

P-3  
Abel Fletcher Collection

Repository:

Seaver Center for Western History Research, Natural History Museum of Los Angeles County

Span Dates:

1772-1940, undated; bulk is 1830-1927

Extent:

1.5 linear feet

Language:

English

Conditions Governing Use:

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Conditions Governing Access:

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Preferred Citation:

Abel Fletcher Collection, Seaver Center for Western History Research, Los Angeles County Museum of Natural History

Abstract:

The Abel Fletcher Collection consists of one carte-de-visite, and a number of ambrotypes, daguerreotypes, Fletchotypes, negatives, reprints, tintypes, books, clippings, letters, postcards and ephemera. They form Photograph Collection P-3 in the Seaver Center for Western History Research.

Biographical Note:

In 1843, four years after the invention of photography, Abel Fletcher set up his portrait studio on the west side of South Erie Street, just south of Main Street in Massillon, Ohio. Skylights provided natural illumination. From the east and west arched studio windows he recorded

panoramic views of the 1840s-era bustling little town; from the riverbank looking east he captured Massillon's earliest downtown streetscape, about 1852.

As a young Universalist preacher in Virginia, Fletcher had been experimenting with optical lenses for seven years. In Massillon, he left the ministry and concentrated on making daguerreotypes—small one-of-a-kind images on polished copper plates, a cumbersome process. Continuing to experiment, Fletcher developed the first paper negative process in the United States, making it possible for photographers to make multiple prints of the same image. Photographs became affordable for the general public. At his first success, he penciled on an envelope of paper prints: “My first experiments made with paper negs before glass was used about 1845.” That envelope and the enclosed images are preserved by the Smithsonian Institution. Although William Henry Fox Talbot had created a similar system of picture making in England prior to Fletcher's U.S. development, communication was slow, so no one in this country was aware of Talbot's “calotypes,” until after Fletcher's invention was made public.

While he was testing chemicals in 1859, Abel Fletcher was blinded by a darkroom explosion, a tragic early end to a landmark career. However, his wife, M.M. Fletcher, had worked along with him, so she was able to take over the studio, becoming one of the first American women photographers.<sup>1</sup>

#### Scope and Content:

The Abel Fletcher Collection consists of one carte-de-visite, and a number of ambrotypes, daguerreotypes, Fletchotypes, negatives, reprints, tintypes, books, clippings, letters, postcards and ephemera. They form Photograph Collection P-3 in the Seaver Center for Western History Research. The collection consists of over two hundred items that span the years from approximately 1772 to 1940, though most of the photographs themselves are undated. Thus, a moderate amount of detective work was necessary to identify some of the photographs.

The bulk of the collection consists of daguerreotypes created by either Abel Fletcher or M.M. Fletcher. Most of the daguerreotypes are portraits of unidentified individuals; however there are a few daguerreotypes of art images. One of the identified daguerreotypes is of Betsey Mix Cowles, an education reformist, abolitionist and women's suffrage advocate.

The ninety-five folders in the collection are arranged alphabetically by series. The collection has been divided into the following five series; within some of the series, there are also sub-series:

#### Series 1: Books

This series contains books from Abel Fletcher's childhood, such as *The Youth's Natural History of Animals* and *The New-England Primer* that was presented to Abel Fletcher in 1824 by his grandmother in which he learned his letters. Also included is a book written by Daniel Baker

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<sup>1</sup> Vogt, Margy, (2002). *Towpath to Towpath: A History of Massillon, Ohio*. Massillon, Ohio: Bates Printing Inc., Pg. 45.

This is an excerpt from the above stated book, which discusses Abel Fletcher. Ms. Vogt used many photographs from the Seaver Center's collection in assembling her book.

entitled *Two Sermons* and two leather-bound notebooks, one which appears to be a record book which lists work done, payments, and with a promissory note from Jonas Fletcher to Abel Fletcher dating from 1731-1814. The other notebook has miscellaneous entries ending c 1930s. The last book in this series is a miniature of *The New Testament*, which measures 1 1/8" x 7/8".

#### Series 2: Clippings, 1850-1940

This series contains six clippings from newspapers about Abel Fletcher from the following newspapers:

*Constitutionalist* – Apr. 13, 1850  
*Massillon News* – Sept. 13, 1850  
*Holmes Free Press* – July 1, 1852  
*The Evening Star* – June 16, 1927  
*L.A. Herald Express* – Dec. 28, 1931  
*Beacon Journal* – Mar. 3, 1940

#### Series 3: Correspondence, 1830-1885

This series contains envelopes and letters addressed to Abel Fletcher mostly in appreciation for poems that he wrote, letters to Lillian Fletcher, Abel Fletcher's daughter, from the Smithsonian expressing appreciation of the Abel Fletcher items donated to them, a letter from Jabez Parker (guardian of Abel Fletcher) to Samuel H. Nichols, a two page letter and envelope to Samuel H. Nichols from Jabez Parker, a letter from Theod. Parker to J.E. [Cohasten?], and a postcard to Abel Fletcher from D. W. Sharts.

##### Sub-series 1: Envelopes, n.d.

This sub-series contains five envelopes addressed to Abel Fletcher of which two have a sender's name. The envelopes are postmarked; however they are unreadable.

##### Sub-series 2: Letters, 1830-1927

This sub-series contains a letter written by Jabez Parker, guardian of Abel Fletcher, in 1830 to Samuel H. Nichols of Westford, Massachusetts concerning the care of Abel Fletcher. Abel Fletcher's father died three months before the birth of his son and Abel's mother lived only three years longer. After her death, an uncle, Jabez Parker, became his guardian. There are also two letters in which the paper is folded to serve as its own envelope. Since one of these was written in 1843 it has no stamp, for stamps were not used in the United States until 1847. Another letter in this sub-series is a letter from the U.S. National Museum (Smithsonian) acknowledging receipt of paper negatives and Fletchotypes given to them by Miss Fletcher. The paper negatives and Fletchotypes given to the The Los Angeles County Museum of Natural History are from the same lot as those given to the Smithsonian.

##### Sub-series 3: Postcards, 1879

This sub-series contains a postcard to Abel Fletcher from D.W. Sharts.

#### Series 4: Ephemera, 1843-1851 and n.d.

This series contains a variety of items, such as an empty oval daguerreotype case manufactured by Littlefield, Parsons and Company; a Card of Clearance dated March 5,

1843 issued to Abel Fletcher by the Independent Order of Odd Fellows; an account written in 1878 by Abel Fletcher about the making of lenses or magnifying glasses. This was written with the aid of the writing board, which Mr. Fletcher devised after the loss of his sight. The series also consists of a 14 page typed journal, which contains daily activities as well as songs and poems written by Abel Fletcher dating from 1863-1887; three membership certificates issued to Abel Fletcher by the Independent Order of Odd Fellows dating from 1848-1851; two membership certificates issued to Abel Fletcher by the United Ancient Order of Druids; two merit cards awarded to Abel Fletcher by his teachers, one dated 1830; six scraps of papers that appear to include a signature, some sort of genealogy list, and someone's last words; four handwritten poems by Abel Fletcher dating from 1840-1842; two hand-written promissory notes to repay debts dating from 1772-1814; and one sheet of eighteen S&H Green Stamps.

Series 5: Photographs, n.d.

This series consists of ambrotypes, a carte-de-visite, daguerreotypes, Fletchotypes, paper negatives and film negatives, reprints from daguerreotypes in the collection, and tintypes. There is little known about most of the images in the collections. However, with the assistance of the Massillon Public Library in 1933, at least three of the pictures were identified. Box 1, Folder 24 includes a negative of a building with a sign reading "American Hotel". According to the assistant librarian, the building "is still located on the original site and called "Hotel Conrad" now, is located at the corner of Mill and Main Street (now First Street N.E. & Lincoln Way E.)."<sup>2</sup> The image in Box 1, Folder 24 (negative) and 30 (reprint), according to the Massillon librarian, "is a scene in West Main Street (now Lincoln Way W.) looking east from the Tuscarawas River. There were two Threshing Machine Companies in the city at that time (1850-1860); the Russell & Co., and the Runyan Co. It is not known which this is. In the distance to the left can be seen a canal boat on the Ohio Canal between two mills, one of which was known as the White Mill."<sup>3</sup>

The image in Box 1, Folders 24 (negative) and 29 (reprint), a house with a picket fence, "was formerly at 4<sup>th</sup> Street and North Avenue N.E. directly across from the library. (Spire of First Presbyterian Church in the right center above roof)... [It was later] moved to a lot at the intersection of Chestnut Avenue and First Street N.E. The house has been shorn of much adornment but still recognizable. The Fletcher family never lived in this house. They lived in West Tremont Street and later built a home on Cherry Road N.E. near the intersections of Prospect Street (now 4<sup>th</sup> Street and Cherry Road) which Mr. J.E. Johns bought and remodeled, when Mrs. Fletcher and daughter Lillian went to Los Angeles to make their home."<sup>4</sup>

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<sup>2</sup> Helen C. Hill, Assistant Librarian, to Ransom Matthews, Los Angeles Museum of History, Science and Art (Los Angeles County Museum of Natural History), 20, June 1933, Seaver Center for Western History Research, Los Angeles County Museum of Natural History, Photograph Collection P-3, Accession Records.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

### Sub-series 1: Ambrotypes

This sub-series contains two ambrotypes. One, on fiberboard, is of an unidentified woman; the other ambrotype is of Lillian Fletcher.

### Sub-series 2: Carte-de-visite

This sub-series contains a carte-de-visite with a picture of Jabez Parker, guardian of Abel Fletcher.

### Sub-series 3: Daguerreotypes

This sub-series contains fifty-two daguerreotypes that consist of portraits, art images and buildings. Many of the portraits are unidentified; however there are some identified. Such is the case of the daguerreotype of Betsey Mix Cowles. She was one of the original female graduates of Oberlin Collegiate Institute, the first college in the United States to welcome women. Cowles drew the attention of the matriarch of women's rights, Lucretia Mott, because of her zeal for education reform, abolition, and woman's suffrage. Cowles, a young maverick, worked for immediate emancipation in the 1830s, promoting her cause by establishing women's abolition groups throughout the Western Reserve region of northeast Ohio. She gained a name for herself throughout the politically aware nation for a paper she penned, "Plea for the Oppressed," which was published as a series in 1846 and 1847, but her fondness for Ohio deterred her from becoming a national reformer. As a respected educator, she advocated the right of African Americans and women to attend schools equally with young men.

While Cowles taught at Massillon's Union School, Ohio's Black Laws allowed African American children to attend publicly funded schools unless there were complaints from parents or voters. Cowles encouraged her lone Black student to remain in class when a petition from a small number of citizens was submitted to bar Blacks from Massillon schools. Cowles and the staff ignored the demand as long as possible, but they lost their battle. She advanced to superintendent of schools in Painesville until failing eyesight forced her retirement.

In 1850, Cowles was president of the Salem Women's Rights Convention—the first to be held in Ohio. The mission of those gathered was to influence Ohio legislators to include suffrage for women as they drafted a new state constitution. Although their immediate effort failed, twenty years later they realized some rewards. As Wyoming was organized, the first territorial governor, Republican John W. Campbell, was expected to veto a woman's suffrage bill, which had passed in the Democratic legislature. In contrast to his party line, the governor signed the bill—a milestone in women's battle for the vote. Campbell and several friends who had attended the Salem convention out of curiosity were touched by the message they heard and impressed by the meeting's leader, Betsey Mix Cowles. In 1852, the Ohio Conference of Women's Rights met at Massillon's Tremont House to form the Ohio Women's Rights Association, the first state organization of its nature in the nation. Cowles served on the executive committee of the association.

### Sub-series 4: Fletchotypes

Abel Fletcher made Fletchotypes about 1845. Nothing is known about the process of manufacture of the Fletchotypes but from the fact that their paper-like base is black it would seem that they were made like the ambrotype. In that case they were probably exposed directly in the camera and are really negatives appearing as positives because of the light-colored deposit in the high light showing as white against the black base. If this is true, the right and left sides are transposed as in the daguerreotype and ambrotype. There is probably little connection between these and the paper negatives of which only two original prints are in the collection.

#### Sub-series 5: Negatives

This sub-series contains negatives made from the daguerreotypes in the collection and paper negatives made about 1845 by Abel Fletcher. These paper negatives are probably some of the earliest paper negatives made in the United States. A sheet of paper in which they were wrapped for years was unfortunately not preserved, but Lillian Fletcher remembers that a note on it written by her father read, "My first experiments with paper negatives, before glass plates were invented, about 1845." Fletcher was interested in a simpler method of making photographs during the daguerreotype period and successfully made negatives on paper rendered transparent with oil in 1845.

#### Sub-series 6: Reprints

This sub-series contains reprints made from daguerreotypes and from negatives made from some of the daguerreotypes.

#### Sub-series 7: Tintypes

This sub-series contains sixteen small tintypes of men, women and children. One has a copper-colored frame. All sixteen tintypes are less than two square inches.

### Container List

#### Box 1

<u>Folder Number</u>	<u>Description</u>	<u>Number of Items</u>
1	Books— <i>The New-England Primer...</i> Primer presented to Abel Fletcher in 1824 by his grandmother. This is the book by which he allegedly learned his letters.	1
2	Books— <i>The Youth's Natural History of Animals</i> , 1823 One of the childhood books of Abel Fletcher.	1
3	Clippings—Newspaper Clippings Abel Fletcher, 1850-1940 6 newspaper clippings about Abel Fletcher from the following newspapers:	6

*Constitutionalist* – Apr. 13, 1850  
*Massillon News* – Sept. 13, 1850  
*Holmes Free Press* – July 1, 1852  
*The Evening Star* – June 16, 1927  
*L.A. Herald Express* – Dec. 28, 1931  
*Beacon Journal* – Mar. 3, 1940  
 (See also Box 1, Folders 28 and 35)

4	Correspondence—Envelopes to Abel Fletcher 5 envelopes addressed to Abel Fletcher.	5
5	Correspondence—Letter to Abel Fletcher from Derwin W. Sharts, 6/12/1879 A letter and an envelope to Abel Fletcher from Derwin W. Sharts expressing appreciation for a poem written by Abel Fletcher.	2
6	Correspondence—Letter to Abel Fletcher from O.W. Sluser, 8/18/1885 A letter and an envelope to Abel Fletcher from O.W. Sluser expressing appreciation for a poem written by Abel Fletcher.	2
7	Correspondence—Letter to Abel Fletcher from Deborah Webb, 4/25/1872	1
8	Correspondence—Letter to Lillian Fletcher, A letter to Lillian Fletcher from the Smithsonian expressing appreciation of the Abel Fletcher items donated to them.	1
9	Correspondence—Letter from Jabez Parker to Samuel H. Nichols, 12/18/1830 A two page letter and envelope to Samuel H. Nichols from Jabez Parker (Guardian of Abel Fletcher).	2
10	Correspondence—Letter from Theod. Parker to J.E. [Cohasten?], 11/8/1855	1
11	Correspondence—Postcard, 6/17/1879 A postcard to Abel Fletcher from D. W. Sharts.	1
12	Ephemera—Card of Clearance, I.O.O.F., 3/5/1843 Card of Clearance issued to Abel Fletcher by the Independent Order of Odd Fellows.	1
13	Ephemera—Explanation of Making Lenses, 1878	1

Account written in 1878 by Abel Fletcher about the making of lenses or magnifying glasses. This was written with the aid of the writing board, which Fletcher devised after the loss of his sight.

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| 14 | Ephemera—Journal (typed manuscript), 1863-1887<br>14 pages of a typed journal, which contains daily activities as well as songs and poems written by Abel Fletcher.  | 14 |
| 15 | Ephemera—Membership Certificates, I.O.O.F., 1848-1851<br>Three membership certificates issued to Abel Fletcher by the Independent Order of Odd Fellows.              | 3  |
| 16 | Ephemera— Membership Certificates, U.A.O.D., 1843<br>Two membership certificates issued to Abel Fletcher by the United Ancient Order of Druids.                      | 2  |
| 17 | Ephemera—Merit Cards, 1830 and N.D.<br>Two merit cards awarded to Abel Fletcher by his teachers.   | 2  |
| 18 | Ephemera—Misc. Scraps of Paper<br>Six scraps of papers that appear to include a signature, some sort of genealogy list, and someone’s last words.                    | 6  |
| 19 | Ephemera—Poems, 1840-1842<br>Four handwritten poems by Abel Fletcher entitled as follows:<br>“The Pleasures of Memory”<br>“Acrostic”<br>“Hope”<br>“To the Mountains” | 3  |
| 20 | Ephemera—Promissory Notes, 1772-1814<br>Two hand-written promissory notes to repay debts.  | 2  |
| 21 | Ephemera—S&H Green Stamps<br>One sheet of eighteen S&H Green Stamps.   | 1  |
| 22 | Ephemera—Receipt and envelope from J.M. Harris to F.H. Maude, 1926.  | 2  |
| 23 | Ephemera—“First Irrigation in Cal.” (Article glued onto photo envelope.)   | 1  |
| 24 | Ephemera—“Arizona Stone Forest Attract Motorists”  | 1  |

	(Article glued onto photo envelope.)	
25	Ephemera—"Enchanted Mesa, The" by George F. Kenngott.	2
26	Photographs—Carte-de-visite A carte-de-visite with a picture of Jabez Parker, guardian of Abel Fletcher.	1
27	Photographs—Fletchotypes Three Fletchotypes: portraits of a man, a vase and a statue.	3
28	Photographs—Negatives Five negatives of the following images: Unidentified farmer with threshing machine <i>(For image reprint see Box 1, Folder 40)</i> House with a picket fence <i>(For image reprint see Box 1, Folder 29. For background information see Scope and Content section.)</i> Buildings located on Main Street, ca 1850 <i>(For image reprint see Box 1, Folder 30. For background information see Scope and Content section.)</i> Building named American Hotel <i>(For background information see Scope and Content section.)</i> Portrait of Abel Fletcher, blind. <i>(For image reprint see Box 1, Folder 35)</i>	5
29	Photographs—Negatives – Paper Negatives Twenty-two paper negatives of buildings, statues and portraits. <i>(For images reprinted from some of these negatives see Box 1, Folders 27, 31, 32, 35, 38, 39, and 41)</i>	22
30	Photographs—Reprints – Buildings, Falls at Anthony Buildings located at the edge of the Falls at Anthony.	2
31	Photographs—Reprints – Buildings, Grocery Store A three-story building with a grocery sign on it. <i>(For paper negative see Box 1, Folder 25)</i>	1
32	Photographs—Reprints – Buildings, Massillon, Ohio – Erie Street and Main Street (now Lincoln Way) Two reprints of a building on Erie Street and Main Street (now Lincoln Way). <i>(For negative see Box 1, Folder 24)</i>	2

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| 33 | Photographs—Reprints – Buildings,<br>Massillon, Ohio – House with a picket fence<br>Two reprints of a house with a picket fence.<br><i>(For negative see Box 1, Folder 24. For background<br/>         information see Scope and Content section)</i>   | 2 |
| 34 | Photographs—Reprints – Buildings,<br>Massillon, Ohio – Main Street, c. 1850<br>Six reprints of buildings located on Main Street<br>looking east from the Tuscarawas River, circa 1852 <sup>5</sup> .<br><i>(For negative see Box 1, Folder 24. For background<br/>         information see Scope and Content section)</i> | 6 |
| 35 | Photographs—Reprints – Misc.<br>Bank Note – Bank of Commerce, Five Dollars<br>One reprint of a five dollar bank note from the<br>Bank of Commerce.<br><i>(For paper negative see Box 1, Folder 25)</i>  | 1 |
| 36 | Photographs—Reprints – Misc.<br>Bank Note – Pickway County Bank, Ten Dollars<br>One reprint of a ten dollar bank note from the<br>Pickway County Bank.<br><i>(For paper negative see Box 1, Folder 25)</i>  | 1 |
| 37 | Photographs—Reprints – Misc.<br>Daguerreotype Box<br>Six reprints of a daguerreotype box manufactured<br>by Scovill Manufacturing Company.  | 6 |
| 38 | Photographs—Reprints – Parades<br>Three reprints of parades scenes. One appears to be a<br>military parade and another is a float with women on it.   | 3 |
| 39 | Photographs—Reprints –<br>Portraits, Abel Fletcher (blind)<br>Five portrait reprints of a blind Abel Fletcher.<br><i>(For newspaper clipping see Box 1, Folder 3<br/>         and for paper negative see Box 1, Folder 25)</i>  | 5 |
| 40 | Photographs—Reprints –<br>Portraits, Abel Fletcher, Left Profile<br>Three portrait reprints of Abel Fletcher’s left profile.  | 3 |
| 41 | Photographs—Reprints –  | 5 |

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<sup>5</sup> Vogt, Pg. 54.

	Portraits, Abel Fletcher, Right Profile Five portrait reprints of Abel Fletcher's right profile.	
42	Photographs—Reprints – Portraits, Mr. Reddington Two portrait reprints of Mr. Reddington. ( <i>For paper negative see Box 1, Folder 25</i> )	2
43	Photographs—Reprints – Unidentified - Art Four reprints of statues, busts, and what appears to be a painting. ( <i>For paper negative see Box 1, Folder 25</i> )	4
44	Photographs—Reprints – Unidentified - Farmer with threshing machine Image of an unidentified farmer with a threshing machine. ( <i>For negative see Box 1, Folder 24</i> )	4
45	Photographs—Reprints – Unidentified - Girl with apron A portrait reprint of a little girl with an apron. ( <i>For paper negative see Box 1, Folder 25</i> )	1
46	Photographs—Reprints – Unidentified - Woman A portrait reprint of a woman.	2
47	Photographs—Tintypes – Unidentified Men, Women and Children Sixteen small tintypes of men, women and children. One has a copper frame.	16

Box 2

1	Photographs— Ambrotype – [cased] Lillian Fletcher	1
2	Photographs—Ambrotype – Unidentified Woman One ambrotype of an unidentified woman. The image is on fiberboard.	1
3	Photographs—Daguerreotypes – Art – Engraving “Mercy’s Dream”	1
4	Photographs—Daguerreotypes –	1

Art – Relief Sculpture		
5	Photographs—Daguerreotypes – Art – Unidentified	1
6	Photographs—Daguerreotypes – Art – Unidentified	1
7	Photographs—Daguerreotypes – Art – Unidentified	1
8	Photographs—Daguerreotypes – Art – Unidentified	1
9	Photographs—Daguerreotypes – [cased] Portraits – Grandma Canfield, 1846	1
10	Photographs—Daguerreotypes – Portraits – Betsey Cowles <i>(For background information see Scope and Content, Series 5: Photographs, Sub-series 3: Daguerreotypes)</i>	1
11	Photographs—Daguerreotypes – Portraits – Abel Fletcher	1
12	Photographs—Daguerreotypes – Portraits – Abel Fletcher	1
13	Photographs—Daguerreotypes – [cased] Portraits – Mr. Folk	1
14	Photographs—Daguerreotypes – Portraits – Mrs. Karlhous	1
15	Photographs—Daguerreotypes – Portraits – Miss or Mrs. Moesly	1
16	Photographs—Daguerreotypes – Portraits – Mr. Moesly	1
17	Photographs—Daguerreotypes – Portraits – Colonel Sautell	1
18	Photographs—Daguerreotypes – Portraits – Aunt Stevens	1

19	Photographs—Daguerreotypes – Portraits – Aunt Susan		1
20	Photographs—Daguerreotypes – Portraits – Aunt Susan		1
21	Photographs—Daguerreotypes – Unidentified – Child		1
22	Photographs—Daguerreotypes – Unidentified – Child		1
23	Photographs—Daguerreotypes – Unidentified – farmer w/ threshing machine ( <i>For negative see Box 1 Folder 24</i> )		1
24	Photographs—Daguerreotypes – Unidentified – Man, 1846	[cased]	1
25	Photographs—Daguerreotypes – Unidentified – Man	[cased]	1
26	Photographs—Daguerreotypes – Unidentified – Man		1
27	Photographs—Daguerreotypes – Unidentified – Man		1
28	Photographs—Daguerreotypes – Unidentified – Man		1
29	Photographs—Daguerreotypes – Unidentified – Man		1
30	Photographs—Daguerreotypes – Unidentified – Man		1
31	Photographs—Daguerreotypes – Unidentified – Man		1
32	Photographs—Daguerreotypes – Unidentified – Man		1
33	Photographs—Daguerreotypes – Unidentified – Man		1

34	Photographs—Daguerreotypes – Unidentified – Man	1
35	Photographs—Daguerreotypes – Unidentified – Man	1
36	Photographs—Daguerreotypes – Unidentified – Woman	1
37	Photographs—Daguerreotypes – Unidentified – Woman	1
38	Photographs—Daguerreotypes – Unidentified – Woman	1
39	Photographs—Daguerreotypes – Unidentified – Woman	1
40	Photographs—Daguerreotypes – Unidentified – Woman	1
41	Photographs—Daguerreotypes – Unidentified – Woman	1
42	Photographs—Daguerreotypes – Unidentified – Woman	1
43	Photographs—Daguerreotypes – Unidentified – Woman	1
44	Photographs—Daguerreotypes – Buildings – American Hotel <i>(For negative see Box 1 Folder 24. For background information see Scope and Content section).</i>	1
45	Photographs—Daguerreotypes – Buildings – Field and houses	1
46	Photographs—Daguerreotypes – Buildings – House with picket fence <i>(For negative see Box 1 Folder 24. For background information see Scope and Content section)</i>	1
47	Photographs—Daguerreotypes – Buildings – Threshing and clover machines <i>(For background information see Scope and Content section)</i>	1

48	Photographs—Daguerreotypes – Buildings – Unidentified	1
49	Photographs—Daguerreotypes – Unidentified – Child	1
50	Photographs—Daguerreotypes – Unidentified – Man	1
51	Photographs—Daguerreotypes – Unidentified – Men	1
52	Photographs—Daguerreotypes – Unidentified – Men	1
 <u>Box 3</u>		
1	Books— <i>Two Sermons</i> , 1728 Written by Daniel Baker. Printed in Boston	1
2	Books—Notebook, 1731-1814 one leather-bound record book which lists work done, payments, and with a promissory note from Jonas Fletcher to Abel Fletcher, 1731-1814	1
3	Books—Notebook, ca. 1930s One leather-bound book with miscellaneous entries ending ca. 1930s.	1
4	Photographs—Daguerreotypes – Unidentified – Woman Framed daguerreotype taken by Abel Fletcher in 1845 with his notation.	1
5	Daguerreotype case An empty oval daguerreotype case manufactured by Littlefield, Parsons and Company.	1
6	Books— <i>The New Testament</i> 1 1/8 x 7/8 copy of <i>The New Testament</i> .	1