

# 1

**JOSHUA AND HANNAH HOAG, circa 1850**

Described by a descendant as ‘grim enough to bite granite’, Joshua Hoag (1774-1859) is pictured with his wife Hannah Scribner Hoag (1776-1861). The couple were married in 1802.

Joshua and Hannah, like many others of the time, farmers; they called their stead, Lilac Farm. Here, the Hoag’s grew mulberry bushes, nurtured silkworms, and manufactured silk.

You may notice that Joshua’s hand looks odd. While one hand held towards the chest, holding a jacket lapel or thumb in a waistcoat pocket was a common pose for men, Mr. Hoag has chosen a variation. He has placed his hand splayed on his stomach with each finger between the buttons of his waistcoat. Interesting choice.

SHS 1999.0027.0003

# 2

**ANNA AND LANGDON CLARK, circa 1845**

Langdon Goddard Clark (1819-1899) married Anna Marie Beede (1821-1886) on January 27, 1843. This handsomely displayed double portrait may well be a token or keepsake of that event. In addition to farming, Langdon G. was a surveyor, building mover, and served as representative to the State Legislature, 1861-1862. In 1855, after a washout, he constructed the second Durgin Bridge, number 45 on the New Hampshire Registry.

SHS 1996.0178.00051

# 3

**UNKNOWN MAN, circa 1860**

The name of this distinguished looking man is unknown. We do know, perhaps, the name of the photographer; stamped near the bottom, left corner of the pressed tin mat is the name, ‘GILCHREST.’ We can also date this daguerreotype to around 1860 due to the elaborate design of the mat; earlier cased daguerreotypes had plain or pebbled mats.

SHS 2016.0024.0018

## # 4

### **ELIZA FLANDERS DEARBORN, circa 1850**

We believe this striking woman to be Eliza Flanders Dearborn (1808-1895). Eliza was born and raised in the Sandwich Notch. She also taught school out there as a young woman. In 1834 she married Warren Dearborn (1796-1863) and moved to the center village. The couple raised three children. The eldest, Lydia, was also a school teacher.

In this starkly minimalist daguerreotype, Eliza seems to have a photographic brooch pin on her neck bow. The photographer applied a light blush of red under her cheek bones, and white highlights on her collar and cuffs for added contrast.

SHS 1995.0042.0001

## # 5

### **UNKNOWN COUPLE, circa 1855**

The image of this unknown couple has been made as a ruby ambrotype; the glass used in the process is red tinted. The mat design indicates that this was probably made in the 1850s. The shape, known as nonpareil, was a very popular shape into the 1860s and the simple punch design around the edge was commonly used in the 1850s.

SHS 2016.0024.0006

## # 6

### **UNKNOWN CHILD, circa 1855**

This ambrotype came to the SHS from descendants of Stephen Beede so this could possibly be an image of a Beede child. However, an interesting element of this cased image is the stamp at the bottom right corner of the mat; the stamp reads, "Cutting's Pat. July 4 & 11 1854."

While photographic processes were evolving beyond the daguerreotype before 1854, a man by the name of James Ambrose Cutting (1814-1867), a New Hampshire native, took out a patent for sealing finished collodion images beneath a layer of glass using balsam. This is one of those patented ambrotypes.

SHS Collection

# 7

**UNKNOWN COUPLE, circa 1859**

These tintypes are a nice example of tinting photographs. While it is harder to see the color on the man's face, we can presume that his face is a similar tone to hers which appears almost like it is in color. It was common practice to pink the cheeks on early photographs, however, it appears that even her fingers have been given a slight flesh colored tint. Also highlighted on the image is the gold painted necklace and brooch she wears and his gold painted buttons.

SHS 2015.0112.0025

# 8

**THE SANDWICH HOUSE, circa 1860**

An imposing building, in the center of Sandwich, The Sandwich House operated for over half a century, entertaining distinguished guests including President Grover Cleveland. The hotel burned one winter night in 1915 and never rebuilt. The site of the hotel is now the location of the town green in front of the Sandwich Home Industries building.

You may notice the brass colored frame around this tintype. Its presence indicates that this photograph was once in a case. Many early tintypes were produced in cases like the daguerreotype and ambrotype.

SHS Collection

# 9

**MARTHA EASTMAN QUIMBY MASON, circa 1890**

We believe this image to be that of Martha Quimby Mason (1833-1905), a tireless academic and pedagogue. As a young woman she studied at Parsonsfield Seminary in Maine, Smithville Seminary in Rhode Island, and studied the classics at the New Hampton Literary Institution in New Hampshire. She also taught in New Hampshire, Pennsylvania and Illinois. Her focus on academics delayed a domesticated, homely life but did not prevent it. She married Octavius Mason at the age of 32 with whom she had one daughter.

Look closely and you may notice the paint strokes on the upper right area of the photograph. These strokes were made by the photographer while testing the different grey tones used to fill in Martha's hair.

Examine the area around the part of her hair and you will see the small paint strokes.

SHS 2016.0013.0085

**# 10**

**CHARLES H. ATWOOD, circa 1885**

Charles Atwood (1843-1910) operated a blacksmith shop for over thirty years.

A common image manipulation on tintypes was the application of pigments. Here the photographer has given Charles some rosy cheeks.

SHS 1995.0032.0001

**# 11**

**JESSE AND MABEL AMBROSE, circa 1915**

Jesse L. Ambrose (1893-1969) and Mabel Williams (1892-1946) married in Sandwich in 1915. They are remembered as having a keen zest for living and full of good stories.

Here, Jesse and Mabel are seated in front of a crudely painted back drop, posing for a novelty photograph, made at “Esbach’s, the original & only photograph studio on the Willow Grounds.”

As the popularity for paper photographs gained, one-of-a-kind photography left the studios and went on the circuit. Tintypes began to often be found at carnivals, fairgrounds, or the sea side. Pleasure seekers could have a unique memento made in the form of a cheap and quick tintype.

SHS 2003.0100.0091

**# 12**

**LUZY OSBORN (LUCY A. OSBORNE), circa 1870**

Luzy Quimby Osborne (1827-1915), under her maiden name, signed of the 1838 Sandwich Anti-Slavery Petitions. In 1846, she lived and worked in Manchester, NH, most likely as a ‘Mill girl.’ By 1849, she had married, she was widowed in 1878.

The simplicity of the card would suggest this is a very early CDV before borders and stamp artwork came into fashion. However, simplistic CDV card design had a resurgence after the Civil War. The card design, her dark silk dress and hairstyle, combined with what we know of her life would suggest a date post Civil War.

SHS 1999.0046.0015

**# 13**

**FRANK M. SMITH, circa 1880**

Frank M. Smith (1849- 1925) came from a large Sandwich family. He operated a general store in the Center for nearly fifty years.

Gents in the late 19<sup>th</sup> century wore a myriad of facial hair styles. Frank is modeling what is known as a hulihee beard.

SHS 1966.0015.0003

**# 14**

**LORINTHIA AND OWEN GILMAN, circa 1895**

Lorinthia ‘Rinnie’ Cox (1846-1923) married Owen Gilman (1856-1923) in 1878.

These two portraits are examples of later CDVs. Notice the chocolate color of the card and the beveled gilt edges. These are two characteristics which started appearing after 1885.

SHS 1999.0002.0019 & 1999.0002.0020

**# 15**

**EMMA BELLE QUINBY CARR, circa 1875**

Emma Belle Quinby (1855-1882) is an example of an embossed CDV. The card and photograph were pressed to create the convex shape of the image.

SHS 2016.0013.0073

## # 16

### **ETTA BEEDE, circa 1865**

Etta Beede, is an example of a ‘Hidden Mother’ portrait. At the right of the image you will see just the wrist and sleeve of a person, most likely Etta’s mother. This practice was done when children were too young to sit by themselves for a portrait. Sometimes one might even see the shape of the mother under a blanket with the child in her lap.

SHS Collection

## # 17

### **BENJAMIN F. FELLOWS, circa 1864**

According to records, during the Civil War, Benjamin F. Fellows (1834-1897) enlisted in 1862, was a Detective in Washington D.C. by 1863, became Special Police in Carrollton, LA, by 1864 and finished his military career as a Quarter-master Sergeant at the end of 1864.

This photograph of Benjamin would have been made near the end or just after the Civil War. We can surmise this as the three chevrons on his coat sleeves indicate the rank of Sergeant.

SHS 1998.0360.0013

On the center CDV you will see an example of a tax stamp implemented as a fund raising tool during the Civil War. These were a result of the US Treasury Department bill enacted in 1864, requiring photographers to place the stamp on the back of any photograph they sold. The cost of the stamp would depend on the price of the photograph. For instance, a photograph that was made and sold for less than 25 cents would require a two cent stamp. By 1865 the act was modified, lowering the cost of stamps and by 1866 the act was repealed. This stamp is a one cent stamp which allows us to date the CDV as being made in 1865 and costing less than ten cents.

### **JEREMIAH S. SMITH, JR., 1862**

Jeremiah S. Smith, Jr. (1832-1880) enlisted in the Union Army on August 14, 1862 at the age of 30 as a Corporal. On September 24, 1862, he mustered into “K” Co. NH 14<sup>th</sup> Infantry. He was wounded on September 19, 1864 at the Battle of the Third Winchester, Virginia

(Opequon). He was discharged for wounds on May 31, 1865 at Manchester, New Hampshire. After the war, he lived in Sandwich.

SHS 1999.0109.0017

**# 18**

**EMMA SUSANNA BEEDE (GULLIVER), circa 1890**

Emma Beede (1855-1922) had the distinction of being one of the first women to be head of a school in Boston and is listed in Sandwich town records as teaching a summer session in 1873.

She and her husband, Charles Gulliver, were both involved in the peace movement to outlaw war, popular in the 1920s. In the aftermath of World War I, the organized peace movement campaigned for a reduction in military appropriations, for disarmament, and for outlawing war. Emma is prominently mentioned in her daughter Lucille's (1882-1964) study of the movement, "The Friendship of Nations."

As cabinet cards gained popularity after the Civil War, card designs, including the photographer's stamp became more elaborate. Early cards had simple printed words which evolved into stylistic lettering. Eventually design work flowed onto the backs of the cards, as seen here. Partidge Studios advertises all four of their locations and highlights their accessibility with, "no stairs to climb."

SHS 2015.0112.0012

**# 19**

**STANLEY F. QUIMBY WITH SON, ROBERT QUINBY\*,  
circa 1895**

Father and son, dressed in their best. Stanley (1847-1938) holds his young son on his lap.

About the life long farmer, the Sandwich Reporter once wrote, "Stanley Quimby, well known citizen of Sandwich, is a living refutation of the Osler theory that man is but an incumbrance [sic] after his sixtieth birthday. Mr. Quimby is beyond the sixty mark, and has made, unaided, between one and two hundred gallons of maple syrup this spring, in his sugar orchard. Of late he has sheared his flock of thirty-six nice sheep, the fleeces weighing over seven pounds to the fleece."

Never slowing down, Stanley even arranged and planted over one hundred twenty trees for his friend, former President Grover Cleveland, at the Cleveland summer home in Tamworth.

\*No, this is not a typo . According to the *Quinby (Quimby) Family History* by Henry C. Quinby, Robert's name is spelled with an 'N' as opposed to his father, mother, and two sisters who spelled theirs with an 'M'. The reason for this is unknown, but is an example of the evolution of the spelling of names.

SHS 2016.0013.0027

# 20

### **CHARLES QUIMBY (1803-1896), circa 1895**

In small, pastoral towns it is not uncommon for folk to hold a variety of titles or positions within the community. Charles Quimby (1803-1896) was just such a man. When he married Susanna Shorey Fullerton (1804-1896) of Wolfeboro, NH in 1828, he is listed as a 'clergyman' on his marriage certificate. He was involved with the Freewill Baptists and helped build a church in Sandwich which welcomed women to take the pulpit - several did. However, he held a number of other titles; he was a farmer and served as a Representative from Sandwich to the NH Legislature in 1852/3. He also, along with a sister, taught – 'wielded the rod' - at one of the many one room school houses in Sandwich.

Charles is seated in the doorway to his home, given his age at the time of the photograph, he may not have been able to travel to a photography studio. It is likely that this image was made by an itinerant photographer; one who travelled from town to town offering their services at potentially less cost than established studios. There are no markings on this card; further indication that the photographer had no permanent studio address.

We may also consider this photograph to be an early example of a photobomb. If you look closely, you will see a child looking around the doorframe, trying to get a look at what is going on.

SHS 1967.0021.0001



## # 21

### **CLAIRE GEORGE, circa 1898**

Claire George (1878 -1949) came from an old Portsmouth family, which came to Sandwich early in the twentieth century on a summer vacation, and later built a substantial summer home on the North Sandwich Road. When she inherited the home, Claire moved in permanently. An independent woman, Miss George did much to add to the comfort and attractiveness of her place, doing and contracting much of the work on her own. Interested in the political and civic life of Sandwich, she took an active role in many lively campaigns.

Here, she is pictured wearing a school insignia and holding a basketball. She stares forthrightly into the camera, evincing what must have been her straightforward, no-nonsense personality. She was, apparently, a woman of determined purpose and character.

SHS 1983.0109.0003

### **HELEN WINNIFRED MOULTON, date unknown**

Born (1863) in Exeter, NH, Helen Winifred Shute married the Reverend Warren J. Moulton in 1900. She was his partner and helpmate for thirty-one years until her death in 1931. Helen participated in a variety of town civic activities, including the Sandwich Historical Society and several women's organizations. Mrs. Moulton is remembered with fondness as a gracious and welcoming hostess.

SHS 1993.0132.0001

## # 22

### **GRANGE FAIR PARADES, circa 1898**

These photos are from the Grange Fair Parade, circa 1898-1900. The Grange Fair was the precursor to the Sandwich Fair we know and love today. It began as a one-day gathering of Grange folks with their livestock and produce in the 1890s. Eventually it became an official one-day fair, every October 12<sup>th</sup>, and has been a three-day event since 1988. It continues many of the agricultural traditions of the Grange Hall fairs.

Since in early photography, exposure time took a while, you may see some subjects appear blurry. This is because the glass plate negative had

a much longer exposure times requiring subjects to remain still for extended times. Groups in non-studio environments, such as exciting events like the Grange Parade, may not be able to sit still for as long as needed. In the top photograph you can see a man at the right appear blurry; in the bottom, some of the horses.

SHS 2009.0052.0107 & 2009.0052.0108

## # 23

### **STEREOGRAPH & VIEWER**

In an effort to reproduce a three-dimensional effect in photography, stereoscopic photography was developed and popularized in the second half of the 19<sup>th</sup> century. The unique binocular vision was generated by creating a camera with two lenses positioned eye's with apart, each capturing the exposure of a common subject from slightly different angles, just as your eyes do. When printed side by side, and viewed through a stereoscope, your brain recombines the two images as three dimensional.

Please take a look through the viewer to see the group of four enjoying the beauty of the Emerald Pool in Glen, NH.

SHS Collection

## # 24

### **ALPHEUS B. HOAG STEREOGRAPHS, circa 1860-73**

Alpheus B Hoag (1840 - 1873) was a school teacher in the North Sandwich, NH one-room schoolhouse as a young man. He was also a very gifted stereo photographer.

The subjects of these stunning portraits were made in and around Sandwich, NH. These are early examples of a genre of photography coined *Environmental Portraiture* or *Narrative Portraiture*. They are formal in their collaboration between subject and photographer, using their environment to set the context of their story.

Look for the one, nine, and sixteen people carefully placed in each of these images, with an artful compositional sense. They are remarkable in their sophistication for this young photographer, most likely made when Alpheus was in his twenties. He was 32-33 when he died.

The accompanying photograph shows Mr. Hoag at the peak of Mt. Chocorua with his portable stereo camera.

SHS Collection

# 25

**ELMIRA AND JOSIAH BEEDE, DAGUERREOTYPE & CRAYON PORTRAITS, circa 1860 & date unknown**

Daguerreotypes were one of a kind, direct positive images. They were precious objects. In order to make multiples for other family members in later years, when reproducing prints from a single negative became an technical option, many families chose to have the original daguerreotypes re-photographed in a studio to satisfy that need.

Here the elders were re-photographed separately, and enlarged on sensitized paper. They were also embellished with other drawing implements and hand processes to individualize them further. And multiples were created from the original singular image. You may notice that the re-photographic process loses some of the exquisite detail and three-dimensional depth of the original daguerreotypes.

Note the brushwork used to embellish the clothes. Also, note that the brushwork created a faux, stylized landscape in the background. These reproductions would have been displayed in oval mattes so as to hide the brushwork around the edges, which were used to test the value densities of the washes.

SHS 2016.0024.0014, 1982.0600.0015 & 1982.0600.0016

# 26

**GRACE CROSBY BLANCHARD MARSTON, 1850**

Grace Blanchard Marston (1800 -1885) and her family moved to Sandwich in the year of her birth. At 19 she married and in 1824 her family help build the house she lived in with her husband, before moving to Maine in 1835 following the logging industry boom.

This formal portrait dates from about 1850, and is distinctive in that it is a good example of a photographic portrait, enhanced with post-production embellishments, to make it more individualized and less mechanical. This was a genre of photography services offered by photographers called *crayon portraits*, popular in the mid 1800's.

Photographers created these hybrid images by combining inks, charcoal, watercolor, and/or paint with the black and white photographic substrate.

Note the delicate hues carefully placed on the face and eyes, offering just a hint of lifelike color, contrasted with the more loose, black and gray brushwork application on her dress and hair, guided by the photographic form beneath. This technique can be seen as a precursor to our contemporary use of Photoshop and interpretive digital filters used today, 175 years later.

SHS 1999.0058.0020

## # 27

### **CRAYON PORTRAIT OF CIVIL WAR SOLDIER, date unknown**

We do not know the name of this man, only his rank, Corporal.

The crayon portrait process was not developed at the time of the Civil War, so we can surmise that this photograph, much like #25, was made from an older image, perhaps a tintype or CDV. What was the reason for this portraits creation? Perhaps a memorial?

SHS Collection

## # 28

### **CHARLES ALBERT HOYT, 1879**

Charles Albert Hoyt (1839 -1903) is a grandson of General Daniel Hoit – abolitionist and New Hampshire State legislator. Charles, born in Burlington, VT and a graduate of University of Vermont and Georgetown College, was “a prominent figure in the rubber goods trade” according to his New York Times obituary. He spent his career employed by Poppenhusen & Konig firm (owners of the Goodyear Hard Rubber patent) as well as functioning as the treasurer for the India Rubber and Goodyear Hard Rubber Companies.

With his wife, Julia, and their son, Albert, Charles lived in Brooklyn and was a prominent member of society, involved with a number of organizations, including; the Chamber of Commerce, the Society of the Sons of the American Revolution, New England Society, Long Island Historical Society, Founders and Patriots of America, Mayflower Descendants, and Vice President of St. Vincent's Home for Boys.

Both the impressive frame and the Sarony inscription on the photo imply great wealth. Napoleon Sarony (1821-1896) was a highly popular portrait photographer based out of New York City. He began his career in illustration and lithography before moving into photography. He was known for photographing distinguished subjects including William Sherman, Oscar Wilde, Grover Cleveland and Sarah Bernhardt.

SHS 1982.0600.0021

**#29**

### **TINTYPE ALBUM, circa 1870s**

This album of gem sized tintypes contains many people from Sandwich families; names include Currier, French, Beede, Smith, and Vittum among others. And, of course, Beauty the Cat, seen at the top left.

Gem size tintypes became economically popular as one could print many images on a single plate. When cut down to their approximate one inch square size they could be shared with friends and family near and far. Albums like this were popular for the many gems collected.

SHS 2015.0114.0002

**# 30**

### **QUIMBY PHOTO ALBUM, 1870-1924**

It is presumed that this family photo album was compiled by Amy Clark Quimby for her children, Clifton, Sarah, and Haines. Throughout the large book are a variety of photograph types; tintypes, cartes de visite, cabinet cards, board mounted, possibly carbon and woodbury. Each page of the album has an array of window sizes to accommodate the different photograph types.

SHS 2009.0087.0001

**# 31**

### **BEAR CAMP RIVER, 1914, by Fowler**

Near the midpoint of the first Sandwich Notch, just east of the Devil's Footprints, lies the headwaters of the Bear Camp River. This river meanders through Sandwich, west to east, until it merges with the Cold River. These waters eventually join the Saco River and flow to the Atlantic.

Tradition tells the tale that before there were any settlements north of Concord (about 1755), Israel Gilman, Simeon Smith, and friends, used to come from Exeter or New Market to hunt every fall in, what would become, Sandwich. They made three camps, one at Intervale Pond, near Squam, one in the Notch, near Beede Falls, and one in Campton, at the other end of the Notch Road. One day coming back to their Notch camp they found a bear had broken into it and had eaten their provisions. They came to call this camp the 'Bear Camp' to differentiate it from the others. Soon they came to call the nearby passing stream by the same name.

The mount for this photograph acts as a frame with the variegated textures and concentric grey borders.

SHS 2003.0100.0087

# 32

### **THE STANTON PLACE, circa 1895**

Built by James and Ruth Hoag in the early years of the 19<sup>th</sup> century, this house eventually belonged to Professor Levi Stanton and his wife Anne Burleigh. Professor Stanton had been the principal of the New Hampton Academy, now the New Hampton School.

Stanton was a woodworker and remodeled the house adding the second story, bay windows, and porches. In his later years Professor Stanton ran a kind of college preparatory academy in his house and prepared many Sandwich students for the big jump to college from their small town. The young men lying in front of the tree in the dooryard could possibly be some of those students.

SHS 2015.0049.0003

### **GILMAN BOARDING HOUSE, circa 1895**

Despite there being three hotels in the Center Village by the 1880s, many visitors to Sandwich preferred the homey environments of the numerous boardinghouses in all corners of town. Seen here, are proprietors Algy and Emma Gilman with a group boarders at their home on Diamond Ledge Road. They are shown with various implements of the myriad activities available to those visiting the area. Many boarders returned year after year while others eventually purchased property and built permanent lodgings for their visits every summer.

Due to the fact there was no other major industry in Sandwich, at the time, locals welcomed the extra income earned from hosting boarders and the blossoming tourism industry. Competition for summer visitors led to the improvement and modernization of many houses, the whole town began to spruce up its appearance. The obligation of protecting natural resources and beauty of the area became a focus. In fact, to this day, tourism is still a large part of the town's industry. Every summer, visitors return to enjoy our mountains, hiking trails, lakes, ponds, and rivers.

SHS 1982.0143.0008

# 33

### **SETH GARALAND'S BLACKSMITH SHOP, 1904**

A blacksmith shop was a village social center. The latest news and gossip were swapped here as well as many tall tales and stories of the old days in Sandwich. A blacksmith shop was a natural magnet for all the boys in town too; they would come and sit by the hour listening to the stories and watching the goings on.

An article from the 1938 Sandwich Historical Society (SHS) Excursion Bulletin reads: "the President of your Society, and doubtless others, brought up in Sandwich, well remember the old shop and look back with pleasure to the days when, as boys, they used to come here with their fathers and have the family horse shod. They still see the flare of the forge, smell the acrid odors of freshly burning coal or the peculiar smell of burning hoof and cherish the remembrances of occasions when honored when honored with the privilege of using the horse-tail switch to keep off the flies. Those were the days and that the age when boyish ambition soared to be a muscular man clad in leather apron and make the sparks fly."

This shop sat in what is now the Sandwich Town Hall parking lot. It was built about 1850 and was operated by Seth Garland around the turn on the twentieth century. It was later owned by Harry Atwood and while owned by him in 1913 caught fire which spread to the neighboring Town Hall and burned both buildings flat.

SHS 1983.0103.0001

## # 34

### **SMITH'S INTERVALE, date unknown**

Seen here, across a small bridge which spans the Bear Camp River, is Smith's Intervale (now Cook's), and some of the houses that stood there. The house in the trees, at the right, is the birth home of Long John Wentworth (1815- 1888), mayor of Chicago (1857 & 1860) and friend of Lincoln. The home burned in 1932.

Now, this view would show an open field with a large oak tree in the middle. Of the three houses in the interval, only one remains standing; the Smith Farm. Now known as the Mead Base Conservation Center, the organization maintains the historic house, offers educational programs, and access to hiking in the White Mountain National Forest.

SHS 1992.0192.0002

### **THE CLARKS AND QUIMBYS AT BEARCAMP, circa 1900**

The children in this picture, all cousins, are the children of Amy and Herman Haines Quimby and George L. and Carrie Clark. It is for three of these children that Amy made the large photo album, see # 30

We can assume it is a hot day and the children all donned their 'bathing costumes' and headed to the nearby Bearcamp Pond beach. The water is high, the children appear to be sitting on the rock, still there, just off the beach and enjoying the cool water.

SHS 1997.0170.0013

## # 35

### **SAMUEL H. WENTWORTH LIBRARY, 1921**

With a bequest of from Samuel Wentworth and the instructions to make it fireproof, the stone library was completed in 1915. J. Randolph Coolidge, Jr. designed the building and was the supervising architect; Larkin D. Weed and Sons were the builders.

The four men in the photograph are William Heard of Sandwich and his three friends from Woburn, MA; James McLaughlin, William J. Young, and Thomas H. McGowan.

William Heard was a farmer, a trader in cattle, and merchant who operated a general store for nearly thirty years.



Thomas H. McGowan was a summer resident in Sandwich whose son Thomas H. McGowan, Jr. drowned at the beach at Squam Lake, in 1937 at age 16. As a result Mr. McGowan donated a boat and life saving equipment to the town, and the town responded with training for firemen and events to raise funds for life saving equipment.

The maple sapling to the left of the four men is the tree planted in memory of Pvt. Arthur Skinner, killed in action in France in 1918. Unfortunately, the tree died and had to be removed in 2017 but on November 11, 2018, the 100<sup>th</sup> anniversary of the armistice ending WWI, a new tree was planted. Look closely at the tree and you will see a flag and sign on the tree supports.

This photograph is an example of hand applied coloring. It has been printed in black and white and the photographer added the color pigments to the image.

SHS 1993.0143.0001

## # 36

### **RICHARD GRAY, PLOWING, circa 1935**

Richard Gray (d. 1989), a carpenter for the Boston and Maine R.R., was a long-time Sandwich resident. He belonged to a number of civic organizations, including having a 60 year membership with the Red Mountain Grand Masonic Lodge #68 (chartered in 1860).

Richard served with distinction in the Second World War and was recognized by the Town of Sandwich for his service, being listed on a roster of veterans and memorialized in 1948.

Richard and his wife, Stella (d. 1996) had eight children, nineteen grandchildren, and many great-grandchildren.

This is another example of hand applied coloring, although more subtle than the library in # 35.

SHS 2006.0045.0008

## MARY AND RICHARD PICKTHALL, circa 1920

Richard Pickthall (1853-1933) married Mary Noyes Weed (1856-1926) in 1878. A gift of land, from Mary's father, allowed the couple to build a summer house in Sandwich.

In these silver gelatin prints, note how the photographer manipulated the development of each image separately for creative and dramatic effect of this couple in their mid-sixties. They are posed in the same chair in each portrait.

For Mary, he used a softer, diffused light source (cloudy day?) to create a quieter presence, yet complemented that with a stronger distinction between the light falling on her dress and the intentionally darkened background surrounding her (by adding in more exposure time around the edges, in the darkroom). This dramatic, contrasting effect cradles her, and clearly makes her the stronger focal point of the picture. Our eyes are naturally drawn to the brightest point in a photograph. Mary is also centered in the frame, in a frontal facing pose, giving her more compositional stability and gravitas. Additionally, he toned the image slightly giving the image warmth. Together, with the body language of open hand, and feet planted firmly on the ground, the elements speak to the soft, approachable, yet stable demeanor of the sitter before us.

For Richard, the photographer used the same chair and similar environment, but made subtle compositional changes to speak to the character of his subject. The lighting is stronger and more direct (bright sun), casting deep shadows opposite the highlights, creating more powerful 3-D modeling. There is likewise more contrast in the environment as well, making for a very active visual surface, with lots of compositional movement of lights and darks. The photographer softens the portrait with a  $\frac{3}{4}$  view pose to the camera, with legs crossed, and hands holding a book. This is an active man in formal dress, taking a moment to sit, in full control of himself and his presentation. Together, they are an elegant, self-assured pair, balanced in the gift they bring to their partnership.

Note in the photograph of Richard, the *silver mirroring* in the black areas of the print. This often occurs as a natural deterioration of a print as oxidizing agents impact the silver in the emulsion, which then create free silver ions that migrate through the gelatin layer, and deposit as a

metallic sheen on the surface, in areas of greatest silver concentration. Acidity in the paper from improper original processing, and humidity in storage may also contribute to this impact on the print. Silver mirroring can also be found in the earlier portrait of Helen Winnifred Moulton, see #21.

SHS 1996.0160.0024 & SHS 1996.0160.0025

## # 38

### **DR. ROBERT S. QUINBY, circa 1912, by Elmer Chickering**

Robert Quinby (1888-1954) did not stay in Sandwich and follow his father, Stanley, into farming. Instead, he learned medicine and was the physician for the Hood Rubber Company for many years. He was also greatly involved with organizations connected to employment, health, and service activities. In 1921 at an address to a society of medical men in Boston, MA, Dr. Robert Quinby spoke on the dependability (or lack there of) of married men in business versus unmarried. The following are his statements on the matter:

For one thing, a bachelor keeps on his job because he has nobody to tell him how overworked he is, or how little he is appreciated, or how ill he is, when there is really nothing the matter with him. Then, too, as a result of the change which has taken place in the organization of society he has to mind the children, or make the beds, because his wife is so interested in 'developing her own personality' that she cannot attend to such matters in the old fashion.

It is to the credit of the bachelors that they are not indulging, openly at least, in any demonstrations of jubilation over the discomfiture of the married. They are smiling, but not cheering.

Interesting words; perhaps a reflection of society or a response to the power of industrialization and the need to maximize productivity and the bottom line.

This portrait was made at the Chickering Studio in Boston, Massachusetts. Elmer Chickering (1857-1915) was considered the best portrait photographer in Gilded Age Boston. His subjects included many

film and stage actors, John Philip Sousa, and the baseball team, the Boston Americans, now known as the Boston Red Sox.

SHS 1982.0150.0011a

**# 39**

**DOROTHY N. WEED, 1920, by Bachrach**

Dorothy Weed (1900-1969) was born in Cambridge, MA, the daughter of F. Herbert and Edith Niles Weed. She attended Miss Porter's School in Farmington, CT and traveled extensively in the United States and abroad. An accomplished horsewoman, she won many trophies; she maintained a riding school and stable in Concord, MA and in Sandwich, where she visited and then lived for many years in the Weed Family homestead. This Brachrach portrait is a sign of her privileged background.

Bachrach Studios, founded in Baltimore in 1868, is considered to be one of the oldest continuously operating photography studios in the world. Over its many decades has photographed illustrious subjects such as; Eleanor Roosevelt, Albert Einstein, Duke Ellington, and Ruth Bader Ginsburg.

SHS 2010.0005.0008

**# 40**

**MABEL QUIMBY AND MARY BRYAR, circa 1910**

“Young driver” Mary Stanley Bryar (b. 1903) is pictured with her aunt, Mabel I. Quimby (1873-1960). Mabel was the older sister of Mary's mother, Maude (1875-1915). The photo was made outside the family farm in North Sandwich, where Mabel lived.

This is an exquisite example of a hand coated platinum print, which contains a wider, more subtle range of gray values than the more widely used silver gelatin print process of that time. The emulsion soaks into the natural paper fibers, rather than floating on top as a separate layer.

One special detail to note: Mabel is holding the view camera's protective dark slide in her right hand for the photographer, while he makes the exposure. This is presumably so he doesn't need to set it on the ground during the exposure. After the exposure is made, it is

replaced back in the film holder to protect the film from further stray exposure before development.

By the engaging look on Mabel's face, and the fact that she is helping the photographer out by holding the slide, it seems reasonable to assume that she is friends with the photographer making the image. This adds a measure of warmth and context to this environmental portrait.

SHS 2016.0013.0031

**# 41**

**MARY STANLEY BRYAR, 1919, by 'Jamie'**

Mary Stanley Bryar (b. 1903) was raised primarily by her father, Fred, as her mother died when Mary was a young girl. In # 40 she is seated with her Aunt Mabel a few years before.

This photograph was made when Mary was sixteen. On the back is written, "Mary Bryar, 1674 Beacon St. Brookline, Mass. Christmas 1919." Mary has signed the front, "Lovingly, Mary." We believe the other signature at the bottom of the photograph is 'JAMIE' and would have been that of the photographer.

SHS 1998.0340.0016

**# 42**

**LANGDON COTTON AMBROSE, 1936, by R.U. Fitz**

Langdon Ambrose (1855-1944) came from a blacksmithing and farming family with long ties to Sandwich. This image shows the idyllic setting in which the Ambrose Farm stood; the fertile fields spread beyond and the peak of the majestic Whiteface Mountain crowns Langdon's head.

The photographer, R.U. Fitz, manipulated the image directly on the photograph. The subject's eyes have been marked to give them a twinkle and around his face and beard are brushed highlights, probably for added depth and character.

By looking at the image at an angle you may be able to see the difference in light reflection off the photograph.

SHS 1998.0083.0006

## # 43

### **GRANGE FAIR PRODUCE, 1906**

As it is today, at the Sandwich Fair, produce and agricultural arts were a large part of the Town and Grange Fair. An array of apples, corn, flower arrangements, and jams are all on display in the upper room of the Grange Hall. Many of the furnishings are still part of the SHS Grange Collection.

The purple tone of the photograph is due to a gold tone process. The photographer, Dr. Charles White, was always experimenting with toning and composition; this is only one example of many in the SHS collection.

SHS 2003.0074.0023

## # 44

### **HAY WAGON ON VITTUM HILL, circa 1905**

Hayride anyone? These children, dressed in their white and holding pitchforks, are 'lending a hand' to David Neil (driving) and Allen Vittum (standing) as they bring in the hay harvest. They were very likely guests of Maybelle Vittum who ran a boarding house with several cottages in the early twentieth century.

SHS 2022.0011.0001

### **PULLING THE CAR AT THE CURRIER'S, 1915**

Dating from 1915, this endearing photograph was taken in front of Leon Currier's (1879-1972) residence in Sandwich. His son, Lewis, offers his team of 'oxen' a box of oats and coaxes them with a switch. Although, they probably weren't as powerful as the American Underslung car they are 'pulling' as this model had 60 horsepower, one of the strongest cars of its time.

SHS 2008.0100.0001

## # 45

### **MAIN STREET, 1911 & 1934**

Here are two photographs of Main Street in Center Sandwich. The first shows what could be seen at the turn of the 20<sup>th</sup> century, with many

storefronts and an active center village. The second shows the aftermath of an eventful night in 1934, smoke still lingers in the air, people mill about among fire hoses and water buckets.

The 27<sup>th</sup> of February, 1934 was a bitterly cold and windy day. When a fire started in Mr. Merryfield's Store, attempts began in dousing the flames. However, when the volunteer fire brigade had to drag their hoses nearly half a mile to water and back, and the howling winds accelerated the situation, surrounding buildings quickly began to catch light. By the next morning, most of main street had been razed to the ground. Lost to the flames were three general stores, the Sandwich Home Industries showroom and shop, a three story barn containing a mechanics garage, and three private homes.

SHS 1997.0199.0009 & 2015.0041.0003

## **# 46 & 47**

### **KODAK ROUND, circa 1890**

Here is an example of a Kodak Round photograph, made with a Brownie camera. The Brownie shepherded photography into the hands of the masses. Handheld and easy to use, anyone could make photographs.

Below our Kodak Round is an image of a young woman using a camera of that era.

SHS 1998.0270.0016

## **# 48**

### **SQUAM LAKE BEACH, circa 1930**

Here, swimmers are enjoying the waters of Squam Lake. We know this is the opposite view of the Harrison Fisk photograph, # 49, because the same boulder and two large birch trees appear in both. Over the years, in the care of the town, boulders were removed and the sandy area expanded. Even into the 1990s improvement continued when the road was moved farther back from the beach.

Look closely at this photograph and you will see the old dirt road and guardrails running along the edge of the water.

SHS Collection

## # 49

### **SQUAM LAKE BEACH, circa 1940, by Harrison Fisk**

The town beach started as a small, sandy access point on Squam Lake but has become markedly changed over the years. This Fisk photograph shows the beach in one of its middle stages of evolution.

Harrison Fisk (1910-2000) became a published photojournalist, his work appeared in the *New York Times*, *Boston Globe*, *Christian Science Monitor*, and other publications. In summer he could be found in Sandwich, carrying his camera around town, capturing life in rural New England.

This image was used as the cover of *The New Hampshire Troubadour* magazine for their July 1940 issue.

SHS Collection

## # 50

### **EXCURSION PICNIC AT THE ELIJAH BEEDE PLACE, 1930**

Beginning in 1920, the Sandwich Historical Society has held an annual excursion picnic in the summer. They are called excursions because the first picnic took participants up into the Sandwich Notch for a ride on the Beebe River logging trains and a meal afterwards. Subsequent years saw folk motoring along mapped routes through different areas of Sandwich with written tour guides, or bulletins, providing a history of the points of interest along their way. Each tour would end with a picnic, usually hosted by someone whose home was on the tour.

With gasoline rationing, due to WWII, the touring stopped but the picnicking continued, now they are an annual gathering for socializing and listening to lectures. The annual bulletin became a publication of articles written on varying subjects related to the history of Sandwich.

This panoramic photograph shows the gathering for the eleventh annual excursion picnic in 1930, hosted by Sarah and Frank Mowatt. There are clusters of excursionists enjoying each others' company, and some of the cars in which they would have travelled.

SHS 1996.0152.0001



**# 51**

**LENA THOMPSON NELSON, 1958**

This snapshot shows Lena Thompson Nelson (1905-1994) happy and proud, lounging on the hood of her brand new 1957 Chevy Bel Air. Much like digital date stamps on photos around the turn of the twenty-first century, in the mid-twentieth, photographs often came stamped with the month and year of development along the edge.

SHS 1996.0033.0046

**# 52**

**JANICE PEASLEE STOKES, 1953**

Janice Peaslee (1930-2005) is holding her first child, Randy, perhaps with the slightly apprehensive look of a new mother. The deckled edge of this snapshot, as well as the edge of # 51 were commonly manufactured in the mid-twentieth century. Kodak developed snaps such as these into the 1970s; many coming in album print folders that could be saved as a whole or individual photographs torn out. In these instances, the deckled edge served two purposes; to offer an artistic edge and to serve as perforation.

SHS 2003.0100.0018

**# 53**

**DOROTHY GRAVES, 1936**

Seen here at the age of twenty, Dorothy Graves (b. 1916) graduated from the Quimby School (a high school located in Sandwich from 1923-1964) and taught locally for over thirty years.

The distinctive metal frame of this photograph comes from a Photomatic instant photo booth. Photomatic booths could be found between 1935-1960. They were different than the standard photo booths, in that they only printed one photograph instead of a standard strip of four but Photomatic's individual, framed photos appeared from booths in under one minute.

SHS 1999.0013.0001

**# 54**

## **SUNSHINE FARM AUCTION, 1921**

Harry Blanchard (1877- 1959), entrepreneur and sportsman, bought and sold real estate in the first half of the 20<sup>th</sup> century, usually for \$1 and other valuable considerations.

Harry's Sunshine Farm became famous for its Auctions. About 1920 when Henry Ford and Thomas Edison travelled through New Hampshire together, Ford stopped in Sandwich and while looking for antiques to bring to his museum in Michigan. He found Sunshine Farm and had Harry send a railroad car to Michigan full of antique furniture and other treasures.

SHS 1996.0005.0008

**# 55**

## **LIGHT TABLE**

### **GLASS NEGATIVES, circa 1890**

These 8 x 10 inch glass plate negatives were most likely made by Dr. Charles White (1838-1914), an avid amateur photographer.

The left negative appears to have been taken from the top of his carriage barn. The view shows the Grammar School at the left and Sunshine Farm at the right. Another view of Sunshine Farm can be seen in # 50.

The right negative shows an interior room, decorated with photographs on every surface; a very Victorian design.

Accompanying the negatives are positive prints of the images, made at the Historical Society.

SHS 2001.0009

## **LANTERN SLIDES**

### **Unidentified Man with Baby**

SHS 1995.0076.0025

### **Main Street, Bank Building and Methodist Church**

SHS 1995.0076.0010