

PENNSSTATE



Register of the Bassett Family Photographic Collection, 1880-1900

Accession number: 2000-0324H

University Libraries

The Pennsylvania State University

Special Collections Library

Historical Collections and Labor Archives

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Descriptive Summary

Creator: Bassett Family

Title: Bassett Family Photographic Collection, 1880-1900

Accession number: 2000-0324H

Provenance: Gift of Barbara Metzger Anderson

Extent: 53 photographic prints + 2 volumes

Repository: Pennsylvania State University, University Libraries, Special Collections Library

Administrative Information

Access

Unrestricted access.

Preferred Citation

Bassett Family Photographic Collection, 1880-1900, Accession 2000-0324H, Historical Collections and Labor Archives, Special Collections Library, University Libraries, Pennsylvania State University.

Arrangement

The materials of this collection are organized into two series: Photographs and Publications.

The photographs are arranged alphabetically by state and thereunder, alphabetically by city, and then photographer.

Biographical Note

Joseph and Emma Lomas Bassett and their children emigrated from England to the

United States in 1872. In 1879 they settled in Johnstown, Pennsylvania, home of several professional studio photographers, including: Alter; Charles J. Burggraf; Caddy; Green and Caddy; G.M. Greene; Hornick; and Ernst A. Zimmerman. Most of these photographers worked during the last decade of the nineteenth century, especially between 1890 and 1891.

Scope and Content

During the late nineteenth century, various photographers created the bulk of the photographs contained in this collection, which primarily feature citizens of Johnstown, Pennsylvania. The majority of the portraits are likely cabinet card photographs, since they are mounted on a heavy paper stock; measure approximately 4 x 6 inches; and feature ornate Victorian logos on the front and back to advertise the photographer's studio. Photographers also created studio portraits in Allegheny, Apollo, Blairsville, Braddock, and Indiana, Pennsylvania. In addition, the collection consists of five portraits created in Illinois, Iowa, Maryland, Nebraska, and Ohio. Although the collection is called the Bassett Family Collection, and at least one of the portraits features a Bassett family member (see photo #46), most of the photos feature unrelated people.

The photographs in this collection reveal much about the importance of owning professional, studio portraits; the cultural mores and customs of the time period; and late Victorian Era fashions. For example, most of the sitters rigidly posed for the camera with serious expressions and stiffly positioned bodies. Whether this represents the sitter's or the photographer's idea, or both, such reflects the fact that people viewed photography as a means to achieve posterity. This partly accounts for why people wanted to appear dignified in their photos. However, during the nineteenth century, the process of photography took hours to complete, requiring endless posing and the stiff positioning of the sitters. In any case, most photographers, and perhaps some sitters, looked upon photography as an art form, an attitude that lives on today. In addition to his or her pose, a sitter's attire reflected his or her socio-economic position in society. Did the sitter wear expensive fashions, or could he or she only afford hand-made or cheap, mass-produced clothing? Although most of the sitters in the photos of this collection do not wear very fancy, expensive attire, they do appear well groomed, stylish, dignified, and even "cultured." Keeping up with the latest trends in both the art and fashion worlds was important to many Americans, whether they lived in rural or urban areas. Various photographers, whose studios were based mostly in Pennsylvania, created the portraits housed in this collection between 1880 and 1900, the latter decades of the Victorian Era (1833-1894). The photographs reveal much about material culture; the socioeconomic status of the sitters; cultural changes in society; gender differences; and social expectations during the late nineteenth century. A sitter's pose, expression, and clothing, as well as the selected studio backdrop, convey information about his or her attitude toward the society within which he or she lived. Many people had their portraits taken for posterity, which explains why many professional photos feature families. This may also account for why many individuals often posed in a grave and dignified manner.

In the 1880s, the mass-production of textiles, coupled with a more liberal view toward dress reform, revolutionized women's dress. Working women, including secretaries, retail clerks, and telephone operators, required less restrictive styles. Also, women's participation in leisurely activities and sports spurred the creation of informal styles, as reflected in some of the portrait images. The rise of department store and mail order shopping, which people of all socioeconomic backgrounds patronized, also caused great change, making both high fashion and everyday styles cheaply and readily available. Many women imitated styles that they saw in department stores and mail order catalogs using sewing machines. They also renovated outdated clothing. Ready-to-wear clothing thus became the norm during the late nineteenth century, and a new standardization of dress for both men and women was born. These trends are reflected in the clothing worn by several sitters in the Bassett Family Photographic Collection.

Much diversity existed in 1880s fashion as a result of a wider range of acceptable dress styles. Articles of clothing such as shawls; jerseys; hip-length bodices; high-necked, machine-knitted woolen sweaters; and dark-colored clothing were popular among women. Designers reformed the corset during the 1880s, making it less restrictive. Corsets were short; full in the bosom; had small rib-cage dimensions; and shortened waists that extended down into a curved belly shape. Fashion designers emphasized narrow silhouettes and vertical, elongated lines. Skirts tended to be slightly enhanced with padding. Other common features of women's dress include: corset-fitted bodices with very high standing collars; sleeves set high and tight; ankle boots; and fuller petticoats. Although darker colors predominated, stockings came in a variety of colors and were designed to match an outfit. Young women frequently wore the basque: a fitted bodice or jacket featuring a short, hip-length flared skirt; pleated yoke; fitted shoulders; and gathered or pleated bodice or gown. After 1882 skirts became fuller. By 1888 many daytime or walking dresses featured long, box-pleated skirts made with plenty of material, which hung straight. By the end of the decade, skirts became narrower. Some of the images contained within the Bassett Family Photographic Collection document this trend in style and taste. Many women wore different kinds of jewelry during the 1880s, including pins that featured fanciful designs and earrings composed of metal, most often silver.

During the 1880s, men's clothing was somber, conforming to the image of the successful industrialist. Many men wore single-breasted jackets as well as straight-line, long, frock coats. Most men wore short sack coats, which were loose, unlined, semi-fitted jackets with long, narrow sleeves set high on the shoulder. Men's coats tended to close high at the throat, barely revealing the necktie. Lapels were often narrow and small. The cut-away jacket style, worn during the 1880s, featured a front that revealed vest bottoms and pocket watch chains, even when the jacket was fully buttoned. Jackets, which designers fashioned for men to button to the top, usually featured three or four buttons. Although some men wore frock and morning coats, most men wore sack coats as daywear. Men most commonly wore dark colors. They wore white shirts, featuring stiff, standing collars, or medium-sized downward style collars. Men's ties were often wide; had large knots; consisted of light-colored silk; and were often black. However, ties came in a variety of colors and patterns. Men's trousers were narrow; had no creases; were longer at the heel; and were predominantly black. Some

men wore striped pants. Short, black, leather pull-on boots were popular.

During the 1880s, parents clothed babies of both sexes in very long, elaborate dresses until they reached nine months. At that point, they wore short dresses for crawling. Little boys' dresses tended to be a little plainer; however, one could distinguish little between the apparel of boys and girls until age five. Boys then wore trousers beneath dress skirts, or kilted sailor suits. Girls began to wear elaborately flounced, ruffled, and lace trimmed dresses. Both boys and girls wore large, white, lace collars and dark-colored stockings. Once girls reached the age of six, their dress styles imitated women's styles. Girls wore dark colors; silks; velvets; waistcoats; and short skirts that reached just beyond their knees. After age twelve, they wore skirts closer to their boot tops. At age fourteen, young women wore the same length skirts as adult women. Boys wore short, narrow, and fitted pants, which reached just below knee. They often wore matching jackets that buttoned to the top.

The 1890s saw a greater demand for plain, functional, and cheaper clothing that was easier to mass-produce. The bicycle caused a revolution in clothing modification: the bustle disappeared, and full, easily manageable skirts became the norm for women. Corsets loosened at this time, and some women even opted not to wear them at all. However, tight corsets were still entrenched in high fashion. A wider variety of clothing options also dominated the era. Shirtwaists, which came in various patterns, colors, materials, and styles, were easy to make, and became popular items of dress for women. Shirtwaists featured an enlarged upper sleeve and thick gathers or pleats in a full-bodied front. Women wore them with skirts. Waistlines rose during the 1890s. The bodice of many dresses featured trim, such as puffs, frills, gathers, tucks, pleats, and fancy collars. By mid-decade, designers fashioned walking skirts that cleared the ground. Petticoats became shorter, softer, and lighter. Jacket sleeves featured very pronounced high puffs at the shoulder, as well as high collars. By 1893, women's sleeves were long and trimmed at the top, with cuffs or edgings usually at the wrist. The large, full upper sleeve, designed to reduce the waistline, forced tight fitting coats out of fashion. Capes then became popular. Women's gowns were often made of gauze, silk, black taffeta, cashmere, or chiffon, and became softer and looser in shape. Flowers, vines, scrolls and blossom trimmings often covered these fabrics. Women frequently tied chiffon, lace, or silk neck arrangements underneath their chin. Stripes became popular in 1898. Women favored wool for everyday wear. Although they wore different colors, black continued to dominate. Black stockings were most popular; however, some women wore stockings that featured plaids, stripes, and embroidered effects. Black shoes and boots retained their popularity, though many featured pointier toes.

During the last decade of the nineteenth century, many women accessorized with small metal earrings worn close to the ears, as well as brooches. Wristwatches became popular around mid-decade. Fans, often made of silk or gauze, and suede gloves became popular. Women frequently wore their hair in the following style: short, soft bangs and a very small topknot with loose hair around the temples and cheeks. Some women wore belts with jewels to enhance shirtwaist costumes. Suede dancing slippers became popular in the 1890s.

Men continued predominantly to wear mass-produced clothing. Suits, separates, and

overcoats were all readily available in standardized styles and sizes. Many men favored sack coats, which featured narrow sleeves and a short, close fit. Men commonly wore three piece black wool suits. They also sometimes wore light pants with dark-colored jackets. Men tended to button their coats all the way up. Some coats featured stripes, plaids, and tweeds. Trousers became more narrowed and fitted in the leg. White shirts prevailed. Men commonly wore black bow ties. They also wore long, narrow ties of black or patterned silk with suits. Men accessorized with pocket watches, canes, and hats.

Children's styles of the 1890s were very similar to those of the 1880s. Both boys and girls wore ankle-high black boots and stockings. However, some girls preferred to wear patent leather Mary Jane shoes. Clothing became simpler. Many children wore separates and experienced more freedom in their clothing than adults. Children frequently wore handed down clothes.

Index Terms

These materials are indexed under the following headings in the catalog of the Pennsylvania State University. Researchers wishing to find related materials should search the catalog under these index terms.

Personal Name Subject Headings

Aush, Howard -- Portraits

Barclay, Lizzie -- Portraits

Beam, Annie -- Portraits

Herlingberger, Fred -- Portraits

Laine, Hattie -- Portraits

McHaney, Al -- Portraits

McNutt, John -- Portraits

McNutt, Souvenzh -- Portraits

Pershing, Eliza, b. 1812 -- Portraits

Plum, Clara -- Portraits

Smith, Elmer -- Portraits

Wacab, Ed -- Portraits

Family Name Subject Headings

Bassett family -- Pictorial works

Photographers

Alter

Burggraf, Charles J., 1862-1928

Caddy

Clark, T. B.

Greene, G. M.

Hamilton, J. H.

Hornick

Link, Charles G.

Lukehart, E. W.

Rosser, J. M.

Smith, R. M.

Tiffany, B. B.

Zimmerman, Ernst A.

Photography Studios

Boston Art Gallery

Green and Caddy

Hendricks & Co.

New York Photo Service

Towles Studios

Geographic Subject Headings

Indiana (Pa.) -- Social life and customs -- Pictorial works

Johnstown (Pa.) -- Social life and customs -- Pictorial works

Pittsburgh (Pa.) -- Social life and customs -- Pictorial works

Form/Genre Terms

Cartes-de-visite -- Pennsylvania

Cabinet photographs -- Pennsylvania

Tintypes -- Pennsylvania

Container List

Photograph Series

Photographs, 1880-1900.

Box 1

Folder 01

Moline, Illinois, 1883

2x4 head shot of an elderly woman, with her hair parted in the middle and simply pulled back in a bun. She looks away from camera with a serious expression. She wears a simple, dark-colored dress, which features several clasps running vertically from the neck down. A slightly frilly, white collar protrudes from the dress; however, it doesn't fully cover her neck. The background is off-white and the frame is light brown. The following is hand-written on the back of the photo: "Eliza Pershing of Moline, Illinois, aged 71 years Feb. 16th 1883." A note accompanying the photo read: "check for General Pershing."

Box 1

Folder 02

Sioux City, Iowa, 1880-1900

2x4 head shot of a young man in his mid to late teens. His short, wavy hair is parted on the side. He looks away from the camera with a serious expression. He wears a dark suit jacket with a white dress shirt. The collar is flipped down, and he wears a dark bow tie. The background of the photo is off-white, and the frame is gold. The back of the photo reads: J.H. Hamilton, Photographer, Sioux City, Iowa. These words are imprinted at an angle in a simple font. Curvilinear designs and scrolls adorn the background.

"Negatives preserved, Duplicates furnished at any time" is imprinted at the bottom.

Elmer Smith, the name of the sitter, is handwritten on the front and back of the photo.

Box 1

Folder 03

Frostburg and Lonaconing, Maryland, 1880-1900

4x6 head shot of a young man in his twenties. His short hair is parted on the side and flipped up in the front. He looks away from the camera with a serious expression. He has a handlebar mustache. He wears a dark-colored suit jacket with small, vertical stripes; a white shirt; a dark-colored bow tie; and a white hanky in his left breast pocket. The white background resembles a scroll, which is set against a black background.

"Towles Studios" and "Maryland" are impressed in gold at the bottom of the white frame.

A small crest is impressed between "Towles" and "Studios." "Frostburg and Lonaconing, MD." are impressed in a gold, curvilinear font at the bottom as well. The studio name, crest, and town are imprinted in a large, green font on the back of the photo. The following is also imprinted: "negatives retained for future orders." The sitter's name, Howard Aush is handwritten on the back of the photograph.

Box 1

Folder 04

Lincoln, Nebraska, 1880-1900

4x6 nearly full body photo of a man in his forties. He looks straight into the camera with a serious expression on his face. His short hair is parted on the side. He wears a thick, black and white striped tie, and dark-colored trousers, vest, and suit jacket that has several pockets. He stands next to an ornate chair with floral and abstract patterns, holding its arm with his left hand, while placing his right arm behind his back. A pocket watch chain hangs from his vest. An elaborate archway and flowers compose the studio background. The off-white frame has a gold outline. "Noble," the name of the studio, is imprinted in an ornate, gold font at the bottom of the photo. Lincoln, Nebraska is imprinted in the same color, yet simpler font style, at the bottom right. Fred Herlingberger, the name of the sitter, is handwritten on both the front and back of the photo.

Box 1

Folder 05

East Liverpool, Ohio, 1889

4x6 photo of a man, approximately twenty, taken from the waist up. His short hair is parted on the side and slicked up in front. He looks away from the camera with a serious expression. He wears a dark-colored suit jacket with a multi-colored hanky in his breast pocket; a vest with a pocket watch hanging from the top; a crisp, white shirt with the collar flipped up; and a thick striped tie. The background of the photo is gray, and appears cloudy. The white frame has a gold outline. The name of the studio, "Brumberg," and "Diamond, E. Liverpool, O." are imprinted in gold at the bottom of the photo. An elaborate design of a woman with curly hair, wearing a frilly Victorian dress is imprinted on the back of the photo. The sun, foliage, a ladder, flowers, scrolls, a palette, and paintbrushes compose the background. The following is imprinted in various fonts: "Photographic Art Studio;" "Baby Pictures A Specialty;" "Duplicates or enlargements can be furnished from this negative;" and "Fine Crayons A Specialty." The photo was copyrighted in 1889.

Box 1

Folder 06

Allegheny, PA, 1880-1900

4x6 head shot of young girl, approximately twelve. She looks away from the camera with a serious expression. She has short bangs and wears her long, crimped hair down with the sides pulled back. She wears a dark-colored dress with puffy sleeves and a broach on her collar. Her dress gathers at the bust line, and two dark-colored straps fit over her shoulders. The background is off-white, and the purple frame features gold-colored edges. Seigh is handwritten on both the front and back of the photo. "Hendricks and Co." and "Allegheny, PA." are imprinted at the bottom of the photo. The name of studio is also imprinted in an ornate font on the back, along with a rendering of a roman soldier in the background. "Duplicates can be had at any time" is imprinted at the bottom.

Box 1

Folder 07

Apollo, PA, 1880-1900

4x6 head shot of a woman in her seventies. Her hair is parted in the middle and pulled back. She looks straight into the camera with a slight smile. She wears small hoop earrings and a dark-colored dress with very puffy sleeves, ruffles, and a bow tie at collar. Bracken is handwritten on the front and back of the photo. An oval shape frames the photo, which has a gray background. The frame is off-white. "E. W. Lukehart, Apollo, PA." is imprinted in green at the bottom of the photo.

Box 1

Folder 08

Blairsville, PA, 1880-1900

4x6 head shot of a young man in his late teens. He looks away with a serious expression. His hair is parted near the middle, and is flipped up a bit in the front. He wears a dark-colored suit jacket; a vest with trim; two pins; a white shirt; and a thick, dark tie with curvilinear ornamentation. Al McHaney of Blairsville, PA is handwritten on the front and back of the photo. The background is off-white and the frame is light pink. "Shadle; photographer, Blairsville, PA." is stamped in purple ink on the back.

Box 1

Folder 09

Braddock, PA, 1880-1900

4x6 head shot of a young woman, approximately in her early twenties. Clara Plum is handwritten on the front. She looks away from the camera with a serious expression. She wears her hair tightly pulled back with short bangs. She wears simple earrings and a thick, black ribbon around her neck. Her white, lacy, low-cut dress has a triangular collar and a rose attached at the middle. The background is off-white, and the black frame has gold edges. "Hull" and "Braddock, PA." are imprinted in gold at the bottom of the photo.

Box 1

Folder 10

Indiana, PA, 1880-1900

2x3 photo of a woman in her seventies. She looks into the camera in a serious manner. Her hair is parted in the middle and pulled back. She wears a simple, dark-colored dress with several buttons down the front, and a silver broach pinned onto her collar. The background is white, and the frame is off-white. Great Grandmother Wakefield is handwritten on the front and back. "T. B. Clark, Indiana, PA." and "Copying And Enlarging A Specialty" are imprinted in a basic font on the back of the photo.

Box 1

Folder 11

Indiana, PA, 1880-1900

2x3 photo taken from the waist up of an approximately thirty-year-old woman. She looks away from the camera with a serious expression. She wears her hair parted in the middle, slightly styled, and pulled back. She wears a simple dress, similar to the one described above. However, her dress is more form-fitted, and the sleeves are slightly puffy. Both the background and frame are off-white. "R.M Smith, Portraits, Excelsior, Indiana PA" is imprinted in a simple font on the back of the photo. A palette, paintbrushes, foliage, and ribbons compose the background.

Box 1

Folder 12

Indiana, PA, 1880-1900

2x3 photo taken from the waist up of a man in his fifties or sixties. He looks into the camera with a serious expression. His short, gray hair is parted on the side. He has a long, unruly, gray beard. He wears a dark-colored suit jacket, a pin stripe vest, and a white shirt. The background is white, and the frame is off-white. R.M. Smith photographed this sitter.

Box 1

Folder 13

Indiana, PA, 1880-1900

4x6 photo, taken from the knees up, of a young man standing with his hand on a curvilinear, dark-colored velvet couch, while he holds his other arm behind his back. He looks into the camera with a serious expression. He has dark, wavy hair, which is parted on side. He wears a dark-colored suit jacket; vest; white shirt; a thick, dark-colored tie; and a pocket watch. The studio backdrop contains draperies and abstract designs. "Smith" and "Indiana, PA." are imprinted in an ornate font at the bottom of the off-white frame, which is outlined in gold. John McNutt is hand-written on the front and back. The studio's symbol is featured on the back, surrounded by leaves and scrolls that read: "Instantaneous Process Used Exclusively." "Duplicates Can Be Had At Any Time" is imprinted at the bottom of the photo.

Box 1

Folder 14

Indiana, PA, 1891

4x6 head shot of a woman, approximately thirty years old. She looks into the camera with a serious expression. Her hair is tightly pulled back, with short, frizzy bangs. She wears a dark-colored dress that features a high collar; several folds; puffy sleeves; additional motifs; and a large, triangular broach. A white, frilly inner collar protrudes from underneath the outer collar of the dress. Aunt Annie Beam is handwritten on the back and front of the photo. Both the background and the frame are off-white. An ornate design is featured on the back of the photo. "From the Photographic studio of B.B. Tiffany, Indiana, PA." is imprinted in a silver, elaborate font. "Framing and Copying done" is imprinted at the bottom. The photo was copyrighted in 1891.

Box 1

Folder 15

Indiana, PA, 1880-1900

2x3 photo from the waist up of a man in his twenties. He looks into the camera in a serious manner. He wears his short, wavy hair parted on the side and styled in front. He has a mustache. He wears a dark-colored suit jacket; vest; pocket watch chain; white shirt; and tie. The background is gray, and the off-white frame has a red outline. An ornate design that features the bust of woman, a pallet, paint brushes, and ivy is imprinted in red on the back of the photo. "Tiffany Photographer Indiana, PA" and Dealer In Frames And Mouldings" are imprinted in red. Uncle Dave is handwritten on the front of the photo.

Box 1

Folder 16

Indiana, PA, 1880-1900

2x2 photo from the waist up of a young woman and her baby, whose body and face are blurred. The woman looks directly into the camera with a serious expression. Her dark hair is parted in the middle and pulled back with a bow. She wears a simple dress with a broach. The off-white frame features gold, curvilinear motifs at the corners. Grandma Overdorf is handwritten on the front. According to a note attached to the photo, the

woman lived in Indiana County, PA, and was Belle's grandmother.

Box 1

Folder 17

Indiana, PA, 1880-1900

2x3 full body photo of a middle-aged woman and a young boy, approximately five years old. Both sitters look ahead with serious expressions. The woman sits in a chair, wearing a white blouse with slightly puffy sleeves, and a long, dark-colored skirt. She wears her dark hair pulled back with a bun on top. The boy wears a white shirt, and dark-colored shorts, tights, and feminine shoes. He wears his short blonde hair parted in the middle. He stands directly beside the woman, resting his left hand in her lap. The frame is black. The background of the photo features plants, an ornate window, and other ornamentation. Peterson is handwritten on both the front and back of the photo.

Box 1

Folder 18

Indiana, PA, 1880-1900

2x3 photo of a woman, perhaps in her thirties, and a young girl, about seven. Both sitters look directly into the camera with serious expressions. The woman's clothing is very similar to the clothing of the woman in photo #17; however, in this photo, the woman wears a thick, dark necktie. She rests her hands in her lap, and sits in a chair. She wears her hair parted in the middle and loosely pulled back, with a large bun on top. The girl wears a white, frilly dress with a high collar, white tights, and black shoes with bows. She places one hand on top of the woman's shoulder, and rests the other at her side. She wears her blonde hair parted in the middle and loosely pulled back. Annie Beam is handwritten on the front and back. This photo features the same studio background and frame color as that in photo #17.

Box 1

Folder 19

Johnstown, PA, 1880-1900

4x6 full body photo of an approximately eighteen-month-old baby standing on an elaborately designed chair composed of wood. The baby looks away from the camera with a slight smile. He or she wears a white dress that just covers her knees; black stockings; and black lace-up boots. The dress features very puffy sleeves, and is short-sleeved. The baby's arms rest at his or her sides. The baby's short hair is curled on the sides and top. The backdrop is composed of a cloudy, black and white configuration, and the frame is white. "Alter" is imprinted in an ornate font at the bottom.

Box 1

Folder 20

Johnstown, PA, 1880-1900

4x6 full body photo of a baby, approximately six months old, sitting on a chair that is covered with a floral blanket. The baby looks away from the camera with a blank expression. He or she wears a white, full-length dress that features an elaborate collar, lace, and puffy sleeves. The baby wears a locket on a very long chain, a ring, and dark-colored shoes. One hand grasps the chair, while the other rests on his or her lap. The background is brown and the frame is gray. "Alter" is imprinted in gold at the bottom. Rodgers is handwritten on the front and back of the photo.

Box 1

Folder 21

Johnstown, PA, 1880-1900

4x6 full body photo of a mother and her two sons. The sitters look into the camera with

serious expressions. The young boy, about nine years old, stands to the right of his older brother, who is seated. The young boy wears a dark-colored suit jacket; white shirt; thick white tie; a pocket watch chain, which hangs from his vest; and black lace up boots. His right arm rests at his side, and his left hand rests on his older brother's leg. His short hair is slightly wavy. The older brother, who is seated, looks approximately seventeen years old. He wears a dark-colored military uniform that features shiny gold buttons and a medal. He wears pointy black boots. He rests his hands in his lap while holding a cap, which features military insignia on the front. His short hair is parted on the side. The mother stands next to the son who is seated, with one hand on his shoulder, while she holds an object in her other hand. She wears her frizzy hair pulled back. Her black dress is elaborate on top, featuring very puffy sleeves. The studio backdrop consists of a fake parlor room with a clock, vase, and other ornamentation set on top of a mantle. The background is white, and the off-white frame has a gold outline. "Boston Art Gallery" and "Johnstown, PA." are imprinted in ornate and simple fonts, respectively, at the bottom of the photo.

Box 1

Folder 22

Johnstown, PA, 1880-1900

4x6 head shot of two children: a girl and baby, approximately six and twelve months old, respectively. Both sitters look away from the camera with serious expressions. The girl's long, curly hair is parted in the middle. She wears two white bows in her hair. She wears a dark-colored petticoat that features a large collar. The baby wears a white, lacy dress that features a lacy collar and puffy sleeves. The baby's hair is curly. "Burggraf" and "Johnstown, PA." are impressed in gold at the bottom of the photo. The background is white, and the off-white frame has a gold outline. This photo features the same design on the back as that of photo #23.

Box 1

Folder 23

Johnstown, PA, 1880-1900

4x6 full body photo of a baby, about six months old, sitting on a wooden chair that has white lace lain over it. The baby wears a sheer, white dress with a low-cut, lacy collar. He or she rests one hand on his or her lap, with the other at his or her side. The baby's feet show. The background is white and the frame is off-white. "Burggraf" and "Johnstown, PA." are impressed in gold at the bottom of the photo. "C.J Burggraf" is imprinted in an ornate, green font on the back. The back also features renderings of nude angels or fairies and abstract designs. One of the fairies sits on a crescent moon drawing on paper with several photos underneath his or her feet. The other holds a balance scale that contains a numerous photos.

Box 1

Folder 24

Johnstown, PA, 1880-1900

4x6 head shot of a young boy, roughly twelve years old. He looks away from the camera with a serious expression. His short, wavy hair is parted on the side and flipped upwards. He wears a pinstriped suit jacket, vest, white shirt, and thick white tie. The background is off-white, and yellow frame has gold edges. "Burggraf" and "Johnstown, PA." are impressed in a gold, ornate font at the bottom. "Jim Hill" is handwritten on the front and back of of the photo. The back features an elaborate design with an easel, a palette, scrolls, leaves, a landscape painting, and other abstract design motifs. "C.J. Burggraf, Art Photography" is imprinted in the middle, and "Instantaneous Process used

exclusively" is imprinted at the top.

Box 1

Folder 25

Johnstown, PA, 1880-1900

4x6 full body photo of baby who looks away from the camera while smiling. He or she sits on a couch that is covered with a rug, which features an abstract motif. The baby's hair is curled and parted in the middle. He or she wears a long, simple, white dress that features some ruffles at the end of the sleeves. The baby's hands rest near his or her waist. The background is black and white, and the white frame has a green outline. "Caddy" and "Johnstown" are imprinted in an ornate, green font at the bottom.

Box 1

Folder 26

Johnstown, PA, 1880-1900

4x6 head shot of a mother and son, approximately thirty and twelve-years-old, respectively. They look into the camera with serious expressions, although the woman slightly smiles. Their heads touch each other. The woman's hair is tightly pulled back, with curled bangs. She wears a black dress that features puffy sleeves; pleats that run vertically down the front; and a bow on the back of the collar. She wears small hoop earrings. The boy's hair is parted on side and combed up. He wears a dark-colored suit jacket, white shirt, and a thick, black tie. The background is gray and white, and the off-white frame has a gold outline. "Caddy," "Extra Finish," and "Johnstown, PA." are impressed in a gold, ornate font at the bottom of the photograph. Marsh is handwritten on the front and back of the photo.

Box 1

Folder 27

Johnstown, PA, 1880-1900

4x6 headshot of a woman in her twenties, looking away from the camera with a serious expression. She has short, curly bangs and her hair is tightly pulled back. She wears a black dress that gathers at the bust, and features bows on her shoulders and puffy sleeves. She also wears a broach. The background is white and the off-white frame has a gold outline. The words "Caddy," "Extra Finish," and "Johnstown, PA." are impressed in gold at the bottom of the photo.

Box 1

Folder 28

Johnstown, PA, 1880-1900

4x6 full body photo of a family: husband, wife, and male child aged approximately thirty, twenty-five, and six, respectively. They all stare into the camera with serious expressions. The man sits in a chair with his legs crossed and his hands in his lap. He wears a black suit jacket and vest; white shirt; thick black tie; black trousers; and black lace-up boots. His slightly wavy hair is parted on the side. His son stands next to him with his hand in his father's lap. He wears a black suit jacket; white shirt; black bow tie; black trousers; and black lace-up boots. His short hair is very wavy. The woman stands behind the boy, with her hands clasped together at her waist, holding a white fan. She wears a black dress that features very puffy shoulders; tight sleeves; white, frilly trim at end of the sleeves; and a large, lacy white collar. The skirt is plain and streamlined. Her wavy hair is parted in the middle and pulled back. The studio backdrop features trees with blossoms. Some grass lies beneath their feet. The frame is off-white with a green outline. "Caddy" and "Johnstown, PA." are imprinted in a green, ornate font at the bottom of the photo.

Box 1

Folder 29

Johnstown, PA, 1880-1900

4x6 full body photo of two young girls, between seven and ten years old. The seven-year-old sits on a gothic-looking post with her legs crossed, clasping ivy in her hands. The other stands, leaning into the seated girl. Both wear white, flowing dresses that feature puffy sleeves. Both dress fall a few inches below the knees, revealing black stockings and Mary Jane shoes with a silver buckles. Both girls wear flowers pinned to their chests. The girl who is seated looks away with smile, while the other girl looks into the camera with a serious expression. Both girls wear white flowers in their hair, which is parted in the middle, worn down, and curled. "Caddy" and "Johnstown, PA." are imprinted in green at the bottom of the off-white frame, which has a green outline. The studio backdrop consists of a dark-colored sky, foliage, and an ornate stone fence.

Box 1

Folder 30

Johnstown, PA, 1880-1900

4x6 full body photo of a baby, who looks away from camera with a blank expression. He or she wears a long, white dress with tight sleeves. The baby sits on a chair that features abstract designs, with one hand resting on the chair, and the other in his or her lap. The background is gray, and the green frame has a gold outline. "Green and Caddy" and "Johnstown, PA." are imprinted in a gold, ornate font at the bottom of the photo, which features the same design on the back as photo #33.

Box 1

Folder 31

Johnstown, PA, 1880-1900

4x6 head shot of woman, approximately forty years old. She looks away from the camera with a serious expression. Her hair is parted in the middle and tightly pulled back. She wears a light-colored dress with black, velvet, puffy sleeves, and a high, black, velvet collar. The dress features abstract designs on the shoulders, and buttons down the front. A broach is fastened to the front of the collar. The background is off-white, and the green frame has a gold outline. "Green and Caddy" and "Johnstown, PA." are imprinted at the bottom of the photo, which features the same design on the back as photo #33.

Box 1

Folder 32

Johnstown, PA, 1880-1900

4x6 head shot of a man about twenty years old. He looks away from the camera with a serious expression. His short hair is parted on the side and slicked up in front. He wears a dark-colored, striped suit jacket and a checkered shirt and tie. The background and frame, which features a gold outline, are off-white. "Green and Caddy" and "Johnstown, PA." are imprinted in a gold, ornate font at the bottom of the photo, which features the same design on the back as photo #33.

Box 1

Folder 33

Johnstown, PA, 1880-1900

4x6 head shot of a young man, about eighteen years old. He looks away from the camera with a serious expression. He has short, curly hair. He wears a dark-colored, striped suit jacket, white shirt, and thick, checkered tie. The background and frame, which features a gold outline, are off-white. "Green and Caddy" and "Johnstown, PA." are imprinted in a gold, ornate font at the bottom of the photo, which features the same design on the back as photo #33.

are imprinted in an ornate font at the bottom. The back features the following design motifs: a palette labeled "G " paintbrushes; ribbons; foliage; abstract designs; and cupid taking a photograph. "River Side Photograph Gallery" is imprinted in gold on the back. Souvenzh McNutt is handwritten on both the front and back.

Box 1

Folder 34

Johnstown, PA, 1880-1900

4x6 head shot of a boy, approximately eight years old. He looks away from the camera with a serious expression. His short hair is parted on the side and combed forward. He wears a black suit jacket, white shirt, and black tie. Seigh is handwritten on the front and back of the photo. The background is white, and the off-white frame features gold ridges around the edges. "G. M. Greene" and "Johnstown, PA." are imprinted in a gold, ornate font at the bottom of the photo.

Box 1

Folder 35

Johnstown, PA, 1880-1900

4x6 head shot of a man, probably in his forties, looking away from the camera with a serious expression. He is balding and has sideburns. He wears a dark-colored suit jacket, vest, white shirt, and black tie with tiny white polka dots. The background is off-white, and the frame, which is a faded yellow, features gold-colored ridges around the edges. "G.M. Greene, Johnstown, PA." is imprinted in a light brown, ornate font at the bottom.

Box 1

Folder 36

Johnstown, PA, 1880-1900

4x6 full body photo of a baby, approximately six months old, lying in fur. The baby looks off to the side with a slight smile on his or her face. He or she wears a long, frilly, lacy, white dress that features a bow tied around the neck. A tiny coat with puffy sleeves is worn over the dress. The bottom of the dress features a triangular motif. The baby's arms rest on his or her lap. The studio backdrop is white, and the off-white frame has a gold out-line. "G.M. Greene," "Extra Finish," and "Johnstown, PA." are impressed in a gold, ornate font at the bottom of the photo. "G.M. Greene Fine Photography" and "Negatives retained for future orders. Portraits in crayon oil and pastel" are imprinted in green on the back of the photo.

Box 1

Folder 37

Johnstown, PA, 1880-1900

4x6 full body photo of a baby, approximately six months old, who looks away from the camera with a blank expression and mouth ajar. He or she sits in a large chair, wearing a very long (the dress touches the floor), flowing white dress. The baby wears a fuzzy sweater over the dress. The baby's hands rest on his or her lap. The studio backdrop consists of off-white drapes. The yellow frame features gold edges. "G.M. Greene" is imprinted at the bottom of the photo.

Box 1

Folder 38

Johnstown, PA, 1880-1900

4x6 head shot of young girl, approximately thirteen years old. She looks away from the camera with a serious expression. She wears her dark hair tightly pulled back with short bangs. She wears a dark-colored dress, which features a checkered motif around the

collar and on two sashes that run vertically down the chest. She wears a white blouse underneath the dress, as well as a broach. Lizzie Barclay is handwritten on the front and back of the photo. The background is off-white, and the light yellow frame, has gold edges. "G.M. Greene" and "Johnstown, PA." are imprinted in an ornate font at the bottom. A highly decorous design, that includes abstract motifs, a camera, scrolls, paintbrushes, a palette, and flowers, is featured on the back. "G.M. Greene, Franklin St." is imprinted in an ornate font on the back of the photo.

Box 1

Folder 39

Johnstown, PA, 1880-1900

4x6 full body photo of a family: a mother and father, about twenty-five years old, and two children aged two and six months. The parents look directly into the camera with serious expressions. The mother sits on a decorous wicker chair holding the baby, who looks blankly into the camera. The mother's hair is parted in the middle and tightly pulled back with a large dark-colored bow on top. She wears a full-chested, white blouse with puffy sleeves; a dark-colored skirt; and a tiny broach. The baby wears a long, white, somewhat lacy dress that features puffy sleeves and a high collar. One of the baby's hands rests in his or her lap, while the other touches the father's hand. The father's short hair is parted on the side and combed over. He wears a black, trimmed suit jacket; black trousers; vest; white shirt; and a thick, striped tie. He rests one hand on his wife's chair, while the other rests at his side. The little girl stands in front of the father, staring blankly off into the distance. Her long hair is parted on the side and pulled over in a white bow. She wears a white, frilly, three-quarter-length polka-dotted dress that features a large collar and puffy short sleeves. She wears black stockings and boots. The studio backdrop consists of trees, a cloudy sky, and foliage. The frame is light brown. "Hornick" and "Johnstown, PA." are impressed in a brown, ornate font at the bottom of the photo.

Box 1

Folder 40

Johnstown, PA, 1880-1900

4x6 photo, from waist up, of a girl, approximately twelve. She looks into the camera with a serious expression. Her dark hair is tightly pulled back, with short, frizzy bangs. Her dark-colored dress features a frilly, white collar, a petticoat with white lace trim, and slightly puffy sleeves. Hattie Laine is handwritten on the back. The background is gray, and the off-white frame has gold edges. "New York Photo Service" and "Johnstown, PA." are imprinted in light brown at the bottom of the photo.

Box 1

Folder 41

Johnstown, PA, 1880-1900

4x6 full body photo of an approximately six-month-old baby who blankly looks away from the camera. The baby sits on a chair that is covered with a floral drape. He or she wears a long, white dress that features lace trim around the collar, as well as at the end of the sleeves. The collar spans from the neck to the shoulders. The baby rests one hand on the chair, and the other in his or her lap. The backdrop is composed of a white and dark-colored abstract design, and the frame is white. "Zimmerman" and "Johnstown" are impressed in an ornate font at the bottom of the photo.

Box 1

Folder 42

Johnstown, PA, 1880-1900

4x6 full body photo of a baby, approximately six months old, sitting on a stool that is covered with a floral drape. The baby looks blankly into the camera. He or she wears a locket, and a very long, white dress that features a frilly collar and lace. The baby clasps his or her hands together. The studio backdrop features flowers and foliage, and the frame is white. A crest, "Zimmerman," and "Johnstown" are impressed in an ornate font at the bottom of the photo.

Box 1

Folder 43

Johnstown, PA, 1880-1900

4x6 head shot of a young man, approximately sixteen years old, looking away from the camera with a serious expression. He has a brush cut, with the front bangs slicked up. He wears a dark-colored suit jacket and vest; white shirt; thick, white tie; and pendent on his lapel. The background is white, and the off-white frame has gold edges. Ed Wacab is handwritten on the front and back. "Zimmerman Johnstown, PA." is impressed in a gold, ornate font at the bottom, surrounded by curvilinear motifs. The back features an ornate design with abstract motifs, paintbrushes, an easel, a palette, an urn, foliage, and "Zimmerman's" on a sign. The top reads: "Instantaneous Process Used Exclusively." The bottom reads: "The negative of this photograph is preserved for future orders and can be reduced for the smallest locket, or enlarged up to life size and finished in crayon ink or water color."

Box 1

Folder 44

Johnstown, PA, 1880-1900

4x6 full body photo of a baby, about six months old, sitting on several pillows, which feature paisley prints, on top of a wicker chair. The baby looks blankly away from the camera. He or she wears a white, frilly, long dress that features an elaborate collar and long sleeves, as well as a simple necklace. The studio backdrop is dark-colored, hazy, and features foliage. The off-white frame features a floral motif. "Zimmerman" and "Johnstown, PA." are imprinted at the bottom. A sticker on the back of the photo reads: "From Metropolitan Portrait Co., Cincinnati, Ohio, No. 672."

Box 1

Folder 45

Johnstown, PA, 1880-1900

4x6 head shot of a woman in her late thirties or early forties. She looks away from the camera with a serious expression. Her wavy, black and gray hair is parted in the middle and pulled back. She wears simple hoop earrings and a broach on the collar of her dark-colored, pleated dress, which features puffy shoulders. Both the background and the frame are white. "Zimmerman" and "Johnstown, PA" are impressed in an ornate font at the bottom of the photo. The frame features a floral motif.

Box 1

Folder 46

Johnstown, PA, 1880-1900

4x6 head shot of baby, approximately eighteen months old. She looks away from the camera with a blank expression. She wears an elaborate, white, frilly bonnet. She has light-colored, wavy, shoulder-length hair with bangs. She wears a white, frilly dress with a high neckline. The background is white and off-white frame has gold edges. Bassett is handwritten on the front of the photo. "Zimmerman," and "Johnstown, PA." are imprinted in simple fonts at the bottom. Curvilinear design motifs, an urn, and flowers are imprinted in green on the back. "Studio of E.A. Zimmerman, artist, Photographer of

Johnstown, PA, duplicates can be had at any time" is imprinted in an ornate font on the back of the photo.

Box 1

Folder 47

Johnstown, PA, 1880-1900

4x6 head shot of a woman in her forties or fifties. She looks into the camera with a serious expression. She wears her wavy hair parted in the middle and pulled back. She wears a dark-colored dress that features puffy sleeves, pleats, and a high collar. The background is light gray, and the off-white frame features an impressed, light green, leaf motif.

Box 1

Folder 48

Johnstown, PA, 1880-1900

4x6 photo of a man, about forty-five years old, taken from the waist up. He looks off to the side with a serious expression. His short hair is parted on the side, and he has a handlebar mustache. He wears small, round spectacles; a simple black suit jacket and vest; a white shirt; and a black bow tie. The background is gray, and the dark gray frame has black trim.

Box 1

Folder 49

Johnstown, PA, 1880-1900

4x6 full body photo of two children: a girl and boy, approximately nine and seven years old, respectively. They look into the camera with serious expressions. The girl sits on a simple wooden chair with her hands clasped together. Her hair is parted on the side and pulled back with a white ribbon. She wears a checkered dress with puffy sleeves; a large, black, velvet collar; and black, lace-up boots. The boy stands next to her, with one hand touching her and the other in his pocket. His short hair is parted on the side. He wears a black suit jacket; black trousers; a polka dotted vest with eight buttons; a black shirt that features a large, white star fastened to it; and a white shirt underneath. The gray studio backdrop features palm fronds, a column, and a floral carpet. The frame is black with white trim. The number "802" is hand-written on the back of the photo.

Box 1

Folder 50

Johnstown, PA, 1880-1900

4x6 full body photo of two children. The baby, approximately six months old, is seated on a chair to the left of the little girl, who stands. Both children blankly stare ahead. The baby wears a long, frilly, white dress. His or her short hair is parted in the middle and curled on top. The girl is roughly three years old. She wears her curly, chin length hair parted on the side with a bow. She places her right hand on the baby. She wears a light-colored, frilly dress that features ribbons, pleats, puffy sleeves, and a large collar. It falls below the knees, revealing black stockings. The black frame encloses the sitters in an oval shape. The studio backdrop is dark-colored.

Box 1

Folder 51

Pittsburgh, PA, 1880-1900

4x6 full body photo of six women, all approximately thirty years old. Three women stand directly behind three seated women. The women wear their hair pulled back; four have curled bangs. They look in various directions with serious expressions. They wear tight-fitting clothing that features full skirts; puffy sleeves; ruffled collars; corsets;

petticoats with fringe outlining; and broaches. One woman wears a striped skirt. Three seated women hold flowers; one holds an open book on her lap. The standing women place one hand on the shoulders of the seated women in front them. The studio backdrop consists of a rod iron fence, palm fronds, and a floral rug. The frame is off-white. "Kennedy" and "Pittsburgh, PA." are impressed in an ornate font at the bottom of the photo. An ornate design, which includes a woman with flowing hair in front of the sun; ribbons; flowers; an easel; and paintbrushes, is featured on the back. "Kennedy" is imprinted on a scroll, and "Duplicates or enlargements from this negative at any time" is impressed in an ornate font at the bottom of the photo.

Box 1

Folder 52

Pittsburgh, PA, 1880-1900

4x6 photo from the waist up of a young man, about eighteen. He looks away with a serious expression. His short, straight hair is parted on the side. He wears a dark-colored suit jacket; matching vest; a white shirt with the collar flipped up and folded down at the ends; and a thick, checkered tie. A pocket watch chain hangs from the second button of his vest. The background is white and gray, and the frame is black. "Chas. G. Link." and "Pittsburg, PA." are impressed in silver in an ornate font at the bottom.

Box 1

Folder 53

Pittsburgh, PA, 1880-1900

4x6 full body shot of a young boy, about six, and girl, about three. The girl looks away from the camera and smiles slightly. She wears black stockings and a white, frilly dress that features a tight waist; lace; a large collar; and sleeves that are puffy at the shoulder, yet tight-fitting on the arms. She wears her shoulder-length, curly hair parted in the middle. The boy, who looks away from the camera with a serious expression, holds the girl's hand with his right hand, and drapes his left arm around her shoulder. He wears short pants, a checkered coat, and a white, high-collared white shirt. His short hair is parted on the side. Both children wear black lace up boots. "J. M. Rosser" and "Pittsburg, Pa." are impressed in an ornate font at the bottom of the photo. The frame is gray, and the studio background is comprised of grayish foliage and a column.

Publications Series

Publications, 1979-1998.

Box 2

Cemetery Directory: Joseph and Emma Bassett Family, compiled by Bassett Cousins, 1998

Box 2

Joseph Bassett: Englishman and American, 1839-1916, by Barbara Metzger Anderson, 1979