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## Baldwin Coolidge, Photographer 1845–1928

*Jane A. McLaughlin*

Baldwin Coolidge by John H. Garo, photographer, Boston. "... the best portrait artist in the country." ca. 1910. Courtesy SPNEA.

Photography became a practical procedure about 1840, and by mid-century had developed into a useful documentary art. Its power was strikingly revealed in Mathew Brady's pictorial history of the Civil War.

Baldwin Coolidge was attracted to this new art when he was a young man living in Lawrence, Massachusetts, in the late 1800s. We are greatly indebted to him for capturing many photographic images of life in Falmouth and other New England areas around the turn of the century. Aside from the photographs themselves, little has been published about Coolidge and his work.<sup>1</sup> This report draws together fragments of information gleaned from many sources in an attempt to portray the origins and life of this friend of Cape Cod of the not so distant past.

In 1878 Coolidge opened a photography studio in Boston.<sup>2</sup> At that time the use of wet-glass photographic plates was gradually being abandoned in favor of the recently-developed gelatin dry-glass plates. The older process had involved coating glass plates with collodion, sensitizing them in silver nitrate solution, then exposing and developing them before the collodion coating dried. Dry plates freed the photographer from the need to bring along a portable darkroom for the on-the-spot developing required with wet plates.<sup>3</sup> This newer process also permitted shorter exposure times: less than a second compared to several seconds with the wet-glass plates. By 1880 dry plates could be bought ready-made. Coolidge probably started in photography with the wet plates, but used dry plates when they became commercially available. He continued to use glass plate negatives even after Eastman introduced roll film in 1884.<sup>4</sup>

Transporting equipment in the field remained a formidable task. The plates Coolidge used were large:

5" × 8", 8" × 10", 11" × 14", and 14" × 17".<sup>5</sup> These, especially the three larger sizes, required large cameras and large tripods. The gear was unwieldy and difficult to transport without a horse and wagon. The plates themselves were heavy. The 8" × 10" plates, the size Coolidge seems to have used most frequently, weighed half a pound each and perhaps a pound or more with the plate holder. The plates also needed special packing to avoid breakage.

Weather was an important factor in early photography, for a brisk wind shaking a tripod-mounted camera was fatal to sharply focused negatives. The calm of Coolidge's images reflects this need for stillness.

All this effort was amply rewarded. The large format negatives gave exceedingly clear and sharp contact prints, the printing method used by Coolidge.

Baldwin Coolidge did his own developing and printing, generally using "Aristo Commerical" printing-out papers that gave mellow brown tones and matte finish.<sup>6</sup> The printing-out papers formed an image on direct exposure, and needed no development.<sup>4</sup> These when fixed gave a permanent image. Coolidge favored this method<sup>6</sup> rather than the newer developing papers that formed a latent image on exposure that had to be developed before it became visible. If a customer specifically requested the use of the developing papers Coolidge sent the work out to another photographer for completion.<sup>6</sup>

Coolidge maintained a studio at several locations on or near Tremont Street in Boston from 1878 until 1899 when he moved to 410A Boylston Street, Boston, where he continued to work until his move to California in 1917.<sup>7</sup> He was known as an artist, photographer, and instructor in clay modeling.<sup>8</sup> In addition his stationery<sup>9</sup> listed other services: paintings and bric-a-brac restored and repaired, daguerreotypes renovated,<sup>10</sup> and silhouettes by photography.

During most of his forty year career he photographed objects and galleries of art works<sup>11</sup> at the Museum of Fine Arts, Boston. A catalogue published by Coolidge in January 1906 listed his available prints of the Museum's pieces, including paintings, sculptures, bronzes, terra-cottas, ceramics, textiles, wood carvings, gems, jewelry, coins, casts and miscellaneous objects.<sup>12</sup> Proceeds from the sale of these prints were a significant part of Coolidge's income.<sup>13</sup>

Coolidge had as customers prominent organizations and individuals. Among these we find the Boston Athenaeum, the Boston Public Library, Massachusetts Institute of Technology and several Boston hospitals as well as physicians, surgeons, architects, painters and sculptors.<sup>14</sup> He traveled to Washington, D.C., and places in the South to make photographs for illustrating historical books.<sup>14</sup> He also provided a number of prints for a scientific book on anesthesia.<sup>15</sup>

What drew Baldwin Coolidge to the Falmouth area is unknown. His acquaintance with Boston business and professional people and their families, however, may have led to an invitation or commission by someone who resided or worked here during summers. It is known that for a time Coolidge had a summer studio on Martha's Vineyard.<sup>16,17</sup> Some of his photographs of scenes on the island predate his Falmouth photographs. At Falmouth Heights Coolidge photographed the "Cliffs" and the "Observatory." Pictures he took of Quissett were of the residents and also the harbor area, including Quissett Harbor House and dock and water activities. His West Falmouth photographs are of a 1787 windmill. The Woods Hole images include landscapes, pond and harbor views, churches and houses, laboratories and businesses, railroad and dock scenes, research and recreation vessels, steamers and launches, water towers and the lighthouse and fog bell on Nobska Point.

MBL Beach, August 16, 1894. Baldwin Coolidge at work? There is circumstantial evidence to suggest that the photographer on the beach is Coolidge. Howard Brode, who took this picture, was a zoologist at the Marine Biological Laboratory. Other glass plate negatives of his at the MBL suggest that he followed Coolidge on picture-taking jaunts and, it seems, photographed scenes over Coolidge's shoulder.<sup>58</sup> Equip-

ment is typical of that used by Coolidge to photograph biology classes at the MBL each August for several years during the 1890s, including the time of this photo. The box on the ground was used to carry glass plates. Courtesy MBL.





*The Music Lesson*, enameled soft-paste porcelain. English, Chelsea, ca. 1765. Museum of Fine Arts, Boston, 1902. Baldwin Coolidge photo #8828, 8" x 10". Courtesy MFA.

Among Coolidge's pictures are many related to the Marine Biological Laboratory (MBL),<sup>18</sup> Woods Hole, including biology class photographs for 1890 and each year from 1893 through 1897. Notes of July 20, 1896 for one of the Invertebrate classes states that the "students of this course were photographed at noon by Baldwin Coolidge, at the west end of the old laboratory building."<sup>19</sup> Also some Coolidge photographs taken at Quissett Harbor and at Tarpaulin Cove on Naushon Island were taken during MBL class excursions.<sup>20</sup> These appear to have been commissioned work, as do the pictures of businesses and the views of the H. H. Fay property at Nobska Point for which there are four glass plate negatives in the archives at Bradley House Museum of the Woods Hole Historical Collection (WHHC). It is impossible to be certain which work was commissioned for many of Coolidge's photographs may have been made simply for sale at his studio.

Other nearby area scenes<sup>12</sup> caught by Coolidge's camera include Bourne, Dennis and Orleans on Cape Cod, Hadley Harbor, Penikese Island<sup>18</sup> and Nantucket.

One envisions Coolidge arriving in Woods Hole by train in summer, as most of the photographs of this area appear to have been taken during that season. He might then have arranged for a horse drawn vehicle to take him with all his gear around the village and to other parts of Falmouth. Perhaps he approached Quissett by water rather than road, just as he took excursions to harbors of the nearby islands. During this time he also took the ferry to Martha's Vineyard where he photographed numerous scenes in several locations. Among these were the railroad at Edgartown, "Gay Head Views",<sup>18</sup> and the Water-spout in Vineyard Sound, August 19, 1896, of which Coolidge produced a portfolio of six images by several photographers.<sup>21</sup> Coolidge had a summer studio at Cottage City in 1893<sup>16</sup> and 1897,<sup>17</sup> and perhaps at other times but those are the only years in the late 19th century for which Martha's Vineyard directories are available.<sup>22</sup> For the summer of 1897 Coolidge also was listed as a summer resident of Vineyard Haven.<sup>17</sup>

Eel Pond, Woods Hole.  
Sailor prepares to rig a  
Woods Hole spritsail, left  
of dock, 1890. Baldwin  
Coolidge photo No. 5149,  
8" × 10". Courtesy WHHC.



August 19, 1896.—Partly cloudy weather during the morning, with gentle northerly wind. Three magnificent waterspouts were observed in Vineyard Sound today, in northerly direction from station, about ten miles distant. During the entire afternoon the weather was partly cloudy and sultry, with great masses of cumulus clouds in the north and northeast. At 12:45 the first display was observed. At first a long spiral column seemed to fall from the clouds, about the thickness of a man's body, but this gradually increased in size as the cloud lowered, and when it reached the water it was as thick as a large sized cask, and changed in color from a rich gray to a black, and assumed a funnel shape at the base of the clouds. The cloud seemed of a yeasty white where the column came in contact with it, and looked as though the water was hauled up to it. The area of contact appeared small. The spout was very straight and almost perpendicular, kicking up a great sea as it traveled. When it disappeared it began to do so at the base and rapidly reached the top, having the appearance of clouds, and finally

cleared away, like steam from an engine, at 12:58 p.m., leaving a clear sky for a background and the original clouds above. At 1 p.m. it formed the second time, which was really the most interesting spectacle of all. From a mass of inky clouds it reached down, finger-like, to almost the ocean's surface. Below it the water was stirred to an angry whirlpool, the foam reaching up perhaps a hundred feet. It appeared as though great volumes of water were traveling up to the cloud by an endless screw, when suddenly, at 1:18 p.m., the long arm disappeared in a manner similar to the first. At 1:20 it formed for a third time and scarcely reached the water, but had a decided funnel shape, lasting about five minutes, when it slowly withdrew into the blackness above and the surface of the ocean became quiet. There was a sprinkle of rain from 12:45 to 1 p.m., amounting to a trace. During the display the wind at the station was six miles per hour from the northwest; temperature 72°, with a fall to 56.5° during the thunderstorm which followed, passing over the station from northwest to south. Thunder was first heard at 1:45 p.m.; loudest at 3:04 p.m.; last at 3:45 p.m. Heavy downpour of rain from 3:04 to 3:15 p.m., then continued light rain until 3:30 p.m. Amount, 0.38 inch. The summer residents were stricken with fear at the approach of the dark clouds over the sound, and viewed the waterspout with mingled feelings of awe and interest. It was a sight long to be

remembered, and when the weather cleared, about 4 p.m., each expressed himself as being most fortunate in having escaped some dreadful calamity. No noise was heard here, but the schooner-yacht *Avalon* of Boston was very near the spout and those on this vessel reported plainly hearing the noise and the wind blowing around the vortex with wonderful rapidity; to them the spout appeared to be one hundred feet in diameter. The three spouts moved gracefully to the eastward. This is the first display of this phenomenon witnessed here for 27 years. Mariners here who have circled the globe a number of times, and have seen dozens of waterspouts, declare it to be the most perfect specimen they ever observed.





Waterspout. Viewed from Cottage City (Oak Bluffs). One of three spouts which appeared between 12:45 and 1:25 p.m. Wednesday, August 19, 1896. Martha's Vineyard railway in foreground,

steamer *Martha's Vineyard* at the dock. Baldwin Coolidge photo 8" x 10". Courtesy WHHC.





"Constitution" Windmill,  
West Falmouth, 1896.  
Both the windmill<sup>51</sup> and  
the U.S. Constitution  
were framed in the same  
year, 1787. Baldwin Cool-  
idge photo No. 8052, 8" ×  
10". Courtesy WHHC.

Old fish drays, Siasconset,  
Nantucket, 1880s. Drays,  
with a barrel instead of  
wheels, were used for  
hauling fish catches from  
boats, across sandy  
beaches, to fish houses.  
Baldwin Coolidge photo  
5" × 8". Courtesy SPNEA.



Advertisement in Martha's Vineyard directory, 1893.<sup>16</sup> Coolidge had a summer studio at Cottage City (Oak Bluffs). Courtesy Dukes County Historical Society.



\* FOR \*

**Photographs and Fine Photographic  
Scenery of the Island**

:: GO TO ::

**Coolidge, Lake Orn.**

Near Old Site of Sea View.

 Examine work as evidence of quality.

The artist-photographer visited New Hampshire where he produced a souvenir portfolio of the White Mountains<sup>13</sup> and recorded rural and millpond scenes at Windham and other locations.<sup>12</sup> Other east coast scenes were photographed in Maine<sup>12</sup> at Biddeford Pool and Kennebunkport.

Coolidge was clearly attracted to water views and architectural forms, understandably because he was an engineer before becoming a photographer. His Boston photographic work included a variety of waterfront industries and scenes: shipbuilding and repairing, fishing boats, coastal schooners, packets, steamers and other sailing vessels. Buildings, whether of rich architectural detail or of a simple form, either individually or in a mixture of styles, all became targets of his lens. He captured urban scenes in the metropolitan area as well as in dozens of the surrounding communities.<sup>23</sup>

In Lawrence where Coolidge lived from infancy to early adulthood, he later photographed scenes which included some of that city's industrial mills, a dam and a fishway at the dam.

The photographer's native city of Woburn, Massachusetts is also the site of the first library designed by the architect H. H. Richardson in his distinctively Romanesque style. This library was portrayed in several Coolidge prints including an interior view showing furniture designed by Richardson to complement his architecture. In Woburn Baldwin Coolidge also photographed the Tidd Home for elderly women, the residents of Tidd Home, and the Baldwin homestead of his ancestors.

Baldwin Coolidge was born in Woburn, Massachusetts on July 7, 1845, a son of Mary (Manning) and Benjamin Coolidge.<sup>24</sup> His father was the first principal of Central Grammar school there.<sup>25</sup> His roots were deep in New England soil. His paternal grandfather was Thomas Brewster Coolidge, a descendant of Elder William Brewster, an original colonist,<sup>26</sup> and also of John Coolidge<sup>27</sup> who settled in Watertown, Massachusetts, about 1630. John Coolidge was a progenitor of other New England Coolidges,<sup>28</sup> including Calvin Coolidge and Boston's Coolidge architects. Baldwin Coolidge's paternal grandmother was Clarissa Baldwin,<sup>24</sup> a descendant of Henry Bald-



Cider Mill, Windham,  
N.H., ca. 1900. Baldwin  
Coolidge photo 8" × 10".  
Courtesy SPNEA.

Herring boats at Biddeford  
Pool, Maine, 1883. Bald-  
win Coolidge photo No.  
3016, 5" × 8". Courtesy  
SPNEA.

Old State House and  
Ames Building, 1891.  
View up Court Street  
from 53 State Street, Bos-  
ton. Baldwin Coolidge  
photo No. 5869, 8" × 10".  
Courtesy SPNEA.





win, from Devonshire, England, who was prominent in the Charlestown, Massachusetts settlement, and who was one of the earliest settlers in Woburn in the 1640s when that new town was established from Charlestown lands.<sup>29</sup> The mansion Henry Baldwin built in 1661 in Woburn stands today near the old Middlesex Canal there and is a National Historic Place.<sup>30</sup>

Baldwin Coolidge's great grandfather, Colonel Loammi Baldwin, was a Revolutionary War patriot. He was also an engineer and builder of the Middlesex Canal<sup>31</sup> which opened in 1803 connecting Boston to the Merrimack River at Lowell. It was the first regional transportation canal in the country. Colonel Baldwin is credited with cultivation and propagation of what became known as the Baldwin apple, developed from a wild apple tree which was found during surveying in 1784 in what is now Wilmington, Massachusetts.<sup>32</sup> Three of Colonel Baldwin's sons, Baldwin Coolidge's granduncles, were engineers of national stature. Of these, Loammi II has been called the "Father of American Civil Engineering,"<sup>33</sup> in part because of his construction of the first naval dry docks in the western hemisphere, built simultaneously at Charlestown, Massachusetts and Norfolk, Virginia.

Baldwin Coolidge moved to Lawrence, Massachusetts, with his parents when he was very young. There his father and his uncle, Thomas Brewster Coolidge, were employed as engineers at the Essex Company,<sup>33</sup> a water power company largely responsible for the development of Lawrence as a manufacturing city. The Coolidges resided at several addresses in Lawrence, eventually settling at the corner of Pleasant and Prospect streets. Baldwin's uncle Thomas lived with them.<sup>34</sup>

Baldwin Coolidge worked for the Essex Company,<sup>35</sup> too, apparently beginning regular work there in 1863. He continued there through the 1860s with some time out during the Civil War. He had been a Lawrence "band boy"<sup>24</sup> at the funeral of one of the first soldiers to fall in the Civil War, when the body of S. H. Needham was returned for burial in Lawrence<sup>36</sup> following the riot at Baltimore in April, 1861. In 1864 he enlisted with Company K of the

Woburn Public Library, exterior, ca. 1891. The first Romanesque style library designed by H. H. Richardson. Baldwin Coolidge photo No. 5385, 11" x 14". Courtesy SPNEA.





Woburn Public Library, interior, ca. 1891. The building and its furniture, including the benches in the foreground, were designed by the architect H. H. Richardson. Baldwin Coolidge photo No. 5447, 11" x 14". Courtesy SPNEA.





Boston T Wharf, Joseph  
Smith's schooner *Joseph  
Warren*, ca. 1885. Baldwin  
Coolidge photo No. 1514,  
8" × 10". Courtesy SPNEA.



6th Regiment of the Massachusetts Volunteer Militia and served as an engineer in the 1864 campaign.<sup>37</sup> He was stationed for a time at Fort Delaware on Pea Patch Island in Delaware Bay.<sup>37</sup> After the war, in 1866, Coolidge married Lucy Ann Plumer,<sup>34</sup> one of whose kin worked with Baldwin at the Essex Company.<sup>36</sup> They had two daughters, Carolyn and Marie.<sup>38</sup>

Continuing the interest reflected in his family, Coolidge became the first City Engineer of Lawrence on January 1, 1874.<sup>39</sup> In 1878 at the age of 33 he changed careers and opened his photography studio at 147 Tremont Street, Boston. It is not known where or when he developed his interest in photography or what prompted his change from civil engineer to artist-photographer.

During the first few years when he had his studio in Boston, he lived, presumably along with his wife and children, in Jamaica Plain and later at other addresses in Boston.<sup>40</sup> Coolidge returned to his native city, Woburn, and lived in a Baldwin family house at 784 Main Street<sup>40-42</sup> from 1889 to 1908 while maintaining a Boston studio. His wife Lucy died in 1904 and four years later he moved to rooms at his studio address, 410A Boylston Street, Boston.<sup>40,43</sup> There he lived and worked until 1917 when in failing health he retired to Pasadena, California<sup>5</sup> to live with his daughter Marie (Mrs. J. H. Henry).

The principal collections of Coolidge photographs may be found at the Society for the Preservation of New England Antiquities (SPNEA), Boston, which has more than 2000 of his glass plate negatives; the Museum of Fine Arts, Boston, which has 300-400 glass plate negatives of art objects; the MBL archives, Woods Hole, which have about 75 different images, most of them original mounted prints; and the Woods Hole Historical Collection archives which have four glass plate negatives, and nearly

100 prints made from the SPNEA glass plates. Among all of these images there are about 20 of Quissett, 2 of Falmouth Heights, 3 of West Falmouth, and close to 150 of Woods Hole.

Coolidge numbered his negatives serially and labeled and dated many but not all. Among the dated photographs that are available for the Falmouth area, the years range from 1890 to 1902. Observations of numbers and dates from a broader collection of Coolidge's photographs suggests extending those years from 1883 to 1906 when he photographed Sarah Fay's Rose Garden in Woods Hole.

An important part of Baldwin Coolidge's more than 20,000 glass plate negatives might have been lost were it not for the interest and enthusiasm of William Sumner Appleton who founded the Society for the Preservation of New England Antiquities in Boston in 1910. Appleton was a pioneering proponent of the use of photography as a documentary source and he encouraged Coolidge to donate more than 2000 of his negatives to the Society in 1918. For a number of years the Society maintained a Baldwin Coolidge Room with a portrait of Coolidge by Boston photographer John H. Garo, memorabilia of Coolidge's Civil War service, and some of his prints.<sup>1</sup> Coolidge had had the portrait made as a gift to his daughter in Pasadena before he moved to California himself. He expressed appreciation for the portrait photographer when he wrote of "... Garo, whom I consider the best portrait artist in the country."<sup>44</sup> Although a room is no longer set aside for Coolidge, the Society continues to maintain the collection at its 141 Cambridge Street, Boston headquarters, giving access to researchers and other interested parties who have published photographs by Baldwin Coolidge.<sup>1,42,45-52</sup>

In 1920 Coolidge gave a "splendid gift of 1200 photographs" of art objects in the Museum of Fine Arts,

The following tabulation gives serial numbers and dates for some Baldwin Coolidge 8" x 10" numbered glass plate negatives that the author has examined. Coolidge numbered his negatives serially, and the numbers generally appear on the prints. The table is of use for dating Coolidge prints where the reader can identify a serial number. Numbers up to 1000 and those in the 3000s and 4000s were used on Coolidge's 5" x 8" glass plate negatives. Numbers over 5025 on his 11" x 14" negatives fit into the table given here. However, Coolidge used mainly the 8" x 10" format and information gathered on his other negative sizes was insufficient to construct similar tables.

1546-1563	01-12-1886
2102-2277	1887
2436-2437	10-03-1888
2846	1889
5146-5169	08-21-1890
5542-5707	1891
6018-6033	08- 1892
7009-7048	08- 1893
7356-7532	08- 1894 to 11-21-1894
7648-7788	1895
7807-8002	01-07-1896 to 08-25-1896
8076-8147	07-24-1897 to 09-08-1897
8268-8269	05-02-1898 to 05-03-1898
8298	02-27-1899
8319-8321	08-13-1900
8413	05- 1901
8663-8959	03-11-1902 to 11-07-1902
8976-9054	01-01-1903 to 04-06-1903
9546-9581	05-04-1904 to 11-30-1904
9769-10135	03-07-1905 to 11-10-1905
10318-10444	07-10-1906 to 11-13-1906
10622-10995	04-16-1907 to 12-26-1907
11032-11586	01-28-1908 to 10-08-1908
11866-12364	01-22-1909 to 08-19-1909
13039-13508	03-31-1910 to 11-09-1910
13831-14528	04-14-1911 to 11-24-1911
15336-15340	03-09-1912 to 12-31-1912
15618-15984	04-14-1913 to 12-12-1913
16101-16500	03-21-1914 to 12-01-1914
16566-16567	01-11-1915
17141-17392	02-29-1916 to 11-06-1916

\*5" x 8" negatives with numbers over 7500 fit this table. A few earlier dated numbers are: 3060, May 1883; 3823, December 1884, and 4605, April 1887.



Yacht *Mary Lewis* off  
Cottage City (Oak Bluffs),  
Martha's Vineyard, early  
1900s. Baldwin Coolidge  
photo No. 4091, 5" x 8".  
Courtesy SPNEA.

Boston, to the Pasadena Public Library<sup>53</sup> and "art photographs" to the Los Angeles Public Library (LAPL). More specific information in the latter location was lost in a fire in September, 1986.<sup>53</sup> Due to the sizes of the picture files of both libraries it is difficult to determine whether the Baldwin Coolidge prints are still there.

Appleton's correspondence with the photographer at Pasadena shows that Coolidge was concerned that proper care be taken in making prints from his plates, and in mounting the prints. "I sincerely hope not (mounting) with common aqueous paste so that the mounted prints will curl. . . . If I were only at home," he wrote,<sup>54</sup> "I would do them by my alcoholic process that leaves them absolutely flat."

Coolidge was meticulous in the details of photographing, processing, printing, and mounting prints. His manner of keeping records was not so exact. His long time assistant Mary Howe observed that when she began work with him, following many previous helpers, she found a great many negatives that had never received numbers.<sup>55</sup> Appleton, however, with the aid of Coolidge's record book, now lost, eventually identified most of the plates Coolidge gave to SPNEA.<sup>1</sup> Coolidge's custom of numbering his plates serially, rather than by category, proves helpful today in attempting to date his plates and prints dispersed among various collections.

Coolidge used stamped or impressed names on his photographs, although not all were so marked. Those this author has seen were: 1) a rubber stamp marked "Baldwin Coolidge, Photographer, Boston" and stamped on the back of the mounted print; 2) a stamp marked with the above and impressed into the lower margin of the front of the mount; and 3) a circular seal marked "Baldwin Coolidge" around the top edge, "Boston" around the bottom edge, and "Tremont Street" across the circle and impressed

on the lower right corner of the print. For the latter, the street number, 154, also appeared above the street name on some prints.

While he lived on the west coast Coolidge was active with sketching<sup>56</sup> and watercolor work. He was pleased to find that Dr. Samuel Robinson of Boston, a physician and his former pupil in clay modeling, was in Santa Barbara where they met again and where Coolidge was eager to do sketches of the Missions.<sup>7</sup> But Coolidge missed New England and wrote of the "loneliness and homesickness of this sunshiny and flowery land . . ." of California.

Baldwin Coolidge died in Pasadena on December 13, 1928. His ashes were returned to Massachusetts for burial at Woodbrook Cemetery, Woburn, where his wife,<sup>57</sup> parents and brother were buried.

The fruits of Coolidge's labor survive, however, and grow in value as time passes. It is hoped that this brief account of the man and his work will prompt others to examine and use his legacy of photographs: a regional record of life at the turn of the 20th century.

The author gratefully acknowledges the cooperation of numerous librarians and archivists, and the helpful comments of friends during the preparation of this paper. She is especially appreciative of the valuable assistance given by Ruth Davis, archivist of the Marine Biological Laboratory; Carolyn L. Garner, Librarian, Pasadena Public Library; Ellie Reichlin, Librarian, and Lorna Condon of the Society for the Preservation of New England Antiquities; A. J. Goldwyn, archivist of the Dukes County Historical Society; and Jennifer Gaines, archivist of the Woods Hole Historical Collection.

Jane A. McLaughlin, a native of Woburn, Massachusetts, a graduate of Trinity College of Vermont, and a corporation member of the Marine Biological Laboratory, has been a resident of Woods Hole since 1952. She wrote, *Saint Joseph's Church, Woods Hole, Massachusetts. A history 1882-1982*, a book published in 1982, and also contributed to *Woods Hole Reflections* and *The Book of Falmouth*.

## Notes

1. Ellie Reichlin, "Double Exposure: Baldwin Coolidge and William Sumner Appleton" in *Old Time New England*, The Bulletin of the Society for the Preservation of New England Antiquities (SPNEA), 69, #3-4 34-43, 1979. Contains 6 Baldwin Coolidge photos.
2. Boston Directory, 1878. At Boston Public Library.
3. The Encyclopedia of Photography, Greystone Press, N.Y. 4, 619 & 712, 1975.
4. The Focal Encyclopedia of Photography. Focal Press, N.Y., 1965.
5. Incomplete manuscript of William Sumner Appleton. At SPNEA Photo library archives, Boston.
6. Letter from Mary Howe, Melrose, to Appleton, Dec. 3, 1918. At SPNEA Photo library archives, Boston.
7. Boston Directory, 1878 to 1917. See also 1918-19, as the studio did not close completely for a year or so after Coolidge went to Pasadena.
8. Letter from Coolidge at Pasadena to Appleton at Boston, May 11, 1920. At SPNEA Photo library archives, Boston.
9. Ibid. Jan. 22, 1919 on stationery for 410A Boylston St. Boston studio.
10. For a recent article about daguerreotypes with description of renovation, see: Stanley Murphy "Little Windows into Our Past" in *The Duke's County Intelligencer* 28 #3, 107-120, 1987.
11. Archives of the Museum of Fine Arts, Boston. The earliest Museum of Fine Arts Coolidge negative is No. 1268, the latest is No. 17110.
12. SPNEA Photo library archives.
13. William Robinson, *A Certain Slant of Light, the first 100 years of photography*. N.Y. Graphic Society, pp. 129-130, 1980.
14. Letter from Mary Howe, Melrose, to Appleton, Jan. 9, 1929. At SPNEA Photo library archives, Boston.
15. Letter from chemist at E. R. Squibb & Son N.Y. to Appleton, Dec. 3, 1920. At SPNEA Photo library archives, Boston.
16. New Business Directory 1893 and Trinity Methodist Episcopal Church Manual. Cottage City, Mass. In Dukes County Historical Society archives, Edgartown, Mass.
17. The First Resident and Business Directory of Nantucket, Edgartown, Cottage City, and Vineyard Haven . . . 1897. J. & E. Kyte Directory Co., South Braintree, Mass. In Dukes County Historical Society archives Edgartown, Mass.
18. Marine Biological Laboratory, Woods Hole, Mass. Archives.
19. Notes of July 20, 1896, Course in Invertebrate Anatomy and Zoology for 1896, July 1-August 12. MBL archives.
20. August 8, 1896: Tarpaulin Cove; July 31, 1897: Quissett.
21. Boston Public Library.
22. No listing of Coolidge's name was found in the two other available directories of Martha's Vineyard 1907 and 1910-11.
23. About fifty communities are represented in the SPNEA collection. Most of them are located within the area between Boston and the present Route 495 curve.
24. William R. Cutter, editor, *Genealogical and personal memoirs, relating to the families of Boston and eastern Massachusetts*. Lewis Historical Publishing Co., N.Y. 1, 61-75, 1908.
25. Obituary of Benjamin Coolidge, Woburn Journal, Sept. 9, 1871. Note on file card of this newspaper at the Woburn Public Library.
26. Obituary of Baldwin Coolidge, Woburn Daily Times, Jan. 5, 1929. Microfilm at Woburn Public Library.
27. New England Historical and Genealogical Register 129, 68-69, 1975.
28. Ibid. 77, 270-304, 1923.
29. Edwin M. Bacon. *Walks and Rides in the Country Round About Boston*. Houghton, Mifflin and Co., Boston, 1897.
30. City of Woburn Historical Commission. Baldwin Mansion is located near the intersection of Routes 128 and 38 in North Woburn.
31. Christopher Roberts, *The Middlesex Canal, 1793-1860*. Harvard University Press, Cambridge, Mass., 1938.
32. Thomas A. Smith, "The Baldwin Apple," in *Towpath Topics* 15, #2-3, 1977 (11 Lowell St., North Woburn, Mass. 01801).
33. *Lawrence Up to Date 1845-1895*, Published by Rushforth and Donaghue, Lawrence, Mass. 1895. At Lawrence Public Library.
34. Lawrence Directory, 1845-1883. At Lawrence Public Library.
35. Records of Essex Co. in the Library of the Museum of American Textile History (MATH), North Andover, Mass. See also: "Copy of a Plan found at Bay State Mill showing Feeders in Part." Copy made by Baldwin Coolidge, June 26, 1860. At MATH library.
36. Lawrence Eagle Tribune "Sumner Needham . . ." April 19, 1961 (Centennial of Civil War). Microfilm at Lawrence Public Library.

37. The Adjutant General, *Massachusetts Soldiers, Sailors, and Marines in the Civil War*, Vol. 1, 466. At Falmouth Public Library.
38. Marie Henry (Mrs. John Henry) of Lincoln, N.H. and Carrie Barry of Lawrence. Obituary of Lucy Coolidge, Woburn Daily Times, Aug. 16, 1904. Microfilm at Woburn Public Library.
39. Lawrence City Document. 1874. At Lawrence Public Library.
40. Boston Directory. 1879-1917. Boston Public Library.
41. Woburn Directory. 1889-1906. At Woburn Public Library.
42. Katherine M. Abbott. *Old Paths and Legends of New England*, G. P. Putnam's Sons. N.Y. p. 93, 1903. Contains 4 Coolidge photos.
43. Coolidge's Boston studio addresses during his career were: 147 Tremont St., 1878; 80 West St., 1979; 30 West St., 1880; 154 Tremont St., 1881-90; 146 Tremont St., 1891-98; and 410 A Boylston St., 1899-1918.
44. Letter from Coolidge in Pasadena to Appleton in Boston, Oct. 11, 1918.
45. W. H. Bunting, *Portrait of a Port, Boston, 1852-1914*. The Belknap Press of Harvard University Press. Cambridge, Mass., 1971. Contains 22 Coolidge photos.
46. Jane Holtz Kay, *Lost Boston*, Houghton Mifflin Co., Boston, 1980. Contains 2 Coolidge photos.
47. Susan Mahnke, editor, "Baldwin Coolidge," in *Looking Back, Images of New England 1860-1930*. Yankee Books, Yankee Publishing Inc., Dublin, N.H., 1982. Contains 14 Coolidge photos.
48. Jane Maienschein, editor, *Defining Biology*, Harvard University Press, Cambridge, Mass., 1986. Contains 9 Coolidge photos, p. 57-62 except p. 58 and top photos of pages 57 and 59.
49. Martin W. Sandler, *This Was New England. Images of a Vanished Past*. New York Graphic Society, Published by Little, Brown & Co., Boston, 1977. Contains 7 Coolidge photos.
50. Mary Lou Smith, editor, *Woods Hole Reflections*, Woods Hole Historical Collection, Woods Hole, Mass., 1983. Contains 31 Coolidge photos.
51. Mary Lou Smith, editor, *The Book of Falmouth*, Falmouth Historical Commission, Falmouth, Mass., 1986. Contains 14 Coolidge photos.
52. Woods Hole Historical Collection, Woods Hole, Mass. Calendars: 1980, 12 Coolidge photos; 1981, 5 Coolidge photos; 1985, 4 Coolidge photos.
53. Letter from Carolyn L. Garner, Librarian II, Pasadena History, Pasadena Public Library to the author at Woods Hole Mar. 17, 1987. The Santa Barbara Public Library which also was reported to have been given Coolidge photographs found no record of such a gift.
54. Letter from Coolidge to Appleton, Feb. 11, 1920. At SPNEA photo library archives.
55. Letter from Mary Howe to Appleton, Nov. 26, 1918. Ibid.
56. Letter from Coolidge to Appleton, May 11, 1920. Ibid.
57. Records of Woodbrook Cemetery, Woburn, Mass. After Lucy's death, the remains of Coolidge's parents were moved from Lawrence to Woburn, and those of his brother were moved to Woodbrook from another Woburn cemetery.
58. Credit for the observation about Brode photographs is due Ruth Davis, MBL archivist.