union Case has a snap closure, double hinge and a highly decorative embossed design front and back. The case, matte and image are in very good condition. Note enclosed “ Presumed to be members of the Anthony M. Strong Family CPW III 5-9-1975” 3 3/8” x 3 5/8” w/case</p>
4	2	8	<p>Ambrotype, bust length portrait of a young woman. Her hair is dark, parted in the middle, it cascades to her shoulders in long sausage curls, she wears a black dress or cape, no collar or jewelry, she has a serene steady gaze at the camera. The note enclosed “ Elisabeth Strong (McClure) circa 1860 ? ???. The image is damaged, it is losing its backing but even with that, the image, matte and case are as charming as the sitter. The matte is gold with an incised oval opening, the pad is deep purple embossed with a leaf design. The case is a Union Case with snap closure and two</p>

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			<p>hinges. The front and back have a rope design with shells in the corners in the center a round floral pattern. 2 x 2 1/8 inches with case</p>
4	3	1 a&b	<p>Oval locket, plain, highly polished, black material (onyx or black plastic, edged in gold with a gold bale for a chain (no chain or ribbon with the locket). It has a snap clasp closing (very stiff so locket has been left open to avoid damage with any future attempts to view the locket contents) Inside there is an image of a young man (probably late teens) on the left and a lock of hair under glass on the right both are encircled with the gold of the locket. The image appears to be a tintype bust length portrait. The young man has dark hair, fair skin and perhaps light eyes. He wears a jacket that is of a mid-range color (neither black nor so light as to be taken for white) The jacket is buttoned all the way up to the collar so only the jacket is seen, there is no tie, no shirt or collar seen; it has a military appearance. The glass over the lock of hair is cracked about midway in the oval. The hair is brown and there is something growing on the glass (mold, bacteria, ??) it has etched a pattern into the glass. It is housed in a box(2"x1 1/4"x5/8") with cotton wool inside, a blue label outside "Hyman's; Jeweler and Antique Dealers, ; 73 Buchanan Street, ; Glasgow" There is a question mark in pentel on the bottom of the box 7/8" x 1 1/8" w/case</p>
4	3	2	<p>Daguerreotype, 3/4 portrait of mother and child. The mother is seated holding the child on her lap, she looks down at the child, the child looks at the camera. The mother wears a white starched cap that covers her whole head with the exception of a small area in the front, it could be hair or another head covering, it is difficult to tell; streamers fall from the bow securing the bonnet under her chin. Her face is in profile. She wears a long sleeved white blouse and a jumper or pinafore, there is a white lace collar at her neck. The infant wears a loose white dress and what appears to be white boots or booties. There is tarnishing and damage to the image. The matte is a highly embossed gold with an oval opening. A gold rope frame holds glass, matte and image in the case. There is a gold leaf design around the edge of the case. The case is a black embossed cover with a double hook closure. Since the image is positioned on the left side of the hinge, there</p>

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			<p>was probably another image with this one that has since been lost. This image was found paired with another image also 1/2 case, but it was obvious 4,3,3 was not the missing half of the case for this image. Perhaps the child in 4,3,3 is related to these two in some way – there are no indications – something may be found if and when cases are opened for conservation. 3 1/4" x 3 3/4" w/case</p>
4	3	3	<p>Daguerreotype, full length hand colored image of a child standing by a chair. The child has short dark hair, wears a dark blue boat neck (to the point it appears to fall off the one shoulder) drop-waist, sleeveless dress. There is some type of clip on the shoulder of each sleeve. There is a small diamond pattern throughout the dress. White pantelettes peek out from under the hem, white stockings and dark boots. The child's right hand rests on a small painted chair (child's chair) The child appears to be 3 or 4 years of age. Given the hairstyle and lack of jewelry, this might be a boy. The matte is a plain brushed gold with a rectangular (parenthesis { }) opening. A rope design edging holds the glass, matte and image together. There is only one half of the case remaining, since the image is on the left side of the hinge, there is an indication there was another image with this one at one time. The image is loose within the case (the bottom of the case is totally missing) the backing is easily seen. The case is a red-brown, there is a thin gold design around the three remaining interior sides. The exterior is embossed. 3 1/4" x 3 5/8" w/case</p>
4	3	4	<p>Daguerreotype; 3/4 portrait of a young girl. She appears to be between 7 and 10 years of age, dark hair parted in the middle with ringlets on either side of her face (done with an iron, her hair is straight from the part to where the curls begin). She wears a small windowpane checked dress with a high neck that has a lace collar and a small oval pin at her throat. The dress has short double sleeves the checked material ends with a ruffle and then a secondary sleeve under that is of sheer material with lace trim. The dress is gathered at the waist with a panel of smocking. The girl's right arm rests on a table covered with a crewel work cloth. Her other arm hangs by her side. Her cheeks are colored pink. The image is in good condition, the same can not be said for the matte, there is some kind of metal</p>

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			<p>disease on large portions of the matte – gold oval opening. The facing cover has a deep rose embossed velvet. There is a gold leaf design around the edges of the interior of both covers, and a double hook closure. Enclosed with the image is a note stating “Believed to be Elisabeth Strong McClure circa 1852”. The case is embossed and edged front and back with the same gold leaf design as found on the interior. 3 ¼” x 3 5/8” w/case</p>
4	3	5	<p>Daguerreotype, ¾ portrait of a child (girl). The young girl sits looking directly at the camera. She has a round childish face with dark hair parted in the center combed down to curls on either side that don’t quite cover her ears. She is seated in a child’s chair, it fits her well. She wears a boat-neck, long sleeved dress with a chevron-like dark colored design on a light background. There is a band at the neck and another at the waist where the design runs opposite the rest of the dress. The band at the waist gathers the top, and the full skirt. Her hands rest comfortably in her lap. The image shows signs of tarnish around the edges. The matte is very ornate, with an oval opening, it appears to be a rose gold. An egg and diamond pattern in gold edge the interior of both covers and a rich forest green embossed velvet faces the image. There is a double hook closure, the hinge is totally broken making the case 2 pieces. The cover is embossed on both sides and has the same egg and diamond pattern edging the exterior of the covers as well. A note is enclosed “Elisabeth Strong McClure about 1848” 3 ¼” x 3 ¾” w/case</p>
4	3	6	<p>Daguerreotype; ¾ portrait of a young woman (teens?); she is seated looking at the camera, one arm rests on either a table or the arm of another chair, the other rests in her lap. Her hair is dark, parted in the middle, either pulled back in a loose bun or rolled around a form creating a kind of roll of hair from the side of her head down and around the nape of her neck in the back. She wears a white lace collar with a pin at the throat, over a darker short sleeved dress (it has a double sleeve, the darker material ending like a bell and a white lace extending out for another 2 inches.) She wears black lace mitts on her hands. The image is badly deteriorated, the matte is gold, in good condition with a rectangular (parenthesis { }) opening. There is a gold swag design around the edges of both covers and</p>

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			<p>an embossed rose velvet is on the facing cover. There is a single hook closure. The cover is embossed and has a gold rope design decorating the edges of both covers. There is a note with the image “ Possibly Elisabeth Strong c 1855” 2 ½” x 3” w/case</p>
4	3	7	<p>Possibly a tintype; ¾ portrait of a young man in uniform. He is seated, one arm rests on a table covered with a paisley cloth, a very decorative helmet rests on the table as well an eagle insignia is on the front, four bands meet at the top of the helmet, from which protrudes a point like the end of a spear. The uniform is a dark color, a cloth or perhaps a lady’s handkerchief is tucked in below the 3rd button, a round medallion is seen below that, a wide belt holds either a sword, cavalry sword or a dagger, his arm conceals enough of the weapon to make identification absolute. The matte is an ornate parenthesis { } with a similarly ornate frame holding glass, matte and image in place. The facing cover has an embossed rose velvet. There is a single hook closure. The hinge has given way so it is in two pieces. A note accompanies “ Possibly? Richard Marvin Strong; Major? USV (Adjutant 177 NYS Volunteers) in Uniform ? CPWIII 6-11-1975 3 1/8” x 3 ¾” w/case</p>
4	3	8	<p>Daguerreotype; portrait of a young man. This is an image that presents a very intense face, large dark eyes with a very purposeful expression. He has dark hair, fair skin and a hint of a beard that follows his jaw line – most of it is hidden by a very high collar secured by a dark tie, very little is seen of the jacket and vest except to suggest both are there, the jacket dark the vest a lighter material. The matte is gold with a decorative oval opening for the image, a gold rope frame holds glass, matte and image together. A gold swag design edges both interior covers and a deep purple embossed velvet faces the image. There is one snap closure and a double hinge. The front cover is cracked about ¾ of the way through and will come off with too much handling. The case is a purple with a black embossed design, the back is plain. There is a note with it “ Richard Marvin Strong Esq. c 1860? CPW III 6-11-1975 2 ½” x 2 7/8” w/case</p>
4	3	9	<p>Daguerreotype; ¾ portrait of a young man (teens maybe early 20’s) He is seated, has dark hair and eyes, he wears a white collar, shirt and cuffs with a dark tie,</p>

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			<p>a lovely dark brocade vest and dark jacket. His hands rest in his lap. The matte is gold, plain, with an oval opening – it shows severe signs of metal disease. A gold frame holds all of the pieces together, a leaf design in gold decorates the edges of the case (which is in 2 pieces) a beautiful rose velvet embossed with 3 tulips faces the image. There is a double hook closure. The cover is embossed on both sides. There is a note “ One of the Strong sons? Brother of Elisabeth Strong McClure? Probably Richard Marvin Strong CPW III 5-2-1975 6-11-1975”</p>
4	3	10	<p>Daguerreotype; ¾ portrait image of two young boys. The boy on the left resembles closely the young man seen in 4,3,9. Both boys are standing, they lean one arm on a table or box covered with a light colored paisley shawl. The boy on the left has dark hair, wears a dark jacket, white collar and shirt with a dark tie and a light colored vest, dark pants; he holds a hat in his left arm, he leans his right arm on the box. The boy on the right is shorter, he wears a dark tunic style jacket that is buttoned all the way down, it is open at the neck revealing a white collar and shirt with a dark tie. His right arm leans on the box and his right hand holds a dark cap. His left arm is not seen in the image. He too has dark hair. The matte is a brushed gold with a rectangular opening for the image – corners rounded – no frame holds all together. There is a swag edging in gold around both interior covers, a rose velvet embossed with 3 tulips faces the image. There is a double hook closure, the case is in 2 pieces; it is embossed front and back. There is a note” Believed to be Richard Marvin Strong (left) and Brother c 1850? CPW III 6-11-1975 3 ¼” x 3 ¾” w/case</p>
4	3	11	<p>Ambrotype; bust length portrait of a young man. The young man has dark hair, wears a white collar and shirt with a dark tie, a dark jacket, brocade vest with fob and watch chain. He looks directly at the camera. The matte is a brushed gold with an incised oval opening for the image. The image is losing paint in several areas. There is a gold rope frame holding glass, matte and image together. It is in a brown Union case with a deep purple embossed velvet facing the image. There is a single snap closure and a double hinge. The cover is deeply embossed on both sides. There is a note “Richard Marvin Strong; Son of Anthony M. Strong</p>

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			<p>circa 1855 ?” this is in the same hand as the other notes marked CPW III. 2 3/4” x 3 1/4” w/case</p>
4	4	1	<p>Albumin Print – appears to be a carte de visite of a young man in a union uniform. He has dark hair, a moustache, epaulettes on his shoulders, the uniform has two buttons buttoned at the neck, then two unbuttoned with something white tucked in there (gloves??) and the rest of the uniform jacket buttoned (gold colored buttons) a cap can just be seen resting in his lap. The image has been placed in the left side of a double image case, the other side is empty. The matte is gold with a wide rectangular opening for the image that allows one to see one side of the edge of the image that looks like the finish for a carte de visite. There is a gold swag design around the interior edges of the case. There is a double hook closure, a green backing shows through the case without an image, the glass, matte and frame are in place. The case is embossed on both sides and has a gold design edging both covers. Painted on the bottom in red 1964.20 3 1/4”x 3 3/4” w/case</p>
4	4	2 a & b	<p>Photograph, Lena Morton, part of the Hubertje Pruyn Hamlin Collection. The image is in a small silver oval frame, the back is blue velvet. The frame is inscribed “In Memory of Lena Morton died June 1904”. The image itself is of a young woman wearing a high collared white dress, fair skin, dark eyes and hair and she wears what looks like a massive black cloud with a bow on top as a hat. An envelope was with the framed image (perhaps held it when it came into the collection) 4 1/4” x 5 1/8”. The writing on the outside is in three different hands. “Mrs. Hamlin” is one hand; “ Lena Morton one of our bridesmaids” is the second handwriting; “[AF 121] Hybertie P Hamlin Coll” 2x3 w/frame</p>
4	4	3	<p>Photograph – copy of a daguerreotype of Anna F. Parker as a girl (Mrs. JVL Pruyn). Young girl leaning on a chair, dark hair in ringlets, dark boat neck dress with short sleeves. 1943.36.4 is written on a piece of tape on the outside of the case. The case is black with a purple interior, the image is set in an oval opening, there is a snap closure. A note enclosed “Anna F. Parker” 4 1/2”x 5 3/8”</p>

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4	5	1	<p>Photographic image in glass (positive) Judge and Mrs. Amasa J Parker. The image is in a frame with two loop hangers on the top as if this was to be hung in a window or light source. The image is of an older couple, seated on a porch or verandah with striped awnings seen in the background. He wears a dark suit and white shirt. She wears a dark dress, with long sleeves, white lace cuffs and high collar, she also has a white organza cap on her white hair. Notes say it is part of the Hamlin Papers 6 ½" x 8 ½" w/ frame</p>
4	5	2	<p>Photograph on porcelain, oval; Theodore Amsdell, a brewer, Photograph by Pirie Mac Donald, Albany signed 1896 From Albany Club 9" x 7"</p>
4	5	3	<p>Photograph on porcelain, oval; Michal N. Nolan 1898, Mayor of Albany; Photograph by Pirie MacDonald, Albany, signed 1898 From Albany Club 9" x 7"</p>
4	5	4	<p>Photograph on porcelain, Thomas W Olcott, Photograph by Pirie MacDonald, Albany, From Albany Club</p>
4	5	5	<p>Photograph, hand colored, full length portrait showing a young girl @ 7-10 yrs of age, seated looking straight into the camera. She wears a highly decorated (embroidered?) dress, light colored with dark colored embelishment, off the shoulder, short sleeved. She also wears a necklace and bracelets on each wrist. She is identified as Kate (Kitty) Van Antwerp. She appears in photographs of the Albany Relief Bazaar, 1864, posed as the nursery rhyme character "The Little Old Woman Who Lived in a Shoe". Verso Lib.2012.69</p>
4	6	1	<p>Only object in box Autochrome by Gustave Lorey, Albany, NY, c. 1913. Young boy in sailor suit (possibly of the Van Rensselaer family).</p>

Summary Cased Photograph Collection

There are 4 series represented here, daguerreotypes, ambrotypes, tintypes and “other”

- Series 1 Daguerreotypes This category contains all cased daguerreotype images**
5 Boxes alphabetical arrangement of contents
- Box 1 (6) A- Ble**
 - Box 2 (6) Ble – Meads**
 - Box 3 (6) Munsell – Pruyn**
 - Box 4 (6) Strong – Westerlo**
 - Box 5 (5) Unidentified**
- See also Series 4 for additional daguerreotypes filed with family collections**
- Series 2 Ambrotypes Begins Page 19**
5 Boxes

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- Box 1 (1)** Full plate image of Mohawk & Hudson Ticket Office
 - Box 2 (3)** Susan Van Rensselaer, Anna Pruyn & Anna Newman
 - Box 3 (4)** Unidentified girl, unidentified woman & 2 of Mrs Lewis Mansfield
 - Box 4 (1)** Near full plate image, Charles Planz & family
 - Box 5 (2)** Full plate Catherina Livingston Van Rensselaer; unidentified family
- Series 3** Tintypes Begins Page 26
2 Boxes
- Box 1 (4)** Charles & Bertie Hamlin, Mrs Peter Gansvoort, Roseannah Vosburgh; group image Cornelia Battershall, Julia Rogers, Hattie Pruyn, Julia Walsh & Grace Marvin
 - Box 2 (8)** Including J. L. Newman, Anna Pruyn, Adelia & Harvey Vosburgh
- See also Series 4 for additional tintypes filed with family collections
- Series 4** Other – includes family collections including images from series 1-3; as well as other photographic processes that are cased but not included in series 1-3 Begins Page 35
5 Boxes
- Box 1 (7)** van Aernam Collection
 - Box 2 (8)** Strong Family
 - Box 3 (11)** Strong Family
 - Box 4 (3)** other photographic processes
 - Box 5 (3)** 1 image on glass, 3 images on porcelain.