

STEREO PHOTOGRAPHY

In Rochester, New York
up to 1900



A record of the photographers and
publishers of Stereographs active in
Rochester, New York, up to 1900, com-
piled by Robert Penn Fordyce — 1975

STEREO PHOTOGRAPHY IN ROCHESTER, NEW YORK UP TO 1900

This brief record of the known photographers and publishers of stereo views active in Rochester up to 1900 is offered as an aid and guide for fellow collectors of photographica. What follows is by no means complete. Much of the information available about the individuals and firms discussed is, to put it charitably, sketchy. Any additional information, comments, corrections, or corroborations of this text will be eagerly welcomed. If the availability of this record brings to light additional information on any of the subjects discussed it will have justified its existence.

This record was compiled from information published in the Rochester City Directories, newspaper reports, records in the Monroe County Court House, and a study of hundreds of stereo views taken in Rochester. The empirical evidence is based in large part on the stereographs collected by Dr. Guy L. Howe, and his historical notes on most of the views are a treasure-trove of scholarly information. I have not cluttered the text with source references, but where I have been unsure of the facts or have indulged in guesswork I have tried to so indicate.

On the back of some cards are listings of the views available from the particular publisher/photographer. In addition, the larger publishers sometimes printed a separate catalog of views available to vendors or individual buyers. Both types of lists are helpful to the collector in determining what views to search for and to identify the origin of some pirated views. The catalogs are scarce. From the Rochester publishers I have seen only an 1876 C.W. Woodward catalog, which is in the collection of the International Museum of Photography at George Eastman House. I would imagine that Union View Company and its successors issued catalogs as well.

Finally, a comment about the pitfalls inherent in attempting to date or attribute early photographs. The photographers, publishers, and vendors of stereo views were engaged in a pragmatic commercial venture to make a living. Archival record keeping was not among their concerns. Negatives were used over and over for many years; used by different publishers — often simultaneously — without acknowledging the source; and pirated freely by unscrupulous publishers. Moreover, in order for a publisher to keep the subjects in his listing up to date, new negatives were freely substituted for old, worn, or broken ones so that a given publisher's subject number may be found

on several different photographs. The color and size of the card stock and publisher's name and address imprinted thereon may be some indication of when that specific view (card) itself was produced, but does not necessarily tell much about the date of the negative from which it was made or the photographer who took it. In dating stereographs the names, addresses, and numbers printed, written, or stamped on the card stock or shown in the margin of the view are only some of the many factors to be considered.



ANTHONY, EDWARD & HENRY T. — This famous firm offered several stereo views of the upper and lower falls on the Genesee River at Rochester. While it seems likely that some other very early views, and perhaps more of later vintage may have been offered, the following is a list of the different views I have found of Rochester by Anthony:

- 119 Lower Falls of the Genesee (E. Anthony)
- 136 Genesee Falls at Rochester (E. Anthony)
- 137 The Ravine Below the Lower Falls of the Genesee (E. Anthony)
- 667 Lower Falls of the Genesee, below Rochester (E. & H.T.)
- 668, 669 The Genesee Falls at Rochester (E. & H.T.)
- 1339 The Genesee Falls at Rochester (E. & H.T.)
- 6995 The Genesee Falls 96 Ft. High (E. & H.T.)
- 6999 The Genesee Falls Below Rochester (E. & H.T.)
- 7000 The Genesee Falls Below Rochester (E. & H.T.)

BACON, FRANKLIN W. (1820-1901) — One of the most stable of the Rochester photographers, Franklin W. Bacon began his business career as a sash and blind maker on Buffalo Street while living in his long-time home at 9 Grove Street. He was evidently successful at this trade, rising to the position of foreman in 1861. His career as a photographer began in about 1866 in partnership with John Wilson Taylor in the firm of Taylor & Bacon, photographers, in Gaffney's Block over 55 Main Street (Old Pioneer Gallery). This partnership lasted from 1866 through 1870. To my knowledge, no stereographs were produced under this firm's label.

In 1871 Bacon joined in a brief (one year) partnership with the photographer William F. Carnall. The business address remained 55 Main Street. A series of stereo "Views of Rochester and Vicinity" and another of the "Western House of Refuge" were published under the name of Bacon & Carnall.

In 1872 Bacon was joined by his son George W. Bacon and the two remained in business together until 1898. A series of "Views in Rochester and Vicinity" listing variously 40 and 42 subjects was produced during the 1870's. There were additional views whose titles were written in ink at the bottom of the printed list on the back of the cards, and some of the printed titles (for example, "View in Mount Hope") were used simultaneously for several different negatives. There is also some evidence that Bacon may have published the work of other photographers in his series of stereo views.

The name of F.W. Bacon & Co. was adopted in 1882, lasting until 1891 when it became F.W. Bacon & Son. From 1894 on both men were just listed as "photographer" with no firm identified. In 1884 the business address was changed to 118 East Main Street by a general renumbering which took place that year. In 1890 the business moved to 254 East Main Street and in 1895 they started working out of the father's 12 Grove Street home.

Franklin Bacon moved to Sycamore, Illinois for two years in 1898, 99, and then returned to board with his son at 228 Caledonia Avenue. He died on May 23, 1901. George Bacon remained a photographer through the year 1900 and in 1901 was listed as a carpenter. Thus it appears that the professional history of the Bacons, father and son, came full circle.

BACON & CARNALL (1871) — Franklin W. Bacon and William F. Carnall, 1871, Odd Fellows' Hall, 55 Main Street.

BIERSTADT BROTHERS of New Bedford, Massachusetts passed through Rochester in the early 1860's and exposed two views of the "Upper Falls of the Genesee" from the east bank, and "Genesee Lower Falls" from the bottom of the west bank. I know of only the two Rochester views by the firm of Bierstadt Brothers, which folded at the end of the Civil War. The views appear to have been made in the early fall and are numbered 664 and 665 in their series.

BIERSTADT, CHARLES moved from Massachusetts to Niagara Falls in the late 1860's and established a prolific photographic business. I have found only two views of Rochester by Charles Bierstadt. They are numbered 955 and 956, both beautiful views of the Upper Genesee Falls and Lower Genesee Falls respectively .

BUELL, C.E., the photographer from Warsaw, New York who was probably responsible for the views of Rochester published by L.E. Walker.

CARNALL, WILLIAM F. was first listed in the City Directory of 1869 - 70 as a photographer at 58 State Street, boarding with Henry S. Carnall, a baker, who was probably his father. The elder Carnall was listed as a baker in the directories as early as 1859. William Carnall's photography business at 58 State Street lasted for two years, 1869 and 1870. He went into partnership with Franklin W. Bacon in 1871 at the latter's gallery at 55 Main Street. This partnership lasted only one year. During this year at least two series of "Rochester and Vicinity" views, one with a list of 27 subjects and another adding four more for a listing of 31, were offered. Another series of "Views of the Western House of Refuge" (24 subjects) was also produced.

In 1872 and 1873 William went back into business for himself at 18 West Main Street. Here brother Samuel H. Carnall began working with him, both men still boarding with Henry over the latter's bakery at 328 State Street. During these two years a growing series of views of "Rochester and Vicinity" was published, the listings including variously 8, 10, 18, 20, 24, and 27 subjects.

In 1874 George Monroe took over the 18 West Main Street galleries and no business address appeared in the directory for William Carnall. Samuel moved his employment to 75 East Main Street, possibly working for Benjamin F. Hale. Henry, William, and Samuel also moved to 26 Lake Avenue in this year along with the bakery. The series of 18 views formerly offered by William Carnall appeared under Samuel's name from this Lake Avenue address. It appears that Samuel took over his brother's photographic publishing business on at least a part-time basis sometime in 1874, 5, or 6. It was during this span of three years that the Carnalls were residing at 26 Lake Avenue.

In 1875 William still had no address of employment listed, while Samuel moved to the studio of George Monroe at the 18 West Main Street facilities.

In 1876 the Carnall family listings remained the same, through Monroe moved to LeRoy, New York in this year. Evidently Samuel Carnall kept the 18 West Main Street studio operating, or bought the business outright. Since Monroe returned to Rochester upon the death of Samuel Carnall, I suspect that he had retained an interest in the business himself. This is the last year that William F. Carnall was listed in the directories. Whether he moved from the area or passed on to his reward is unknown, though the latter fortune might be surmised since in June 1876 Henry died and Samuel died in April 1878. Samuel remained a photographer at 18 West Main Street until his demise.

CHAMBERS, B.F., an unknown photographer, never a resident of Rochester, to whom two views of Main Street are attributed by a notation on the back of each card in Dr. Howe's hand. The views are "Main Street West" and "Main Street and St. Paul Looking North". Dr. Howe merely noted "Photog. by B.F. Chambers, Roch. 1873". There was no B.F. Chambers listed in the Rochester City Directory during the last half of the 19th century, so he must have been an out-of-town photographer.

CROSSMAN, BENJAMIN P. (1830 - 1902) began his Rochester career in 1864 as a photographer for George W. Godfrey & Co., which ran the Sunbeam Gallery over 81 Main Street. Here he remained until 1869 when he moved to the new Godfrey studio at 18 West Main Street for a year, and then to Godfrey's 120 State Street location in 1870. In 1873 the business at 120 State Street came under his own name. 1878 saw him move to 114 State Street where he remained until 1884. During this entire period (1864-1880) Crossman made his home at the same address as the business. In 1880 he finally moved his residence to a house on Goodman Street. During 1884 he worked out of his home at 141 Goodman but the next year moved the business to 150 State Street. In 1887 he gave up his business address and remained at his 141 Goodman home until his death in November 1902.

I have seen only one stereograph by Crossman, but the fine imprint on the card would suggest that there were others.

DIGNUM, WILLIAM H. was an Englishman who became a vendor of stereo views under his own name for one year in 1878. He sold "English Groups from Life", a series of posed views in an English set, tinted, and mounted on a medium gray or orange card. Dignum arrived in Rochester in 1873 as a picture mounter for C.W. Woodward at 126 State Street. He became involved in the sale of stereoscopic views in 1875. In late 1877 or early 1878 he established Wm. H. Dignum & Co. in partnership with a fellow boarder, William R. Gregory, who was a machinist by trade and who returned to that trade the following year when Dignum returned to England.

EAGLES, J.D., a stereo photographer from Ithaca, New York, offered 20 stereographs of the New York Fireman's Association Convention held in Rochester, Friday, August 18th 1882.

EALLES, FREDERICK H. (-1869), first listed in the 1861 City Directory as a clerk at 145 Main Street. He became a photographer during the next year. In 1863 and 1864 Frederick H. Eales was listed as a photographer on Main Street, though no street number was given.

His name did not appear in the directories again until 1869 when he established himself as a photographer at 107 Arcade. He evidently died during that year since the directories from 1870 on list his "widow" Lucy.

The firm of Eales & Upton (publishers) which appears on many stereographs is something of a mystery since it is not recorded in any of the Rochester City Directories, and there is no indication as to which of the handful of Uptons living in the city might have been involved in this enterprise.

FOX, J. MARSDEN (1825 - 1890), one of the oldest Rochester photographers, was a Daguerrean artist in 1852 at 14 & 15 Arcade Gallery. He evidently left Rochester for several years in 1855. His first entry in the directory during the

1860's came in 1864, when he was listed as a "photographer" living at 46 Ambrose Street, though no business address was given. In 1865 or early 1866 J. Marsden Fox and Menzo E. Gates formed the partnership of Fox & Gates at 40 and 42 State Street. This association lasted until 1870 when Gates left to join Sherman Gregg in the firm of Gates & Gregg. Fox remained at the studio over 40 and 42 State Street through 1873. His specialty was an early form of what we might think of as industrial photography today. While his stereographs were published under the heading "Architectural & Landscape Views," his advertisement in the 1873 directory proclaimed:

"Commercial and Portrait Photographer, Commercial Gallery, at 261 State Street where the photography of Furniture, Machinery, Models, Agricultural Implements, Maps, Architectural drawings, and all kinds of Manufactures is made a specialty. The inducements offered the public in this line are Better Work, than can be made at a portrait gallery, Lower Rates and Greater Convenience of getting heavy goods before the camera. The skylight being on the ground floor, goods can be unloaded on a level with the wagon, instead of being carried up a series of stairways, thereby saving great labor and expense."

In 1874 no business address was given in the directory listing, though Fox remained at the Ambrose Street residence. For some reason J.M. Fox was not listed in the directory for 1877, though the 1878 listing was identical to those of 1874, 5, and 6. One suspects that this 1877 omission is more likely due to an editorial error than a move by the photographer.

Starting in 1879 he set up business at 87 Exchange Street from which location he operated until 1882. For two years (1882 and 1883) his listing showed only the 46 Ambrose Street address.

A business address at 124 Exchange Street in the 1884 directory probably indicates only a change in street numbering which took place in Rochester that year. (The home on Ambrose Street changed from 46 to 118). It is difficult to tell from the ambiguities of directory listings whether Fox remained at the same physical location on Exchange Street from 1879 to 1885, but for purposes of dating his work the addresses would be 87 Exchange Street for 1879-1881 or 1883 and then 124 Exchange Street in 1884 and 1885.

In 1886 he moved the business to 64 Spring Street where it remained until his death at the age of 65 in October 1890.

During the last year of his life he had formed the firm of J. Marsden Fox & Co. bringing in the photographers W.J.C. Bicknell and A.B. Buchhecker. These gentlemen maintained the business under their own partnership at the Spring Street address into the new century.

FOX & GATES (1866-1870) — J. Marsden Fox and Menzo E. Gates, 1866-1870, 40 and 42 State Street.

GATES, MENZO E., listed first in the directory of 1861 as Daguerrean artist. His next listing was in 1864 as a member of the first of a long list of partnerships in which Gates engaged. Julius J. Kempe and Menzo E. Gates formed the partnership of Kempe & Gates over 47 Main Street about 1864. It was dissolved in or about April 1865. J.J. Kempe remained at the same location through 1866, then left the city to study medicine and returned in 1873 to practice into the 20th century.

In 1865 or early 1866 (no directory was published for the year 1865) Gates joined with J. Marsden Fox in the partnership of Fox and Gates at 40 and 42 State Street. This association was dissolved in 1870 and Gates joined Sherman Gregg in Gates & Gregg. The next year (1871) he became a member of the partnership of Curtis, Chadwick and Gates located at 114 State Street. In 1872 the directory listed his profession as "photographer" but no business address was provided; and that is the last mention of Menzo E. Gates. It would be interesting to know whether it was a restless spirit, work habits, financial circumstances, or a difficult personality that fostered so many short-lived partnerships. Perhaps it was merely the nature of the times.

No stereographs are known to have been taken by Gates. He did, however, work with two photographers who did produce stereo views, J.J. Kempe and J.M. Fox.

GATES & MALETTE of Watkins, New York offered a series of "Views of Rochester and Vicinity". The Gates of this firm was the photographer George F. Gates of Watkins. He also photographed and published views of Watkins Glen and Ithaca under his own name and that of Gates Brothers, as well as the firm listed here. I have no idea how many views of Rochester were included in this series. These cards are not common.

GRAVES, C.H. published "The Art Nouveau (Platino) Stereographs" for The Universal Photo Art Co. of Philadelphia, Pennsylvania. His single known view in Rochester was of the upper falls, taken in 1901. On the back of the medium gray, flat card is a brief description of the river and its five major falls.

HALE, BENJAMIN F. (1831 - 1900) a machinist in 1857, opened a picture gallery at 8 Baker's Block in 1858 or early 1859. Here he remained until 1862 or early 1863 when he became a photographer at 75 Main Street. During the 1870's he was joined by photographer Walter E. Curtiss in '73 and Samuel H. Carnall (for one year) in 1874.

The Hale studio moved to 151 East Main Street in 1883 and to 150 State Street in 1885. From 1897 to his death in 1900 no business address was recorded, though he was professionally listed as a photographer. Few stereographs with his personal imprint are extant, though he did produce some in the 1870's.

KEMPE, JULIUS, J. (1844 - 1904), the son of a Lutheran pastor, started his adult career as an artist in 1863, about the time of his father's death. The following year he joined with Menzo E. Gates in the photographic business. Kempe & Gates was dissolved in early 1865, though Kempe remained at the 47 Main Street address into 1866 as a photographer. At this time he took up the study of medicine, returning to the city in 1873 to establish a distinguished practice as a surgeon.

Several of his stereographs were reproduced in later years and were mounted by Dr. Howe, indicating that Dr. Kempe retained his negatives. Some unidentified views of the Genesee River in Rochester match these Kempe stereos. There are also some views of the flood of 1865 which carry the Kempe & Gates identification on the back. After the dissolution of the partnership, Kempe merely crossed out the "E Gates" portion of the identification sticker. One of the flood views was also published by F.W. Bacon. Who actually exposed the negative is unclear.

KEMPE & GATES (1864 - 1865) Julius J. Kempe and Menzo E. Gates formed the partnership of Kempe & Gates at 47 Main Street about 1864. It was dissolved in or about April 1865.

KENT, JOHN H. (1828 - 1910), mentioned here because of a fairly familiar Rochester stereograph showing the building in which his studio was located, with his sign in prominent view. The view was distributed as a promotional piece for Ernest Hart's Printing Office which was in the same building (A.V. Smith Block). The maker of the view is unidentified and the natural conclusion is that it is an example of Kent's work. There is no evidence that he was a stereo photographer in this or any other instance - nor any evidence that he was not.

Kent operated a highly prolific business from 58 State Street from 1869 to 1878. In 1879 the business had moved to 20 State Street, which in 1884 was renumbered 24 State Street. Here he remained until 1897 when he moved to 48 East Avenue. In 1902 he moved into the Triangle Building where he remained until his passing in 1910 at the age of 82. His Triangle Building addresses were 10 in 1902, 11 1903-1906, and 9 1907-1910. The cabinet photographs and carte-de-visites by Kent are distinguished by delightfully elaborate back designs as well as skillful photography. His use of strong identification on these works leads me to suspect that he would have done the same on any stereographs by his hand, and thus my guess is that the view of the Smith Block where his studio was located was made by another photographer equipped for and experienced in stereo - possibly Myron Monroe.

LANGENHEIM, LLOYD & CO. listed in their catalog of 1861 a single glass view (# 50 Genesee Falls, N.Y.). I have never seen this view and it may be of a

Rochester falls or may be of the Portage area. There were two other views of the Portage Falls listed separately in this catalog, so it is quite possible that #50 is a Rochester view.

LONDON STEREOSCOPIC CO. offered only one view of the immediate Rochester area (Falls of the Genesee River - Rochester), a view of the lower falls taken from the east bank and clearly showing the middle falls in the background. A very early view, sometime in the late 1850's.

MATHEWS, JAMES operated an art gallery in the Powers Building and sold stereographs taken by local photographers or published by C.W. Woodward. He was only a vendor and is mentioned here due to the ambiguity of his imprint on some stock Woodward-published views.

MONROE, GEORGE HIBBARD (1851 - 1916), the most important stereographic photographer to practice in Rochester and a man who played a key role in the history of photography. The son of Myron H. Monroe, a Daguerrean artist, photographer, and stereoscopic photographer of outstanding skill, George obviously learned well his father's trade and became a leading practitioner, innovator, and singular teacher and benefactor.

He was at one time a printer on the Chicago InterOcean, and the 1871 - 1873 directories also listed him as a printer in Rochester. He became a professional photographer about 1873, and conducted a stereographic view and commercial business at 18 West Main Street.

In the years 1876 and 1877 he had a photographic studio in LeRoy, New York. He came back to Rochester in late 1877 (about the time of Samuel Carnall's passing). Returning to Rochester, he was in the Ocumpaugh Building at 12 Main Street Bridge during 1878. He progressed in his work until he attained the position of leading photographer of his period in the city.

One day in late 1877, while at this location he received a call from a young man who introduced himself as George Eastman. Eastman wished Monroe to teach him how to make pictures. Terms were arranged and the lessons extended over a period of about two months. Two years later young Eastman, then a \$27 a week junior bookkeeper in the Rochester Savings Bank, made frequent trips to Monroe's studio to experiment in the making of dry plates. These experiments were successful and Monroe, obtaining Eastman's permission, began to use the new dry plates in 1879. The following summer, views of the Thousand Islands were made and Monroe reported, "I have averaged about 95 per cent of good negatives, although the plates were brought home for development."

It was on this trip that Monroe met Edward Anthony, of the long established and widely known photographic firm of E. & H.T. Anthony & Co., of New York City, and told him about the Eastman plates. The Anthonys, of course, were interested and the outcome was that they became Eastman's sole agents and

took his entire output.

The Rochester City Directory for the year 1880 carried the following advertisement by George Monroe:

"Dry Plate Photography is now an accomplished fact. By the use of Gelatin Dry Plates I am enabled to do work that I could not attempt with the old method of Bath or Wet Plates. These Dry Plates I now have always on hand, stored in boxes, so that I am ready on the shortest notice to photograph anything out doors or in. Winter's cold nor summer's heat does not affect these plates. I carry no Chemicals with me. I simply expose the plate to the object and the chemical work is left until my return to the gallery. I use two grades of plate — one called "Ordinary Rapidity" for photographing Buildings, Residences, Machinery and Views of Scenery; and a grade called "Instantaneous", for photographing Animals, Streets, Moving Objects out doors, Children in the gallery, Interior Views, and all work requiring quick exposure. Lack of space forbids further description. Call and see for yourself."

In 1880 a correspondent of the Philadelphia Photographer, writing of a visit to Rochester to see the results of Monroe's work said: "The plates I saw, negatives of both summer and winter scenes, were characterized by great delicacy of detail in either lights or shadows. This I considered a most difficult test. He modestly disclaimed any credit of his own, giving all of the honor whatever there may be to Mr. George Eastman, an amateur there who worked it all out his own way and gave it to Mr. Monroe."

Late in January 1879, the new electric arc lamp was introduced to Rochester in a personal demonstration by Hiram S. Maxim (later inventor of the famous Maxim gun, and knighted by Queen Victoria in 1901) who at that time was chief engineer of the United States Electric Light Company, the first one of its kind in America. At a gathering of officials at City Hall in this connection on January 28, George Monroe played an important part. Whether his presence was due to his own enterprise or whether he was there by invitation because of his reputation as a photographer, the fact remains that he took advantage of this opportunity to demonstrate in an effective manner on this important occasion in the city's history, the possibilities of the new device in connection with the photographic art. By photographing a group of six prominent persons, between 8 and 9 o'clock in the evening, he had the distinction of being the first one in Rochester to take a photograph after dark, this being made possible by means of the new electric light. But this was not all, for arrangements had been made for completing the photograph on the spot, and finished copies were presented to the members of the group before they left. Here indeed was a revolutionary step in the art of photography, and one which was destined to make the operator quite independent both of the time of day and of vagaries in the weather.

In 1879, Monroe moved his studio to 49 East Main Street, where he was listed as a Landscape and Portrait Photographer. After 1882 he was a manufacturer of photographic dry plates at 192 State Street, which became 282 State Street after the renumbering in 1884; also later in Jamestown, New York, where his brother Charles was a professional photographer and where his brother Francis practiced dentistry.

More stereographs by far of Rochester were made by George Monroe than by any other photographer. The excellence of his work is apparent at a glance, and it is evident that both judgement and discrimination were experienced in his choice of subjects. The wide deluxe stereographs produced about 1880 reveal the true artist in him and establish his position as a landscape photographer second to none.

(Note: Most of the above biography was compiled by Dr. Guy L. Howe whose collection of stereo views was one of the finest ever assembled. It is Dr. Howe's sub-collection of Rochester views upon which most of the empirical evidence for this record is based, and his thorough historical research on almost every view will be the basis for a forthcoming book of Pictures of Old Rochester.)

MONROE, MYRON HAWLEY (1824 - 1912) born in East Henrietta, Monroe County, New York July 3, 1824, the son of Joseph and Sophia Monroe. Of Scotch descent, his antecedents were Americans since the late 17th century, and it was a tradition in the family that his grandmother saw Burgoyne enter Albany a prisoner, riding between Generals Schuyler and Gates.

Early in his career he was employed by William Bausch in Reynolds Arcade when that pioneer was laying the foundation of the present Bausch & Lomb Optical Co.

In 1851 Mr. Monroe had the distinction, when only 27, of making a posed daguerreotype of Jenny Lind at the time of her concert appearance in Rochester under the direction of P.T. Barnum. On this occasion the composer, Otto Goldschmidt, who was her accompanist and whom she married the following year, stood near her when the picture was made.

In 1857 Mr. Monroe was a daguerreotypist at the corner of Main and Stone Streets. By 1859 he had moved to the Reynolds Arcade, and the 1861 Rochester City Directory listed him as the proprietor of "Daguerrean Rooms" at 83 Main Street. From 1864 through 1868 he was listed as a photographer at 91 Main Street. From 1868 through 1870 the directories gave no business address but in 1871 he was located at 18 Buffalo Street, the same location that his son, George, was to occupy upon his entry into the photographic profession three years later. For some reason, in 1872 Myron Monroe did not appear in the Directory but his name reappeared in the directories for 1873 and 1874 as a photographer, but with no business address. From 1875 through 1881 Mr. Monroe was not listed and at that time he may have been associated, as a photographer, with John R. Moore, of Trenton Falls, New York.

He returned to Rochester in 1882 and 1883, working with his son at 49 East Main Street, though son George was apparently moving into the dry plate manufacturing business during those years. He did not appear in the Rochester City Directories after 1883. He died January 18, 1912, at the home of his daughter in Allegany, New York, a resident of that town since 1895.

(Dr. Howe also stated that Myron Monroe built a home at 42 Marshall Street in 1867, later moving to Matthew Street, where he lived until 1882. After that, he lived at 134 East Avenue. These facts are not corroborated by the directories, but since the information evidently came from Mrs. H.F. Altenburg, Mr. Monroe's daughter, it may be more accurate than the directories.)

Two sons, George H. and Charles H. Monroe, followed in his footsteps, both making a career of photography, the former in both Rochester and LeRoy, the latter in Jamestown, New York and Los Angeles, California. Two other sons, Harvey G. and Dr. Francis A. Monroe (a dentist of Jamestown) were professionally connected with photography at times. Also, his three daughters, before they married, conducted a photographic studio on Main Street, in Nunda, New York. Finally, a grandson, Edward Thayer Monroe (son of Charles) was at one time one of the four leading portrait photographers of New York City. This was truly a family of photographers, and a most exceptional one in this respect.

Myron Monroe's early stereographs were published under his own name as well as for Isaac Sanderson and Charles W. Woodward. Woodward's first line of views appear to have been entirely the work of M. Monroe. His work is undoubtedly represented in many of the good unidentified early stereographs of Rochester published and distributed by others. His views of the flood of 1865 are superb examples of early photo-journalism, and his mastery of architectural photography was unsurpassed for his day.

(Note: Here again we are indebted to Dr. Guy L. Howe for gathering the biographical information on the Monroe family.)

MOORE, CHARLES H. (- 1915) produced a limited series of stereographs of marginal quality in the early 1900's. He was first found in the City Directory of 1895 working as a janitor. In 1900 his profession changed to "photographer" located at 400 Brown Street. He worked on Brown Street until 1914, moving from 400 to 404 in 1907, and then to 406 in 1911. His views of Rochester appear to have been from his own negatives, but some views of other parts of the country were "pirated" copies of other publishers' offerings.

MOORE, JOHN ROBERT an important stereo photographer from Trenton Falls, New York, distributed views of Rochester under his name, though they may possibly have been made from negatives taken by Myron Monroe with whom he was associated during the 1870's.

NEWMAN, LOUIS R. was manager and then President of Union View Co. His first appearance in Rochester was as a photographer at 110 State Street in 1879. In 1881 this became the location of Union View and Copying Co. with Newman as manager. In 1882 the business was incorporated under the name of The Union View Company, Limited at 116 and 118 Front Street with Newman as president. In late 1883 or early 1884 he moved to Texas, and Union View Company became Woodward and Albee.

NEW YORK STEREOSCOPIC CO. offered at least fourteen different views of the Rochester river area. All are of very early vintage and all are of unusual interest due to the unconventional angles chosen.

OAKLEY, A. NEWTON, scion of an artistic family, the son of Alfred Oakley (probably his first name too) a carver and scenic artist. His mother was a "costumer" working from their home for many years. The elder Oakley was first listed in the directory of 1863. Newton first appeared in the listings of 1873, though no profession was mentioned. In 1874 he was recorded as a photographer at 91 East Main Street, and his father was also listed as a photographer. This was the only time the senior Oakley carried the "photographer" designation, and it could have been an editorial error, or he could have been a photographic colorist, brushing color on to the photographs taken by his son. Father and son worked together throughout the remainder of their residence in Rochester, Newton as photographer and Alfred as artist.

In 1877 they moved to 29 Stone Street where they remained until 1880 when Newton moved to Middletown, Connecticut. By the following year Alfred and his wife had moved to New York City.

A. Newton Oakley's stereographic work is individual and skilled. His output includes many interior views, no easy accomplishment in the days before the electric light. One wonders whether any views were offered with tinting by his father — I have never seen any.

THE PITTSBURG TIMES offered a series of Rochester views taken around the turn of the century. No photographer was identified. Number 64 is the "Genesee High Falls, Rochester, N.Y." and there were other views in and around Rochester offered.

POMEROY, CHARLES T., a minor photographer whose views were identified by a round ink stamp on the back of the card stock. He opened his career in Rochester at 120 State Street in 1880. The next year he moved to 18 West Main Street, moved again in 1882 to 118 West Main Street, and again in 1883 to 30 East Main Street. Here he remained until 1885-86 when he moved to Leavenworth, Kansas.

RAU, WILLIAM H. was an important stereo photographer and publisher located in Philadelphia about whom the Rochester Morning Herald of August 14, 1895 carried the following notice: "William H. Rau on tour to take pictures for Lehigh Valley R. R. took two sweeping views of Rochester from top of Commerce Building". Were they stereographs? The railroads generally used stereo views for promotion in earlier days. If these "sweeping views" were three dimensional I have never seen them.

RUNDEL, MORTON W. was a prominent dealer in fine arts who also sold stereo views, but is included here because of his partnership with C. W. Woodward at 126 State Street from 1886 — 1872. His brother, Henry P., was also employed as a clerk with Woodward & Rundel from 1868 — 1871.

Rundel moved to 57 West Main Street in 1873 and remained there until after the turn of the century. In the 1884 renumbering the location of Rundel's shop became 9 West Main Street.

SANDERSON, ISAAC H. (1833 — 1891) was a publisher and vendor of stereographs through his Art Gallery. He first appeared in the directory listings in 1866 as a partner in Sanderson and Thome at 66 Buffalo Street. Sanderson's Art Gallery was established in 1870 at 62 Buffalo Street. The street name was officially changed to West Main Street in late 1871. It is doubtful if any of the views offered under his name ever carried the Main Street identification. In 1873 he moved to 5 Franklin Square and the following year moved back to the Four Corners area at 24 Exchange Street. In 1877 he moved again, this time to 77 State Street. From 1878 on he had no business address listed, evidently working out of his home at 16 Tracy Park. He passed away in 1891.

Sanderson's views were made from negatives by Myron Monroe in the early 1870's and were the same as those sold by C. W. Woodward at that time. The photographer or photographers responsible for the later Sanderson views are unknown. Sanderson himself was a vendor not a photographer and all indications are that he was responsible for none of the photographs sold through his store.

SHERMAN, LEVI (1834 — 1901) a photographer active in Rochester during the last three decades of the 19th century. Sherman was primarily known as a portrait photographer producing cabinet photos, but he did take a very few stereographs in the 1870's.

He started as a traveling agent in 1866. From 1868 to 1872 he was an artist and photograph colorer for C. W. Woodward's Art Depot at 126 State Street. 1873 found him on his own as a photograph colorer at 84 Arcade. The next year he moved to 18 West Main Street where he and A. A. LeClear were in partnership. Sherman remained at this address until he moved to 40 State Street in 1881, though the partnership with LeClear had lasted only one year. In 1889 he moved to 170 East Main Street where he worked until his retirement

in 1896-7. His production of stereographs under his own name was limited. What he might have taken for Woodward or others is open to speculation.

UNION VIEW CO. (1881 — 1883), first formed in 1881 at 110 State Street as the Union View and Copying Co. with Louis R. Newman as the manager. As Newman was a photographer himself, it may be that some of Union's early output included his work. There are, however, few views carrying the full name of this early company which was later incorporated, in mid-1882, under the name of Union View Company Limited. The avowed intent of this firm was the "taking, printing and selling of stereoscopic and other views, enlarging pictures, manufacturing and selling dry plates, Camera Boxes and other Photographic stock." The incorporated firm moved to 116 and 118 Front Street in 1883. Union View Co. is the familiar name found on thousands of stereo views. Upon incorporation, C. W. Woodward joined the organization and many of the Union views are from Woodward's collection of negatives. Some of George Monroe's negatives also appear under the Union View label. Evidently, incredible as it sounds, all of the Union View Co. stereographs were produced in less than two years during 1882 and 1883. By 1884 Newman, the company's president, had moved to Texas and H. C. Albee had joined C. W. Woodward in the firm of Woodward and Albee at the same location.

WALKER, LEWIS E. owned and operated a bookstore in Warsaw, New York, where he sold, along with "books, papers and magazines", a line of stereographs published under his own name. Mr. Walker was a publisher of views, not a photographer. His association with the art was so tenuous that in his own autobiographical sketch he never even mentioned photography in any way. One native Warsaw photographer, F. C. Salisbury, has written: "From early boyhood and during the twenty-two years I conducted a photographic studio in Warsaw from 1896 to 1918, (Mr. Walker) took a great interest in my welfare as well as my efforts as a photographer.

"Mr. Walker was not a "picture man" in the sense of a photographer. He was associated with a Mr. Buell, one of the best oldtime wet plate photographers.... In connection with his stereoscopic work, Buell operated a studio in the rear of the third story of the Walker block...."

In addition to Buell, Walker published the work of Pond, Hall and others. His stereographs of Rochester do not appear to be the work of any of the resident photographers and there is reason to suspect that many of them were taken as a group on the same day or days. I imagine that Mr. Walker commissioned Buell to take stereos for him to publish, as well as purchased negatives from other prominent upstate photographers active in areas from which he needed views for his collection. To the best of my knowledge, Walker published only views of upstate New York, Pennsylvania, and N. J.

Mr. Walker was a native of Warsaw and lived there all of his life except for six years which, as a young teacher, he spent in Vermont and Ohio. In July

1854 he purchased the bookstore and stock of Nehemiah Park and commenced in the bookstore trade which he pursued for the rest of his life.

WARDWELL, E. J. & CO. Located in the Power's Building (64 West Main Street) and active from 1873 to 1878, this firm neither photographed nor published stereo views. They are mentioned here because they sold the work of several Rochester photographers (sometimes with the photographer identified, sometimes not) and their name appears on a number of the views.

WEBSTER, CHARLES R. (— 1918), a photographer who gave his name to the last and most widely known Rochester stereographic firm. Mr. Webster began his Rochester career in 1882 as a photographer for the Union View Company. He remained with the two succeeding firms, Woodward and Albee, and Woodward Stereoscopic Co., and then formed the final successor company of Webster & Albee in 1886. Webster & Albee remained in business until 1910, and Mr. Webster remained active as a photographer until his passing in 1918.

There is a series of stereos photographed by Webster and published under his own name which is a little puzzling. From the style of the mount (in most cases) and the subject matter shown, many of the views appear to have been made in the early 1880's. It may be that the terms of his employment with Union View Co., Woodward & Albee, and Woodward Stereoscopic Co. permitted him to offer his own line of views - or else he was working in the Rochester area prior to 1882 but living outside of the city and therefore was not listed in the city directories. The name Charles R. Webster did appear in the 1879 directory but no profession or business address was given.

There are also later views on curved, dark gray card stock, published under Webster's name. These were made during the years Webster & Albee was in existence. Perhaps these views were offered as a separate line through outlets other than canvassers. (Webster & Albee views generally carry the statement "sold only by canvassers".)

Mr. Webster was an active citizen and respected member of the community throughout his life. His son Charles W. Webster was also a photographer - probably with his father's firm - from 1892 to 1896. Webster's wife, Arristine, held down a full-time job as a stenographer (not with the firm) from 1887 to 1899. Evidently the business of Webster & Albee was not sufficient to place its owners among the idle rich.

WEBSTER & ALBEE (1886 — 1910) Charles R. Webster and Josephus Albee, located at 175 Front Street from 1886 to 1892; 158 East Main Street from 1893 to 1902; and 28 Ormond Street from 1903 to 1910.

Josephus Albee was the son of Henry C. Albee who was a partner in Woodward & Albee. Josephus was a bookkeeper for the latter firm and for Woodward Stereoscopic Company. He remained with Webster & Albee throughout

its existence, and lived until 1924, remaining active in other business interests the entire time.

The output of Webster & Albee was huge and of very uneven quality. None of their work approaches the quality of fine detail and artistic care which characterized the early Rochester views up through the 1870's. And their own quality deteriorated seriously from near the turn of the century on. Most of the views from this firm are on heavy, curved card stock of a light buff or cream color. A few early views were offered in the large "artistic" format. Photographers were never identified and one can only suppose that some of the views, particularly those around Rochester, were taken by Charles Webster.

WHITE, WALLACE S. of Kalamazoo, Michigan, made 13 views of Rochester in the fall of 1884. They number 421 through 433 in his listing. The views are of the large, "artistic" style, on flat orange colored stock. White was first listed in the Kalamazoo directory of 1878.

WOODWARD & ALBEE (1884) Charles W. Woodward and Henry C. Albee, 1884, at 175 Front Street. Successor to Union View Company, and publisher of many of the same views as on cards by C. W. Woodward, Union View, and George H. Monroe. Charles R. Webster and Josephus Albee both worked for the firm as photographer and bookkeeper respectively.

The street renumbering which took place in Rochester in early 1884 can be disconcerting, but the last location of Union View Company (116 Front Street) and Woodward & Albee (175 Front Street) is the same; only the numbers have been changed to confuse the researcher.

Henry C. Albee was a collection agent whose offices were located in the Power's Building from 1875 to 1902. During the year that he was partner in Woodward & Albee he maintained his collection bureau, suggesting that the extent of his partnership was only financial. One suspects he later had an investment in Webster & Albee.

WOODWARD STEREOSCOPIC COMPANY (1885) The name of this firm did not appear in any of the directories, and the address is not printed on any of the views themselves. It is clear, however, that this firm was the successor to Woodward & Albee, and was officially set up under Mrs. Charlotte M. Woodward whose husband Charles W. Woodward was manager. The reason for this arrangement undoubtedly related to financial and legal matters.

One example of the evidence for dating this company is a view of the Powers Hotel (probably taken by Charles R. Webster) which was built in 1883. In that year C. W. Woodward was employed by Union View Co. and 1884 was the year of Woodward & Albee's existence, so the Woodward Stereoscopic Co. view of the hotel would not have been published prior to 1885. After 1885 Woodward was employed by Webster & Albee.

Both Charles R. Webster and Josephus Albee were employed by Woodward

Stereoscopic Company, as they had been by Woodward & Albee, as photographer and bookkeeper respectively.

WOODWARD & RUNDEL (1866 — 1870) Charles W. Woodward and Morton W. Rundel, 126 State Street. The date of the formation of this partnership is obscure, but Dr. Howe dated it as listed above and lacking any proof to the contrary I accept his word. M. W. Rundel first appeared in the directory listings in 1863 as professor of penmanship at Eastman's Commercial College. In 1866 the partnership with Woodward was first listed. During the period 1870 — 1872 Rundel's business address remained 126 State Street, but the partnership had been disbanded; in fact during 1872 Rundel was selling real estate from this address. By 1873 he and his brother, Henry P. Rundel, who had been a clerk at the Fine Art Depot of Woodward & Rundel since 1866, had moved to 57 West Main Street where they operated an art and picture store and real estate business for many years.

WOODWARD, CHARLES WARREN (1836 — 1894), the most prominent publisher of stereographic views in Rochester, and one of the major publishers nationally. Mr. Woodward himself was not a photographer and probably never took a picture in his life. He was born the son of Hon. Hiram Woodward in Orange, Massachusetts, and settled in Rochester in 1862. His Fine Art Depot at 126 State Street was established in that year. During the time he was at that location (1862 — 1879) he was the leading dealer in fine art goods and picture frame maker in the city. In 1863 he married Miss Charlotte M. Lyman of Ogdensburg, New York. They had two daughters and two sons.

Mr. Woodward's business career was a complex series of partnerships. The City Directory first listed the business as Woodard & Turpin, though a newspaper biography years later stated that "the business was conducted first under the name of Woodward Brothers, his brother being a partner in the business". That may actually have been the case in 1864-5. In 1866 he joined with Morton W. Rundel to form Woodward & Rundel. This partnership lasted until 1870, though Rundel continued to work out of the 126 State Street address through 1872.

In 1874 the partnership of Woodward & Lord was formed with Jotham Lord. It lasted only one year. The importance of stereographs is indicated by the partnership's directory listing "Woodward & Lord, stereoscopic views, 126 State Street" and an advertisement in that year's directory proclaimed:

"We are publishing Stereoscopic Views from 2,500 negatives, comprising the principal places of interest on the Continent, among which are the famous Yo Semite Valley and Colorado River, Aztec City Arizona. For the latter we have the Only Negative on the Market". (That special negative was credited to E.O. Beaman, formerly of Powell's Colorado River Exploring Expedition.)

This was the first mention of stereo views in Woodward's directory advertise-

ments. By the next year the number of negatives from which he was publishing had risen to 3,000 and now included views of Europe. In 1876 the number of negatives was 4,000. This part of the business must have been Woodward's specialty, and perhaps his downfall, because in 1878 he had given up the Fine Art Depot to George R. Hoare and was specializing in wholesale and retail sale of stereoscopic views, though he also continued to manufacture picture frames.

In 1879 Mr. Woodard moved to 112 State Street where he ran a "picture store" for two years. In 1882 he was at 121 State Street selling "photograph views", but the next year was working from his home. The directory listing for 1882 simply gave his business as stereoscopic views, with the home address of 34 N. Washington.

It is hard to avoid the conclusion that Mr. Woodward had come upon hard times. In 1879 the family moved from their comfortable home on Sophia Street (today known as Plymouth Avenue) to 143 Alexander Street (at that time on the fringe of the city) and the next year moved to 34 N. Washington Street. The lack of a business address and any directory advertisements which had been so prominent over the previous dozen years further suggests declining circumstances. There are, to my knowledge, no Woodward views listing his 1879 — 1882 addresses. That, earlier in the decade, the business had prospered is evident from what biographical references there are, the nature and size of advertisements in the directories, the numerous real estate deals in which he was involved, and from two stereo views of the Woodward home on Sophia Street. The house was ample, and stylishly remodeled in the later of the two views to reflect the prevailing taste of the time.

In late 1882 Woodward became a director of The Union View Company Limited and was also employed by the firm through 1883. His collection of stereo negatives is in ample evidence in the views offered by Union View Co.

In 1884 Henry C. Albee, a collection agent, became his partner in Woodward & Albee, the successor firm to Union View Co. This partnership lasted only for the one year, and in 1885 C. W. Woodward was listed as manager of the business conducted at 175 State Street and his wife Charlotte appeared in the directory listing as publisher of stereoscopic views at that address. From this and other evidence it seems clear that this was the year of Woodward Stereoscopic Co.

Finally, in 1886 the firm of Webster & Albee came into being and Mr. Woodward was briefly manager, then salesman for the firm. He remained a traveling salesman for the rest of his life. Whether his sales activities were on behalf of Webster & Albee from 1888 to 1894 is unclear. Newspaper obituary notices are perversely unspecific on such matters.

In general the quality of the views produced by C. W. Woodward were quite acceptable, though not without the production errors and quality lapses which befall a business of that magnitude. Early Woodward views were from negatives made by Myron Monroe. Later Rochester views under the Woodward

name were by unspecified photographers. As with many publishers of the day, several negatives were often used for a single subject listing to keep the subject up to date, or to replace a broken negative, or simply because there was more than one on hand. Much detective work remains to be done to even made an informed guess as to who may have been behind the camera in the bulk of the views published by Woodward.

Since Charles R. Webster worked for both Woodward & Albee and Woodward Stereoscopic Co., and the new negatives of Rochester views published under these firms are typical of his work, it seems logical to ascribe them to Mr. Webster.

It is too bad that more detailed records of these early businesses and partnerships are not available today. There is obviously an interesting story in the life of Charles W. Woodward which has been all but lost to us in the obscurity of time



STEREO PHOTOGRAPHERS AND PUBLISHERS

(with dates they were professionally active in Rochester)

Albee, Henry C. (Woodward & Albee, publishers)

Albee, Josephus (Webster & Albee, publishers)

ANTHONY, E. & H.T. (photographers and publishers)

Bacon, Franklin W. (1866 - 1897)

BACON & CARNALL (1871)

BIERSTADT BROTHERS (New Bedford, Massachusetts)

Bierstadt, Charles (Niagara Falls, N.Y.)

Carnall, William F. (1869 - 1876)

Carnall, Samuel H. (1872 - 1878)

Crossman, Benjamin P. (1864 - 1902)

Eales, Fred H. (1863 - 1865, 1869)

EALES & UPTON (?)

Fox, J. Marsden (1851 - 1890)

FOX & GATES (1866 - 1869)

Gates, Menzo E. (1861 - 1872)

Hale, Benjamin F. (1863 - 1900)

KEMPE & GATES (1864 - 1865)

Kempe, Julius J. (1864 - 1866)

Kent, John H. (1869 - 1910)

LANGENHEIM - LLOYD & CO. (Philadelphia, Penn., publishers)

THE LONDON STEREOSCOPIC CO. (publishers)

Monroe, George Hibbard (1874 - 1882)

Monroe, Myron Hawley (1851 - 1882)

Moore, Charles H. (1900 - 1915)

Moore, John Robert (Trenton Falls, N.Y.)

Newman, Louis R. (1879 - 1884)

NEW YORK STEREOSCOPIC CO. (publishers)
Oakley, A. Newton (1874 - 1879)
Pomeroy, Charles T. (1879 - 1886)
Rau, William H. (1895, Philadelphia, Penna.)
Rundel, Morton W. (1866 - 1870, vendor)
Sanderson, Isaac H. (1866 - 1891, vendor)
Sherman, Levi (1874 - 1896)
TAYLOR & BACON (1866 - 1869)
UNION VIEW CO. (1881 - 1883)
Walker, Lewis E. (Warsaw, N.Y., publisher)
WARDWELL, E.J. & CO. (1873 - 1878, vendor)
Webster, Charles R. (1882 - 1918)
WEBSTER & ALBEE (1886 - 1910, publishers)
White, Wallace S. (Fall of 1884)
Woodward, Charles Warren (1862 - 1894, publisher)
WOODWARD & RUNDEL (1866 - 1870, publishers)
WOODWARD & ALBEE (1884, publishers)
WOODWARD STEREOSCOPIC CO. (1885, publishers)

Special Thanks

— to Fred Lightfoot who contributed important corrections to the manuscript, offered many helpful suggestions, and whose advice and counsel are valued beyond measure.

— and to Nick Graver who not only reviewed the text but initially got me started on this project and kept after me until it was done.



