

Made in
Rochester
1830-1930



1.



Manufactured objects and advertising
from Rochester, New York 1830-1930
Memorial Art Gallery of the University of Rochester
15 November 1974–5 January 1975

Acknowledgements This exhibition did not just happen. No exhibition ever does. It is instead the result of extended effort and generosity on the part of many individuals and institutions and it is impossible here to list them all. Among those who deserve special mention are these people on the formative committee who have been in on the project from the beginning: Bill Buckett, Jean France, Earl Kage, Leo Kaplan, Lynn Poirier, and John Superty. We have also drawn on the

expertise of Robert L. Volz, head of Rare Books, Manuscripts and Archives, University of Rochester Rush Rhees Library, who is responsible for a special section on books in the show; Virginia Barons, Genesee County historian; Lawrence Belles and the staff of The Margaret Woodbury Strong Museum; Stuart Bolger of the Genesee Country Museum; Andrew Eskind of the International Museum of Photography at George Eastman House; Nichol Forsht, Richard

Kilday and Stuart Kohler of the Rochester Museum and Science Center; the staff of The Landmark Society of Western New York; and Mary Shannon of the Rochester Historical Society. Many collectors have lent freely of their treasures and we are grateful to them all. Their names have been recorded in a separately published listing of the objects in the exhibition, a device we adopted to allow us to add to the show up to the last minute.

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Foreword To those who find this exhibition a departure from our usual format, this catalog may serve as an explanation. The exhibition itself must stand or fall on what the individual viewer brings to it. Our past, after all, is a combination of fact, artifact, memory and personality. In bringing these artifacts to your attention, we have had to present only what has been preserved within the limitations we have set: objects manufactured in one city during the span of 100 years. Since these are mostly utilitarian

objects that have not been preserved in any systematic way—their value for many owners did not outlive their usefulness—they may at times seem like an indiscriminate selection; indeed they are. What has been preserved by accident and nostalgia, and even by perceptive collectors and diligent museums, is probably a very incomplete picture of one segment of a city's history. With that understood, we hope you will look on this variety of material as an object lesson drawn from our near past. It has a great deal to tell us about

the changes—in taste and values, product design, nuances of advertising, and the use of imagery and materials—that take place almost imperceptibly within our culture and yet have so much to do with shaping our whole aesthetic sense. By illustrating how the product embodies the interaction of value and function (with advertising as the apologist), this exhibition may make us more aware of that almost invisible world of everyday objects that always surrounds us. We started this exhibition with

Leo Kaplan should be singled out as the Dean of collectors of Rochesteriana who has contributed to this exhibition in many ways. Special thanks are due also to these others whose cooperative efforts have contributed to the catalog: The New York State Council on the Arts, Bill Buckett Associates, Earl Kage and his many friends, and the author of the essay, Jean France, whose devotion to the cause has been the sustaining factor that ultimately made it all possible.

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an idea—that concentration on a single place and time might isolate certain patterns of development within our culture in the area of products and advertising. These patterns are discussed in Jean France's essay. When possible they are illustrated in the exhibition, but not knowing what we would find when we searched for the material to substantiate our idea has made it difficult for us to theorize too deeply or to be as comprehensive as we would like. By knowing our ideals and our limitations, we hope you will also find our message.

Harris K. Prior
Director
Memorial Art Gallery
of the University of Rochester

Robert Henning, Jr.
Curator
Memorial Art Gallery
of the University of Rochester

The proper study of an art museum is art—on that we can all agree. Yet when a museum has fulfilled its major responsibilities in the care and display of acknowledged masterpieces of the visual arts, there remain other inviting fields to explore. One of them is the allied area of industrial design, the art of giving satisfying form to functional objects.

The quality of every individual's aesthetic environment is made up of a multitude of bits and pieces, the product of a lifetime of acquisition. Some of these may be so-called "pure" art—pictures or sculptures created by artists—or "minor" art—pottery or metalwork handmade by craftsmen. Most of our daily contact, however, must be with commercially manufactured articles in which the artistic input is not so apparent but which can still, by their design, enhance or detract from our aesthetic surroundings. The sum of all these articles becomes the stuff of our daily lives.

When we consider the aesthetic component of everyday objects, we can at once see the role of the designer in the manufacture of clothing, books, or furniture. It is easier to overlook the design element in more purely functional objects such as cameras, tools, or microscopes, yet each embodies its function in a form shaped at least in part by the need to attract a buyer. These forms are the product of a number of design choices made by men who may or may not have been called designers but who were molded and guided by contemporary taste. Though function may remain roughly the same, form will change under the subliminal influence of the culture of its period.

It is difficult to gain the perspective to evaluate a selection of articles made in the America of our own time, but a collection of objects from the past can offer interesting insights into the taste and culture of other generations.

To that end, this exhibition, *Made in Rochester*, presents a group of disparate objects linked by the fact that they were manufactured in a single American city—Rochester, New York—during a definite time span—the years 1830 to 1930.

Individually these objects range from the extraordinary to the mundane. Collectively they give a view into the

Gentleman's grey felt top hat,
c. 1890, made by Kenyon Hat
& Fur Company. Lent by the
Rochester Museum and
Science Center.

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popular culture of our past at a particularly significant time, the hundred years of the developing industrial revolution, and in a particularly significant place, a growing manufacturing city in the expanding United States. The range of objects presented here, considered as artifacts of history, tells us a great deal about the forces that shaped our modern civilization. Considered as objects of aesthetic quality, these Rochester products also offer illuminating insights into the changing tastes and values that influence design.

The time span chosen, 1830 to 1930, is that period when, to paraphrase Siegfried Giedion, "mechanization took command." Population levels were soaring. The middle class asserted its influence and increased its consumption of machine-made objects. To meet this overwhelming demand, industry expanded its scope and improved its technology.

The specific place, too, is significant. Rochester, which before 1820 was only a struggling village, symbolizes the growth of the new United States, whose development as a nation coincided with the rise of a worldwide technological civilization. As the nation grew and prospered by applying new machine techniques to supply a growing population, so did industrial Rochester.

We cannot claim, however, that the manufactured products of Rochester are a true microcosm reflecting the development of the entire century of industrial design. Special conditions operated here and a review of local history may help to put them in perspective.

Any such abbreviation of Rochester history must draw heavily on the prior research and thorough scholarship of Blake McKelvey, Rochester's recently retired City Historian, and I acknowledge here my very deep debt to his publications. Any omissions or distortions are mine, not his.

From its beginning, geography determined that this settlement on the river was destined for industry. A canny group of investors led by Colonel Nathaniel Rochester chose the Hundred Acre Lot near the upper falls of the Genesee River as a propitious spot to locate a mill that could be run by water power. The coming of the Erie Canal to the

Display box for seed packets, c. 1880. From Hiram Sibley Seed Co. Lent by the Rochester Museum and Science Center.

Child's hand sled, marked "Rochester," c. 1890's. Maker unknown. Lent by the Margaret Woodbury Strong Museum.

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same place created America's first boom town, the transportation hub of a wide area. As the canal from Albany to Buffalo opened markets for industries on the Genesee River, the population of the village increased tenfold in a ten-year span.

Water power turned millstones, ran saw mills, powered simple machine shops. The canal brought in raw materials and carried away the finished products. As the town expanded, so did its need for tools, containers, building materials, furnishings, clothing, and shoes. And Rochester industry grew to meet it.

Most of these early products were made in industrial organizations that could not be called true factories in the modern sense. A good example is the shop of William Billinghamurst, one of the most famous gunsmiths of his time, who worked in Rochester from 1840 to 1870 producing sporting goods of high quality. In his shop of eight-to-ten highly skilled men, he was able to coordinate machine work and hand finishing so that the machine supplemented the hand rather than replacing it. Rifles such as his so-called buggy rifle were specialized devices for target shooting, not mass-produced weapons of war. The care used in their finishing was a reflection of an older day, the last struggle to adapt benchwork to the modern shop. Even the bullet mold shows the care lavished on the fine finish of what was essentially a tool. This combination of hand-and-machine shop was the last gasp of handicraft and most of these small units did not survive much past the Civil War.

Youthful Rochester had borne the nickname of The Flour City, in tribute to the mills along the Genesee. By the 1850's, agricultural difficulties had cut the flow of grain into the milling center, and the local business community was dominated instead by nurserymen, profiting by the combination of a fertile soil and a climate that produced hardy stock. The original nickname was recycled and became The Flower City.

After the Civil War was won by the industrialized North, heavy industry—tooled during the war to manufacture gunboats, cannons and railway rolling stock—was ready to

Shoes: (clock-wise from top) lady's high button shoe, black fabric and leather, c. 1880, made by C. P. Ford & Co.; child's four-button shoe with tassel, "Cosyfoot," c. 1915, made by G. W. Chesbrough Co.; lady's laced high shoes, black leather, c. 1900-1910, made by Utz & Dunn. Child's shoe from the collection of Mr. and Mrs. Leo Kaplan, ladies' shoes lent by the Rochester Museum and Science Center.

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turn to peace-time mechanical production. Industry was now relying on coal to power steam engines rather than water power for turning turbines. Railroad lines were fanning out to the hinterlands in search of raw materials. In Europe the mechanization of factories had been vigorously resisted, but in the United States, where there were more jobs needing people than people needing jobs, the machine was welcome. There was already a shortage of woman-power for domestic help, creating a demand for machines that could perform some part of the household chores. With better educational systems, the printed word became more important and the growth of advertising began.

In Rochester, industry was diversifying. The coopers, lumber yards, distilleries, and furniture and carriage factories of the early days were joined by various metal-working industries making everything from umbrella stands to steam engines. New agricultural products brought new factories: to process tobacco, at that time an important regional crop; to deal with the byproducts of local livestock, particularly leather and wool; to convert grain from nearby farms into whiskey and beer; to refine oil from the newly tapped fields in Western Pennsylvania.

The national panic of 1873 hit most local industries hard. The few that continued to be busy pointed a lesson for future industrial development. Sargent and Greenleaf, the lockmakers, had applied inventive skill and technical know-how toward new solutions to the perennial problem of security. The Cunningham carriage factory concentrated on making a product of a high quality difficult to obtain elsewhere. Makers of some luxury items successfully promoted them with stepped-up advertising. When Rochester industry revived and began to expand again, these lessons were remembered.

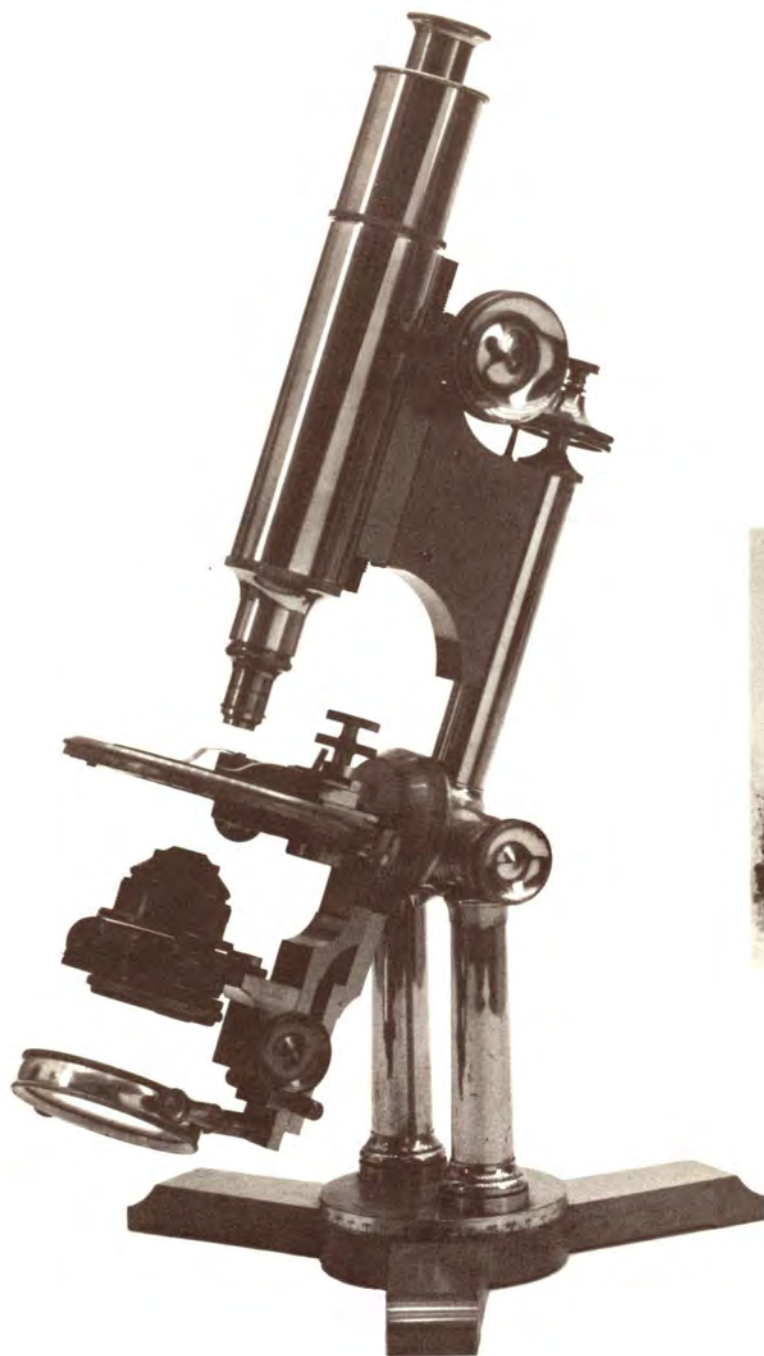
Recovery from the panic was not easy, involving the re-establishment of credit facilities and the development of new transportation routes to bring in raw materials, especially coal, and to export finished products. By the 1880's, however, Rochester's urban center was expanding

Professional microscope, patented 1885 by Bausch & Lomb Optical Co. Lent by Bausch & Lomb, Inc.

Two Rochester examples from the late 19th century popular fad for brightly colored trade cards.

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and the downtown area was being rebuilt with the taller buildings made possible by the invention of the elevator and a new system of construction based on a metal framework.

A colorful pamphlet of 1884 in the University of Rochester Library bills itself as "The Industrial Advance of Rochester, A Historical, Statistical, and Descriptive Review," and another, dated 1891, is "Rochester Illustrated: An Epitome of Human Interest, of Incident, and Wonderful Achievement." Such hyperbole reflected the prosperity of the decade between 1880 and 1890, which more than doubled the number of industrial establishments, making Rochester 18th in the country in net value of profits. Metal-working industries such as those producing safes, gears, and machine tools were growing, as well as those making wooden products such as caskets, furniture, and carriages.

The expanding industries of these years were tobacco, beer, and patent medicine. The Kimball tobacco factory erected a prominent symbol on Rochester's skyline when in 1885 it set a 21-foot statue of Mercury on top of its chimney. The statue was designed by a Rochester sculptor, Guernsey Mitchell, and fabricated at the local metal shop of John Siddons. The model for that statue is included in this show; the statue itself is returning this year to the riverbank as the crowning element of the Lawyer's Co-operative Publishing Company building.

The patent medicine field attracted two colorful personalities, Asa T. Soule and H. H. Warner. Soule's enthusiasm for his product led him to back the local baseball team and rechristen them the Hop Bitters after his heavily alcoholic medicine. Warner was a salesman of iron safes who attributed his cure from Bright's disease to a compound he later peddled as "Warner's Safe Kidney and Liver Pills." Both these companies made vigorous use of advertising and testimonials.

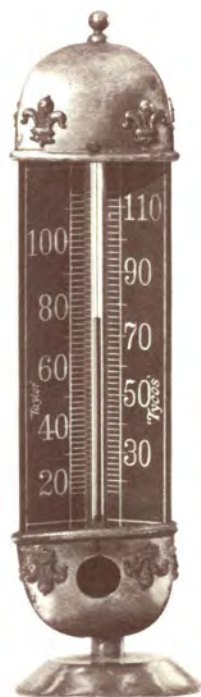
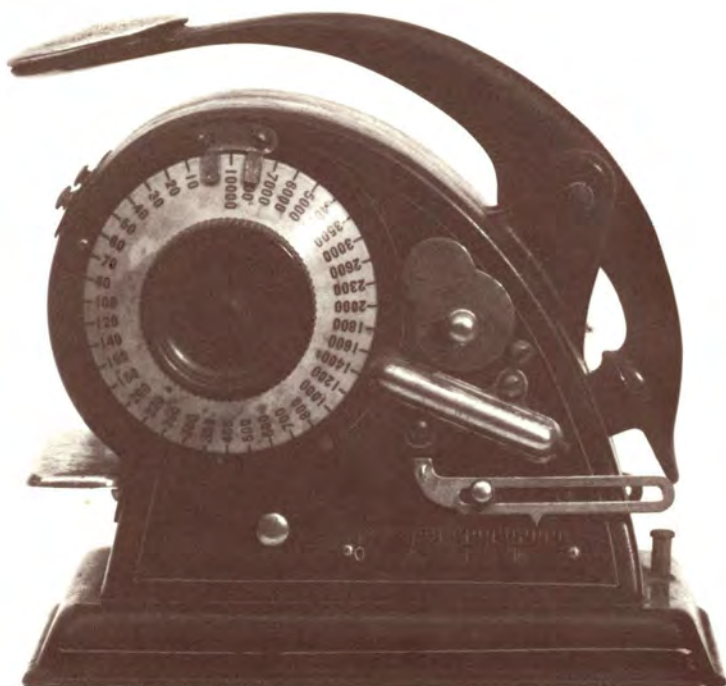
The Rochester beer industry was helped by patents for a special fermentation process. One of the local inventors also developed a glass-lined tank for the brewery, the first step towards a wider market for the Pfaudler Company.

Device for embossing checks to prevent alterations, Protectograph Model H, latest patent 1913. Made by G. W. Todd Co. Collection of Mr. and Mrs. Leo Kaplan.

Standing radial thermometer, c. 1910. Made by Taylor Instrument Co. Lent by the Rochester Museum and Science Center.

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Rochester, in fact, was a fertile field for inventors. The local reliance on technical and scientific skills led to a number of interesting patents. The well-known Rochester Lamp with the round wick was only one of a series of local lighting products. And, as Blake McKelvey points out, "The elevators of L. S. Graves, the mail chutes of James G. Cutler, the water meters of Jonathan B. West, and the thermometers and barometers of George Taylor were only a few of the ingenious products of Rochester inventors that would return large profits."

George B. Selden, a young Rochester lawyer, had patented a horseless carriage as early as 1879. His automobile was never put into more than limited production, but the invention brought royalties for many years.

A Rochester Savings Bank clerk named George Eastman was experimenting with improvements in photographic techniques. His success with a formula for coating dry plates combined with rare business acumen to launch the Eastman Dry Plate and Film Company, later to manufacture a camera called Kodak.

By 1909, when the Chamber of Commerce coined the slogan "Rochester Made Means Quality," the city had a long-lived reputation for fine products made by skilled workmen. Blake McKelvey points out, however, that "In a sense the Chamber's slogan made a virtue of the town's limitations. Only producers of quality products could survive in a city beset by the commercial handicaps which confronted Rochester, caught in the grip of utility monopolies from outside the city, lacking easy access to the raw materials essential to heavy industry, with its hinterland stabilized and tending to contract. Yet the stimulus was positive as well as negative, for the spectacular achievements of firms whose products won out on their merits paced Rochester's remarkable growth in these decades. The example set by Eastman among others proved contagious. Inventors and enterprising promoters alike seized eagerly at promising inventions and endeavored to develop products that would excel cheaper rivals."

This pattern continued to govern industry in 20th century Rochester. An insistence on high standards of quality was

Gift Kodak Camera with cedar cigar box, 1930-1931. Box, camera case and packaging designed by Walter Dorwin Teague for the Eastman Kodak Company. Lent by the International Museum of Photography at the George Eastman House. Photo by Richard Margolis.

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combined with a willingness to invest in profitable inventions. Skilled workmen and equally skilled public relations men helped keep Rochester companies ahead of their competitors.

Perhaps the story of one company, extending over nearly the whole period from 1830 to 1930, will serve as a graphic example of the development of Rochester industry. The company which began in 1838 as Cunningham's Coach Factory is in 1974 called James Cunningham, Son & Co. In 1838 the factory built buggies; today it produces crossbar switches, useful for transistors and computers. The first Cunningham products were designed for the horse; current Cunningham switches are associated with rockets for space flight.

In between, the history of the Cunningham Company has concentrated on quality production. The early factory advertised "All My Own Work," to show that the fittings for the carriages—axles, springs, wheels, folding steps, lamps—were all produced on the premises. By 1876, Cunningham carriages were winning prizes at the Philadelphia Centennial Exposition. The firm also made hearses, sleighs, and even children's toy sleds and wagons.

With the 20th century, Cunningham made the transition from carriages to automobiles, still concentrating on quality in the tradition of fine coachmaking. A Cunningham car cost \$5,000 in 1910, when the dollar had an enormously greater value than it does now. The car's clean, elegant lines and fine engine appealed to a luxury market. In contrast to Ford's mass-production lines, the Cunningham factory produced one and a half cars per worker per year. It cared for them too: If a car broke down, the company dispatched its own mechanics from Rochester.

After Lindbergh's flight in 1927, the Cunningham-Hall Aircraft Corporation began to make quality private planes, but the depression of the thirties ended both plane and automobile production. In World War II, the company retooled for defense production and later experimented with several different products until, in 1950, it turned its resources of skill and know-how to the production of the automatic crossbar switch.

Child's push sleigh, c. 1900.
Made in the model shop of
James Cunningham, Son & Co.
Lent by the Genesee Country
Museum.

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Rochester has had certain strengths in manufacturing: technical know-how, a skilled workforce, and managerial enterprise. Even its limitations had their advantages. For instance, the fact that the area was not rich in the raw materials for metal-working meant that in order to survive industries were forced to develop a high-grade product or a patented specialty. Many of these specialized inventions came at the threshold of an unfolding technical civilization. As the U.S. Weather Bureau expanded, Taylor Brothers increased production of thermometers and other meteorological implements. Bausch and Lomb too was developing more specialized instruments as scientific research created demand.

In contrast to a tendency toward experimental daring in the scientific industries, such Rochester companies as Hayden Furniture and Cunningham Carriages specialized more and more in producing a sound, conservative product of high quality.

The study of an assortment of objects made in Rochester thus gives some interesting insights into the design of mass-produced objects. Such objects do not grow in a vacuum, nor are they conceived in the artist's garret or the ivory tower. A commercially successful product must be designed under the influence of the taste of the time and the demands of commerce. The shape of a microscope or a stove may be initially determined by its function but the final form given an object is also the result of a series of design choices. The choices may not always be felicitous, especially to our modern eyes, yet in their own time they satisfied the necessary demands of successful commercial production: the combination of workable function with an appeal to popular taste.

An understanding of some of the influences acting upon these articles produced for popular consumption is helped by John A. Kouwenhoven's book, *Made in America*, a pioneering study of the cultural achievements of "the first people in history who, disinherited of a great cultural tradition, found themselves living under democratic institutions in an expanding machine economy."

Lamp for horse-drawn hearse, one of a pair, undated, numbered 116. Made by James Cunningham, Son & Co. Lent by B. J. Murphy.

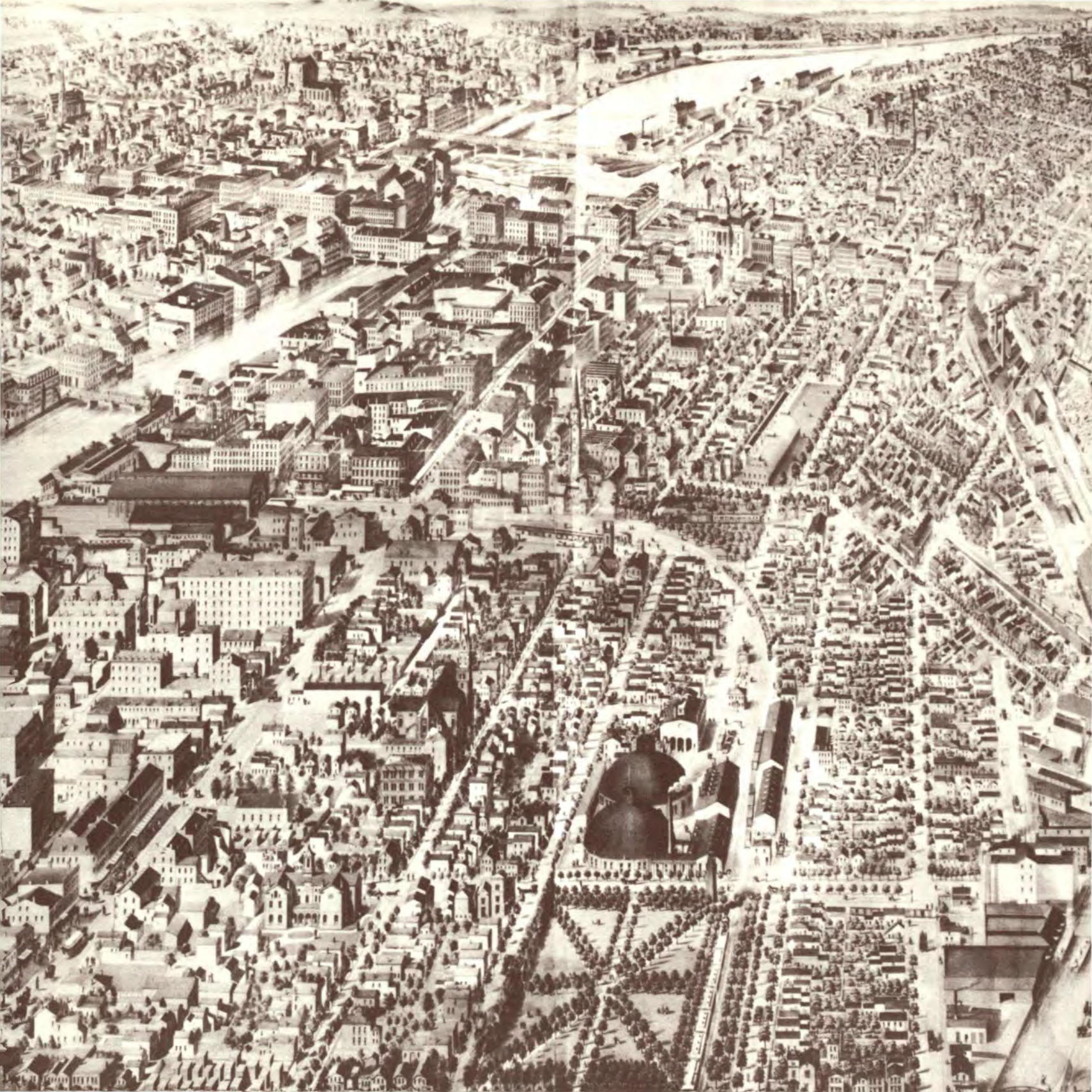
Production model, Electromatic typewriter, c. 1920. Made by Northeast Electric Co. First production model electric typewriter in the United States. Lent by the Rochester Museum and Science Center.

19.



Three dimensional view of
Rochester, New York, 1867-8.
Color lithograph proof by
William Henry Robinson. Only
surviving copy. Lent by
Mrs. John L. Wehle.
Photo by Richard Margolis





With the growth of technology, two new forces came into play in the design of everyday objects: an increased demand as standards of living rose and populations increased, and an ease of production as mechanization displaced handicraft. Kouwenhoven has suggested that we take a new look at machine-made objects as a kind of folk art, "the unself-conscious efforts of common people to create satisfying patterns out of the elements of their environment." These were not objects to be framed on the wall or displayed under glass bells, but tools whose pleasant forms could enhance the routine of daily life, from the earthenware jug in the kitchen to the one-horse open sleigh in the barn.

Machine-made folk art had little to do with the pockets of homespun craftsmen still hand-painting bridal chests or carving duck decoys. The new problems of design were rather those of the manufacturer who had to shape his product into forms attractive to a majority of his potential customers, reaching a common denominator of taste that would sell to the widest possible market.

The study of the 1830-1930 period is particularly interesting in America, since this country's development as a nation coincided with the rise of the technological civilization. From Revolutionary times on, the growth of America has been dependent upon technology. Even the opening of the West, which we vaguely picture as mostly a matter of cowboys on horseback, actually depended upon machine-made rifles and revolvers, upon supplies transported by machine-tooled locomotives and steamboats, and upon machine-made, standardized building materials, from the wire nail to the glass window pane.

The Americans of these formative years were given options not available to their European counterparts, who were the inheritors of a design tradition and a cultural philosophy which directed their concepts of design into standard channels. In fleeing traditional forms of government and social structure, these new Americans also left behind the old ways of vision, the tradition of seeing each new object as fitting into an established line of successive steps.

Some representative bottling of Rochester-made products: Duffy's Pure Malt Whiskey, Cornhill Whiskey, Velvet Fruit Drink, Alling's Mercantile Inc., and Blue Lilies Perfume.

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The problems, too, were new. Americans were developing new needs and inventing new solutions. The demand for machine-made rifles, for instance, brought a corresponding demand for accurate tools to make them. Our cohesion as a nation emphasized the standardization of interchangeable parts. The need for uniform gears in everything from sawmills to locomotives meant that the development of precise gear-making machinery was a basic first step.

American design of machines-to-make-machines was inventive and practical, responding flexibly to day-to-day problems. Among its qualities was a New England emphasis on economy, although not on cheapness. A commentator on the American machinery displayed in 1851 at the Crystal Palace Exhibition in London thought he was offering a damning criticism by saying that "The expenditure of months or years of labour upon a single article, not to increase its intrinsic value but solely to augment its cost or its estimation as an object of *virtu*, is not common in the United States."

These early designers, under pressures of a growing population and diversified demand incomprehensible to their European contemporaries, had, according to Kouwenhoven, "to relearn a great truth which many of their European contemporaries had been able to get along without: the truth of function."

As early as 1828, James Fenimore Cooper was commenting that the American plow was more "graceful and convenient" than its European counterpart, and that American axes excelled "for form, for neatness, and precision of weight." No wonder, when the plow had evolved a shape suitable for cutting into virgin soil and the axe had become almost as necessary as a left arm.

Americans were also inclined to design empirically. More than one visitor protested that accepted theories about what could not work had been disregarded completely to produce astonishingly bold and original solutions that flew in the face of textbook facts.

One of these empirical engineers, John Fritz, an important figure in the development of the Bessemer process, would say, after a new machine had been designed, "Now boys, we

Blowtorch, early version, patented October, 1909. Made by Otto Bernz. Lent by Earl Kage.

Wooden model gum machine, made by Pulver Gum Co., c. 1899. Lent by the Rochester Museum and Science Center.

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have got her done, let's start her up and see why she doesn't work."

Our modern eyes may see beauty in spare, clean-lined functional objects which were never looked at for aesthetic considerations in their own time. One German commentator complained that at the 1876 American Centennial Exhibition "certain objects of daily use which ought to be richly decorated, like grandfather clocks, show the sad state of American taste by the complete absence of ornamentation." The communications gap was immense. That visitor was outside a frame of reference that would help him understand a people who were using their resources to produce quantity ahead of nonutilitarian quality, and who, as Kouwenhoven says, "had to have machines and tools that would work well in a rough land, would economize labor, and would save the owner from running to far-off shops for repairs."

And yet we must not forget that the simplicity modern eyes find pleasing was not an aesthetic choice. In 1875, a visitor asked a Shaker Elder in New Lebanon whether the Shakers could not, in their buildings, "aim at some architectural effect, some beauty of design." "No," the Elder replied. "The beautiful, as you call it, is absurd and abnormal. It has no business with us. The divine has no right to waste money upon what you would call beauty, in his house or his daily life." Those of us who admire the linear clarity of Shaker furniture must remember that it was a rejection of the more general vision which saw beauty in surface embellishment and softness of outline. We must also remember that the design choices which achieve elegant simplicity are rare and that the unskilled designer is much more likely to attain the awkwardly bare.

The vernacular tradition, aimed at producing functional objects rather than aesthetic pleasures, has been rediscovered by those who, like Herwin Schaefer in his recent book, are looking for *Nineteenth Century Modern*. But the plows and buggies and machine tools that are so pleasing to eyes influenced by the modern movement were not regarded in their own time as aesthetic objects at all.

Square piano with mother of pearl keys and inlay, carved rosewood case, c. 1860. Made by Frederick Starr. Lent by the Rochester Historical Society. Photo by Richard Margolis.

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The objects considered “beautiful” or “artistic” by 19th century standards were apt to be shaped by the inherited cultural traditions of European civilization. Cultivated taste was developed by study and became the mark of the educated man. It also was influenced by social class, by the wealth that made it possible to visit Europe or to acquire European objects of art. It is not surprising that in the ferment of 19th century society this “educated” taste should have been adopted by those aspiring to high social status.

The early Victorian designers in the cultivated tradition were preoccupied with styles imported for their symbolic values. The Gothic Revival, for instance, combined an emphasis on Christianity with a romantic suggestion of picturesque decay. Design references became a kind of one-upmanship, a shorthand guide intended to convey both erudition and deep philosophy. The new Americans believed themselves the heirs of all the historic past and free to use its forms as a language of design with little emphasis on consistency of reference.

This habit of mind, as Alan Gowans has pointed out in *Images of American Living*, permeates the period from 1820 to 1930, “which [saw] visual forms in terms of intellectual images.” The second phase of Victorian art, which begins about 1860, he calls Picturesque Eclecticism, a period of unbridled expansion, of optimism and dynamic material growth. He is speaking of architecture and furniture, yet the analogy to other phases of design is recognizable. He says:

“All [buildings] had to be picturesque. All had to display the same jagged silhouettes, endlessly varied shapes and angles, eye-catching contrasts of textures, decorative patterns, projections, deliberate asymmetry . . . combinations of forms appear, drawn more or less vaguely and indiscriminately from many ages past, intended [to be] an expression of the continuity of all human culture past and present.”

Gowans points out that such a shifting of outline is appropriate for a period in which men felt an increasing loss of direct contact with the control of their own lives and futures. As factory-made products replaced hand-crafted

Canister coffee mill, patented June, 1891. Made by Wilmot Castle Co. Collection of Mr. and Mrs. Leo Kaplan.

Sheet music: “Rochester Maid Means Quality,” published c. 1910. Words by Kendrick P. Shedd, music by Florence Newell Barbour, cover illustration by Clifford M. Ulp. Lent by the Rochester Museum and Science Center.

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objects, political machines replaced town meetings and groups of shadowy investors replaced paternalistic bosses.

As the country moved into the 20th century, caution tempered optimism and realistic copying succeeded free interpretation of style. But the habit of mind remained similar, still seeking a literary source for form. Symbolism was no longer naive, but was used consciously in an attempt to convey grandeur through Roman forms, or homespun virtues in a reversion to colonial styles.

The pendulum swung as far as possible away from picturesque eclecticism. The reaction was acute. The new designers were past the period of flux and looking for fundamentals on which to build what they still felt could only be a better world. There was little agreement, of course, on which fundamentals made the best foundations, except that they all seemed to reflect a nostalgia for the "good old days," when life was simpler and more robust.

Not all style trends of the early 20th century mirrored this preoccupation with the past. Fashions such as Art Nouveau and Art Deco reflected attempts to reach a new vocabulary for the decorative arts. The sinuous swirls of Art Nouveau and the futuristic streamlines of Art Deco had their echoes in industrial designs and found their way from exquisite hand-made objects to mass-produced dishware.

We can thus say that machine-made objects of the period from 1830 to 1930 show the influences of both the tradition of academic design and the simpler forms of the vernacular. This is evident in objects made in Rochester. While such things as bureaus and bedsteads tended to take direct impressions from the cultivated tradition, objects such as rifles and buggy whips were more likely to be of strictly functional vernacular design. It is especially interesting to observe products such as microscopes and thermometers which could be amalgams, where a bare and utilitarian arrangement of parts has been enlivened with ornamental flourishes designed to appeal to a purchaser. Even a machine as purely functional as the stationary steam engine advertised by Woodbury and Booth of Rochester in the 1860's bears a few rococo curves quite unrelated to its

Assorted packaging
and advertising for
Rochester-made products.

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form, applied on its square base as a bow in the direction of polite taste.

It should be noted that this exhibition gives only a random sampling of Rochester-made objects, 1830-1930. It does not attempt to be a complete history. Not all the commercial enterprises important to Rochester in the 1830-1930 period can be represented. For instance, the important clothing industry can be only hinted at. Rapid changes of taste and the perishable nature of the product make it difficult to cover so vast a field.

A number of Rochester industries produced things which have not survived the intervening years: seeds, for instance, or tobacco. We can represent these industries only obliquely, by samples of the popular printing that went into labels and advertising.

Some other manufacturers lost entire inventories to natural calamities—such as the flood that completely wiped out Cox and Walker by sweeping its building over the falls, or the disastrous fire that destroyed the Rochester Novelty Works.

The element of chance figures very importantly in the sample: We can show only what has been saved of the products of the past. Museum-style preservation, especially of vernacular objects, is a relatively new idea. Who would have thought, 150 years ago, to save a sample of flour for the curator of the Memorial Art Gallery? Or that future generations would be interested in a specimen of the many canal boats made by the Rochester boatyards, none, unfortunately, now extant.

Even now, there is great difficulty in deciding what of our present civilization is worthy of being preserved or how much we should pass on of what we have inherited from the past. As a nation, we Americans are ambivalent about preserving our heritage.

To some extent, what is saved by the combination of so many chance elements is also illuminating, telling us something not only about the original object but also about the succeeding generations who preserved it and about their fluctuations of taste.

Desk telephone, patented September 12, 1905. Made by Stromberg-Carlson Telephone Manufacturing Co. Collection of Mr. and Mrs. Leo Kaplan.

Reflectograph, post card projector lit by gas, 1905-10. Made by Charles W. Mayer. Lent by the Rochester Museum and Science Center.

33.



There is always the influence of sentiment in saving objects, the desire to remain in touch with some element of the past. Sentiment, however, can be a two-edged sword. Some objects can be vigorously rejected by a new generation which finds them too fancy, or too plain, or perhaps just too reminiscent of the days of an oppressive older generation.

There is a natural tendency to feel nostalgia for an era safely in the past, "the good old days" when life was somehow safer, cleaner, sweeter. Reminiscences tend to suppress the raw details. The old oaken bucket became a romantic symbol only after it had been safely replaced by indoor plumbing. Gaslight villages and rides on paddle-wheel steamers are delightful anachronisms to those who no longer have to worry about cleaning the lamps or shoveling coal into the boilers. We wonder how our ancestors could ever have given up the delightful open fireplace for those awful black heaters, and we turn up the thermostat as we do.

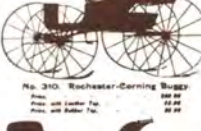
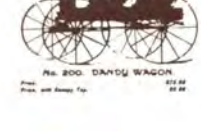
The appeal of elements of the past varies. Those who find pleasure in the curves and flourishes of Victorian rococo may see in them a refreshing contrast to the stark and antiseptic lines of the contemporary or, conversely, to the boring restraint of colonial reproductions. Those who seek out the simpler vernacular forms for their role as precursors to modern design may be distorting entirely the original intentions of their designers.

Tastes change and fluctuate, and your ancestor's utilitarian stoneware jar becomes an object to display for the texture of its material and the directness of its design. Grandmother threw out those dust-catching Victorian brackets; Mother found that Art Deco tea set old-fashioned; you may find both styles appealing, but discard that hammered aluminum tray that's ten years out of date. The patterns of desirability seem to run in cycles: from "undesirable" through indifference and back to "collectible."

The object may also be valued for new reasons. The pieced quilt, no longer given the undignified title of patchwork, may be hung on the wall to call attention to its similarity to a modern painting. A rusty tangle of machinery,

Advertising poster showing the carriages, wagons and cutters manufactured by Sullivan Brothers, East Avenue, near Brighton, late 19th century. Lent by the Genesee Country Museum.

35.

			
No. 141. Extension Top Surrey Price, \$150.00	No. 141. Canopy Top Surrey Price, \$150.00	No. 143. Extension Top Surrey Price, \$150.00	No. 143. Canopy Top Surrey Price, \$150.00
			
No. 142. Extension Cut-Under Surrey Price, \$150.00	No. 142. Canopy Cut-Under Surrey Price, \$150.00	No. 145. Extension Top Surrey Price, with Leather Top, \$150.00	No. 145. Canopy Top Surrey Price, \$150.00
	CARRIAGES, Wagons, Cutters, &c., Manufactured for the Trade by SULLIVAN BROTHERS  ROCHESTER, N. Y. Office and Works on East Avenue, Near Brighton. PARK AVENUE STREET CARS PASS THE DOOR. For Sale by _____ REPOSITORY AT THE _____		
No. 300. Rochester Spindle Buggy Price, \$80.00 Price, with Leather Top, \$90.00 Price, with Rubber Top, \$90.00			
			No. 108. ONE MAN BUGGY Price, with Leather Top, \$110.00 Price, with Rubber Top, \$110.00
No. 305. Rochester Buggy-Piano Body Price, \$80.00 Price, with Leather Top, \$90.00 Price, with Rubber Top, \$90.00			
			No. 315. Rochester Surrey Buggy Price, with Leather Top, \$90.00 Price, with Rubber Top, \$90.00
No. 310. Rochester-Carriage Buggy Price, \$80.00 Price, with Leather Top, \$90.00 Price, with Rubber Top, \$90.00			
No. 32. Portland Cutter Price, \$80.00	No. 9. Heavy Adjustable Road Cart Price, \$110.00	No. 10. Brighton Wagon Cart Price, \$80.00	No. 31. Portland Cutter Price, \$80.00
			
No. 260. DANCY WAGON Price, \$110.00 Price, with Canvas Top, \$120.00	No. 250. DANCY WAGON Price, \$110.00 Price, with Canvas Top, \$120.00	No. 270. Three Spring Wagon Price, \$110.00 Price, with Canvas Top, \$120.00	No. 285. Three Spring Wagon Price, \$110.00 Price, with Canvas Top, \$120.00
			
No. 80. Elliptic Spring Wagon Price, with Canvas Top, \$110.00 Price, without Top, \$90.00	No. 70. End Spring Buggy Price, with Leather Top, \$110.00 Price, with Rubber Top, \$110.00	No. 80. Carriage Buggy Price, with Leather Top, \$110.00 Price, with Rubber Top, \$110.00	No. 85. Surrey Buggy Price, with Leather Top, \$110.00 Price, with Rubber Top, \$110.00

its use no longer known, is displayed for its accidental appeal as a piece of found sculpture.

We may admire other objects because they have been refined to their simplest form and carry the beauty of function, of economy of means: the buggy whip, the sporting rifle. Some have been inflated beyond their intrinsic value by associative overtones: bottles, political campaign buttons. Some are collected as interesting early versions of products to which technical progress has brought evolutionary design changes: microscopes, cameras.

Some objects are simply relics of nostalgia, memory, *temps perdu*. The carriage is one example. The cast-iron stove another. But the class should be extended to include the fascination of gum machines, or bottles of patent medicine guaranteed "to cure consumption."

Some are evocations of a vanished object, such as the advertising poster or trade card, the label or sign. The container may be a stand-in for the thing contained: empty bottles or boxes with their labels still intact.

In another form of symbolism, old prints and photographs of factory buildings that once epitomized a company's solid worth evoke for us the architectural milieu of yesterday's workaday world. The whole bustling industrial life of Rochester in the 1860's spreads out before us in a painstakingly detailed color lithograph lent to the exhibition. On the back, this picture bears a notation that it is the proof copy, the only survivor of what was intended to be a run of a thousand copies before a fire in the print shop destroyed the lithograph stones. Studying the tiny, accurate images of street and building we can feel for the artist, who evidently was unable to face the task of beginning again.

Advertising gives us yet another view into the past. Beginning with crude early broadsides, which seemed to feel that they had only to announce the arrival of a shipment of goods to attract buyers, advertising developed rapidly through the 19th century. P.T. Barnum, who said "Advertise, or the sheriff will do it for you," was one of the first to demonstrate the importance of ballyhoo based on a small (sometimes very small) kernel of fact. A variety of

Some representative packaging of Rochester-made products: Newman allspice, Adolph Spiehler eau de cologne, French's mace, French's nutmeg and Brewster Gordon and Co. cloves.

37.



type styles enlivened the page, helping to attract attention. After the Civil War, the growth of periodical magazines, including some aimed specifically at women, led to rapid progress in the field of color lithography. The new processes were used for posters and outdoor advertising as well as trade cards, music sheet covers, and fashion plates.

Trade cards especially were a late 19th century development, now almost disappeared except for the baseball cards small boys collect from bubble gum packages. Almost every merchant played a part in the fad, distributing hundreds of brightly colored cards to his customers. Each linked an advertising message with a picture of some kind which could be tacked up on the wall or pasted in an album. Some companies issued series for collectors: Flags of All Nations, Scenes from Shakespeare, The Language of Flowers, Wives of the Presidents. Thomas J. Barrett of Pear's Soap, who made enthusiastic use of trade cards, said, "Any fool can make soap; it takes a clever man to sell it." The trade card has been called "engagingly awful," with an ingenuous period charm.

By the 20th century, advertising emphasized the catchy slogan and glamorized picture. Ads were beginning to push the image of the successful socialite—status by association. One of the most famous slogans of that time was Eastman Kodak's "You press the button; we do the rest."

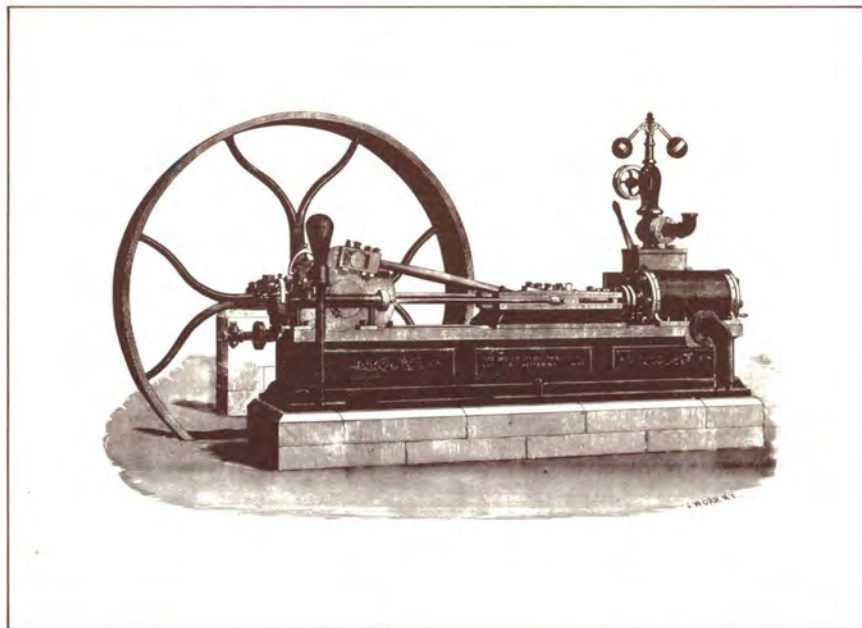
The advertising art of these mostly vanished companies contrasts strongly with modern selling methods. It appears to our eyes naive, derivative, intuitive. Our sophistication notes that for the most part advertising sold the product rather than the image. Our social consciousness is embarrassed at the crude jokes of the trade cards, with their racist, ethnic, or male chauvinist slurs. But there is a vitality and forcefulness in these direct appeals: "Use White Swan Soap!" "Warner's Liver Cure Is Safe!" They give us a point of contact with the vast world of middle-class America between Henry James and Mark Twain, a people with no literary voice to bridge the gap between their time and ours. It is a look at the raw spirit of a people long gone.

The advertising art shown in this exhibition is a mélange of all these varying types. Most of these ads were themselves

Stationary steam engine, c. 1850-60. Made by Woodbury & Booth. Contemporary engraving lent by Jean R. France.

Genesee Brewery Plant, gold lithograph on glass by F. Tuchfarber Co. Lent by the Genesee Country Museum.

39.



made in Rochester, the product of Rochester printing houses. We have not exercised any arbitrary or subjective screening of this material, preferring instead to show as much of the picture as possible.

That common sense functionalist Henry David Thoreau commented on "the childish and savage taste of men and women for new patterns which keeps how many shaking and squinting through kaleidoscopes that they may discover the particular figure which this generation requires today." Few of us would follow that dour philosopher in his rejection of fads and fashions. In fact, many of us enjoy peering through some kind of magic glass of our own, attempting to discover the spirit of the past reflected in its appetite for material goods.

The objects made in Rochester between 1830 and 1930, assembled for this exhibition, give us a view into a *temps long perdu*, a world with which few of us have ever had any direct contact. Consider this great collage of objects as documents of bygone style and taste, part of the texture of the past and the background for our modern culture.

We do not pretend to forecast what the future will want to study of this group. We only believe that here, in an assemblage of the products of one American city, there is material for study, for aesthetic appreciation, and for nostalgia. We invite you to find any of these—or all.

Jean R. France

40.

HOUSEHOLD AND DOMESTIC ITEMS

BEAVER TOP HAT

Made by Haywood and Son, c. 1848

Lent by the Rochester Museum and Science Center

CHAFING DISH

Silver plated; made by the Rochester Stamping Works; patented 1898

Lent by the Rochester Museum and Science Center

WOMEN'S HATS, c. 1920

Brown hat from Dubelbeis French Hat Shop; grey hat from E. Ocumpaugh & Sons

Lent by the Rochester Historical Society

TOP HAT of GREY FELT

Made by Kenyon Hat and Fur Company, c. 1890

Lent by the Rochester Museum and Science Center

SALT GLAZE STONEWARE JUG, c. 1860

From J. Cochrane's: One Price Cash Grocery House, 79 Main Street,
Crystal Palace Block, Rochester, N.Y.

Lent by the Strong Museum

PIANO

Rosewood case with mother-of-pearl keys and inlay; made by

Frederick Starr, c. 1860

Lent by the Rochester Historical Society

EGG CUTTER

Silver plated; made by C.F. Bierbach; patented July 15, 1919

Lent by the Strong Museum

EGG CARRIER FOR TWO DOZEN EGGS

Made by the Star Egg Carrier and Tray Manufacturing Company; latest
patent 1905

Lent by Mr. and Mrs. Leo Kaplan

CRIBBAGE BOARD

Made by Sargent and Greenleaf, c. late 19th century

Lent by the Rochester Museum and Science Center

DRESSING GLASS

Mahogany and pine; made by J.H. Thompson, c. 1830

Lent by the Genesee Country Museum

LADIES' HIGH SHOES

Black leather, laced; made by Utz and Dunn, c. 1900-1910

Lent by the Rochester Museum and Science Center

SATIN SLIPPERS

Pink with beadwork decoration; made by Eastwood, c. 1895

Lent by the Rochester Museum and Science Center

TIE

Black silk; made by Superba Cravats for Sibley, Lindsay & Curr Company,
c. 1920-1930

Lent by the Rochester Museum and Science Center

ARMLESS ROCKING CHAIR

Made by C. Robinson, c. 1850

Lent by Mrs. Arthur F. Evans

WINDSOR CHAIR

Made by Hubbard-Eldridge-Miller Furniture Company, c. 1920

Lent by The Archives Committee, Rochester General Hospital

FIVE-LIGHT SILVER CANDELABRA

Made by the Van Bergh Silver Plating Company, c. 1924

Lent by Mrs. Samuel Cooperman

CAST-IRON GARDEN URN

Made by the Foundry Cooperative, late 19th century

Lent by Mrs. William Hoot

INKWELL

Made by Langslow Fowler

Lent by Mr. and Mrs. Leo Kaplan

LACQUER RADIO CABINET

With Stromberg-Carlson Radio insert; made by the Hayden Company

Lent by Robert Lewis

SHAVING CUP

Made by Van Bergh Silver Plate Co.

Lent by Jack Cohen

COIN SILVER FLATWARE

Jas. Steel; John T. Fox; C. Burr; J. Sibley; Daniel Place; S. W. Lee;
W.T. Preston; E. Cook; Edwin Wilson; T.H. Marshall; W.P. & H. Stanton;
E.B. Booth; Ettenheimer & Co.; late 19th century

Lent by the Rochester Museum and Science Center

COFFEE POT

Nickel-plated; marked on bottom "Rochester"

Lent by Mr. and Mrs. J. Diesenroth

AUTOMATIC REWIND FISHING REEL

Made by Yawman & Erbe Mfg. Co.; latest patent 1891

Lent by Robert L. Petrie

SCHAFER CANNING JAR

Made by J.C. Schaffer, late 19th century

Lent by Dr. Burton Spiller

BED

Black walnut burl with inlays of other woods; made by the Hayden Co. for the 1876 Centennial Exposition in Philadelphia but not completed in time. Purchased by George H. Thompson for his house at the corner of Strathallen Park and East Avenue.

Lent by Yvonne Cupolo

TWO PAINTED GRAINED, CANE-SEATED SIDE CHAIRS

Made by C. Robinson, late 19th century

LADIES' HIGH BUTTON SHOES

Black fabric and leather; made by C.P. Ford & Co., c. 1880

Lent by the Rochester Museum and Science Center

KID SLIPPERS

White with satin bow; made by Gould, Lee & Luce, c. 1895

Lent by the Rochester Museum and Science Center

MAN'S EVENING PUMPS

Black leather with ribbon bow; made by Gould, Lee & Webster,
Rochester-Syracuse, c. 1916

Lent by the Rochester Museum and Science Center

CHILD'S SHOES

Black leather, laced; made by C.H. Harris Co., c. 1880

Lent by the Rochester Museum and Science Center

CHILD'S SHOES

Light blue kid with laces; made by G.W. Herr, c. 1880

Lent by the Rochester Museum and Science Center

STONEWARE JUG

Cobalt blue slip decoration; made by F. Stetzenmeyer, c. 1850

Lent by Mrs. Howard Merritt

COFFEE MILL CANISTER

Made by I.H. Dewey; patented 1891

Lent by Jack Cohen

TWO ARROW SHIRTS

Owned by Harry Clarke Brooks (including wedding shirt);

made by Cluett & Peabody, c. 1904

Lent by the Valentown Museum

METAL DECORATIVE WALL PLAQUE

For pull-chain to furnace damper; made by Co-operative Foundry
Company, c. early 20th century

Lent by Robert Henning, Jr.

COFFEE MILL CANISTER

Made by Wilmot Castle Co.; patented 1891

Lent by Mr. and Mrs. Leo Kaplan

SIDE CHAIRS

In the style of William and Mary; made by the Hayden Company,
c. 1910-1920

Lent by the Strong Museum

BOSTON ROCKER

Made by C. Robinson, c. 1850

Lent by the Rochester Museum and Science Center

LIGHT BULB (still works)

Made by Rochester Railway & Light Company, c. 1918

Lent by Mrs. Clarence Smith

ELECTRIC CLOTHES WASHER

Made by General Railway Signal Co., c. 1920

Lent by Mr. and Mrs. Dennis O'Connor

EMPIRE SHOE LAST

Made by the Empire Last Works, branch of United Last Company,
1927

Lent by Mr. and Mrs. Leo Kaplan

TRADE CARD

"Baking record set by the Sterling Range"; printed for Sill Stove
Works, 1895

Lent by Mr. and Mrs. Leo Kaplan

GRAIN SLING

Made by W.G. Ricker; patented 1888

Lent by Mr. and Mrs. Leo Kaplan

MODEL FOR ADJUSTABLE SCHOOL DESK CHAIR, SALESMAN'S SAMPLE

Made by Langslow, Fowler Co.; invented by Samuel Moulthrop, 1909

Lent by the Rochester Museum and Science Center

HAND-OPERATED FOOD PRESS

"Sensible Press"; made by N.R. Streeter Co. Hardware Specialties;
in business from 1917-1919

Lent by Mr. and Mrs. Arthur Pixley

BENCH

Backless; original paint and graining; made by C. Robinson 1840-1850

Lent by the Genesee Country Museum

THE RANDALL SHIRT BOSOM IRONING BOARD

Made by Rochester Mfg. Co., c. 1880

Lent by Mr. and Mrs. Leo Kaplan

WASHBASIN

Made by the Rochester Stamping Works, c. 1875; copper

Lent by the Genesee Country Museum

CIGAR CUTTER

Made by E.A. Lowell, 1900

Lent by Mr. and Mrs. Leo Kaplan

RECORD-CLEANING BRUSH

Made by E.T. Gilbert Mfg. Co., c. 1920

Lent by Mr. and Mrs. Leo Kaplan

HOME SHOESHINE SET

Made by the Shinola Co., c. 1920

Lent by Mr. and Mrs. Leo Kaplan

BLACK WALNUT PLATFORM ROCKER

Made by Frank Ritter, c. 1880

Lent by Mrs. Dorothy M. Riker

CHILD'S SILVER CUP

Made by Cornelius A. Burr & Co. prior to 1863

Lent by S.E. Lutomski

UMBRELLA STAND

Made by Briggs & Son, c. 1860; cast iron

Lent by the Strong Museum

PARLOR STOVE

Made by H. Bush, c. 1850; cast iron

Lent by the Genesee Country Museum

PARLOR STOVE

Made by the Cooperative Foundry, c. 1882

Lent by the Genesee Country Museum

SALT GLAZE STONEWARE POT

Design of antlered deer between a pine and palm tree in cobalt,
c. 1855; made by Harrington and Burger

Lent by the Strong Museum

TOP HAT

Black beaver; made by Wolcott and Moore, Hatters and Furriers

Collection of Mrs. William O. Gagner

THREE-HANDLED URN

Quadruple silver plate; made by the Van Bergh Silver Plating Co.

Lent by Mr. and Mrs. Isadore Brownstein

STONEWARE PITCHER

With cobalt slip decoration; made by John Burger, c. 1880

Lent by Mrs. Walter Hamburger

DEACON'S BENCH

Made by C. Robinson, c. 1832

Lent by the Valentown Museum

ARAKA TOOTH BRUSH REFILLS

Made by the Fibre Tooth Brush Company, c. 1910

Lent by Mr. and Mrs. Leo Kaplan

ARAKA FIBRE TOOTH BRUSH

In original box; made by the Fibre Tooth Brush Company

Lent by Mr. and Mrs. Robert L. Loveless

LETTER OPENER

Copper and silver; made by Bastian Brothers, c. 1920's

Lent by Albert Paley

LANTERN

Inscribed: "Presented by James. H. Kelly. Drawn for the benefit of
widows and orphans at the Soldiers and Sailors Festival held in
Rochester July 27th, 1869 by Active Hose Co. No. 2 at 660-40"

Made by J.H. Kelly Lantern Co., 1869

Lent by the Rochester Historical Society

ADVERTISING AND PACKAGING

ADVERTISING POCKET MIRRORS MADE FOR:

Thos. A. Aspenleiter; Bastian Bros. Co.; Cunningham-Joyce Motor Corp.; Damascus-Jerusalem Shriners; Joseph P. Leinen Saloon; Motley's Flour; Sill Stoves, early 20th century
Lent by Dr. Burton Spiller

WINE COASTER

Marked "Hand-decorated in Royal Rochester Studios"; early 20th century
Lent by Robert R. France

BADGES, BUTTONS, MEDALS AND RIBBONS

Made by Bastian Bros. Co. 1875-1918
Lent by the Rochester Historical Society

PACKAGING FOR:

Clarksize; Olo; Tixit; Clark-O; Spon-tem; made by Clark Paper and Mfg. Co., early 20th century
Lent by the Clark Stek-O Co.

PACKAGING FOR:

Adolph Spiehler Cologne; Alfred Wright Perfume; Weaver, Palmer & Richmond Razor Strop; C.B. Woodworth Perfume; c. 1890-1910
Lent by Mr. and Mrs. Leo Kaplan

CAMPAIGN BUTTONS

Made by F.F. Pulver Co.
Patented 1903-1904
Lent by Jack Cohen

PACKAGING FOR R.T. FRENCH PRODUCTS

Various dates
Lent by the R.T. French Company

ADVERTISING FOR THE GENERAL RAILWAY SIGNAL COMPANY
1905-1905

Lent by the General Railway Signal Company

PHOTOGRAPHY OF EARLY COMPANY BUILDINGS

Interiors showing various departments, 1912-1914
Lent by the R.T. French Company

GLASS FOR RICHARDSON'S REAL ORANGEADE

Made for Richardson Corp., c. 1920
Lent by Mr. and Mrs. Leo Kaplan

BOX FOR FANNY FARMER "SALT" NUT MEARS

Made for Fanny Farmer Candy Co., c. 1925
Lent by Mr. and Mrs. Leo Kaplan

GREASEPAINT AND STAGE POWDER

Made by the Hess Co.
Lent by Ruth P. Atwater

ADVERTISING AND PACKAGING

ADVERTISING CHESS AND CHECKER BOARD

Made for Geo. C. Buell and Co.; patented 1880

Lent by Mr. and Mrs. Leo Kaplan

INK BOTTLE for FRED D. ALLING'S MERCANTILE INK

Label dated 1871

Lent by Mr. and Mrs. Leo Kaplan

GUM MACHINE

Painted metal, c. 1920; made by Pulver Gum Company

Lent by Mr. and Mrs. Leo Kaplan

GUM MACHINE

Made by Ryede Specialty Works, 1925

Lent by Mr. and Mrs. Leo Kaplan

SPIEHLER'S "SMILE" POWDER BOX

Made for Adolph Spiehler

Lent by Mr. and Mrs. Leo Kaplan

SPIEHLER'S TALCUM POWDER

Made by Adolph Spiehler after 1906

Lent by Mr. and Mrs. Leo Kaplan

FLOUR BAG

Made for Railroad Mills Flour, c. 1884

Lent by the Valentown Museum

CARDBOARD SHOE BOX

Made for Geo. Gould & Co.; printed by Aug. Gast & Co., of New York and St. Louis, c. 1895

Lent by the Rochester Museum and Science Center

GUM MACHINE

Made by the Pulver Gum Company; first series made - wood; patent May 30, 1899

Lent by the Strong Museum

MINIATURE BOTTLE - BLUE LABEL TOMATO KETCHUP

Made for Curtice Brothers Co.; patented September 25, 1888

Lent by the Rochester Museum and Science Center

POP BOTTLE

Made for House Bros. Beverage, Inc., c. 1924-1932

Lent by the Rochester Museum and Science Center

POP BOTTLE

Made for A. Goldstein, c. 1899-1919

Lent by the Rochester Museum and Science Center

ENVELOPE for GRANITE FLOUR

Made for J.G. Davis & Co., c. 1897

Lent by Mr. and Mrs. Leo Kaplan

ADVERTISING TIP TRAY

Made for Pulver Cocoa

Lent by Dr. Burton Spiller

"TRUE FRUIT" ADVERTISING TRAY

Made for J. Hungerford Smith Co.

Lent by Dr. Burton Spiller

TWO PACKAGES KIMBALL EXCELSIOR CIGARETTES

From the cornerstone of the Kimball Cigarette Factory, 1878

Lent by Mr. and Mrs. Leo Kaplan

TWO TOBACCO TINS

Made for S.F. Hess & Co.

Lent by Dr. Burton Spiller

PUZZLE GAME

Based on the Perry-Cook Dash to the Pole; invented by Almon P. Fisher;
made by the Shinola Co., 1908

Lent by the Valentown Museum

CAN FOR CHATEAU NEUF OLIVE OIL

Made for Alfred G. Wright

Lent by Mr. and Mrs. J. Diesenroth

TOBACCO CANISTER

Made for S.F. Hess & Co.

Lent by Mr. and Mrs. J. Diesenroth

TEA CANISTER

Made for Brewster Gordon & Co.

Lent by Mr. and Mrs. J. Diesenroth

CAN FOR ARABIAN HOOF PASTE

Made for Scott's Hoof Paste Co.

Lent by Mr. and Mrs. J. Diesenroth

COFFEE TIN - BUELL'S BRIGHTON BLEND

Made for George C. Buell & Co., Grocers

Lent by Ruth P. Atwater

SYNTAX - THE NEW ROCHESTER GAME

Made by T.T. Swinburne, copyright 1910

Lent by Douglas Fisher

TWO ADVERTISING POSTERS FOR CROSMAN BROS. NEW CROP SEEDS

Printed by the J. Ottman Lith. Co. for Crosman Brothers

Lent by Joyce Diem

PRINTER'S BLOCKS FOR CRESCENT MILLS

Made for W.S. McMillan

Lent by Douglas Fisher

GENESEE RIVER, SHOWING KIMBALL TOBACCO FACTORY

Enlargement of old photograph

Lent by Douglas Fisher

TRADE CARD SET

Collection of "Gems of Beauty"; made for Wm S. Kimball & Co. Sweet
Lavender Tobacco, c. 1880-1890

Lent by W. Wilcox, Chili Mills

STENCILED CRATE

Made for the Rochester Bakery, c. 1910

Lent by the Valentown Museum

CIGAR BOX TOP

Made for Vincent Brothers

Lent by Mr. and Mrs. Leo Kaplan

"ROCHESTER AND VICKS"

Made for James Vick and Son, Seeds 1899

Lent by A. Vincent Buzzard

"PUSH AWHILE" GAME

Made by the Rochester Puzzle Co., Inc., c. 1925

Lent by Mr. and Mrs. Leo Kaplan

PAPER WEIGHT MODEL OF HAM LANTERN

Made for C.T. Ham Mfg. Co., c. 1895

Lent by Mr. and Mrs. Leo Kaplan

METAL ADVERTISING SIGN FOR ROCHESTER WARE "THE BEST SILVER-NICKEL ON EARTH"

Made for Rochester Ware, c. 1900

Lent by Mr. and Mrs. Leo Kaplan

ROCHESTER COLD STORAGE ICE CARD

Made by John P. Smith Printing Co., c. 1915

Lent by Mr. and Mrs. Leo Kaplan

ROCHESTER BUTTON DISPLAY BOX

Contents show steps in the manufacture of vegetable ivory buttons
from ivory nut to polished button; made by the Rochester Button Co.,
c. 1920

Lent by Mr. and Mrs. Leo Kaplan

CANDY BOX

Labeled "The Delcara," Starlight Kisses; made for the Rochester
Candy Works, 1885

Lent by Mr. and Mrs. Leo Kaplan

POSTER - EXHIBITION AT WARD'S MUSEUM

Made for Ward's Museum (Ward's Scientific Establishment), late 19th
century

Lent by the Warehouse Flea Market

PURITY BAKING POWDER CAN

Made for John A. Seel, Grocer

Lent by William Whiting

"HOLDSMORE CLOTHES HANGER"

Made by Runsend Wood Products, Inc.; patented 1921

Lent by Mr. and Mrs. Leo Kaplan

ORIGINAL MICKEY MOUSE BELT

Made by the Hickok Manufacturing Co. under license from Walt Disney,
c. 1925

Lent by Mr. and Mrs. Leo Kaplan

BOTTLE

Made for R.J. Strassenburgh Co.

Lent by Mr. and Mrs. Leo Kaplan

CELLULOID BADGES for WATER CARNIVAL

Made by Bastian Brothers, c. 1912 and 1913

Lent by the Rochester Historical Society

CAMPAIGN BUTTONS

Made by F.F. Pulver Co.; patented 1903-1904

Lent by Jack Cohen

SEED BOX

With selection of seed packets for vegetables and herbs; made for
Briggs Bros. & Co., c. 1910

Lent by the Valentown Museum

CRACKER BARREL

Made for Deininger Bros., c. 1900

Lent by the Valentown Museum

JAVA AND MOCHA COFFEE BARREL

Made by P.R. Schwartz, c. 1890

Lent by the Valentown Museum

TOILETRY SET "CHATEAU NEUF"

Made by G. Wright, c. early 20th century

Lent by the Rochester Historical Society

JARDINE'S GRAINS OF HEALTH

Made by (?) John Jardine

Lent by Mr. and Mrs. Leo Kaplan

DOMINOES

Made for Warner's Safe Yeast, c. 1895

Lent by Mr. and Mrs. Leo Kaplan

PAPERWEIGHT

Made for Western Union Telegraph Co., 1933

Lent by Jack Cohen

WOODEN BOX

Made for Culross Crackers, c. 1895

Lent by Mr. and Mrs. Leo Kaplan

ADVERTISING AND PACKAGING (cont.)

ADVERTISING PRINT

Made for Vacuum Oil Co. , late 19th century

Lent by Mr. and Mrs. Leo Kaplan

ADVERTISING MODEL

Cardboard town hall to be assembled; made for Deininger Bakery, Bond Bread

Lent by the Genesee County Department of History

TIN FOR THISTLE CHOP TEA

Made for Brewster-Gordon & Co.

Lent by the Genesee County Department of History

COFFEE TIN

Made for Brewster-Gordon & Co.

Lent by the Genesee County Department of History

TIN FOR ROASTED COFFEE

Made for R.T. French Co.

Lent by the Genesee County Department of History

FLASHLIGHT

Advertising the Rochester Herald

Lent by Peter Olnowich

COLLECTION OF WARNER'S PATENT MEDICINE BOTTLES, TRADE CARDS, ALMANACS AND ARTISTS' ALBUMS

Made for Warner's Safe Remedies Co., c. 1880's - 1890's

Lent by Dr. Edward Atwater

WARNER'S SAFE PILLS

"For constipation, biliousness and torpid liver"; made for Warner's Safe Remedies Co., c. 1880's

Lent by Mr. and Mrs. J. Diesenroth

COLLECTION OF WARNER'S PATENT MEDICINE BOTTLES, ADVERTISING PAMPHLETS AND COOK BOOK

Made for Warner's Safe Remedies Co., late 19th century

Lent by Dr. Burton Spiller

BOTTLE FOR WARNER'S SAFE KIDNEY AND LIVER CURE

Made by H.H. Warner & Co., 1890

Lent by Mr. and Mrs. Leo Kaplan

PATENT MEDICINE PACKAGING FOR:

Pure Gold Paregoric; Cady's Dyspepsia Powders; Gospel Oil; Turner's Inflammacine; Rheumatic Syrup; Otto's Cure; Dr. Craig's Cure;

Jardine's Grains of Health; Fowler's Kidney Wonder; R.J. Strassenburgh

Lent by Mr. and Mrs. Leo Kaplan

POP BOTTLES

For House Bros. Beverage (c. 1924-1932); A. Goldstein (c. 1899-1919)

Lent by the Rochester Museum and Science Center

THERMOSTAT

Made by Beers Brothers, E.S. Co.; patented 1892

Lent by the Rochester Historical Society

PROTECTOGRAPH, MODEL H

A device for embossing checks to prevent alterations; made by
G.W. Todd, Co.; latest patent 1913

Lent by Mr. and Mrs. Leo Kaplan

REFLECTOGRAPH

Postcard projector lit by gas; made by Charles W. Mayer, 1905-1910

Lent by the Rochester Museum and Science Center

BALLINGS SCALE FOR BEER

Made by the Taylor Instrument Company

Lent by Mr. and Mrs. Leo Kaplan

HOME CANDY THERMOMETER

Made by the Taylor Instrument Company, c. 1919

Lent by Mr. and Mrs. Leo Kaplan

KERATOMETER

Instrument for measuring the curvature of the cornea; 1904

Made by the Bausch & Lomb Optical Company

Lent by Bausch & Lomb Inc.

FOLDING MICROSCOPE

Made by the Bausch & Lomb Optical Company, 1926

Lent by Bausch & Lomb Inc.

LARGE MICROSCOPE

Made by the Bausch & Lomb Optical Company; latest patent 1885

Lent by Bausch & Lomb Inc.

"MATCHBOX" MICROSCOPE

Made by the Bausch & Lomb Optical Company; patented 1874

Lent by Bausch & Lomb Inc.

TRAVELING DOLLAND MICROSCOPE

Made by the Bausch & Lomb Optical Company

Lent by Bausch & Lomb Inc.

REPLICA OF AN EARLY MODEL MICROSCOPE MADE BY EDWARD BAUSCH

Made for Bausch & Lomb, c. 1874

Lent by Bausch & Lomb Inc.

"AMERICAN AGRICULTURALIST" NEW SIMPLE MICROSCOPE

Made by Bausch & Lomb Optical Company, 1982

Lent by Bausch & Lomb Inc.

RANGE FINDER

Made by the Bausch & Lomb Optical Company, c. 1914

Lent by Bausch & Lomb

SCIENTIFIC INSTRUMENTS (cont.)

FIRST PRODUCTION MODEL "LIBRARY" MICROSCOPE

Made by the Bausch & Lomb Optical Company, 1878

Lent by Bausch & Lomb Inc.

CASE WITH SELECTION OF EYEGLASS FRAMES AND MOUNTINGS

Made by the Bausch & Lomb Optical Company, 1927-1928

Lent by the Rochester Museum and Science Center

PHOTOGRAPHY OF JOHN JACOB BAUSCH

Lent by Bausch & Lomb, Inc.

FIRE EXTINGUISHER

Made by the Strowger Co., c. 1895

Lent by Mr. and Mrs. Leo Kaplan

FIRE EXTINGUISHER

Made by the Home Chemical Co., c. 1880

Lent by Mr. and Mrs. Leo Kaplan

SATIN FINISH TYPEWRITER RIBBON

Made by A.P. Little Inc., c. 1925

Lent by Mr. and Mrs. Leo Kaplan

BLOWTORCH

Made by Otto Bernz Co., now Bernz-O-Matic, 1915

Lent by Mr. and Mrs. Leo Kaplan

SHANNON COMPRESSOR FILE

Made for Scrantom's by the Yawman and Erbe Mfg. Co., c. 1910

Lent by Mr. and Mrs. Leo Kaplan

BINOCULARS

In leather case; made by Bausch & Lomb Optical Co.

Lent by Bausch & Lomb, Inc.

BINOCULARS 8 x 56

Made by Bausch & Lomb, Inc.

Lent by the Strong Museum

MINIFER - FOR REDUCING IMAGES

Made by the Bausch & Lomb Optical Co.

Lent by Bausch & Lomb

MINI-MAGNIFIER

Personally constructed by J.J. Bausch; post-Civil War period

Lent by Bausch & Lomb, Inc.

TAYLOR THERMOMETER AND COPPER KETTLE

For large-scale candy-making.

Lent by Mr. and Mrs. J. Diesenworth

CRYSTAL RADIO RECEIVER

Made by Corbette-Steeves Pattern Works, c. 1920

Lent by Robert L. Petrie

STEAM PRESSURE GAUGE

Made by Wright & Alexander Co.; patented 1916

Lent by Douglas Fisher

"THE NEW VELOCIPED"

Sheet music published by J.P. Show, 1869

Lent by Mr. and Mrs. Leo Kaplan

"PRESENTATION POLKA"

Respectfully dedicated to Mr. and Mrs. General Tom Thumb; sheet music published by George H. Ellis, 1864

Lent by Mr. and Mrs. Leo Kaplan

ACCOUNT BOOK

Made by the John C. Moore Co., c. 1900

Lent by Douglas Fisher

STEAM BOAT SCHEDULE

Printed by Tuttle & Slierman, printers for L. & S. Denison, Forwarding and Commission Merchants, 1830

Lent by the Genesee Country Museum

"LESTER, LESTER, TAKE ME BACK TO OLD ROCHESTER"

Sheet music published by the Rochester Schottische Sheet Music Company, c. 1900

Lent by Mr. and Mrs. Leo Kaplan

AUCTION POSTER

Printed by the Rochester Post Express, 1904

Lent by W. Wilcox, Chili Mills

AUCTION POSTER

Printed by the Rochester Post Express, 1919

Lent by W. Wilcox, Chili Mills

THE FARM STOCK JOURNAL

Printed in Rochester, 1904

Lent by W. Wilcox, Chili Mills

SPECIAL SUPPLEMENT

Showing mechanical areas of plant - Rochester Post Express, 1907

Lent by W. Wilcox, Chili Mills

POSTER FOR THE ROCHESTER HERALD

Industrial Exposition number 1909

Lent by W. Wilcox, Chili Mills

AUCTION POSTER

Printed by the Rochester Post Express, 1905

Lent by W. Wilcox, Chili Mills

AUCTION POSTER

Printed by Gillies Litho. & Printing Co., c. 1920

Lent by W. Wilcox, Chili Mills

COLLECTION OF BILL HEADS

Made for various Rochester companies 1890-1892

Lent by W. Wilcox, Chili Mills

PHOTOGRAPHY

SELECTION OF CAMERA CATALOGS

Published for the Folmer Graflex Corporation (Graflex); Rochester Camera and Supply Co. (the Poco Camera); Rochester Optical Co. (Premo Camera); and the Monroe Camera Co. , from 1889-1929

Lent by the International Museum of Photography at the George Eastman House

CATALOGS FOR SENECA CAMERAS

Published for the Seneca Camera Manufacturing Company by the Seneca Press 1908, 1909, 1910

Lent the the International Museum of Photography at the George Eastman House

EASTMAN ROLL HOLDER

Made by the Eastman Kodak Company; patented 1885

Lent by the International Museum of Photography at the George Eastman House

KODAK DEVELOPING MACHINE

In original wooden box; made by the Eastman Kodak Company, 1902

Lent by the International Museum of Photography at the George Eastman House

NO. 1 BROWNIE CAMERA MODEL B

Made by the Eastman Kodak Company 1900-1915

Lent by the International Museum of Photography at the George Eastman House

NO. 1 AUTOGRAPHIC KODAK JUNIOR CAMERA

In box with instruction manual and sample photograph; made by the Eastman Kodak Company; patented 1914-1926

Lent by the International Museum of Photography at the George Eastman House

SELECTION OF KODAK FILM and PHOTOGRAPHIC MATERIALS

Made by the Eastman Kodak Company

Lent by the International Museum of Photography at the George Eastman House

KODAK "COQUETTE" OUTFIT - V.P. KODAK, COMPACT AND LIPSTICK

In original box

Made by the Eastman Kodak Company, 1930-1931

Lent by the Eastman Kodak Company

FOLDING STEREO CAMERA

Made by Gundlach-Manhattan Optical company, 1902-1928

Lent by the International Museum of Photography at the George Eastman House

KODAK BROWNIE 2 BOX CAMERA WITH INSTRUCTION BOOKLET

Made by Eastman Kodak Company, 1925

Lent by Mr. and Mrs. Leo Kaplan

NO. 1A GIFT KODAK IN CEDAR CIGARETTE BOX

Designed by Walter Dorwin Teague for the Eastman Kodak Co, c. 1930-1931

Lent by the International Museum of Photography at the George Eastman House

KODAK DIFFUSING DISC

Made by Eastman Kodak Co.; patented 1921

Lent by Mr. and Mrs. Leo Kaplan

KODAK BROWNIE CAMERA AND BOX

Made by Eastman Kodak Company; latest patent 1899

Lent by Mr. and Mrs. Leo Kaplan

"TAKE A KODAK WITH YOU"

Advertisement made for Eastman Kodak Company

Lent by the International Museum of Photography at the George Eastman House

"LES 'BROWNIE' KODAKS"

Poster made for the Eastman Kodak Company

Lent by the International Museum of Photography at the George Eastman House

SELECTION OF KODAK CATALOGS

Published for the Eastman Kodak Company from 1916-1929

Lent by the International Museum of Photography at the George Eastman House

SELECTION OF KODAK CATALOGS

Published for the Eastman Kodak Company from 1901-1913

Lent by the International Museum of Photography at the George Eastman House

ASSORTMENT OF KODAK PUBLICATIONS

Published for the Eastman Kodak Company 1890-1917

Lent by the International Museum of Photography at the George Eastman House

NO. 1 KODAK CAMERA

Made by the Eastman Company 1888-1895

Lent by the International Museum of Photography at the George Eastman House

EASTMAN ROLL HOLDER

Made by the Eastman Kodak Company; patented 1885

Lent by the International Museum of Photography at the George Eastman House

"THE ROCHESTER" 5 x 7-inch FOLDING CAMERA

Made by the Rochester Camera Manufacturing Company 1891-1895

Lent by the International Museum of Photography at the George Eastman House

CHAUTAUQUA FOLDING CAMERA

4 x 5-inch box camera; made by the Seneca Camera Manufacturing Company

Lent by the International Museum of Photography at the George Eastman House

GLASS BEAKER

Made for Eastman Kodak Company

Lent by Mr. and Mrs. Edward Mills

KODAK DIME BANK

Made for Eastman Kodak Co., c. 1920

Lent by Mr. and Mrs. Leo Kaplan

KODAK ADVERTISING SIGN

Stained glass with lead casing; made for Eastman Kodak Co.

Lent by the Strong Museum

KODAK BROWNIE NO. 1 CAMERA AND BOX

Made by Eastman Kodak Co., 1900-1915

Lent by Mr. and Mrs. Leo Kaplan

KODAK BROWNIE NO. 2 CAMERA AND BOX

Made by Eastman Kodak Co., 1901-1924

Lent by Mr. and Mrs. Leo Kaplan

GAMBRINUS, PATRON SAINT OF BREWERS

By John Kall, sculptor, 1891

Lent by the Rochester Museum and Science Center

BEER BOTTLE

Made for Bartholomay Brewing Co., c. 1875-1919

Lent by the Rochester Museum and Science Center

WHISKEY BOTTLE

Made for Duffy Malt Whiskey; patented 1886

Lent by the Rochester Museum and Science Center

BEER BOTTLE

Made for the American Brewing Co., c. 1891-1952

Lent by the Rochester Museum and Science Center

WHISKEY BOTTLE

Made for Duffy Malt Whiskey Co., 1886

Lent by Mr. and Mrs. Leo Kaplan

POSTER

Gold on glass; made for the Genesee Brewing Co., 1896

Lent by the Genesee Country Museum

POSTER

Made for the Rochester Brewing Co., 1889

Lent by Dr. Robert Wadsworth

CALENDAR FAN

Made for the American Brewing Co., 1897

Lent by Dr. Robert Wadsworth

TRADE CARD - "THE BREWERY BY MOONLIGHT"

Made for the Bartholomay Brewing Co., c. 1892

Lent by Mr. and Mrs. Leo Kaplan

PIECE OF HARNESS

Made for the Bartholomay Brewing Co., c. 1889

Lent by Mr. and Mrs. Leo Kaplan

MINIATURE STONEWARE JUG

Lynnbrook Rye Whiskey; made for M.J. Doran, c. 1880

Lent by Mr. and Mrs. Leo Kaplan

TRAY FOR CORNHILL WHISKEY

Made for the Wolcott Co., c. 1890

Lent by Mr. and Mrs. Leo Kaplan

POSTER - "THE BREWERY BY MOONLIGHT"

Printed by the American Fine Art Co. for the Bartholomay Brewing Company, c. 1880's

Lent by Dr. Robert Wadsworth

ADVERTISING SIGN

Gold on glass; made for the American Brewing Co., early 20th century

Lent by Dr. Robert Wadsworth

POSTER

Made for the Bartholomay Brewing Co

Lent by the Genesee Country Museum

"HIDDEN MESSAGE" ADVERTISING PICTURE

Lithograph of Della Robbia horses with engraved message on cover glass; made by Lyman H. Nelson Co. for the Rochester Brewing Co.

Lent by Dr. Robert Wadsworth

ZINC OUTDOOR SIGN

Made for the American Brewing Co., early 20th century

Lent by Dr. Robert Wadsworth

POSTER

Enlargement of trademark ; made for the Union Brewing Co., c. 1900

Lent by Dr. Robert Wadsworth

ROCHESTER ROOT BEER BARREL

Made by J. Hungerford Smith Co.

Lent by George Rennie Bicycle Shop

SMITH JUNIOR ROOT BEER SIGN (FOR BARREL)

Made by J. Hungerford Smith Co.

Lent by Mr. and Mrs. Leo Kaplan

DUFFY'S PURE MALT WHISKEY

Made by Duffy Malt Whiskey Co., after 1885

Lent by Dr. Edward C. Atwater

ADVERTISING TRAY

Made for Duffy Malt Whiskey Co.

Lent by Dr. Burton Spiller

ADVERTISING TRAY IN SPANISH

Made for Duffy Malt Whiskey Co.

Lent by Dr. Burton Spiller

ADVERTISING TRAY SHOWING THE FACTORY

Made for Rochester Distilling Co.

Lent by Dr. Burton Spiller

"DUFFY'S MONTHLY"

Published for Duffy Malt Whiskey Co., 1905

Lent by Dr. Burton Spiller

ADVERTISING POCKET MIRROR

Made for Duffy's Pure Malt Whiskey

Lent by Dr. Burton Spiller

BOTTLE

Made for Union Bottling Works, c. 1870

Lent by Dr. Burton Spiller

BOTTLE

Made for Rochester Distilling Co., c. 1880

Lent by Dr. Burton Spiller

TRANSPORTATION

APEX BICYCLE

Fitted with Rochester-made saddle, coaster brake and toe clips; bicycle made by Apex Wheel Co.; saddle and toe clips made by Sager Gear Co.; coaster brakes made by Ancle Co., c. 1902-1905
Lent by George Rennie Bicycle Shop

KEROSENE CARRIAGE LAMP

Made by C.T. Ham Mfg. Co.; latest patent 1908
Lent by Peter Olnowich

ONE-HORSE RUNABOUT

Made for Senator Ormrod of Churchville; made by W.H. Rowerdink Wagon Co, c. 1900
Lent by W. Wilcox, Chili Mills

DRAWING OF BRIDAL COACH

Made for James Cunningham, Son & Co., c. 1880
Lent by Mr. and Mrs. Leo Kaplan

CYCLIST'S STREET MAP OF ROCHESTER

Copyright 1897
Lent by the Genesee County Department of History

BICYCLE NAMEPLATES

For Rochester-made bicycles; with one exception, mounted in bicycle tire rim; various makers, various dates
Lent by the George Rennie Bicycle Shop

DISPLAY OF SIDE PATH PLATES AND SIDE PATH GUIDE BOOK

Made by Morris Rubber Stamp Co., 1899-1904
Lent by the George Rennie Bicycle Shop

CUNNINGHAM TOURING CAR

With Victorian panel boot; made by the James Cunningham, Son & Co., 1920
Lent by the George Rennie Bicycle Shop

BILL OF SALE

From A.M. Zimbrich; Automobiles, Accessories, Garage, Automobile Livery and Taxicab Service, 1911

CHILD'S EXPRESS WAGON

Body and detailing closely resemble full size wagon; made in the model shop of James Cunningham, Son & Co., c. 1900

MOUNTED TRAIN RELAY

Made for Denver & Rio Grande Railway Co., 1929.
Lent by General Railway Signal Co.

OPERA BUS

Designed by J. Lawrence Hill, Sr. for James Cunningham, Son & Co., 1901. Note that a watercolor of Mr. Hill's original design has been lent by his son to this exhibition.
Lent by the Genesee Country Museum

TRANSPORTATION

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OPERA BUS

Original watercolor, dated 1901, designed by J. Lawrence Hill, Sr., carriage designer for James Cunningham, Son and Company

Lent by J. Lawrence Hill, Jr.

BUGGY WHIP

Rawhide, 68" long; made by Woodbury Whip Company

Lent by the Strong Museum

CHILD'S PUSH SLEIGH

Made in the Model Shop of James Cunningham, Son and Company, c. 1900

Lent by the Genesee Country Museum

CHILD'S HAND SLED

Marked "Rochester"; maker unknown; c. 1890

Lent by the Strong Museum

RAILROAD TIME SCHEDULE

Made for the Auburn and Rochester Railroad, 1841

Lent by the Valentown Museum

POSTER

For Carriages, Wagons, Cutters, etc.; made for Sullivan Brothers 1890-1900

Lent by the Genesee Country Museum

PAIR OF LAMPS FOR HORSE-DRAWN HEARSE

Made by James Cunningham, Son & Co.; undated, numbered 116

Lent by B.J. Murphy

DIAMOND TUBULAR BIKE LIGHT

Made by C.T. Ham Mfg. Co., c. 1897

Lent by George Rennie Bicycle Shop

RAILWAY SIGNAL

Made by the General Railway Signal Co.; recently built, after an earlier model

Lent by the General Railway Signal Co.

PATTERNS FOR PANTOGRAPH

For carving wooden parts for carriages; made by the James Cunningham, Son and Company

Lent by Dr. Robert Wadsworth

PATTERNS FOR PANTOGRAPH

For carving wood curtains for hearse; made by the James Cunningham, Son and Company.

Lent by Dr. Robert Wadsworth

WEATHER VANE

Said to represent Aurora greeting the dawn (note that she is riding in a phaeton); from the James Cunningham, Son and Company Carriage Manufactory, made in the factory shops; late 19th century

Lent by Dr. Robert Wadsworth

TELEPHONE

Made by Stromberg and Carlson; patented 1894

Lent by Stromberg-Carlson

TELEPHONE

Made by the Stromberg-Carlson Manufacturing Company for Rochester Telephone Company; patented 1905

Lent by Mr. and Mrs. Leo Kaplan

DELUXE DESK TELEPHONE

From first Stromberg-Carlson catalog; made by Stromberg-Carlson Manufacturing Company, c. 1896

Lent by Douglas Fisher

HEADSET

In box; made by Stromberg-Carlson Telephone Mfg. Co., c. 1925

Lent by Mr. and Mrs. Leo Kaplan

STATUE OF MERCURY

Model for the 21-foot statue by J. Guernsey Mitchell, 1881; made by the John Siddons Metal Shop for the Kimball Tobacco Factory on the site now occupied by the War Memorial
Lent by Mr. and Mrs. Robert L. Loveless

JUG WITH SEAL OF THE CITY OF ROCHESTER

One of 52 made by Josiah Wedgwood and Sons of England for G.H. Ellwanger 1900
Collection of the Memorial Art Gallery

FELT BANNER "ROCHESTER MADE MEANS QUALITY"

Made for the 1909 Industrial Exposition by the Reproduction Co., New York
Lent by the Rochester Museum and Science Center

VIEW OF ROCHESTER FROM THE NORTH

Lithographic proof of a drawing by William Henry Robinson made in the years 1867-1868. This is the only surviving copy of what was intended to be a run of 1000 copies, but before the printing was completed the original drawing and the lithographic stones were destroyed by fire.
Lent by Mrs. John L. Wehle

VIEW OF THE MOUNT HOPE NURSERIES OF ELLWANGER AND BARRY

From Moore's Rural New Yorker, 1870
Lent by Jean R. France

VIEW OF ROCHESTER - CAMP LOWD

Northwest edge of the city; drawn by E. Sintzenick, 1839
Lent by the Department of Rare Books, Manuscripts and Archives, Rush Rhees Library of the University of Rochester

VIEW OF ROCHESTER FROM THE MOUNT HOPE NEIGHBORHOOD

Drawn by E. Whitefield, c. 1847
Lent by the Department of Rare Books, Manuscripts and Archives, Rush Rhees Library of the University of Rochester

LITHOGRAPHS OF MERCURY

Drawn by Ralph Avery when the statue was on top of the Kimball Tobacco Factory, from which it was removed in 1951. The statue was designed by J. Guernsey Mitchell, Rochester sculptor, in 1881, and was 21-feet tall when cast at the foundry of John Siddons. A model for the statue is included in this exhibition.
Lent by Jean R. France

VIEW OF ROCHESTER -THE DRIVING PARK

Printed by the Evening Express
Lent by the Department of Rare Books, Manuscripts and Archives, Rush Rhees Library of the University of Rochester

BUILDING AND CONSTRUCTION

ARCHITECTURAL DECORATIONS

From local foundry - probably moulds for cast iron architectural parts

Lent by Mrs. Walter Hamburger

FRONT OF MAIL CHUTE

Made by the Cutler Mfg. Co., c. 1900

Lent by the Cutler Mail Chute Co.

PART OF MAIL CHUTE

Made by the Cutler Mfg. Co., c. 1904

Lent by the Cutler Mail Chute Co.

GROUP OF MAIL CHUTE BOXES

As designed for various buildings by American architects; made for the Cutler Mail Chute Co., June 1931

Lent by the Cutler Mail Chute Co.

IONIC CAPITAL

Cast in plaster; made by Thillman Fabry, ornamental carver and designer, early 20th century

Lent by Albert Paley

STAINED GLASS WINDOW - IN MEMORIAM

Made by Haskins Glass Studi

Lent by Yvonne Cupolo

ST. JOHN THE EVANGELIST COLOR DESIGN

c. 1929

Lent by Pike Stained Glass Studios

SKETCH FOR THREE STAINED GLASS PANELS FOR THE JOHN ELBS HOUSE AT

747 EAST AVENUE

c. 1914

Lent by Pike Stained Glass Studios

SKETCH FOR STAINED GLASS CEILING, SECURITY TRUST BANK AT MAIN AND WATER STREET

Lent by Pike Stained Glass Studios

CAST IRON COLUMN

Made by S. Shorer; late 19th century

Lent by the Genesee Country Museum

MISCELLANEOUS ITEMS SUBMITTED TOO LATE TO BE INCLUDED IN THE REGULAR CATALOG

BAUSCH & LOMB LANTERN SLIDE PROJECTOR

Made by Bausch & Lomb; early 20th century

Lent by the Rochester Museum and Science Center

BAUSCH & LOMB GLASS FACTORY PAINTING

By Ralph Avery, 20th century

Lent by Bausch & Lomb, Inc.

TAPESTRY "ROLLING THE GLASS FOR ORTHOGON LENSES" IN THE GLASS PLANT OF THE

BAUSCH & LOMB OPTICAL COMPANY

Made for Bausch & Lomb, 1925-1926

Lent by Lue DeGrave

ARCHER DENTAL CHAIR

Made by Robert W. Archer & Bros., 1868

Lent by Dr. Ralph Voorhees

RITTER DENTAL UNIT - MODEL A NO. 1

Made by Ritter Co., Inc., 1917

Lent by Dr. Ralph Voorhees

NO. 1 CASTLE LIGHT - FIRST MODEL

Made by Wilmot Castle Co.

Lent by Dr. Ralph Voorhees

ARCHER PORTABLE DENTAL CHAIR

Black metal; made by Robert W. Archer & Bros.

Lent by Dr. Ralph Voorhees

DENTAL CHAIR

White metal; made by Ritter Co., Inc.

Lent by Dr. Ralph Voorhees

BI-LOCK HOOKS AND EYES

In box; made by the Bi-Lock Hook and Eye Co.; patented 1905

Lent by Mr. and Mrs. Leo Kaplan

MASONIC METAL & RIBBON

Insignia of #12 Knights Templar; made by Bastian Brothers;

Manufactured for the 1903 Convention in Buffalo

Lent by the Strong Museum

BABY CARRIAGE

Made by the Pilling Baby Carriage Co., 1927

Lent by Mr. and Mrs. James Nicoll

TAYLOR INSTRUMENT CATALOG AND NURSE'S FEVER THERMOMETER AND CASE

C. 1905

Lent by Douglas Fisher

RESERVOIR FOR KEROSENE

Made by Mathews & Boucher

Lent by Mr. and Mrs. Jon Cincebox

PENMANSHIP SAMPLE

Made by a student in the Rochester Business University, founded 1863

Lent by Mr. and Mrs. Leo Kaplan

MISCELLANEOUS ITEMS (cont.)

POWERS BLOCK TROPHY

Memento of Trap-Shooting Contest won by Dr. James Sibley Watson, Sr.
1887

Lent by Mrs. James Sibley Watson, Jr.

WINE PRESS

Made by John Foster

Lent by the George Rennie Bicycle Shop

"TEL-TRUE" ROOM THERMOMETER

Made by Germanow-Simon Co.

Lent by Jack Cohen

VIEW OF ROCHESTER FROM THE WEST, 1853

Drawn by J.W. Hill, 1853

Lent by the Department of Rare Books, Manuscripts and Archives

Rush Rhees Library of the University of Rochester

NO. 1A GRAFLEX

Made by the Folmer & Schwing Division of Eastman Kodak Company, 1909

Lent by the International Museum of Photography at the George
Eastman House

PACKAGING, ADVERTISING, BOTTLING

For early Rochester brewery products including:

Duffy Malt Whiskey Co.; Cornhill Whiskey (The Wolcott Co.);

Bel-Isle Whiskey (Fee Brothers); D'Artagnan Bitters (Rochester

Distilling Co.); Haag & Haag. 1880-1920

Lent by Mr. and Mrs. Leo Kaplan

PINT BOTTLE

Made for McGreal Brothers

Lent by Mr. and Mrs. J. Diesenroth

SMALL MATCH SAFE

Made for the American Brewery Co.

Lent by the Strong Museum

INVOICE FOR MCCAULEY-FIEN MILLING COMPANY

Made for McCauley-Fien Milling Company, 1911

Lent by Mr. and Mrs. Leo Kaplan

LABEL FOR LOMA LINDA POP'D WHEAT

Made for Whole Grain Products, 1920

Lent by Mr. and Mrs. Leo Kaplan

BOTTLE FOR CORNHILL BLACKBERRY CORDIAL

Made by the Wolcott Company, c. 1906

Lent by William F. Bennett

ADVERTISING TRAY

Made for Walter B. Duffy, Distiller and Rectifier c. 1885

Lent by Dr. Burton Spiller

BABY CARRIAGE

Made by Uhlen Carriage Co., late 19th century

Lent by Mr. and Mrs. A. Vincent Buzzard

MISCELLANEOUS ITEMS (cont.)

FASHION MAGAZINE

Published by Hert Booth King, & Cox, 1893

Lent by the George Rennie Bicycle Shop

DISEASES OF THE HORSE

Booklet printed by Heughes Steam Printing Press, 1869

Lent by the Genesee County Department of History

PARLOR STOVE

Made by J.M. French, mid-19th century

Lent by Jack Cohen

PARLOR STOVE

Made by W.H. Cheney (misspelled Chene on the stove); established 1838; active throughout most of the 19th century

Lent by Calamity Jane's Country Store

IRON STOVE

Made for Horatio G. Warner of Warner's Castle; marked "From H.H. Warner" who later promoted patent medicine called "safe cures"

Lent by the Early Attic Treasure Shop

"WE LOVED THAT DEAR OLD FLAG"

Sheet music - published by the Central Music Company, late 19th century

Lent by Mr. and Mrs. Leo Kaplan

FOUR CANNING JARS FOR MUSTARD

Made for R.T. French

Lent by Peter Olnowich

EDGE TOOLS AND PLANES

For coopers and carriage-makers; made by D.R. Barton, considered one of the best tool makers in the country; company active 1832-1874

Lent by Frederick J. Pfluke

CAST-IRON MOULD

Made by Wm. G. Hewitt Foundry

Lent by Mr. and Mrs. J. Diesenroth

COPPER WASH BOILER

Made for Sibley, Lindsay & Curr

Lent by Mr. and Mrs. J. Diesenroth

TARGET RIFLE

Muzzle-loading miniature target rifle ("buzzy rifle") with full-length Wm. Malcolm telescopic sight; made by Wm. Billinghamurst c. 1860

Lent by H.J. Swinney

BULLET MOLDS

To make composite bullet for heavy Billinghamurst target rifle; made by W. Billinghamurst, c. 1860

Lent by H.J. Swinney

MISCELLANEOUS ITEMS (cont.)

FURNITURE DESIGNS

Three-panel screen, armoire; made by the Hayden Company, early 20th century

Lent by the Rochester Museum and Science Center

FURNITURE DESIGNS

Display case for the Odenbach Candy and Coffee Shop; Victrola cabinet; made by the Hayden Company, early 20th century

Lent by the Rochester Museum and Science Center

ADVERTISING BILLBOARDS

Photographed at various Rochester locations, c. 1910

Lent by the Rochester Museum and Science Center

"SAW MILL"

Painting by M. Louise Stowell

FACTORY SCENE

Painting by Harvey Ellis, c. 1890's

Lent by the Strong Museum

VIEW OF ROCHESTER AND ITS NOTABLE BUILDINGS

From Harper's Magazine, 1889

Lent by the Strong Museum

CRESCENT MILLS, SHOWING POST EXPRESS BUILDING

Enlargement of old photograph, c. 1890

Lent by Douglas Fisher

VIEWS OF ROCHESTER

Lower Falls above, Upper Falls below; both early views and show mill buildings at the river's edge

Lent by Jean R. France

SLIVER FLATWARE

Made by E. Cook, 1830's and 1840's

Lent by Mr. and Mrs. J. Diesenroth

ROCHESTER CAN COMPANY TRUCK

Photograph

Lent by the George Rennie Bicycle Shop

AUGERS

Tools used in carriage-making; made by Ziegler & Company

Lent by Mr. and Mrs. J. Diesenroth

CUNNINGHAM AUTO POSTER

Made for James Cunningham, Son & Co., c. 1915

Lent by Mr. and Mrs. Leo Kaplan

LITHOGRAPH PRESS SHEET

Made by Stecher, early 20th century

Lent by John Superty

COSYFOOT CHILD'S SHOES IN BOX

Made by Chesbrough Shoe Co., c. 1920

Lent by Mr. and Mrs. Leo Kaplan

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