

Howard F. Carrier

An Amesbury Photographer of the Civil War Era

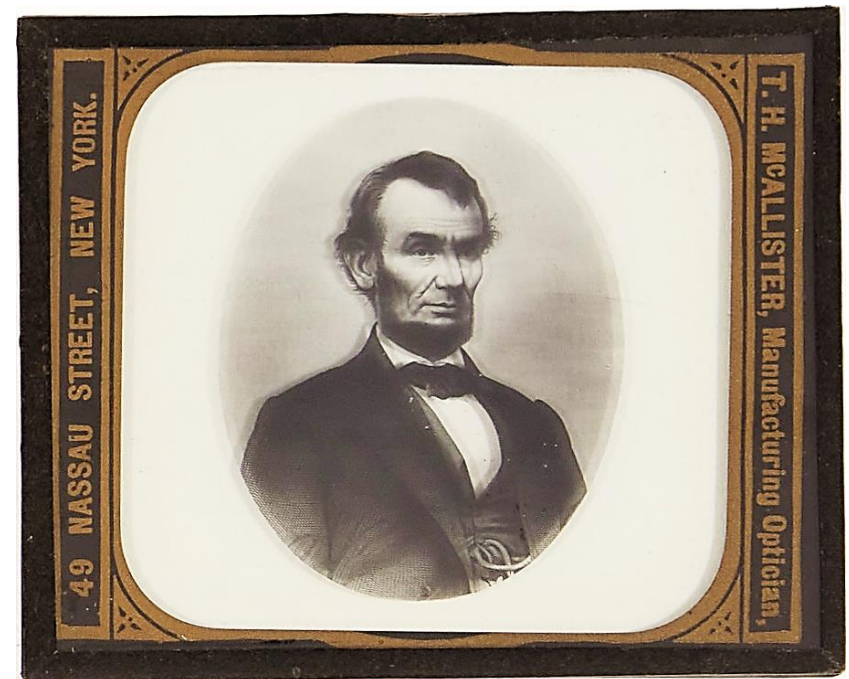
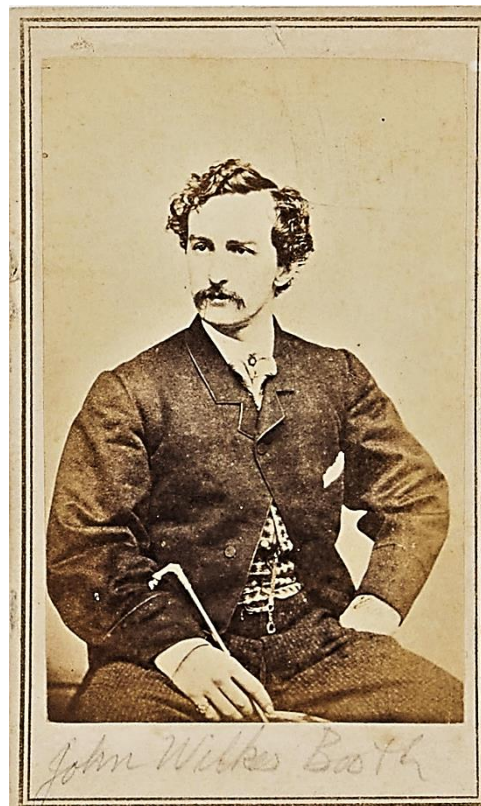
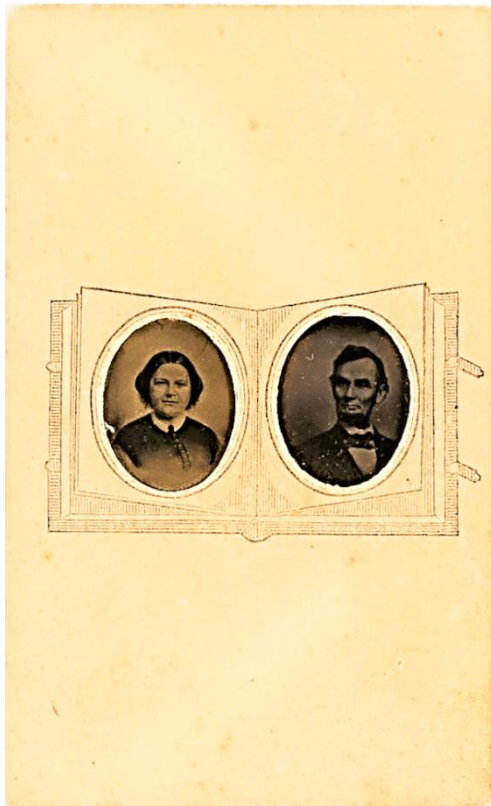
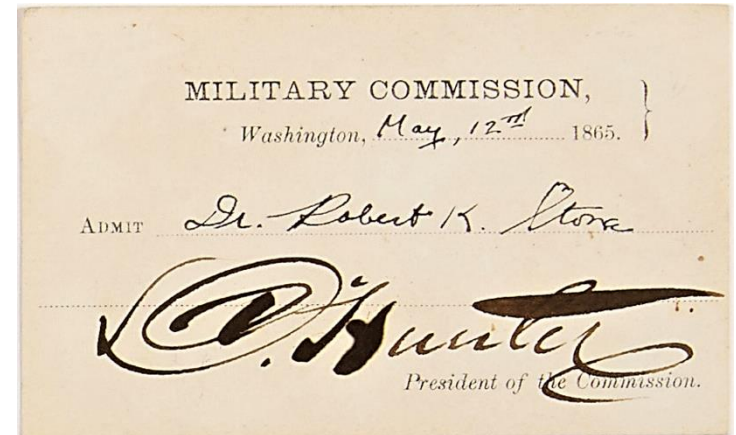
Mike Harrold
Industrial Survey Volunteer

Amesbury Carriage Museum
Amesbury, MA

July 2023

The Find

A group of four Civil War items related to Abraham Lincoln and his assassin, John Wilkes Booth, appeared during 2022 at [liveauctioneers.com](https://www.liveauctioneers.com), their front sides seen below. Booth's photograph is, surprisingly, from Amesbury photographer, Howard F. Currier, although it is not even remotely likely that Booth ever visited Amesbury or Currier's studio. The appendix contains the auction house description of these items. At left are tintypes of Lincoln and his wife framed in a commercially printed paper holder. Middle-bottom is the Currier photo in a format called *cart de visite* (visiting card, or business card). Bottom right is a glass plate magic lantern slide, intended to be projected onto a wall. Top is a court pass for Lincoln's family physician, Dr. Robert King Stone, to the conspirators' trial.



https://www.liveauctioneers.com/item/142607947_abraham-lincoln-john-wilkes-booth-dr-r-k-stone-witness-pass

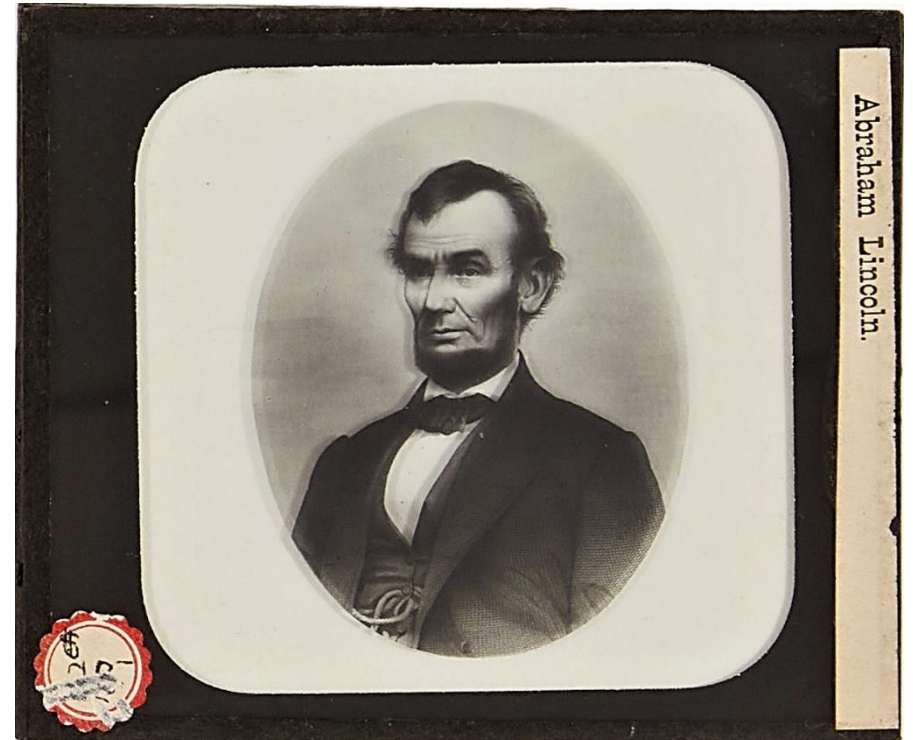
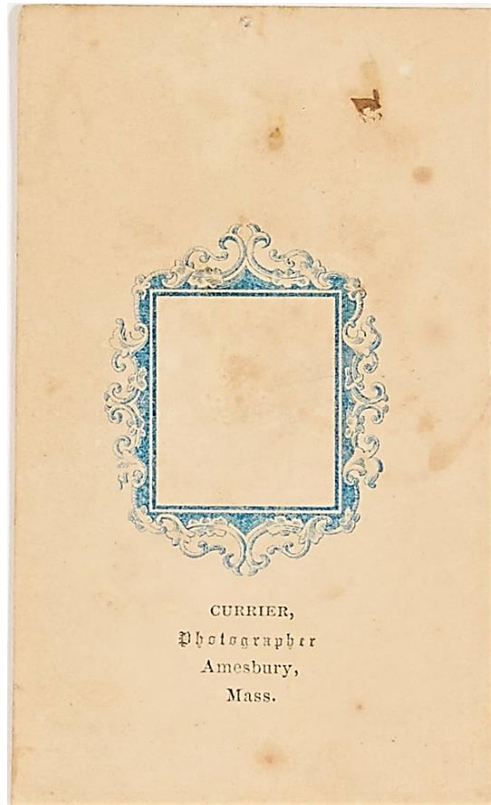
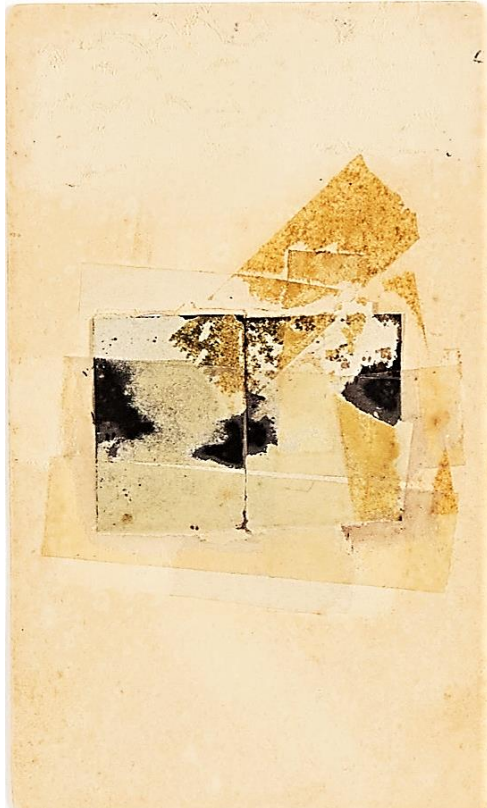
Back Sides of the Four Auction Items

The Lincoln bust portrait is a glass magic lantern slide, allowing the portrait to be viewed from either side. The image seems blurred because it reflects off the back glass surface, creating a second image. The other three pieces are opaque paper items presenting different information on their backs than on their fronts.

The J. W. Booth photograph card is second from left, below, showing a decorative printed blue frame above the attribution:

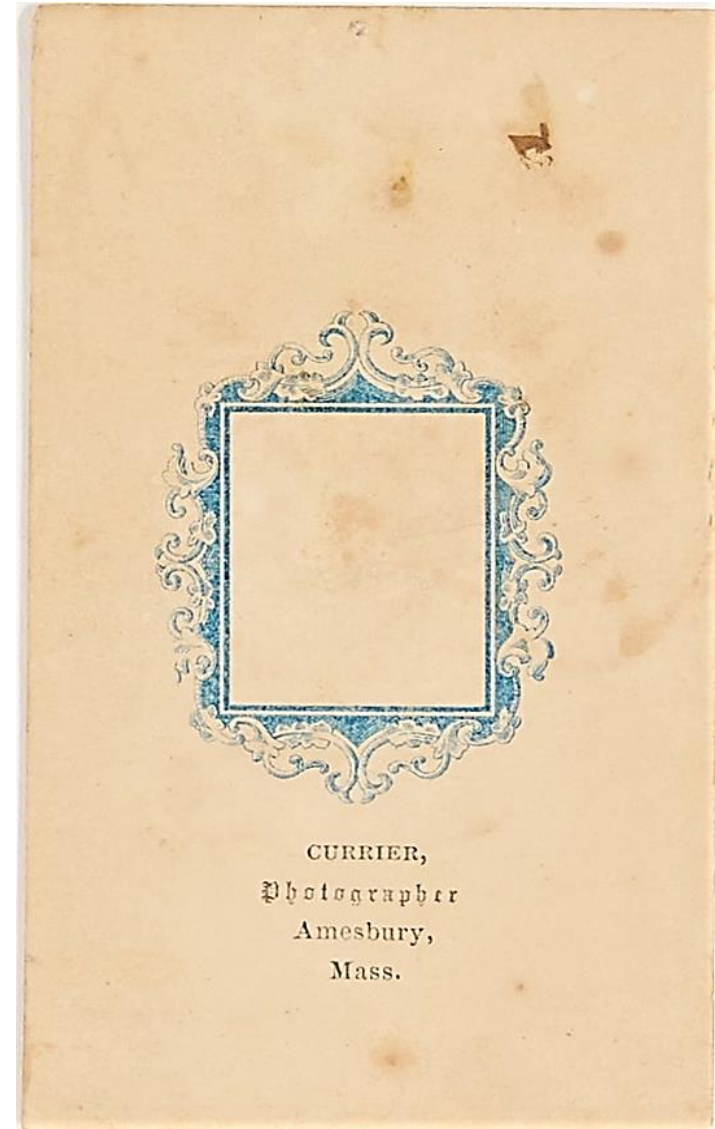
Currier,
Photographer
Amesbury,
Mass.

*Military Commission
for the trial of the
assassins of
President Lincoln
1865*



The Currier Cart de Visite (CDV) of John Wilkes Booth

The card front is labeled in pencil "John Wilkes Booth" (not a signature), and on the back is printed the photographer's attribution "Currier, Photographer Amesbury, Mass.", below a blue frame in which to attach a proprietary Internal Revenue stamp (stamp examples follow). The card measures approx. 2 & 3/8 inches by 3 & 7/8 inches. As seen further along, Booth might describe this pose as "seated with cane and white cravat". It turns out that he preferred versions with a black cravat.



Howard F. Currier, Photographer

Howard Currier (1838-1903) was the son of Isaac M. Currier and Mary E. Tuxbury, his parents being first cousins through the Tuxbury family (both are old area surnames). His father died soon after his birth, so that prior to the Civil War he was living in Salisbury with his Tuxbury grandparents, Isaac Tuxbury Jr, and family, they being a group of farmers. Sometime after his grandfather's 1859 death Howard may have inherited some part of that estate, for in 1870 he had a \$3000 estate with personal property of \$1200 (considerable for the time). During the early 1860s he was working as a clerk in town, living nearby on Cedar Street, then called Tuxbury Street. A mystery is his middle name, documents providing only the initial.

In 1867 he married Mary Jane Tuxbury (1842-1917). She appears to have been born in Missouri to a local family that soon returned to the area. Her father, Enos W. Tuxbury, remains another mystery in which it is unknown exactly how he relates back to Tuxbury genealogy. Howard and Mary appear to have had no children, but remain together today among Currier family plots in Union Cemetery.

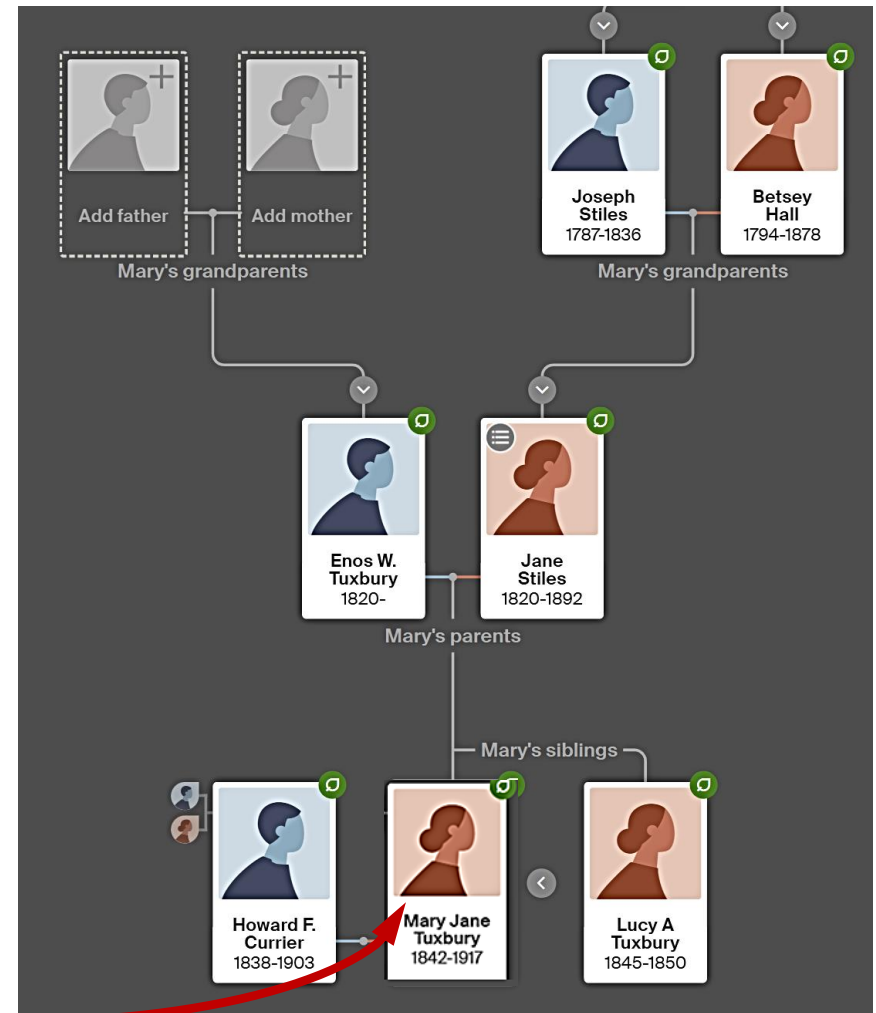
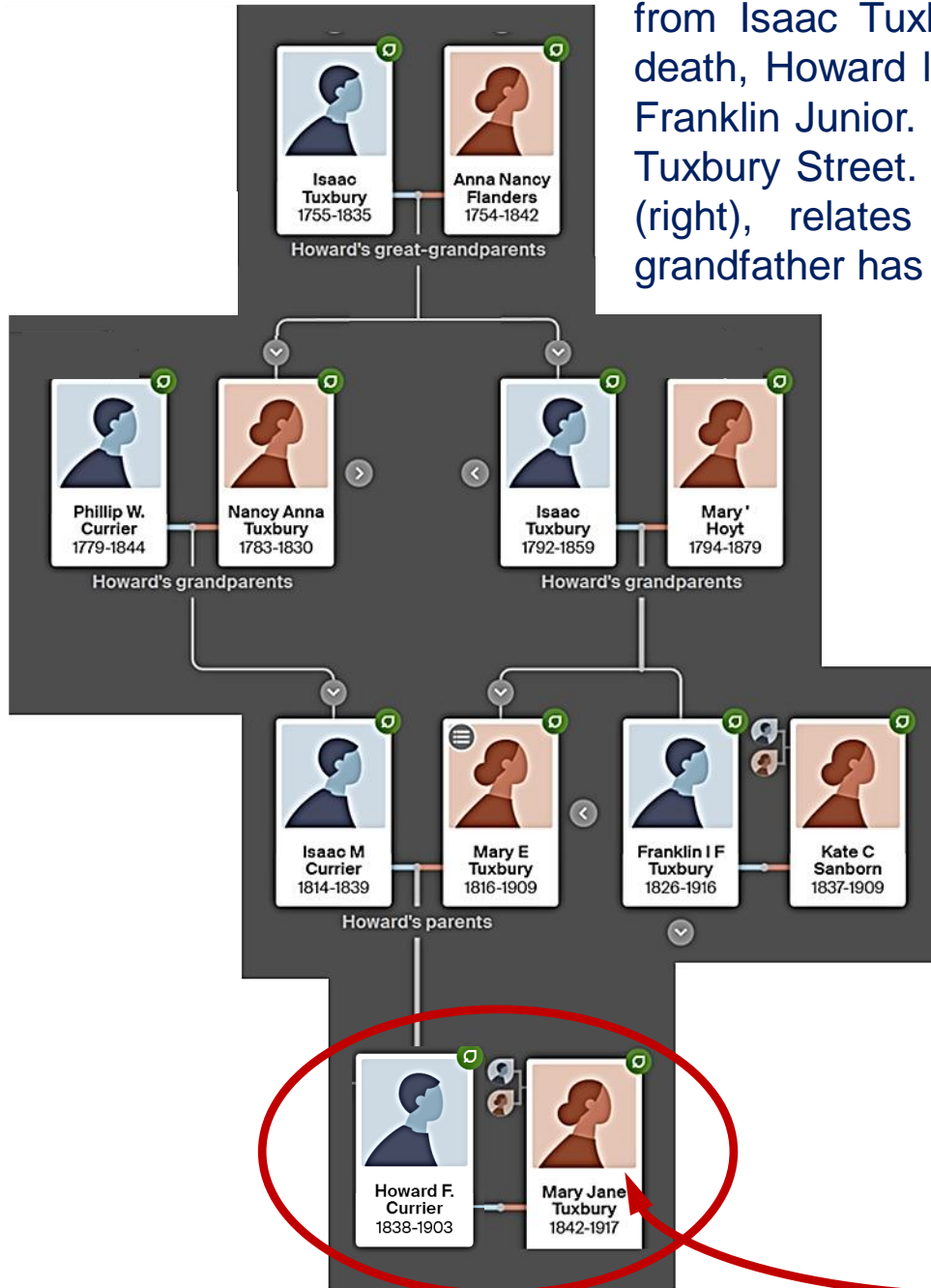
The picture at right appears with Howard's entry on Findagrave.com, included with no cited proof, source, or provenance. Still, it is reasonable that there would be existing images of a photographer.



Image from David M. Morin on Findagrave.com for Howard Currier

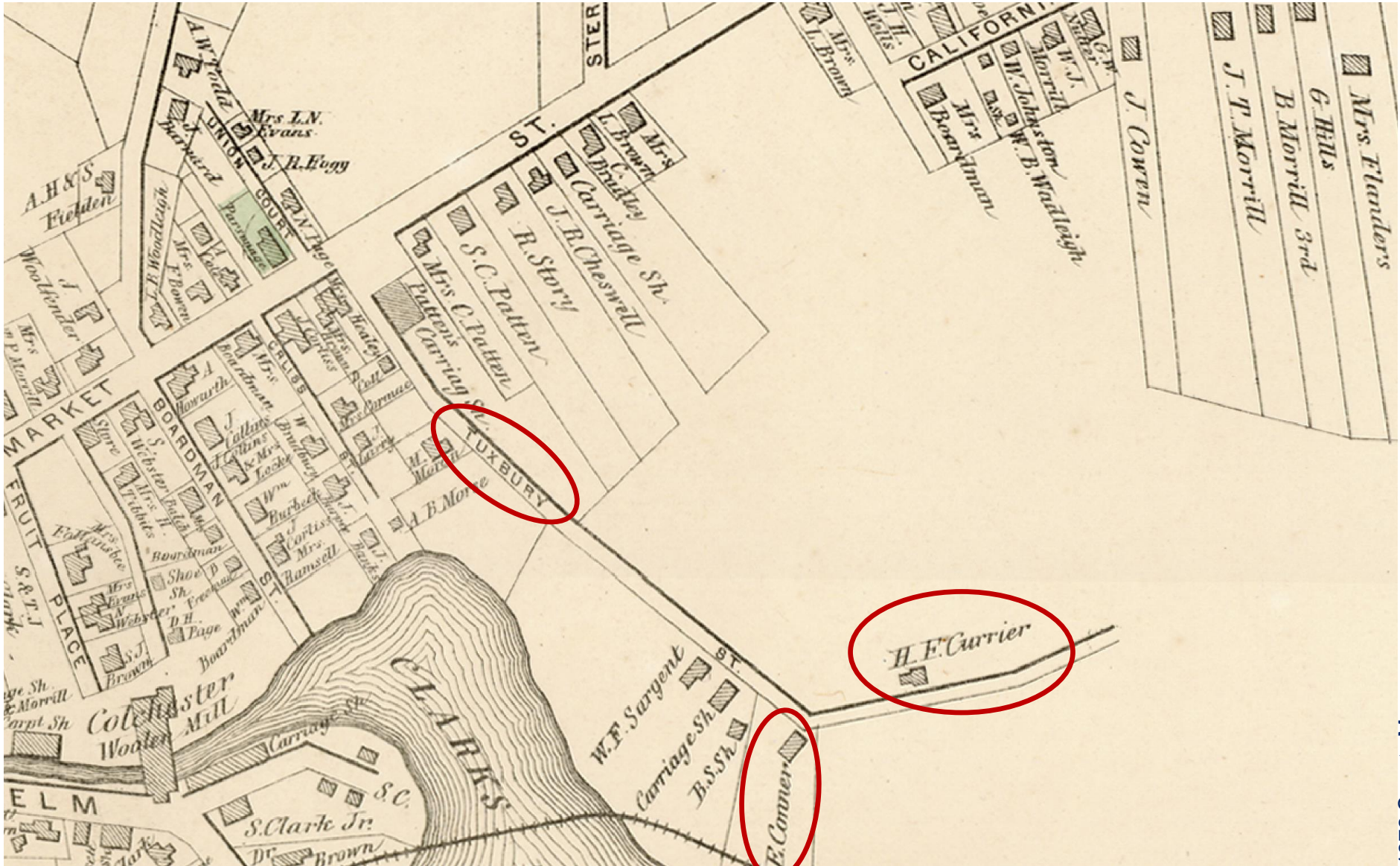
Howard F. Currier Genealogy

Howard Currier's parents (left) were first cousins descending from Isaac Tuxbury Sr. and Anne Flanders. After his father's death, Howard lived with Isaac Jr., Uncle Franklin Tuxbury, and Franklin Junior. They were farmers on Cedar Street, then called Tuxbury Street. It is not clear how Howard's wife, Mary Tuxbury (right), relates back to the local family, as her paternal grandfather has evaded discovery.



Howard F. Currier 1872 Home and Tuxbury St. Environs, off Market St.

Market Street actually runs almost straight north. Currier's home is circled at far right. Currier's home here is in a still vacant-agricultural area. There are already several carriage making shops nearby. Currier's uncle Franklin and son moved to farms out South Hampton Road.



1872 County Map

The bottom circle indicates the house of Widow "Lizzie" Connor, mother of carriage maker, Partick Connor. The family had arrived there from Ireland during the 1860s.

Before Currier There Was Clarkson

Francis Kimball Clarkson, Amesbury Photographer

Adverts for photographer, F. K. Clarkson, began appearing in late 1858, stating that he was located over D. French's store on Main Street. There are known CDVs by him on through the Civil War era and his career included a partnership with the mysterious Mr. Jones. The advert, below left, appeared regularly in newspapers on into 1864, totally unchanged except for only occasionally being

accompanied by the illustration. Likely around 1861 the Amesbury U. S. Post Office became located in French's store. It was then announced in 1864, below right, that Clarkson was moving to the new business block of David J. Bartlett at the corner of High and Market Streets, the building having storefronts on both streets, It appears that this shop was finely appointed with new photographic equipment.



Photographing & Ambrotyping In all its Branches.

ALL work entrusted to my care will receive prompt attention, and will be executed in the best possible manner

All work warranted to give satisfaction or no pay required

CASES and FRAMES of all descriptions constantly on hand and for sale at Boston prices

A lot more of those 12 cent Cases for sale.

Please call and examine specimens at the Room over D French's store, opposite the Hotel, Main street

F K CLARKSON, Operator.

Amesbury, Jan 13, 1858.

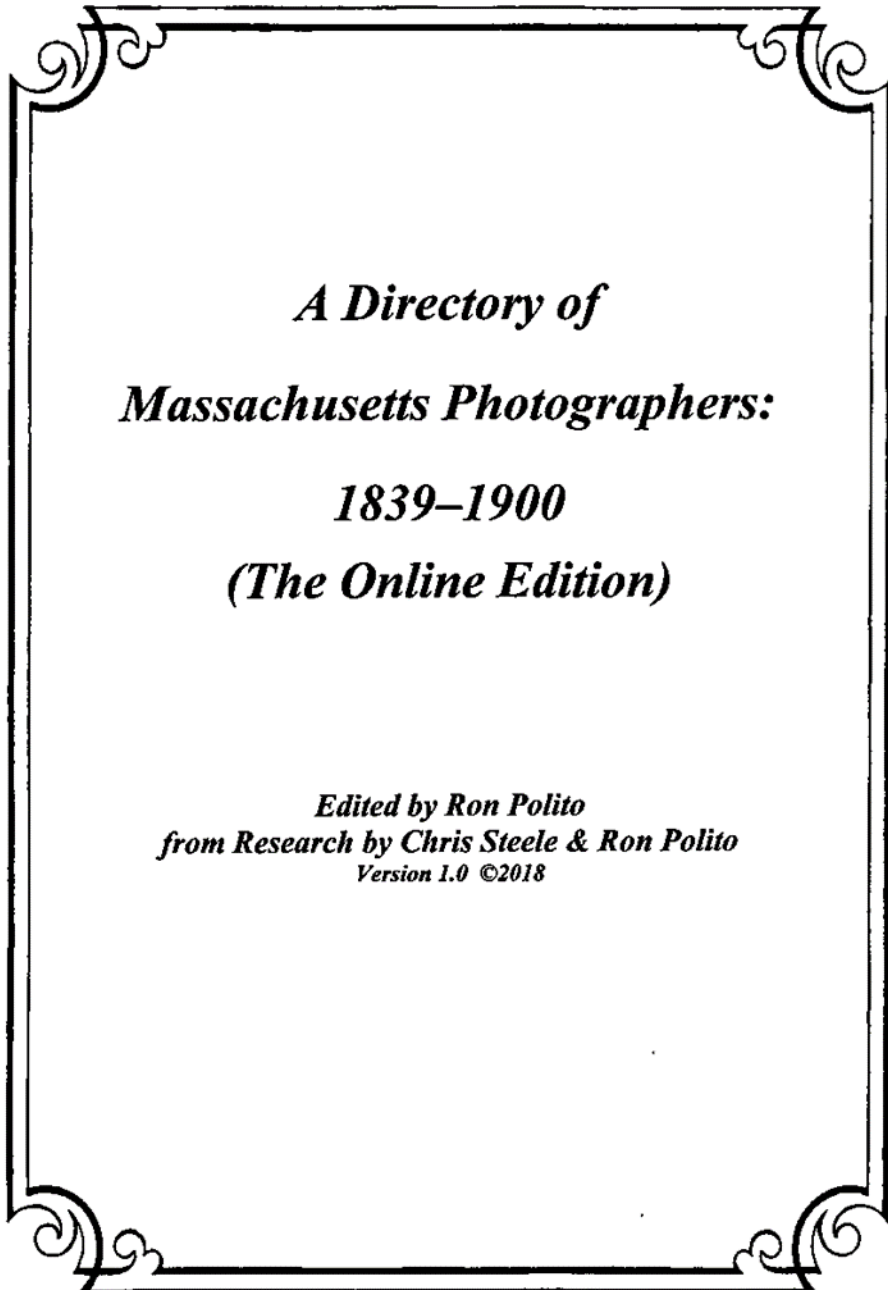
PHOTOGRAPH SALOON. Mr. F. K. Clarkson has fitted up a fine Photograph Saloon in Bartlett's new Block on Market street. He has a suit of five rooms arranged completely to meet the requirements of his business.— His photographing instruments are of new and improved patterns, and everything connected with the establishment is arranged with much skill and taste. The reception room for visitors is a model of neatness and is not excelled by any saloon in Boston.

Villager newspaper, June 9, 1859, pg. 3

Villager newspaper June 2, 1864, pg. 2

Amesbury Photographers Francis K. Clarkson & Howard F. Currier

They both have an associated Mr. Jones working with them at some point



AMESBURY

CLARKSON

ca. 1860-70 Market & High[500]
Notes: Information from a cdv. See Franklin Clarkson. ca. 1860-70 see Clarkson & Jones.

CLARKSON & JONES

ca. 1860-70 Market & High[500]
Notes: Information from a cdv. See Franklin Clarkson. See Clarkson. See Jones.

CLARKSON, F. K.

1860.....[Street Address Not Given].....[1]

CLARKSON, FRANKLIN

1865.....[Street Address Not Given].....[1]

CURRIER & JONES (H. F. CURRIER)

1867..... Main, Over P. O. (Amesbury Mills)[4]
1869..... (Salisbury).....[202]
Notes: See H. F. Currier. See Jones. See Salisbury section.

CURRIER, H. F.

1865..... Main, Over Post Office[1]
1866..... Main.....[202]
1868..... (Salisbury).....[1]
Notes: ca. 1867-1869 see Currier & Jones. See Salisbury section.

Note: Clarkson's first name was Francis, not Franklin.

Clarkson's Shop above "D. French's Store, Opposite the Hotel" shown on 1854 map

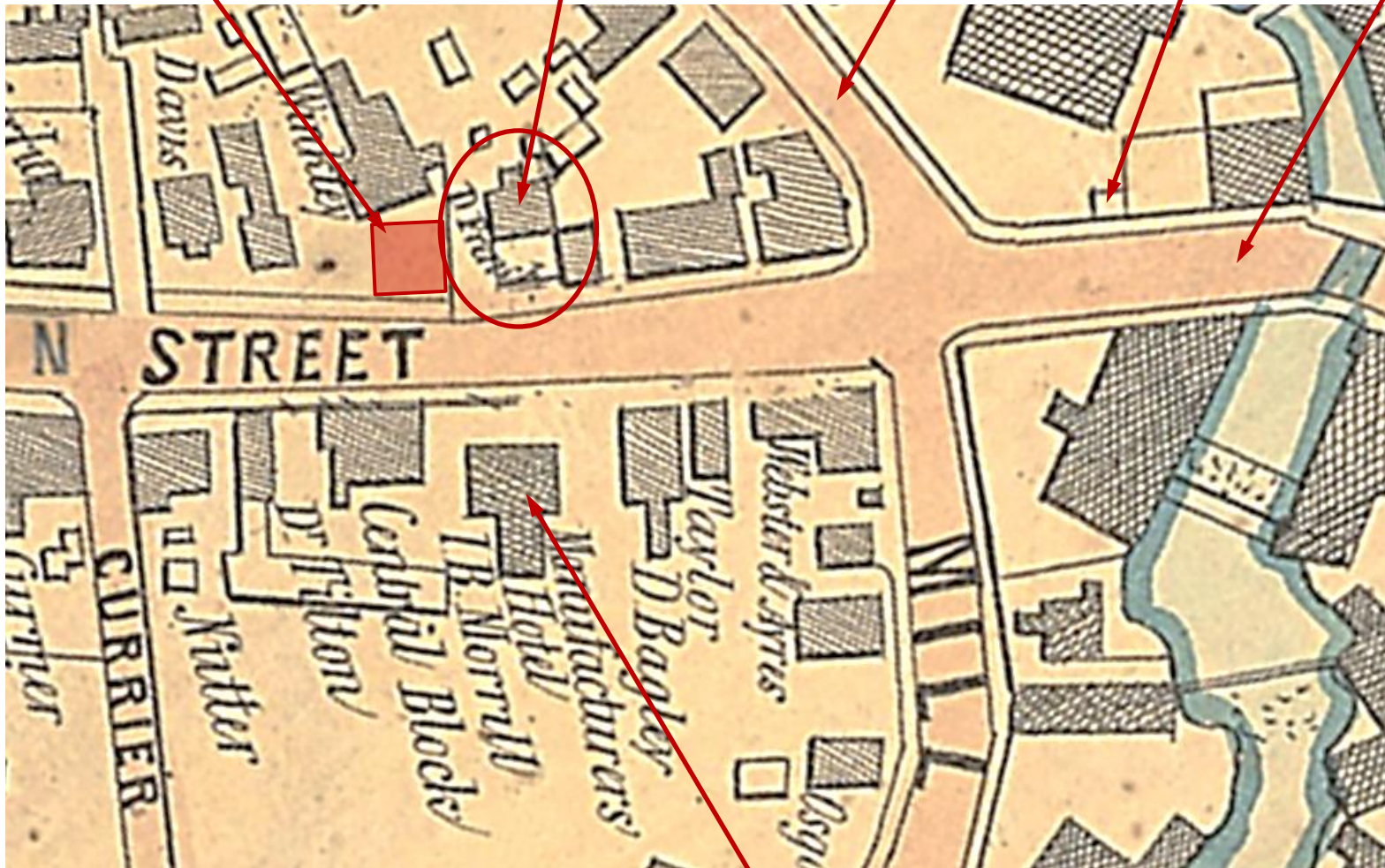
New business building called Clark's Block, stated in adverts as near the Post Office

D. French's store
1864 Post Office location

1849 Post Office location*, likely abandoned ca. 1861 as Mill 8 was being built there

Friend Street

Main Street



1854 Clark Map

Manufacturers' Hotel

* Noted by Steve Klomps on 1849 millyard map

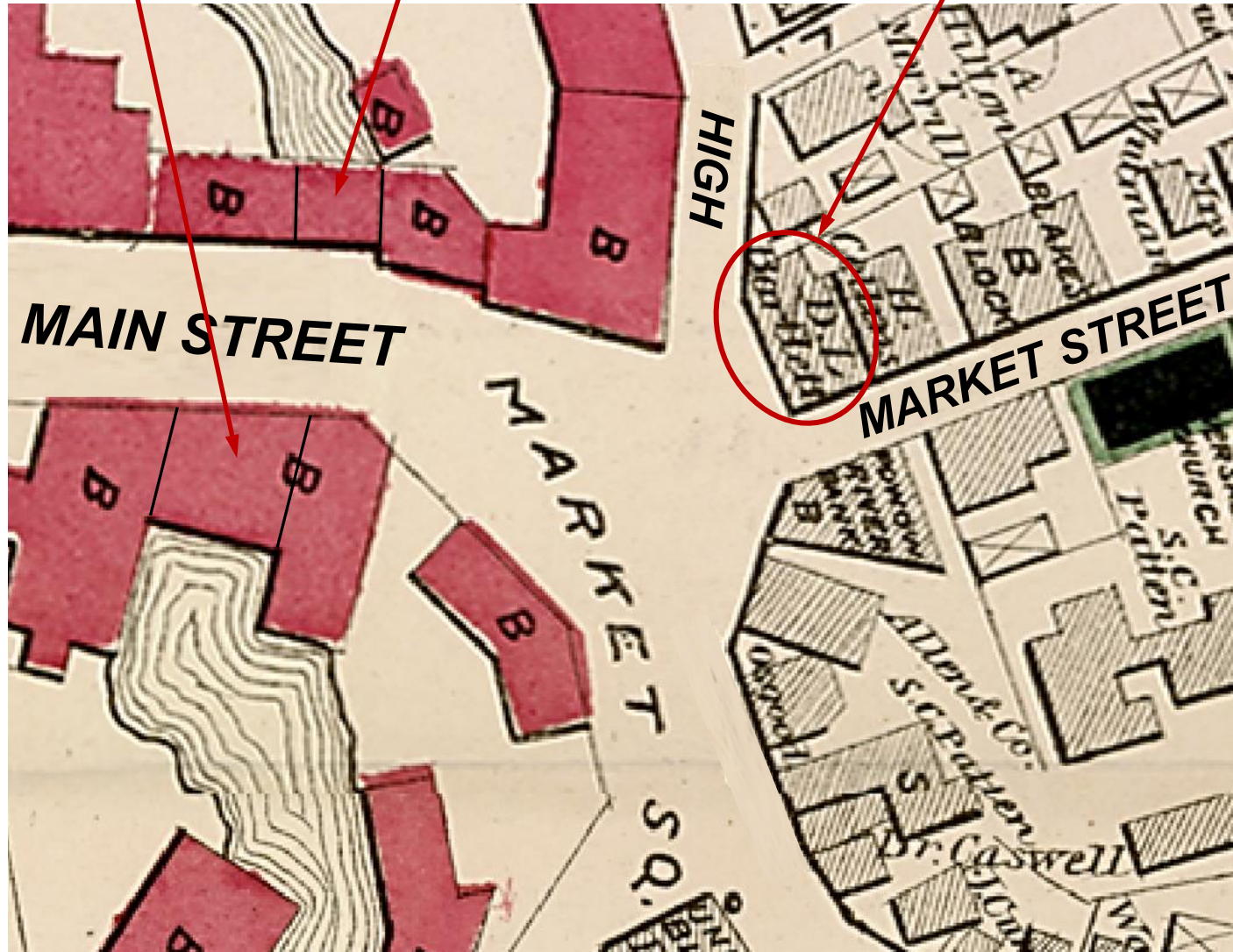
Clarkson's Studio in David L. Bartlett's Block

Bartlett's Block in Market Square was completed by late 1864, being a wood frame structure where Bartlett had a carriage makers' supply business. In 1869 the textile company built the two wood buildings over the Powow River, a new Post Office building on the west side and the Arcade Building on the east side, the former still extant and expanded further out the back.

1869 Arcade Bldg.

Post Office 1869-1905

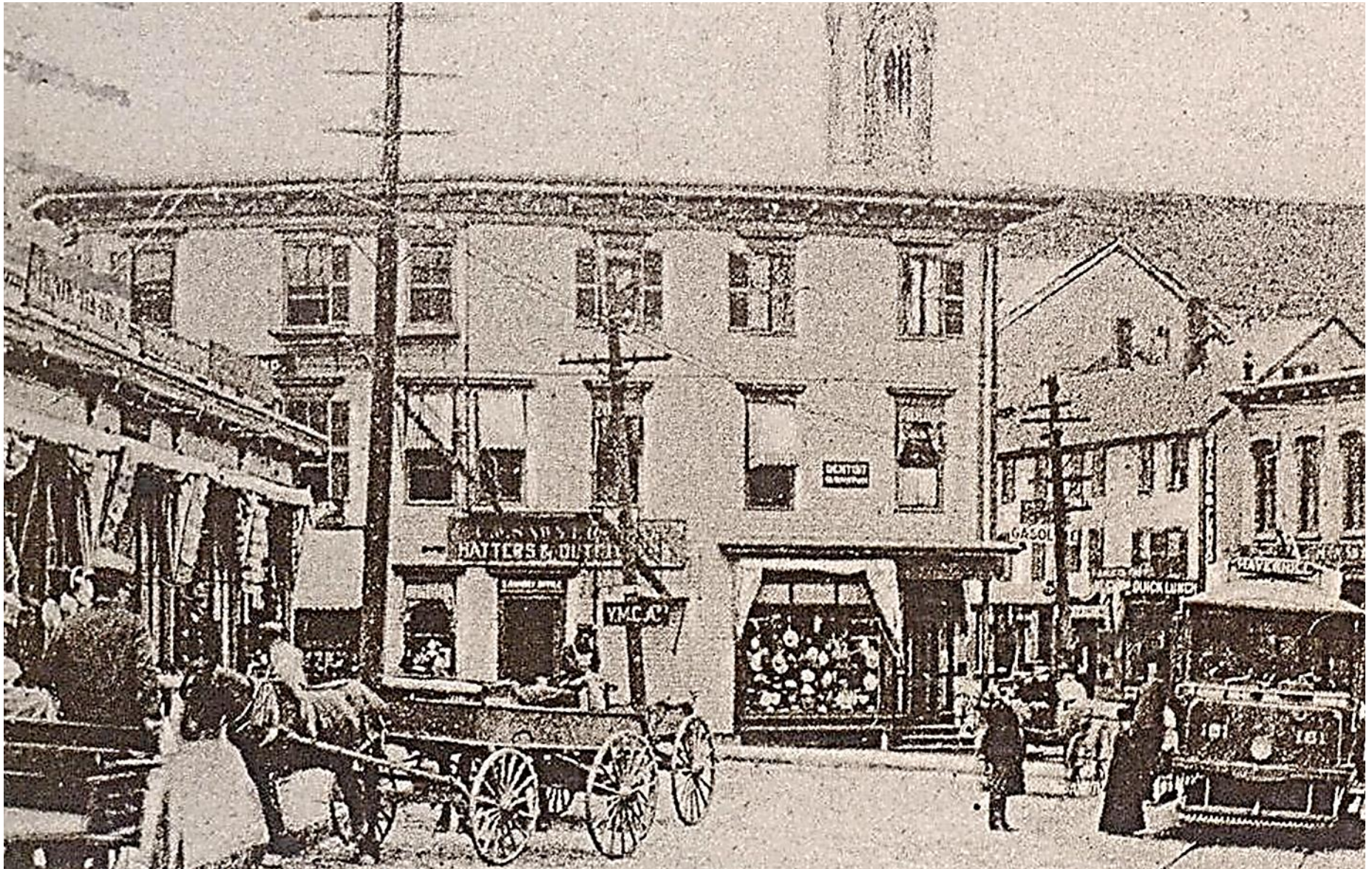
David L. Bartlett's Block



1884 Town Map

The D. L. Bartlett Block at High & Market Streets, Market Square

A somewhat poor-quality image from a ca. 1900 post card. The Baptist Church shows in the background with business buildings along Market Street. The Bartlett building, with large overhanging eaves, existed through mid-twentieth century. Its 1967 removal left exposed the 1904 brick Solari building behind it, having a similar motif.



Howard Currier Opens Shop

Howard Currier opened a photography business in August of 1864, seemingly by taking over the “saloon” of Francis Kimball Clarkson, older brother of Amesbury entrepreneur Joseph T. Clarkson, the latter a shoe manufacturer, postmaster during the 1870s, and a carriage manufacturer. Currier was assisted by “an experienced artist from Boston” who was perhaps the elusive “Mr. Jones”. There is a known association of Clarkson & Jones (example to follow) as well as another of Currier & Jones, Mr. Jones remaining unidentified.

By 1865 F. K. Clarkson was listed simply as an “artist” and then left Amesbury at some later date. There was artistic ability in the family, as Clarkson’s nephew, Ralph E. Clarkson, was a former carriage painter, later to become a portrait painter of repute working mainly in Chicago.

To be seen on following pages, F. K. Clarkson retained his negatives so that customers or others could obtain future copies. Existing examples suggest that Currier may have inherited some of those negatives, which could have included one of John W. Booth. Additionally, Currier’s “experienced artist from Boston”, whether or not being Mr. Jones, may also have brought a cache of negatives, and Booth had appeared in Boston theater on a number of occasions. In any event, both the Clarkson example and this Currier advert show that a satisfactory image could be obtained by photographing an existing photograph. Currier could have produced a Booth CDV from any available example, of which there may have been many.

PHOTOGRAPH AND AMBROTYPE SALCCN JUST OPENED.

I WOULD respectfully announce to the public of Amesbury, Salisbury, and vicinity, that I have leased the

ROOMS OVER THE POST OFFICE,
formerly occupied by F. K. Clarkson

Having fitted them up in a neat and convenient manner, and being assisted by an experienced artist from Boston, I am now prepared to accommodate all who wish with Pictures in every style

PHOTOGRAPHS

Of every description taken in the best manner—plain finish, colored, or in India Ink.

CARD PHOTOGRAPHS,

Colored, plain, full figure or vignette.

AMBROTYPES and MELAINOTYPES.

Copying of every description neatly and promptly executed.

Frames and Cases.—A variety of Frames, consisting of Black Walnut, Gilt, and Rosewood, of the latest patterns

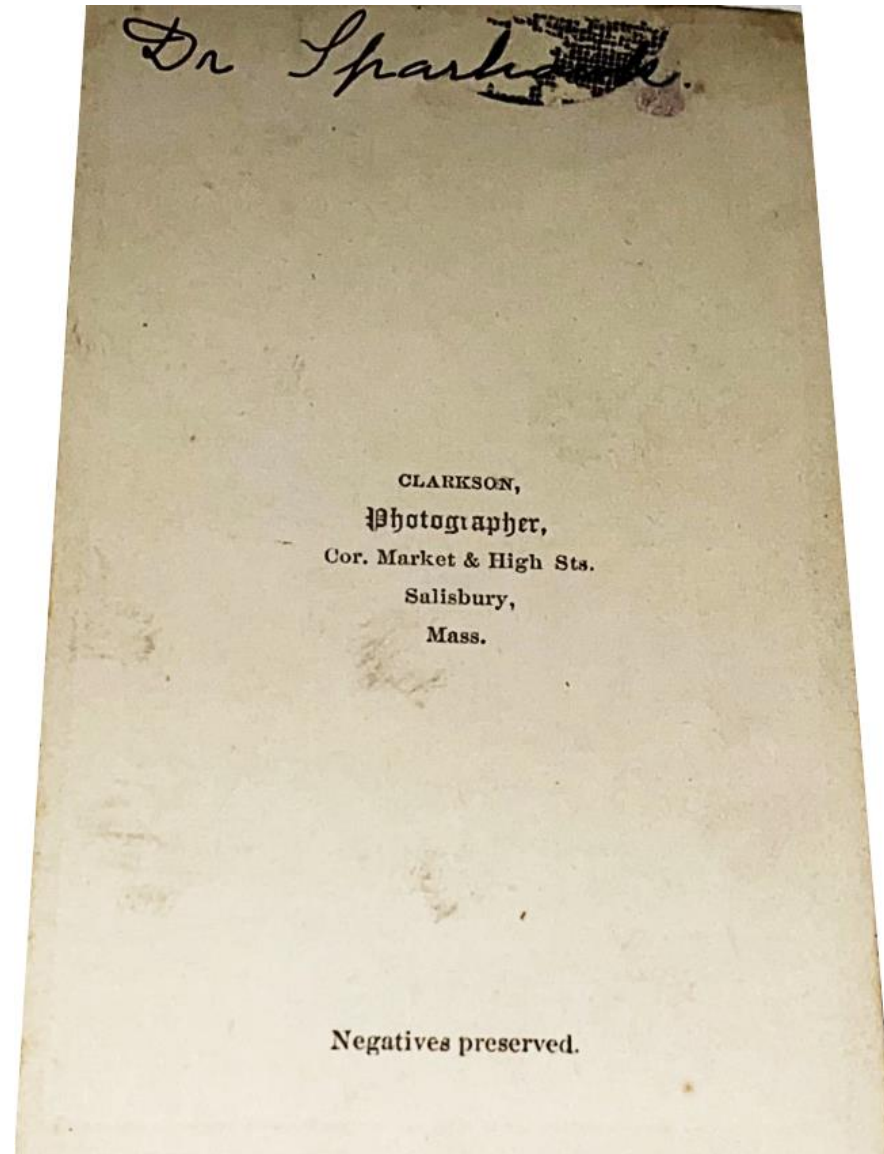
I hope, by being prompt in fulfilling my engagements and attentive to all, to receive a share of public patronage

H F CURRIER.

Amesbury, Aug 11, 1864 if

Francis Clarkson CDV of Dr. Thomas Sparhawk

Shown is an F. K. Clarkson CDV, or cabinet card, of Dr. Sparhawk (namesake of Sparhawk Street) whose house was essentially in the front yard of Saint Joseph's church. It is clearly noted that Clarkson kept negatives of photos so that additional copies could be produced at any time.



Images found on ebay

Howard F. Currier's Version of the Sparhawk CDV

The Currier image at right is identical to that of Clarkson's CDV, necessarily either copied or made from the Clarkson negative. This supports the proposition that Currier essentially stepped into ownership of the Clarkson shop, with perhaps a stock of negative images, possibly equipment as well, and maybe the assistant (Mr. Jones?). Currier mentions below making enlargements of any size, implying optical equipment as opposed to simple contact printing. It further implies that during this early era a reasonable quality image could be produced by photographing a photograph.



Image found on ancestry.com

Photographs.

PHOTOGRAPHIC WORK of every description executed in the BEST MANNER, at

**Currier's Photograph Rooms,
OVER THE POST OFFICE,**

AMESBURY, MASS

Cards, Whole Plate, 8 by 10, Cabinet, or Life Size, Plain, Vignette, Colored, or worked in India Ink

Photographs made from Daguerreotypes or Ambrotypes, and enlarged to any size. Ambrotypes and Melainotypes suitable for sending in letters.

Being assisted by one who has had experience in the first rooms in Boston, I feel confident of giving satisfaction to all who may favor me with a call **H. F. CURRIER.**

Amesbury, March 2d, 1865. if

Amesbury & Salisbury Villager, 1865-09-24, Page 3

Proprietary Rights to Intellectual Property, and Taxes

Modern societies have long recognized that collective progress requires new concepts, one being to formally protect such concepts (intellectual property). From early-on this has happened in the USA via letters patent, design patents, copyrights, registered trademarks, and such. (Jacob Perkins 1795 Newburyport nail machine received U.S. Letters Patent #92.) Such rights are generally not enforced by governing bodies, but rather, creators and inventors have the right to prevent others from using their creations and inventions (concepts) by personally pursuing the cost of civil infringement suits where no permission has been granted. Long-term collective progress is maintained by allowing this right for only a limited duration.

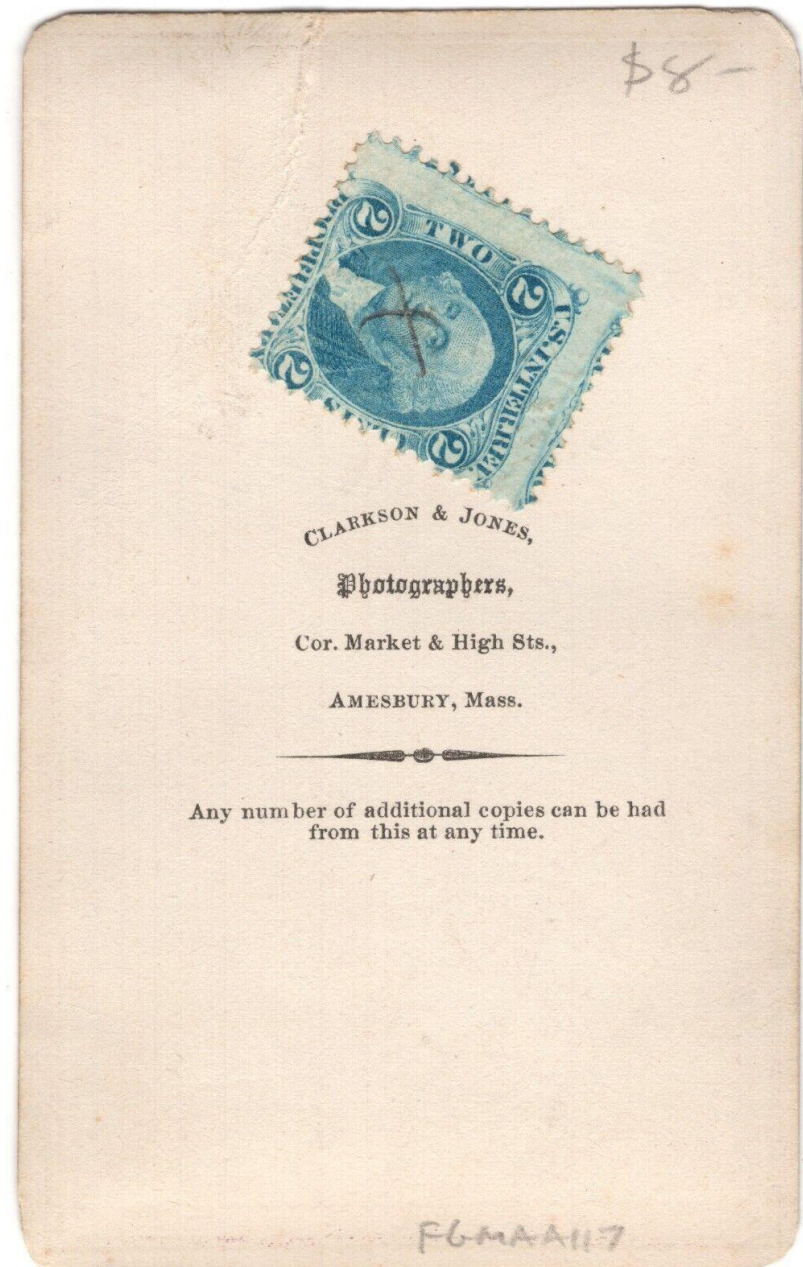
Industrial and graphic design is the practice of designing shapes, sizes, colors, arrangements and other aspects of pleasing appearance. Retail photography is exactly that, in such areas as product advertising, fashion, and personal portraiture. While perhaps not fine art, the photo-product is intended to be aesthetic and functional. Photographic technology is increasingly accessible to all, but we still commonly use professional photographers for their expertise composing aesthetic graphic design, that design (image) being the photographer's intellectual property. We receive copies of "our photo", but the photographer retains their image (concept) behind that photo, which they may use in their advertising, in another creation, or simply for profit should we become famous, or infamous. An invention, image, or musical composition is proprietary intellectual property that others are not simply free to poach for profit.

Traditionally taxed have been transactions of importing and/or selling physical property. Also taxed is mere property possession, via inventory, excise, and real estate taxes. Aside from physical property, uses of government assets (toll roads) are taxed, as are many services. Herein occurs a tax on the selling of intellectual property, not as income, but as a transaction tax at the time of sale. This is not taxing the sale of the piece of paper that an image is printed on, but is a sales tax on the intellectual property of information or an image. This tax was enacted to finance the Civil War in the form of pre-paid Proprietary Internal Revenue tax stamps (see Appendix), which were used in two different circumstances that follow regarding Howard Currier.

Clarkson & Jones CDV Example

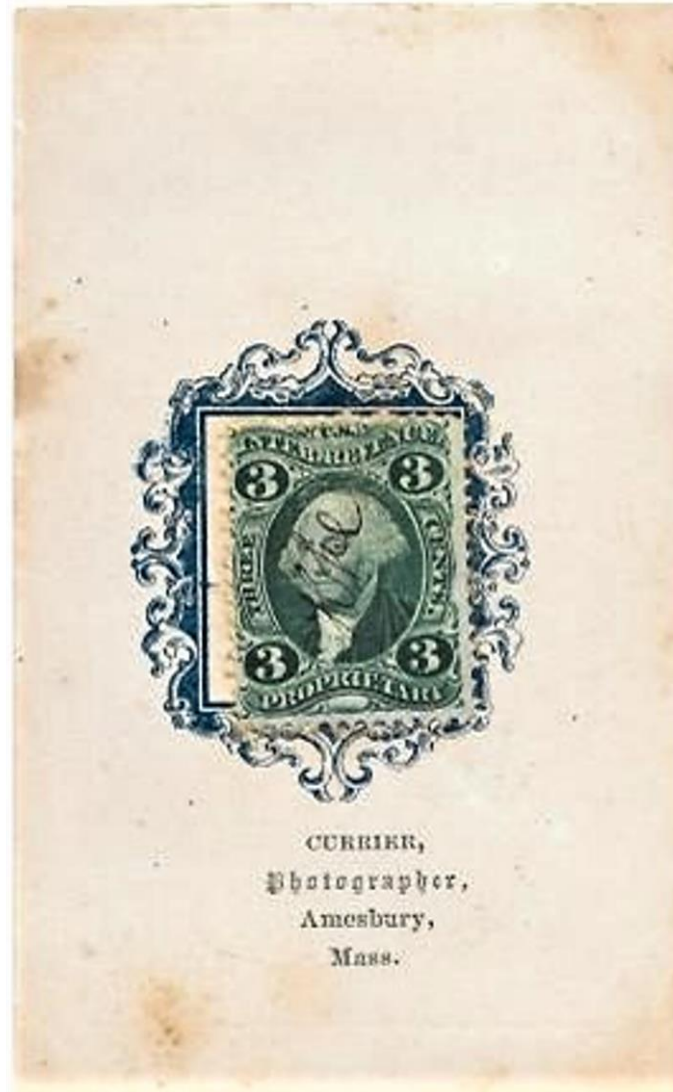
Note IRS tax stamp, and that copies can be made from this picture

While at Market & High Streets, as on his previous example, it is here called Amesbury rather than Salisbury, technically being the latter prior to 1886. There was some looseness with the attributions.



Proprietary Tax Stamp on a Howard F. Currier CDV

Below is an H. F. Currier carte de visite of Stephen F. Downs (1839-1864), Co. K, 3rd New Hampshire Volunteers, who was killed in action at Drewry's Bluff on 16 May, 1864. The attribution on the back is "Currier, Photographer, Amesbury, Mass." with 3¢ Proprietary Internal Revenue stamp affixed, cancelled in ink with the grantor's initials, HFC. The photograph proprietary tax existed from August 1, 1864 until August 1, 1866, placing this copy within that period. See Appendix for description and use of Proprietary Internal Revenue stamps.



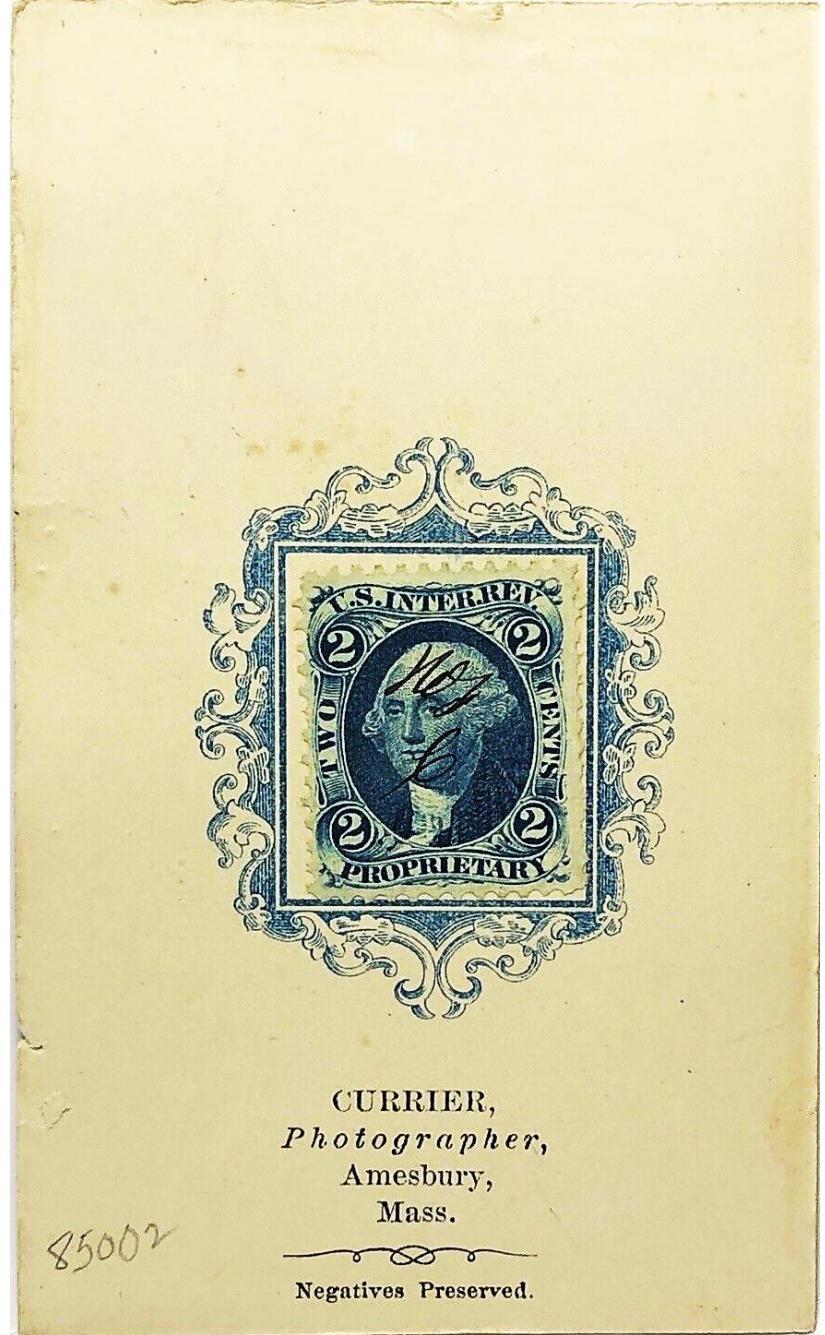
Found online at The Yankee Volunteer, A virtual archive of Civil War likenesses collected by Dave Morin.

<https://dmorinsite.wordpress.com/stephen-f-downs/>

This card is functionally identical to Currier's card of John W. Booth card, except for specific use of comas in his attribution.

Proprietary Tax Stamp on another H. F. Currier CDV

same blue stamp cartouche as on Booth CDV, stamp cancelled by hand-initialing "H F C"



John W. Booth Performing in Boston During May 1864

The Booths, including his parents and brothers, were a Maryland family of touring stage performers in classic theater, their careers presenting ample opportunities to have passed through many towns. John Wilkes Booth began meriting his own leading roles during the late 1850s, during which he performed solely around the state of Virginia. By 1860 he had achieved sufficient stardom to become popular in an expanding range of venues and regions, first appearing in Boston during spring of 1862. Recognizing that this was during the Civil War, Booth appeared in numerous other New England cities. The 1864 engagements at right were his fourth, and last, in Boston, and actually his last nearly anywhere as he thereafter remained largely underground while planning Abraham Lincoln's assassination.

Booth assassinated Lincoln in Washington D. C. on April 14, 1865, followed by being hunted, located, and killed during apprehension twelve days later. That was only seven months after Howard Currier opened his Amesbury photo studio, a period during which Booth remained mostly around Washington. The near certainty is that Currier's CDV of Booth derived from a previous image available to Currier. Far less clear is when the copy was made. Booth, the actor, was already widely known and photographed, but infamy hugely inflated popularity of his images.

https://en.wikipedia.org/wiki/John_Wilkes_Booth#/media/File:John_Wilkes_Booth_playbill_in_Boston.jpg

BOSTON MUSEUM

ACTING MANAGER Mr. R. M. FIELD

SECOND WEEK OF

J. WILKES BOOTH

THE EMINENT YOUNG TRAGEDIAN,

Who has been honored by the attendance of

 LARGE AND ENTHUSIASTIC AUDIENCES,

AND WILL APPEAR

This Tuesday Evening, May 3, 1864,

IN SHAKSPERE'S PLAY OF


ROMEO AND JULIET!


ROMEO	J. WILKES BOOTH
Mercutio.....	Mr L. R. Shewell
Benvolio.....	Mr J. Wilson
Tybalt.....	Mr J. Wheelock
Capulet.....	Mr R. F. McClannin
Friar Lawrence.....	Mr F. Hardenburgh
Paris.....	Mr Walter Bean
Peter.....	Mr J. H. Ring
Apothecary.....	Mr Sol. Smith, Jr
Balthazar.....	Mr T. M. Hunter
Gregory.....	Mr J. Delano
Page.....	Mrs T. M. Hunter
Juliet.....	Miss Kate Reignolds
Nurse.....	Mrs J. R. Vincent
Lady Capulet.....	Miss M. Parker

WEDNESDAY EVENING,

DAMON AND PYTHIAS!

DAMON	Mr L. R. Shewell	Calanthe	Miss Kate Reignolds
Pythias	Mr L. R. Shewell	Calanthe	Miss Kate Reignolds

 Due notice will be given of Mr BOOTH'S appearance as "IAGO!" and also of a repetition of "RICHARD III" and "THE APOSTATE!"

 Wednesday Afternoon--A glorious bill! "HUNTER OF THE ALPS!" DANCING and "BLACK EYED SUSAN."

Seats Secured One Week in Advance.

Popularity of John Wilkes Booth and Photographs of Him

The Booth quote and description below appears at <https://lincolnconspirators.com/picture-galleries/jwb-photos/>, dedicated to the Lincoln assassination and particularly to Booth. The site contains extensive information regarding Booth's life, career, and death, including many photos and a detailed timeline of Booth's career. The site is a lifetime culmination of research by a teacher named Dave Taylor in exploring the many branches of Lincoln's assassination story.

"...Would you be kind enough to ask Case to send me without a moment's delay one dozen of my card photghs. The ones I want are those seated, with cane & black cravat He knows the ones I liked the best...This is very important As there are several parties whom I would like to give one."

– Letter from John Wilkes Booth to Orlando Tompkins dated February 9th, 1865

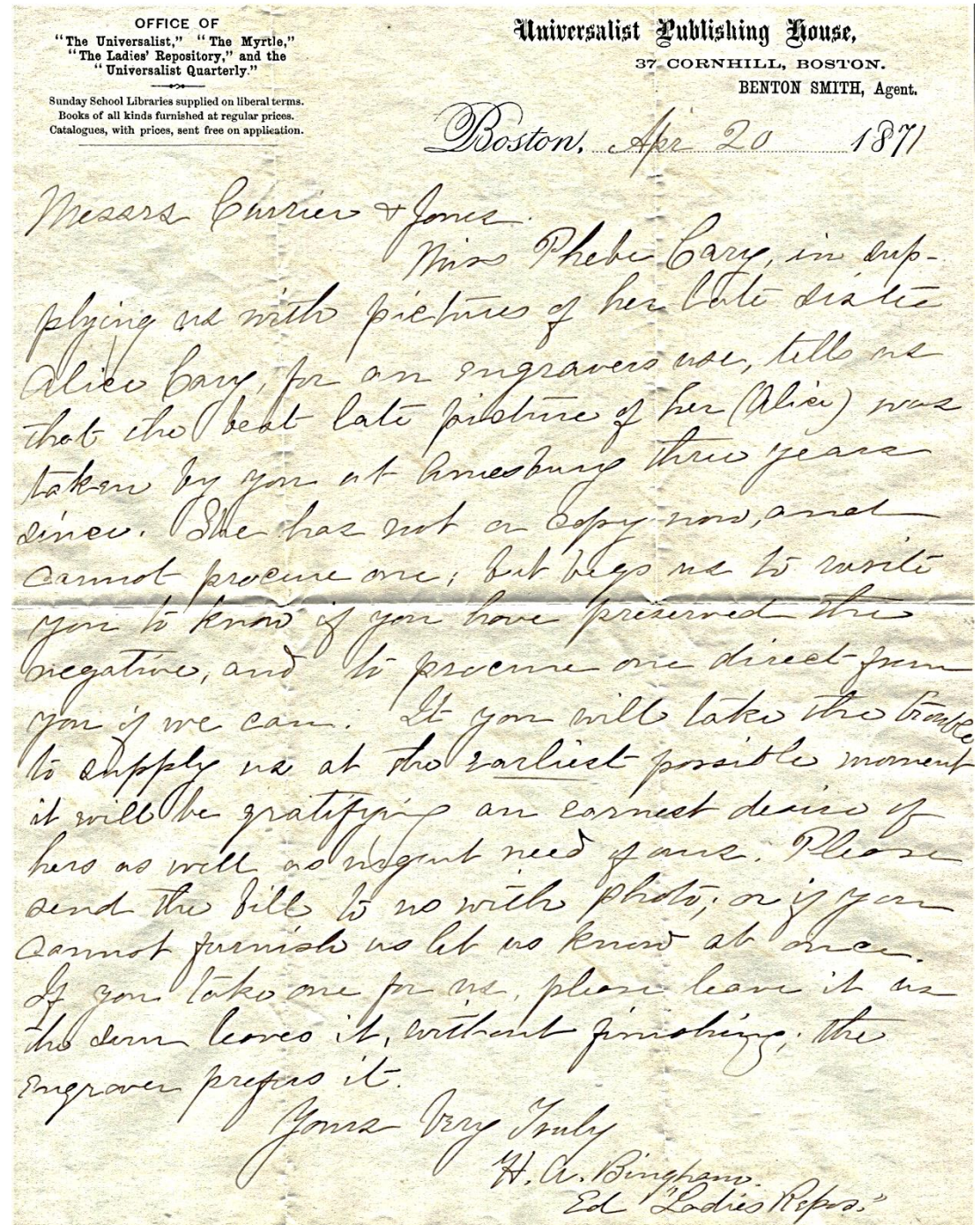
Before assassinating President Lincoln, John Wilkes Booth was already a famous man. He was a leading actor of the American stage and his face was well known to a generation of theater goers. He was a handsome man, even being called the "handsomest man in Washington" in the hours leading up to the assassination. Women swooned over his looks and photographs of him were sought after. Booth not only gave photographs of himself as gifts and remembrances, but photographers and gallery owners sold his image to the public. After Booth assassinated Lincoln, demand for his picture increased by a factor of ten. Newspapers were full of advertisements offering the sale of his picture.....

Soon, carte-de-visites, or small card photographs, of Lincoln's assassin filled album books nationwide.

Booth was an actor well aware of his physical presence and appearance, having preferences for what image he would cast. Also suggested above, his photographs were hand-processed items of limited availability (he orders only a dozen), making them prized for both their subject and scarcity. Booth's request for additional photographs occurred only two months before Lincoln's assassination. Booth could also have had local copies made from existing CDVs as he traveled.

1871 Letter to Currier & Jones

This letter, one of two found references to Currier & Jones, is among three Currier-associated items found together on Flickr. The other two are a business envelope and a contract granting Currier rights to use a patented process to create a photographic emulsion for his personal use (both on following pages). This letter seeks a copy of a photo of an Alice Cary from three years earlier, for which Currier has hopefully retained the original negative.

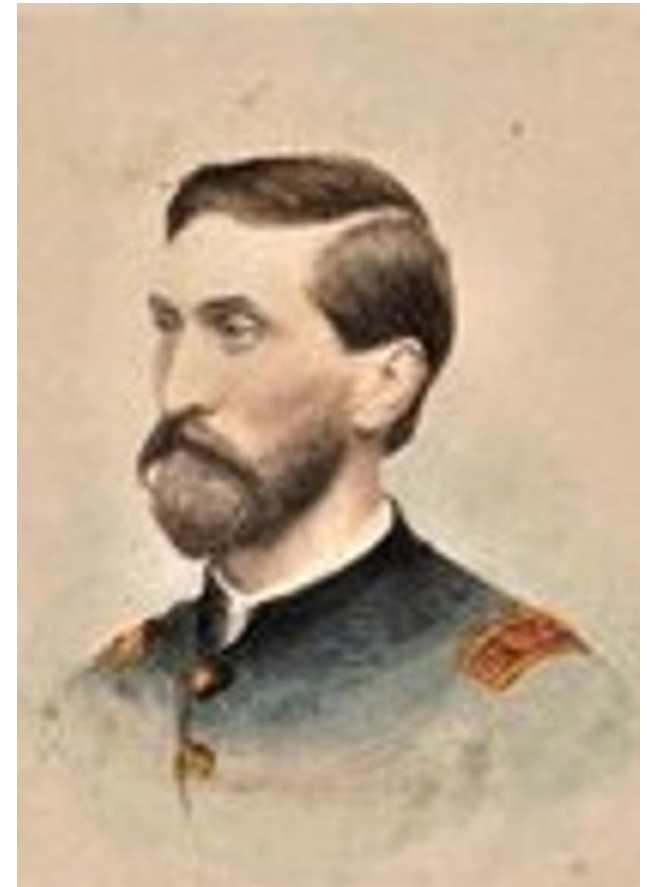
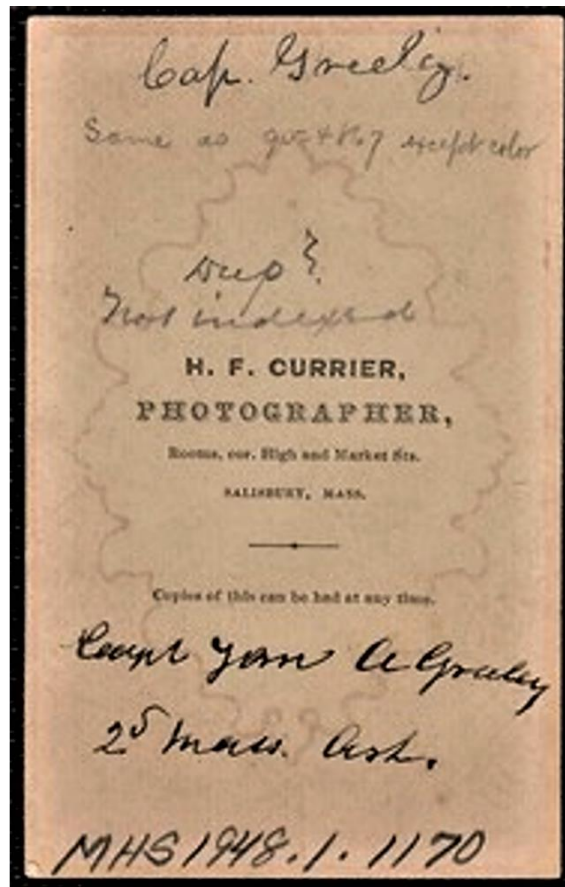
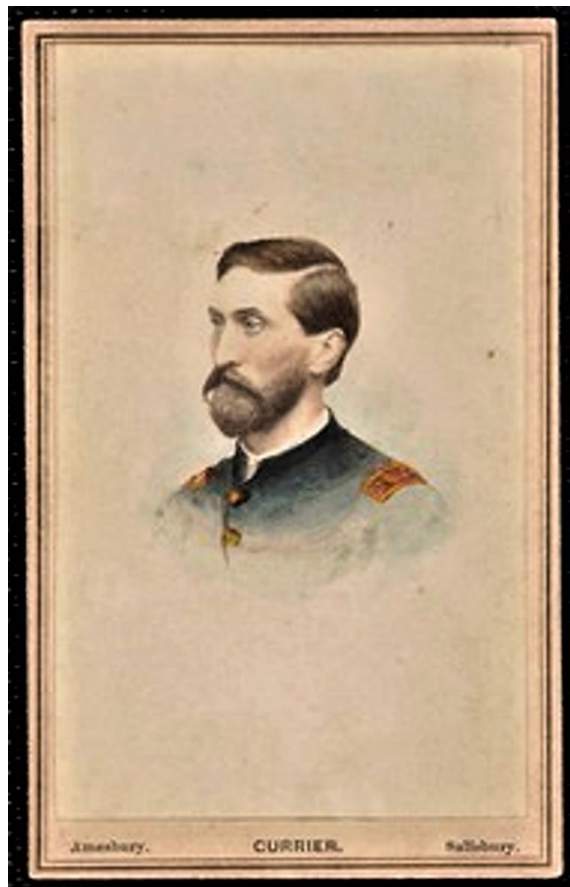


A Colorized Civil War Photograph by H. F. Currier

At right is a June 1868 advertisement in *The Villager* weekly newspaper of Amesbury, stating Currier's location as seemingly in the Bartlett Block, opposite where Provident Bank now stands. The statement of "pictures enlarged" again implies a more technically complicated process, suggesting that Currier has some form of optical apparatus. He also can apply color to his images by several means, as seen in this example.

H. F. CURRIER,
PHOTOGRAPHER,
Amesbury and Salisbury, Mass.
Rooms; Cor. High & Market Sts.,
 (Opposite Powow River National Bank.)
 Pictures enlarged and finished in Ink, Crayon,
 Pastel or Oil. mar19 ly

Villager, June 18, 1868, Pg. 4, C2



The Capturing of Images

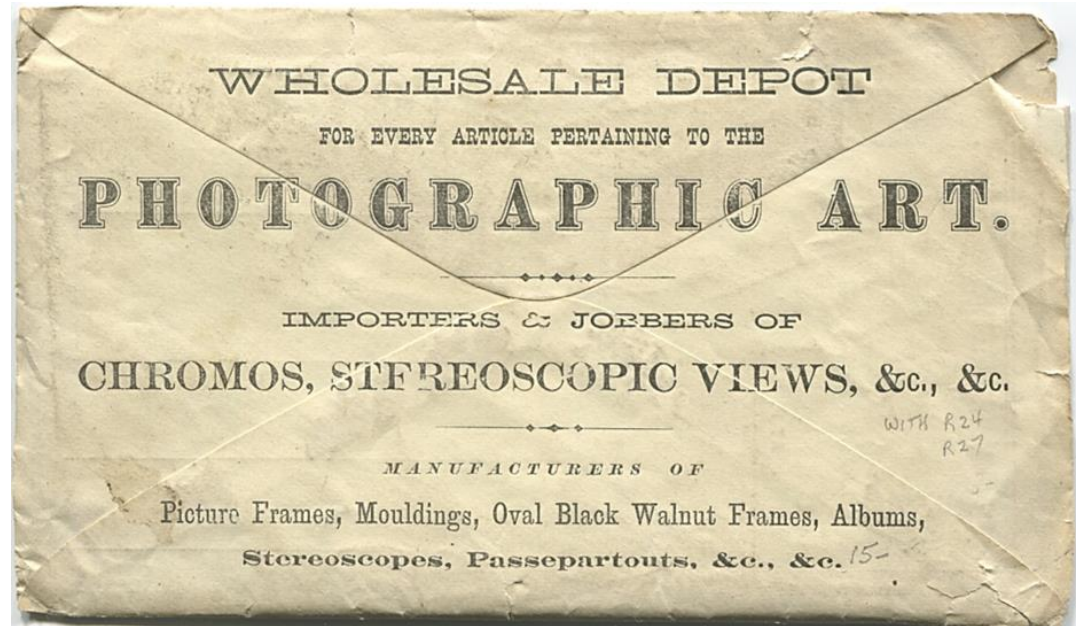
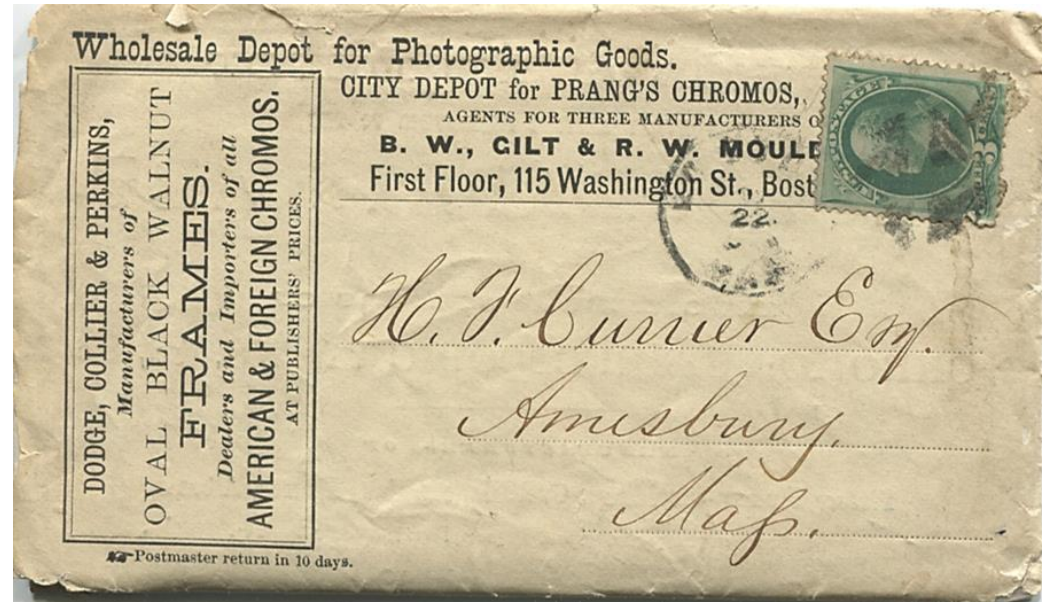
Photography had existed barely twenty years when the Civil War erupted (there were a few Amesbury photographers during the 1850s) so that photographic methods were still evolving. The general nature of a camera was much older, with a simple pin-hole “lens” projecting an image onto a wall or table (camera obscura), as used by artists. Given several centuries of improving glass lenses for telescopes and microscopes, there was also well-established knowledge for applying optics to such devices. The challenge was permanently capturing the projected image so that it could be kept and displayed. Mass-consumers wanted pictures of their families and homes, even more so as their sons and husbands were marching off to war.

Capturing an image, and perhaps separately making it permanent, was primarily an exercise in chemistry, having a number of potential solutions. The image needed to be projected onto a chemically enabled surface that would respond to incoming light. (Capturing colors was a distant dream; the world would happily settle for black and white.) It would be convenient if light would cause an initially dark surface to turn proportionately more clear, while dark areas of the image would leave the surface dark. (What you see is what you get.) Unfortunately, most available chemical possibilities were such that light would cause an initially clear surface to turn correspondingly dark, yielding a “negative image”. This could be accommodated by simply repeating the process. If the first (negative) image were on a transparent medium such as glass, a second chemically enabled surface could be placed into contact with the glass, so that shining light through the glass negative would create a positive image on the second surface. Various forms of this process constitute the general history of classic photography, based on chemicals and materials that would accomplish this task effectively, conveniently, and quickly. The primary light sensitive materials have been a small class of silver compounds.

If the second image were also on glass, it could be used to project the image onto a wall, such as with the magic lantern slide of Lincoln. Even if not projected, it could constitute a suitable permanent image, as with Daguerreotypes. If on a japanned black iron plate it could constitute a tintype. If means were found to chemically prepare a paper surface, photographs could be available that were reasonably inexpensive and easy to carry, frame, and display.

A Photography Materials Trade Envelope sent to H. F. Currier original contents unknown

This envelope is among three Currier-associated items found together on Flickr. It suggests that Currier was doing business using standardly available photographic supplies of the time. The company provides photographic materials as well as frames, moldings, and albums. They also import colored photos and stereopticon views and can assist in producing such items for local photographers.



1850s-1860s Progression of Retail Photographic Products

Photographs were not commonly seen before the Civil War era. Books, newspapers, and magazines were decades away from printing photos, so one mainly had to see them in person. And, 40¢ photos on paper cards were expensive vs. a \$1 average daily wage. Seeing quality images of any kind was only relatively recent, through periodicals such as *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*, which carried large, elaborate, and very finely drawn black & white engravings of people, places and events. (The 1860s were something of a high point for such art, which is still collected.) Pictures have always been popular, ala *Life* magazine.

Through the 1850s tintype & daguerreotype portraits were the main forms of personally owned photos, being relatively small because of limited photographic technology. They were frequently mounted on paper and placed in albums, or in small commercial frames. An obstacle was lack of quality optics, where capturing and enlarging images depended on lenses of precision shape and finish, because enlarging photos also enlarged distracting defects in image quality.

Popular demand for photographs was driving increased production of improved technology and was supporting retail photographers delivering photos for mass-consumption. During the 1850s Europe and England were seeing larger photo-images being printed on lithographed paper cards by improved chemical processes for developing and setting the images. A first general step was the *cart-de-visite* of about 2½ X 4 inches. By 1870 these were up to about 4 X 6 inches and known as cabinet cards because they were large enough to be individually displayed on tables, bookcases, and cabinets.

Local retail photographers of the period had limited equipment and created much of the process from scratch. They had a camera to produce glass-plate negatives, the latter placed in direct contact with sheets of tin or paper to produce final positive images on them. Photosensitive emulsions for the chemical processes may have been concocted by the photographer and hand applied to the glass plates and paper sheets. Contact printing was nearly universal for general lack of expensive optical equipment, and for which the final image was the same size as the glass negative. Howard Currier in Amesbury was typical of this era.

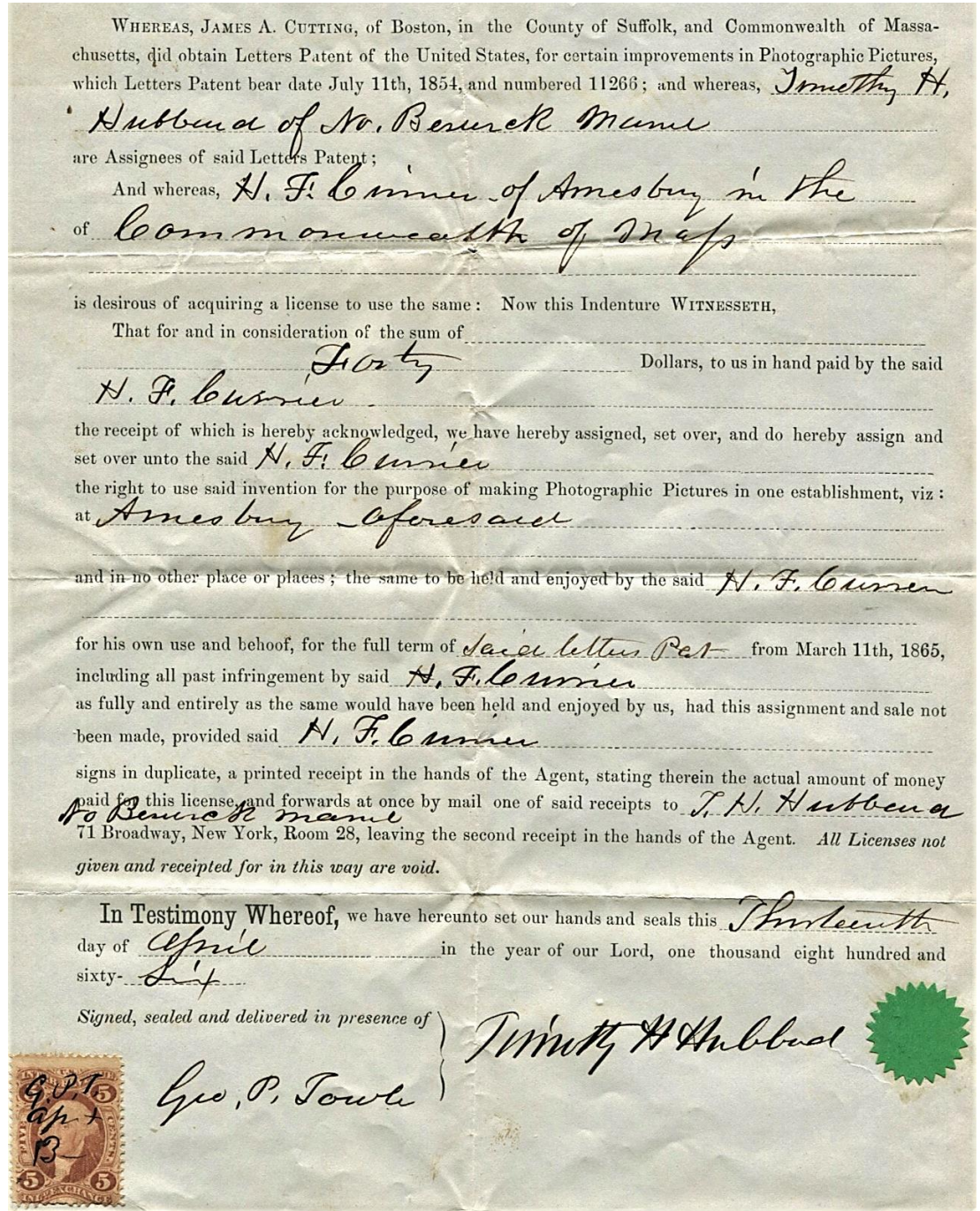
1866 Contract Granting Rights to Howard F. Currier

Having proprietary Internal Revenue tax stamp at bottom left

This contract grants to H. F Currier, for the sum of \$40, rights to James Ambrose Cutting's 1854 proprietary process for a photographic emulsion, which was protected by U. S. Letters Patent #11266. In a legal chain, that patent right was assigned by Cutting to a Mr. Timothy A. Hubbard of North Berwick, Maine, thus becoming Hubbard's intellectual property.

Hubbard is seemingly having George P. Towle, likely a notary, prepare and witness this contract on April 13, 1866. Towle then affixed and cancelled with his initials a proprietary Internal Revenue stamp for the transaction of selling that intellectual property.

The episode suggests that H. F. Currier was mixing photographic emulsions from scratch and applying them perhaps to both glass negatives and tin or paper positive image surfaces. This indicates the level of effort to practice photography at the time, because of a lack, or cost, of commercial products.

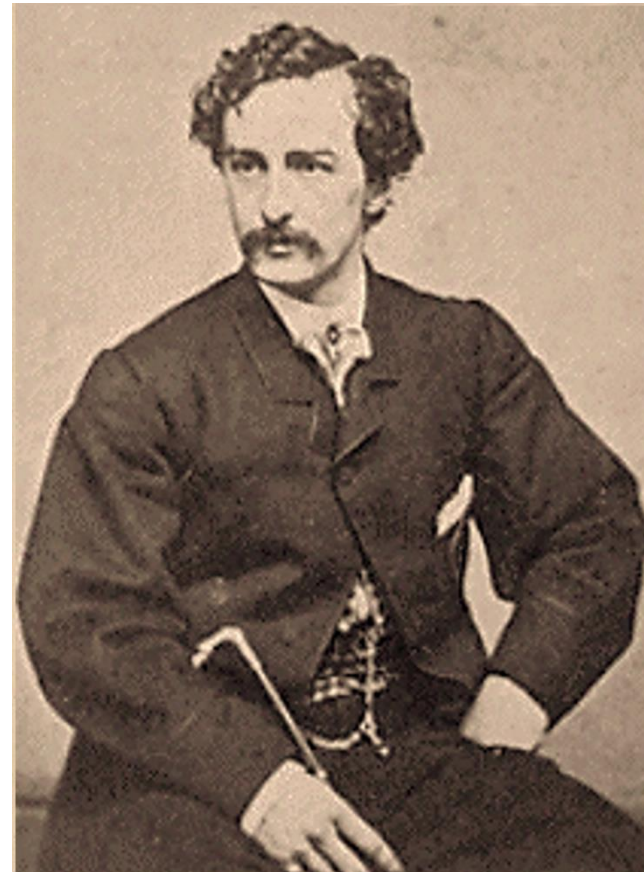


Two John W. Booth Portraits from the Same Sitting

The Currier card is at left, an un-attributed card at right. Booth is wearing the same clothes in each, with details of hair and wrinkles in his clothing being identical. There is only slight variation in head position and several minute features. Discounting H. F. Currier as the source, there is no information by which either can be attributed to a specific photographer.



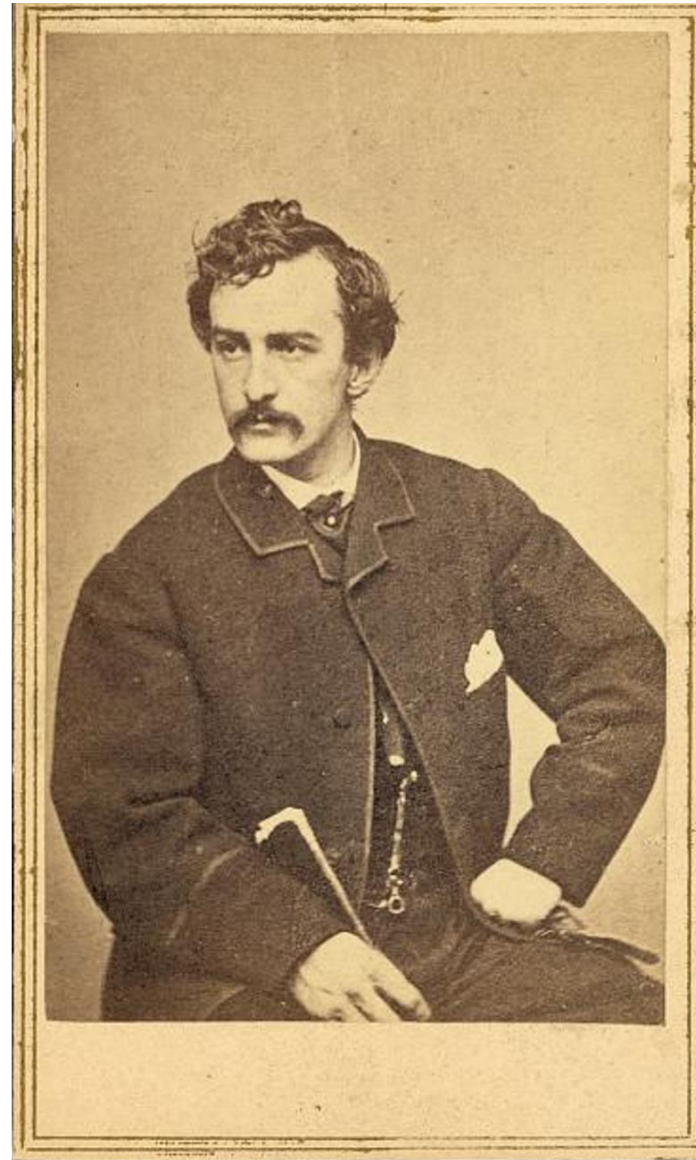
The lincolnconspirators.com website presents several dozen photos of Booth by a number of photographers, the examples here fitting well with styles of portraits taken during his acting career. See next page.



Two un-attributed examples of the card above-right are found at Britannica.com and lincolnconspirators.com.

The H. F. Currier CDV of Booth, and Another by Alexander Gardner

Shown below, the Currier portrait is at left, while at right is a CDV attributed to Washington D. C. photographer, Alexander Gardner, estimated as 1865. While Booth is wearing different clothes in the two, he has the same cane and watch chain, and nearly identical personal appearance regarding age and hairstyle. Also, the two card formats are virtually identical, indicating a commonly available commercially lithographed cardstock format available to photographers.



The right photo from Britannica.com, attributed to the Library of Congress. See Appendix.

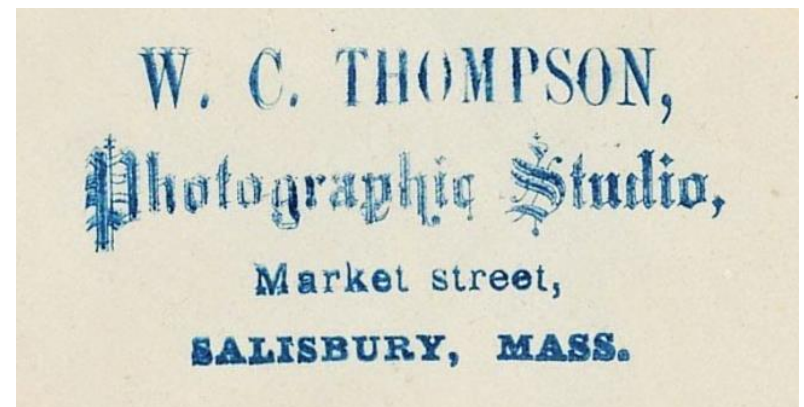
Booth clearly had a preferred pose and style for such photos, the Gardner version featuring a black cravat.

Market Street Photographers and Commercial Success

Photographer F. K. Clarkson moved in 1864 to a spacious new suite in the Bartlett Block at the corner of Market and High Streets, where the low front-building of Ristorante Molise now stands. By the late 1860s Clarkson seems to have left the business, and by 1872 to have left town (stated to be a woodworker on his 1903 death certificate in Somerville, Mass). By mid-1868 Howard Currier had occupied the “corner of Market and High Streets, opposite Powow River Bank”, suggesting that he once again occupied the former Clarkson location. While still noted as a photographer in 1870 the business was not self supporting, for in the 1872 Directory he is listed as across at a 9 Market Street store selling sewing machines, pictures, and frames, and is no longer a photographer. That 1872 Directory does have the photography firm of P. C. Mason & W. C. Thompson at 23 Market Street, likely being Washington Hall, then a Universalist Church.

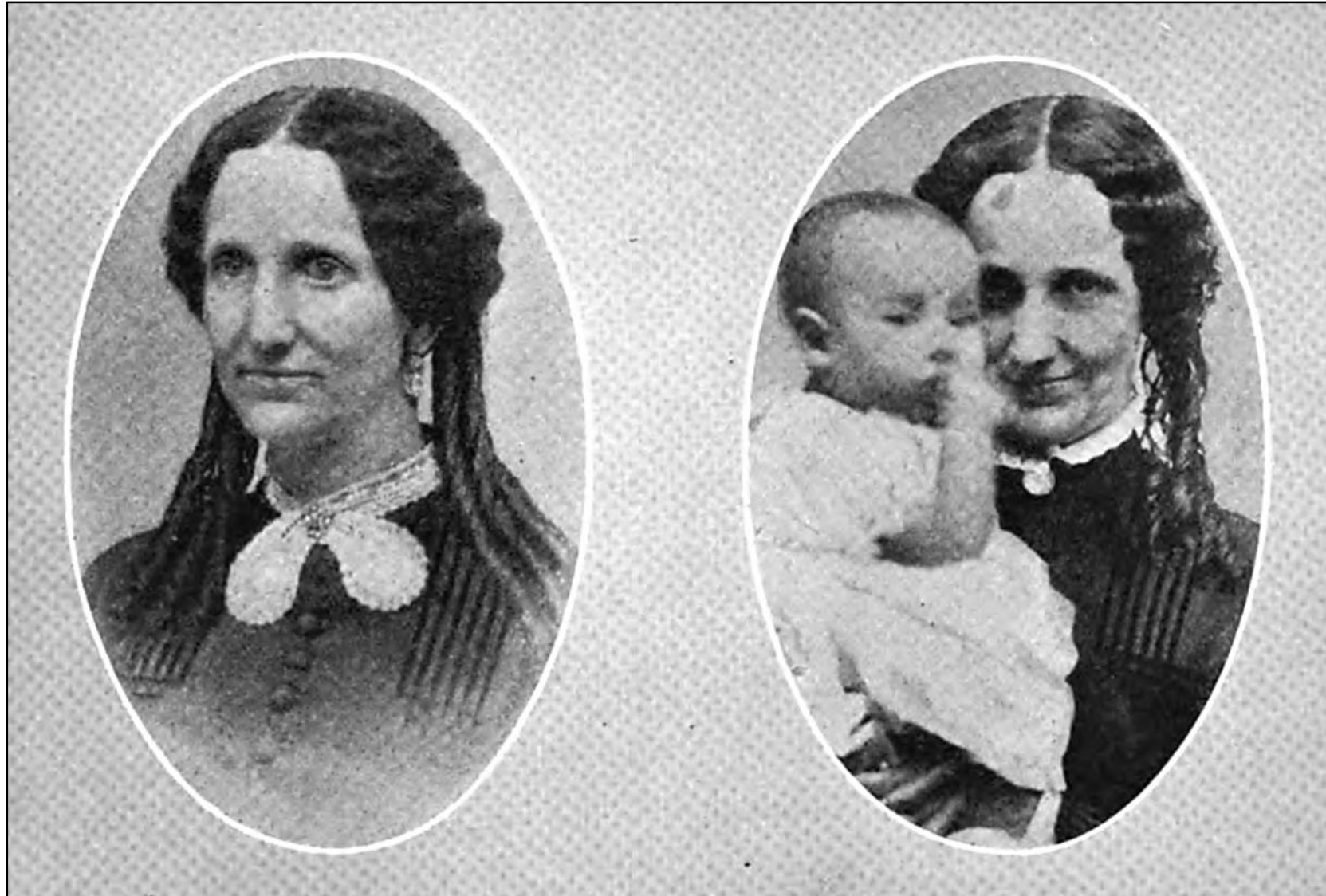
Newburyport had a number of photographers, among them William Cushing Thompson who had been a photographer since before the Civil War. The seaport town was more commercially active and photographers there perhaps had a more varied business method that was less dependent on portraiture. A coming photographic product was stereopticon cards having two slightly different views on a single card that created a strikingly 3D image. The concept was decades old but modern technical advances had made it commercially viable. The 3D gimmick was popular and people began enjoying scenic views of both local spots and more exotic locations from across the country and world. William Thompson became a significant producer of stereo views that are easily found among the many of the Amesbury area during the 1870s.

Stereo viewers continued their popularity through the 1880s, after which local cityscapes and landscapes remained the subject of picture post cards that flourished well through the 20th century, and still do. Ultimately, such mass art, aided by advancing technical ease, provided increased photographic business opportunity.



Mary Baker Eddy, Photographed by Howard F. Currier

If not Booth, Currier did meet one celebrity in Amesbury. This photo pair appeared opposite pg. 114 in a 1909 biography of Mary Baker Eddy (next page). Both photos appear to be attributed to H. F. Currier, the left stated as from 1870, while the right is from an un-dated tintype.



Photograph by H. F. Currier

MARY BAKER G. EDDY

From a photograph taken in Amesbury, Mass., in 1870

From a tintype. Mrs. Eddy helping an Amesbury photographer to get a successful picture of a baby

Mary Baker Eddy 1909 Biography

Georgine Milmine, *The Life of Maker Baker Eddy*, 1909, Doubleday Page & Co., New York

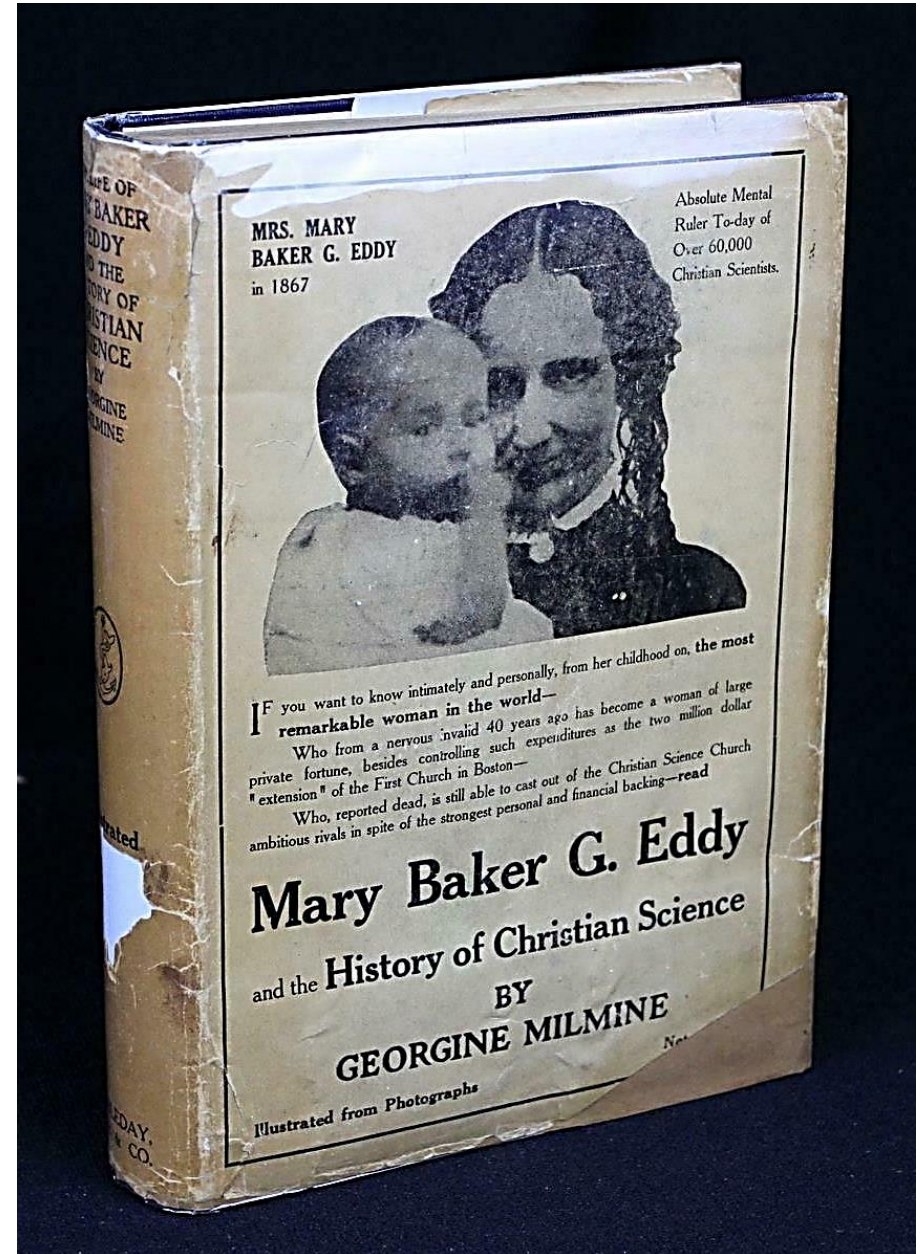
Mary Baker Eddy boarded briefly on two different occasions¹ in a house at 277 Main Street, Amesbury, then belonging to Sarah Bagley, daughter of Squire Bagley of this same house. Eddy's first residence there was in June and July of 1868, and then, after some time living and teaching in Lynn, she returned for several weeks in the spring of 1870. She met John G. Whittier on several occasions. During that general period, Ms. Eddy was just beginning to teach her concept of Christian Science to a few individuals.

The previously seen "baby" photo was used on the dust jacket cover of the first edition of the Milmine biography, ascribed there as from 1867.

1) from:

<https://www.longyear.org/visit/historic-houses/amesbury-ma/>

The Christian Science sub-group operating the Amesbury residence museum



Appendix

Liveauctioneers.com Description of "The Find"

Four items related to Abraham Lincoln and his assassin, John Wilkes Booth offered for auction during 2022 on Liveauctioneers.com, as shown on pages 1 and 2 herein.

Lot - Rare. 1. Abraham Lincoln and Mary Todd Lincoln tintypes. Two rare miniature tintypes of the Lincolns secured to the back of a small CDV. The front of the CDV has an image of a "photo album" with oval cut-outs for the portraits. Tintypes: H 1" W 3/4". Overall: H 4" W 2-3/8". 2. John Wilkes Booth CDV. Classic pose, with cane, identified below image with his name (not an autograph). Reverse with photographer's name [Howard] Currier, Photographer Amesbury, Mass. Overall: H 3-7/8" W 2-3/8". 3. Glass Magic Lantern type slide of Lincoln. Bound in black cloth tape with T.H. McAllister, Manufacturing Optician, 49 Nassau Street, New York on the obverse and Abraham Lincoln on the reverse. Overall: H 3-1/4" W 4". 4. Special Witness Pass for the trial (by a Military Commission) of the assassins of President Lincoln for Dr. Robert King Stone. Stone was Lincoln's family doctor and was with Lincoln in his final hours. Stone recounted his experiences with the dying Lincoln on the night of the assassination. He was one of 350 witnesses called by the Commission. The card is signed by General David Hunter as President of the Commission. H 2" W 3-1/2" Extremely Rare.

Another CDV and Brief Biography of Howard F. Currier

This photo and information below were found on FlickrRiver, posted by “Mudra51”, who posts examples of numerous CDVs and cabinet cards, many from Massachusetts, with a small section dedicated to Civil War revenue stamps

Photographer Howard F. Currier was born 19 November 1838 in New Hampshire, the son of Isaac and Mary Currier. In 1855, Howard was working as a clerk in Salisbury, Essex County, Massachusetts, and was living with the Tuxbury family. In registering for the 1863 Civil War draft, Howard listed his occupation as clerk. The earliest reference to Howard as a photographer that I could find was 1866, when he had a studio in Amesbury. On 27 December 1867, Howard married Mary Tuxbury (born circa 1841); the couple does not appear to have had children. In the 1870 census, the couple was living in Salisbury, and Howard was still working as a photographer; the family had real estate valued at \$3,000 and a personal estate of \$1,200. Howard was not listed in 1871 Essex County as a photographer. He apparently began working in a bank about that time; in the 1880 census, still in Salisbury, he was listed as a bank clerk. Howard Currier passed away on 23 October 1903.



Proprietary Revenue Stamps

Description of Wikipedia, https://en.wikipedia.org/wiki/Revenue_stamps_of_the_United_States

Proprietary revenue stamps were printed in several colors and depicted a portrait of [George Washington](#) on all thirty [denominations](#) from one-cent to \$200.^[6] The engraved image of Washington was modeled after a painting by [Gilbert Stuart](#).^[7] The first issues were printed on hard brittle paper and later printed on soft woven paper of varying thicknesses. Colors were generally dull for stamps printed before 1868. The stamps were issued in sheets perforated with 12 gauge perforations or 'imperforate', i.e. solid sheets with no perforations.^[5] Washington remained the only figure on the dozens of varieties issued up until 1874.^[8]

The new revenue stamps were used to pay tax on proprietary items such as playing cards, patent medicines and luxuries, and for various legal documents, stocks, transactions and various legal services. The cancellation of these stamps were usually done in pen and ink, while hand stamped cancellations were seldom used and subsequently are more rare.^[5] When the Civil War ended it did not mean an end to revenue taxes as the federal government still had not paid the \$2.7 billion debt it had acquired until 1883, at which time it finally repealed the excise tax. Three distinct revenue stamp series were produced to pay the taxes during that twenty one-year period.^[2]

Among the more notable instances of tax stamp usage occurred in the photography trade. As the Civil War progressed, the demand for photographs of family members, soldiers going off to war and returning war heroes increased dramatically, but not without the notice from the Federal government who saw the advent as an opportunity to raise much needed revenue for the war. On August 1, 1864 the Internal Revenue department passed a 'photograph tax' requiring photographers to pay a tax on the sale of their photographs. By 1864 there were no 'photography tax' stamps issued, so other stamps were substituted, typically, the proprietary or playing card revenue stamps was used, usually affixed to the back of the photograph. Already burdened with high overhead costs and scarcity of materials because of the war, large photograph companies organized and petitioned Congress, complaining that they were shouldering too much of the tax burden placed on the public. After exactly two years their constant efforts resulted in the tax being repealed on August 1, 1866.^[9] Several other widely used products, such as cotton, tobacco and alcohol, were also charged a *proprietary* tax which appreciably contributed to the revenues generated.^[10]

Currier & Tuxbury Family Members in 1889 Directory

Currier

Page 218 of City Directory, published in Amesbury, Massachusetts on Tuesday, January 1st, 1889

“ Frederick, bodymaker, house 11 Green
 “ Frederick A. trimmer, boards 11 Congress
 “ George A. brick manuf., Congress, beyond Cushing,
 house Congress, near the line
 “ George S. wheelmaker, boards 2 Boardman
 “ George W. expressman, boards 51 Market
 “ Hannah E. widow, house 57 Elm
 “ Herman, wood, house 196 Main
 → “ Howard F. teller, Powow River National Bank, h.
 head of Cedar
 “ John Mrs. widow, h. Haverhill rd. n. Pond Hill rd.
 “ John (*Currier, Cameron, & Co.*), Elm, near Clark,

Tuxbury

Page 272 of City Directory, published in Amesbury, Massachusetts on Tuesday, January 1st, 1889

“ Eliza, widow, house 194 Main
 “ Ellen Miss. house 58 Market
 “ Frank H. (*Tuxbury Bros.*), Elm, b. 10 Washington
 → “ Frank J. farmer, h. So. Hampton road, n State line
 → “ Frank J. jr. farmer, b. So. Hampton rd. n. State line
 “ H. ...