

Photographers of the Civil War Era: Frank H. Price of Elizabeth and Newark

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This article is another about the generation of New Jersey photographers who began their career during the U.S. Civil War, initiated with the consideration of Theodore Gubelman in the Winter 2020 issue of New Jersey Studies. Please see that issue for a general introduction. This essay is a case study about Frank H. Price, who also served in the Union Army, and although, like Gubelman, Price had a successful business over a number of years, he had different personal and professional experiences that broaden our understanding of life in the Garden State in the second half of the nineteenth century. Experiencing many of the same events as his portrait subjects, Price is an exemplar of the ambitious young men who personified what Ralph Waldo Emerson characterized in 1844 as “the Young American,” who engaged in the marketplace of ideas and commerce in “a country of beginnings, of projects, of designs, and expectations.”¹ Although Price did not live to old age, he made his mark among his contemporaries. His story includes typical and exceptional experiences, triumphs and tragedies. Note: You can find additional Frank Price photos here: <https://web.ingage.io/wzqZrpV>

In the first two decades after photography was introduced to the public in 1839, those wanting to learn the process were limited in their choices. Few were as technically oriented as Seth Boyden of Newark, who read an account of Daguerre’s invention, built his own camera, and was the first to make daguerreotypes in New Jersey in the fall of that year.² Some got an introduction

¹Ralph Waldo Emerson, “The Young American,” *American Transcendentalism Web*, <https://archive.vcu.edu/english/engweb/transcendentalism/authors/emerson/essays/youngam.html>.

²O. Henry Mace, *Seth Boyden: Unsung Pioneer of Photography* (Jackson, CA: privately printed, June 1991); O. Henry Mace, “The Boyden Daguerreotype Camera: One of America’s First Photographic Instruments,” *The Daguerreian Annual 2005* (Pittsburgh: The Daguerreian Society, 2006), 134–143. Boyden’s camera is at the Newark Museum, but none of his daguerreotypes have been located (if they still exist).

to the mysteries by paying a dollar to attend lectures and exhibits by the traveling instructor from France, François Gouraud, in 1839 and 1840.³ Gouraud had been Daguerre's student and he was sent to the United States by the inventor and his camera manufacturer, Alphonse Giroux & Cie., to popularize the process, bringing with him 30 examples by Daguerre and his pupils.⁴

As portrait studios became common in cities within a few years, aspiring photographers could get instruction from professionals or learn through apprenticeships. Technical improvements were published primarily through scientific journals and newspapers until the appearance of photography periodicals. In 1850, S. D. Humphrey's *The Daguerreian Journal: Devoted to the Daguerreian and Photogenic Arts*, later called *Humphrey's Journal of the Daguerreotype and the Photographic Arts, and the Sciences and Arts Appertaining to Heliography*, familiarly known as *Humphrey's Journal*, was the first in the United States and lasted until 1870.⁵

Before the Civil War, there were few organizations of photographers holding meetings where attendees could learn the latest developments. One of the first in the United States was the Photographic Society of Philadelphia, formed in November 1862 with both amateurs and professionals (and still in existence today). It began issuing the journal, *The Philadelphia Photographer*, in 1864, edited by Edward L. Wilson from Flemington, New Jersey. The National Photographic Association for professionals held its first convention in Boston in 1869.⁶ And unlike today, when students can major in photography at colleges and universities, there were no schools

³ Robert Taft, *Photography and the American Scene* (New York: Macmillan & Co., 1938), 41–42.

⁴ Helmut Gernsheim, *The Origins of Photography* (New York: Thames & Hudson, 1982), 102–103. Although Gouraud succeeded in developing interest in the process, his reputation was marred when he began using his newfound celebrity to sell toilet articles and patent medicines.

⁵ William Marder and Estelle Marder, "Nineteenth-Century Photographic Journals: A Chronological List," *History of Photography* (17:1, 1993), 95–100. An earlier journal, *The Daguerreotype* (Boston, 1847–1849), was photographic in name only.

⁶ William Welling, *Photography in America: The Formative Years, 1839–1900* (New York: Thomas Y. Crowell, 1978), 199.

for photography until decades later; one of the first was Henry Clifford's Philadelphia College of Photography, 1875–1885.⁷

In the 1840s and 1850s, learning from a family member was one of the most readily available means of acquiring techniques and there are many examples of families that included more than one photographer in this era. Charlotte Prosch, New Jersey's first female professional daguerreotypist, from 1847 to 1853 in Newark, had two brothers involved in the medium, George and Andrew Prosch⁸; and Camden photographer Lorenzo Fisler Jr. probably learned photography from his older brother-in-law, Walter Dinmore, who opened a Philadelphia gallery in 1858.⁹ Since most early practitioners were relatively young, it is only around 1860 that one begins to find "& Son," in gallery names in New Jersey, although it was common for children and spouses to be involved. For example, Emily Barlow continued the gallery of her husband, John S. Barlow, in Newark after his death in 1864 while serving in the Union Army, and probably kept it going while he was away. Later in the century, Jessie Carhart of Phillipsburg and Emma Kemp of Trenton preceded their husbands as photographers. New Jersey photographers Orrin Benjamin Jr.; Agnes, Edward, John, Elizabeth (Lizzie), and Nora Costello; Harry, Leonard, and Walter Doremus; Frederick H. and William R. Fearn; Leopold Gubelman; Charles H. and Herman N. Lay Jr.; and

⁷ Clifford's school was at 270 S. 2nd Street, the historic Abercrombie House, later the site of Elias Goldensky's gallery, 1895–1908. See author's "Elias Goldensky: Wizard of Photography," *Pennsylvania History*, 64:2 (Spring 1997), 206–272, with update, <http://gary.saretzky.com/photohistory/goldensky/index.html>.

⁸ See the author's "Charlotte Prosch: New Jersey's First Female Daguerreotypist," *Garden State Legacy*, 31, https://www.gardenstatelegacy.com/files/Charlotte_Prosch_New_Jerseys_First_Female_Daguerreotypist_Saretzky_GSL31.pdf

⁹ Other examples of siblings with at least one active as a photographer in New Jersey include the Dunshees and Huffs. See the author's "The Dunshees: Itinerant New England Photographers from Bristol, Vermont." *The Journal* (Photographic Historical Society of New England), No. 174 (2016), 46–63; "Joseph Kirk & the Huff Brothers," *Garden State Legacy*, Issue 41 (December 2018), https://gardenstatelegacy.com/files/Joseph_Kirk_and_the_Huff_Brothers_19th_Century_Newark_Photographers_Saretzky_GSL42.pdf [sic] and "From Newark to New Zealand: Frank R. Huff, Photographer," *The Daguerreian Annual*, 2017–2018 (Cecil, PA: The Daguerreian Society, 2019), 54–67.

Frank, Lillie A., and Sadie Tichenor are just a few of the nineteenth-century New Jersey photographers whose fathers were cameramen.

Frank H. Price

Francis “Frank” Henry Price grew up in such a photographic family. His father, Robert Taylor Price, was born in 1810 and baptized that year in Elizabethtown, Essex County, New Jersey. Robert became a daguerreotypist by 1850 in Elizabethtown before it became part of Elizabeth in 1855 and included in the newly formed Union County in 1857.¹⁰ In about 1860, Robert’s gallery became R.T. Price & Son, with the son likely being Frank, who was born October 12, 1837, in Bristol, Connecticut, the home state of his mother, Celestia.¹¹ By 1860, Frank was living on his own in Newark, boarding with a baker and his family.¹² About six months before the Civil War began, he married Mary Anna Dodd of Newark (also known as Mary Ann) on September 6, 1860.¹³

On October 14, 1861, Frank Price heeded the call and enlisted in Trenton for three years as a private in Company G of the 8th Regiment of New Jersey Volunteers.¹⁴ He was made an ordnance sergeant with the responsibility of issuing and repairing firearms. In addition, he was appointed Assistant Secretary of the Brigade Board by Brigadier General Casey.¹⁵ The 8th Regiment saw considerable action during the Peninsular Campaign in Virginia in 1862. At the

¹⁰ Robert T. Price was one of eight daguerreian artists listed in *Kirkbride’s New Jersey Business Directory*, 1850.

¹¹ R.T. Price & Son likely terminated at the time Frank enlisted in 1861 or earlier. Birth date: Find A Grave. Permission to Remove the Remains for Burial, Office of City Clerk, Newark (courtesy Marilyn Price), stated that Price was 55 years, 5 months and 26 days old, which agrees with inferred birth date of October 12, 1837.

¹² U.S. Census, Essex Co., Newark. In *Quarter-Century’s Progress of New Jersey’s Leading Manufacturing Centres* (New York: International Publishing Co., 1887), 62, Frank H. Price was described as having more than 27 years of experience, which indicates that he was a photographer at the time R.T. Price & Son was in business around 1860.

¹³ New Jersey, County Marriages, 1682–1956. FamilySearch.org.

¹⁴ Civil War Soldier Records. ancestry.com. Frank’s brother George had enlisted on July 15, 1861, in the 5th Regiment, Connecticut Volunteers, as a musician. He was discharged with a disability on November 17, 1862, and died in Elizabeth on November 29, 1865, at which time he was an artist and mechanic. *Record of Service of Connecticut Men in the Army and Navy of the United States during the War of the Rebellion* (Hartford: Lockwood & Brainard Co., 1889), 230; New Jersey Deaths and Burial Index, ancestry.com.

¹⁵ *Newark Daily Advertiser*, November 5, 1861.

Second Battle of Bull Run from August 29–30, 1862, Price was one of about 7,000 Union soldiers captured. Fortunately, he was paroled and returned to Newark a few weeks later.¹⁶

Price's health seems to have been impaired during his military service. By November of 1862, he was unfit for duty and soon entered the U.S. Army Hospital in Newark, where he was discharged for a disability on January 16, 1863. His discharge papers described him as five foot seven inches tall with a dark complexion and blue eyes, and suffering from a "general debility" and a painful cough. The doctor thought he appeared to be heading toward *phthisis pulmonalis* (consumption, now called tuberculosis).¹⁷ He was discharged as a private, since the ordnance sergeant title was a staff position and he would have been replaced.

Having completed his military service, Price took advantage of the high demand for portraits during the Civil War and established his own photography business at 79 Halsey Street, Newark, where he also likely lived.¹⁸ Price's gallery was one of at least 235 that opened in New Jersey during the conflict.¹⁹ During and after the war, he photographed men who served and their families. Among those who posed for him were New Jersey Volunteers Chaplain A. St. John Chambre,²⁰ Major John Danforth, First Lieutenant Joseph Donovan, Captain Chauncey Harris, and

¹⁶ *Newark Daily Advertiser*, September 5, 1862: "Frank H. Price of this city, (Ordnance Sergeant, of the 8th N.J. Regiment), was taken prisoner by the rebels in the late battles but has been paroled." *Newark Daily Advertiser*, September 22, 1862: "Sergeants Frank H. Price, of the 8th Regiment, and Robt. W. Simpson, of the 2d Regiment, both of whom were taken prisoner at the battle of Bull Run and released on parole, reached their homes, in this city, on Saturday." 7,000 captured: Map, "Second battle field at Bull Run," original at Virginia Historical Society, <https://www.loc.gov/resource/gvhs01.vhs00241/>.

¹⁷ Army of the United States. Certificate of Disability for Discharge. Private Francis H. Price. Courtesy Marilyn Price.

¹⁸ Newark City Directory, 1863, ancestry.com.

¹⁹ Author's database of 19th Century New Jersey Photographers, abstracted at saretzky.com. At least 43 galleries, including Price's, opened in 1863.

²⁰ See page 12 of the piece for more on Chambre.

Major David Hatfield. Their cartes de visite (CDVs)²¹ are in the Civil War portrait collection at the New Jersey State Archives.²²

Price continued residing in Newark, but he soon relocated his studio to Elizabeth, where there was less competition. In 1864, he was at the corner of Broad and Jersey, but then moved several times, to 319 1/2 Broad in 1865, 173 Broad from 1866 to 1868, and then settled in at 186 Broad from 1868 to 1878, with a short-term branch gallery in 1876 at 110 Broad. By 1876, he had changed his residence to Irvington.²³



Frank H. Price, Elizabeth. Young girl, standing. Carte de visite, 1864-1866, recto and verso. Author's digital collection.

²¹ Patented by A. A. E. Disderi in France in 1854, the carte de visite is a small photo mounted on a card approximately 2 1/2 x 4 inches, usually with the photographer's imprint on the back. Elizabeth Anne McCauley, *A. A. E. Disderi and the Carte de Visite Portrait Photograph* (New Haven & London: Yale University Press, 1985).

²² See <https://www.nj.gov/state/archives/sdea4010.html#p>. This collection includes a cdv of Colonel Frank Price, not to be confused with the photographer Frank H. Price.

²³ *Boyd's Essex, Hudson and Union County Business Directory*, 1864; *Elizabeth City Directory*, various years, available via [ancestry.com](https://www.ancestry.com).

Although he experienced a personal tragedy when his wife, Mary Ann, died on September 4, 1866,²⁴ at age 24, Price prospered in his business. His reported income in 1867 was among the highest among photographers in New Jersey. The peak month was November, when he grossed \$425, about \$7,472 in 2020 dollars. Price's reported income for 1867, \$3,720, about \$67,507 in 2020 dollars, ranked fifth among New Jersey photographers that year.²⁵

Most of Price's work in the 1860s and 1870s were CDV portraits, but he also made ferrotype cards, small tintypes mounted on the back of a CDV-sized card with an aperture for the image. (Tintypes are a misnomer, as the image-carrying plates were made of iron.) For the customer, tintypes were convenient because, since no negative was involved, the plate could be processed, mounted, and delivered to the sitter in about 15 minutes. The cost was also less than CDVs. Families kept CDVs and ferrotype portraits in albums with appropriately sized pockets, sometimes along with images of celebrities, such as political and theatrical figures. The popularity of these card photographs in the 1860s cannot be underestimated. "Cartomania" spread from Europe in 1859 to the United States and became what Viennese photographer Ludwig Angerer called "a goldmine."²⁶ As Oliver Wendell Holmes wrote in 1864, ". . . *card-portraits*, as everyone knows, have become the social currency, the sentimental 'Green-backs' of civilization, within a very recent period."²⁷

²⁴ Find-A-Grave.

²⁵ Internal Revenue Tax Assessment Records, National Archives. Price paid 5% monthly income taxes in 1867: January, \$11.25 (on \$225); February, \$10 (on \$200); March, \$12.90 (on \$258); April, \$14.45 (on \$289); May, \$10.50 (on \$210); June, \$14 (on \$280); July, \$20 (on \$400); August, \$17.70 (on \$344); September, \$18.75 (on \$375); October, \$15 (on \$300); November, \$27.25 (on \$425); December, \$20.70 (on \$414). Although these monthly totals were among highest in the state, they were about half that of Joseph Kirk in Newark, who had the largest photography business in New Jersey in 1867. See Table 2 in the author's "Nineteenth Century New Jersey Photographers," revised, at http://www.gary.saretzky.com/photohistory/resources/photo_in_nj_July_2010.pdf.

²⁶ Angerer quoted in Helmut Gernsheim, *The Rise of Photography, 1850–1880: The Age of Collodion. The History of Photography, Volume II* (London: Thames & Hudson, 1988), 194.

²⁷ "Doings of the Sunbeam," in *Soundings from the Atlantic* (Boston: (Tichenor & Fields, 1864), 254. See also William C. Darrah, *Cartes de Visite in Nineteenth Century Photography* (Gettysburg: W. C. Darrah, 1981) and Elizabeth Anne McCauley, *A. A. E. Disderi and the Carte de Visite Portrait Photograph* (New Haven & London: Yale University

One example of a ferrotype by Price from about 1869 is of a serious man looking directly into the camera, mounted on a card with an embossed design around the oval aperture. On the right edge is an embossed notification of Potter's Patent, March 7, 1865, in reference to Ray W. Potter's "Picture-card frame," used primarily for tintypes. Potter's mounting method was quite simple, with the plate held in place by a paper label covering its edges glued behind it.²⁸

Price likely benefited from increased positive publicity in the 1870s. On July 30, 1872, the *Elizabeth Daily Journal* claimed, "Price took a photograph of a lady last week, and he executed it so well that her husband prefers it to the original." That year, in the *Elizabeth City Directory*, his listing included this ad: "all kinds of pictures copied, enlarged, and finished in ink, oil or water colors. Particular attention paid to making views of houses and landscapes." Price is known to have made stereographic views, but they are now considered rare.²⁹

At the New Jersey State Fair in 1873, Price was awarded first premium for best photo in pastel (\$5); first premium for best photo in crayon (\$5); first premium for best photo in watercolors (diploma); and first premium for one "Rembrandt frame" (diploma recommended).³⁰ The *Elizabeth Daily Journal* on December 3, 1875, reported, "Price has recently rebuilt and refurnished his gallery, adding screens, curtains, etc., whereby he is enabled to arrange the lights and shades so essential to produce satisfactory results."

On January 22, 1878, Francis H. Price of Irvington and photography entrepreneur Alfred S. Campbell of Elizabeth were awarded U.S. Patent 199,466, for a vignetting device to obtain dark

Press, 1991). Cartes de visite were used for art reproductions, landscapes, architecture, and other purposes, but the vast majority were portraits.

²⁸ U.S. Patent No. 46,699, reissue No. 3,125, September 22, 1868. For a detailed account of ferrotype card-mount patents, see Janice G. Schimmelman, *The Tintype in America, 1856–1880* (Philadelphia: American Philosophical Society, 2007), 147–189.

²⁹ T. K. Treadwell and William C. Darrah, compilers, "Photographers of the United States of America," last updated November 28, 2003, <https://stereoworld.org/wp-content/uploads/2016/03/US-PHOTOGRAPHERS.pdf>.

³⁰ *Annual Report of the State Agricultural Society* (1873), 68.

backgrounds, for which they had filed on November 6, 1877. The device consisted of a box containing a vignetting shield that could be adjusted to any desired height with a cord. In use, the box was supported so that the camera lens protruded into it. The subject would sit in front of a dark background and the vignetter in the box prevented reflected light from the background to be recorded by the negative. It worked quite effectively. Price called this high-key image an “ivory cameotype,” a term he and Campbell included in their patent application. This style of portrait is also known as *carte russe*, or Russian style, and although its origins are uncertain, it predates Price and Campbell’s patent by a few years.³¹

In 1879, Price closed his Elizabeth gallery and went into partnership with Campbell at a gallery at 680 Broadway, New York, until 1881.³² After his years in New York, Price opened a new location at 925 Broad Street in Newark, where other photographers served the rapidly growing largest city in New Jersey. More than 50 photographers had galleries on Broad Street in the 1880s, some only briefly.³³ Price occupied three 25-by-72-foot floors, had five assistants, and did every variety of work, with portraits his specialty. He was described as having an “exceedingly large business . . . the photographic establishment par excellence of Newark.”³⁴ In 1890, he moved next door to 923 Broad, where he remained until 1893.

³¹ William C. Darrah, *Cartes de Visite*, 188–189 (note 26). Darrah commented, “The style was briefly popular in Paris in the latter 1870s. It was occasionally imitated in the United States. The image is a vignettted bust photographed with strong side lighting (‘Rembrandt’) against a black background.”

³² Price and Campbell gallery: “Broadway Photographs, Studios Campbell,” <https://www.broadway.cas.sc.edu/content/studios-campbell>. Born in England in 1829, Alfred S. Campbell had emigrated in 1867 and gone to work for the New York photographer Napoleon Sarony, famed for his portraits of theatrical figures. Campbell moved to Elizabeth in 1870 and opened his own gallery, initially at 171 Broad Street, and then at several other locations, where in the 1880s he built a huge printing facility for small photos inserted into cigarette packs. In the 1890s and early 1900s, Campbell operated the Alfred S. Campbell Art Co., which published art reproductions and stereographic views. When he died in 1912, the *New York Times* on August 8 noted that he had been friends with celebrities, among them Henry Wadsworth Longfellow, Joe Jefferson, William Cullen Bryant, and Thomas Nast, who did his portrait. *Elizabeth Daily Journal*, October 26, 1873, 3: “Another curiosity in Mr. Campbell’s collection, is a life-size crayon caricature of himself drawn by his friend, Tom Nast.”

³³ Authors’ database of Nineteenth-Century New Jersey Photographers, abstracted at saretzky.com. Among the other photographers on Broad Street in the 1880s were Ferdinand L. Huff and Joseph Kirk.

³⁴ *Quarter-Century’s Progress of New Jersey’s Leading Manufacturing Centres*, 62 (note 12).



Frank H. Price, Newark. Woman. Ivory Cameotype carte de visite, early 1880s. Author's digital collection.

Most of the photographs found today with Price's Newark imprint are cabinet cards, which superseded CDVs in popularity by the 1880s.³⁵ One early example is an ivory cameotype with "Patented January 22, 1878" at the bottom under the image, which is of a young woman with short curly hair, bathed in intense light so that she looks somewhat like a marble bust, with the dark background facilitated by Price and Campbell's invention. Although relatively uncommon, dark backgrounds in vignetted portraits were also used by other New Jersey photographers in the 1880s without mentioning a patent.³⁶ Quite likely, they were influenced by Campbell and Price and may have used their apparatus.

Although Price must have offered dark backgrounds to his customers, it is more common now to find his vignetted portraits with light backgrounds. One example of an elderly woman shows skillful retouching of the negative to remove wrinkles before printing.³⁷ Less commonly

³⁵ Cabinet cards are similar to cartes de visite, but larger, about 4 1/4 x 6 1/2 inches. The term came into use in 1866; previously, card photographs of this size were called imperial cartes de visite. Price advertised them as "imperials" in the 1880s. Cabinet cards superseded cdvs in popularity in the 1880s and remained the dominant portrait-card format well into the 1890s. While relatively few were made in the U.S. after 1900, cdvs and cabinet cards continued to be popular in Europe until about 1910.

³⁶ New Jersey photographers contemporary to Price who produced work in this style included Emma I. Kemp, Trenton; Joseph Kirk and J. Rennie Smith, Newark; Henry C. Lovejoy, Trenton; J. C. Scott, New Brunswick; and Albert C. Townley, Newton.

³⁷ Retouching collodion negatives was popularized among professional photographers in the United States by the Cleveland photographer James F. Ryder, when he exhibited samples at the National Photographic Association convention in Boston on June 1, 1869. Previously, retouching more usually had been added to the finished products. William Welling, *Photography in America: The Formative Years, 1839–1900, A Documentary History* (New York: Thomas Y. Crowell Co., 1978), 199.

found than cabinet cards in Price's oeuvre are panel cards (4 x 8 1/4 inches), such as one of a bride who no doubt wanted the larger size to commemorate the special occasion.³⁸



Frank H. Price, Newark. Elderly woman with retouched negative. Cabinet card, 1880s. Author's collection.

Like other contemporary photographers, Price would have switched from the wet-plate collodion process to gelatin dry-plate negatives around 1880. Collodion glass negatives (and ferrotype plates, which also used collodion) had to be prepared and exposed in the camera before the sensitizing solution was dry, and then developed while still damp. By comparison, gelatin dry plates, on glass like their predecessors, were manufactured ready to use and did not have to be developed until later. They were also more sensitive to light than collodion, so the headrests (called “immobilizers”) were no longer needed for portrait subjects. With gelatin dry plates, photographers could

more easily take a number of exposures and develop them after the customer had left.

Price's health declined and he applied for a Civil War pension as an invalid on July 24, 1890.³⁹ He died of pneumonia at age 55 at his home at 26 Miller Street in Newark on April 7, 1893, after an illness of 18 days, and was buried with his first wife, Mary Ann, in an unmarked grave in Mount Pleasant Cemetery. Price was survived by his second wife and two children. In Newark on September 26, 1872, he had married Adelaide (“Addie”) Willett, with whom he had

³⁸ For a list of more than 60 common and uncommon formats, see Nineteenth and Early Twentieth-Century Card Photograph Sizes, <http://saretzky.com/download/card-photograph-sizes.pdf>.

³⁹ Civil War Records, ancestry.com. After Price's death, his wife Adelaide applied for a widow's pension on May 18, 1893.

Minetta (also known as Addie, later Mrs. James Tichenor, 1873–1942) and Frank Sheldon Price, born in 1882, who, in the 1900 Census, was listed as a clerk in a law office, so it does not seem that he followed in his father's and grandfather's profession. The younger Frank became a victim of the Spanish Flu pandemic in October 1918.⁴⁰ His mother, Adelaide, died on January 14, 1928, and was buried elsewhere in the same cemetery where her husband lay next to his first wife.⁴¹

An understanding of Frank Price's life and career enriches our appreciation of his photographs, in part because he lived through some of the same history as his subjects, including the traumatic Civil War, the striving for success in the marketplace, and the personal losses of family members. Price was in some ways typical of nineteenth-century New Jersey photographers, although he was more successful and had a longer career than the majority, even though he died in his fifties. He came of age on the eve of the Civil War and, like a number of other young men, began his photography career when the demand was high. As did most of his contemporaries in New Jersey, he moved his business several times, seeking better locations and facilities, and experienced working in one of the two major cities on New Jersey's borders, in his case, New York. In his personal life, his first wife died young, sad but not an uncommon experience in those days, and when he died, he may have been in a weakened condition as a result of his war experiences. Unlike a minority of his contemporary New Jersey photographers, such as Trenton's Frederick H. Fearn, who in 1890 was held on \$300 bail for assault and battery on his wife, Price has not turned up in newspapers with negative reports about his behavior.⁴² Nor did he get

⁴⁰ *Elizabeth Daily Journal*, September 26, 1872, 3: wedding, Price and Addie V. Willett, daughter of Col. N. S. Willett, held at the Colonel's home. "The bride was the recipient of a large number of beautiful and costly gifts." [FamilySearch.org](https://www.familysearch.org): 2nd marriage of Francis H. Price, widower, age 34, to Adelaide V. Willet, born 1845, on September 25, 1872, in Newark. Frank H. and Addie's children: Courtesy, Marilyn Price, family tree, [ancestry.com](https://www.ancestry.com). Spanish Flu: Death certificate, Frank S. Price, October 18, 1918, died of pneumonia with complications, certificate stamped, "Contagious. Burial must be strictly private." Courtesy, Marilyn Price.

⁴¹ Price is buried in Section B, Lot 99. Adelaide is in Section N, Lot 84. [findagrave.com](https://www.findagrave.com).

⁴² *Trenton Times*, April 12, 1890, 1.

depressed and jump off a bridge into the Hackensack River like Emil P. Spahn of Newark in 1885, or take a hotel room on the Bowery and turn on the gas, as did Hackettstown's John P. Percival in 1891.⁴³ Like most New Jersey photographers of his era, Price provided high-quality photographic services to his community and his products from Newark and Elizabeth, produced during his 30-year career, will continue to be valued by both historians and descendants of his subjects.

Addendum

Albert St. John Chambre

By Joseph G. Bilby

Albert St. John Chambre, also known as A. St. John Chambre, was born in London, England, in 1834 and emigrated to Massachusetts with his parents in 1845. Chambre's father was a clergyman in the Church of England, and his mother a Presbyterian. Following the death of his father, his mother raised him as a Presbyterian, but as an adult, he became a minister in the Universalist Church. In April 1861, Chambre, who was in New Jersey at the time, enlisted as chaplain of the 1st New Jersey Militia Regiment, a unit called up for 90 days of service at the outset of the Civil War.

The New Jersey Militia Brigade, consisting of the 1st, 2nd, 3rd, and 4th Militia Regiments, arrived in Washington on May 6. It was the first brigade-size unit to reach the city and was personally reviewed by President Lincoln. The brigade, commanded by militia Brigadier General Theodore Runyon, was far from a crack military unit, however, and was, to be kind, rough around the edges. This was especially true for the 2nd Regiment, a Jersey City outfit, where fistfights abounded among the enlisted men. The colonel of the 2nd and his sergeant major went on a "spree in Washington," and on his return, the colonel chased a private around the camp with a pistol.⁴⁴

⁴³ *Lockport Journal*, November 23, 1885, 1; *Warren Republican*, February 6, 1891.

⁴⁴ Frederick Farrier to James T. Lynch, June 7, 1861, New Jersey Historical Society.

As the press and public cried “on to Richmond,” the militia brigade was combined into a division with the 1st, 2nd, and 3rd New Jersey three-year service volunteer regiments and the 41st New York Regiment, all under the command of General Runyan. Runyan’s 4th Division was assigned as a reserve unit for the ensuing campaign. As General Irwin McDowell’s army advanced toward Manassas Junction, the New Jersey militiamen spent most of their time guarding supplies in the rear and did not see action at Bull Run. The 1st regiment was, however, caught up in the Union rout and swept back to Washington in disorder on July 21, 1861.

Within days after the battle, the militia brigade returned to New Jersey for discharge. The men of the 1st Regiment went on a massive drunk and one member of the unit lay down on the Morris and Essex Railroad tracks and was run over by a train.⁴⁵

Apparently not done with war, Chaplain Chambre joined the newly raised 8th New Jersey Infantry, a three-year volunteer outfit, on September 14, 1861, as chaplain of that regiment. The 8th, part of the 2nd New Jersey Brigade along with the 5th, 6th, and 7th regiments, was organized at Camp Olden, named for the New Jersey governor and located on the outskirts of Trenton. The 8th drew its men from Essex, Hudson, Hunterdon, and Warren counties. Although the army had considered adding the individual regiments to existing brigades, Governor Olden’s request to have them serve together in one brigade was honored. Colonel Starr of the 5th Regiment was appointed Brigade Commander.

The 2nd New Jersey Brigade spent the autumn drilling and guarding the polls during an election in Maryland, and in December was assigned to a division commanded by General Joseph Hooker. The Jerseymen spent the winter eating food packages from home, fishing in the Potomac, and small-game hunting. Their division became the 2nd Division of the III Corps and headed south

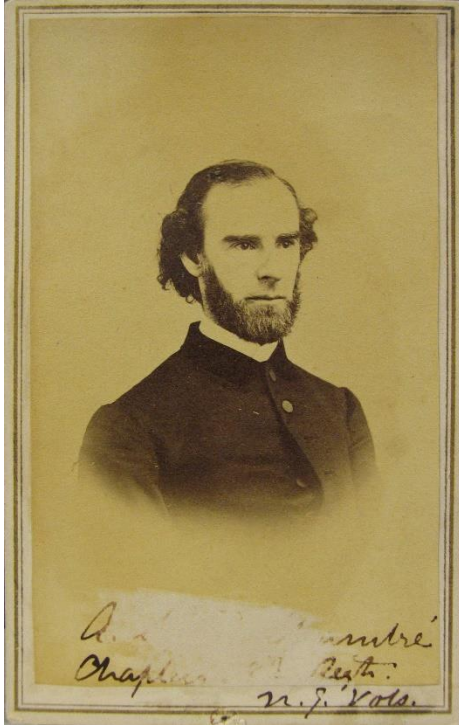
⁴⁵ *Newark Mercury*, August 3, 1861.

as part of General George McClellan's invasion force to the Virginia peninsula in ships "packed like herrings in a box" before settling into the leisurely siege of Yorktown.

In April 1862, when the Rebels left Yorktown, the brigade joined in the pursuit, and engaged the Confederate rear guard at Williamsburg on May 5, fighting General Cadmus Wilcox's Alabama brigade in a rainstorm. The Jerseyans delivered a blizzard of buckshot and round balls into the enemy until they ran out of ammunition, then fixed bayonets and withdrew as reinforcements arrived. In its first combat, the brigade suffered 526 men killed, wounded, and missing.

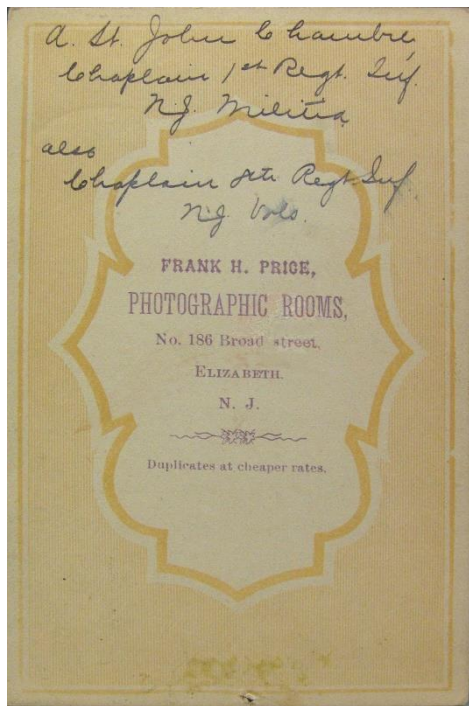
As the Peninsula campaign sputtered into a stalemate, General Robert E. Lee moved north to threaten Washington, and as the Second Bull Run Campaign unfolded across Northern Virginia in August 1862, the 2nd New Jersey Brigade sailed north, landing in Alexandria on August 25. The following day, they were on the march again and on August 29 were engaged in a free-for-all fight with the Confederates. In late afternoon of August 30, the Confederates counterattacked and hit the brigade's flank and the Jerseyans "skedaddled," wading across a hip-deep Bull Run with their muskets and cartridge boxes held above their heads. Luckily, they were stationed in Washington during the September battle of Antietam and the December fighting at Fredericksburg, but it was a long winter.

Chaplain Chambre resigned his commission in March 1863, and on April 1, 1864, accepted a position as pastor of a Universalist church in Lowell, Massachusetts. His portrait by Frank H. Price, the Elizabeth photographer, was likely taken not long before his departure. In 1881, he returned to his father's creed and was ordained a priest in the Episcopal Church. For the rest of his



life, he was deeply involved in church matters in the Boston area, widely known across New England, and often mentioned as a candidate for bishop.⁴⁶

Chambre was also active in his wider community, as he served as chairman of the Lowell School Committee for years and was one of the chief advocates and promoters of the establishment of Stoughton High School. He also taught ecclesiastical history at Tufts College and was a member of the Masons and Oddfellows lodges. His obituary stated that he “was ever ready and willing to sacrifice his time and efforts for the good of the Community.”⁴⁷



Chambre’s most memorable role, considering his military service, was as leader of the local Grand Army of the Republic veterans’ post, of which he was a charter member and commander, and which was named after him. Chambre died in 1911 and was buried in Mount Auburn Cemetery in Cambridge, Massachusetts.⁴⁸

Frank H. Price, Elizabeth. Chaplain A. St. John Chambre, 1st Regiment, New Jersey Volunteers. Carte de visite, 1860s. New Jersey State Archives.

Frank H. Price, Elizabeth. Chaplain A. St. John Chambre, 1st Regiment, New Jersey Volunteers. Carte de visite, 1860s, verso. New Jersey State Archives.

⁴⁶ Obituary, *The Stoughton News-Sentinel*, December 2, 1911.

⁴⁷ *Ibid.*

⁴⁸ *Ibid.*

Gary D. Saretzky, archivist, educator, and photographer, worked as an archivist for more than 50 years at the State Historical Society of Wisconsin, Educational Testing Service, and the Monmouth County Archives. Saretzky taught the history of photography at Mercer County Community College, 1977–2012, and served as coordinator of the Public History Internship Program for the Rutgers University History Department, 1994–2016. He has published more than 100 articles and reviews on the history of photography, photographic conservation, and other topics, including “Nineteenth-Century New Jersey Photographers” in the journal New Jersey History, Fall/Winter 2004, a revised version of which is available at <http://saretzky.com>.

Joseph G. Bilby received his BA and MA degrees in history from Seton Hall University and served as a lieutenant in the 1st Infantry Division in Vietnam, 1966–1967. He is Assistant Curator of the New Jersey National Guard and Militia Museum in Sea Girt, a columnist for the Civil War News, and a freelance writer, historian, and historical consultant. He is the author, editor, or co-author of over 400 articles and 21 books on New Jersey, the Civil War, and firearms history. Mr. Bilby has received the Jane Clayton award for contributions to Monmouth County (NJ) history, an award of merit from the New Jersey Historical Commission for his contributions to the state’s military history, and the New Jersey Meritorious Service Medal from the state’s Division of Military and Veterans Affairs. In November 2018, he was awarded the Richard J. Hughes Prize by the New Jersey Historical Commission for his lifelong contributions to New Jersey history.