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Analysis of the card photograph mounts and imprints of nineteenth century Rochester portrait photographer J.H. Kent, in the George Eastman House collection

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Analysis of the Card Photograph Mounts and Imprints
of Nineteenth Century Rochester Portrait Photographer J. H. Kent,
in the George Eastman House collection.

by

Elizabeth Reilly

BA Art, University of California, Santa Cruz, 1997

A thesis project presented to Ryerson University &
George Eastman House International Museum of Photography and Film

in partial fulfillment of the
requirements for the degree of
Master of Arts
in the Program of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada 2007

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ABSTRACT

Analysis of the Card Photograph Mounts and Imprint Designs of Nineteenth Century Rochester Portrait Photographer J. H. Kent, in the George Eastman House collection, Master of Arts, 2007, Elizabeth Reilly, Photographic Preservation and Collections Management, Ryerson University.

This essay summarizes a survey of a group of cartes de visite and cabinet card photographs by one photographer. A history of nineteenth century card photography styles and practices, and a brief biography of photographer J. H. Kent provide context for the objects examined. The study took into consideration 207 photographic objects that were sorted, analyzed, researched, and cataloged. The card mounts were evaluated principally in comparison to William C. Darrah's book *Cartes De Visite in Nineteenth Century Photography* in an attempt to ascertain the ease of dating card photographs based on the mounts, imprints and other factors of the overall presentation. The results of the comprehensive assessment and analysis of Kent's card photographs proved that dating by addresses imprinted on mounts, details in imprint design and typography, and comparisons of imprint designs and card mount styles to those outlined by Darrah and others is indeed achievable.

ACKNOWLEDGEMENTS

Above all, I would like to thank Joe Struble for being very generous with his time to help me access, catalog and reproduce the Kent photographs for this thesis project. I am also grateful to Barbara Galasso who quickly fulfilled all of my photographic work orders to shoot the front and back of every photograph that I cataloged. Thank you to David Wooters and Laurie Soures for assisting me in the cataloging process and the use of TMS, Sean Corcoran for offering his invaluable advice and support, as well as Jessica Johnston for lending me her fabulous desk chair, without which I would not have been able to physically complete this project. Lastly, I would like to thank Robert Burley, my thesis advisor, and Mike Robinson, my secondary reader.

Elizabeth Reilly

August 2007

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INTRODUCTION

Card mounted photographs such as cartes de visite, cabinet cards and stereographs comprise the majority of nineteenth century photographs that still exist today. They were made, traded and collected in the millions and spawned a social revolution in the process by bringing photography to people of all classes for the first time. The one feature that sets card photographs apart from other nineteenth century formats such as the daguerreotype, ambrotype, or calotype is the mount itself. For that reason, in-depth exploration of popular card styles and detailed examinations of individual mounts and imprints are necessary to gain a better understanding of the way portrait photographs were made, purchased and used during the nineteenth century. As a significant aspect of the history of photography, card mounts deserve close attention.

For this thesis project I have analyzed a group of carte de visite and cabinet card mounts and imprint designs by one photographer, J.H. Kent. Large collections of card photographs by one maker, such as the objects considered for this project, are significant to researchers given that any differences observed—in mount presentation, studio imagery, portrait style, or print process—cannot merely be attributed to the fact that they have different makers, but can reveal larger changes in photographic trends of that time. By examining these differences and comparing them to dating guides set forth by researchers such as William C. Darrah, I will attempt to confirm the possibility and establish the accuracy of dating cartes de visite and cabinet cards through variations in card mounts and imprints.

In addition to the Kent photographs, George Eastman House also maintains sizeable collections of card photographs by studios such as Sarony and Newsboy (studios which specialized in theatrical portraiture) that would also be suitable subjects for card mount and imprint design surveys. Other substantial collections of card photographs from one photographer or studio can most likely be found in historical society and library photography collections across the country, where many photographs produced in a specific region have been donated or acquired. Significant numbers of photographs from popular nineteenth century studios such as Bradley & Rolufson, Matthew Brady, or A. Bogardus should be found in extensive photography collections in California, Washington, D.C. and New York respectively. Such collections exist as great opportunities for additional research into the card mounts and imprint styles of one photographer, and hence, provide further insight into the entire field of nineteenth century card photography.

For my contribution to this subject, I have observed J. H. Kent's career and explored the history of card photography in an attempt to place these photographs and how they were made in their original context. Through cataloging each object and closely analyzing every card mount and imprint variation, I have looked beyond just the photographic images and taken into consideration each object as a whole to determine whether the Kent card photographs follow the same commonly understood patterns in presentation that are outlined by researchers and collectors like Darrah. Ultimately, I have sought to review the specific features of card photograph mounts that can aid in dating individual cartes de visite and cabinet cards, and to verify the reliability of this method of dating these types of photographs.

METHODOLOGY

This thesis project is an analysis of the J. H. Kent carte de visite and cabinet card mounts and imprint designs in the collection of photographs at George Eastman House Photography International Museum of Photography and Film in relation to the trends in card photograph styles outlined and dated by researchers such as William C. Darrah, author of *Cartes De Visite in Nineteenth Century Photography*. The Kent card mount variations have been closely examined through cataloging a selection of objects from the collection, 74 out of 207, chosen as representatives of every major variation of mount style and imprint design in this group of photographs.

In accordance with the standard cataloging procedure of the George Eastman House archive, the accession number, classification, constituents, date, medium, dimensions, title, and recto and verso inscriptions for each object were recorded and then entered into The Museum System (TMS) database. When not inscribed on the object itself, the date period entered for each photograph was established by the studio address imprinted on the card mount, according to Kent's listings in the Rochester City Directories. As it would be too difficult to accurately describe many of the intricate imprint designs, digital image files of each object's recto and verso were uploaded to the database records. The text portion of each mount inscription was manually input so that this information, particularly the studio address imprinted on the mounts on which the dates for each object are based, will be searchable within the database.

The objects were sorted according to the studio addresses imprinted on the card mounts, five different in total, and then divided by format (carte de visite or cabinet). The

photographs were then organized by mount variation (per recto imprint, verso imprint, typography, card color, card edges, or card corners), and the total numbers were recorded. The card mount thickness of every object cataloged was measured with a Mitutoyo 0.05 vernier caliper and recorded in millimeters. The average thickness was then calculated for each format and studio address group.

The Kent studio address dates, by which each object is sorted, are the basis of the dating for these photographic objects. Any further narrowing of the possible years that each photograph originated is based on subsequent information, such as handwritten inscriptions, mount thickness, ornamentation and imprint style, as compared to the dating guidelines of a number of sources found on websites and in books such as William Darrah's.

Appendix A contains two separate tables reproduced from Darrah's book, chronologically outlining the mount and imprint characteristics of cartes de visite that he has observed in his research. Appendix B is a cataloging report gathered and formatted by the TMS database used by GEH. Appendix C is a set of full size color plates of the front and back of each object cataloged, which were shot digitally by the GEH staff photographer. Each image was sized down from 360 to 300 dpi in Photoshop by the author; the color balance was slightly corrected when needed. The reproductions are organized chronologically by studio address, then in order of GEH accession number.

LITERATURE SURVEY

The most extensive research into the range and documentation of card photograph presentation styles I have found is by William C. Darrah in his book *Cartes de Visite in Nineteenth Century Photography*. Darrah's book, published in 1981 and now out of print, remains the most comprehensive examination of nineteenth century card photographs, cartes de visite in particular, and is considered the standard reference for this topic. From his survey of 40,000 images by 14,500 predominantly American photographers, Darrah divided his findings into three sections: The History and Diversity of Cartes de Visite, A Subject Guide to Cartes de Visite, and The Documentation and Interpretation of Cartes de Visite. Although the focus of this book is on the carte de visite, Darrah does speak of the cabinet card as "...little more than a larger carte. It was produced by the same methods, mounted on the same card stocks, and identified by similar imprints,"¹ so it followed the same fashions and trends in presentation as the carte de visite. I have found this book to be the most helpful in understanding the production and business of card photographs in the nineteenth century, as well as the breadth of mount styles and imprint designs, and so I have used Darrah's book as the basic reference point for my research and evaluation of the Kent card photographs.

I have come across only a few other detailed discussions of card photograph variations, such as in Chapter Seven of Bridget and Heinz Henisch's *The Photographic Experience, 1839-1924: Images and Attitudes*, published in 1994. Since these authors are from Pennsylvania State University, which acquired the William C. Darrah collection of

¹ William Culp Darrah, *Cartes De Visite in Nineteenth Century Photography* (Gettysburg, PA: Stan Clark Military Books, 1981), 15.

62,608 cartes de visite in 1989,² it is likely that much of the information in this book is derived from the same objects as Darrah's book. By pure chance, I happened on another rather extensive discussion of card photograph imprints at the beginning of Carl Mautz's book *Biographies of Western Photographers*. Although Mautz's information is specific to card photographs from the American West, the styles, design motifs, and overall trends relate to card photographs across the country because all photographers and studios purchased their materials from the same few manufacturers and supply companies. Mautz's book did not show up in my catalog searches on this topic, which I believe speaks of the lack of worth given to this aspect of photographic history so vast that it deserves its own volume.

I found a relevant article in a 1974 issue of the George Eastman House magazine *Image*, titled "Dating Early Photographs by Card Mounts and Other External Evidence: Tentative Suggestions." While it focused on trends in card mount variations by dates, I believe that the author's findings are not based on enough objects to be reliably conclusive. For the most part, I have found only general information about the varying styles in nineteenth century card photographs in the "Guides to Dating Card Photographs" sections of books such as Lou W. McCulloch's *Card Photographs: A Guide To Their History And Value*, *Collector's Guide to Nineteenth-Century Photographs* by William Welling, and various websites like www.PhotoTree.com, www.RetouchPro.com and www.VintagePhoto.com. Or, I found just a general discussion of mounts and imprints such as in George Gilbert's *Photography: The Early Years*, and

² Penn State University Libraries, *Guide to the William C. Darrah Collection of Cartes-de-visite, 1860-1900*, www.libraries.psu.edu/speccolls/FindingAids/darrah.frame.html (April 10, 2007).

The Album of Carte-de-Visite and Cabinet Portrait Photographs 1854-1914 by Oliver Mathews.

For a biographical overview of J. H. Kent, I have referred to Charles E. Fitch's *Encyclopedia of Biography of New York*. For more specific details into Kent's career I have referenced Joan Pedzich's article in the George Eastman House publication *Image* (Volume 27 No. 1, 1984) and Mary E. Smith's assessment of Kent's photographic business in *Behind the lens: Nineteenth century and turn-of-the-century photographers of Western Monroe County, New York*.

There are a number of books that I have referenced for the general history of card photographs, such as *Photography with a New Face: The Advent of the Carte de Visite in American Culture* by Dan Younger, and *A.A.E. Disdéri and the Carte de Visite Portrait Photograph* by Elizabeth Anne McCauley. I also turned to original photographic supply catalogs such as *E. & H. T. Anthony Price List of Photographic Card Stock*, 1875, *Thos. H. McCollin Catalog*, 1882, and *Buchanan's Illustrated Catalogue*, 1896, to get an idea of the styles and prices of mounts and imprints that were offered to photographers and portrait studios.

I have yet to come across an in depth discussion of the various card styles of just one studio or photographer in particular. There are some illustrations of different verso imprint designs used on four of Mathew Brady's cartes de visite in Gilbert's *Photography: The Early Years*,³ and twelve different examples of imprints used by The Sutterly Brothers to illustrate the paths of their various partnerships and studio locations

³ George Gilbert, *Photography: The Early Years*, (New York: Harper & Row Publishers, 1980), 93.

in Mautz's *Biographies of Western Photographers*.⁴ But, I have not found anything that closely examines, in detail, just one photographer's card photograph mounts and imprints throughout their career, which I have attempted to do with the Kent card photographs.

⁴ Carl Mautz, *Biographies of Western Photographers*, (California: Carl Mautz Publishing, 1997), 13.

HISTORY OF CARD PHOTOGRAPHY

“Cartes de visite were the most influential and diverse type of photographs produced between 1860 and 1900... The format revolutionized the business and profession of photography and brought about a far-reaching social revolution... Carte de visite photography invaded every aspect of daily life and placed the photographic image on par with the printed work in human communication...”

William C. Darrah

Cartes de Visite in Nineteenth Century Photography

The carte de visite, French for “visiting card”, is an approximately 2-1/4 x 3-1/2 inch print mounted on a 2-1/2 x 4 inch board that was prevalent from the mid 1850s to the 1890s with a height of popularity in the early 1860s. In 1866 the cabinet card, measuring approximately 4 x 5-1/2 inch image on a 4-1/4 x 6-1/2 inch mount, was introduced as a larger version of the carte-de-visite, and “changed the photographic viewing experience from an intimate affair to a public display on a mantle or wall.”⁵ The cabinet card supplanted the carte de visite in popularity and was sold into the early 1900s, when advancements in both photo-mechanized printing and handheld cameras fulfilled the public’s need for small photographs of celebrities and family members to place in their albums.⁶ Nevertheless, these types of card-mounted images, including other formats

⁵ Robert Hirsch, *Seizing the Light: A History of Photography*, (New York: McGraw-Hill Higher Education, 2000), 83.

⁶ O. Henry Mace, *Collector’s Guide to Early Photographs*, (Radnor, PA: Wallace-Homestead Book Co., 1990), 140.

like the stereograph, victoria, and boudoir styles, were the most common form of early photograph and “represent the largest body of surviving 19th century photographs.”⁷

The carte-de-visite was popularized in Paris, 1854 by André-Adolphe-Eugène Disdéri when he patented his new technique for taking multiple photographs (usually eight) on a single glass plate negative. In this process, the negative could be exposed at the same time or in a series, and all exposures printed simultaneously, thus considerably cutting down on the cost of production. “It was a new sensation to be able to see, not one, but many miniature portraits of one’s self,”⁸ and this cheap style of photographic portrait became in extremely high demand by 1860 when it arrived in the United States. As “the first popular form of portrait photograph that appealed to all classes,”⁹ cartes de visite replaced the traditional engraved calling card, as well as the more expensive, fragile and unique daguerreotype and ambrotype portraits,¹⁰ and subsequently spawned an entire industry around their production. For the first time, photographs were affordable enough to exchange with many different friends and family members, and unlike bulky cased photographs, were easy to send through the mail. These appealing characteristics made carte de visit portraits the perfect memento for hundred of thousands of soldiers going off to fight in the Civil War shortly after the time that they were introduced in America, and

⁷ William E. Leyshon, *Photographs from the 19th Century: A Process Identification Guide*, (Arizona: Sharlot Hall Museum Archives, 1984-2001), 66. www.sharlot.org/archives/photographs/19th/index.html (April 16, 2007).

⁸ Robert Taft, *Photography and the American Scene - A Social History, 1839-1889*, (New York: Dover, 1964), 140.

⁹ B.E.C. Howarth-Loomes, *Victorian Photography: An Introduction for Collectors and Connoisseurs*, (New York: St. Martin’s Press, 1974), 81.

¹⁰ Brian Coe, *George Eastman and the Early Photographers*, (London: Priory Press, 1973), 36.

“this large-scale separation of men from their wives and families contributed greatly to the popularity of the carte de visite...” in the United States.¹¹

Cartes de visite became so popular that the term “Cartomania” was coined for the resulting craze in collecting the small photographs.¹² The ubiquitous trading of cartes of men and women of all ages, babies, couples, group portraits and even family pets (Figure 1), led poet Oliver Wendell Holmes to describe card photographs as a new type of “social currency.”¹³ New subjects became in demand and card photographs of far away places, exotic people, picturesque landscapes, human oddities and famous personalities became popular collectibles. American photographers like Mathew Brady, Napoleon Sarony, and Abraham Bogardus enjoyed tremendous success photographing the country’s most notable figures and selling their cartes de visite portraits. The sales of photographs were even taxed to help finance the Civil War, and tax stamps, used from September 1, 1864 to August 1, 1866,¹⁴ are still found affixed to the backs of many cartes de visite made during that time.

¹¹ Darrah, 74.

¹² Margaret F. Harker, *Victorian and Edwardian Photographs*, (London: Charles Letts Books Limited, 1982), 22.

¹³ Darrah, 24.

¹⁴ William Welling, *Collector’s Guide to Nineteenth-Century Photographs*, (New York: Macmillan Publishing Co., Inc. 1976), 71.

1. Portrait of a dog by J.H. Kent, George Eastman House Collection

Photographic portrait studios became a common fixture in cities around the world and the materials used to create the cards were manufactured in enormous numbers, including albumen paper, rolling presses, burnishers, and mounting adhesives. A number of new jobs were created when studios employed many people to carry out the various tasks of production such as preparing the negatives, developing the proofs, printing the photographs, mounting the prints, retouching and hand-tinting the final products. Photo albums were designed and sold to encourage the trading and collecting of card photos, much like baseball card or stamp collecting in the 20th century. In addition to portraits of friends and family members, it was incredibly popular to collect images of “celebrities” of the day such as royalty, authors, politicians, military personnel, artists and actors, and studios made a lot of money selling this type of mass-produced card photograph.

Carte-de-visite and cabinet card photographs are typically albumen prints pasted to a secondary support referred to as a mount board. Card mounted photographs were also made with the carbon, woodburytype, platinotype, chromotype, collodion printing out, and gelatin silver processes among others, but by far the greatest numbers were made

with the albumen process.¹⁵ Introduced in 1850 by Louis-Désiré Blanquart-Evrard, albumen is essentially paper coated on one side with salted egg whites then sensitized with silver nitrate. Photographs printed on albumen have sharp detail and good contrast, especially when printed from collodion glass negatives, which were introduced by Frederick Scott Archer in 1851. The increased detail and wide tonal range is due to the binding layer of albumen that sits on the paper's surface, as opposed to the soft, matte finish of salted paper prints in which the image is embedded within the fibers of the paper. Albumen paper manufacturers started making double-coated albumen paper for an extra glossy finish. After the mid 1870s studios began roller burnishing the albumen prints as opposed to simply pressing them, adding even more gloss to the finish. Heat burnishing albumen prints also increased the sharpness of the image and the range of tones.¹⁶ These improvements to the printed image, in addition to the sturdy mount, cheap price and infinite reproducibility, greatly aided in the huge success of the card mounted photograph.

Most early carte de visites were vignetted headshots (Figure 2) but by the late 1860s variations in the portrait style appeared such as sitting and standing poses, furniture, studio props like balustrades, curtains to hide headstands, and painted backdrops. After the late 1860s, the larger size of cabinet card photograph allowed for new themes, group portraits, props such as bicycles, and elaborate furnishings that reflected the Victorian style of the day. Other frequent subject matter included people in occupational scenes, studio-simulated "rustic" outdoor settings (Figure 3), and theatrical-

¹⁵ Oliver Mathews, *The Album of Carte-de-Visite and Cabinet Portrait Photographs 1854-1914*, (London: Reedminster Publications Ltd., 1974), 70.

¹⁶ James M. Reilly, *Albumen and Salted Paper Book: The History and Practice of Photographic Printing, 1840-1895*, (Rochester: Light Impressions Corporation, 1980), 6.

looking rowboat and seashore sets. Advancements in negative making technologies allowed for faster shutter speeds, reducing exposure times and making photographs of children and pets more successful.

2. Vignetted head shot, sitting pose, and studio props in Kent card photographs.

3. Kent card photographs with painted backgrounds and “rustic” outdoor studio props.

The mounts of many early carte-de-visites were a plain, lightweight Bristol board (thin cardstock made of multiple layers of rag paper) with squared corners. Some cards had an ink stamp identifying the photographer, referred to as an imprint or backmark, on the reverse side of the mount. Other examples have a line (or two) border, often red in color, around the print, or the name of the photographer in a small, plain type at the very bottom front or the back of the card (Figure 4). As described by Darrah, the photographer imprint was very significant as it "...served two functions: it claimed authorship and it advertised."¹⁷ In fact, many cartes de visite not bearing a photographer imprint of any kind are pirated copies of original photographs. Such "bootlegs" were common with lucrative celebrity portrait cartes de visite.¹⁸ By 1866, the cabinet card's mount size provided more room for larger photographer's advertising imprints and a greater degree of decoration and information on both the front and back. Generally these inscriptions and embellishments became more ornate throughout the decades,¹⁹ often filling the entire back of the card mount.

¹⁷ Darrah, 16.

¹⁸ Taft, 151.

¹⁹ Mace, 116.

4. Kent card photographs with (a) stamp imprint, (b) line border, (c) plain text imprint.

By the late 1860s, specialist firms took on the job of making cardstock for mounts and designing and printing imprints, such as A. M. Collins in Philadelphia and Marion & Co. of London and Paris, who “offered a wide selection of imprint designs” from which “the photographer chose one he liked and the dealer imprinted the cards.”²⁰ (Figure 5).

²⁰ Darrah, 171.

5. Imprint designs available for order, *Thos. H. McCollin Catalog*, 1882.

The presentation elements of the cards grew more intricate and mount verso imprints were transformed from small ink stamp logos to, by the late 1870s, full size advertisements utilizing decorative elements like frames, cartouches, scrolls and ribbons (Figure 6). More information about the photographer was included in the designs, such as medals awarded, multiple studio locations, the mention of elevators in the building, or the photographer's other trades, such as dentistry.²¹ Statements regarding the photographer's services like "Negatives Kept," "Copies Can Be Made Anytime," "Portraits Enlarged to Any Size" and "Specializing in Portraits of Children" became very common. Certain motifs appear frequently in many mount designs and were used as symbols; painters'

²¹ Heinz K. Henisch and Bridget A. Henisch, *The Photographic Experience, 1839-1914: Images and Attitudes*, (PA: The Pennsylvania State University Press, 1994), 216.

palettes, brushes, easels, combined with cameras and other photography tools and equipment were used to imply “the association of photography with painting,” that is, fine art.²² The sunburst was a common motif, used to symbolize the photographer’s dependence on/manipulation of sunlight, as were trains and the railways to suggest photography’s place in highly industrialized, modern society. Cherubs, muses, cameras and photographic chemistry are commonly shown together, and Egyptian and Japanese elements appear in designs created in the early 1880s.²³

6. Verso imprints showing painter’s palettes, sunbursts and cameras on Kent mounts.

Different styles of mount boards also progressed through the decades with colors varying from white, cream, gray, and tan to bolder colors like maroon, green, and black showing up in the 1880s (Figure 7). In his 1883 book of essays about photography, Baden Pritchard reveals a photographer’s reasons for using different colored mounts:

²² Henisch and Henisch, 199.

²³ A.J. Morris, *Dating 19th Century Card Mounted Portraits*.

www.ajmorris.com/roots/photo/dates.php (April 18, 2007).

“The cream-coloured mount that now almost invariably takes the place of white gives a chance to photographs with degraded lights, while the reason of black mounts being so popular is very evident: they permit the use of deep rich shadows without these appearing unusually heavy.”²⁴

7. Various shades of Kent card photograph mounts.

Variations in the colors of the photographic prints also exist because it was popular around the 1870s to tint the albumen paper shades of violet, blue and pink with synthetic dyes, in addition to hand tinting and over-painting. The card mount edges evolved from plain squared to rounded corners, beveled, gilt and scalloped sides. (Figure 8). The photographer's front imprint also changed over time, usually showing their name, monogram or logo and studio location, printed or embossed at the bottom front of the cabinet card mount. Along with a line border around the pasted photo, these imprints grew more complex and ornate with intricate type, ornamental curlicues and other

²⁴ Baden, H. Pritchard, *About Photography and Photographers: A Series of Essays for the Studio and Study*, (New York: Scoville, 1883), 79.

popular printing and calligraphy decorations of the time (Figure 9). The front imprints were usually printed in a color or gilt (and eventually silver), or blind stamped (embossed or impressed).

8. Various mount borders and edges on Kent card photographs.

9. Various recto imprints on Kent card photographs.

The same motifs and the exact same designs appear on card mounts from many different photographers and studios around the country and in Europe. Overall, “the same types of cards, colors, and imprints were used everywhere,”²⁵ as a result of the manufacture and distribution of carte mounts by one or two companies that invariably standardized the styles and trends. Because card supply and printing prices were so affordable (Figure 10), and according to Darrah, “since most photographers purchased only a four or six month supply of mounts they were always able to buy the latest style”²⁶ there is “a remarkable chronologic sequence of styles and fads”²⁷ in imprints.

Scale of Prices for Printing Name and Address,					
BY LETTER PRESS,					
OR					
CARD, VICTORIA, CABINET AND STEREOSCOPE MOUNTS.					
DESCRIPTION OF CARDS.	PRICE PER THOUSAND, IN LOTS OF				
	1 M.	2 M.	3 M.	4 M.	10 M.
Card Mounts.....	1 00	75	75	75	70
Victoria Mounts.....	1 50	1 13	1 13	90	90
Cabinet Mounts.....	1 50	1 13	1 13	90	90
Stereoscope Mounts.....	1 50	1 13	1 13	90	90
For 500 or less, 50 cents for each lot.					
IMPRINT IN GILT,					
Double the above Prices.					
Price per One Hundred, for					
PRINTING NAME AND ADDRESS WITH LETTER PRESS,					
On Cards 6½ x 8½ to 20 x 24.					
On Cards 6½ x 8½ to 11 x 14.	IN LOTS OF				
	100	200	300	400	500 to 1000
STYLE OF PRINTING.					
With Black or Colored Ink...	1 13	88	75	63	60
In Gilt.....	1 31	1 20	1 00	90	87
On Cards 11 x 14 to 16 x 20.	IN LOTS OF				
	100	200	300	400	500 to 1000
STYLE OF PRINTING.					
With Black or Colored Ink...	1 45	1 12	1 00	90	85
In Gilt.....	1 60	1 45	1 30	1 25	1 13
On Cards 17 x 21, 18 x 22 and 20 x 24.	IN LOTS OF				
	100	200	300	400	500 to 1000
STYLE OF PRINTING.					
With Black or Colored Ink...	2 15	1 80	1 70	1 60	1 45
In Gilt.....	2 30	2 50	2 40	2 30	2 15

10. Prices for Letter Press Printing from *E. & H. T. Anthony Price List of Photographic Card Stock*, 1875.

²⁵ Darrah, 172.

²⁶ Ibid, 172.

²⁷ Ibid, 122.

Nearly all albumen prints on card photographs were gold toned for better stability and a preferred color shift from reddish-brown to various shades of purple,²⁸ “but there was no uniformity since the resulting tint depended on the chemistry of the emulsion as well as the toner.”²⁹ Albumen prints have a strong tendency to yellow over time due to a number of factors including the chemical and physical properties involved in the process and exposure to light and moisture, so most carte-de-visite and cabinet card photos found today display a strong color shift to yellow in the highlights of the image and overall loss in image density, especially if they were not washed properly when printed. Often retouching on the print that blended in with the original tone of the photograph becomes much more pronounced on highly faded albumen prints (Figure 11a).

Albumen prints were mounted onto secondary supports specifically because the thin paper, coated only on one side, was very prone to curling which can cause severe cracking in the albumen layer. Initially, the mounts were a stiff Bristol cardboard made of several layers of good quality paper. By the later decades of the 19th century, poor quality papers containing lignin, an impurity in wood pulp, were commonly used in mount boards and have greatly added to the deterioration of the photographs. The adhesive used to mount the print to the board was primarily wheat starch, but some poorer quality adhesives that were used have also caused the deterioration of images over time. In addition to cracking, yellowing and fading, is another type of deterioration often found in albumen prints called foxing, “a type of paper staining characterized by blotchy, reddish-

²⁸ Reilly, 5.

²⁹ William E. Leyshon, *Photographs from the 19th Century: A Process Identification Guide*, (Arizona: Sharlot Hall Museum Archives, 1984-2001) 72, www.sharlot.org/archives/photographs/19th/index.html (April 16, 2007).

brown patches.”³⁰ Foxing can appear in both the print and the mount and may be due to impurities in the paper or the growth of mold (Figure 11b).

11. Two types of deterioration common to albumen prints, seen on Kent card photographs: (a) fading that can reveal retouching and (b) foxing spots.

With the many variations in presentation, so many lovely card-mounted photographs of the 19th century celebrated the aesthetic excesses of the Victorian era. Luxuriant, ornate, delightful, and rich can be said of both what is depicted in the photograph and how it is presented on the card mount. As historical objects, card photographs can teach us much about the materials of the trade, photographers and studios of the day, as well as trends in graphic design and printing. As visual images, these kinds of early photographs offer clues to a greater understanding of our ancestors, the age they lived in, the history of photography, as well as the likenesses of people both famous and common.

³⁰ Reilly, 35.

The tremendous popularity of card mounted photographs like the carte-de-visite and cabinet card was perhaps the result of a desire of the era “to capitalize on the power of photography to capture the likenesses rapidly and cheaply, for such purposes as identification and documentation.”³¹ The styles, subjects and overall presentation of these early types of photographs hold many clues to their individual histories, as well as insight into the age in which they thrived. These small, inexpensive cards opened up what was previously only available to the rich—personal portraiture, and truly ushered in the new age of photography. A new way of seeing the world had taken shape, one that demanded representations more real than any others that were produced before them. The overwhelming success of card photography, made possible by Disdéri’s multiple tube camera along with Blanquart-Evrard’s albumen process and Archer’s collodion process, effected the widespread commercialization of the photography and helped drive it as one of the greatest inventions of the 19th century.

³¹ Elizabeth Anne McCauley, *A.A.E. Disdéri and the Carte de Visite Portrait Photograph*, (Connecticut: Yale University Press, 1985), 27.

J. H. Kent is widely considered one of Western New York's leading and most skillful nineteenth century studio photographers with a career that spanned more than forty-five years and included prosperity, national recognition, leadership and enterprise. Born in 1827 in Plattsburg, New York, John Howe Kent began his artistic career as a trained landscape painter upon moving to Brockport, New York in 1848. By 1866, Kent had married Julia Ainsworth, taken up photography, added a new skylight studio addition to his home and gallery, and advertised in the local newspaper as both a landscape painter and studio photographer.³² Kent relocated his family to Rochester, New York in the beginning of 1868, and worked out of a studio at 18 Buffalo Street; this was the first of at least eight different studio addresses in Rochester used by Kent, for periods spanning one to twelve years until his death in 1910.³³

Described in one biography as "the leading photographic artist of the country,"³⁴ John Howe Kent was Rochester's most respected portrait photographer and often shot some of the city's most illustrious figures such as Susan B. Anthony and Frederick Douglass; stunning portraits which remain some of the best known images of these two historic personages (Figure 12). In addition to recognition for his extremely well crafted

³² Mary E. Smith, *Behind the lens: Nineteenth century and turn-of-the-century photographers of Western Monroe County, New York*, (Monroe County Photo-History Project, 1980), 7.

³³ Monroe County Library System, Rochester City Directories, 1868 – 1911, www2.libraryweb.org/orgMain.asp?storyid=935&orgid=467 (December 19, 2006).

³⁴ Charles E. Fitch, *Memorial Encyclopedia of the State of New York*, (New York: The American Historical Society, 1916), 267.

studio portraits, Kent was also credited for a hand-held screen that he developed to better control the lighting of portrait subjects.³⁵ Kent's innovation appears to be a precursor to the common round, collapsible, hand-held reflectors still used by professional photographers today. Furthermore, Kent garnered a great deal of praise and several awards for his impressive display of life size contact print portraits from direct negatives displayed at the Philadelphia Centennial Exhibition in 1876.³⁶

12. Portraits of Susan B. Anthony and Frederick Douglass by J. H. Kent.

Kent was also a leader within the photographic community, as the Secretary of the 1872 National Photographic Convention, and then elected president of the

³⁵ Joan Pedzich, "John Howe Kent." *Image*, Vol. 27.1, 1984, 2.

³⁶ According to Joan Pedzich, these large-scale photographs were so impressive that Kent was challenged openly in the *Philadelphia Photographer* by Edward L. Wilson, who asserted the prints were enlargements. Kent denied this, maintaining that they were indeed contact prints from direct negatives. Upon examination of a large-scale portrait by Kent in the GEH collection, Eastman House conservators have concluded that it is a combination print from several negatives – perhaps pointing to the significance of Kent's use of the word "negatives" in the plural.

Photographers' Association of America in 1884.³⁷ Perhaps Kent's most lasting contribution to photography was his initial investment in a young Rochester photographer's new company. Through his friendships with George Eastman and Henry Strong, Kent spent \$10,000 for one hundred shares of the new Eastman Dry Plate and Film Company. As one of the initial investors along with a few other leading Rochester businessmen, Kent was a director of the new company, and in 1889 was appointed Vice President of the newly incorporated Eastman Company.³⁸

John Howe Kent amassed a sizeable fortune that was left to his only daughter, Ada Howe Kent, who became a well-known watercolor painter in her own right.³⁹ In turn, she donated most of her inheritance to local charities and there are still a number of foundations and scholarships in her name. Altogether, J. H. Kent has had a significant influence on the world of photography in all aspects of the art, industry and profession. His talent and business savvy benefited his clients, partners and employees very well, and although his name has not remained as recognizable as his friend George Eastman, John Howe Kent is still one of the most important men in Rochester's photographic history.

³⁷ Fitch, 267.

³⁸ Elizabeth Brayer, *George Eastman: A Biography*, (Baltimore, MD: The Johns Hopkins University Press, 1996), 546.

³⁹ The remainder of J. H. Kent's estate such as business records and related studio matter, however, has not been located by the author.

SURVEY OF KENT CARD PHOTOGRAPHS

“If one has available for study a large number of cartes, a hundred or more, from a single photographer, and these span more than a decade, it is easy to arrange the imprints in chronological sequence and thus establish a reference time scale.”

William C. Darrah

Cartes de Visite in Nineteenth Century Photography

There are 207 card photographs by J. H. Kent in the GEH Photography collection spanning approximately 31 years of his career as a portrait photographer in both Brockport and Rochester, New York. According to Darrah, this number of card photographs from one photographer, J. H. Kent, should be more than enough for me to attempt to date the photographs by mount styles and imprint designs. I have located additional Kent card photographs available for study, such as three in the Eastman Legacy Collection, a number of Susan B. Anthony and Frederick Douglass related Kent photographs in the Rare Books and Special Collections department of the University of Rochester's Rush Rhees Library, as well as 109 Kent photographs in the William C. Darrah Collection of Cartes de Visite at Pennsylvania State University, and although these certainly offer more opportunity for further research, I chose to focus my specific research and cataloging on the objects in the GEH Photography Collection.

According to GEH Assistant Archivist Joe Struble, most of these photographs came to the museum as donations from at least 20 different Rochester area families in

groups anywhere from 2 to 25 Kent card photographs, while about 15 were a part of the Siple (American Museum of Photography) Collection acquisition in 1977.⁴⁰ The photographs vary greatly in condition with some showing very little sign of their age. On the other hand, many of the photographs exhibit considerable fading of the albumen print, cut mounts (probably to fit inside albums or frames), dog-eared corners and other various indicators of general use, age and handling.

In addition to the standard pencil inscriptions or ink stamp markings associated with the museum and other institutional accessioning processes, some of the objects also exhibit handwritten inscriptions. Typically written in ink, but sometimes in pencil, most of these types of captions identify the sitter in the portrait and sometimes include the date of the photograph, which greatly aids in an attempt to date similar photographic objects. The inscriptions often provide some context for the way the photographs were originally used; for example, one Kent carte de visite (Appendix C, #1981:3916:0019) bears a handwritten inscription on the back that reads: "Your Boy in "Sag," Zachary P. Taylor / '69 UofR" and perhaps in a different hand: "July 6th 69". I assume that this inscription was written by the subject of the photograph, Zachary P. Taylor, who gave this carte de visite of himself to a friend, perhaps a fellow student or graduate of the University of Rochester. Further research at the university into the name and date could likely reveal much more about this photograph.

Another inscription, handwritten on the back of a cabinet card by Kent from the 24 State Street address (Appendix C, #1982:1000:0001), reads: "Elder Boy Birth 1884 / Walter Donovan". The photograph is a group portrait of four children, and since only one

⁴⁰ Joe Struble, E-mail to the author, June 26, 2007.

child is identified in the inscription, I assume that it was written by a distant relative or perhaps many years after the photograph was taken. This inscription also helps narrow the possible years that the photograph was created. Since Kent worked out of the 24 State Street studio from 1884 – 1896, and the eldest child—who looks to be about eight or nine years old in the photograph—was born in 1884, then this cabinet card was probably made around 1892 or 1893.

I have not observed any handwritten inscriptions that appear to be from Kent or his studio, such as negative numbers, which were commonly written in pencil on the backs of card photographs by many other studios at that time; Kent must have had another in-studio system for organizing portraits orders and negative numbers, since most of his card mounts include the inscription “Copies can be had at any time.”

The subjects and poses of these photographs also vary widely from vignetted head portraits, seated and oval framed 3/4 head and torso shots, standing full length portraits, pictures of babies, groups of children, school portraits and even a portrait of a dog. The looks of these photographs also vary from plain with no background, to somewhat ornate studio settings that included painted backgrounds, drapes, furniture, pedestals, vases, toys, flowers, and even constructed “rustic outdoor” settings. Kent was known for his skill in portraiture and his photographs reflect that talent by how they “exhibit grace and elegance,”⁴¹ and were always tastefully done, even when incorporating some of the more elaborate studio props that were popular in the Victorian era.

Of the 207 Kent card photographs in the GEH collection, there are 153 cartes de visite and 54 cabinet cards. I did run across a few cards that measured slightly larger (7.1

⁴¹ Pedzich, 2.

x 4.1 inches) or smaller (5.9 x 4.2 inches) than typical cabinet cards (6.5 x 4.5 inches). The larger mount measures 7 x 4 inches, which matches the Promindae style,⁴² but the smaller mounts do not fit the standard size of less common formats, such as the Victoria (5 x 3.25 inches) or Boudoir (5.5 x 8.5 inches).⁴³ For my purposes, I decided to group these odd sized card mounts with the cabinet cards.

Although none of Kent's photographs or imprints are used as illustrations in Darrah's book, Kent is mentioned twice in reference to the fact that he, like many photographers of the time, frequently moved studios:

"There are three striking patterns of this mobility: (1) movement from villages to larger communities to larger cities, each move resulting in a more successful business, as, for instance, J.H. Kent (Rochester, N.Y.); (2) movement from large city galleries to small communities, especially by young photographers who wished to become independent operators; and (3) the typical wanderer, "go west, young man."⁴⁴

Because of this, I sorted the photographs according to the studio address imprinted on the mounts. A search in the Rochester City Directories⁴⁵ yielded the exact years that Kent was at each studio location. From 1865 until his death in 1910, Kent operated from 9 different studio addresses (with at least one change due to street renumbering⁴⁶ (Table 1).

⁴² Jeremy Rowe, *Dating Card Mounted Photographs*, www.vintagephoto.com/reference/dating.html (April 18, 2007).

⁴³ Gilbert, 173.

⁴⁴ Darrah, 20.

⁴⁵ www2.libraryweb.org/orgMain.asp?storyid=935&orgid=467.

⁴⁶ Pedzich, 5.

Table 1. Kent's studio addresses and the years they were listed in the Rochester City Directories (*Brockport dates provided by Smith⁴⁷).

Studio Address	Dates
Brockport	*1865 - 1867
18 Buffalo Street	1867 - 1868
58 State Street	1869 - 1878
20 State Street	1879 - 1883
24 State Street	1884 - 1896
48 East Avenue	1897 - 1901
10 Triangle Building	1902
11 Triangle Building	1903 - 1905
9 Triangle Building	1906 - 1910

Of the nine different addresses that Kent worked from (the eight listed in the Rochester City Directories, plus one Brockport imprint), only five different studio address imprints are represented in the GEH collection. This could be because the years that Kent was at these studios were the height of his business and his most prolific, and that from 1897 until his death in 1910, Kent was perhaps more involved with his role at Kodak or simply slowing down in his old age; also, this fact most certainly reflects the dwindling popularity of card photographs at the end of the nineteenth century. There are some examples of Kent card photographs bearing two different 48 East Ave. imprints, one in the Eastman Legacy Collection and another at the University of Rochester, but because they are not in the GEH Photography Collection, did not factor in my specific research. Nevertheless, from the information provided by the directories, I was able to greatly narrow the possible dates of origin for each Kent card photograph in the collection (Table

⁴⁷ Smith, 7.

2). The majority of card photographs, 122 out of 207, bear the 58 State Street imprint. This is likely because Kent worked from this address for an extended period of time, 1869 to 1879, during the height of popularity of card photography in the United States.

Table 2. Breakdown by format and studio address, of J. H. Kent card photographs in the George Eastman House collection.

Studio Address	Dates	CDV	Cabinet	Totals
Brockport	1865 - 1867	8	1	9
18 Buffalo Street, Rochester	1867 - 1868	6	0	6
58 State Street, Rochester	1869 - 1878	122	7	129
20 State Street, Rochester	1879 - 1883	16	17	33
24 State Street, Rochester	1884 - 1896	1	29	30
Total		153	54	207

With all of the Kent photographs grouped according to format and studio address, I then sorted the cards by imprint designs and mount styles (Table 3). In total, I found 31 recto variations and 28 verso variations in the cartes de visite, and 22 recto and 15 verso variations in the cabinet cards.

Table 3. Breakdown by imprint and mount style variations, of J. H. Kent card photographs in the George Eastman House collection.

Studio Address	CDV:	Recto Variations	Verso Variations	Cabinet:	Recto Variations	Verso Variations
Brockport	8	2	5	1	1	1
18 Buffalo Street, Rochester	6	4	2	0	N/A	N/A
58 State Street, Rochester	122	20	16	7	5	3
20 State Street, Rochester	16	4	4	17	7	5
24 State Street, Rochester	1	1	1	29	9	6
Design Variations Total		31	28		22	15

Overall, Kent's card photographs look like most other American cartes de visite and cabinet cards, and seem to follow a very similar development in presentation, from plain to more ornate as the years progressed. The earliest Kent cartes de visite from Brockport are very plain looking on thin, light-colored mounts with no recto inscriptions. The one cabinet card from Brockport has small, plain lettering in red on the bottom of the front, and no imprint on the back. Cartes from Kent's next address, his first in Rochester, are also thin and plain looking, but the imprint moved from a stamp on the verso to a small printed one below the albumen photograph on the front of the card.

The styles of the cartes and cabinet cards from Kent's next studio address, 58 State Street, exhibit the most variation. There is anywhere from the very plain, modest front imprint only, to the extremely ornamental print recto and decorative verso imprints in this group. Most of the card photographs from the 20 State Street address have the simple yet elegant cursive style imprint design on the verso. From an examination of some handwritten letters by J. H. Kent to George Eastman found in the Eastman Legacy Collection, it can be concluded that this particular imprint design is derived from Kent's actual signature (Figure 13); imprinting the photographer's signature on the mount was a common practice most notably used by Napoleon Sarony.⁴⁸ All but one of the cabinet cards showing the 24 State Street address have some version of the Kent signature imprint on the mount verso. It is clear that by these years, 1884-1896, Kent favored a more subdued overall presentation for his card photographs than in previous years.

⁴⁸ Mace, 112.

(a)

(b)

(c)

13. (a) J.H. Kent signature from a letter to George Eastman, 1896.
(b) J.H. Kent signature from a letter to George Eastman, 1894.
(c) Kent card photograph recto imprint design ca.1879-1883.

Most of the imprints on both the fronts and backs of the Kent card photographs in the GEH collection are clearly distinguishable as entirely different designs or simply vary by mount color or general color scheme (Figures 14 and 15).

14. Kent imprints on different colored mounts, ca.1869-1878.

15. Kent imprints in different color schemes, ca.1869-1878.

But, there are some designs that with a closer examination reveal minute variations that upon first glance appear to be identical. One example of this slight variation can be seen with the three Brockport stamp imprints that at first look to be the same design, with one stamped in a red ink (Figure 16). A closer look proves that the floral frame design in the red stamp (Fig 16c) is slightly different from the black stamps, most obviously in the top flower whose leaves create a point not seen in the black version of the design. Other distinctions can be seen in the customized text, which differs in all three examples. In Figure 16a, Kent's name is not italicized while it is italicized in the other two examples.

In Figure 16b there are no periods between the N and Y of the New York abbreviation while there are periods in the other two examples, and in Figure 16c there is an extra space between the N. and Y. of New York that is not in the other two examples.

16. Details of Kent carte de visite verso imprint designs ca.1865-1867.

The placement and style of text printed below the mount recto imprints is another type of variation that I observed in the Kent card photographs. It was very common for photographers to include statements mentioning services offered by their studio on the backs of their card photographs,⁴⁹ and Kent often included notices regarding his ability to provide duplicates and large pictures. On some of the Kent photographs, the same information varies from being printed on two lines in a seriffed typeface (Figure 17a), to being printed on three lines in a san-seriffed typeface (Figure 17b). I have also seen the placement of this text vary greatly from the very bottom of the card mount to just a few centimeters below the studio imprint design.

⁴⁹ Darrah, 172.

Fig 17. Mount recto imprints from Kent card photographs ca.1869-1878.

Other variations include the use of different typefaces for the text that accompanies the same Kent signature imprint design (Figure 18), and the addition of an “S” in place of a period at the end of the word “PHOTOGRAPHER” (Figure 19), implying that Kent employed one or more other operators in his studio; in fact, according to an 1881 Rochester business directory, Kent employed six other “artists.”⁵⁰

⁵⁰ *Commerce, Manufactures, and Resources of Rochester: A Descriptive Review*, (New York: Commerce Publishing Company Limited, 1881), 81.

(a)

(b)

18. Details of Kent's imprint designs ca.1879-1883.

(a)

(b)

19. Details of Kent imprint designs ca.1869-1878.

The significance of all of these variations in imprints is that they indicate multiple supply orders and hint at the volume of card photographs that Kent was creating.

According to Darrah:

“All of the cards purchased in an order were imprinted identically, that is with the same typography, etc. Additional orders very frequently show variations in typesetting and card stock. Identical images mounted on cards with differences in typography represent distinct issues, i.e., printed at different times.”⁵¹

When we observe different imprints on mounts from one studio that perhaps Kent only worked out of for one or two years, and with mount supply orders usually in the hundreds or thousands,⁵² we begin to understand the numbers of card photographs that Kent produced in a certain period of time.

Overall this collection of cartes de visite and cabinet cards are especially varied and reflect a good deal of Kent's long career as a studio photographer that spanned multiple decades. The formats, imprints, mounts, inscriptions and conditions hint at certain details of Kent's practice and the paths the photographs may have taken from the studio to their current place in the George Eastman House collection.

⁵¹ Darrah, 172.

⁵² Thos. H. McCollin, *Thos. H. McCollin's Illustrated Price List of Photographic Supplies*, (Philadelphia, 1882).

DATING AND EVALUATION

“Almost every year the manufacturers of card stock modified the pre-cut and finished cards offered to the trade. The colors, finishes, beveled edges, gilding and so on set fads and fashions in mounts, so much so that dating a carte de visite by style of card alone is highly accurate, usually +/- one year.”

William C. Darrah

Cartes de Visite in Nineteenth Century Photography

Throughout my research into the styles and overall presentation of cartes de visite and cabinet cards, I have come across various “Guides for Dating Card Photographs.” It is recognized that in general, the look of nineteenth century card photographs progressed from plain imprints on thin cards to more ornate designs on thicker, decorative card mounts. Along this idea, coupled with specific examples from original objects, many scholars and collectors have devised their own guidelines for dating nineteenth century card photographs based on mount thickness, edges, corners, and colors, as well as imprint designs, styles and motifs.

Although it is commonly agreed that card mounts evolved from simple to more decorative, there do not appear to be any standards for the changes in styles, which results in dating guides with somewhat varying dates, measurements and other qualifications. For example, Gilbert states that cartes de visite mounts with a thickness

measuring 0.4 mm or less date from 1864-1870,⁵³ while Jeremy Rowe lists that mounts 0.4 mm or less date from ca.1860-1870,⁵⁴ and PhotoTree.com maintains that mounts with thickness 0.5 mm or less date from 1858-1869;⁵⁵ meanwhile, all of Darrah's mount thickness measurements are in inches rather than millimeters (Appendix A). Therefore, these guides to dating card photographs are not definitive, most likely because they are based on different collections of original objects, and because the time periods for various card photograph features usually overlapped.⁵⁶ Nevertheless, I will compare a range of attributes of Kent's cartes de visite and cabinet cards to the general dates and trends in card photograph appearances identified by Darrah and his colleagues, to see if they follow along the same trends.

To begin with, all sources seem to agree that the mounts for card photographs became thicker and more ornate as the years progressed. As Darrah states, "the card stock is extremely variable with two progressive chronological trends: the thickness of the stock increased gradually from 1860 to 1885 and the ornamentation was marked by continuously changing styles involving increasing elaboration from 1860 to 1885."⁵⁷ According to measurements taken with vernier calipers, the thickness of the Kent card photograph mounts gradually increased throughout the years (Figure 20). The average mount thicknesses increased chronologically for every different studio address and correspond directly with Darrah's guide (Appendix A) which lists thin cards, with a

⁵³ Gilbert, 91.

⁵⁴ Jeremy Rowe, *Dating Card Mounted Photographs*, www.vintagephoto.com/reference/dating.html (April 18, 2007).

⁵⁵ PhotoTree.com: *All About 19th Century Photography, Identifying and Dating*. www.phototree.com/dating_cdv.htm (April 16, 2007).

⁵⁶ Mace, 144.

⁵⁷ Darrah, 171.

general thickness of 0.36 mm – 0.43 mm, being common from 1858 to 1869; medium cards with a thickness ranging between 0.51 mm – 0.76 mm between 1869 and 1881; and thick cards, greater than 0.76 mm from 1880 to 1910 (Appendix A).

20. Average Kent card mount thickness in millimeters, grouped by studio address.

As for the progression of the imprints, the Kent card photographs in the GEH Photography Collection do appear to follow a path from plain to highly decorative objects. But, do they correspond to more specific observations of the changes in card photograph presentation made by researchers like Darrah? To start with, the mounts of the earliest Kent cartes, 1865-1867, are thin cream-colored cards with ornate oval-framed designs that are most likely rubber stamp imprints. There is an illustration in Darrah's book of an imprint from a photographer in Clyde, New York that is very similar to Kent's floral cartouche imprint from Brockport (Figure 21). Darrah states that this design, which is accompanied by a tax stamp in his example, was "a very common style early 1864 to

late 1867.”⁵⁸ These dates fit with the Kent Brockport studio address dates, and since none of the Kent cards in the GEH collection exhibit tax stamps, they most likely date from mid 1866 to late 1867.⁵⁹

Found on a different Kent carte de visite from the Brockport studio (Appendix C, #1975:0016:0013) is a double line border in gold (with a thick outer line and a thin inner line) framing the albumen print. According to Darrah, this style was common from about 1861 to 1870.⁶⁰ The corners of the Brockport mounts seem to have been cut by hand at a diagonal angle, which was sometimes done “to make them slide into photo albums easier,”⁶¹ but it is assumed that the corners were originally square, which Darrah lists as being common from 1858-1869.

(a)

(b)

21. (a) Imprint displayed in Darrah’s book, page 175, which is quite similar to (b) a Kent imprint design from his Brockport studio.

⁵⁸ Darrah, 175.

⁵⁹ There is an example of a Brockport imprint design in Mary E. Smith’s *Behind the Lens*, page 8, that is not in the GEH collection, which shows a tax stamp affixed to the card; this mount probably dates earlier than any of the Brockport objects in the GEH collection.

⁶⁰ Darrah, 15.

⁶¹ www.ajmorris.com/roots/photo/dates.php

The 18 Buffalo Street photographs (1867-1868), all have white or light beige colored mounts, most with square corners and two lines of small text imprinted on the front. The one carte (Appendix C, #1981:3916:0016) with the 18 Buffalo Street imprint on the verso, four lines of text, curved and in three separate typefaces, probably dates from the end of Kent's period at that location. Overall the mounts from this address are plain compared to many of the mounts from Kent's later studio addresses, which is fitting for the two years, 1867 and 1868, that he was at that location.

The card photographs from the 58 State Street address (1869-1878) vary significantly in mount color, imprint design, as well as in edge, border and corner styles. This may be due to in part to the fact that Kent was using different styles of mounts at the same time. Apparently:

“Beginning about 1872, many photographers offered their customers a choice of several styles of mounts, sometimes at different prices. Other photographers finished or reworked the images in two grades, regular and deluxe, mounting them on different card styles. The photographers, therefore, were using more than one kind of mount at the same time but *imprints* were uniform.”⁶²

Nevertheless, some earlier cards should be visually discernable from the some of the later ones; and actually, there are certain mounts that do look older compared to others. For example, a cabinet card from this address (Appendix C, #1982:1009:0003) has a double red line border (the outer line being thicker than the inner line), a small plain text imprint on the bottom front and square corners—attributes of card photographs that Darrah

⁶² Darrah, 172.

claims were common from 1861-1869.⁶³ Therefore, we can assume that this mount was used during Kent's first year at this studio address, 1869. This particular card photograph also bears a verso inscription handwritten in pencil that simply says "1869"; although inscription dates such as these are not definitively accurate, in this case we know that this inscribed date matches up with the presentation features of the card mount.

In contrast, there are mounts from 58 State Street that clearly appear to be from later years, such as a carte de visite with a grey mount card that measures 0.59mm thick, a large ornate verso imprint, gilt edges and rounded corners (Appendix C, #1981:3917:0007); features that were common between 1872 and 1880.⁶⁴ The imprint design on this card (Figure 22b) is very similar to one that appears in Darrah's book (Figure 22a), for which Darrah states is "characteristic of the period 1873 – 1883,"⁶⁵ and that the shield with initials motif is typical of the period 1873 – 1876.⁶⁶

⁶³ Ibid, 194.

⁶⁴ Ibid, 194.

⁶⁵ Ibid, 177.

⁶⁶ Ibid, 177.

*Pauline Winsor
German born
B. F. A.
Jan 1878*

(a)

(b)

22. (a) Imprint shown in Darrah's book, page 177, that is very similar to
(b) a Kent imprint design from his 58 State Street studio.

Another carte de visite from this address (Appendix C, #1981:3918:0007) bears a handwritten inscription that reads "E.B. Augell / U. of R. / '77." From this information we can only assume that this card photograph, with a 0.66 mm thick, cream-colored mount, rounded corners, a wide maroon edge border, a small text imprint on the front, and a decorative imprint on the verso was produced in the year 1877. In fact, these characteristics, such as the wide border that was popular from 1874 – 1880,⁶⁷ correspond to the inscribed date. Furthermore, this card is nearly identical to another photograph from the same studio address (Appendix C, #1981:3918:0013) that has the same school portrait type image of a young man, rounded corners, wide maroon border and identical imprint styles, but with a chocolate brown colored verso. According to Darrah, chocolate

⁶⁷ www.phototree.com/dating_cdv.htm

(and black) colored mounts did not appear until 1877⁶⁸; again, the dating guidelines seem to correspond accurately with these Kent card photographs.

At first glance, many of the cartes de visite from Kent's next studio address, 20 State Street, resemble some of his earlier mounts with square corners and light shades of card stock. However, the thickness of the mounts does increase accordingly with averages of 0.76 mm for the cartes de visite and 0.72 mm for the cabinet cards, and new features such as beveled edges (both gilt and plain) appear for the first time. Although Kent occupied this address for a short period of time, 1879 – 1883, there are three totally different verso designs; however the design that was derived from his own signature seems to have been his favorite, as it appeared on the majority of the cartes and every cabinet card from this address.

The card photographs from the 24 State Street address, the last of Kent's studios that is represented in this collection, date within the years 1884 – 1896. All but one of the card photographs have slight variations of the fairly plain Kent signature imprint design. The exception does include the Kent signature, but incorporated into a much larger recto imprint design that consists of a camera, sunburst and stars, drapery, initials and faint background pattern that covers the entire back of the mount (Appendix C, #1982:1007:0002). The Victorian curlicues and ornate decorative elements common on earlier imprints have been replaced by lettering with harder edges, reminiscent of Egyptian and Japanese influences that were common around 1882 – 1888,⁶⁹ and pointing toward the burgeoning Art Nouveau and Arts and Crafts design styles.

⁶⁸ Darrah, 194.

⁶⁹ Ibid, 178.

There is only one carte de visite from this studio and the rest are cabinet cards (or similar larger formats), which accurately reflects the decline in popularity of the carte de visite after 1880.⁷⁰ The cabinet cards in this group show the most variation in mount edges with beveled, gilt, and notched or scalloped edges. According to one dating guide, gold beveled edges were common from 1885 – 1892, and mounts with square corners and scalloped edges were popular from 1889-1890,⁷¹ dates that fit with this group of Kent cabinet card photographs. Another unique feature of several cabinet card mounts in this group is the textured surface borders and impressed imprints on the mount rectos. Often referred to as a “blind stamp,” this type of imprint is an indented and uncolored version of the photographer’s name and location imprint at the bottom of the mount front, and was introduced after 1890.⁷²

There are further clues to the dates of some of the Kent photographs found in the details of the imprints. Found on the mounts of three photographs are three different company names (Figure 23). The name “C.F. Muntz & Co. Rochester, N.Y.” appears on a mount from 58 State Street (Figure 23a). Research into this name shows that it was a chromolithography firm begun in 1871 that changed its name to “Mensing, Rahn & Stecher” after Muntz left in 1874-75.⁷³ Therefore, this particular photograph, and any other Kent mounts bearing the C.F Muntz company name, can be more accurately dated from a span of ten years, 1869-1878, down to 5 years, 1871-1875.

⁷⁰ Ibid, 10.

⁷¹ Ron and Maureen Willis, *Photography as a Tool in Genealogy*, www.owen.in.us/owenhist/photo.htm (July 19, 2007).

⁷² www.vintagephoto.com/reference/dating.html

⁷³ Karl Sanford Kabelac, “Nineteenth-Century Rochester Fruit and Flower Plates,” *University of Rochester Library Bulletin*, Volume XXXV, 1982, www.lib.rochester.edu/index.cfm?page=2397 (June 2, 2007).

Another carte de visite mount from 58 State Street bears the name “Marion, Imp. Paris.” (Figure 23b). Marion was a prominent European mount design, cardstock, and printing company that sold their product to photographers around the world through a standard catalog of designs. Apparently after 1880, the Marion company introduced date codes that appeared on the mounts—a system of dots and dashes found near the printer’s name, applied to reveal the year each card was printed.⁷⁴ Because the imprint on the Kent photograph does not show any dots or dashes around the printer’s name, and because it has a similar look of other Marion designs from the latter half of the 1870s, a large letter “P” “...combined with the name on a slope, and lots of background scrolls, and three main fonts,”⁷⁵ this card probably dates from between 1874 to 1878. Perhaps Kent turned to ordering from Marion when the Muntz company that he was using changed ownership.

The third printer’s mark, “L. Ennecker Lith. Rochester, N.Y.”, is found on a Kent cabinet card from 20 State Street (Figure 23c). Louis Ennecker, Jr. whose father was also a lithographer, founded the Rochester Lithographing Company in the 1870’s then sold his interest in 1885.⁷⁶ Unfortunately, I have not been able to find any other dates or information regarding “L. Ennecker Lith.” so I cannot further narrow the dates (1879-1883) for this photograph.

⁷⁴ Roger Vaughan, *Marion - Victorian Photograph Card Printers*, www.cartes.freeuk.com/dated/marion.htm (May 1, 2007).

⁷⁵ Roger Vaughan, *Dating CDV photographs from the designs on the back*, 2004, <http://freepages.family.rootsweb.com/~victorianphotographs/time/back80.htm> (May 1, 2007).

⁷⁶ www.lib.rochester.edu/index.cfm?page=2397.

23. (a) "C.F. Muntz & Co. Rochester, N.Y." Printed on Kent carte, ca.1869-1878. (b) "Marion, Imp. Paris." Printed on Kent carte, ca.1869-1878. (c) "L. Ennecker Lith. Rochester, N.Y." Printed on Kent cabinet ca.1879- 1883.

According to my evaluation, the Kent card photographs in this collection generally adhere to William C. Darrah's dates for specific mount and imprint features. The overall appearance of the Kent card photographs bearing the Brockport address of Kent's first studio match Darrah's supposition that card photographs from the 1860s have thin card mounts, square corners that are often cut at a straight angle, small verso imprints and double line borders. As the years progressed, Kent's card mounts and imprint designs grow more elaborate, directly corresponding to the dating guides that describe progressively thicker mounts, the introduction of various shades of card stock, specific imprint motifs, new styles in mount edges, etc. throughout the years that card photographs were made. Even when the suggested date ranges for specific mount features are particularly broad, encompassing multiple decades, the Kent card photographs seem to fall somewhere within the years listed; implying that for the most part, the dating guides for card photographs provided by Darrah and other researchers are relatively reliable.

CONCLUSION

Based on my research into this group of card photographs by J. H. Kent, the easiest way to date the objects is from the studio address imprinted on the card mount. A simple search of the city directories allowed me to narrow the possible date range that each card photograph was created based on the years that Kent worked from each address. This approach is the most reliable way to date card photographs of one photographer, provided they moved studio locations or was in business for a limited number of years—two very common characteristics of nineteenth century commercial photographers.

As for the individual card mount styles and imprint designs of the Kent photographs, they do adhere to the presentation trends and dates identified by Darrah. This is most likely because the majority of commercial mounts and imprints were offered by only a few major manufacturers that supplied all of the photographers in the country, which resulted in standard styles and trends that can be tracked by years. The various characteristics of Kent's card photographs such as the thickness of the mounts, the different shades of card stock, the corner and edge styles, borders, front imprints, and back imprint designs all generally fit with Darrah's dating guidelines. As a result, the significance of card mount presentation and imprint designs for dating nineteenth century card photographs is verified; it is definitely possible to date card photographs by the card mount and imprint.

The information gathered and verified in this thesis project will be beneficial to anyone doing research into cartes de visite and cabinet card photographs. Managers of the

George Eastman House photography collection will also find this information useful when attempting to date card photographs similar to the Kent objects by appearance, date or location. While cataloging the Kent objects, I was able to dramatically reduce the date ranges in the TMS cataloging records from 1854 – 1890 (a span of 36 years) to the much smaller spans revealed by the Kent studio addresses listed in the Rochester City Directories.

As the most common form of photograph made in the nineteenth century, there has been a surprisingly insufficient amount of research into the mounts and imprints of card photographs. There are many other opportunities for further study of the presentation of card photographs such as other collections of one photographer or studio, as well as research into the manufacturing of photographic supplies and the distribution of card photograph mounts and imprint designs. Such research would enhance what is already known about the trends in card photograph presentation and result in more extensive, detailed, and ultimately more valuable dating guides for these kinds of antique photographs.

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APPENDIX A

Table 4. Principal Types of Imprints in Chronological Sequence. Reproduced from William C. Darrah, *Cartes De Visite in Nineteenth Century Photography*, (Gettysburg, PA: W.C. Darrah, 1981), 194.

Principal Types of Imprints in Chronological Sequence	
A Simple typeset imprint, small type	1860-1866
Single line	1860-1862
Two or Three lines	1861-1866
without "negative preserved" or "duplicates can be had"	1861-1862
with "negative" or "duplicate"	1861-1866
With a vignette (eagle, shield, Liberty, etc.)	1862-1866
With name vignetted	1862-1865
B Larger typeset imprint	
Usually three or more lines, commonly with other information	1863-1867
C Background of reverse side of card ornamented ovoid shape	1864-1868
With box to hold revenue stamp	1864-1866
With cherub and camera above imprint space	1865-1872
D Photographer's name printed lengthwise, in large type, back plain	1868-1882
E NPA logo printed on the back	1871-1874
F Elaborate designs, of great variety	1872-1885
monochrome	1872-1885
polychrome	1872 rare, 1873-1880 rarely later
G Geometric designs (refer to illustrations)	1877-1884

Table 5. Principal card stocks in chronological sequence. Reproduced from William C. Darrah, *Cartes De Visite in Nineteenth Century Photography*, (Gettysburg, PA: W.C. Darrah, 1981), 194. *Measurements converted to millimeters by the author.

Principal card stocks in chronological sequence		
A	Thin Card .010" - .020" *(0.25 - 0.51mm), generally .014" - .017" *(0.36 - 0.43mm)	
	Square corners	1858-1869
	Color white	
	plain	1858-1866, rarely later
	with border of one or two lines	1861-1869
	with oval frame for image	1863-1868
	face of card with printed background	1866-1868
	Color gray or tan, plain	1861-1866
B	Medium Thick card .020" - .030" *(0.51 - 0.76mm)	
	Square corners	
	Color yellow or white	
	.020 - .026" *(0.51 - 0.66mm)	1869-1871
	Round corners	
	Color yellow or white .020 - .026" *(0.51-0.66mm)	1871-1874
	Color gray .024 - .028" *(0.61 - 0.71mm)	1872-1880
	Cards variously colored, red, lavender, green, blue; back of card of same or different color	1873-1880
C	Cards chocolate, or black	1877-1887
	Cards with beveled edges, usually in gilt or red	1875-1881
	Thick card, greater than .030" *(0.76mm)	
	with or without beveled edge; colors as above	1880-1900
	Back covered with faint geometric designs	1881-1888
	Back with border of Egyptian or Japanese motifs	1881-1886
	Thickness exceeding .040" to .050" *(1 - 1.3mm)	1890-1910
	Card with lustrous front, edges notched or incised	1894-1900
	Card soft gray, corners cut square	1902-1910

APPENDIX B

Cataloguing Report

1974:0017:0007

Classification: Photo

Subject of photograph: Lorenzo Kelly

Original photographer: J. H. Kent

Donor: MARK ELLINGSON

Title on Object: Lorenzo Kelly

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 15.2 x 10.2 cm

Mount: 16.5 x 10.7 cm

Creditline: Gift of Mark Ellingson

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1173]

verso (in pencil): Lorenzo Kelly

(printed): J.H. Kent.

Photographer,
20 STATE STREET,
ROCHESTER,
N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT ANY
TIME. FINE LARGE PICTURES A SPECIALTY. / COPIES OF A
VERY SUPERIOR QUALITY

Geography:

Subject:

ident

2007-04-10 Elizabeth Reilly (RU '07)

1975:0016:0010

Classification: Photo

Original photographer: J. H. Kent

Donor: GRACE ERHARDT

Descriptive: Unidentified woman

Dates: ca. 1866 1865 1867

Description:

Medium: albumen print

Dimensions: Image: 9.4 x 5.5 cm

Mount: 10 x 6.2 cm

Creditline: Gift of Grace Erhardt

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-967]

verso (printed): J. H. KENT,
Photographer,
BROCKPORT, N. Y.

More copies can be had at any time.

Geography:

Subject:

woman

2007-04-10 Elizabeth Reilly (RU '07)

1975:0016:0013

Classification: Photo

Original photographer: J. H. Kent

Donor: GRACE ERHARDT

Descriptive: Unidentified woman

Dates: ca. 1866 1865 1867

Description:

Medium: albumen print

Dimensions: Image: 9.1 x 5.4 cm

Mount: 10 x 6.2 cm

Creditline: Gift of Grace Erhardt

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-981]

verso (printed): J. H. KENT,
Photographer,
BROCKPORT, N. Y.

More Copies can be had at any tim[sic]e.

Geography:

Subject:

woman

2007-04-10 Elizabeth Reilly (RU '07)

1975:0016:0014

Classification: Photo

Original photographer: J. H. Kent

Donor: GRACE ERHARDT

Descriptive: Unidentified man

Dates: ca. 1866 1865 1867

Description:

Medium: albumen print

Dimensions: Image: 9.5 x 5.7 cm

Mount: 10.2 x 6.2 cm

Creditline: Gift of Grace Erhardt

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-985]

verso (printed): J. H. KENT,
Photographer,
BROCKPORT, N Y

More copies can be had at any time.

Geography:

Subject:

man

2007-04-10 Elizabeth Reilly (RU '07)

1975:0016:0019

Classification: Photo

Original photographer: J. H. Kent

Donor: GRACE ERHARDT

Descriptive: Unidentified woman

Dates: ca. 1866 1865 1867

Description:

Medium: albumen print

Dimensions: Image: 9.5 x 5.7 cm

Mount: 10.2 x 6.2 cm

Creditline: Gift of Grace Erhardt

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-989]

verso (printed): J. H. KENT,
Photographer,
BROCKPORT, N.Y.

All Negatives preserved, and duplicates can be
had any time.

Geography:

Subject:

woman

2007-04-03 Elizabeth Reilly (RU '07)

1979:0459:0001

Classification: Photo

Subject of photograph: Dorothy Carson

Original photographer: J. H. Kent

Title on Object: Dorothy Carson

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 15.3 x 10.2 cm

Mount: 16.5 x 10.8 cm

Creditline:

Inscription:

recto (printed): J.H. KENT

ROCHESTER, N.Y.

[verso digitally reproduced in media record R.2007-995]

verso (in ink): Dorothy Carson

2 years + 9 months

(printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

ident

2007-04-10 Elizabeth Reilly (RU '07)

1979:0459:0002

Classification: Photo

Original photographer: J. H. Kent

Donor: 3M Company

Ex-collection: Louis Walton Siple

Descriptive: Unidentified woman

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 15.2 x 10.1 cm

Mount: 16.5 x 10.7 cm

Creditline: Gift of 3M Company; ex-collection of Louis Walton Siple

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-999]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1979:0459:0004

Classification: Photo

Original photographer: J. H. Kent

Donor: 3M Company

Ex-collection: Louis Walton Siple

Descriptive: Unidentified man

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 15.4 x 10 cm

Mount: 16.4 x 10.7 cm

Creditline: Gift of 3M Company; ex-collection of Louis Walton Siple

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1003]

verso (printed): J.H. Kent.

Photographer,
20 STATE STREET,
ROCHESTER,
N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT
ANY TIME. FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

man

2007-04-11 Elizabeth Reilly (RU 07)

1979:0459:0007

Classification: Photo

Original photographer: J. H. Kent

Donor: 3M Company

Ex-collection: Louis Walton Sipley

Descriptive: Unidentified woman

Dates: ca.1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 15.3 x 10.1 cm

Mount: 16.5 x 10.6 cm

Creditline: Gift of 3M Company; ex-collection of Louis Walton Sipley

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1009]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1979:0459:0009

Classification: Photo

Original photographer: J. H. Kent

Donor: 3M Company

Ex-collection: Louis Walton Siple

Descriptive: Unidentified woman

Dates: ca. 1890 1884 1896

Description:

Medium: collodion or gelatin POP

Dimensions: Image: 10.7 x 8.1 cm

Mount: 15.1 x 10.7 cm

Creditline: Gift of 3M Company; ex-collection of Louis Walton Siple

Inscription:

recto (blind stamp): J. h. Kent

Rochester, N.Y.

[verso digitally reproduced in media record R.2007-1013]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1979:0459:0010

Classification: Photo

Subject of photograph: Dorothy Carson

Original photographer: J. H. Kent

Title on Object: Dorothy Carson and Dwight (?)

Dates: ca. 1890 1884 1896

Description:

Medium: collodion or gelatin POP

Dimensions: Image: 14.6 x 9.8 cm

Mount: 16.5 x 10.8 cm

Creditline:

Inscription:

recto (blind stamp): J.h.Kent

Rochester,N.Y.

[verso digitally reproduced in media record R.2007-1018]

verso (in ink): Dorothy Carson

5 years

Dwight [?]

7 months

(printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

ANY TIME. DUPLICATES FROM THIS NEGATIVE FURNISHED AT

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

ident

2007-04-11 Elizabeth Reilly (RU '07)

1979:0459:0012

Classification: Photo

Original photographer: J. H. Kent

Donor: 3M Company

Ex-collection: Louis Walton Siple

Descriptive: Unidentified woman

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 15.4 x 10 cm

Mount: 16.5 x 10.7 cm

Creditline: Gift of 3M Company; ex-collection of Louis Walton Siple

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1021]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU 07)

1981:3915:0001

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 9 x 5.6 cm

Mount: 9 x 6 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1025]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1981:3915:0010

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.7 x 5.7 cm

Mount: 10.5 x 6.3 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1027]

verso (printed): J. H. KENT,

Photographer,
STATE 58 STREET,
ROCHESTER, N.Y.

All negatives preserved.

Duplicates from this picture may be had at any time.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1981:3915:0011

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 9.9 x 5.7 cm

Mount: 10.5 x 6.2 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1034]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
20 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1981:3915:0012

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 9.7 x 5.7 cm

Mount: 10.5 x 6.2 cm

Creditline: Museum Collection

Inscription:

recto (printed): J.H. KENT, 20 STATE ST., ROCHESTER, N.Y.

[verso digitally reproduced in media record R.2007-1038]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
20 STATE STREET,
ROCHESTER, N. Y.

Duplicates from this Negative, furnished at any time. Fine
large pictures

a specialty. Copies of a very superior quality.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1981:3915:0015

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.3 x 5.4 cm

Mount: 10.5 x 6.3 cm

Creditline: Museum Collection

Inscription:

recto (printed): J.H. KENT, PHOTOGRAPHER.
58 State Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1044]

verso (in ink): With Mimmie's love.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1981:3915:0016

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.4 x 5.7 cm

Mount: 10.6 x 6.2 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1049]

verso (printed): J.H. KENT.

Photographer,
58 State St.
ROCHESTER, N.Y.

C.F. MUNTZ & CO. ROCHESTER N.Y.

Geography:

Subject:

woman

2007-04-11 Elizabeth Reilly (RU '07)

1981:3915:0018

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified man

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 10 x 6 cm

Mount: 10.5 x 6.3 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1339]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
20 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

man

2007-04-25 Elizabeth Reilly (RU '07)

1981:3915:0019

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified man

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 9.8 x 5.8 cm

Mount: 10.4 x 6.3 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1056]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
20 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

man

2007-04-11 Elizabeth Reilly (RU '07)

1981:3915:0024

Classification: Photo

Original photographer: J. H. Kent

Descriptive: Unidentified boy

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.4 x 6.3 cm

Creditline:

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1061]

verso (printed): J. H. KENT.

ARTIST PHOTOGRAPHER

58 State St.

ROCHESTER, N.Y.

ALL NEGATIVES PRESERVED.

DUPLICATES FROM THIS PICTURES MAY BE
HAD AT ANY TIME

Geography:

Subject:

boy

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0027

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified child

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.3 x 5.7 cm

Mount: 10.2 x 6.2 cm

Creditline: Museum Collection

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1064]

verso (printed): Artist

&

Photographer

J.H. Kent.

58 STATE STREET

ROCHESTER, N. Y.

ALL NEGATIVES PRESERVED.

DUPLICATES FROM THIS PICTURE MAY BE HAD
AT ANY TIME.

Marion, Imp. Paris.

Geography:

Subject:

child

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0028

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified girl

Dates: ca. 1867 1867 1868

Description:

Medium: albumen print

Dimensions: Image: 9.4 x 5.7 cm

Mount: 10.6 x 6.3 cm

Creditline: Museum Collection

Inscription:

recto (printed): J. H. KENT, 18 BUFFALO ST.,
PHOTOGRAPHER, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.207-1066]

[no inscription verso]

Geography:

Subject:

girl

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0029

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified girl

Dates: ca. 1867 1867 1868

Description:

Medium: albumen print

Dimensions: Image: 9.4 x 5.7 cm

Mount: 10.5 x 6.4 cm

Creditline: Museum Collection

Inscription:

recto (printed): J. H. KENT, PHOTOGRAPHER,
18 Buffalo Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1068]

[no inscription verso]

Geography:

Subject:

girl

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0033

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.1 x 5.7 cm

Mount: 10.6 x 6.4 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1071]

verso (printed): J.H. KENT.
PHOTOGRAPHER.
58 STATE ST.
ROCHESTER, N.Y.

Geography:

Subject:

man

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0034

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.4 x 6.3 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1076]

verso (printed): J.H. KENT.

Photographer,
58 State St.
ROCHESTER, N.Y.

Geography:

Subject:

man

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0036

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.4 x 6.1 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1080]

verso (printed): J.h KENT.

ARTIST & PHOTOGRAPHER
20 STATE STREET,
ROCHESTER, N.Y.

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0037

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.9 x 6 cm

Mount: 10.5 x 6.2 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1083]

verso (printed): J.h KENT.

ARTIST & PHOTOGRAPHER
58 STATE STREET,
ROCHESTER, N.Y.

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0041

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1867 1867 1868

Description:

Medium: albumen print

Dimensions: Image: 8.9 x 5.7 cm

Mount: 10.1 x 6.2 cm

Creditline: Museum Collection

Inscription:

recto (printed): J. H. KENT, PHOTOGRAPHER
18 Buffalo Street Rochester N. Y.

[verso digitally reproduced in media record R.2007-1085]

[no inscription verso]

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0042

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9 x 5.4 cm

Mount: 10.5 x 6.4 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1087]

verso (printed): J.H. KENT.

PHOTOGRAPHERS

58 STATE ST.

ROCHESTER, N.Y.

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3915:0045

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.2 x 5.7 cm

Mount: 10.3 x 6.2 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1089]

verso (printed): J.H. KENT.

Photographer,

58 State St.

ROCHESTER, N.Y.

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0001

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9 x 5.3 cm

Mount: 10.5 x 6.2 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J. H. KENT, PHOTOGRAPHER,
58 State Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1091]

[no inscription verso]

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0002

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.2 x 5.4 cm

Mount: 10.5 x 6.4 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J. H. KENT, PHOTOGRAPHER
58 State Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1093]

[no inscription verso]

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0003

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 8.9 x 5.8 cm

Mount: 10.4 x 6.4 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J. H KENT, PHOTOGRAPHER,
58 State Street Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1096]

[no inscription verso]

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0004

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.2 x 5.4 cm

Mount: 10.5 x 6.3 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J. H. Kent, Photographer,
58 State Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1098]

[no inscription verso]

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0006

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.2 x 5.4 cm

Mount: 10.5 x 6.3 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J H KENT, PHOTOGRAPHER
58 State Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1100]

[no inscription verso]

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0007

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.2 x 5.7 cm

Mount: 10.4 x 6.3 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1102]

verso (printed): J.H. KENT.

PHOTOGRAPHER.

58 STATE ST.

ROCHESTER, N.Y.

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0011

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified woman

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9 x 5.5 cm

Mount: 10.5 x 6.4 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J. H. KENT, PHOTOGRAPHER
58 State Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1104]

[no inscription verso]

Geography:

Subject:

woman

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0016

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified man

Dates: ca. 1867 1867 1868

Description:

Medium: albumen print

Dimensions: Image: 8.9 x 5.5 cm

Mount: 10.1 x 6.2 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1107]

verso (printed): J. H. KENT'S

Photographic Art Rooms,
18 BUFFALO ST.,
ROCHESTER, N. Y.

Duplicates of this Picture can be had at any time
Old Pictures enlarged to any size desired,
and finished in Ink, Oil or Water colors.

Geography:

Subject:

man

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0017

Classification: Photo

Original photographer: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9 x 5.4 cm

Mount: 10.5 x 6.3 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J. H. KENT, PHOTOGRAPHER,
58 State Street, Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1109]

[no inscription verso]

Geography:

Subject:

man

2007-04-13 Elizabeth Reilly (RU '07)

1981:3916:0019

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: Zachary P. Taylor

Title on Object: Zachary P. Taylor

Dates: 1869 1869 1869

Description:

Medium: albumen print

Dimensions: Image: 9 x 5.3 cm

Mount: 10.5 x 6.3 cm

Creditline:

Inscription:

recto (printed): J. H. KENT, PHOTOGRAPHER,
58 State Street Rochester, N. Y.

[verso digitally reproduced in media record R.2007-1111]

verso (in pencil): Your Boy in "Sag,"
Zachary P. Taylor
'69 UofR

July 6th, 69,

Geography:

Subject:

2007-04-13 Elizabeth Reilly (RU '07)

1981:3917:0001

Classification: Photo

Subject of photograph: J. H. Kent

Subject of photograph: Mimie Sackett

Donor: CHARLES CARRUTH

Title on Object: Mimie Sackett

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.4 x 5.7 cm

Mount: 10.5 x 6.4 cm

Creditline: Gift of Charles Carruth

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1113]

verso (printed): J.H. KENT.

PHOTOGRAPHERS

58 STATE ST.

ROCHESTER, N.Y.

(in pencil): Mimie Sackett

Geography:

Subject:

ident

2007-04-13 Elizabeth Reilly (RU '07)

1981:3917:0004

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: Albert Maun

Title on Object: Albert Maun

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Image: 10.5 x 6.3 cm

Creditline: Gift of Charles Carruth

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1115]

verso (in pencil): Compliments

of

(printed): J.H. KENT.

Photographer,

58 State St.

ROCHESTER, N.Y.

(in pencil): Albert Maun

Geography:

Subject:

ident

2007-04-13 Elizabeth Reilly (RU '07)

1981:3917:0007

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: George Hollister

Title on Object: George Hollister

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.5 x 5.7 cm

Mount: 10.5 x 6.3 cm

Creditline: Gift of Charles Carruth

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1117]

verso (printed): J. H. KENT,
Photographer,
STATE 58 STREET,
ROCHESTER, N.Y.

All negatives preserved.

Duplicates from this picture may be had at any time.

(in pencil): Geo Hollister

Geography: United States

Subject:

ident

2007-04-13 Elizabeth Reilly (RU '07)

1981:3917:0012

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: Linda Bronson

Title on Object: Linda Bronson

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.3 x 6.4 cm

Creditline: Gift of Charles Carruth

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1119]

verso (in pencil): Linda Bronson

(printed): J. H. KENT,
Photographer,
STATE 58 STREET,
ROCHESTER, N.Y.

All negatives preserved.

Duplicates from this picture may be had at any time.

Geography:

Subject:

ident

2007-04-17 Elizabeth Reilly (RU '07)

1981:3917:0014

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: Kit Curtis

Title on Object: Kit Curtis

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.5 x 5.7 cm

Mount: 10.5 x 6.4 cm

Creditline: Gift of Charles Carruth

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1121]

verso (in pencil): Kit Curtis

(printed): J. H. KENT,
Photographer,
STATE 58 STREET,
ROCHESTER, N.Y.

Geography:

Subject:

ident

2007-04-17 Elizabeth Reilly (RU '07)

1981:3917:0024

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: Lew Hogt

Donor: CHARLES CARRUTH

Title on Object: Lew Hogt

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.5 x 6.3 cm

Creditline: Gift of Charles Carruth

Inscription:

recto (printed): J.H. KENT, ROCHESTER, N.Y.

[verso digitally reproduced in media record R.2007-1123]

verso (in pencil): Lew Hogt

(printed): J. H. KENT,
Photographer,
STATE 58 STREET,
ROCHESTER, N.Y.

All negatives preserved.
Duplicates from this picture may be had at any time.

Geography:

Subject:

ident

2007-04-17 Elizabeth Reilly6 (RU '07)

1981:3918:0004

Classification: Photo

Original photographer: J. H. Kent

Donor: THOMAS G SPENCER

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.5 x 6.3 cm

Creditline: Gift of Thomas G. Spencer

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1125]

verso (printed): J. H. KENT.

ARTIST PHOTOGRAPHER
58 State St.
ROCHESTER, N.Y.

ALL NEGATIVES PRESERVED
DUPLICATES FROM THIS PICTURES MAY BE
HAD AT ANY TIME

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1981:3918:0006

Classification: Photo

Original photographer: J. H. Kent

Donor: THOMAS G SPENCER

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.5 x 6.2 cm

Creditline: Gift of Thomas G. Spencer

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1127]

verso (printed): J.H. KENT.

Photographer,
58 STATE ST.
ROCHESTER, N.Y.

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1981:3918:0007

Classification: Photo

Subject of photograph: E.B. Augell

Original photographer: J. H. Kent

Donor: THOMAS G SPENCER

Title on Object: E.B. Augell

Dates: 1877 1877 1877

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.5 x 6.3 cm

Creditline: Gift of Thomas G. Spencer

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[recto digitally reproduced in media record R.2007-1129]

recto (in ink): E. B. Augell

U. of R.
'77

(printed): J. H. KENT.

ARTIST PHOTOGRAPHER
58 State St.
ROCHESTER, N.Y.

ALL NEGATIVES PRESERVED. DUPLICATES FROM

THIS

PICTURE MAY BE HAD AT ANY TIME.

Geography:

Subject:

ident

2007-04-17 Elizabeth Reilly (RU '07)

1981:3918:0013

Classification: Photo

Original photographer: J. H. Kent

Donor: THOMAS G SPENCER

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.7 cm

Mount: 10.5 x 6.2 cm

Creditline: Gift of Thomas G. Spencer

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1131]

verso (printed): J. H. KENT.

ARTIST PHOTOGRAPHER

58 State St.

ROCHESTER, N.Y.

ALL NEGATIVES PRESERVED. DUPLICATES FROM

THIS

PICTURE MAY BE HAD AT ANY TIME.

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1981:3918:0016

Classification: Photo

Original photographer: J. H. Kent

Donor: THOMAS G SPENCER

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 9.6 x 5.2 cm

Mount: 10.5 x 6.4 cm

Creditline: Gift of Thomas G. Spencer

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1133]

verso (printed): J. H. KENT.

ARTIST PHOTOGRAPHER

58 State St.

ROCHESTER, N.Y.

ALL NEGATIVES PRESERVED.

DUPLICATES FROM THIS PICTURE MAY BE
HAD AT ANY TIME.

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1981:3919:0007

Classification: Photo

Original photographer: J. H. Kent

Seller / Vendor: FRED S & ELIZ GOULD

Descriptive: Unidentified man

Dates: ca. 1874 1869 1878 daughter

Description:

Medium: albumen print

Dimensions: Image: 9.1 x 5.7 cm

Mount: 10.5 x 6.3 cm

Creditline: Museum Purchase

Inscription:

recto (printed): J. H. KENT, ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1135]

verso (printed): J. H. KENT.

ARTIST PHOTOGRAPHER

58 State St.

ROCHESTER, N.Y.

ALL NEGATIVES PRESERVED.

DUPLICATES FROM THIS PICTURE MAY BE
HAD AT ANY TIME.

Geography:

Subject:

1981:3920:0004

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: S. N. Aley

Donor: A RALPH BARKER

Title on Object: S. N. Aley

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 9.7 x 5.7 cm

Mount: 10.3 x 5.9 cm

Creditline: Gift of A. Ralph Barker

Inscription:

recto (printe): J. H. KENT, 20 STATE ST., ROCHESTER, N.
Y.

[verso digitally reproduced in media record R.2007-1137]

verso (in pencil): S. N. Aley (?)

(printed): Kent,
20 STATE ST.,
ROCHESTER, N. Y.

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1981:3924:0001

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: Caroline Erickson Perkins

Donor: AMER ANTIQUARIAN SOC

Assumptive Title: Caroline Perkins Ericson and daughter

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 9.4 x 5.9 cm

Mount: 10.5 x 6.2 cm

Creditline: Gift of American Antiquarian Society

Inscription:

recto (printed): J. H. KENT 20 STATE ST., ROCHESTER, N.
Y.

[recto digitally reproduced

verso (printed): J.H. Kent.

PHOTOGRAPHER,
20 STATE STREET,
ROCHESTER, N. Y.

Duplicates from this Negative, furnished at any time. Fine large
pictures

a specialty. Copies of a very superior quality.

Geography: United States

Subject:

female

2007-04-17 Elizabeth Reilly (RU '07)

1982:1000:0001

Classification: Photo

Subject of photograph: Walter Donovan

Original photographer: J. H. Kent

Donor: WALTER L SCHOENEMAN

Descriptive: Four children

Dates: ca. 1890 1890 1890

Description:

Medium: albumen print

Dimensions: Image: 9.7 x 15 cm

Mount: 10.7 x 16.4 cm

Creditline: Gift of Walter L. Schoeneman

Inscription:

recto (printed): J. H. KENT ROCHESTER, N.Y.

[verso digitally reproduced in media record R.2007-1140]

verso (in pencil): Elder Boy Birth 1884
Walter Donovan

(printed): J.H. Kent.
PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography: United States

Subject:

family

ident

2007-04-17 Elizabeth Reilly (RU '07)

1982:1000:0002

Classification: Photo

Maker: J. H. Kent

Donor: WALTER L SCHOENEMAN

Descriptive: Unidentified child

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 15 x 10 cm

Mount: 16.5 x 10.8 cm

Creditline: Gift of Walter L. Schoeneman

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1142]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

child

2007-04-17 Elizabeth Reilly (RU '07)

1982:1004:0001

Classification: Photo

Maker: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Studio portrait of a dog

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 10.4 x 15.9 cm

Mount: 10.7 x 16.5 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1144]

verso (printed): J.H. Kent.

Photographer,
20 STATE STREET,
ROCHESTER,
N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT
ANY TIME. FINE / LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

dog

2007-04-17 Elizabeth Reilly (RU '07)

1982:1005:0001

Classification: Photo

Subject of photograph: Mrs. John H. Kent

Original photographer: J. H. Kent

Donor: RALPH M COLE

Title on Object: Mrs. John H. Kent

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 14 x 9.9 cm

Mount: 16.2 x 10.7 cm

Creditline: Gift of Ralph M. Cole

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1259]

verso (printed): J. H. KENT,

Photographer,
STATE 58 STREET,
ROCHESTER, N.Y.

(in pencil): Mrs. John H. Kent
Gift of Mrs. Ralph Cole

Geography:

Subject:

ident

2007-04-17 Elizabeth Reilly (RU '07)

1982:1007:0002

Classification: Photo

Maker: J. H. Kent

Donor: ANNE MCLEAN MCINTOSH

Descriptive: Unidentified woman

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 14.2 x 10.3 cm

Mount: 16.6 x 10.6 cm

Creditline: Gift of Anne McLean McIntosh

Inscription:

recto (printed): J.H.KENT Photographer,

[verso digitally reproduced in media record R.2007-1148]

verso (printed): J.H. Kent.

24 State St
ROCHESTER.
N.Y.

ANY TIME.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT
FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

(in pencil): Estate of Anne McLean McIntosh 6-21-52

Geography:

Subject:

woman

2007-04-17 Elizabeth Reilly (RU '07)

1982:1008:0001

Classification: Photo

Original photographer: J. H. Kent

Descriptive: Unidentified children

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 15.8 x 10.1 cm

Mount: 16.5 x 10.7 cm

Creditline:

Inscription:

no inscription recto]

verso digitally reproduced in media record R.2007-1336]

verso (printed): J.H. Kent.

Photographer,
20 STATE STREET,
ROCHESTER,
N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT ANY TIME FINE
LARGE PICTURES A SPECIALTY / COPIES OF A VERY SUPERIOR
QUALITY.

Geography:

Subject:

children

007-04-25 Elizabeth Reilly (RU '07)

1982:1008:0005

Classification: Photo

Original photographer: J. H. Kent

Descriptive: Unidentified boys

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 17.8 x 10.1 cm

Mount: 18.1 x 10.5 cm

Creditline:

Inscription:

no inscription recto]

verso digitally reproduced in media record R.2007-1150]

verso (printed): J.H. Kent.

Photographer,
20 STATE STREET,
ROCHESTER,
N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT ANY
TIME. FINE LARGE PICTURES A SPECIALTY./
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

boys

007-04-17 Elizabeth Reilly (RU '07)

1982:1008:0007

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified man

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Image: 15.1 x 10.2 cm

Mount: 16.5 x 10.7 cm

Creditline: Museum Collection

Inscription:

recto (printed): J. H. KENT ROCHESTER, N.Y.

[verso digitally reproduced in media record R.2007-1152]

verso (printed): J. H. KENT,

Artist
20 STATE ST.
PHOTOGRAPHER.
ROCHESTER,
N.Y.

ALL NEGATIVES PRESERVED
DUPLICATES FROM THIS PICTURE MAY BE HAD
AT ANY TIME.

L. Ennecker Lith. Rochester, N.Y

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1982:1008:0008

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified man

Dates: 1890 1884 1896

Description: ROCHESTER, NY, PORTRAITS, UNID & IDENT MALE,
FEMALE & CHILD, ND

Medium: albumen print

Dimensions: Image: 14.9 x 9.6 cm

Mount: 16.4 x 10.8 cm

Creditline: Museum Collection

Inscription:

recto (printed): J. H. KENT.

ROCHESTER, N. Y.

[verso digitally reproduced in media record R.2007-1464]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

ANY TIME.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

man

2007-05-02 Elizabeth Reilly (RU '07)

1982:1008:0009

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Descriptive: Unidentified woman

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 15.2 x 10 cm

Mount: 16.5 x 10.7 cm

Creditline: Museum Collection

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1154]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

woman

2007-04-17 Elizabeth Reilly (RU 07)

1982:1008:0013

Classification: Photo

Original photographer: J. H. Kent

Acquisition Source: UNKNOWN

Title on Object: Cora J. Gibbons

Dates: 1894 1894 1894

Description:

Medium: collodion or gelatin POP

Dimensions: Image: 10.8 x 8.1 cm

Mount: 15 x 10.7 cm

Creditline: Museum Collection

Inscription:

recto (blind stamp): J.h. Kent Rochester, N.Y.

[verso digitally reproduced in media record R.2007-1156]

verso (in ink): Cora J. Gibbons

Sept. '94

(19)

(printed): J.H. Kent.

PHOTOGRAPHER,

24 STATE STREET,

ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.

COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

young woman

2007-04-17 Elizabeth Reilly (RU '07)

1982:1009:0002

Classification: Photo

Maker: J. H. Kent

Seller / Vendor: FRED S & ELIZ GOULD

Descriptive: Unidentified man

Dates: ca. 1880 1879 1883

Description:

Medium: albumen print

Dimensions: Overall: 12.3 x 6.4 cm

Creditline: Museum Purchase

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1158]

verso (printed): J.H. Kent.

Photographer,

20 STATE STRE

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1982:1009:0003

Classification: Photo

Maker: J. H. Kent

Seller / Vendor: FRED S & ELIZ GOULD

Descriptive: Unidentified woman

Dates: 1869 1869 1869

Description:

Medium: albumen print

Dimensions: Image: 14.2 x 9.8 cm

Mount: 16.6 x 10.8 cm

Creditline: Museum Purchase

Inscription:

recto (printed): Photographed by J. H. KENT Rochester, N. Y.

58 State St.

[verso digitally reproduced in media record R.2007-1160]

verso (in pencil): 1869

Geography:

Subject:

woman

2007-04-17 Elizabeth Reilly (RU '07)

1982:1010:0001

Classification: Photo

Maker: J. H. Kent

Seller / Vendor: FRED S & ELIZ GOULD

Descriptive: Unidentified woman

Dates: ca. 1866 1865 1867

Description:

Medium: albumen print

Dimensions: Image: 13.9 x 10.3 cm

Mount: 16.4 x 10.8 cm

Creditline: Museum Purchase

Inscription:

recto (printed): Photographed by J. H. KENT, Brockport, N. Y.

[verso digitally reproduced in media record R.2007-1162]

[no inscription verso]

Geography:

Subject:

woman

2007-04-17 Elizabeth Reilly (RU '07)

1982:1011:0001

Classification: Photo

Maker: J. H. Kent

Donor: MRS LYNDON WELLS

Title on Object: Walter

Dates: 1874 1874 1874

Description:

Medium: albumen print

Dimensions: Image: 14 x 9.7 cm

Mount: 16.5 x 10.7 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): CABINET PORTRAIT.
J.H. KENT, ROCHESTER, N.Y.

[verso digitally reproduced in media record R.2007-1164]

verso (in pencil): Walter

4/18/74

5 Games (?)

(printed): J. H. KENT,
Photographer,
STATE 58 STREET,
ROCHESTER, N.Y.

All negatives preserved.

Duplicates from this picture may be had at any time.

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1982:1011:0004

Classification: Photo

Maker: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified man

Dates: ca. 1890 1884 1896

Description:

Medium: collodion or gelatin POP

Dimensions: Image: 14.6 x 10 cm

Mount: 16.5 x 10.8 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (blind stamp): J.h. Kent Rochester,N.Y.

[verso digitally reproduced in media record R.2007-1166]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY.

Geography:

Subject:

man

2007-04-17 Elizabeth Reilly (RU '07)

1982:1011:0007

Classification: Photo

Maker: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified man

Dates: ca. 1890 1884 1896

Description:

Medium: albumen print

Dimensions: Image: 15.3 x 10.1 cm

Mount: 16.4 x 10.6 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (blind stamp): J.H. KENT ROCHESTER,N.Y.

[verso digitally reproduced in media record R.2007-1168]

verso (printed): J.H. Kent.

PHOTOGRAPHER,
24 STATE STREET,
ROCHESTER, N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT

ANY TIME.

FINE LARGE PICTURES A SPECIALTY.
COPIES OF A VERY SUPERIOR QUALITY

Geography:

Subject:

1982:1011:0010

Classification: Photo

Maker: J. H. Kent

Donor: MRS LYNDON WELLS

Descriptive: Unidentified child

Dates: ca. 1874 1869 1878

Description:

Medium: albumen print

Dimensions: Image: 15.1 x 10.1 cm

Mount: 16.5 x 10.7 cm

Creditline: Gift of Mrs. Lyndon Wells

Inscription:

recto (printed): J. H. KENT ROCHESTER, N.Y.

[verso digitally reproduced in media record R.2007-1169]

verso (printed): J. H. KENT

Artist

58 STATE ST.

&

PHOTOGRAPHER.

ROCHESTER,

N.Y.

ALL NEGATIVES PRESERVED

DUPLICATES FROM THIS PICTURE MAY BE

HAD AT ANY TIME.

Geography:

Subject:

child

2007-04-17 Elizabeth Reilly (RU '07)

1992:1048:0001

Classification: Photo

Original photographer: J. H. Kent

Subject of photograph: Frederick Douglass

Donor: DONALD P TUCKER

Descriptive: Frederick Douglass

Dates: ca. 1880 1879 1883

Description: ¾ profile of Frederick Douglass, wearing overcoat and fur hat

Medium: albumen print cabinet card

Dimensions: Image: 16.1 x 10.2 cm

Mount: 16.4 x 10.6 cm

Creditline: Gift of Donald P. Tucker

Inscription:

[no inscription recto]

[verso digitally reproduced in media record R.2007-1171]

verso (printed): J.H. Kent.

Photographer,
20 STATE STREET,
ROCHESTER,
N. Y.

DUPLICATES FROM THIS NEGATIVE FURNISHED AT ANY
TIME. FINE LARGE PICTURES A SPECIALTY /
COPIES OF A VERY SUPERIOR QUALITY.

Geography: United States

Subject:

abolitionist

2007-04-17 Elizabeth Reilly (RU '07)

APPENDIX C

Brockport (ca. 1865-1867)

Studio Address: Brockport (ca. 1865-1867)

1975:0016:0010

1975:0016:0013

Studio Address: Brockport (ca.1865-1867)

1975:0016:0014

1975:0016:0019

Studio Address: Brockport (ca.1865-1867)

1982:1010:0001

Studio Address: 18 Buffalo Street (ca.1867-1868)

1981:3915:0028

1981:3915:0029

Studio Address: 18 Buffalo Street (ca.1867-1868)

1981:3915:0041

1981:3916:0016

Studio Address: 58 State Street (ca.1869-1878)

1981:3915:0010

1981:3915:0015

Studio Address: 58 State Street (ca.1869-1878)

1981:3915:0016

1981:3915:0024

Studio Address: 58 State Street (ca.1869-1878)

1981:3915:0027

1981:3915:0033

Studio Address: 58 State Street (ca.1869-1878)

1981:3915:0034

81:3915:34

1981:3915:0037

Studio Address: 58 State Street (ca.1869-1878)

1981:3915:0042

1981:3915:0045

Studio Address: 58 State Street (ca.1869-1878)

1981:3916:0001

1981:3916:0002

Studio Address: 58 State Street (ca.1869-1878)

1981:3916:0003

1981:3916:0004

Studio Address: 58 State Street (ca.1869-1878)

1981:3916:0006

1981:3916:0007

Studio Address: 58 State Street (ca.1869-1878)

1981:3916:0011

1981:3916:0017

Studio Address: 58 State Street (ca.1869-1878)

1981:3916:0019

1981:3917:0001

Studio Address: 58 State Street (ca.1869-1878)

1981:3917:0004

1981:3917:0007

Studio Address: 58 State Street (ca.1869-1878)

1981:3917:0012

1981:3917:0014

Studio Address: 58 State Street (ca.1869-1878)

1981:3917:0024

1981:3918:0004

Studio Address: 58 State Street (ca.1869-1878)

1981:3918:0006

1981:3918:0007

Studio Address: 58 State Street (ca.1869-1878)

1981:3918:0013

1981:3918:0016

Studio Address: 58 State Street (ca.1869-1878)

1981:3919:0007

Studio Address: 58 State Street (ca.1869-1878)

Studio Address: 58 State Street (ca.1869-1878)

1982:1009:0003

Studio Address: 58 State Street (ca.1869-1878)

CABINET PORTRAIT
J.H. KENT, ROCHESTER, N.Y.

Walter
4/18/74
5 Glass

J.H. KENT
Photographer
STATE STREET
ROCHESTER, N.Y.

82.1011.1
All negatives preserved
Duplicates from this picture may be had at any time

Studio Address: 58 State Street (ca.1869-1878)

1982:1011:0010

Studio Address: 20 State Street (ca.1879-1883)

1981:3915:0011

1981:3915:0012

Studio Address: 20 State Street (ca.1879-1883)

1981:3915:0018

1981:3915:0019

Studio Address: 20 State Street (ca.1879-1883)

1981:3915:0036

1981:3920:0004

Studio Address: 20 State Street (ca.1879-1883)

1981:3924:0001

Studio Address: 20 State Street (ca.1879-1883)

1974:1017:0007

Studio Address: 20 State Street (ca.1879-1883)

1979:0459:0004

Studio Address: 20 State Street (ca.1879-1883)

6680
82.1004.7
COPIES OF A VERY SUPERIOR QUALITY.
FINE LARGE PICTURES A SPECIALTY.
DUPLICATES FROM THIS NEGATIVE, FURNISHED AT ANY TIME.

Studio Address: 20 State Street (ca.1879-1883)

1982:1008:0001

Studio Address: 20 State Street (ca.1879-1883)

1982:1008:0005

Studio Address: 20 State Street (ca.1879-1883)

1982:1008:0007

Studio Address: 20 State Street (ca.1879-1883)

1982:1009:0002

Studio Address: 20 State Street (ca.1879-1883)

1992:1028:0001

Studio Address: 24 State Street (ca.1884-1896)

1981:3915:0001

Studio Address: 24 State Street (ca.1884-1896)

1979:0459:0001

Studio Address: 24 State Street (ca.1884-1896)

1979:0459:0002

Studio Address: 24 State Street (ca.1884-1896)

1979:0459:0007

Studio Address: 24 State Street (ca.1884-1896)

1979:0459:0009

Studio Address: 24 State Street (ca.1884-1896)

1979:0459:0010

Studio Address: 24 State Street (ca.1884-1896)

1979:0459:0012

Studio Address: 24 State Street (ca.1884-1896)

1982:1000:0001

Studio Address: 24 State Street (ca.1884-1896)

1982:1000:0002

Studio Address: 24 State Street (ca.1884-1896)

1982:1007:0002

Studio Address: 24 State Street (ca.1884-1896)

1982:1008:0001

Studio Address: 24 State Street (ca.1884-1896)

1982:1008:0009

Studio Address: 24 State Street (ca.1884-1896)

1982:1008:0013

Studio Address: 24 State Street (ca.1884-1896)

1982:1011:0004

Studio Address: 24 State Street (ca.1884-1896)

1982:1011:0007