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Celluloid buttons : cataloging unusual photographic objects

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CELLULOID BUTTONS
CATALOGING UNUSUAL PHOTOGRAPHIC OBJECTS

by
Jennifer Ann McInturff
B.F.A., University of Tennessee, 2005

A thesis presented to
Ryerson University and George Eastman House,
International Museum of Photography and Film

in partial fulfillment of the
requirements for the degree of
Masters of Art
in the Program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2009
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Celluloid Buttons: Cataloging Unusual Photographic Objects

Masters of Art, 2009

Jennifer Ann McInturff

Photographic Preservation and Collections Management

Ryerson University in conjunction with George Eastman House, International
Museum of Photography and Film

This thesis project uses a collection of 59 celluloid photographic buttons as a case study for arranging, describing, and cataloging similar novelty displays. The buttons discussed, which are part of the photographic collection at Eastman House, are in the form of pin-backs, pocket mirrors, and medallions. The first part of the paper describes the collection, gives a concise explanation of the button-making process and history, and presents an analysis of celluloid buttons based on observations of the objects as well as primary research. The second part of the paper outlines the arrangement and cataloging process, and summarizes the decisions made regarding the documentation of the collection.

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INTRODUCTION

This thesis is a practical project to create catalog records for 59 celluloid covered photographs mounted on metal that were recently accessioned by George Eastman House, International Museum of Photography and Film, Rochester, NY. Cataloging these objects was complicated due to the standardized style of the museum's collection database, The Museum System (TMS), and the small amount previously written about such objects. The essay discusses and analyzes the cataloging and description of these celluloid photographic objects in relation to these challenges.

The Museum System is a database program that is easily adaptable to seemingly any object. However, there must be consistency among fields in order to utilize TMS as a tool for accessing the collection. To avoid inconsistency, information is entered in a standardized manner. Catalogers adapt information about objects to descriptive standards, rather than adapting TMS to individual objects. TMS performs searches based on user-defined information in specified fields, and without the consistency that implementing standards provide, information will be lost. Descriptive standards are put in place by staff at the institution; therefore, the style of cataloging varies among institutions. At Eastman House, objects are individually cataloged, as opposed to inventory cataloging, in which case objects are grouped together and an overview of the group is described in one record. The large amount of data entry involved with item level cataloging increases the risk of losing information due to errors. In attempt to decrease the risk, users must be granted permission to edit and create

information. Also, catalogers must follow, as precisely as possible, the descriptive standards explained in Eastman House's Cataloging Style Manual, which does not directly address unusual objects, such as the ones in this acquisition. I was confronted with creating a standardized method to catalog the buttons that complies with the guidelines of the Style Manual and allows the most access to the collection.

Very little has been written about celluloid photographic objects, and without a general understanding of their history and function it is not possible to create ideal catalog records. Pertinent information was unknown, such as the dates that the objects were fabricated and the processes used to print the illustrations and photographs. Furthermore, there was no established terminology to use in reference to these objects, which is especially important for writing correct and comprehensive descriptions. Using the resources available at Eastman House, I was able to establish answers to these uncertainties, and as a result was able to document the collection of objects in a way that is consistent with the standards of Eastman House's TMS database.

I used the terminology derived from my research to create sufficient descriptive titles, determine dates and mediums, concisely describe the imagery surrounding the photographs as well as the objects themselves, and establish general subjects for searching purposes. Because extensive research was involved in this process, this paper also includes a description and analysis of celluloid photographic objects. The conclusions and assumptions presented in this section rely primarily on observations and analysis of the 59 celluloid objects.

LITERATURE REVIEW

Celluloid buttons have been mostly overlooked in photographic literature and history, especially the medallion buttons that account for the majority of the objects in this collection. Celluloid pin-backs and pocket mirrors are more often discussed because they are commonly collected items. *Forget Me Not* by Geoffrey Batchen and *Tokens of Affection and Regard* by Larry J. West and Patricia Abbott both establish a foundation for appreciating three-dimensional photographic objects.¹ Both publications are valuable for understanding the visual and material histories of photographic displays before celluloid buttons.

The exhibition catalog, *Pop Photographica*, is illustrated with a wide assortment of novelty and ephemeral photographic objects, including celluloid medallion buttons.² The two essays in the catalog analyze the objects and explain their function in our society. Daile Kaplan's brief observation of celluloid medallion buttons provides more information about the objects than any other source. Medallion buttons are also depicted in *The Photographic Experience 1839-1914: Images and Attitudes*.³ The author cites them twice, calling them "memorial roundels" and using them as examples of ways in which images of the famous and deceased were displayed. They are also called "memorial roundels" in *Each Wild Idea* where Batchen refers to them as one of many vernacular displays.⁴

¹ Batchen, *Forget Me Not*; West and Abbott, *Antique Photographic Jewelry*.

² Kaplan, *Pop Photographica*.

³ Heinz and Heinz, *The Photographic Experience*, 187, 190, 347.

⁴ Batchen, *Each Wild Idea*, 57.

Three paragraphs in the 1977 publication titled *Paul Martin: Victorian Photographer* speak to the popularity of buttons at the turn of the century.⁵ Two years later, Peter Palmquist published an article in *Photographica* regarding a celluloid button sample kit made by Cruver Manufacturing Company for traveling salesmen.⁶ Palmquist attempts to provide general information about celluloid buttons; however, part of his description of the manufacturing process is incorrect. A recent article appears in the German publication, *Rundbrief Fotografie* that details a process for restoring tears on medallion buttons.⁷

Publications addressing material culture also seem to dismiss personalized celluloid buttons. They do, however, occasionally supply histories for commercial pin-back and pocket mirror buttons. The modern reference, *The Encyclopedia of Ephemera* details the history of celluloid pocket mirrors manufactured for public consumption, and *Material Culture in America: Understanding Everyday Life* offers a valuable history of the political use of pin-back buttons.⁸

Celluloid Treasures of the Victorian Era is an illustrated book marketed toward collectors of celluloid objects.⁹ Very little consideration is given to buttons compared to other celluloid objects. This publication provides a general history of celluloid objects and a brief history of pocket mirrors, as well as suggestions for caring for celluloid objects. Also included are the names of button manufacturers and patent numbers pertaining to buttons.

⁵ Flukinger, Schaaf, and Meacham, *Paul Martin*, 66-69.

⁶ Palmquist, "The Cruver 'Photo-Medallion' Sales Kit," 9-11.

⁷ Morhard and Heidi, "Die Restaurierung eines Fotomedaillons," 5-8.

⁸ Rickards, et al., *The Encyclopedia of Ephemera*, 242-243; Sheumaker and Wajda, *Material Culture in America*, 352-353.

⁹ Van Patten, Williams, and Williams, *Celluloid Treasures of the Victorian Era*.

Cassell's Cyclopedia of Photography, an early 20th century encyclopedia, is a primary source that describes the process of making celluloid buttons.¹⁰ The entry is precisely reproduced in the 1974 reprint, titled *Encyclopedia of Photography*.¹¹ Advertisements for celluloid buttons can be found in many periodicals from 1900 into the 1930s. Advertisements are a primary source for information relating to the manufacturing and distribution of buttons. Their presence in magazines and periodicals reveal the decades in which buttons were popular and the countries in which they were sold. Advertisements supply the names of companies and photography studios that sold celluloid buttons, and describe the presses and dies used to fabricate the objects. A listing of selected advertisements appears in Appendix A.

Several short editorials, reviews, and letters to the editor also exist in photographic trade journals of the period. These writings address the popularity and profitability of celluloid photographic buttons. They inform readers about the simplicity of the fabrication process and identify the companies that supply the manufacturing materials.¹² The circa 1900 catalog, *Twentieth Century Ideas: Miniature Photo Jewelry; Photo Medallion Easels and Celluloid Photo Buttons* produced by J. Abrahams Studio and Factory demonstrates how buttons were presented and priced when first marketed at the turn of the century.¹³

¹⁰ *Cassell's Cyclopaedia of Photography*, 79.

¹¹ *Encyclopedia of Photography*, 79.

¹² "Advice upon Making of 'Photo-Buttons,'" *Photography* (1903): 76; Fallowfield, *British Journal of Photography* (1907): 110; "Latest Society Fad," *The Photographic Times* XXX (1898): 238; "Photo-Buttons," *The Photogram* (1902): 126-167; "The Photo-Jewelry Mfg. Co.," *The Photographic Times-Bulletin* (1902): 95; "Photographic Buttons and Jewelry," *The Photographic Dealer and Optical and Scientific Apparatus Trades Journal* XV, no. 86 (Nov. 1903): 119-120.

¹³ Abrahams. *Twentieth Century Ideas*.

While little scholarly attention has been given to celluloid buttons, their inclusion in recent publications demonstrates that they are objects relating to photography and American visual culture that scholars have begun to consider in some degree. What has been written reveals a limited knowledge, probably because the authors do not have a large selection of buttons or the resources of a large collection of photographic journals from which to make generalized assumptions. This essay is distinct from the writings referred to earlier because it takes into account the history, fabrication process, and preservation concerns of celluloid photographic buttons in order to address cataloging them within an institution. It is able to provide a comprehensive understanding of celluloid buttons because the observations and conclusions are derived from a substantial number of buttons and photographic journals.

METHODOLOGY

In order to catalog the lot of 59 celluloid buttons I first had to gain an understanding of the materials used, the process by which the objects were constructed, and their place in culture. I conducted research at the Richard and Ronay Menschel Library at George Eastman House, the Kay R. Whitmore Conservation Center at George Eastman House, as well as on-line, and in the private collection of Howard Tanenbaum, Toronto, Ontario, Canada. The Richard and Ronay Menschel library holds journals from the United States and Europe that date back to the announcement of photography in 1839. Some of them include advertisements related to all facets of photography, including photographic buttons. I found very little written about the objects in contemporary and historical photographic literature, so the advertisements became my main source of information. The advertisements reveal how the objects were distributed, to whom they were marketed, the companies that manufactured the materials and machines used to assemble buttons, and the process by which they were assembled.

Staff of the Whitmore Conservation Center at Eastman House assisted me in identifying the materials used in making buttons, including the photographic process and border print process. Conservators Ralph Wiegandt and Ania Michas made a cross section of a button I purchased on eBay. This helped me to understand how the layers above the metal (border print, photograph, and celluloid) are physically created, and in what order.

Howard Tanenbaum, a noted photograph collector and George Eastman House Trustee, gave me the opportunity to see his private collection of photographic buttons, which includes a salesman's sample case. The case is outfitted with four sample buttons as well as celluloid-covered paper sheets that illustrate the different decorative border designs that could be chosen to surround the photograph. Comparing the 59 buttons with photographs I had made of the sample sheets, I discovered that many of the border illustrations on the buttons in the collection are identical to the options pictured on the samples.

Patents have also been a source of valuable information regarding the construction of buttons and the companies that distributed manufacturing materials. The United States Patent and Trademark Office Online has searchable digitized records for patents filed after 1976, which was not helpful for finding records filed at the turn on the 19th century. Google, however, has all patent records prior to 1976 digitized. Google also allows users to search records through keywords searches of patent application text, which is particularly helpful when the name of an object is unknown.

DESCRIPTION AND ANALYSIS

Fig. 1 Photo N. M. Graver

The collection of celluloid covered photographic objects purchased by George Eastman House from Swann Auction Galleries in 2008 consists of 59 circular, oval, and rectangular objects (fig.1). All of them incorporate a photograph mounted on metal, usually tin, and are covered with celluloid. The smallest object is 1.7 by 1.2 inches (oval), and the largest object has a diameter of 9.1 inches. The objects are commonly referred to as *buttons* because they are constructed in the same manner as a pin-back button; however, only one of the 59 objects is a pin-back. Twelve of the objects have mirrors secured to the back; these are referred to as *pocket mirrors* and are all approximately 1.8 by 2.8 inches (oval) in size. Most of the bigger buttons, identified as *medallions*, have a decorative border surrounding the photograph and two slots on the back where a thin, foldout metal easel stand was once attached. Only a small number have

intact easel stands enabling them to be freestanding. In addition to the easel stands, some of the medallions have hooks and can function as hanging displays.

One medallion button has an easel stand fabricated from a wire coat hanger. Another medallion lacks the slot for an easel stand or hook to be attached. On this medallion, the metal backing is covered with glossy, black lacquer, and has the inscription "Columbia Medallion Studios Chicago" stamped in the center. The lacquered back protects the metal from rusting, and therefore, is an improvement to the design. Due to the characteristics of this medallion, I presume that it was made toward the end of the button craze and is meant to sit on an easel stand that exists as a separate piece entirely.

Fig. 2 2008:0500:0001

People are the subjects of all the photographs, except for the pin-back, which depicts a kitten chasing a small dog (fig. 2). Thirty-two of the photographs are portraits that appear to have been made in a professional photography studio. Thirty of the photographs appear to have been taken by amateur photographers

in everyday, outdoor settings. The sitters represent a diverse group of individuals, which includes soldiers, upper class and lower class families, brides and grooms, non-Caucasians, fraternity men, children, nuns, clowns, and a dog wearing a bowtie, selectively illustrated here (fig. 3).

Fig. 3 Left to right: 2008:0501:0009, 2008:0503:0006, and 2008:0503:0013

An American collector consigned the collection to Swann anonymously, so the complete provenance of these objects before entering the Eastman House collection is unknown. Three medallions exhibit separate portraits of a man and a woman. The photographs on two of these three medallions combine a formal studio portrait with a snapshot (fig. 4). The photographs on the third medallion (fig. 5) seem to have been made at the same place and at the same time because the sitters are both dressed in wedding attire and the backgrounds look identical. Twenty-three of the portraits are hand-colored. In most of these photographs, only a few elements of the image are colored, mainly the grass and shrubbery. In six photographs the pigments appear to have been carelessly applied. For instance, in *Father and Son* (fig. 6) only a portion of the shrubbery is colored green. The skill with which these portraits were colored raises many questions

about their origin: Was the coloring applied at a professional photography studio, by a traveling salesman, or by the consumer? Why were the badly colored prints used?

Fig. 4 2008:0503:0014

Fig. 5 2008:0503:0012

Fig. 6 2008:501:0018

Seven of the pocket mirrors and five of the medallions are illustrated with photographs depicting a bride and groom (fig. 7). In 1972, Eastman House

acquired a manufacturer's sample display of approximately 1,100 pin-back buttons, many of which also picture brides. The pin-backs are arranged on a 68.0 by 33.0 inch, felt-covered, wood board. The mass-produced nature of pin-back and pocket mirror buttons, and the considerable number of wedding portraits made into pin-backs and pocket mirrors suggests that the objects could have been used as souvenir gifts for people other than the bride and groom, perhaps the wedding party. Medallions with wedding photographs are more personal because they are more commonly one of a kind objects meant to be exhibited in the home.

Five medallions display photographs that have been obviously edited to exclude sitters from the images. These photographs have rough, unevenly tinted backgrounds, and in some there remains an arm or a shoulder of the imperfectly removed sitter, as observed in *Two Men in Suits with Bowties* (fig. 8). Four photographs have been reproduced intentionally to include flat areas of color around the image, as in *Man Wearing Bowler Hat* (fig. 9). This retouched area

has been added so that the shape designed for the photographic print is completely filled.

The border prints offer a range of ornamentation styles. The simplest borders are a solid off-white color, meant to imitate ivory. Ten of the borders are embellished with a variety of woodgrain patterns. One medallion has a white,

luminescent pearloid border (fig. 10) and two medallions have blue, luminescent pearloid borders. Pearloid is faux mother-of-pearl made from celluloid. The more elaborate border prints are decorated with flowers, butterflies, birds, and landscape scenes. The flowers that adorn many of the borders are chrysanthemums, daisies, forget-me-nots, lilies of the valley, violets, roses, and apple blossoms.

Often, the borders are photographic images that have been reproduced many times over, and as a result have lost much of their detail. These borders are also frequently retouched; the consequent loss of detail and the retouching gives the appearance of a drawing. Some of the flowers illustrating the borders look as if they were originally made by placing an actual flower on photographic paper and exposing it to light (fig. 11). This camera-less process of producing a photograph is referred to as a *photogram* or *photogenic drawing*. The borders that are not printed with a color process have been hand-painted with watercolor-like pigments. A number of the border illustrations are composite prints. These designs are made by combining elements, usually two separate photographs, to make one decoration. In this collection, composite prints are prevalently comprised of a landscape scene and flowers.

The subject of one medallion button is a nude woman (fig. 12). Reproducing erotic or tantalizing images in the form of pocket mirrors was relatively popular, and I assume that it was not uncommon for medallion button manufacturers to incorporate these images with the same commercial motive.¹⁴ Like many of the borders, this image has been retouched and reproduced so many times that it has lost a lot of detail. Also, every area of the image is colored. This was an attempt to present the photograph as more realistic, which was common practice during the first few decades of the 20th century, but to today's viewers the image looks more like a painting than a photograph.

Eleven of the 38 border decorations on the medallions include either the word "COPYRIGHT" or the copyright symbol. Eight of these borders include a

¹⁴ *The Encyclopedia of Ephemera*, 243.

signature as part of the reproduced design. Two signatures appear on six borders, leading me to speculate that the illustrators who signed the original print, worked for the company that distributed the border prints. Nothing is known about the employees who signed the illustrated borders for reproduction purposes, but we assume that they created the original print.

Fig. 12
2008:0501:0014

CONSTRUCTION

The process for making celluloid covered photographs mounted on metal is the same as that for making pin-back buttons. The assemblage is comprised of a metal disk, a metal retaining ring, a photograph, occasionally an additional illustrated print surrounding the photograph, a sheet of celluloid, and a pin, mirror, or easel stand. The photograph is supplied by the consumer, and often a reproduction would be made by the manufacturer so that the original print remains unchanged. The photograph is generally reproduced using albumen,

bromide, or gelatin printing out paper.¹⁵ It is cut to its precise shape and size with dies specially made for the purpose.

Distributors of button making materials mass-produced the metal disks, retaining rings, functional attachments, celluloid, dies and presses, as well as the pre-printed border designs that appear on many of the medallion buttons. A variety of processes were used to print the borders, and include chromolithography, half-tone photoengraving, and gelatin photographs with applied color. The trimmed photograph and border design (if a border design is incorporated) are face-mounted to a sheet of celluloid using heated rollers. Once mounted, the celluloid gives the appearance of a lacquered surface. The celluloid-covered photograph is then placed in a press and the outside edges are crimped over the metal shell. Like the dies, the presses are specially made to accommodate the different shapes and sizes. Lastly, a metal retaining ring is secured over the crimped edges, and an easel stand, hook, or pin is attached. On pocket mirrors, the mirror element is secured to the back instead of a retaining ring.

A thin line of gold colored paint often separates the photograph and border. The gold paint looks as though it was delicately painted from the front, and gives the display a more handmade and costly look. In reality, the paint is rather casually spread on the back of the prints after the photograph and border prints have been face-mounted to the celluloid. On the buttons affected by delamination, the gold paint is observed to be smeared over the entire back of the

¹⁵ *Cassell's Cyclopaedia of Photography*, 79.

prints, but resides most prominently in the space between the photographic print and the boarder print. The paper used to print the border decoration is usually thicker than the photographic paper. To raise the print and give the impression that the border and photograph are one element, a piece of paper is laid under the photograph. The paper, hidden from the viewer's eye, is frequently newspaper and exists under the photograph portion of the assemblage only.

HISTORY

Celluloid covered photographic buttons in the form of pin-backs, pocket mirrors, and medallions were fashionable from the late 1800s to the early 1930s. In 1869, John Wesley Hyatt invented cellulose, which is considered to be the first modern plastic.¹⁶ The fabrication of photographic buttons covered with celluloid originated in the United States.¹⁷ Celluloid buttons exhibiting photographs first appeared in United States patent records in the late 1880s. For a list of patents see appendix B. An 1898 advertisement declares celluloid buttons to be “the latest society fad,”¹⁸ and by 1903 trade journals were giving detailed instructions for making buttons.¹⁹

In the 1890s, celluloid pin-back buttons became a popular promotional strategy in political campaigns. Displaying images of political candidates on pin-

¹⁶ Van Patten, Williams, and Williams, *Celluloid Treasures of the Victorian Era*, 9-10.

¹⁷ Flukinger, Schaaf, and Meacham, *Paul Martin*, 66.

¹⁸ L. P. Davis Co., Advertisement, *The Photographic Times*, iv.

¹⁹ “Photographic Buttons and Jewelry,” *The Photographic Dealer and Optical and Scientific Apparatus Trades Journal*, 119-120.

backs is a tradition that dates back to George Washington's supporters in 1789.²⁰ Pocket mirrors are traced back even further, to ancient Mediterranean civilizations.²¹ In the early 20th century celluloid pocket mirror buttons were most commonly made for advertising. Businesses of all sizes advertised by giving away pocket mirrors. For smaller businesses wishing to keep costs low, manufacturers customized pre-printed illustrations with the business's name and information. Larger businesses, ordering a substantial quantity, often designed a more distinctive graphic for their pocket mirrors.

Celluloid medallion buttons were most often produced to function as display stands for showcasing photographs of loved ones. These buttons were customized and purchased in single quantity by the final consumer, making them more personal than pocket mirrors and pin-backs, which were ordinarily produced in bulk and distributed to a wide audience. The earliest celluloid medallion displays were full-framed photographs generally set into decorative metal frames. Around 1916, Cruver Manufacturing Company, located in Chicago, began advertising frame-less celluloid covered medallion buttons. The new displays featured one or two photographs in the middle of an ornate printed border.

Cruver Manufacturing Company appears to have been the most popular distributor of the materials for making medallion buttons. Cruver supplied the printed border designs, celluloid sheets, machine presses, and die cutters to North America and Europe. The company also produced sample cases for

²⁰ Sheumaker and Wajda, *Material Culture in America*, 352.

²¹ Melchior-Bonnet, *The Mirror*, 12.

traveling salesmen. A number of these cases are known to exist in private collections in the US and Canada.²² They are in the form of suitcases covered in black colored imitation leather with purple cloth lining (fig. 13). Sets of celluloid covered paper sheets that picture the various border decorations are included in the cases, along with samples of the physical objects.

Fig. 13 Itinerant salesman sample case with samples and sample sheets.

Orders taken by itinerant salesmen were sent, along with the original photograph, to Cruver in Chicago. Cruver would reproduce the photograph,

²² Collectors Howard Tanenbaum and Maia-Mari Sutnik own such cases; Peter Palmquist wrote about a case he owned in “The Cruver ‘Photo-Medallion’ Sales Kit;” example case is listed on Prices4Antiques.com, <http://www.prices4antiques.com/photographica/accessories/Accessory-Photo-Buttons-Cruver-Mfg-Saleman-Sample-Kit-B184474.htm> (accessed April 2, 2009).

fabricate the final product, and mail it to the buyer.²³ Most Cruver advertisements show that the company was more interested in selling the materials needed to construct buttons than in making the actual products. Advertisements were directed mostly to professional photographers who sought "a highly profitable addition to their business."²⁴ Individualized pin-backs and pocket mirrors exist because studios and jewelry stores were capable of making such items with materials purchased from Cruver and other manufacturers. Larger photography and jewelry studios even provided customers with catalogs for ordering buttons, such as those of J. Abrahams in New York and L. P. Davis Co. in Chicago.²⁵

Button presses and other supplies continue to be sold in today's market and resemble those of the last century. The process for making buttons has become less expensive and faster, particularly with digital imaging and printing. There are hundreds of websites that allow consumers to upload their own images to be made into pin-backs and pocket mirrors, and even more that sell pre-designed buttons.²⁶ Celluloid buttons with photographic images are decorative keepsakes that have overlapping functions; as a source of information, as a

²³ Palmquist, "The Cruver 'Photo-Medallion' Sales Kit," 9.

²⁴ Cruver, Advertisement, *British Journal* (1930), 742.

²⁵ Abrahams, *Twentieth Century Ideas*; L. P. Davis, Advertisement, *The Photographic Times*, iv.

²⁶ Examples of sites dedicated to making pin-back buttons include:

<http://www.purebuttons.com/>; <http://www.everyonelovesbuttons.com/>;
<http://www.affordablebuttons.com/>; <http://www.affordablebuttons.com/>;
<http://www.speedybuttons.com/>; <http://www.buttonsonline.com/>; and
<http://www.wackybuttons.com/> (accessed May 15, 2009).

Examples of popular sites that fabricate personalized buttons among many other articles include: <http://www.zazzle.com/custom/buttons>; <http://buttons.cafepress.com/flair>;
<http://www.customcandybarwrapper.com/buttons.htm>;
<http://www.absorbentprinting.com/political-products/buttons>;
<http://www.designsondemand.com/products/buttons.htm>; and
<http://www.promopeddler.com/buttons/> (accessed May 15, 2009).

business enterprise, as visual entertainment, and as a way of displaying private worlds of family, friends, and loved ones. The functions are realized through advertisements and existing objects, and is clearly a phenomenon still active in our contemporary culture.

ANALYSIS

These celluloid objects demonstrate some of the many ways in which vernacular images were used and displayed. The first commercial photographic process, the daguerreotype, was most often displayed in book-like enclosures small enough to fit in the hand. These cases demonstrate the owner's wish to carry the portrait of a loved one from place to place in a relatively safe environment. Three-dimensional objects incorporating photographs first appeared as fashionable items consumed by the upper class, particularly women. These items were not just objects of desire, but also objects with practical function. Jewelry, letter openers, keepsake boxes, and hairbrushes are some of the more popular objects that were adorned with photographic images. The inexpensive positive process, the tintype, and the simplicity of reproducing images with the commercialization of the dry plate negative made these objects affordable to a wider range of consumers. Photographic images began emerging on granite, ceramics, copper, and many other utilitarian supports.

The introduction of Kodak's box camera and flexible film in 1888 democratized photography because it was inexpensive and required no special understanding of photographic technique. Rather than visiting a studio to have a

portrait made by a professional, photographs could be made by amateurs. Studio portraits show the sitter as idealized by the photographer, and the studio backdrop places the sitter outside their environment. Sitters in snapshots appear more natural, and their surroundings are commonly private areas, revealing artifacts of everyday life. The ability to record personal worlds changed the public's understanding of being photographed, as well as society's relationship to photographic imagery. Being photographed became familiar, photographic imagery became incorporated into everyday life, and functional items incorporating photographs became everyday objects.

Celluloid buttons were introduced at the end of the 19th century to become one of many 20th century novelty and ephemera objects exhibiting photographs. As objects of mass consumption they reflect the popular visual values of society during their time of creation. Pin-backs and pocket mirrors are generally a more public form of display than medallions, and have continued to be familiar novelty items. Pin-backs have always been vastly more common than pocket mirrors, as they are significantly less expensive to construct since there is no mirror attachment. Celluloid medallions can truly be called *ephemera* because they were very fashionable for a short period of time. Since their popularity diminished, commercial production also declined, and medallions became less commonplace. Today's viewers encountering medallions are often mystified by their function and use. However, this sense of mystification has also renewed interest in medallions as collectable objects.

We look to the decorative borders for additional information about the photographed subject, and in this way they act similar to captions. One example

is the medallion with a portrait of a West Point cadet (fig. 14). The photograph is surrounded by symbols indicating a May birthday, such as an emerald prominently positioned at the top center of the border. At the bottom of the border is the inscription:

MAY

BIRTHSTONE: EMERALD

BIRTHFLOWER: LILY OF THE VALLEY

The information collected from the border imagery shapes our understanding of the photograph. We may assume that the West Point Cadet was born in May, but there is no actual proof of this. Perhaps the customer who chose the May border was simply fond of the illustration and thought it would look nice surrounding a loved one's portrait.

Fig. 14 2008:0503:0002

While most of the objects seem to be paired with borders that relate to the photographs, others look to be random. The reason for combining certain photographs and border designs is not always evident. Why has a photograph of

three soldiers (fig. 15), one lighting a cigarette and two assembling a bunk bed, been brought together with a border adorned with roses and a butterfly? What was the customer's reason for uniting these two visuals into one?

Fig. 15 2008:0501:0006

The history of the individual objects is unknown and most of the assumptions we make about the objects are speculation. However, when viewing them it is important to remember that the customer commissioned the object to be made. The buyer handpicked the photograph, the border, the size and shape of the button, and the function of the display. When making selections about the imagery – choosing a photograph and border illustration – the consumer is consciously or unconsciously combining elements to make a visual narrative.

The narratives that unfold are influenced by both the imagery and function of the objects. For instance, I imagine that the pocket mirror with a photograph showing a woman holding a book and wearing a bowtie (fig. 16) was created as a souvenir for a religious retreat. The woman is an attendee and the book she holds is a bible. Her hand is reaching up to the sky, toward the God she praises. The

retreat took place in Florida, which is why the selected studio backdrop is illustrated with palm trees and water. On the other hand, it is entirely possible that the object was created for tourists visiting a tropical environment. The woman pictured would, perhaps, be the tour guide, which would explain the backdrop illustrated with water and palm trees. She holds her hand above her head as a gesture that announces, "Here I am, follow me." Her image may have been reproduced in the form of a pocket mirror because the size would fit in purses and pockets, making it convenient for tourists to carry and refer to if they forgot what their tour guide looked like. I also presume that tourists enjoyed carrying it because it was an attractive, novel, and useful object.

Fig. 16
2008:0500:0015

Celluloid covered photographs mounted on metal were inexpensive novelty items available to a large market. A 1916 Cruver advertisement states: "Something new will always interest and attract, particularly if moderate in price and with an individuality that a photograph always gives."²⁷ They were advertised in mainstream magazines such as *McClure's*, as well as in minor magazines such

²⁷ Cruver, Advertisement, *Camera Craft*, 484.

as *The Rosary*. Formal studio photographs reveal very little about the sitters. We assume that the sitters portrayed in the formal studio photographs are dressed in their best attire because that was the convention of the time.²⁸ In contrast, snapshots show the everyday environment and other artifacts of the sitters' life, which provides information about the subject's social status. Based on the material objects exhibited in these snapshots, such as worn clothing and farmhouses, it appears that the majority of the sitters are working class. However, as a group, the 59 buttons represent people from every social class, with a variety of ethnic backgrounds (African American, Asian, European immigrant, and white American), and with an array of occupations (soldier, mason, business owner, laborer, nun, entertainer, and salesman). It is assumed then, that the consumers purchasing celluloid buttons come from all social classes, yet are predominately working class.

The J. Abrahams catalog states that a higher end 6-inch medallion sold for \$3.00 in circa 1900, which would be equal to \$79.35 in 2009. The lower cost 3.5-inch medallion that sold for \$1.00 in circa 1900 would cost \$26.45 in 2009. J. Abrahams sold pin-back photo buttons in quantities of three to one hundred. In 1900 a quantity of three small pin-backs cost \$0.25, which is equivalent to \$6.61 in 2009, and a quantity of one hundred small pin-backs cost \$5.00 in 1900, which is equivalent to \$132.25 in 2009.²⁹ The inexpensive materials used to construct buttons, the amount of labor involved in constructing buttons, the

²⁸ Kidwell, forward to *Dressed for the photographer*, by Joan L. Severa, xiii.

²⁹ The prices are adjusted for inflation as calculated by the Consumer Price Index available at "Six Ways to Compute the Relative Value of a U.S. Dollar Amount: 1774 to Present," Measuring Worth, <http://www.measuringworth.com/uscompare/> (accessed June 5, 2009).

consumer price of the product, the mass marketing of buttons, the many logistical ways consumers could purchase buttons, and the mass-produced nature of the objects supports the assumption that celluloid photographic buttons were consumed by the majority of the population, regardless of social status, ethnicity, and occupation.

Buttons are machine made, yet each is individualized by the customer's selection. John Kouwenhoven characterizes American vernacular objects as:

"the tools, toys, buildings, books, machines, and other artifacts whose texture, shape, and so on were evolved in direct untutored response to the materials, needs, attitudes, and preoccupations of a society being shaped by the twin forces of democracy and technology."³⁰

He also states that true American folk arts are vernacular objects of the nineteenth-century that emerged as a result of "machines rather than hand-craft."³¹ Kouwenhoven's writing never directly focuses on objects for which the chief purpose is the display of visuals; nonetheless, this broad definition establishes that celluloid buttons are true American vernacular objects. Every element of the button is made with technology and machines, and they are made from "unpretentious materials"³² of "simplicity and flexibility"³³ and incorporate imagery that is a product of "the commercial organization of popular culture."³⁴ America embraced the potential of incorporating photographs into consumer

³⁰ Kouwenhoven, "American Culture: Words of Things?," in *Half a Truth Is Better Than None*, 22-23.

³¹ Ibid., 22.

³² Kouwenhoven, *The Arts in Modern American Civilization*, 12.

³³ Ibid., 33.

³⁴ Ibid., 212.

goods, such as celluloid buttons, that functioned as mementos and personal material objects of vernacular culture.

PRESERVATION CONCERNS

It was once believed that the celluloid layer preserved the photographs on pin-back, pocket mirror, and medallion buttons. Time has shown that this assumption is inaccurate. As with most photographic objects, high heat and humidity are detrimental. High heat causes the celluloid to crack, exposing the photograph to the environment and no longer protecting the image from heat and humidity.³⁵ The celluloid and photograph expand and contract at different rates, so when a crack is already present, fluctuating temperature and humidity lead to further cracking and the separation of the photograph from the celluloid, called *delamination*.³⁶ Celluloid is a known flammable substance, but these objects are not considered to be nearly as dangerous in this regard as nitrate film.³⁷

In this collection of 59 buttons, most of the photographs are fading. Many of the buttons exhibit heavy yellowing, which is caused by the deterioration of the celluloid layer rather than of the photographic print.³⁸ Climate change accelerates ageing affects of the celluloid and photograph.³⁹ The most common damage occurs due to mishandling and neglect. Many of the 59 buttons have scratches

³⁵ Morhard and Paulus, "Die Restaurierung eines Fotomedaillons," 6.

³⁶ *Ibid.*, 6.

³⁷ Van Patten, Williams, and Williams, *Celluloid Treasures of the Victorian Era*, 32.

³⁸ Morhard and Paulus, "Die Restaurierung eines Fotomedaillons," 6.

³⁹ *Ibid.*, 8.

and abrasions on the surface of the celluloid, and dents in the metal support. In addition, some of the buttons exhibit rust on the metal backs, and discoloration on the celluloid surface, which are caused by continuous exposure to moisture. Some even have water stains on the celluloid surface, showing that these buttons had prolonged contact with water. It is best to store celluloid covered photographic objects in a stable, dry, cool atmosphere, and implement preventative measures to avoid careless handling.

REGISTRATION AND CATALOGING PROCESS

Fig. 17 Photo N. M. Graver

The practical component of this thesis is to properly catalog the collection of celluloid photographic buttons using The Museum System (TMS) database in a manner that coincides with the cataloging standards established at George Eastman House, International Museum of Photography and Film. Catalogs provide information and access to the objects in a collection. At Eastman House, successful catalog records are accurate, void of errors, connect objects to related records, describe objects in a standardized manner, and are easily accessible in searches. Consistency among records is what enables the database to work as a tool for collections management. However, Eastman House's Style Manual does not address cataloging unusual objects, such as celluloid buttons. The following pages discuss my workflow and decisions as I was challenged to create consistent records for these unusual objects while abiding by Eastman House's style guidelines.

When the shipment of the 59 buttons arrived at the Museum, they were arbitrarily placed in five boxes. The first step I took was to decide how the buttons should be arranged. I laid all 59 buttons out on a table and took note of their physical similarities and differences (fig.17). At Eastman House, objects are divided into lots to reflect their arrangement. Arrangement decisions are made before creating accession records so that the accession numbers will reflect arrangement. Joe Struble, Eastman House Archivist, and I agreed that the buttons should be divided into four lots based on size and shape. This division ensures that the lots can be stored together.

One of the 59 objects is different from the others (fig. 18). It consists of a photograph mounted on metal and covered in plastic, possibly celluloid, but it is not made on a button press. Like the medallion buttons, the photograph cannot be separated from the other elements and is surrounded by a border. This border, however, is plain black and protrudes with a curvature that imitates an actual frame. Unlike the easel stands attached to the buttons, the easel stand secured to this object is significantly wider and sturdier, and is painted to match the border. It is not removable and nor does it fold flat against the back. Gold colored paint separates the photograph and border, also similar to the medallion buttons, except that on this object the paint is a different shade of gold and is more prominent. Overall, this object looks much more like a framed photograph than like a large button. Even though this object is not a button, it will remain in one of the four lots to preserve the relationship that was established prior to the collection's arrival at the museum.

Fig. 18

2008:0502:0001

The second step I took was to create accession records. With help from Wataru Okada, Eastman House Registrar, I made entries for each lot in the *Accession Number Track Chart*. This chart is an excel document for maintaining a running list of new accession numbers. A new chart is created each year. The chart also includes registration information about the objects associated with the numbers, such as the seller's information, the acquisition approval date, a description of the objects, the date the objects were received by the museum, and the date that the object numbers were assigned.

After recording the entries into the *Accession Number Track Chart*, I created lot records in TMS. I entered the registration information that had been entered in the *Accession Number Track Chart* into TMS. I also placed information in the following fields: "Classification," "Constituent(s)," "Description," "Credit Line," and "Current Location." I connected the four records together by linking them in the "Related By Transaction" field. After the lot level TMS records were complete I split them into item level records by

creating templates from the lot level records. Creating templates, instead of 59 new blank records, decreases the amount of labor required because the information in the lot level fields is carried over to the item level records. The last action I took was to link the item level records to their corresponding lot record using the "Related By Lot" field.

After creating registration records for the buttons, the third step was to number the objects physically. I consulted Joe Struble, Jamie Allen (Assistant Curator), and Mark Osterman (Conservator) regarding the options for applying numbers to the buttons. The best location for the numbers is on the back of the buttons. The backs of the 59 buttons consist of exposed metal, a mirrored surface, or velvet covered metal. Applied graphite does not show on these surfaces and P90 tape could dry out and fall off. The two best options are to use P90 tape with a clear polish painted over it, or to apply a thin coat of white paint that can be written on after it dries. However, both of these options are invasive so I chose to use P90 tape without a clear polish cover. Barbara Galasso, the Museum photographer, created digital images of the buttons, which were later attached to the corresponding TMS records. Having a visual record makes me comfortable with my decision. If the tape dries out the archivist can refer to the image in the database. After numbering all 59 buttons I placed them in archival storage boxes corresponding to their lots.

The fourth step was to catalog the buttons in TMS. I began by choosing five buttons, a variety from the four lots. While cataloging the five buttons I realized the areas of research in which I needed to concentrate most, specifically with terminology, dating, and print process. The objects are classified as

“Buttons” because this is the most common term used to reference them. A classification of “Ephemera” would be more exact; nevertheless, the more everyday term, “Buttons,” allows for greater access to the collection. TMS generates search results based on the words entered in specific fields. In order for this searching method to produce the most access to the objects there must be consistency among the records. Establishing a controlled vocabulary for describing the buttons is a good way to standardize the records. The terms I established are ones that I determined to be best suited to describe the buttons: pin-back, pocket mirror, medallion, plaque, easel back, mirror back, retainer, button, pearlloid, faux ivory, and faux woodgrain.

Descriptive titles were created for each button, each referring to the subject of the photographic image. The “Description” field carries a description of the border design, if a border is present. All descriptions use the terminology I established with the controlled vocabulary. The circa dates are the result of educated guesses based on my knowledge and research. A common method for dating objects is to determine the date based on the sitters’ clothing and hairstyles. This method, however, is often inaccurate for dating button displays because most incorporate a photograph taken some time before the button was made. I decided to date the objects based on the assumption that the buttons were produced some time after the subject’s style was at its peak, yet while button producing remained popular.

It is difficult to identify the processes used to create the photographs and border designs because the celluloid layer obscures the subtle qualities of the paper prints. According to *Cassell’s Cyclopaedia*, albumen, printing out paper

(POP), and bromide papers were used to reproduce the photographic portraits.⁴⁰ The dates I estimated for the 59 buttons are at least twenty years after albumen paper declined in popularity. The photographs also exhibit tonality that is normally observed in POP and bromide prints, rather than albumen prints. To get a better idea of the print process, Ania Michas (Fellow in the George Eastman House Advanced Residency Program in Photographic Conservation) and Ralph Wiegandt (George Eastman House Conservator) took a cross section from a medallion button purchased on Ebay for this purpose. Viewing the cross section at 100 times magnification with UV light, a baryta layer is visible (fig. 19).

Fig. 19 Cross section of photograph from medallion button at 100 times magnification under ultraviolet light. The baryta layer is the bottommost layer and reflects the most light.

⁴⁰ *Cassell's Cyclopaedia of Photography*, 79.

Gelatin-chloride silver POP and bromide papers are made with a baryta layer, but albumen is not. Performing this invasive test on collection material would compromise the objects; therefore, I determined the process of the photographs based on my observations using a loupe and considering the appearance of the photograph from which the cross section was made. I am certain that albumen is not used to make any of these 59 buttons; nevertheless, due to the celluloid cover it is almost impossible to discern between POP and bromide. For simplicity I labeled all the prints as POP. Some of the photographic prints are obviously toned because they have not lost detail in the white areas, and so they are described as such.

Chromolithograph and halftone photoengraving prints show patterns of distinct marks. It was easy to identify the border designs that are made with one of these processes, yet, the process used to print the other borders eluded me as the celluloid layer and hand coloring conceal most identifying marks of the process. The Conservation Department assisted me again, this time by testing a selection of buttons with an X-Ray Fluorescing (XRF) machine. An XRF machine uses lasers to reveal the chemical elements that make up an object. The XRF test showed that the borders on a number of medallion buttons are composed of silver, meaning that these borders are photographic reproductions.

According to the Style Manual, the physical object is considered part of the medium. Therefore, the "Medium" field describes the object in addition to the process used to make the photographic print and any additional illustrations. The TMS thesaurus generates terms for the "Medium" field, which I altered to reflect the object as a whole. For example, the thesaurus generates the words, "gelatin

silver print (POP) and halftone photoengraving print,” which I changed to: “gelatin silver print (POP) with applied color and halftone photoengraving print, mounted on celluloid medallion with easel back.” This lengthy statement includes the process of both the photograph and the surrounding border, as well as the terminology that was used to describe the object in its time. Including such extensive information in the “Medium” field makes the objects more accessible and informative to researchers and museum staff.

CONCLUSION

Celluloid photographic buttons are vernacular displays from the early twentieth century. They exist as part of photographic, visual, and material histories. The buttons in this collection exhibit photographs of anonymous sitters, and the provenance of the photographs and the objects is unknown. They are mostly one of a kind novelty, ephemera, and forgotten keepsakes that were inexpensively made. Eastman House acquired these objects and values them because they are part of photographic culture.

The descriptive standards used with TMS reflect the fact that the bulk of the photographs categorized at Eastman House are flat, rectangular objects. Celluloid photographic buttons are unusual in shape and function. At Eastman House, there is no established method for cataloging unusual photographic objects; therefore, I had to create an approach that complies with the guidelines of the museum's Style Manual. My objective was to create records that are consistent in form, contain accurate and clearly phrased information, and are as accessible as possible. I decided to establish a controlled vocabulary for describing the buttons in both medium and description fields in order to standardize all 59 records. Standardization within TMS provides greater access to the collection because fields are searched by specified words. Also, a descriptive phrase, such as "mounted on celluloid medallion," is needed in the medium field to generate appropriate wall labels and to communicate the physicality of the objects to researchers. I determined the dates and print processes with educated guesses based on what I learned through researching the objects in turn of the

century periodicals, and exploring them using a fluorescing microscope and an XRF machine.

In this paper, I have attempted to impart an understanding of celluloid photographic buttons. I have not proposed an ideal approach to housing such objects, or addressed the issues regarding how these personal objects were used and viewed by their original owners. These are two of many topics that could be the focus of further research. The way in which I have handled the cataloging of buttons within an institution and within the confines of a given collections management system may serve as a useful case study that can be applied to the cataloging of other atypical collections material.

APPENDIX A
ADVERTISEMENTS

- Artistic Portrait Association, Advertisement. *The Photogram: The Process Engravers Monthly* (1899): xxxix.
- A. W. Green, Advertisement. *The British Journal: Photographic Almanac* (1927): 734.
- A. W. Green, Advertisement. *The British Journal: Photographic Almanac* (1932): 606.
- Cruver Manufacturing Co., Advertisement. *The British Journal: Photographic Almanac* (1918): 618
- Cruver Manufacturing Co., Advertisement. *The British Journal: Photographic Almanac* (1920): 850.
- Cruver Manufacturing Co., Advertisement. *The British Journal: Photographic Almanac* (1923): 766.
- Cruver Manufacturing Co., Advertisement. *The British Journal: Photographic Almanac* (1925): 774 (fig. 20).
- Cruver Manufacturing Co., Advertisement. *The British Journal: Photographic Almanac* (1930): 742 (fig. 21).
- Cruver Manufacturing Co., Advertisement. *Camera Craft: A Photographic Monthly*. xxiii (Jan-Dec. 1916): 484.
- D. A. Ahuja, Advertisement. *The British Journal: Photographic Almanac* (1923): 746.
- D. A. Ahuja, Advertisement. *The British Journal: Photographic Almanac* (1925): 766.
- D. A. Ahuja, Advertisement. *The British Journal: Photographic Almanac* (1927): 756.
- D. A. Ahuja, Advertisement. *The British Journal: Photographic Almanac* (1930): 720.
- D. A. Ahuja, Advertisement. *The British Journal: Photographic Almanac* (1932): 639.

CRUVER MANUFACTURING COMPANY

NOVELTY BUTTON AND PHOTO MIRROR MACHINES.

PIN LOCK HAND PRESS FOR MAKING NOVELTY BUTTONS, MIRRORS, ETC.

We manufacture all sizes of rimless celluloid covered buttons from 22 to 90 line size or about $\frac{1}{4}$ inch to $2\frac{1}{2}$ inches in diameter.

Scarf pins, cuff buttons, hat pins, mirrors, in fact anything made on button machines can be made better on our Patent Pin Lock Hand Presses.

Round dies furnished in sizes 22, 26, 30, 36, 40, 50, 60, 70, 80 and 90 line, also 4 inches in diameter.

Oval dies furnished in sizes 22, 30, 40, 50, 60, 66, 72 and 80 line and $2\frac{1}{2} \times 3\frac{1}{2}$ inches, also $3\frac{1}{2} \times 5$ inches.

Prices on dies range from \$16.00 to \$75.00 depending on size and shape. Presses furnished from \$15.00 to \$75.00 Quality guaranteed.

PHOTO BUTTON.

Full particulars and manufacturer's cost prices furnished, for machines, dies, button parts, and celluloid, everything complete, upon request.

WE MANUFACTURE MEDALLIONS, MEDALLION PARTS AND MEDALLION PRESSES.

MADE IN U.S.A.
Nº 80 - CLEMATIS
MEDALLION.

Round shapes come in 6 inches, $7\frac{1}{2}$ inches and 9 inches in diameter. Oval shape 6 inches by 8 inches.

Write for complete description and factory cost prices of medallions, medallion presses, medallion dies, medallion parts, everything complete made in our factory. All dies, interchangeable on one press.

MEDALLION PRESS.

CRUVER MANUFACTURING COMPANY,
2456-2460 Jackson Boulevard, Chicago, Illinois, U.S.A.

Fig. 20 Cruver Manufacturing Co. *The British Journal: Photographic Almanac* (1925): 774.

A GOOD PAYING BUSINESS WITH CRUVER PHOTO MIRRORS & BUTTONS

Successful Photographers everywhere who do amateur work find the Cruver Photo Mirror Machine a highly profitable addition to their business. This wonderful machine mounts any snapshot on to beautiful oval pocket

mirrors in 30 seconds. Costs you less than 3 cents (U.S.) each. Big demand makes tremendous profits for you.

Same Press used for many other items. All Big Money Makers.

The Cruver Photo Mirror Machine is interchangeable for all sizes of round and oval dies. You can manufacture photo mirrors, photo buttons, medallions, vanity cases, photo celluloid top blotters, etc. Extra dies at reasonable prices—means your own factory. Machine is simple to operate. Years of dependability have built an international reputation for the Cruver Mfg. Co.

BIG PROFITS.

Photographers in nearly every country doing big business. Mr. & Mrs. A. T. Lee while demonstrating in Woodward's Store, Vancouver, B.C., Canada, in six days made, sold and delivered Photo Mirrors to amount of \$1265.00 about 85% of which was gross profit. They paid Woodward's \$75.00 rent, leaving a net profit of over \$1000.00.

The illustration to the left shows actual size of photo mirror. Beautiful oval shape (80 lines) made only by the Cruver machine

CRUVER MFG. CO.

(Dept. B.J.A.)

2456, JACKSON BLVD.,
CHICAGO, ILL.—U.S.A.

*World's Largest Photo Medal-
lion Manufacturers.*

Fig. 21 Cruver Manufacturing Co. *The British
Journal: Photographic Almanac (1930): 742.*

Dorrett & Martin, Electric Photo Works, Advertisement. *The British Journal of Photography* (1905): vii.

Dorrett & Martin, Electric Photo Works, Advertisement. *The British Journal of Photography* (Dec. 1914): x.

Dorrett & Martin, Electric Photo Works, Advertisement. *The British Journal of Photography* (June 1919): xviii.

Dorrett & Martin, Electric Photo Works, Advertisement. *The British Journal: Photographic Almanac* (1909): 384.

ARE YOU INTERESTED

IN ANY OF THE FOLLOWING LINES? IF SO, LET US SEND YOU PARTICULARS OF THOSE THAT APPEAL TO YOU:—

PHOTO JEWELLERY.
9 ct. Hall Marked, Rolled Gold, Gilt, etc.

MEDALLION PLAQUES.
In Leather Cases, Frames, etc.

PHOTO BUTTONS.
All kinds and sizes for all purposes.

BUTTON PARTS.
Low Prices for Quantities. Standard Sizes.

MINIATURES.
On Ivory, Ivorine, Celluloid, etc.

Tinting & Celluloid Surfacing of Photographers' own Prints.

PHOTOS on WATCH.
Domes, Dials, or Faces, Cigarette Cases, etc.

Stamp Photos. Plain and Fancy Border, Perforated, etc.

NEGATIVES.
Direct, Reversed, Multiple, Orthochromatic, etc.

Lantern Slides. Bromide, Carbon, Contact or Reduced.

POSTCARDS & BROMIDE PRINTING.
Low Quotations for Quantities.

PRINTING P.O.P., PLAT., etc.

HELIOGRAPHIC AND BLUE PRINTS.
from tracings up to **40 in. wide, any length.**

Dry Mounting. Large Variety of Art Mounts, etc.

ENLARGEMENTS.
Best Quality at Popular Prices.

Leather Photo Wallets. Presses for Relief Stamping.
Special Colours for Tinting. Celluloid, Clear or Matt.

Price List on Application. 24 Pages.

Dorrett & Martin, ELECTRIC PHOTO WORKS,
Belle Vue Road, Upper Tooting, LONDON, S.W.
Tel. 1233 Battersea.

Fig. 22 Dorrett & Martin, Electric Photo Works.
The British Journal: Photographic Almanac (1910): 393.

- Dorrett & Martin, Electric Photo Works, Advertisement. *The British Journal: Photographic Almanac* (1910): 393 (fig. 22).
- Dorrett & Martin, Electric Photo Works, Advertisement. *The British Journal: Photographic Almanac* (1915): 266.
- Dorrett & Martin, Electric Photo Works, Advertisement. *The British Journal: Photographic Almanac* (1916): 176.
- Gibson Photo Jewelry Co., Employment Advertisement. *Popular Mechanics Magazine* (Aug. 1929): 55.
- Gibson Photo Jewelry Co., Employment Advertisement. *Popular Mechanics Magazine* (May 1931): 39.
- L. P. Davis Co., Advertisement. *The Photographic Times: An Illustrated Monthly Magazine Devoted to Art, Science, and Advancement of Photography* XXX (1898): iv.
- Marshall & Co., Advertisement. *The British Journal: Photographic Almanac* (1930): 539.
- McClure's Magazine* xiii (1899): 136.
- Parisian Novelty Co., Advertisement. *The St. Louis and Canadian Photographer* XXIV (1900).
- Photo Jewelry Manufacturing Co., Advertisement. *The St. Louis and Canadian Photographer* XXIV (1900).
- Photo Novelty Company, Advertisement. *The Rosary Magazine* XVI (1900).
- R. A. Ahuja & Co., Advertisement. *The British Journal: Photographic Almanac* (1930): 722 (fig. 23).
- St. Louis Button Co., Advertisement. *The St. Louis and Canadian Photographer* XXIV (1900).
- The Universal Button Co., Advertisement. *The British Journal: Photographic Almanac* (1930): 710. (fig. 24)
- The Universal Button Co., Advertisement. *The British Journal: Photographic Almanac* (1932): 620.
- W. A. Macklin, Advertisement. *Bookseller and Stationer* 18 (1902): 23.

BURMA

R. A. AHUJA & CO.

87 Dalhousie Street, Rangoon

Tele- Address : LENS *Post Box 614*

**Dealers and Importers of Cameras, Lenses
Photographic Supplies, Mounts, Chemicals
and other accessories**

Photo-Button Machine and Parts from real makers

Photo-Buttons & Photo-Mirrors our speciality. Wholesale & Retail

Fig. 23 R. A. Ahuja & Co. *The British Journal:
Photographic Almanac* (1930): 722.

PHOTO BUTTONS The Universal
Button Co. are manufacturers of all kinds of Photo
and other Celluloid Covered Buttons.

We can quote either for reproducing and making complete, or
for making up customers' prints in all sizes.

THE UNIVERSAL BUTTON CO.,
13-15-17, SURAT STREET, BETHNAL GREEN, LONDON, E.2.
Telephone - East 4091.

Fig. 24 The Universal Button Co. *The British
Journal: Photographic Almanac* (1930): 710.

APPENDIX B

PATENTS

Patent #	Inventor	Date	Invention	URL
604,763	G. B. Keplinger	5/31/1898	Brooch	http://www.google.com/patents/about?id=UZ1WAAAAEBAJ&dq=604,763
607,104	B. S. Whitehead	7/12/1898	Device for displaying photographs, pictures, &c.	http://www.google.com/patents/about?id=tPBbAAAAEBAJ&dq=607,104
610,630	H. E. Miller	9/13/1898	Die for making frames from sheets of celluloid, &c.	http://www.google.com/patents/about?id=qhlkAAAAEBAJ&dq=Die+for+making+frames+from+sheets+of+celluloid,+%26c
634,156	B. S. Whitehead	10/3/1899	Device for displaying photographs, pictures, &c.	http://www.google.com/patents/about?id=Ucl1AAAAEBAJ&dq=634,156
647,120	E. W. Silsby	4/10/1900	Button, Medallion, &c.	http://www.google.com/patents/about?id=iJFDAAAAEBAJ&dq=647,120
654,513	G. H. Brooks	7/24/1900	Badge pin	http://www.google.com/patents/about?id=f7hTAAAAEBAJ&dq=654,513
665,660	M. W. Jones	1/8/1901	Button	http://www.google.com/patents/about?id=LPRtAAAAEBAJ&dq=665,660
776,597	G. B. Keplinger	12/6/1904	Press	http://www.google.com/patents/about?id=BYhPAAAAEBAJ&dq=776,597
782,199	G. B. Keplinger	2/7/1905	Mounting for photographs, medallions, &c.	http://www.google.com/patents/about?id=DulcAAAAEBAJ&dq=782,199
1,045,160	J. L. Lynch	11/26/1912	Attaching means for buttons and badges	http://www.google.com/patents/about?id=ggTWAAAAEBAJ&dq=1,045,160

APPENDIX C TMS CATALOG RECORDS

2008:0500:0001-0016

Classification: Button

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Dates: ca. 1920 1910 - 1932

Description: (16) circular and oval photographic celluloid objects, most with mirrors on back. The circles range in size from approximately 5.5 cm to 10.0 cm in diameter. The ovals range in size from approximately 4.0 x 3.0 cm to 4.5 x 7.0 cm.

2008:0500:0001

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Cat chasing dog

Dates: ca. 1920 1915 - 1925

Description:

Medium: gelatin silver print, mounted on metal with pin back

Dimensions: Overall: 4.2 x 3.1 cm (oval)

Inscription:

[no inscription]

Subject:

cats

Authorities\Attributes\Objects\GEH\Subject\animal\
dogs

Authorities\Attributes\Objects\GEH\Subject\animal\
J McInturff RU09 2009-02-06

2008:0500:0002

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man with beard and bowtie

Dates: ca. 1915 1910 - 1920

Description: Photograph appears to be reproduced from a carte-de-visite photograph.

Medium: gelatin silver print (POP), mounted on celluloid button

Dimensions: Overall: 10 cm diameter

Inscription:

verso (embossed): PIONEER MF'G CO. / 252 BOWERY NY.

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0500:0003

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman and three men

Dates: ca. 1917 1912 - 1922

Description:

Medium: gelatin silver print (POP), mounted on pocket mirror

Dimensions: Overall: 5.5 cm diameter

Inscription:

verso (black marker): 28- / P3

Subject:

family group

Authorities\Attributes\Objects\GEH\Subject\portrait\

rocking chair

Authorities\Attributes\Objects\GEH\Subject\artifact\furniture\chairs\ window

Authorities\Attributes\Objects\GEH\Subject\artifact\

J McInturff RU09 2009-02-06

2008:0500:0004

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman with hat

Dates: ca. 1915 1910 - 1920

Description: Originally had a mirror back.

Medium: gelatin silver print (POP) (toned), mounted on celluloid button

Dimensions: Overall: 7 x 4.5 cm (oval)

Inscription:

[no inscription]

Subject:

woman

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0500:0005

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Girl with ringlet hair

Dates: ca. 1915 1910 - 1920

Description: Originally had a mirror back.

Medium: gelatin silver print (POP), mounted on celluloid button

Dimensions: Overall: 7 x 4.5 cm (oval)

Inscription:

[no inscription]

Subject:

girl

Authorities\Attributes\Objects\GEH\Subject\portrait\

Notes: Missing retainer ring.

J McInturff RU09 2009-04-02

2008:0500:0006

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith
Foundation

Descriptive Title: Bride and groom

Dates: ca. 1927 1922 - 1932

Description:

Medium: gelatin silver print (POP) (toned),
mounted on pocket mirror

Dimensions: Overall: 4.5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\
veil

Authorities\Attributes\Objects\GEH\Subject\dress\
wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0500:0007

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith
Foundation

Descriptive Title: Bride and groom

Dates: ca. 1927 1922 - 1932

Description:

Medium: gelatin silver print (POP) (toned),
mounted on pocket mirror

Dimensions: Overall: 4.5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\
headdress

Authorities\Attributes\Objects\GEH\Subject\dress\
wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0500:0008

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Bride and groom

Dates: ca. 1927 1922 - 1932

Description:

Medium: gelatin silver print (POP) (toned),
mounted on pocket mirror

Dimensions: Overall: 4.5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\
wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0500:0009

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Bride and groom

Dates: ca. 1927 1922 - 1932

Description:

Medium: gelatin silver print (POP) (toned),
mounted on pocket mirror

Dimensions: Overall: 4.5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\
veil

Authorities\Attributes\Objects\GEH\Subject\dress\
wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0500:0010

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Bride and groom

Dates: ca. 1927 1922 - 1932

Description:

Medium: gelatin silver print (POP), mounted on pocket mirror

Dimensions: Overall: 4.5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\veil

Authorities\Attributes\Objects\GEH\Subject\dress\wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0500:0011

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Groom and bride

Dates: ca. 1927 1922 - 1932

Description:

Medium: gelatin silver print (POP), mounted on pocket mirror

Dimensions: Overall: 5 x 6.9 cm (oval)

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\veil

Authorities\Attributes\Objects\GEH\Subject\dress\wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0500:0012

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Groom and bride

Dates: ca. 1927 1922 - 1932

Description:

Medium: gelatin silver print (POP), mounted on pocket mirror

Dimensions: Overall: 4.5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\
veil

Authorities\Attributes\Objects\GEH\Subject\dress\
wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0500:0013

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Two men wearing bowler hats

Dates: ca. 1917 1912 - 1922

Description:

Medium: gelatin silver print (POP), mounted on pocket mirror

Dimensions: Overall: 4.5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

men

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0500:0014

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman in boat wearing bathing suit and high heels

Dates: ca. 1925 1920 - 1930

Description:

Medium: gelatin silver print, mounted on pocket mirror

Dimensions: Overall: 6.8 x 5 cm (oval)

Inscription:

verso (pen on applied sticker): \$ 27- / PA0597

Subject:

bathing suit

Authorities\Attributes\Objects\GEH\Subject\dress\

woman

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0500:0015

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman with book and palm trees

Dates: ca. 1920 1915 1925

Description:

Medium: gelatin silver print (POP), mounted on pocket mirror

Dimensions: Overall: 7 x 5 cm (oval)

Inscription:

[no inscription]

Subject:

studio backdrop

Authorities\Attributes\Objects\GEH\Subject\artifact\photographic\

woman

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0500:0016

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Young boy wearing necktie

Dates: ca. 1920 1915 - 1925

Description:

Medium: gelatin silver print (POP), mounted on pocket mirror

Dimensions: Overall: 5 x 7 cm (oval)

Inscription:

[no inscription]

Subject:

boy

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0501:0001-0018

Classification: Button

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Dates: ca. 1920 1905 - 1935

Description: (18) large oval photographic celluloid objects, most with metal easel stand attached to back, all approximately 19.5 x 14.5 cm.

2008:0501:0001

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man with mustache and tie

Dates: ca. 1930 1925 - 1935

Description: Faux woodgrain illustrates chromolithograph border.

Medium: gelatin silver print (POP) with applied color and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 7.5 x 5 cm (oval)

Overall: 19.5 x 14.5 cm (oval)

Inscription:

[no inscription]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

Notes: Accretion on chromolithograph.

J McInturff RU09 2009-03-24

2008:0501:0002

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman with two-strand necklace posing against fence

Dates: ca. 1925 1920 - 1930

Description: Dark border surrounds photograph.

Medium: gelatin silver print (POP) with applied color, mounted on celluloid medallion

Dimensions: Image: 16.6 x 11.3 cm (oval)

Overall: 19.7 x 14.7 cm (oval)

Inscription:

[no inscription]

Subject:

dress

Authorities\Attributes\Objects\GEH\Subject\

necklace

Authorities\Attributes\Objects\GEH\Subject\artifact\jewelry\

woman

Authorities\Attributes\Objects\GEH\Subject\portrait\

Notes: Photograph is delaminating.

J McInturff RU09 2009-03-24

2008:0501:0003

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Two boys wearing American flag hats

Dates: ca. 1925 1920 - 1930

Description: Faux woodgrain illustrates chromolithograph border.

Medium: gelatin silver print (POP) with applied color and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 16.2 x 11.2 cm (oval)

Overall: 19.5 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

boys

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-03-24

2008:0501:0004

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Couple in front of porch

Dates: ca. 1912

1907 - 1917

Description: Faux oak woodgrain surrounds photograph.

Medium: gelatin silver print with applied color and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 14.2 x 9 cm (oval)

Overall: 19.7 x 14.1 cm (oval)

Inscription:

[no inscription]

Subject:

couple

Authorities\Attributes\Objects\GEH\Subject\portrait\
porch

Authorities\Attributes\Objects\GEH\Subject\architecture\
J McInturff RU09 2009-03-24

2008:0501:0005

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Two unidentified portraits with roses

Dates: ca. 1920

1915 - 1925

Description:

Medium: gelatin silver print with applied color, mounted on celluloid medallion

Dimensions: Each Image: 8.4 x 5.3 cm (oval)

Overall: 19.7 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\
woman

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-03-24

2008:0501:0006

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Soldier lighting a cigarette

Dates: ca. 1917 1912 - 1922

Description: Roses and butterfly illustrate chromolithograph border. Soldier's uniform is circa Spanish American war. Soldiers in background appear to be putting together a bunk bed frame.

Medium: gelatin silver print (POP) with applied color and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 7.4 x 5 cm (oval)

Overall: 19.7 x 14.6 cm (oval)

Inscription:

recto (in chromolithograph): G.H.Eschwei / [copyright symbol]

Subject:

soldier

Authorities\Attributes\Objects\GEH\Subject\portrait\
uniform

Authorities\Attributes\Objects\GEH\Subject\dress\
J McInturff RU09 2009-03-24

2008:0501:0007

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man and woman in swimming apparel

Dates: ca. 1928 1923 - 1933

Description: Pearloid boarder surrounds photograph.

Medium: gelatin silver print with applied color, mounted on celluloid medallion

Dimensions: Image: 16.3 x 11.2 cm (oval)

Overall: 19.7 x 14.7 cm (oval)

Inscription:

[no inscription]

Subject:

bathing suit

Authorities\Attributes\Objects\GEH\Subject\dress\
couple

Authorities\Attributes\Objects\GEH\Subject\portrait\
United States Flag

Notes: The easel stand is missing from the back.

J McInturff RU09 2009-02-06

2008:0501:0008

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man in suit

Dates: ca. 1915 1910 - 1920

Description: Primroses, birds, and a country house illustrate chromolithograph border.

Medium: gelatin silver print (POP) and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 12.3 x 8.6 cm (oval)

Overall: 19.6 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

flowers

Authorities\Attributes\Objects\GEH\Subject\landscape\

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

suit

Authorities\Attributes\Objects\GEH\Subject\dress\

J McInturff RU09 2009-03-19

2008:0501:0009

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Soldier wearing Montana peak hat

Dates: ca. 1920 1915 - 1925

Description: Spanish American War is illustrated in chromolithograph.

Medium: gelatin silver print (POP) and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 10.4 x 7.4 cm (oval)

Overall: 19.8 x 14.7 cm (oval)

Inscription:

[no inscription]

Subject:

in uniform

Authorities\Attributes\Objects\GEH\Subject\people\

soldier

Authorities\Attributes\Objects\GEH\Subject\portrait\

United States Flag

Authorities\Attributes\Objects\GEH\Subject\symbol\flag\

J McInturff RU09 2009-03-19

2008:0501:0010

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man with dog and car

Dates: ca. 1925 1920 - 1930

Description: Faux woodgrain border surrounds photograph.

Medium: gelatin silver print (POP), mounted on celluloid medallion

Dimensions: Image: 11.8 x 8.1 cm (oval)

Overall: 19.7 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

Notes: Sticky residue at top of border area.

J McInturff RU09 2009-03-19

2008:0501:0011

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Father and child

Dates: ca. 1915 1910 - 1920

Description: Faux woodgrain surrounds photograph.

Medium: gelatin silver print (POP), mounted on celluloid medallion with easel back

Dimensions: Image: 16.7 x 11.5 cm (oval)

Overall: 19.7 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

father & child

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-03-19

2008:0501:0012

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man with order of odd fellows emblem

Dates: ca. 1915 1910 - 1920

Description: Order of Odd Fellows' symbols illustrate halftone print surrounding photograph.

Medium: gelatin silver print and halftone photoengraving print, mounted on celluloid medallion with easel back

Dimensions: Image: 10 x 7.9 cm (oval)

Overall: 19.7 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

Notes: Celluloid surface is cracked.

J McInturff RU09 2009-03-19

2008:0501:0013

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman in flapper dress

Dates: ca. 1925 1920 - 1930

Description: Daisies, roses, and apple blossoms illustrate border surrounding photograph.

Medium: gelatin silver print (POP) with applied color, mounted on celluloid medallion with easel back

Dimensions: Image: 12.3 x 8.3 cm (oval)

Overall: 19.8 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

headdress

Authorities\Attributes\Objects\GEH\Subject\dress\

woman

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-03-19

2008:0501:0014

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Nude woman

Dates: ca. 1915 1910 - 1920

Description:

Medium: gelatin silver print with applied color, mounted on celluloid medallion with easel back

Dimensions: Overall: 19.3 x 14.6 cm (oval)

Inscription:

[no inscription]

Subject:

female nude

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-03-19

2008:0501:0015

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man wearing bowler hat

Dates: ca. 1910 1905 - 1915

Description: Faux oak woodgrain border surrounds photograph.

Medium: gelatin silver print with applied color, mounted on celluloid medallion with easel back

Dimensions: Image: 16.8 x 11.7 cm (oval)

Overall: 19.9 x 14.7 cm (oval)

Inscription:

[no inscription]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

suit

Authorities\Attributes\Objects\GEH\Subject\dress\

J McInturff RU09 2009-03-19

2008:0501:0016

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Boy on porch steps

Dates: ca. 1922 1917 - 1927

Description: Roses, violets, chrysanthemums, and lilies of the valley illustrate halftone print surrounding photograph.

Medium: gelatin silver print (POP) and halftone

photoengraving print, mounted on celluloid medallion with easel back

Dimensions: Image: 11.3 x 7.5 cm (oval)

Overall: 19.8 x 14.7 cm (oval)

Inscription:

verso (engraved): 10 yrs

Subject:

boy

Authorities\Attributes\Objects\GEH\Subject\portrait\
on porch

Authorities\Attributes\Objects\GEH\Subject\people\
J McInturff RU09 2009-03-19

2008:0501:0017

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman on porch

Dates: ca. 1917 1912 - 1922

Description: Faux ivory border surrounds photograph.

Medium: gelatin silver print (POP), mounted on celluloid medallion with easel back

Dimensions: Image: 10.6 x 7.5 cm (oval)

Overall: 19.7 x 14.7 cm (oval)

Inscription:

[no inscription]

Subject:

woman

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-03-19

Notes: Residue on border.

2008:0501:0018

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith
Foundation

Descriptive Title: Father and son

Dates: ca. 1915 1910 - 1920

Description: Faux woodgrain border
surrounds photograph.

Medium: gelatin silver print and halftone photoengraving print, mounted on celluloid
medallion with easel back

Dimensions: Image: 11.5 x 16.7 cm (oval)

Overall: 14.7 x 19.7 cm (oval)

Inscription:

recto (in image): 1911

Subject:

father & son

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-03-19

2008:0502:0001-0009

Classification: Button

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Dates: ca. 1925 1915 - 1935

Description: (9) large rectangular photographic celluloid objects, most with metal easel stands attached to the back. Eight are approximately 20.3 x 15.3 cm and one is approximately 14.5 x 10.5 cm.

2008:0502:0001

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman in capri pants and high heels

Dates: ca. 1930 1925 - 1935

Description: Gold border surrounds photograph. Black border surrounds gold border. Prominent easel stand attached to back.

Medium: gelatin silver print (POP) mounted on metal frame

Dimensions: Image: 10.1 x 5.7 cm

Overall: 14.8 x 10.6 cm

Inscription:

[no inscription]

Subject:

costumes

Authorities\Attributes\Objects\GEH\Subject\dress\
woman

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-01

2008:0502:0002

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith
Foundation

Descriptive Title: Wedding party

Dates: ca. 1925 1920 - 1930

Description: Blue pearloid border surrounds
photograph.

Medium: gelatin silver print (POP) with applied
color, mounted on celluloid plaque with easel back

Dimensions: Image: 11.5 x 16.8 cm

Overall: 15.2 x 20.1 cm

Inscription:

[no inscription]

Subject:

wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\

wedding dress

Authorities\Attributes\Objects\GEH\Subject\dress\

J McInturff RU09 2009-04-01

2008:0502:0003

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith
Foundation

Descriptive Title: Two babies on blanket in
garden

Dates: ca. 1920 1915 - 1925

Description: Blue pearloid border surrounds
photograph.

Medium: gelatin silver print with applied color, mounted on celluloid medallion

Dimensions: Image: 11.5 x 16.7 cm (oval)

Overall: 15.1 x 20.2 x 0.8 cm

Inscription:

[no inscription]

Subject:

babies

Authorities\Attributes\Objects\GEH\Subject\portrait\

garden

Authorities\Attributes\Objects\GEH\Subject\landscape\

Notes: The easel stand is missing.

J McInturff RU09 2009-02-06

2008:0502:0004

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Child and dog in yard

Dates: ca. 1917 1912 - 1922

Description: faux woodgrain border surrounds photograph. Mother holding baby is sitting on porch in background.

Medium: gelatin silver print (POP) with applied color, mounted on celluloid plaque with easel back

Dimensions: Image: 16.5 x 12.5 cm

Mount: 20.2 x 15.2 cm

Inscription:

[no inscription]

Subject:

child with dog

Authorities\Attributes\Objects\GEH\Subject\genre\
porch

Authorities\Attributes\Objects\GEH\Subject\architecture\

Notes: Photograph is delaminating.

J McInturff RU09 2009-04-01

2008:0502:0005

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Couple with glasses

Dates: ca. 1923 1918 - 1928

Description: Faux wood border surrounds photograph.

Medium: gelatin silver print, mounted on celluloid plaque with easel back

Dimensions: Image: 15.8 x 9.6 cm

Overall: 20.2 x 15.1 cm

Inscription:

[no inscription]

Subject:

couple

Authorities\Attributes\Objects\GEH\Subject\portrait\
glasses

Authorities\Attributes\Objects\GEH\Subject\artifact\

J McInturff RU09 2009-04-01

2008:0502:0006

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Groom and bride

Dates: ca. 1925 1920 - 1930

Description: Halftone printed bells applied to plaque.

Medium: gelatin silver print (POP) (toned) and halftone photoengraving print, mounted on celluloid plaque with easel back

Dimensions: Overall: 20.1 x 15.1 cm

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\
wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\
wedding dress

Authorities\Attributes\Objects\GEH\Subject\dress\

Notes: Celluloid and photograph are torn.

J McInturff RU09 2009-04-02

2008:0502:0007

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man with glasses

Dates: ca. 1920 1915 - 1925

Description: Lilies of the valley and apple blossoms illustrate chromolithograph border.

Medium: gelatin silver print (POP) with applied color and chromolithograph, mounted on celluloid plaque with easel back

Dimensions: Image: 14.9 x 9.8 cm

Overall: 20.2 x 15.2 cm

Inscription:

[no inscription]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-02

2008:0502:0008

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man with cigar

Dates: ca. 1923 1918 - 1928

Description: Clematis and landscape scene with sheep illustrate chromolithograph border. Missing retainer on back.

Medium: gelatin silver print (POP) with applied color and chromolithograph, mounted on celluloid plaque

Dimensions: Image: 12.1 x 8.5 cm (oval)

Overall: 20.2 x 15.1 cm

Inscription:

recto (in chromolithograph): [copyright symbol]

Subject:

lawn

Authorities\Attributes\Objects\GEH\Subject\landscape\
man

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0502:0009

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Two men in suits with bowties

Dates: ca. 1920 1915 - 1925

Description: Roses and a butterfly illustrate halftone border.

Medium: gelatin silver print (POP) with applied color and halftone photoengraving print, mounted on celluloid plaque

Dimensions: Image: 12 x 8.6 cm (oval)

Overall: 20.2 x 15.1 cm

Inscription:

recto (in chromolithograph): G.F.Eschwei

Subject:

men

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-02

2008:0503:0001-0016

Classification: Button

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Dates: ca. 1920 1902 - 1930

Description: (16) large circular photographic celluloid objects, some with metal easel stands attached to the back, and ranging in diameter from 15.0 cm to 22.5 cm.

2008:0503:0001

Classification: Button

Manufacturer/distributor: Columbia Medallion Co.

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Three nuns seated on grass

Dates: ca. 1923 1918 - 1928

Description:

Medium: gelatin silver print (toned), mounted on celluloid medallion

Dimensions: Image: 9.5 x 15 cm

Overall: 15.3 cm diameter

Inscription:

verso (stamped in metal): Columbia Medallion Studios Chicago

Subject:

nun

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-02-06

2008:0503:0002

Classification: Button

Manufacturer/distributor: Cruver Mfg. Co.

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: West Point cadet

Dates: ca. 1918 1913 - 1923

Description: Retouched photograph illustrated with emerald, lilies of the valley, and landscape with sheep surrounds portrait.

Medium: gelatin silver print (POP) with applied color, mounted on celluloid medallion

Dimensions: Image: 6.5 x 4.8 cm (oval)

Overall: 15.3 cm diameter

Inscription:

recto (in retouched photograph): DORIS TEAGUE / MAY / BIRTHSTONE:

EMERALD / BIRTHFLOWER: LILY OF THE VALLEY. / COPYRIGHT :

CRUVER MFG CO., CHICAGO [illegible]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

military uniform

Authorities\Attributes\Objects\GEH\Subject\dress\

J McInturff RU09

2009-03-24

2008:0503:0003

Classification: Button

Original photographer: Unidentified

Manufacturer/distributor: Cruver Mfg. Co.

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man with blue eyes

Dates: ca. 1907 1902 - 1912

Description: Lightly printed photograph of lilies of the valley and violets embellished with ink and watercolors surrounds portrait.

Medium: gelatin silver print (POP) with applied color, mounted on celluloid medallion

Dimensions: Image: 7.6 x 5.4 cm

Overall: 15.2 cm diameter

Inscription:

recto (in border photograph): COPYRIGHT / CRUVER MFG. CO. / R.B. Schietner

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09

2009-03-24

2008:0503:0004

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Man, woman, and dog in front of store

Dates: ca. 1917 1912 - 1922

Description:

Medium: gelatin silver print (POP), mounted on celluloid medallion

Dimensions: Overall: 15.2 cm diameter

Inscription:

verso (stamped in metal): THE ARMOUR SOAP WORKS CHICAGO / PIN-LOCK / PAT:D / MAY 31 98

Subject:

buggy

Authorities\Attributes\Objects\GEH\Subject\transportation\
man & woman

Authorities\Attributes\Objects\GEH\Subject\portrait\
storefront

Authorities\Attributes\Objects\GEH\Subject\architecture\
storekeeper

Authorities\Attributes\Objects\GEH\Subject\people\
J McInturff RU09 2009-03-24

2008:0503:0005

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Child and sweet violets

Dates: ca. 1913 1908 - 1918

Description:

Medium: gelatin silver print and chromolithograph, mounted on celluloid medallion with easel back

Dimensions: Image: 6.5 x 4.8 cm (oval)

Overall: 15.2 cm diameter

Inscription:

[no inscription]

Subject:

child

Authorities\Attributes\Objects\GEH\Subject\portrait\
mother & children

Notes: Accretion on chromolithograph and photograph surface.

J McInturff RU09 2009-03-24

2008:0503:0006

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: African American woman and sweet peas

Dates: ca. 1920 1915 - 1925

Description:

Medium: gelatin silver print and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 9.5 x 6.3 cm (oval)

Overall: 19 cm diameter

Inscription:

recto (in chromolithograph): V. ATKINS [copyright symbol]

Subject:

african american

Authorities\Attributes\Objects\GEH\Subject\portrait\
woman

Authorities\Attributes\Objects\GEH\Subject\portrait\
woman

Notes: Photograph is delaminating.

J McInturff RU09 2009-03-24

2008:0503:0007

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Mother with headscarf and son and daughter

Dates: ca. 1917 1912 - 1922

Description: Lilies of the valley, forget-me-nots, roses, and birds illustrate halftone photoengraving border.

Medium: gelatin silver print (POP) (toned) and halftone photoengraving print, mounted on celluloid medallion

Dimensions: Image: 15 x 10 cm

Overall: 23 cm diameter

Inscription:

[no inscription]

Subject:

immigrants

Authorities\Attributes\Objects\GEH\Subject\portrait\
mother & children

Authorities\Attributes\Objects\GEH\Subject\portrait\
studio

Authorities\Attributes\Objects\GEH\Subject\interior\
studio

J McInturff RU09 2009-04-01

2008:0503:0008

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman of Asian decent

Dates: ca. 1920 1915 - 1925

Description: Sweet roses and butterfly illustrate chromolithograph border.

Medium: gelatin silver print (POP) (toned) and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 9.5 x 8.7 cm (oval)

Overall: 23 cm diameter

Inscription:

recto (in chromolithograph): [copyright symbol] / G.F.Eschwei

Subject:

woman

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-01

2008:0503:0009

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Bride and groom

Dates: ca. 1924 1919 - 1929

Description: Lilies of the valley, forget-me-nots, roses, and birds illustrate halftone border.

Medium: gelatin silver print (POP) with applied color and halftone photoengraving print, mounted on celluloid medallion

Dimensions: Image: 10 x 15 cm

Overall: 23 cm diameter

Inscription:

[no inscription]

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\

wedding

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09 2009-04-01

2008:0503:0010

Classification: Button

Original photographer: Unidentified

Manufacturer/distributor: Cruver Mfg. Co.

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: US artillery soldier

Dates: ca. 1910 1909 - 1919

Description: USS Maine, American flags, and artillery weapons illustrate border surrounding photograph. Imagery and soldier's uniform represent the Spanish American War.

Medium: gelatin silver print (POP) (toned) with applied color and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 9.6 x 6.3 cm (oval)

Overall: 23 cm diameter

Inscription:

recto (in chromolithograph): COPYRIGHT 1909 / BY CRUVER MFG.CO.

Subject:

military uniform

Authorities\Attributes\Objects\GEH\Subject\dress\
soldier

Authorities\Attributes\Objects\GEH\Subject\portrait\
United States Flag

Authorities\Attributes\Objects\GEH\Subject\symbol\flag\
J McInturff RU09 2009-04-01

2008:0503:0011

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Member of Order of Odd Fellows

Dates: ca. 1917 1912 - 1922

Description: Pansies, forget-me-nots, triple link chain, and all seeing eye illustrate border.

Medium: gelatin silver print (POP) with applied color and chromolithograph, mounted on celluloid medallion

Dimensions: Image: 9.5 x 5 cm (oval)

Overall: 23 cm diameter

Inscription:

recto (in photographic border): [copyright symbol]

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\
uniform

Authorities\Attributes\Objects\GEH\Subject\dress\
J McInturff RU09 2009-04-01

2008:0503:0012

Classification: Button

Original photographer: Unidentified

Manufacturer/distributor: Cruver Mfg. Co.

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Bride and groom

Dates: ca. 1910 1905 - 1915

Description: Lilies of the valley, violets, and stenciled frames surround photographs.

Medium: gelatin silver print (POP) with applied color, mounted on celluloid medallion

Dimensions: Each Image: 6 x 6 cm

Overall: 22.5 cm diameter

Inscription:

recto (in photographic border): COPYRIGHTED 1907 BY CRUVER MFG. CO. R.B. Schietner.

verso (engraved): MADE BY CRUVER MFG. CO. - CHICAGO - / PAT'D MAY 31 98.

Subject:

bride & groom

Authorities\Attributes\Objects\GEH\Subject\portrait\

Notes: Photograph of groom is delaminating.

J McInturff RU09 2009-04-01

2008:0503:0013

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Three siblings with dog

Dates: ca. 1915 1910 - 1920

Description: Faux ivory border surrounds photograph. Women are dressed in Edwardian style.

Medium: gelatin silver print (POP) with applied color, mounted on celluloid medallion

Dimensions: Image: 19 cm diameter

Overall: 23 cm diameter

Inscription: [no inscription]

Subject:

dog

Authorities\Attributes\Objects\GEH\Subject\portrait\

family

Authorities\Attributes\Objects\GEH\Subject\portrait\

studio backdrop

Authorities\Attributes\Objects\GEH\Subject\artifact\photographic\

J McInturff RU09 2009-04-01

2008:0503:0014

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Woman in Edwardian dress and man in work clothes

Dates: ca. 1907 1902 - 1912

Description: Lilies of the valley, daises, roses, and forget-me-nots illustrate chromolithograph border.

Medium: gelatin silver print (POP) with applied color and chromolithograph, mounted on celluloid medallion

Dimensions: Each Image: 9.5 x 6.3 cm (oval)

Overall: 23 cm diameter

Inscription:

recto (in chromolithograph): G.F.ESCHWEI

Subject:

man

Authorities\Attributes\Objects\GEH\Subject\portrait\
woman

Authorities\Attributes\Objects\GEH\Subject\portrait\
J McInturff RU09 2009-04-01

2008:0503:0015

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Two clowns in plaid suits with top hats and canes

Dates: ca. 1925 1920 - 1930

Description:

Medium: gelatin silver print (POP), mounted on celluloid medallion

Dimensions: Overall: 23 cm diameter

Inscription:

[no inscription]

Subject:

clowns

Authorities\Attributes\Objects\GEH\Subject\occupation\
in costume

Authorities\Attributes\Objects\GEH\Subject\people\
family

Notes: Missing retainer ring.

J McInturff RU09 2009-04-01

2008:0503:0016

Classification: Button

Original photographer: Unidentified

Seller / Vendor: Swann Galleries, Inc.

Funding Source: Horace W. Goldsmith Foundation

Descriptive Title: Mother and baby

Dates: ca. 1920 1915 - 1925

Description: Wild roses illustrate photomechanical border.

Medium: gelatin silver print (POP) (toned)

photomechanical reproduction with applied color,

mounted on celluloid medallion

Dimensions: Image: 9.1 x 6 cm

Overall: 23 cm diameter

Inscription:

[no inscription]

Subject:

mother & baby

Authorities\Attributes\Objects\GEH\Subject\portrait\

J McInturff RU09

2009-04-01

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GLOSSARY OF TERMS

Accretion- Term used to describe something adhered to the surface of a button that is not intended to be part of the button.

Applied Color- Term used to describe pigments that have been administered by hand on the photographic print or border.

Border- The area surrounding the photographic print on a button.

Button- A general term used to describe an object made up of an image or text covered with clear plastic that is crimped over a curved piece of metal using a button press, and has a retaining ring and a functional attachment secured to the back. In this paper the buttons discussed are medallions, pin-backs, and pocket mirrors.

Button Die- Also referred to as a *press cutter* or *die cutter*. Machine designed to cut a visual or textual design into the correct shape and size for use in a button press.

Button Press- A machine used to crimp the edges of a design (visual or textual illustration on paper that has been face-mounted to a piece of clear plastic) over a curved piece of metal. Button presses are illustrated in figures 20 and 21.

Celluloid- A flexible plastic that is commonly used in button fabrication to cover and protect the visual or textual designs.

Chromolithograph- Color printing process involving the transfer of images from stone plates to paper. A separate plate is used for each color.

Delamination- Term describing the separation of the photograph from the celluloid.

Easel Back- Terminology for describing the medallion buttons that have easel stands attached to the back.

Faux Ivory- Term used to describe the white colored borders on medallion buttons, which are meant to imitate ivory.

Faux Woodgrain- Term used to describe the various woodgrain designs printed on medallion button borders.

Functional Attachment- The piece attached to the back of a button that allows it to be used in a certain way. In this collection of buttons, functional attachments include hooks on the back of medallions to enable the object to hang on a wall, easel stands on the back of medallions to enable the object to stand upright on a flat surface, reflective glass on the back of pocket mirrors to permit the objects to be used as mirrors, and straight pins on the back of pin-backs to allow the object to be worn on clothing or clothing accessories.

Gelatin Silver Printing Out Process- Photographic process in which a positive is formed by the reaction of light on paper that has silver chloride residing in a suspension of gelatin. No development process is needed for the image to appear.

Halftone Photoengraving Print- Process of reproducing an illustration by photographing it through a screen and recording it on a sensitized metal plate. The screen creates patterns of dots, which appear as different areas of tone on the reproduction.

Medallion Button- A large button displaying photographs or other types of images popular from the late 1880s to the 1930s. These buttons usually have an easel stand or hook attached to the back so that the display can be hung or self-standing.

Pearloid- Term used to describe the medallion border designs that are faux mother-of-pearl made from celluloid and pigments.

Pin-Back Button- A button with a straight pin attached to the back and a visual or textual design on the front.

Plaque Button- Terminology used to describe a medallion button that is rectangular in shape.

Pocket Mirror Button- A button small enough to fit in a clothing pocket with a mirror on one side and a visual or textual design on the opposite.

Residue- Tape, glue, or similar adhesive on the surface of the button.

Retaining Ring- Also referred to as *retainer*. Terminology used to describe the metal ring on the backside of a button that conceals the crimped edges of the image and celluloid layers.