Images of the Past

Old photographs of ancestors are some of the greatest treasures a genealogist can have. These heirlooms show glimpses of our past, sometimes exposing physical features handed down through generations. Even more valuable to the researcher are the valuable clues to an ancestor's place of residence, and the time frame in which the picture was taken. An old picture that appears as a positive image (shiny and light) from one angle and a negative image (dark and matte) from another is probably a daguerreotype. There were about three million of these produced in this country from 1839 to about 1880. It was named for its inventor, Louis Jacques Mande Daguerre (1789-1851) and was usually framed under glass in an attractive hinged case, often faced with velvet.

Tintypes, or ferrotypes as they were also called, were introduced in 1854 and were produced until the 1930's. These are really made from iron, but, because the pieces of iron were so thin, people assumed they were tin. Tintypes were widely produced and sold for a penny or. They appear to be painted a dark color on the back and have a varnished surface. Those taken during the Civil War often are datable by their paper holders, which were adorned with popular patriotic stars and emblems. After 1863, these paper holders were embossed rather than printed. Uncased tintypes sometimes have canceled tax stamps fixed to the back. An 1864 act required sellers to affix stamps at the time of sale. They were applied from August 1, 1864 to August 1, 1866, and are useful in dating these tintypes. Another distinctive period for dating tintypes is 1863 to 1890, known as the Gem period. Gems were tiny portraits, about the size of postage stamps and were commonly stored in special albums with a single portrait per page. Some Gems were cut to fit lockets, cuff links, tie pins, and rings. Beginning in 1870, and through 1885, tintypes were produced with a chocolate-colored tinted surface. This Brown Period is also marked by subjects that are posed with painted landscape backgrounds, fake stones, wooden fences, and other rustic outdoor props.

(continued on back page)
I have taken the following Jefferson County, MO marriages from a series of disks by Liahona Research Inc. titled Missouri Marriages. The first set is early to 1825 and the second set is 1826-1850. As this is a very large list, I have only recorded the first two disks of eight. Upcoming issues of the newsletter will include more of these records.

The second list is alphabetized by the last name of both parties involved, so you should find each marriage listed twice. The date shown is the marriage date.

<table>
<thead>
<tr>
<th>First Name</th>
<th>Last Name</th>
<th>Date</th>
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<tbody>
<tr>
<td>Mary S. Austin</td>
<td>John W. Honey</td>
<td>March 29, 1821</td>
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<td>Adaline Bates</td>
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<td>Elizah Wease</td>
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<td>John Ackley</td>
<td>Elizabeth Rutledge</td>
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<td>Joseph Adams</td>
<td>Ellen Moss</td>
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<td>Louisa Adams</td>
<td>John Courtney</td>
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<td>Zachariah Alexander</td>
<td>Sarah Drennen</td>
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<td>Johnson H. Alford</td>
<td>Mrs. Adaline Lewis</td>
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<td>Severn Muir</td>
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<td>Coleman Allred</td>
<td>Ailsey McClain</td>
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<td>Amanda Bishop</td>
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<td>Margaret Ann Allred</td>
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<td>Isaac Rutledge</td>
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<td>Martha Baker</td>
<td>John Herrington</td>
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Nancy Baker
Phoebe Baker
Sarah Baker
Catherine Baldwin
John Baldwin
Atlas Ball
Baptiste Barree
Mrs. Keziah Barron
Mary Baru
Solomon Bassinger
Marsaleste Bates
Jacob Baummer
Henry Bazil
James A. Beal
George W. Beall
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Margaret Becker
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Minerva Benton
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Cyrena Berk
Lewis G. Berry
Willis Berry
Uriah Bettes
Mary Bevis
Perry Biddick
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Amanda Bishop
Amelia Bishop
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James Bittick
Margaret Bittick
Priscilla Bittick
Henric Black
Lorenzo Blackwell
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Sybel Blane
Matilda Blue
Delphia Bogue
Elizabeth Boils
Davis Boli
Elizabeth Boli
Madison Graham
Thomas Romine
James McKeen
Michael Brindley
Elizabeth Evans
Frank R. Toy
Polly Owen
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William Cole
Salina Scantlin
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Mrs. Ann G. Steuber
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Jacob Gillmann
John Jones
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Mitchell McCormack
Mrs. E. Lefler
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Sarah Weaver
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Nancy Brooks
James Dodson
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John Horn
John Allred
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Eliza Medley
John Howe
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Frances Peppers
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Elijah Bryant
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John Boli Jr.  
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Sarah Boli  
Michael Boly  
Margaret Bones  
George W. Booth  
Jacob E. Boren  
Nancy Boughtman  
Thomas Boughtman  
Alexander Boughton  
Benjamin Boughton  
Benjamin Boughton  
Elizabeth Boughton  
Jackson Boughton  
Judy Boughton  
Robert Boughton  
Alfred Bowen  
Joseph T. Bowles  
Mary Bowling  
Thomas J. Bowling  
William S. Boyce  
Martha Boyd  
Mary J. Boyd  
Robertson Boyd  
William Boyd  
William Boyer  
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Delia Bradfield  
Catherine Breckenridge  
Elizabeth Breckenridge  
May L Brickenridge  
Mariah Bridwell  
Zachariah Briggsmean  
Elizabeth Brindley  
John Brindley  
Michael Brindley  
Bedford Britton  
Eliza Jane Brooks  
Henry Brooks  
Nancy Brooks  
Paschal Brooks  
Celinda Brow  
Austin Brown  
Catherine Brown  
Henry G. Brown  
Jesse Brown  
Joanna Cochran Brown  
John Brown  
John Brown  
Sary Swaney  
James Jones  
Thomas Savage  
Jemima Morehead  
John Stowe  
Sarah Staples  
Dorcas Johnston  
Miller Cadwalledar  
Jane M. Clew  
Clarissa Mooney  
Mary Mattingly  
Elvina Mooney  
Alfred Bowen  
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Pleasant S. Stewart  
Betsey Halderman  
Elizabeth Boughton  
Ann Tesson  
George Ware  
Lavina Null  
Susan Crenzlaus  
William Null  
Samuel Tullock  
Susannah Hagan  
Sarah Ross  
Isabella Tesson  
James P. Cape  
William Steel  
Eliel Donnell  
Lorenza Blekwell  
Tolbert C. Carver  
Charles Cadwallader  
Malinda Jane Hacker  
Isaac Williams  
Mary Williams  
Catherine Baldwin  
Matilda Blue  
John Porter  
Polly Roark  
Uriah Bettes  
Lorenda Roark  
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The following article by Elizabeth Reissing, is from the June 23, 1949 issue of the News Democrat.

Goldman's oldest citizen, Mrs. Lily Marsden, will soon reach her 86th birthday. Despite her frail appearance, "Aunt Lily," as she is affectionately known, is still active, having recently returned from visiting her son and family at Doniphan, Mo.

Mrs. Marsden was born July 12, 1863, the daughter of Alexander and Virginia Moss Hensley, on what later became known as the Keney farm in lower Sandy. As a girl she attended Sunday School and church at Sandy, riding the distance horseback with her mother. She recalls vividly the day she was baptized in Sandy Creek by the Rev. Sullivan Frazier. "It was winter," mused Aunt Lily, "and the ice had to be cut from the waters."

She was married to Sam Marsden in 1885 and moved to a farm in this vicinity, purchased from Jim Moss. Her mother operated a post office and store in a log building along the Lemay Ferry road. The building was moved upon the hill, a distance of several hundred feet, and more rooms added. It still stands upon the slope among the tall shade trees, but it has been covered and painted. It became the home of Mrs. Marsden upon her marriage, and remained her home during her entire married life. Here she reared her 10 children, six daughters and four sons. The children attended the H. Williams School, more familiarly known to the younger generation as Central School.

Mr. Marsden died in 1938. In 1944 she lost her first child upon the death of a son, Grover. Her children are Rankie, Corbett, Richard, Mrs. Jennie Graham, Mrs. Essie Roddiger, Mrs. Mary Boethke, Mrs. Pinkie Lindeau, Mrs. Alma Haverberger, and Mrs. Dell Leonard, with whom she lives, only a short distance from her old home. Mrs. Marsden, to her own knowledge, is the oldest living descendant of the Hensley kin.

When her mother was postmistress, the name of Goldman was unknown, and to the best of her knowledge the post office was known as Sandy. The mail was first delivered to St. Louis by Linn Metz. He carried the mail pouch on horseback through what was little better than a wilderness in those days. It was a long, dreary, nearly 30 mile trip over the hills to the city. Then his son, Joe Metz began driving a hack over the lonesome route, carrying mail, butter, eggs, chickens, and passengers. Sometimes Joe's son Lize, delivered the return mail to Hillsboro in a buggy. The Metz family lived on the place now owned by John Kley. Gabriel (Buzz) Marsden also drove the hack for a time, probably about 1866.

When the log building was moved to the hill, Mrs. Marden's mother purchased the store at the present site of Goldman and moved there. The post office was later discontinued. There was a separate log dwelling near the store, but this has disappeared with the years. The store has known many owners and one of them is responsible for the name of Goldman. We are told at one time a man named Sam Goldman of St. Louis purchased the store and immediately displayed a prominent sign outdoors reading "Goldman." In time the ownership changed but the sign remained, until finally Goldman became the accepted name. Other remembered names of past owners are Reed, Tucker, Frazier, Christopher, Diekman, and the present owner Wagner.

The old covered bridge at Goldman has been here as long as she remembers. In bygone years, the creek at the bridge was sometimes the scene of baptisms. Mr. Marsden and a son, Rankie were both baptized on the same day.

In Goldman's early days, Newkirk's Lead Mines operated nearby, but in time they were abandoned. About 1920, the Blackwood Sanitarium for tubercular patients was built on the site now occupied by Camp Don Bosco. The sanitarium had about 30 individual cottages for patients, and a main building. Besides the manager, there were about five regular employees, two nurses and a visiting physician. In a few years, it was vacated. Fire of an unknown origin destroyed the main building after it had been deserted, and many years later the place was purchased by the operators of Camp Don Bosco. Today it is a modern camp with swimming pool and accommodate from 150 to 200 children during vacations.

An interested observer of life, Mrs. Marsden has watched familiar faces disappear, and some old names fade. Sometimes old homes are sold, then in later years, children return to settle nearby, and long remembered names again become an accustomed part of the community. Ernest Linhorst now lives on the old farm which was her home, and his son Melvin, has built a house in the flat where her mother kept that first post office so long ago.

Driving along the smooth blacktop road of today, it is hard to visualize a dusty rider astride a tired horse, mail pouches slung across the saddle front, wending his way slowly down the long hill, witching eagerly for that faint glimmer of lamplight among the trees that meant home, rest and a journey's end.
To determine if you have a tintype rather than a daguerreotype, see if it will attract a small magnet. If it does, it's a tintype. This test will also distinguish a tintype from ambrotypes, which were produced on glass between 1854 and 1881. Touches of color, pink cheeks, colored clothing and gold jewelry, were often added by hand to ambrotypes. Most family tintypes come from the era identified as the carnival period, 1875-1930. During this time, itinerant photographers set up their cameras in portable studios at local fairs and carnivals. They used novelty props and such painted backdrops as Niagara Falls, ocean and beach scenes. Tall hats and bustles on women in fashion before 1900 also appear in these images. Full front views of subjects in formal dress with one seated and the other standing were popular poses in the 1860's and 1870's. Those head and shoulder or profile views of women with upswept hair and a white drape over their shoulders were popular in the early 1900's.

Albumen prints, especially one type called the Cabinet Card (1866-1906), were popular from 1860 to 1890 and were larger than prints produced earlier. Today, they can be accurately dated by the color of stock, borders, corners, and size of the card stock to which they were glued. The earliest Cabinet Cards, produced from 1866 to 1880, were usually on lightweight white card stock with borders of red or gold rules consisting of single and double lines. Photographs mounted on card stock often can be identified by size and style and given an approximate time frame. The Carte de Visite (4 1/2" X 2 1/2") introduced in the United States in 1859 were often used in lieu of calling cards. The Cabinet Card, 4 1/2" X 6" was introduced in 1866, Victoria, 3 1/4" X 5" in 1870, Promenade 4" X 7" in 1875, Boudoir, 5 1/4" X 8 1/2 " and Imperial, 6 7/8" X 9 7/8" date between 1866 and 1890.

By ascertaining the type of photographs you have inherited, you can date when they were created, which is a valuable tool in genealogical research.

This article is taken from Genealogy by Myra Vanderpool Gormley in the magazine Colonial Homes, August 1996

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