ERRATA

p. 18: MELAINOTYPE entry - add sentence at end: "In the U.S.A., an early term for the ferrotype process."

p. 18: For Boycott and Lathrup entries at bottom of page, read (1856) and (1865) for (1956) and (1955) respectively.

p. 20: five lines up from bottom, read "bought out by the Century Camera Company of Rochester, New York, in early 1903," for "bought out by the Conley Camera Company of Spring Grove, Minnesota, in early 1903."

p. 21: line two - comma after $50,000.

p. 23: line eight - read "when the Century Camera Company purchased the entire stock . . . etc" for "when the Conley Camera Company of Spring Grove, Minnesota, . . . etc."

p. 23: line eleven - read "by the Conley Camera Company and later moved to Rochester, Minnesota with that firm," for "by Conley and later moved to New York with that firm."

p. 25: third line up from bottom - close quotation at end of that sentence, i.e., . . . the period."

p. 64; CONLEY CAMERA COMPANY entry - beginning sentence should read "This firm, located at the time in Spring Valley, Minnesota" for "This firm, located at the time in Spring Grove, Minnesota."

p. 66; JAMES C. DRAKE entry - fifth line - read "Spring Valley" for "Spring Grove."

p. 190; near bottom of page - read "COMET CAMERA" for "COMMET CAMERA."
A HISTORY OF PHOTOGRAPHY IN LA CROSSE, WISCONSIN
1853-1930

A Thesis Paper
Presented to the Graduate Faculty
of the College of Education
University of Wisconsin-La Crosse

In Partial Fulfillment
of the Requirements for the Degree
Master of Science in Audiovisual Media

by
Edwin L. Hill
September, 1978
Candidate: Edwin L. Hill

We recommend acceptance of this thesis in partial fulfillment of this candidate's requirements for the degree Master of Science in Audiovisual Media. The candidate has completed his oral report.

Thesis Committee Member

Date

Thesis Committee Member

Date

Thesis Committee Member

Date

This thesis is approved for the College of Education.

Dean, College of Education

Date

This paper surveys the significant aspects of commercial photography in La Crosse, Wisconsin, from 1853 to 1930. It also lists the individual firms and photographers for this period. The paper consists of four parts: (1) a discussion of various historical matters and techniques; (2) a discussion and history of the cameras manufactured and invented in La Crosse; (3) a discussion and listing of women in early La Crosse photography; and (4) an alphabetical listing of photographers, galleries, firms, technicians, and products in La Crosse. Part 4, the major portion of the paper, has a total of 248 entries, of which 144 are individual photographers and 125 are confirmed individual or gallery imprints.
ACKNOWLEDGEMENTS

The writer is indebted to many persons for suggestions, support, and contributions during the half-dozen years of research for this paper. Of special value has been the advice and counsel of the thesis committee, Dr. George Gilkey, Dr. Lyle Grooters, and Chairman Dr. Edward Zeimet. Dr. Gilkey was especially helpful with regard to editorial matters.

Without the assistance of dozens of contributors of information, leads, and photographs, the author's efforts would have been far more difficult. Chief among these contributors were Ralph DuPae, John Erickson, Charles Haas, Lloyd Lorenz, Henri Robideau, David Sterling, and Mason Witt. Their cooperation is most gratefully acknowledged.

Most of the research for this paper was done in the special collections room of Murphy Library at the University of Wisconsin-La Crosse. The local history collections here, and in the La Crosse Public Library, were of crucial importance throughout the project. The author takes this opportunity to thank the staffs of both libraries for their help.
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GLOSSARY

AMBROTYPE - The American name for the wet collodion positive upon glass. Each picture produced by this method was original and could not be duplicated. Except for the backing material, the ambrotype process was essentially the same as the ferrotype (or tintype) process (the ferrotype used a wet collodion on an enamelled iron or steel plate). The ambrotype process was used nationally from about 1852 to 1865. In La Crosse, the process seems to have begun in about 1855 and was still in use around 1870, although it was certainly not a common technique by that late date.

CABINET PHOTOGRAPH - The cabinet photograph is a size category. It became popular in this country in about 1867 and continued to be used until about 1900. The photograph itself was about 5½ by 4 inches, mounted on a card of about 6½ by 4½ inches. Great numbers of cabinets were produced in La Crosse as elsewhere.

CARTE-DE-VISITE - Cartes-de-visite were introduced in France and adopted in the United States in the early 1860's. This size category pre-dates the cabinet photo (see above). The name is derived from the small size, about 4 by 2½ inches, which was like that of the common visiting card of the day. Cartes-de-visite were produced in large quantities everywhere in this country, and declined in popularity in the 1880's.
COLLODION - A solution of pyroxyline in a mixture of ether and water. It could be used as a sensitive coating, either wet or dry, on a plate of metal, paper, or glass. The wet collodion process was introduced by F. S. Archer in 1848 and was used until the 1880's. The dry collodion process was popular from about the mid-1850's until the 1870's nationally, and somewhat later in the La Crosse area.

DAGUERREOTYPE - From Louis J. M. Daguerre, 1789-1851. Daguerre completed his experiments with this process in 1838, and published a description of it in 1839. The technique travelled to other parts of the world very quickly. The French government bought and released the daguerreotype patent in 1839.

The process used a polished silver surface, usually on copper. A mercury vapor was applied to this surface, onto which the image was projected by a lens. This resulted initially in a reversed image, but this problem was later solved with a mirror on the lens. The daguerreotype was a straightforward transfer of image to the final surface, and no negative was produced. Each picture was original and could not be duplicated. The daguerreotype process was used from 1839 until about 1857, nationally. Examples from the 1840's are unusual in the midwest. In La Crosse, the earliest apparent resident practitioner of the daguerreotype process was Augustus Wilcox, in 1853. In La Crosse and Wisconsin generally, daguerreotypes were produced as late
as the mid-1860's, and were by then more or less contemporary with the ambrotype in popular use.

FERROTYPE - Also called tintype. This process was developed in about 1856 and was American in origin. The resultant image was positive, but the image was reversed left for right. The plates had to be prepared immediately before exposure. The plate was coated with a collodion, sensitized in a silver bath, exposed while still wet, and developed with an iron solution. The image was fixed in a bath of potassium cyanide.

The ferrotype was very popular in this country, and although better processes were in use, it continued to be used by itinerant and small-shop photographers until around 1900. The process actually persisted among "while-you-wait" photographers until the 1930's. Its most common application was in full-face portraiture where the image reversal was not so noticeable.

In La Crosse, the ferrotype process was in use by about 1858, possibly a bit earlier. By 1860, great numbers of this type of photograph were being produced.

GLASS PLATE NEGATIVES - A wet or dry collodion on a glass plate, with the plate becoming a negative from which additional photographic prints could be made. Although glass plate negatives were introduced in about 1851, they did not achieve popularity in this country until the 1860's.
In the midwest, this technique appeared regularly after the mid-1860's. By about 1880, both wet and dry plates were made more or less obsolete by the gelatin dry-plate process.

In La Crosse, glass plate negatives were extensively used around 1870. Wet plates were evident by 1856 and were not substantially superceded by the dry plate technique until about 1880.

MELAINOTYPE - Also spelled melanotype. The continental term for the ambrotype.

STEREOGRAPHS - Also called stereograms and stereo views. These were photographic views or slides to be viewed in a stereoscope. The format consisted of two views of the same scene, with each view having been photographed at a small distance from the other, and mounted side-by-side on a card. This dual image, when viewed in a stereoscope, created a feeling of depth and three-dimension. The stereograph was extremely popular in the second half of the 19th century and the early 20th century.

In La Crosse, stereographs made their appearance in the late 1860's. These seem to have been produced by other photographers, notably D. W. Webb of Minneapolis, the Elmer and Tenney firm of Winona, and H. H. Bennett of Wisconsin Dells. The writer found no stereographs unmistakably produced by La Crosse photographers, although Henry C. Heath and Charles Bayley would seem logical candidates for such production.
STEREOPTICON - A lantern-slide projector. In La Crosse, the La Crosse Stamping and Tool Company manufactured stereopticons in about 1917.

STEREOSCOPE - A device for viewing photographic stereo pictures, or stereographs.

TINTYPE - See FERROTYPE.

### PHOTOGRAPHIC PROCESSES IN GENERAL USE

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The first photographer, or daguerreotypist, in La Crosse is probably forever unknown. This first practitioner was likely to have been male, young, and of Swiss, German, or Yankee origins. He probably stepped off a steamboat in the mid or late 1840's and spent a few days in the river settlement taking portraits of local citizens. There would have to have been a rudimentary studio.

The first resident daguerreotypist was evidently Augustus Wilcox in 1853. After that came James Mohr, J. S. Patten, James Boycott, Summerhayes, and Henry Heath. The Federal land office opened in La Crosse in 1853, and La Crosse's population began to increase with the resulting speculative and business interest in lumbering. Photography's early history in the city paralleled that growth. This occupation in La Crosse was often part-time. It was frequently coupled with another trade, perhaps of a kindred artistic or technical nature. Such associations might include painting, engraving, printing, picture-framing, or decorating. Two early local photographers also sold and serviced sewing machines.

Local photographers usually had few employees. Only the most successful hired staffs of any size, and many of
these employees went on to open studios of their own. There was also much association between one studio and its successor. There was probably even more professional association between such studios than is evident in the records. Apprenticeships, partnerships, marriages, family associations, and affiliated businesses all had significant bearing on the continuance of the photography profession in La Crosse.

These photographers were, as a rule, rather inactive in political and business groups. Exceptions to this included Arthur Bentley, who became mayor of La Crosse, and the Spettel brothers, who were members of the Board of Trade. For the most part, photographers’ names seldom appeared in lists of organizations of any kind. If the early local photographer belonged to any group, that affiliation was likely to be with a fraternal society.

At least 17 photographers in the period before 1930 were women, and several of these had galleries of their own. Many other women were employed as clerks, technicians, printers, and retouchers. Mrs. Ellen Myers was the first of the city’s female photographers. She started her photography business in 1875 and continued for some 20 years. The subject of women in local photography is discussed more fully in Part 3, "The Women."

Very few examples exist from the earliest period of photography in La Crosse. Those years saw the daguerreotype
and the ambrotype as predominant formats, and these are by nature rather fragile. Daguerreotypes by early La Crosse galleries are quite rare. Ambrotypes, the next major medium, are unusual enough to be cause for moderate delight when found. Ferrotypes are rather common, and turn up with considerable frequency.

By the 1870's, negative plate photography was so widespread and popular that great numbers of photographs were produced. Thousands of examples from this period are available, and typically show up in old albums.

The evolution of local photographic subjects can be summarized as follows: from the 1850's to about 1865, portraits were virtually the only subject. In the next decade, families and groups received more attention, and some effort was made to record city scenes, buildings, and commercial products. Individual portraits remained the predominant theme, however. By the mid-1870's, a more candid approach began to emerge. Photographs became less formal and included fewer "significant" subjects. Photographers began to take their dry-plate cameras out of the studios to record the ordinary views of the city and countryside. The cosmetic aspect of photography emerged in this decade, too, with the introduction of retouching of negatives.

Posed groups and portraits remained the most popular subject by the mid-1880's, but photography was almost as routine as it is today. The marketing of the inexpensive
roll-film camera in the late 1880's put the game into everyone's hands.

Photographic Equipment and Supplies

Commercial sale of photographic materials in La Crosse began in the mid-1850's, immediately following the establishment of local galleries. The Bame and Wells drugstore sold daguerreotype and ambrotype plates as early as July of 1856, and the Wenzell and Moeller drugstore advertised photographic chemicals in the May 31, 1861 issue of the La Crosse Tri-weekly Democrat. There were probably other local drugstores selling such materials at the same time.

Among the photographers themselves, Henry Heath was one of the first to stock photographic materials for retail sale. The 1866 city directory carried a Heath advertisement on page 77 noting the availability of "photographic materials of all kinds at Eastern prices." Bayley and Heath sold "photographic stocks" in 1866, and Boycott had some sort of supplies on hand in the same year. William Lathrop, Sr., included supplies in his operation by 1873.

Eastman Kodak's introduction of the inexpensive roll film camera in 1888 spurred amateur interest, and photographic materials became easily available to the general public. Local merchants were quick to see the commercial possibilities of the Kodak line, and George Mariner immediately stocked that company's products in his drugstore. The Red Cross
drugstore and the La Crosse Photo Company followed suit. Photographer Charles Krebaum also promoted photo supplies quite heavily.

After 1900, the availability of photographic supplies and equipment was no longer of special concern. The amateur market demanded ready access to all manner of general and specific items. The Kindley pharmacy, Sjolander's drugstore, and Carl Moen's Photo Service were among those firms that carried a full line of photographic items.

The city's reputation as a regional center for mail-order photo-finishing began with such firms as Moen's Photo Service and Ray's Photo Service in the 1920's. La Crosse is still active in this field today.

Photograph Albums

The collection of photographs into albums began in this country in the 1850's. In La Crosse, one of the earliest references to albums appeared in the La Crosse Democrat of September 21, 1865, with an advertisement from a bookseller in Chicago. Albums became available in local shops shortly thereafter. Photographs from the 1860's and 1870's, especially portraits in carte-de-visite and cabinet sizes, were commonly preserved in this manner. Standardized sizes made album arrangement convenient.

Well-preserved albums from a hundred years ago are among the choicest finds for photo historians, and the albums
themselves are prized collector's items. For the local
historian, an album bearing the label of a local shop and
filled with portraits bearing local imprints is an exciting
find. An even better find is an album in which the portraits
are identified and dated. The frequently ornate album covers
and the careful mounting of individual portraits is testimony
to the pride of ownership. Albums were one of a family's
most treasured possessions.

The Studios

The studios of these La Crosse photographers were
usually located in or near the most active business district
and the most prestigious addresses. The studios themselves
tended to be quite modest in size, frequently occupying the
second floor of a choice building.

The layouts of such studios were remarkably consistent.
A main entrance off the street led either to a reception
room on the ground floor or directly to stairs for the second
floor. The only studios with all facilities on the ground
floor were single-story structures.

Once inside, the customer found the reception or waiting
room where some provision for comfort could be expected. If
the firm was small, there might be only one other room open
to the public. This was the actual studio where photographs
were taken. There would be a selection of backdrops and
props and a couch and several chairs. Early studios would
also have the headrest apparatus for holding the customer's head immobile while the long exposure was made.

The studios inevitably had a skylight to allow natural light into the room. Photographers, like painters, preferred the evenness and neutrality of light from the north, and most studios in La Crosse featured skylights on the north side of their roofs. It was not until the mid or late 1880's that the first magnesium "flash" powder was used in La Crosse, although a slower magnesium powder had been in use since the late 1860's. William Pryor advertised it in 1888. The natural light admitted by skylights was therefore essential to early photography. It was favored for some time even after electric lighting became popular.

A description of one of the larger local studio operations in La Crosse can be found in Part 4, the main directory section, under "Spettel Brothers."

The physical location of local studios is indicative of the importance of proximity to retail activity. The most prestigious addresses tended to concentrate on Main Street and State Street, with the former favored over the latter. Like other businesses, the galleries moved eastward away from the river as the city center moved east. Front Street was popular until the 1860's, then Second, Third, and Fourth Streets took successive precedence. Fifth Street did not get much attention until after 1900.
There were some exceptions to the general pattern, of course. It is this writer's estimate, however, that at least 80 percent of all local photographic activity took place on Main and State Streets or within a short distance of those two streets. On the city's north side, Caledonia Street saw most of the photographic activity, with some on Rose Street.

Certain streets and intersections were very popular, and the most popular studios were used by long successions of occupants. A few examples will suffice to make the point: near the corner of Front and Main were J. S. Patten, James Raymond, Henry Heath, William Lathrop, Ellen Myers, Charles Stevens, Edward Beach, and Almer Thompson; near Third and State were Charles Krebaum, James Norris, Gussie Kopetsy, La Crosse Photo Supply, Rudolph Gross, Charles Smith, George Haberman, and A. R. Spicer and Freemont Woodbry; at 413 South Third were Frederick Mould, Frank Browne, Leo Motl, Francis Stam, William Shain and Fred Askar, La Crosse Photo Company, and T. F. Moss; at 125 South Fourth were George McClelland, S. G. Hammond, F. L. Blair, L. G. Blair, H. P. Eggan, O. G. Swanets, Boston Art Company and Leo Motl; on the north side at 806 Caledonia Street were the Spettel Brothers, Jay Clemments, Joseph Hebert, Shain and Askar, then Shain alone.

It was obviously far easier to find an existing studio than it was to build or adapt another. One of the few
photographers to take the alternative route was L. E. Meason, who built a structure on the southeast corner of Third and State and occupied its second floor.

With the advent of artificial lighting and flash bulbs, and faster films, the necessity for ample natural light diminished. Very few of the pre-1930 studios are still used for photography.

A Chronology of Methods

Firm dates for particular photographic methods used in La Crosse are impossible to establish. Research for this paper has produced the following tentative dates:

- Daguerreotypes 1840's to 1866
- Ambrotypes 1855 to 1870
- Ferrotypes 1858 to 1900
- Wet-plate negatives 1856 to 1880's
- Dry-plate negatives 1860 to 1880's
- Nitrate negatives 1890 to 1930's
- Gelatin negatives 1880 to present

In spite of advertising to the contrary, local photographers were apparently reluctant to give up old techniques in favor of newer ones. Both daguerreotypes and ambrotypes were being made long after the superior glass plate negative was available. The present-day collector may wistfully wonder where those early pictures may be found, as few have come to light.

The reader is reminded that three or four different photographic methods might be used in the same studio. The same camera could be used for several techniques and
there was overlapping of all such techniques. Technical and mechanical advances in photography were swift. The wise businessman or businesswoman tried to provide something for everyone.

Photography in Law Enforcement

The first apparent police photographer was Herman Rick in about 1913. Rick performed other duties as well in those years, and later became chief of police.

Photo-Engraving

The date for the first photo-engraving activity in La Crosse is unknown, but it was probably about 1900. Clement Spettel was involved in the process in early 1900. Charles Morgan and Walter Fehlberg received the first city directory listings for this occupation in 1915. They worked for Northern Engraving. T. F. Moss and the La Crosse Photo Engraving Company were also early practitioners.

Better Counterfeiting Through Photography

Some photographers were quick to see the potential for making money. The La Crosse Independent Republican of July 1, 1857 noted that "Photographic counterfeits, two's on the Ballston Spa Bank, and three's on the Bank of Whitehall are in circulation." Local photographers were apparently not a part of this particular deception.
According to Bernard Muehr (cf. in Part 4), the first motion picture shown in La Crosse was in 1904. The writer has been unable to confirm that date. In the following years, several theatres were built or adapted for the new entertainment medium. With approximate dates of construction, these theatres were the Bijou (1908), the Lyric (1909), the Majestic (1910), the Electric (1910), the Casino (1911), the Dome (1913), the Dreamland (1913), the Strand (1915), the Star (1915), the Red (1919), and the Riviera and the Rivoli (1920).

By 1922, only six of these were still operating. As of this writing, only the Rivoli survives. Most of those early theatres were remodeled existing structures. The Strand was one of the first local theatres to be designed expressly for motion pictures.

The first directory listing for a motion picture projectionist was in 1911 for Charles Larson, who worked for the Majestic Theatre. Larson went on to work for other local theatres, and managed one or more of these.

The first motion picture footage of professional quality to be filmed in La Crosse was apparently produced by a Mr. Huntley of Wenohna Films in Winona, Minnesota. The film was shot on July 30, 1913, and totaled about 800 feet, on 35mm nitrate stock. Portions of this film have been preserved by the University of Wisconsin at La Crosse, through
the courtesy of Bernard Muehr and Gordon Taggart. For additional details, see "Huntley" in Part 4.

Some of the advertising of the La Crosse Stamping and Tool Company includes "motion picture machines" among its products. No other reference to these machines was found, and the name seems to be missing from the histories of motion picture equipment. Further research may disclose details of that firm's products.

Stereographic Views

The production of stereographic views by local photographers is an uncertain issue. Certainly several galleries sold this format, including Frederick Mould, Henry Heath, J. S. Patten, and Charles Bayley. This writer has seen no stereo views that were definitely photographed by local artists. Heath's name appears on several, but these were produced by D. W. Webb of Minneapolis. Other views sold in La Crosse, and portraying La Crosse scenes, were produced by H. H. Bennett of Kilbourn City (Wisconsin Dells), and Elmer and Tenney, and Hoard and Tenney of Winona, Minnesota.

It is this writer's assumption that stereo views were produced locally. Heath, Patten, and Bayley would be the artists most likely to have done this work. Production was probably very limited. Such views would be similar to those done by out-of-town photographers, with local street scenes, prominent buildings, and landscapes predominating. Evidence
of local stereographic production will probably turn up eventually, although never in any quantity.

The Imperial Camera Company of La Crosse manufactured stereoscopes for viewing stereographs in about 1902.

The Daguerreotypists

The daguerreotype was the first successful photographic process in this country. It was made public by Louis Daguerre in late 1839, and was being produced in the United States that same year, although not in quantity. Within the next two years, the technique became immensely popular. Few known examples of this technique exist in the midwest from before the mid-1840's. By the late 1840's, many galleries were in operation in larger mid-western cities. If the technique was practiced in La Crosse before the 1850's, the artist was likely to have been itinerant.

In La Crosse, the first known resident artist was Augustus Wilcox in 1853. The following is a chronological listing of daguerreotypists whose work in this medium has been rather firmly established by this writer (the date indicates first recorded activity):

- Augustus Wilcox (1853)
- James Mohr (1853)
- J. S. Patten (1854)
- James Boycott (1956)
- Summerhayes (1856)
- Henry Heath (1858)
- Thomas Eastman (1859)
- Charles Bayley (1865)
- Edward Beach (1865)
- George Oston (1865)
- William Lathrop, Sr. (1965?)
Daguerreotypes were being produced in La Crosse and other cities long after superior techniques were available. Most histories of photography cite 1857 as the final stage of the daguerreotype process. In La Crosse, these images were still being made at least as late as 1866.

Even with that relatively long run of activity, daguerreotypes with clear local gallery origins are quite unusual. Typically, daguerreotypes were cased and carried no imprint. It was no coincidence that local daguerreotype activity began in the same year, 1853, that the Federal land office opened here. Subsequent photographic activity paralleled the growth in population as the pine lands were exploited.
La Crosse had two camera manufacturing firms, one a successor to the other. Another firm purportedly built a small camera, first in nearby Onalaska and then in La Crosse.

This latter camera, the Comet, was supposedly invented and manufactured by Eugene Gleason in about 1893. Initial manufacture took place in Onalaska, then the plant moved to 7th and La Crosse Streets in La Crosse. Aside from references to the camera in Gleason's own biographical account,¹ no details of the device have been found to confirm its existence. All evident aspects of local photographic manufacture and design appeared and disappeared within the space of one decade. The Comet emerged in 1893, Willsie applied for a patent on his Photake camera in 1895, Aiken-Gleason was incorporated in 1896, changed its name to the Imperial Camera and Manufacturing Company early in 1901, and was bought out by the Conley Camera Company of Spring Grove, Minnesota, in early 1903.

The first of the confirmed camera manufacturing firms was the Aiken-Gleason Company (A-G). It incorporated on June 23, 1896. A-G produced and sold a line of pocket
cameras and photographic supplies. With capital stock of $50,000, the company began operations in the McMillan Building at 4th and Main in La Crosse. Eugene Gleason, who claimed to have invented and manufactured the Comet camera in 1893, served as president of the company.

In 1897 and 1898, A-G had its plant at 125 South 5th Street, at the corner of Jay Street. Its officers, besides Gleason, were Frank H. Aiken, vice-president; Edgar F. Gleason (father of Eugene Gleason), treasurer; Fred C. Aiken, secretary.

Henry Willsie, inventor of the Photake camera, had occupied that same 5th Street address in 1895.

According to the Wisconsin Bureau of Labor and Industrial Relations, the Aiken-Gleason firm in 1898 had 50 male employees, 10 female employees, and three persons under 16 years of age (See Appendix A). The firm also utilized a 25 horsepower engine and a boiler.

In 1900, A-G moved its offices and factory to the corner of 8th and La Crosse Streets. In July of that year, the firm considered a move to the city's north side. The city of Onalaska also expressed interest in the company. Evidence suggests that the company was financially insecure. A-G wanted investment support from the north side citizens. One plan offered by the firm was for the citizens to buy the old Pierce Sash and Door Company building in north La Crosse for about $3,500, and then deed the property to A-G after
five years of successful operation. The old plant at 8th and La Crosse Streets was considered too small. The company publicly predicted that a north side plant might eventually employ 200 persons.

Interest in this move continued for some months, but it was never accomplished. The firm was asked by north-siders to bond itself, which it evidently could not or would not do. In September of 1900, the old Pierce plant building was sold to a stock company of local citizens for the manufacture of lard cans and other wares. A-G dropped its plans to move.

On January 22, 1901, the articles of incorporation were amended to change the firm's name to Imperial Camera and Manufacturing Company. Clark W. Thompson served as president of the new company. That same year, the new firm moved a distance of one block to the corner of 7th and La Crosse Streets. Eugene Gleason became a superintendent in the firm and his father, Edgar, became a machinist.

Eugene Gleason apparently sold his interest in Imperial in 1902 and immediately organized the La Crosse Stamping and Tool Company. Several employees remained under Gleason's supervision in all three of these companies (See Appendix B).

Most of Imperial's cameras were 4 x 5 inch and 5 x 7 folding plate units. Four other cameras were offered in 6½ x 8½ and 8 x 10 sizes. The Imperial view camera was offered in 5 x 7, 6½ x 8½, 8 x 10, and 11 x 14 sizes.
There was also a simple magazine camera which, although it differed substantially in design from the Photake camera of Henry Willsie, may have influenced the latter's invention. In a 1902 Imperial catalog, the firm also listed reading glasses, stereoscopes, printing frames, and an expanding book rack.

Imperial Camera went out of business in the spring of 1903 when the Conley Camera Company of Spring Grove, Minnesota purchased the entire stock and moved it to Rochester, New York. A foreman for Imperial, James C. Drake, was hired by Conley and later moved to New York with that firm.

The Aiken-Gleason Company and the Imperial Camera and Manufacturing Company were the only operations of their kind in the history of La Crosse. Imperial, especially, was an important producer of plate cameras during that period, and was nationally known. Reese Jenkins, in his book, *Images and Enterprise*, noted that "This small company was one of the few camera producers outside Rochester still making folding plate cameras."

Imperial succumbed, as did so many other firms, to the competitive pressures and technologies of the several major photographic manufacturing companies of the day. Imperial produced cameras for just over two years. Its production was so influential, however, that its cameras can be found in collections and museums all over the United States.
Examples in good condition regularly turn up on the collectors' market for reasonable prices.

Aiken-Gleason cameras are more unusual, and this writer has seen no examples from that firm nor any recent references to them in collectors' journals.

By any measure, the firm begun as Aiken-Gleason and terminated as Imperial Camera was a major aspect of La Crosse's photography history. Imperials, especially, were and are a familiar name in the record of American photography.

Section 2: The Photake Camera of Henry Willsie

One of the most significant aspects of the city's photographic history is the invention of the Photake camera. The Photake was an early dry-plate magazine camera patented by Henry E. Willsie of La Crosse. The camera itself was manufactured elsewhere.

Willsie filed his Photake patent on July 10, 1895. The patent (U.S. Patent 586,422) was granted on September 29, 1896, and witnessed by J. B. Sperry and Walter A. Ballard. The camera itself was a five-exposure unit with provision for five 2 x 2 inch glass plates. The unit was cylindrical in form, with each of the glass plates held inside the drum by metal flanges. The overall unit was just over five inches in diameter, making it quite small and compact. A hole was centered opposite each plate and the single
lens was mounted on an outer drum. By rotating the outer drum in relation to the inner drum, each hole with its corresponding plate could be brought into position behind the lens. The top section, or outer drum, carried the viewfinder, lens, and shutter. Different-sized holes in metal caps could be fitted over the lens to provide for f-stops. A complete kit, including the Photake camera, a wood carrying case, six dry plates, developing chemicals, photographic papers, and a booklet of instruction sold for $2.50 in 1896.

Such is the rarity of this camera on today's collectors' market that this writer has seen only one recent reference to an available example. This occurred late in 1977. The asking price was $2,500. Soon after, the same camera was taken off the market by its owner.

The Photake was manufactured in 1896 and 1897 by the Chicago Camera Company. In a paper prepared for publication by the American Photographic Historical Society, Gordon J. Waligorski of Milwaukee concluded that the Photake camera was probably manufactured for no more than a year or two, and that comparatively few units were produced. George Gilbert, in his Collecting Photographica, wrote, "This is an exceptionally rare example of a tiny novelty camera of the period."

Waligorski noted in his paper that in 1911, a French camera called the "Photo Quint," obviously copied from the
Photake, was produced for a time. This French camera was made of stiff cardboard, but its design was otherwise similar to Willsie's invention.

Because Willsie had little apparent technical training in photographic matters, it is difficult to ascertain the origins of his design. Willsie operated for a time very near the 5th Street address of the Aiken-Gleason Company. He may have had some unrecorded connection with that firm, or perhaps he was inspired to invent the new magazine camera by some product or process he saw there. He certainly must have known Frank Aiken of Aiken-Gleason, as both men were members of the GAR post in La Crosse.

There is occasionally a reference to something called the "Willsie Camera" in some literature. Nothing beyond this suggestion of another camera has come to light, and this writer suggests that only one camera did in fact reach the stage of manufacture through Willsie.

In its historical context, the Photake camera was quite unusual. It was an attempt to respond to the demand for convenient, inexpensive novelty cameras for the amateur. Nationally, Willsie's camera was representative of similar inventions that responded to this demand, but Willsie's device was smaller, easier to use, and easier to build than most of its kind. Like its contemporaries, the Photake represented a last fling of small-scale invention and manufacture before the dominance of Eastman Kodak with its roll film, introduced in 1888.
Willsie's Photake remains one of the rarest of collectible cameras. It is a marvel of simplicity, ingenuity, and portability, but it arrived too late to achieve marketing success.

An illustration of the Photake Camera may be found on page 138.
APPENDIX A

Employees of Aiken-Gleason
From the 1897 city directory

Thomas H. Bailey
Etta Davidson, Clerk
W. F. Frane, Bookkeeper
William Grau (also employed by Imperial in 1901 and La Crosse Stamping & Tool Company in 1903)
John Haines, Printer
John Kerr, Worker (also worked for Imperial Camera in 1901)
William Lee
Hans Matteson (also worked for Imperial in 1901)
Maud Matthews, Clerk
Edward H. Murray
Constance Nelson
Belle Pederson, Stenographer
Katherine Spillane, Clerk (also worked for Imperial in 1901)
Daniel L. Uischner (also worked for Imperial in 1901)
Ruth Wood, Stenographer
APPENDIX B

Employees of Imperial Camera

From the 1901 City Directory

Guy W. Atkinson
Harry V. Atkinson
Howard L. Atkinson, Engineer
    (joined Stamp & Tool Co.)
Rhoda Blyberg
William Borer
George F. Brabant
Edward Cordell, Foreman
George J. Curtis
Lalla Darling
Pauline Darling
Edward F. Dolan
James C. Drake, Foreman
    (went to Conley Camera
    when it purchased
    Imperial in 1903)
Philip H. Duvall, Photographer
John A. Faas
Archie Fitzpatrick
Fred Forss
Edgar M. Frame, Machinist
    (joined Stamp & Tool)
W. S. Frame
Ella Fuller
Albert Gantert, Stenographer
Minnie Genz
Edgar Gleason (joined Stamp & Tool)
William Grau (also with A-G and Stamp & Tool)

August Hackbart, Sr., Watchman
Hulda Hackbart
Nellie R. Hahn
Harry Hanson
Maud F. Hudson
Clara O. Johnson
Alice A. Jolivette
Frank X. Jolivette
Jessie Jones (joined Stamp & Tool)
John Kerr (also with A-G)
Anna Kokta
Joseph Kulczynski
Leonard Larson
Maggie McCarthy
Mina McDonald
Hans J. Matteson (also with A-G)
Lotta Moore
Martin Munson, Machinist
John W. Peterson, Foreman
Roy E. Peterson, Foreman
A. Meddy Raymond
P. M. Raymond, Foreman
William H. Roesner
Minnie Schmidt
Charles H. F. Seibert
S. Sivertson
Katherine Spillane, Clerk
    (also with A-G)
Lena Stockemer
John V. Strong, Jr., Watchman
Mackey J. Thompson
Daniel L. Uischner (also with A-G)
John H. Walters
Notes for Part 2


4. La Crosse Argus (July 14, 1900).

5. Ibid. (July 21, 1900).

6. Ibid. (July 28, 1900).

7. Ibid. (Sept. 29, 1900).


9. Ibid.

10. Imperial Camera Company catalog, 1902. Photocopy courtesy George Eastman Library and David N. Sterling.

11. Letter from Donald C. Ryon of Eastman Kodak to David N. Sterling (August 15, 1974).

12. Imperial Co. Catalog, *op. cit.*

13. Ibid.


15. Sterling, *op. cit.*


17. Sterling, *op. cit.*

18. Photocopy of original patent, courtesy Gordon J. Waligorski.


PART 3
THE WOMEN

From a random check of various state and regional directories, it appears that the percentage of female photographers in proportion to male photographers was somewhat higher in La Crosse than elsewhere. An accurate accounting is made difficult by the deficiencies of the sources. The major sources list only owners, and the listings are haphazard. Generally, the state directories indicate that fewer than five percent of photographers listed for a given year were women. In La Crosse, the figure is six or seven percent. If female photographers in the employ of galleries are added, the figure in La Crosse is about 13 percent.

Regardless of the exact figure, female photographers in La Crosse were influential beyond their numbers. Helen Hoeft operated her own photo-finishing firm for many years, and this business still flourishes after nearly 55 years. Her photo supply store, originally in partnership with Reynolds, is still in operation after nearly 60 years. Only Moen’s Photo Service enjoys a similar record.

Mrs. Ellen Myers was the first recorded female photographer in La Crosse. She was obviously popular among local women. Her portraits, like those of Louise Boerner and
Emma Bosshard, were sensitively accomplished and carefully printed. Her portraits of women, especially, are among the best of the period.

Gussie Kopetsky, in partnership with James Norris, produced large numbers of portraits. In later years, the firm did a considerable amount of wedding photography. The Norris and Kopetsky gallery was among the most successful in La Crosse during its thirty-some year activity.

The longest-lived partnerships were those which included women as a partner. Where a woman was sole owner, the gallery tended toward a shorter history. Where a female photographer was hired by an owner, her photographic career was usually brief. Male employees often went on to open their own galleries. Women seldom exhibited this mobility.

Women were often employed as retouchers, although they certainly performed every other kind of photographic work as well. One might conclude that women contributed an artistic touch to the profession, or at least that men perceived it that way.

In the earlier years, up to about 1900, the women photographers usually worked in small format portraiture. Myers' portraits were rarely larger than carte-de-visite size, although the mounts were often larger. Bosshard's portraits were similarly small, and like Myers', were finely lighted and printed.
Perhaps photography was attractive to women because of its artistic aspects and the usually modest capital outlay. In any case, photography drew a somewhat higher proportion of women to its ranks than most other small businesses in La Crosse, and perhaps in a higher proportion than in other Wisconsin cities.

As was noted in Part 1, La Crosse enjoys a regional reputation as a center for photographic finishing. There are presently several mail-order services in the city. Helen Hoeft, through her Ray's Photo Service, was a leader in this field.

The following women have been identified as actual photographers; others may also have functioned as photographers, but information found was not sufficient to confirm that activity.

<table>
<thead>
<tr>
<th>Name</th>
<th>Approx. Beginning Date</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boerner, Louisa A.</td>
<td>1910</td>
<td>Owner</td>
</tr>
<tr>
<td>Bosshard, Emma</td>
<td>1901</td>
<td>Owner</td>
</tr>
<tr>
<td>Brown, Marcella</td>
<td>1884</td>
<td>Employee</td>
</tr>
<tr>
<td>Chubb, M. L.</td>
<td>1885</td>
<td>Employee</td>
</tr>
<tr>
<td>Conway, Jennie</td>
<td>1897</td>
<td>Employee</td>
</tr>
<tr>
<td>Ekberg, Mrs. C.</td>
<td>1903</td>
<td>Employee</td>
</tr>
<tr>
<td>Goldsmith, May</td>
<td>1897</td>
<td>?</td>
</tr>
<tr>
<td>Hoeft, Helen Mae</td>
<td>1913</td>
<td>Owner</td>
</tr>
<tr>
<td>Kopetsky, Gussie</td>
<td>1919</td>
<td>Co-owner</td>
</tr>
<tr>
<td>Myers, Ellen M.</td>
<td>1875</td>
<td>Owner</td>
</tr>
<tr>
<td>Myers, Jessie H.</td>
<td>1888</td>
<td>Employee</td>
</tr>
<tr>
<td>Loughan, Nellie</td>
<td>1905</td>
<td>Employee</td>
</tr>
<tr>
<td>Paul, Clara</td>
<td>1880</td>
<td>Owner</td>
</tr>
<tr>
<td>Robertson, Gertrude</td>
<td>1905?</td>
<td>Co-owner</td>
</tr>
<tr>
<td>Sahling, Petra</td>
<td>1884</td>
<td>Employee</td>
</tr>
<tr>
<td>Spettel, Ida Lizzie</td>
<td>1890</td>
<td>Employee</td>
</tr>
<tr>
<td>Williams, Carrie</td>
<td>1890</td>
<td>?</td>
</tr>
</tbody>
</table>
Finally, it needs noting that there were evidently no women producing daguerreotypes or ambrotypes during the early phases of local photography. It was not until the superior techniques of glass plate negative photography became popular that women began to enter the field. Perhaps not coincidentally, the art and practice of retouching began at this same time.

It may also be worth mentioning that nearly all of the more successful local women were single, widowed, or otherwise living in a domestic situation which included no spouse. In light of the economic and social obstacles which such women must have experienced, the quality and quantity of their contribution is remarkable.
PART 4

AN ALPHABETICAL DIRECTORY OF PHOTOGRAPHERS,
GALLERIES, FIRMS, TECHNICIANS, AND PHOTOGRAPHIC
PRODUCTS IN LA CROSSE FROM 1853 TO 1930
Preface to Part 4,  
The Directory of Photography in La Crosse, 1853-1930  

This directory is intended to serve as a reference guide to the history of photography in La Crosse from its beginnings until 1930. It is arranged alphabetically, and includes names, firms, galleries, and products. Any name or firm which has its own alphabetical entry will be capitalized wherever the name or firm is mentioned.

Because of the irregularity of sources, this listing will inevitably miss some photographers and galleries. Similarly, dates of activity suggested here should be considered approximate rather than definite. There are entries for a few amateurs who deserve, in the writer's opinion, special mention for their contributions. No photographers who performed strictly journalistic work are included. Coverage is limited to the city of La Crosse; this paper does not attempt to survey the surrounding areas.

Very few personal interviews were conducted for this work. It has been compiled from published sources, governmental records, census records, newspapers, and photographic imprints.

Many employees and technicians of local galleries are included. The inter-relatedness of families, galleries, and staffs will be apparent to the careful reader. Some
biographical information has been included, but no attempt was made to resolve discrepancies or curiosities in genealogical matters.

There is little discussion here of the techniques or chemistry of photography. Such technology and its history are amply discussed in many excellent sources. This listing does include several local firms that sold photographic equipment and supplies. These entries may help "round out" the local photographic scene for the reader.

It is anticipated that the major use of this compilation will be as an aid to the dating of individual photographs. A gallery name and address on a photograph will frequently be sufficient to date the photograph to within a few years or less.

This listing includes 249 entries, of which 144 are for individual photographers. There are 125 distinct individual or gallery imprints for the city of La Crosse for the period surveyed. For many of these, no photographs were found. For others, the only clues to studio existence were single photographs. Further research and collection will produce other photographers and galleries and alter the details for these present entries. The writer has made weekly, sometimes daily corrections to this paper for several years. Such corrections could be made indefinitely.

Finally, the reader is cautioned that this compilation is not a definitive statement of anything. It is a guide based on faulty records and on the writer's judgement.
Notes regarding the sources used for each entry may be found immediately following the alphabetical listing.

AIKEN, FRANK H.

Aiken founded the Aiken-Gleason Company and served as vice-president of that firm. Born in Tioga County, Pennsylvania on April 8, 1845, Aiken came with his parents and other family members to Onalaska in La Crosse County, Wisconsin in 1858, and moved to nearby La Crosse in 1898. He served in the Union army during the Civil War. In 1867, Aiken married Isabella Warren of Onalaska.

From 1896 until 1901, Aiken served as an officer of the Aiken-Gleason firm. Together with his son, Edward C. Aiken, he operated a livery stable at 130 Pearl Street, beginning in about 1901. The Aiken home was at 828 Main Street at this time. In about 1906, the livery firm was sold, and Aiken won the elected post of county register of deeds.

Aiken was a member of the GAR, and in 1911, was commander of the local GAR post. It is very likely that Aiken knew Henry Willsie, who was also a member. One of Aiken's daughters, Lulu (or Lula) married Eugene P. Gleason, Aiken's partner in the Aiken-Gleason Company. Another daughter, May B., apparently lived with Aiken until his death, and later became office manager of the La Crosse Stamping and Tool Company.
This camera and photographic supply manufacturing firm was incorporated in La Crosse on June 23, 1896. It produced and sold a line of pocket cameras and supplies, and was headed by FRANK AIKEN and EUGENE GLEASON.

On January 22, 1901, the firm changed its name to the IMPERIAL CAMERA AND MANUFACTURING COMPANY. The latter firm continued to produce and sell cameras until the spring of 1903, when its entire stock was sold to the Century Camera Company of Rochester, New York.

For a fuller discussion of this firm, see the Part 2, "The Cameras of La Crosse."

ALBERTSON, ELLA R.

In 1907 Albertson worked as a photo-finisher for THOMAS F. MOSS, and lived at 1537 Denton Street. She was recorded in 1909 as a retoucher for MOSS. Albertson was apparently the daughter of Reinhard and Maria (or Marie) Albertson, and probably the sister of VALBORG ALBERTSON.

ALBERTSON, VALBORG.

Albertson was a retoucher in 1911 for THOMAS F. MOSS. His residence was at 1537 Denton Street. He was probably the son of Reinhard and Maria Albertson, and the brother of ELLA R. ALBERTSON. In 1913, he was manager for THOMAS F. MOSS, and lived at 118 North 5th Street. In 1915, he became an assistant to HERBERT K. MOSS and THOMAS F. MOSS, and
lived again at the parental address of 1537 Denton. His last city directory listing in 1917 recorded him as a photographer, but without apparent studio connections.

ANDERSON, H. A.

In the 1876 city directory, Anderson was recorded as a photographer for Spicer and Woodbry. He lived at the corner of 9th and Badger.

ANDREWS, ANDREW F.

See ANDREWS, FRANK A.

ANDREWS, FRANK A.

Andrews' first record was as a "photographic artist" in the 1888 city directory, with his business and home addresses combined at 827 Rose Street. He was sometimes listed as A. F. Andrews or Andrew F. Andrews. Some evidence suggests that Andrews may have married Mary J. Mould, the daughter of Matthew Mould, but this was not verified.

By 1893, Andrews was out of the photography business and was employed as a lather for the L. C. Colman Lumber Company. He was later a picture enlarger, painter, solicitor, canvasser, painter contractor, and janitor. It is possible that after 1893 the city directories refer to a different person with the same name who may have been a relative.
ASKAR, FRED. Also spelled Asker or Assker.

Askar's name first appeared in the directories as Fred Asker, in 1908. In 1909, his occupation was given as laborer, and his address as West La Crosse (now called French Island). In 1911, with his name spelled Assker, he was a photographer at 806 Caledonia Street. This was the address for WILLIAM SHAIN's studio, where Askar was evidently employed. The SPETTEL BROTHERS had previously occupied the same Caledonia Street studio address. Askar resided then at 709 Mill Street (now Copeland Avenue) and this was also SHAIN's home address. There was a Nellie Assker at the same house. Her relationship to Askar was not recorded.

In 1913, a new studio called SHAIN AND ASKAR was established at 124 South 5th Street, FRANCIS STAM's old studio address. The partners may have operated studios on both Caledonia and 5th Streets for a short time. After 1913, Askar left no record, and SHAIN closed the 5th Street studio, returning to 806 Caledonia where he remained in business until about 1925.

BAER, ALFRED.

In 1880, Baer was a photographer boarding at 45 Division Street, living with his wife, Emiley, who was the daughter of Jacob Bosshard. The elder Bosshard emigrated from Switzerland.
Emiley Baer was the sister of EMMA BOSSHARD, who may have acquired her training in photography from Baer. Baer also emigrated from Switzerland, and lived together with his wife in the Bosshard home. In 1880, Baer was an artist for WILLIAM H. LATHROP. Later, in 1888, Baer was a photographer in Baraboo, Wisconsin.

BAILEY, BERTHA.

In 1890, Bailey was a photo retoucher, rooming at 314 North 4th Street. Her employer was not recorded.

BAKER, CHARLES.

Baker served as a photographer for WILLIAM PRYOR in 1913, and lived at the YMCA.

BAME AND WELLS.

This apothecary firm, or drug store, was apparently the earliest city outlet for photographic supplies. It may also have been involved in the sale of photographs. The La Crosse Independent Republican of July 2, 1856, carried this message for the Bame and Wells store: "Daguerreotypes, Ambrotypes, Crystallatetypes - Constantly on hand or prepared on short notice, chemicals and preparations for all Photographic Operations."

The advertisement suggests that the drug store provided unexposed plates for the various photographic processes. If Bame and Wells also sold photographic services, it is very likely that such services were contracted from BOYCOTT AND
SUMMERHAYES, whose shop was directly across the street on Front Street. No evidence has been found to suggest that the Bame and Wells drug store had its own in-house gallery.

BATES, W. L.

There were no directory listings for Bates, but the UW-La Crosse's Area Research Center has a studio portrait of a crayon study with Bates' imprint indicating possible photographic copying. The imprint lists the address as "Bates' Art Gallery, 103 State Street." No date was indicated, but the portrait seemed to be from the 1890's.

BAUMGARTEN, E. A.

Sometimes listed as A. E. Baumgarten, this photographer worked for J. C. VARNEY in 1893, and boarded at 202 North 6th Street. He was not listed in the next several directories, but reappeared in 1905 as a photographer for the LA CROSSE PHOTO COMPANY, rooming at 1012 Rose Street. In 1907, he worked as a driver at 121 North Front Street. No subsequent listings occurred. The Area Research Center at UW-La Crosse has photographs taken by a Baumgarten of Tomah, Wisconsin, from about this same period. This may have been the same man, or a relative.

BAYLEY, CHARLES H.

In 1865, Bayley was a photographer at the corner of 3rd and Main Streets. The city directories began listing him in
1866, and his occupation appeared then as "photographist."
His studio, called the "Art Union Gallery," was on the
southwest corner of 3rd and Main, and his home address was
on the east side of 3rd Street, between Pine and Badger
Streets, number 64. Bayley also sold "sundry sewing
machines, photographic materials, apparatus, etc., copying,
enlarging." His advertising in the 1868 directory indicated
that he also made stereographs.

In 1870, Bayley was on Main Street between 2nd and 3rd
Streets, and he lived on 3rd Street. One imprint from about
this time appeared as "Bayley's Art Studio."

In 1873, Bayley joined GEORGE PALMER in the BAYLEY AND
PALMER STUDIO, a short-lived partnership. No subsequent
listings occurred for either that studio or for Bayley.
However, an 1876 Wisconsin business directory includes
Bayley among active photographers.

Very few Bayley pictures are extant; only three, two
of them in the UW-La Crosse Area Research Center collection,
have been seen by this writer.

BAYLEY AND PALMER STUDIO.

This brief partnership between CHARLES BAYLEY and
GEORGE PALMER began in about 1873 and lasted no longer than
1875. The studio was in Bayley's previous quarters on Main
Street between 2nd and 3rd Streets. The Area Research
Center at UW-La Crosse has a ferrotype with this imprint.
C. H. BAYLEY'S

PHOTOGRAPHIC STUDIO,

Dealer in

Photographs, Stereographs, Lithographs, Steel Engravings,
Convex Glass & Deep Frames, Oval and Square
Frames, Cord, Tassels and Picture Nails,
Photograph Materials, Apparatus
&c., Copying, Enlarging &c.

AGENT FOR

Willcox & Gibbs' Silent Sewing Machine.

SEND FOR PRICE LIST.

C. H. BAYLEY,

POST OFFICE BOX 295.

LA CROSSE, WIS.

The 1868 city directory included this advertisement for
C. H. Bayley's studio. The reference to stereographs
suggests that Bayley sold them but did not actually produce
them.

Ketchum's La Crosse City Directory
(1868), p. 48
BEACH, EDWARD A.

The earliest located listing for Beach was in the 1866 city directory. His business address was on the southeast corner of Main and Front Streets. At least two cartes-de-visite of about this period, by Beach, have been seen. Beach may have operated in La Crosse somewhat before 1866, but no beginning date has been firmly established.

Beach's home was on the west side of 9th Street, between Cass and King. His advertising in 1868 called attention to "E. A. Beach's photographic rooms - photographs of any size, finished in oil, pastel, water colors or ink . . ." By 1870, Beach moved to an upstairs studio in Rodolf's Block, on the southwest corner of Main and 3rd Streets. His home remained on 9th Street.

In 1873, both business and home addresses remained the same. No subsequent listings occurred in the city directories, but in 1888, there was a state directory listing for E. A. Beach, a photographer in Sparta, Wisconsin. This was almost certainly the same man; Beach probably moved to Sparta sometime between 1875 and 1880.

BENNETT, H. H.

This well-known Wisconsin photographer, from Milwaukee and Kilbourn City (now Wisconsin Dells, Wisconsin), never lived in La Crosse, but visited here and took several house and street scenes for locally prominent patrons.
GET THE BEST!

E. A. BEACH MAKES THE

BEST PHOTOGRAPHS

In La Crosse.

This is the universal expression of the public.
All who wish superior Photographs of any size, finished in Oil, Pastel, Water Colors or Ink, will find it vastly to their interest to call at

E. A. BEACH'S

Photographic Rooms,
CORNER OF MAIN AND FRONT STS.

Edward Beach's activity in La Crosse began somewhat before 1866. This advertisement appeared in the city directory for 1868. Beach apparently moved to Sparta, Wisconsin in the late 1870's.

Ketchum's La Crosse City Directory (1868), p. 33.
BENTLEY, ARTHUR A.

Bentley's career as a photographer was quite brief. In 1901, he was listed as a photographer living at 1307 Caledonia Street with his business address at 1223 Caledonia. His studio followed that of HEATH AND MOSS at that address.

By early 1902, Bentley's photographic associations seem to have disappeared, and he became manager and treasurer of the Murphy-Harrison Company, a brokerage firm. (In about 1904, L. E. MEASON moved into the 1223 Caledonia Street studio, and GRAW occupied the same site in about 1907.)

By 1907, Bentley headed his own business, the A. A. Bentley Company, merchandise brokers, at 109 North Front Street.

Bentley was not listed in the 1911 and 1913 directories, but in 1915 he returned as president of the Linse-Bentley Company. That brokerage firm had incorporated in 1908.

Bentley served as mayor of La Crosse for four consecutive terms, from 1915 until 1923. By 1917, he had become president and general manager of the Nuidea Casket Market. His last directory listing was in 1924, where his wife Mamie was also recorded.

BEVET, EDWIN. (Spelling uncertain in last name.)

Bevet's only local record was in the 1870 U. S. Census, where his age was given as 41, his wife Mary's age as 33, and a daughter Estelle's as 10. The parents were born in
New York, the daughter in Minnesota. Bevet was probably an itinerant photographer.

BISH, GEORGE.

Bish worked as a retoucher for WILLIAM PRYOR in about 1908, and served in that capacity for no more than two years. No other listings occurred. His home was at 311 South 5th Street.

BLAIR, F. L.

The only listing for this photographer appeared in an undated publication called Pen and Sunlight Sketches, published in about 1901. Blair was apparently active in La Crosse from about 1898 to no later than 1900. He had no directory listings. His business address was at 125-127 South 4th Street, on the second floor. H. P. EGGAN, a previous tenant in that studio, left that address in about 1897. Blair probably moved in immediately after EGGAN, and O. G. SWANETS succeeded Blair in about 1900. The BOSTON ART COMPANY was next in line there.

Blair was born in Boscobel in Grant County, Wisconsin, in 1871. He lived in La Crosse for about one year before beginning his photographic business. The business had been briefly operated by Blair's father, L. G. BLAIR, who turned the firm over to his son in 1898 or early 1899. Blair's specialty was outdoor work and "artistic views." He also maintained a parcel and delivery service, and distributed books.
The firm closed in about 1900, and no further record of Blair was found.

BLAIR, L. G.

The father of F. L. BLAIR, above, L. G. Blair apparently began operations at 125-127 South 4th Street shortly after his arrival in La Crosse in about 1898. H. P. EGGAN had previously operated a studio at the same address. In fact, the studio, beginning in about 1884, served as headquarters for at least eight successive firms: GEORGE McCLELLAND, S. G. HAMMOND, H. P. EGGAN, L. G. BLAIR, F. L. BLAIR, O. G. SWANETS, the BOSTON ART COMPANY, and the MOTL STUDIO.

The elder Blair turned over the operation of the firm to his son in late 1898 or early 1899. The Blair family had moved to La Crosse from Boscobel in Grant County, Wisconsin, where a Blair and Son photographic studio had existed.

BOERNER, HERMAN F., JR.

Boerner was the son of Herman Boerner, a tavern-keeper, and the sister of LOUISE A. BOERNER. He was a clerk for CLEMENT SPETTEL in 1893, and lived at 420 Vine Street with his parents and sister. Boerner's career in photography was brief; in 1897 and after, he worked as a blacksmith for the La Crosse Plow Company, and in 1905, was employed by the John Gund Brewery.
BOERNER, LOUISE A.

Louise Boerner was the daughter of Herman W. and Katie (or Catherine) Boerner, and the sister of HERMAN F. BOERNER, JR., above. Her first listing as a photographer was in 1910, with her own studio at 318 Main Street. She lived with her parents. The listings continued in subsequent directories until 1917. The 1915 telephone directory recorded that she was proprietor of the NOVELTY PHOTO COMPANY, on the second floor at 318 Main Street.

BOSSHARD, EMMA.

Emma Bosshard, born about 1867, was the daughter of Jacob and Susanna Bosshard, Swiss immigrants. A sister, Emiley Bosshard, married ALFRED BAER, and it seems likely that Bosshard learned photography from this brother-in-law.

Bosshard was first listed in the directories in 1888 where her residence was recorded as 118 North 5th Street. In 1890, she was as a schoolteacher living at the same address. Her photographic work began in about 1900; the 1901 directory listed her studio and home address the same, at 118 North 5th Street. Bosshard evidently operated the studio from about 1900 to 1912. The 1913 directory and subsequent directories did not record her.

Her portraits, usually of women or children, are of good technical quality and show a careful understanding of the use of lighting. Bosshard portraits, with some exceptions, are uncommonly handsome.
The 1905 Wisconsin census recorded that Bosshard was single, born in Wisconsin, and the daughter of Jacob, age 81, and Susannah, age 71.

BOSTON ART COMPANY. Also called "Boston Art Gallery Company".

This studio seems to have been a busy one for several years. It was one of the first successful studios to have been operated by a succession of managers. The Boston Art Company opened in about 1901 under the ownership and management of T. F. MOSS, at 125-127 South 4th Street. The previous tenants at that address were GEORGE McCLELLAND, S. G. HAMMOND, H. P. EGGAN, L. G. BLAIR, F. L. BLAIR, and O. G. SWANETS in that order. Operation of this studio by the Boston Art Company probably followed immediately the closing of SWANETS' operation.

The firm maintained the same South 4th Street address until closing in about 1914 or 1915. T. F. MOSS served as owner and manager in 1901 and 1902. The next manager was GUY E. ROBERTSON. ROBERTSON did some photographic work but was primarily a manager, from the available evidence.

By 1907, CLARA B. OSBORNE had become manager, and ROBERTSON's name was dropped from directory listings. OSBORNE lived at 409 West Avenue South, continuing as firm manager until 1915, when the MOTL STUDIO began operations at the South 4th Street address.
BOSTON ART STUDIO.

This studio was the same as the BOSTON ART COMPANY (see above) and was used as the firm's name and imprint from about 1911 until its closing in about 1915.

BOYCOTT, JAMES.

Boycott was born in 1828 in Condover Parish, Shropshire, England, the son of William Boycott. He came to the United States in 1849, working as a printer in Boston until early 1856. He then went to Chicago where he worked in different jobs and offices until October 1, 1856, at which time he moved to La Crosse. He married Mary Ann Lintott, a native of Lewes, England, while in Boston. The couple had two sons, Walter J. (born about 1859) and William (born about 1857). Both sons were born in Wisconsin.

Boycott was one of the most durable of the early La Crosse photographers. Available records provide a rather thorough account of his activity here. He worked as a photographer from October, 1856, until March, 1880. Boycott's photographic operations began in a partnership, the BOYCOTT AND SUMMERHAYES studio.

The first evidence of that partnership appeared in the La Crosse Independent Republican of October 29, 1856:

Boycott and Summerhayes - rooms over store of Lloyd and Supplee on Front Street. Ambrotypes, Lampratypes, and Isinglass pictures. Pictures of sick and deceased persons taken with great care. Also views of Landscapes and public or private buildings made to order.

The great riverfront fire of early March, 1857, caused some damage to the studio, but did not close the operation. The advertisements appearing locally in the summer of 1858 indicate that Lloyd and Supplee's hardware store was offering photographic service in exchange for produce. BOYCOTT AND SUMMERHAYES may have provided this service as part of a tenancy agreement. The BAME AND WELLS drug store also provided photographic supplies at about this time, and the location of this firm on the opposite side of Front Street suggests that BOYCOTT AND SUMMERHAYES had a similar arrangement with the drug firm. The national panic of 1856 and 1857 had some impact here. Newspapers of the time told of economic conditions, noting that local firms took produce or other goods in exchange for merchandise.

A newspaper advertisement in July of 1859 noted that the partnership moved to new quarters in the Lathrop building on Main Street. This was on the corner of Front and Main. The ad featured ambrotypes and melainotypes.

By late 1859, SUMMERHAYES planned to leave the partnership to join with THOMAS EASTMAN in building a "floating Daguerrean Palace" for downriver activity. SUMMERHAYES disappeared from the records in late 1860. In October, 1859, BOYCOTT AND SUMMERHAYES were mentioned in articles regarding
their prize-winning daguerreotypes and ambrotypes at the La Crosse County fair (the prize was one dollar). The partners were still in business in September, 1860.

In 1865, Hawes mentioned Boycott as a photographer still occupying the Front and Main Street studio.

The city directories began listing Boycott shortly after that. In the first directory, published in 1866, Boycott was listed as a resident on the north side of Madison Street, east of East Avenue. No occupation was recorded. The same directory also listed a James Boycott, saloon-keeper, residing on the north side of Division Street between 15th and 16th Streets. This latter person seems to have been the same as the photographer discussed here, although the discrepancy in addresses is peculiar.

In 1868, Boycott's directory entry confirmed that the gallery was established in 1856. By 1870, Boycott's firm was located on the east side of 3rd Street between Main and State.

The 1873 directory recorded a gallery address of 12 North 3rd Street; the photographer's home remained on Division Street. In 1876, his home address was on the corner of Madison and 15th, and in 1880, on the east side of 12th, south of Cameron. In the 1880 directory, Boycott received an additional listing as "city circulator" for the La Crosse Daily Democrat.
The variant addresses listed above, between 15th and 16th Streets, were in close proximity to one another.

In about 1880, Boycott got completely out of the photography business. He was listed in the 1881 directory as a book and job printer at 29 Main Street. By 1884, his home address was at 409 South 12th. The firm's name was "Boycott and Son, Book and Job Printers".

The Boycotts continued as printers until about 1897, during which time James Boycott published the newspaper, Boycott's News Budget, at 109 Main Street. Boycott retired in 1897, still living at 409 South 12th, now called West Avenue. The 1901 directory did not list Boycott, but there was an entry for Mrs. J. Boycott at the same address. Mrs. Boycott was a widow by this date; Boycott therefore died between 1897 and 1901.

Another listing for Mrs. Boycott appeared in the 1905 directory. The widow lived then at 1224 Market Street. She did not appear in later directories.

James Boycott must be included among the most important of the early La Crosse photographers simply because of his longevity. He was active in the profession for about 24 years, beginning in 1856. His first advertised medium was the daguerreotype. Much of his production probably reflected that preference along with the ambrotype, although he also used ferrotypes and glass plate photographs in the 1870's.
J. BOYCOTT,
PHOTOGRAPHER,
And Dealer in
Stock, Chemicals, Picture Frames, &c., &c.
COR. MAIN AND FRONT STS., LA CROSSE, WIS.

BOYCOIT, SUMMERHAYES & CO.,
AMBROTYPISTS, on the corner of Front and Main Streets, over the La Crosse County Bank. Pictures of the latest styles, and of beautiful finish, furnished at low prices. Call and examine.

The top advertisement for James Boycott's gallery is from Hawes' Wisconsin and Minnesota State Gazetteer, Shippers' Guide and Business Directory for 1865-66. (1865) p. 121.

The lower advertisement for the Boycott and Summerhayes gallery appeared in the September 10, 1860 issue of the La Crosse Weekly Mirror, p. 4.
Comparatively few examples of Boycott's work still exist. Those seen by this writer exhibit no unusual qualities, and in fact are quite ordinary. Boycott, in spite of an early entry into the field and his considerable experience, cannot be considered among the more expert practitioners in La Crosse.

BOYCOTT AND SUMMERHAYES.

This partnership lasted from about October, 1856 until late 1860, when SUMMERHAYES may have joined with THOMAS EASTMAN to go downriver on the Mississippi River with a "Floating Daguerrean Palace." Boycott and Summernayes had their first studio on Front Street at the lower end of Pearl Street. This writer has seen no imprints from this partnership, which would have produced daguerreotypes and ambrotypes. For a fuller account of this activity, see JAMES BOYCOTT.

BROWN, MARCELLA.

As a photographer for ELLEN MYERS, Brown lived at 712 Badger Street, according to the 1884 city directory. No other record was located.

BROWNE, FRANK A.

Browne's record of local activity is very scant. One imprint has been seen, and there is a pencilled entry for him in the 1895 city directory, indicating that he worked as a photographer in late 1895 or sometime in 1896. His studio
was at 413 South 3rd. FREDERICK MOULD occupied that studio address from about 1888 until 1900, and Browne's activity seems to have occurred during that time. MOULD may have temporarily left the site, probably in 1896.

BRUSH, J. A.

Brush worked as a photographer for RAYMOND AND HEATH from about 1873 to 1876. He boarded at Number 1, South 5th Street.

BUEL, HERBERT.

Buel was employed as a photographer for GEORGE McCLELLAND in or around 1888. He boarded at 119 South 5th Street, and prior to his employment with McCLELLAND, worked as a fireman for the Chicago, Milwaukee, and St. Paul Railway.

CALLAHAN, PETER J.

Callahan was listed in 1901 as a photographer with no apparent studio association. He lived at 1217 Caledonia Street, and had earlier been a "canvasser," living at 1515 Caledonia in 1887.

CAMERA ART STUDIOS.

This firm operated from about 1926 until 1929 or 1930 on the second floor at Number 10, Majestic Building, which was on the south side of Main Street between 5th and 6th Streets. The directories do not disclose the ownership of this studio. FITZPATRICK operated the FITZ PHOTO SHOP at
Number 3, Majestic Building, and lived in an apartment at Number 12. It is possible that FITZPATRICK was associated with the Camera Art Studios, although the connection could not be confirmed.

By 1930, the second floor studio quarters were vacant, and the firm's address was altered to read "general delivery".

CARD, WINNIFRED.

Card worked as a retoucher and possibly as a photographer for WILLIAM PRYOR in or around 1885. She lived at 508 Cass Street.

CARPENTER, GEORGE N.

This photographer, with no apparent studio association, worked only in about 1897. Carpenter lived at the rear portion of 320 Cass Street, and was listed in later directories as an employee of the H. E. Horne firm (glassware), the J. Miller Company (wholesale cigars, etc.) in 1903, and finally as a janitor in 1917. His last address was 612 State Street.

CARR, SPENCER, JR.

The 1870 Federal census for La Crosse recorded that Carr, age 21, son of Spencer and Sarah Carr, was a photographer at the time of the census. No associations with other photographers or a studio were found, and the directories make no mention of Carr as a photographer.
Carr's father, Spencer Carr, Sr., was an early La Crosse Baptist minister and the author of *A Brief Sketch of La Crosse, Wisconsin*, published in La Crosse in 1854. This work by the elder Carr is generally acknowledged to be the first locally published imprint.

The Federal census for 1870 recorded that Spencer Carr, Sr., age 54, was from Pennsylvania; his wife Sarah, age 44, was from New York, and there was a daughter Mary, age 19, who along with Spencer Carr, Jr., her brother, was born in Wisconsin.

CAWTHORNE, GEORGE.

Cawthorne worked as a photographer for ELLEN MEYERS in about 1876. He boarded at Number 1, South 5th Street.

CHAPPEL, JOHN F.

In 1922, Chappel was listed in the city directory as a photographer residing at 2214 Cass Street. He was employed as a foreman by CARL MOEN.

CHASE, E. W.

Chase was first recorded in the 1881 directory as a photographer, then in 1884 as a photographer for LOUIS MEASON. He boarded at 29 Pine Street.

CHUBB, M. L.

ELLEN MYERS employed Mrs. Chubb as a photographer in about 1885. Chubb lived at 325 North 6th Street.
CLAUS, GEORGE P.

In 1905, Claus operated a studio or worked independently from his parents' residence at 917 Division Street. His parents were William, a quarryman, and Caroline Claus. Young Claus' tenure as a photographer was brief; he moved from La Crosse to Eau Claire, Wisconsin, in 1906 or 1907.

According to the 1905 Wisconsin census, Claus was 28 years old that year. He was single, born in Wisconsin, and had two sisters: Helen, 24, a clerk, and Carolina A., 17, a student. There was also a brother, Fred, 22. William and Caroline Claus, the parents, were 52 and 46, respectively.

CLEMENTS, JAY J. Also spelled Clemens and Clements.

Clemments came from Chicago to take over CLEMENT SPETTEL's studio at 806 Caledonia Street on Spettel's retirement. This retirement occurred on about April 1, 1906. It is not known if Clemment ever produced any pictures during his career in La Crosse, as none have been seen by this writer. Clemment occupied the studio briefly, but he left town before the year was out. JOSEPH HEBERT took over the Caledonia Street studio in August, 1906.

Clemments may have moved to Onalaska in 1906 after vacating the studio that year. He disappeared from local records by early 1907.

COMET CAMERA.

The Comet camera, manufactured in nearby Onalaska, seems to have been the first such photographic equipment produced
in this area. According to Bryant's Memoirs, the Comet was also manufactured for a short time in La Crosse, at 7th and La Crosse Streets. No confirmation of this was found. The Comet was supposedly a dollar camera invented by EUGENE P. GLEASON, who marketed the item in 1893. In 1896, GLEASON joined with FRANK AIKEN to form the AIKEN-GLEASON COMPANY.

No other reference to the Comet camera was found, nor has any representation of it been located in any local or reference source. It was probably a simple box camera of pasteboard or wood construction, using roll film.

CONLEY CAMERA COMPANY.

This firm, located at the time in Spring Grove, Minnesota, hired JAMES C. DRAKE in 1904. DRAKE had been foreman for the IMPERIAL CAMERA AND MANUFACTURING COMPANY. He later became general manager of the Conley Camera Company when it relocated in Rochester, Minnesota. The IMPERIAL CAMERA AND MANUFACTURING COMPANY went out of business in the spring of 1903. It was bought out by the Century Camera Company of Rochester, New York.

CONWAY, JENNIE.

Conway worked as a retoucher for the SPETTEL BROTHERS in 1893, and resided at 528 Avon Street. In 1897, she was listed as a photographer residing at the same address. Conway was probably the daughter of Anthony and Mary Conway of that address. In subsequent directories, she appeared
as a salesclerk in a local millinery shop. Since she did not appear to have operated her own business, it is likely that all or most of her photographic associations were as part of the SPETTEL BROTHERS firm.

COTTAGE STUDIO.

This was a variant name for FRANCIS STAM’s studio at 308 South 4th Street. The name was used in about 1900.

COX, IRENE.

Cox worked as an apprentice and technician in 1921 and 1922 for WILLIAM PRYOR. She lived at 2117 Michel, and was probably the daughter of Clarence and Anna Cox of the same address.

DAMMER, E. (Or possibly Danner, Dummer, or another variation.)

The 1880 Federal census listed Dammer as a photographer boarding in the Tremont House, a hotel. His age was recorded as 30 years. He was single and born in Germany, and was probably itinerant, possibly a companion of ADOPH TAHL.

DARLING, ELEANOR.

In 1919, Darling was listed as a photo finisher for MILLARD REYNOLDS. Her home was at 322 Cass.

DOANE, CLARICE.

A retoucher and technician for A. F. SPETTEL in about 1897, Doane resided at 1516 Loomis, and was probably the daughter of William and Elizabeth Doane.
DOUGLAS, BEULAH.

Douglas worked as a retoucher for GEORGE McCLELLAND in 1885, and resided at 621 South 4th Street.

DRAKE, JAMES C.

Drake was a foreman for the IMPERIAL CAMERA AND MANUFACTURING COMPANY in 1902. He was born on October 18, 1873, in La Crosse, and was the son of James A. Drake. He married Margaret Stallman of La Crosse in 1895. In 1904, Drake was hired by the CONLEY CAMERA COMPANY of Spring Grove, Minnesota, and in June of that year, moved with the company to Rochester, Minnesota. By 1916, Drake had become general manager of the Conley firm. He retired in 1935, and died in 1960.

DUMMER.

See DAMMER, E.

DUVALL, PHILIP.

This photographer, listed in the 1897 directory, resided at 315 Cass Street. In 1901, he worked for the IMPERIAL CAMERA AND MANUFACTURING COMPANY.

EASTMAN, THOMAS.

In the La Crosse Independent Republican of November 9, 1859, there appeared an item concerning SUMMERHAYES, formerly of BOYCOTT AND SUMMERHAYES, joining with Eastman in building a "floating Daguerrean Palace" for use on the lower Mississippi
River. The enterprise was either postponed or abandoned, because Summerhayes was still with JAMES BOYCOTT in September of 1860. No other references to Eastman were found.

EGGAN, H. P.

Eggan's name appeared first in the 1897 directory as a photographer whose home and business address was 125 South 4th Street. No other listings occurred. F. L. BLAIR opened his shop there late in 1898. O. G. SWANETS next occupied the site in late 1899 and early 1900. In 1901, the BOSTON ART COMPANY moved in, and LEO MOTL took it over in 1915.

EKBERG, C.

Mrs. Ekberg was listed as a photographer in the 1903 directory. Her address was 320 North 4th for both home and business. This was L. E. MEASON's studio address at the time, and it is likely that Ekberg was employed by MEASON for a short time.

ELFRIEDA'S STUDIO.

This firm, named for its proprietor, ELFRIEDA JAHNELL, acquired the equipment and stock of GEORGE HABERMAN in the 1960's. The firm's address was (and is as of this writing) at 107½ North 5th. It should be noted that NORRIS AND KOPETSKY operated at 107 North 5th from about 1928 until 1955.
ELLICKSON, HAROLD.

The Ellickson Studio, presently in operation at 431 Cass Street, began in 1955, and is mentioned here because its owner, Harold Ellickson, purchased the equipment and files of NORRIS AND KOPETSKY when that firm closed. See also ELFRIEDA'S STUDIO, above.

ELMER AND TENNEY.

This Winona, Minnesota firm is mentioned here because it produced a number of La Crosse photographs that still turn up with some frequency. The first actual firm name was HOARD AND TENNEY (1871-1879), which changed with a shift in partners to the later Elmer and Tenney. The latter firm operated in Winona until the early 1890's.

ENOS, MARGARET R.

In 1919, Enos was listed as a printer for T. F. MOSS. Her residence was at 421 South 4th Street. Enos' name appeared again in the 1922 directory, as a photo printer for MOSS.

FAVORITE ART STUDIO.

This was the name used in about 1900 by the SPETTEL BROTHERS southside studio at 320 North 4th. Most photographs carrying this imprint can be dated to the early 1900's.
FAWCETT, E. E.

Although a number of local scenes and portraits have been found with this imprint, Fawcett never worked in La Crosse as a resident. He lived in Winona, Minnesota, at 66 West 3rd Street, and operated there in the early 1890's. Like his contemporary, TENNEY, he seems to have frequently come down the river to take pictures in La Crosse.

FEHLBERG, WALTER.

The first appearance of Fehlberg's name in the directories occurred in 1915, when he was listed as a photo-engraver living at 921 Farnam, employed by NORTHERN ENGRAVING at 100 South Front Street. This was the first directory entry for a local photo-engraver. Fehlberg probably worked with CHARLES MORGAN at the engraving firm. By 1919, Fehlberg had joined the army. He was not listed in subsequent directories.

FISCHER, ELIZABETH.

Mrs. Fischer was a retoucher for the MOTL STUDIO in 1919 and 1922. Her residence was at 1121 Pine Street.

FITZ PHOTO SHOP.

This firm, operated by WILLIAM J. FITZPATRICK from about 1920 until about 1930, was simply a continuation of FITZPATRICK's earlier studio name, the MAJESTIC STUDIO. The firm was in the Majestic Theatre building on the 500 block of Main Street. On a photograph taken in December,
1926, the imprint for this firm was "Fitzpatrick Studio". There is also a possibility that FITZPATRICK operated the CAMERA ART STUDIO from about 1926 to 1929, in the same building. Both operations were in and out of business at about the same time.

FITZPATRICK, WILLIAM J.

Fitzpatrick appeared first as a woodcarver for the Egid Hackner Company in 1905. The firm made church furniture. In 1909, he was listed as a photographer. By 1910, he had opened a studio at Number 3, Majestic Building, and lived in the same building, at 518 Main. His studio remained in this location until about 1930, when Fitzpatrick apparently went out of business. Until about 1920, the firm was called the MAJESTIC STUDIO; from 1920 until 1930, it was called the FITZ PHOTO SHOP, or sometimes the "Fitzpatrick Studio." Fitzpatrick may have had some connection with the CAMERA ART STUDIO. The latter firm went out of business at about the same time as Fitzpatrick's studio, and both were in the same building.

Fitzpatrick, with his wife Alice, moved to another residence in the 1930's.

GLEASON, EUGENE P.

Gleason was a partner in the AIKEN-GLEASON COMPANY, which manufactured cameras in La Crosse. He was born in Onalaska, Wisconsin, on March 24, 1866. His parents were
Edgar Gleason, who was born in New York in about 1836 and who came to Wisconsin from Pennsylvania, and Amelia Washburn of Wisconsin. Edgar Gleason was a millwright and machinist, and worked in several area sawmills.

Gleason was educated in the local public schools and at the Wallace Business College in La Crosse. He worked for about 10 years for the C. H. Nichols Lumber Company in Onalaska, and then, according to Bryant's Memoirs, began marketing a dollar camera of his own invention in 1893. This camera, apparently the first to be manufactured in this area, was called the Comet. It was made in Onalaska, immediately north of La Crosse.

In 1896, Gleason joined with FRANK AIKEN to form the AIKEN-GLEASON COMPANY. This firm was reorganized early in 1901, and the name was changed to IMPERIAL CAMERA AND MANUFACTURING COMPANY. In 1902, Gleason was no longer affiliated with this new company. He organized in that year the LA CROSSE STAMPING AND TOOL COMPANY, and was president and later superintendent of the company. Gleason's tenure with that company ended in about 1907 or 1908, when he became foreman of the La Crosse Can Company. His name did not appear in the directories after 1911.

Gleason was a member of the Freemasons, the Knights of Pythias, the Modern Woodmen of the World, and the Republican Party. In 1892, he married Lulu, or Lula Aiken (born about 1870), the daughter of FRANK H. AIKEN.
GLOBE STUDIO, THE.

Canadian researcher Henri Robideau visited the UW-La Crosse Area Research Center for several days in early June, 1978. Robideau had in his possession a cabinet photo carrying the imprint of the Globe Studio on 302 South 3rd Street in La Crosse, taken in about 1890. No other evidence of this studio has been found.

GOLDSMITH, MAY.

Miss Goldsmith worked as a photographer and lived at 1228 Pine Street in 1897. No studio connections were apparent.

GRAW, ALBERT H.

Graw's photographic work began in about 1907 at the 1223 Caledonia Street address previously occupied by HEATH AND MOSS, A. A. BENTLEY, and L. E. MEASON. Graw's residence was at 1202 Caledonia. In 1911 he moved to 814 Logan Street where he lived for the next 20 years or so. In about 1923, his business address changed to 114 South 4th Street, where the studio occupied the second floor. Soon after that, Graw apparently left the photography business. He was a painter for Interstate Oil in 1928.

Graw returned to photography after 1930 and remained active for some years. His wife's name was Lydia M., and a Floyd P. Graw, student, probably a son, lived at the same address in 1922.
Several photographs in the UW-La Crosse Area Research Center carry imprints for an A. H. Graw or for "Graw's Studio" in La Farge, Wisconsin. These date from about the 1890's, and suggest that Graw came to La Crosse from La Farge.

GROSS, RUDOLPH.

Gross, who seems to have had no studio connections with other photographers, began operations in about 1906 with his business address at 517 South 3rd Street. A year or so later, his studio closed.

GUNDERSON, GUSSIE (or AUGUSTA).

Miss Gunderson worked as a retoucher for FRED KLEIST, and boarded at 1412 Berlin (later Liberty) Street, in 1901. In 1903, she was a boarder at 1408 Berlin, but her name disappeared from the directories after that date.

MATTIE GUNTERMAN.

This photographer, whose work and life are receiving some attention in Canada as of this writing, lived in La Crosse as a young girl. She was born Ida Madeline Warner in May of 1872. Virtually nothing is known of her early years here. She left La Crosse in about 1890 and travelled west to Seattle, Washington. There she met William Gunterman, a candymaker and they were married on December 19, 1891.

Gunterman was introduced to photography there with a simple Kodak box camera. On October 20, 1892, the couple
had their only child, Henry. The threat of tuberculosis led to the family's move to Thompson's Landing (later Beaton), British Columbia in 1898. The family lived for some time at that location, and Mattie Gunterman took most of her pictures in that logging and mining area. William Gunterman, her husband, died of a heart attack in February, 1936. Mattie died in May, 1945, at the age of 73.

Only a small number of glass plate negatives survived a disastrous fire. From these, a traveling exhibition and catalog have been prepared through the efforts of Canadian researcher Henri Robideau and others.

Although Gunterman did no photographic work in La Crosse, the recent and probably continuing interest in her work elsewhere merits her inclusion here as a native. Further research will perhaps reveal additional information regarding her early years in La Crosse.

HABERMAN, GEORGE A.

Haberman served as an employee and apprentice of WILLIAM PRYOR from about 1913 until 1915. His addresses for those years were at 518 South 5th and at the YMCA. From 1917 until 1922, the directories did not list him. In 1923, Haberman appeared as a photographer in business at 425 Main Street, on the second floor. He lived at the same address. His business address remained the same until about 1950.
From 1926 until about 1929 he resided at 1521 South 11th, then moved to 1107 South 6th. In 1931, he moved again to 1113 South 6th.

Haberman later moved his photographic operations across the Mississippi River to La Crescent, Minnesota, and remained in business there for some years. His photographic equipment was acquired by ELFRIEDA JAHNELL for ELFRIEDA'S STUDIO in the 1960's.

As of this writing, Haberman lives, retired, in La Crescent.

HALL, EMMA.

Hall worked as a retoucher for J. C. VARNEY in 1893, and boarded with that photographer at 919 Vine Street.

HAMMOND, S. G.

Hammond was listed as a photographer only in the 1893 city directory, but may have continued in operation until about 1897. His offices were at 125-127 South 4th, where GEORGE McCLELLAND previously had a studio. Hammond's home was on the corner of 9th and Badger Streets.

One advertisement claimed that Hammond made lockets to a size of 18 by 22 inches, a rather puzzling set of dimensions for such an item. Hammond employed H. S. PARK as a photographer in 1893, and LOU SCHALLER as a retoucher in the same year.
The sequence of occupation in the 125-127 South 4th Street studio is indicative of the importance of an established site with appropriate fixtures. The studio was occupied by GEORGE McCLELLAND, S. G. HAMMOND, H. P. EGGAN, BLAIR (Sr. and Jr.), O. G. SWANETS, the BOSTON ART COMPANY, and the MOTL STUDIO, successively.

HARPER, STUART.

Beginning in about 1910, Harper worked as a photographer, apparently independently, from his home at 1335 Badger Street. He was listed again in the 1913 directory, with his residence at 912 South 6th.

HEATH, HENRY C.

Heath was one of the most active of the city's early photographers. He was born on May 31, 1831, in New York City. He moved with his parents to Plattsburg, New York in about 1839. Both parents died in that city and Heath later moved to Randolph, Vermont (or in another account, Randolph, New York: both states had towns of that name at that time), where he lived and worked as a carriagemaker for two years before moving to La Crosse in April of 1855.

In La Crosse, Heath continued working for a time as a carriagemaker in a partnership with his brother, W. F. Heath. In 1859, R. C. Tift joined the firm; he bought out the brothers in 1861. Somewhat earlier, in about August of 1858, Heath had purchased the gallery and equipment of J. S. PATTEN.
Heath operated as a photographer from that date, actually before the carriage-making firm was sold.

The sources are not consistent concerning the earliest date of this gallery's activity. Heath's own accounts in the two available subscription biographies assert that he did not begin work as a photographer until about 1861. However, several newspaper advertisements clearly show that Heath had a gallery in operation at least as early as September 8, 1858. One or two such ads carry a curious insertion date of 1850, but these cannot be valid, because they pre-date any known resident photographer and any known local newspaper. Further ads in newspapers of March 9, August 23, and December 17 of 1859 establish Heath's photographic activity before 1861.

It seems evident from these ads that while Heath may have had some interest remaining in the carriage business, he was functioning primarily as a photographer by late 1858. He first specialized in the ambrotype (while producing some daguerreotypes) and later worked with wet-plate photography. Heath also sold stereographic views, most of them apparently produced by D. W. Webb of Minneapolis. It is not clear whether Heath actually made stereo views with his own photographs. Most of the Heath imprints in stereos can be dated, using William Darrah's *Stereo Views*, to about the mid-1880's.

Heath's first gallery was located near the corner of Front and Main Streets, on the second floor of what was
"Secure the Shadow ere the Substance Fades."

HENRY C. HEATH'S,

AMBROTYPE GALLERY

HAVING refitted my rooms, and purchased a large stock of new materiais, I would say to the Public, that I am prepared to furnish every desirable style of Pictures now known to the Art. Ambrotypes, Daguerreotypes, Photographs, and in fact every other desirable style of Pictures, executed in a finer and better style, and at lower rates than at any other Gallery west of Milwaukee.

All kinds of produce taken in exchange for Likenesses. Prices lower than ever known in La Crosse.

Rooms corner Front and Main streets, 3d story, over Webb & Rumsey's Ticket Office.

La Crosse, Dec. 14, 1859.

H. C. HEATH.

Henry C. Heath, who was one of the city's earliest and most durable photographers, placed this advertisement in the January 13, 1860 issue of the La Crosse Daily Union and Democrat. The insertion date at the lower left corner is obviously incorrect, and should probably be December 14, 1859.
called "Montague's Block." The 1866 directory further defined the address as being on the north side of Main, between Front and 2nd Streets. Heath's residence at that time was on the southeast corner of 5th and Ferry Streets.

The La Crosse County Historical Society has in its Hixon House museum an advertisement for the La Crosse Daily Democrat, dated 1863, to which are affixed actual photographs of newspaper staff members John Symes, MARK KELLOGG, and Marcus ("Brick") Pomeroy. The latter was editor of the paper, and his portrait is an unusually early one. The photographs were all done by Heath, who probably instructed KELLOGG in the use of the ambrotype camera.

Heath, along with BOYCOTT AND SUMMERHEAYES, was among the first local photographers to do commercial business work. The La Crosse Daily Democrat of August 18, 1867, noted: "Good Idea - W. R. Barton, Proprietor of the marble works, has recently had Heath photograph in his best style, a set of samples of tombstones, monuments, etc. for his traveling agents to sell from. This is a capital idea."

In this regard, Heath, along with his patron, W. R. Barton, was 10 or 15 years ahead of most of his local colleagues. Very few examples of purely commercial photography for advertising exist in this area before about 1880.

Heath was also one of the earliest commercial sources for photographic supplies. The 1866 directory included an advertisement on page 77 for Heath's gallery: "photographic
material of all kinds at Eastern prices." The same
directory recorded an entry for JOHN STEVENS who was a
portrait painter and probably a technician for Heath.

In another example of Heath's assertive style, this ad,
featuring premiums for customers, appeared in the Independent
Republican of March 9, 1859:

Heath takes splendid likenesses at his ambro-
type and photograph Gallery, at prices ranging
from 75 cts. upwards. Each picture taken will
entitle the sitter to a present worth from 25
cts. to 5$s. He will distribute among his
customers, gold and silver watches, ladies &
gents chains, gold rings, etc., etc. Give him
a call, secure your shadow, and win a prize.

Heath's activity during the Civil War is not clear.
The La Crosse Union and Democrat of January 30, 1860, noted
that Heath was secretary of the Light Guard, a civil militia
group which later activated a unit for war duty. The
official rosters do not list the man as a participant.
Therefore, it is likely that Heath left the militia unit
before it was activated.

In about 1868, Heath sold his photography business to
W. H. LATHROP and went into the grocery trade with O. H.
Smith. This firm was briefly known as "Heath and Smith"
or "Heath and Company" at 45 Main Street. Heath's home
address at this time was still on the southeast corner of
5th and Ferry. He bought out his partner, Smith, in about
1870, and operated alone until 1874 or 1875. At that point,
Heath returned to the photography business by buying the
gallery of J. A. RAYMOND at 33 Main Street. The first
advertisements for this new gallery referred to the RAYMOND AND HEATH gallery. The partnership with Raymond lasted about three or four years.

In 1881, Heath lived near his gallery at 33 Main Street, but in about 1884 moved both business and residence to the second floor of 207 Main Street. In September of 1876, he became a member of the Ancient Order of United Workmen and was elected grand recorder of that fraternal organization in 1877. This affiliation seems to have been an important one for Heath, and in 1885, with increasing responsibilities in the United Workman, he disposed of his photographic business and devoted his full time to the society. He moved in about 1887 to 218 Main Street, and in 1893 to 1127 Main. Another residential move took place in about 1897 to 1437 Avon Street on the city's north side.

At some point just prior to 1900, Heath joined with THOMAS F. MOSS to form the HEATH AND MOSS studio at 1223 Caledonia Street. The beginning date for this operation is unclear, and the city directories did not record it. Several studios occupied that address over the years. A. A. BENTLEY succeeded HEATH AND MOSS there at least as early as summer, 1901, possibly several months earlier. The partnership of HEATH AND MOSS dissolved in late April, 1900, with MOSS continuing the business at the same address.

The city directories recorded Heath as a "commercial traveler" in the years around 1900. After 1903, no listings
appeared for Heath in any capacity. An April 28, 1900 issue of the La Crosse Argus suggests that he may have moved to Fond du Lac, Wisconsin.

Although his photographic activity was somewhat intermittent, Heath's place in La Crosse over 42 years makes him especially important. From 1856 until 1900, he produced a variety of portraits, using the rapidly-evolving techniques of that era. Along with some advertising work, Heath left a few domestic and street scenes. His portraits (most seen by this writer are cartes-de-visite) were competent and straightforward.

HEATH AND MOSS.

This brief partnership of HENRY C. HEATH and THOMAS F. MOSS began sometime just before 1900 and was dissolved in late April, 1900. It was HEATH's last photographic activity in his 42 year career in La Crosse. The partnership seems to have been the first step in the career of MOSS, whose next association was with the BOSTON ART COMPANY in 1901.

The Heath and Moss studio was at 1223 Caledonia Street on the city's north side. A. A. BENTLEY succeeded them at that address.

HEBERT, JOSEPH.

Hebert worked as a photographer from August of 1906 to 1908 in the gallery once occupied by the SPETTEL BROTHERS and JAY CLEMMENTS at 806 Caledonia Street (he succeeded
Clemments). William Shain succeeded him in the 806 Caledonia Street gallery.

Hesler, Alexander.

Hesler’s advertisements for daguerreotypes appeared frequently in the La Crosse Democrat, especially during the years 1853 and 1854. This firm is well-known in the history of early photography, but it never operated a gallery in La Crosse. Its main offices were in Galena, Illinois, where most of the ads originated, and in Chicago.

With relatively inexpensive regular steamboat transportation available, Hesler apparently sold both services and photographic supplies to La Crosse residents until local photographers were able to serve these needs more readily. Few of Hesler’s advertisements appeared after the mid-1850’s as Augustus Wilcox, James Mohr, and other photographers came on the La Crosse scene.

Hoard and Tenney.

This firm was located in Winona, Minnesota, but its photographers came downriver occasionally to take La Crosse pictures. The firm operated from about 1871 until 1879. (See also Elmer and Tenney.)

Hoeft, Helen Mae.

Hoeft’s photographic activity occurred from about 1913 until 1930 and after. She was first listed in this occupation in 1913, living at 1102 Mississippi Street with her
parents, Herman W. and Dora Hoeft. In 1915, Hoeft was a photographer for REYNOLDS, whose studio was at 126 South 3rd Street. In 1917, she was a stenographer.

By 1919, Hoeft was back with REYNOLDS, and in 1920, their firm became known as REYNOLDS AND HOEFT. This association continued well through the 1930's and beyond, although it was later (and currently) called the PARAMOUNT PHOTO SHOP. Hoeft is deceased, and the shop is now under other management.

According to local sources, Hoeft feared that customers would not buy photographic or printing services from a woman. She therefore used the firm name of RAY'S PHOTO SERVICE when she began a photographic printing service in about 1924. RAY'S PHOTO SERVICE still operates as of this writing, sharing the quarters at 225 Main with the PARAMOUNT PHOTO SHOP. Hoeft also operated under another pseudonym, that of ROSA RUTH RAY. This name appeared on mailing envelopes for finished prints.

Hoeft apparently received financial assistance from an unnamed private benefactor. With this aid, she was able to turn the very modest RAY'S PHOTO SERVICE into a successful business, processing pictures for a large midwest area.

HOFF, JULE(s). Also Julius Hoff.

Hoff was apparently active only around 1917. He was probably the son of John M. Hoff, a milkman, who lived in 1897 at 1409 Market Street. In 1901, the younger Hoff
appeared as a cartoonist living at the same address, and in 1903 he was an employee of a local dry-goods store. In 1907, he became a sign-writer, still living on Market Street. In about 1908, he moved to 620 South 9th. A year later, he worked as a sign-writer for Doerflinger's department store, and lived at 1227 Market. Three years after that, in 1913, Hoff was back at 1409 Market, still painting signs and still apparently employed by Doerflinger's.

The Area Research Center at UW-La Crosse has several photographs taken by Hoff. All were taken in July, August, and September of 1917.

In 1919, Hoff was the proprietor of the NOVELTY SHOP, which he operated in partnership with C. W. Franklin at 607 Main Street. Hoff evidently took a few pictures as part of the services of that shop. This shop is not to be confused with the NOVELTY PHOTO COMPANY or NOVELTY PHOTO GALLERY. The last directory appearance for Hoff was in 1923.

HOLMES, T. O.

The SPICER AND WOODBRY studio employed Holmes as a photographer in 1876. He lived on the corner of Cass and 2nd Streets.

HOUGHTON, JAY C.

The 1905 city directory listed Houghton as a photographer, and he lived at 1336 Berlin (now Liberty) Street. No studio affiliation was recorded.
Houghton, born about 1865, moved to Trempealeau, Wisconsin, in about 1906.

HOVIK, ROBERT.

Hovik worked as a retoucher for WILLIAM PRYOR in about 1905. He roomed at 527 King Street.

HOVIND, R.

The 1903 directory listed Hovind as a retoucher for N. J. N. OLSON. He boarded at 120 South 5th Street.

HUNTLEY, ___.

The earliest known motion picture footage of professional quality taken in the La Crosse area was made by a Huntley of Winona, Minnesota. Huntley's firm was called Wenohna Films, and this name appears frequently on title frames within the film.

Approximately 800 feet of this film are available as of this writing. The film, originally shot on 35mm nitrate-base stock, has been duplicated onto modern 16mm stock through the cooperation of the owner and the UW-La Crosse A-V services.

The footage was taken on July 30, 1913. It shows a businessmen's parade, park and river scenes, and various individuals and groups. The technical quality of the original film is remarkably good.

The original footage is owned by Gordon Taggart of La Crosse. Taggart's father was one of the promoters of the
1913 project. The first public showing of that film occurred on August 24, 1913, at the Majestic Theatre on Main Street.

The film was lent to UW-La Crosse by Gordon Taggart and BERNARD MUEHR.

IMPERIAL CAMERA AND MANUFACTURING COMPANY.

This important manufacturer of folding plate cameras was the successor to the AIKEN-GLEASON COMPANY. It operated under the Imperial name from January, 1901, until the spring of 1903, when its stock was purchased by the Century Camera Company of Rochester, New York.

For a fuller discussion of this firm, see Part 2, "The Cameras of La Crosse." See also LA CROSSE STAMPING AND TOOL COMPANY.

JAHNELL, ELFRIEDA.

Jahnell is included here because she purchased GEORGE HABERMAN's stock and equipment in the 1960's, and opened ELFRIEDA'S STUDIO, which is still in operation as of this writing at 107½ North 5th.

JEPSON, FREDERICK G.

In 1910, Jepson was a photo finisher for WILLIAM PRYOR. His home was at 626 Cass Street.
JOERG, FRANK.

Joerg was a "view artist" for FRANCIS STAM in 1893. He boarded at 505 North 9th Street.

JOHNSON, NELS J. B.

Johnson's first recorded activity as a photographer was in 1911, and he probably began that occupation at least a year earlier. His business was located at 109 South 3rd.

No listing for Johnson as a photographer occurred again until 1924, when both business and home addresses were given as 1452 Charles Street. In 1926, he moved to 2110 Loomis. Johnson's middle initials vary from one directory to the next, occurring as N., J., or J. B. His photographic work continued into the 1930's.

JOHNSON, ORTON.

In 1916, this Johnson was listed as a retoucher for WILLIAM PRYOR. He lived at 624 Johnson Street. By 1919, Johnson was a photographer for PRYOR. His name did not appear in subsequent directories. At the same home address was a Louise Johnson, widow of Savert H. Johnson. This woman was probably the subject's mother.

KAY'S PHOTO SERVICE.

This imprint appears on some photographs from the 1920's or early 1930's. It seems to have been another name for the photo finishing business operated by HELEN HOEFT, who
also operated as RAY'S PHOTO SERVICE. The nearly identical names suggest, also, a typographical error which may have been allowed to remain on these photographs.

KELBERGER, ARTHUR P.

Kelberger appeared first in 1905 as a photographer residing with his wife Cynthia at 1523 Badger Street. In about 1908, he worked as a tailor, his business address being 112 North 5th. He continued to live on Badger Street, where his parents, George and Louise Kelberger (born about 1843 and 1856, respectively, in Germany) also lived.

By 1913, Kelberger was a dry-cleaner. Two years later, he was manager of the New Process Cleaners at 112 North 5th. He was apparently inactive as a photographer after about 1907.

The 1905 Wisconsin State Census recorded that in that year, Kelberger, single, was born in about 1886 in Wisconsin. Because the 1905 city directory indicated that he was married as of that publication, Kelberger was evidently married that same year, after the census was taken.

KELLOGG, MARK H. (or MARCUS H.)

Kellogg was born on March 31, 1833, in Brighton, Ontario, Canada. His parents, Simeon and Lorinda Kellogg, moved to La Crosse in about 1851. Mark Kellogg was the first commercial telegrapher for a local company, then worked for
the La Crosse Democrat under the direction of editor Marcus ("Brick") Pomeroy.

Kellogg worked at least briefly as a photographer, although no examples of his work have been found. The La Crosse Union and Daily Democrat of April 16, 1860, noted that "Marie Mignonette was in town on Sunday. Mark Kellogg secured a very excellent ambrotype before her departure on Monday." (Mignonette was a popular entertainer of the day.) Kellogg probably learned the ambrotype technique from HENRY C. HEATH. The only known photograph of Kellogg (probably taken by HEATH) appeared first in an 1863 advertisement for the Daily Democrat, a variant title of Pomeroy's newspaper.

By 1861, Kellogg was an operator for the Wisconsin Telegraph Company. That same year, he married Martha L. Robinson of La Crosse.

Kellogg, a widower by now, left La Crosse and his two daughters in 1867 and moved to Council Bluffs, Iowa. He later turned up in Bismarck, Dakota Territory. From there he was sent by Clement A. Lounsberry of the Bismarck Tribune to accompany Lt. Colonel Custer's 1876 campaign against the Sioux. Kellogg traveled with this force, acting as correspondent for both the Bismarck Tribune and the New York Herald. He sent back numerous reports before he died with Custer at the Battle of the Little Big Horn on June 25, 1876.
A more detailed account of Kellogg's La Crosse and Dakota activities can be found in the La Crosse Tribune of June 22, 1975, and in the biographical files maintained in the La Crosse Public Library and the UW-La Crosse Area Research Center. Most historical accounts of the Little Big Horn Battle mention Kellogg.

Until comparatively recently, details concerning Kellogg's life before he arrived at Bismarck were not known in that region or to Custer scholars generally. A stone in La Crosse's Oak Grove Cemetery marks the grave of his wife, Martha, and carries several lines, added nine years after her death, concerning her husband's death in the Custer battle. Another marker was installed and dedicated at the same spot on June 25, 1976. This bronze marker, provided by La Crosse area news media, recounts in brief detail the origin and fate of the early reporter.

Kellogg's work as a photographer was obviously minor. His associations with the Little Big Horn Battle have freighted his life's history with perhaps more interest than it deserves, but Kellogg remains a somewhat tragic and intriguing figure in both local and frontier history.

KLEIST, FRED A.

Kleist operated as a photographer from about 1900 until 1907 or so. His first studio was at 426 State Street. In 1902, he took over the old J. C. VARNEY studio, probably
within a year or less after VARNEY closed his operations at 429 State Street. (In a November 1901 advertisement, this studio's address was indicated as 5th and State Streets. This would have been very near the 1898 studio of E. E. PECK.)

Kleist lived at the studio until 1907 when his home address changed to 215 North 5th. GUSSIE GUNDERSON was a retoucher for Kleist in about 1901. After 1907, Kleist's name did not appear in the directories. NELLIE LOUGHAN worked as a photographer for him in about 1905.

KNOTHE, HENRY FRANK.

Knothe was among the best of the local amateurs, and his photographs display an unusual appreciation of the daily scenes of his time. Knothe (1864-1923) was cashier for the Standard Oil Company in La Crosse from 1892 until 1923. He was born in this city, and lived first at 914 Pine Street, then at 920 Pine Street after his marriage. He and his wife, Elizabeth, had nine children. One of these is the present Mrs. John Albrecht of 914 Pine Street. Mrs. Albrecht lent many of Knothe's glass plates to the UW-La Crosse Area Research Center for contact printing. A number of photographs by Knothe were published in the La Crosse Tribune of April 2, 1967. Most of these were taken in the early 1900's.

KNUDSON, OLE.

The similarity in names of this man and the next two personal entries causes some confusion. At least two of the
entries, possibly all three, may be the same person. Because the sources do not establish definite connections, each entry will discuss the person according to the spelling of the name in those sources.

Knudson was listed in the 1866 city directory as a photographer working for WILLIAM H. LATHROP. He resided at the southwest corner of Main and 7th Streets. The U. S. Census for 1870 recorded that Knudson was from Norway, and 22 years old.

Later directories listed "O. Knudson" from time to time, but this was a common name and no definite relationship to the LATHROP employee could be established. In 1868, for example, an "O. P. Knudson" appeared as a salesman for Mons Anderson, a prominent local retail merchant.

KNUTSON, A. P. Also spelled Knutesen.

Knutson was a partner of L. E. MEASON in January of 1874. MEASON bought out his interest later and continued operating under the MEASON name. No other mention was found for Knutson.

See also OLE KNUDSON, above.

KNUTSON AND MEASON STUDIO.

This brief studio partnership of A. P. KNUTSON and L. E. MEASON existed in about 1874. Only one photograph, a carte-de-visite with the Knutson and Meason imprint, has been seen by this writer.
Knutson was listed in the 1873 directory as a photographer working for or with W. H. LATHROP. He boarded at the Bismarck Hotel. The same name appeared intermittently in later directories, but no definite relationship could be established.

KOPETSKY, GUSSIE L. (Also Augustine, Gussa, and last names Kopetcky and Kopetzky.)

The first directory appearance of Kopetsky (born about 1877) was in 1897, as Gussa L. Kopetzky. Her photographic interests seem to have begun in that year when she worked as a clerk for WILLIAM PRYOR and boarded at 407 Caledonia Street. In 1901, Kopetsky lived at 2213 Michel Street. By 1903, she had become a bookkeeper for PRYOR.

In 1905, she lived at 1006 Vine Street. In the 1905 Wisconsin census, Kopetsky was recorded as being 28 years old, single, head of household, born in Germany, and living with a sister, Nellie, who was 26, single, born in Germany, and working as a clerk.

From 1907 to 1917, Kopetsky continued working as a bookkeeper for PRYOR. She lived during this period at the earlier address, 2213 Michel. Also at the same address for a number of years was a Marie Kopetzky, probably another sister.

In 1919, Kopetsky was assistant photographer to PRYOR. She lived with a Mary F. Kopetzky, probably the same woman
as the Marie mentioned above. The 1922 directory recorded Kopetsky as a receptionist for PRYOR.

Beginning in 1924, Kopetsky entered into partnership with JAMES NORRIS, and the firm was known as the NORRIS AND KOPETSKY STUDIO, at 409 Main. The firm remained in business until 1955, when its equipment was purchased by HAROLD ELLICKSON, who is still in business as of this writing. NORRIS had also worked for some 10 years with PRYOR before joining with Kopetsky in their own studio. Kopetsky retired from the business in 1955. Her name preference in about 1920 was "Gussie L. Kopetsky."

KREBAUM, CHARLES A.

Krebaum was born in 1860 in Lewiston, Fulton County, Illinois, the son of Fred and Sybil Krebaum. The elder Krebaum was a farmer who had emigrated from Germany in 1835. Charles Krebaum spent most of his youth at Havana, Illinois, and did some apprenticeship in plumbing and heating at Peoria. He then went to Lincoln, Nebraska, for a short time. From there he went to Chicago, where he remained until 1885. That year, he took employment with W. A. Roosevelt, and came to La Crosse.

Krebaum, by his own account, became one of the incorporators of the Roosevelt Company in 1886, and stayed with that company for about another year. The directories showed that he was a foreman at the company in 1887 or 1888. Krebaum then became a partner of D. J. Slattery in a plumbing and
heating business. By about 1890, he was president of a local trade association, the Builders Exchange of La Crosse.

Krebaum's business address then was 516 Main Street, and he roomed at 619 Pine. The directories next recorded him as a bicycle repairman in 1897, operating and rooming at 104 North 5th.

By September of 1899, Krebaum's imprint, with the additional description of "amateur photographer," began appearing on photographs. In 1901, he roomed at 424 Main and was listed as a dealer in photographic supplies. By early 1902 his business and residence were both at 515 Main Street. One of his extant photographs carries additional information noting, "made with Premo Camera." This kind of information is unusual on area photographs and suggests a date of about 1900.

By 1905, Krebaum had moved to 105 North 3rd. His business included the production of rubber stamps. Two years later, Krebaum had moved again to 323 Main, but his residence remained at 105 North 3rd. By 1909, he was listed as a commercial photographer, still selling rubber stamps, living and operating out of the 105 North 3rd Street address. The Area Research Center at UW-La Crosse has two sets of tinted postcards, dated 1904 and 1908, with Krebaum's imprint. A 1913 social welfare directory of La Crosse carried Krebaum's ad: "C. A. Krebaum - photographs anything, anytime; 105 North 3rd."
The commercial photography portion of Krebaum's career seems to have faded out shortly after 1913. The city directories after 1909 did not list that occupation for him, although Krebaum obviously continued his photography. He took a number of pictures for commercial businesses, and several photographs of mechanical equipment, metal tools, and electrical devices are extant. Few portraits exist. Krebaum sold photographic supplies as late as 1915.

Most of Krebaum's photographs date from about 1909 until 1913. The last directory appearance for him was recorded in 1922.

LA CROSSE PHOTO COMPANY.

This firm was probably the first retail store in La Crosse to deal exclusively with photography. It began operations in about 1905 at 413 South 3rd under the management of T. F. MOSS and A. E. BAUMGARTEN. The partners sold photographic supplies as well as studio services. No directory listings appeared for 1907, but the firm evidently operated continuously from 1905, although BAUMGARTEN seems to have left the firm in late 1906 or early 1907. In 1909 and 1910, no listing for the firm appeared. T. F. MOSS continued to operate under his own name at the same address.

The same firm, still under the management of MOSS, moved by 1913 to 231-237 State Bank Building. The firm name had changed to the LA CROSSE PHOTO SUPPLY COMPANY sometime in
1912 or 1913, and H. K. MOSS began his associations with the company at about that time.

LA CROSSE PHOTO ENGRAVING COMPANY.

Only two listings, in the 1900 and 1901 telephone directories, recorded this firm. The company address was at 109 Main, on the third floor. No other details are known as of this writing, and no work by the firm has been seen.

LA CROSSE PHOTO SUPPLY COMPANY.

This firm was a continuation of the LA CROSSE PHOTO COMPANY. It began under this new name in about 1913, and was initially under the management of H. K. MOSS, who lived at 330 Cass Street. The firm was located at 231-237 State Bank Building. H. K. MOSS was apparently the brother of T. F. MOSS, who had managed the earlier company.

The firm functioned as the supplier and sales arm of T. F. MOSS's photographic activity. It remained in operation until the mid-1920's, if not later, and moved to 409 Main Street in about 1915. At that time, T. F. MOSS returned as manager, remaining in that capacity until the business closed. In 1919, the address became 409-413 Main, suggesting enlarged quarters in the same building.

In the 1922 directory the firm received no listing, although T. F. MOSS was recorded as a photographer. MOSS' name did not appear after the 1924 directory. At about that time, the firm name became, in some sources, the La Crosse Photo
Supply and Frame Company. This last operation was headquartered on the second floor of 409 Main, and T. F. MOSS was proprietor.

LA CROSSE STAMPING AND TOOL COMPANY.

This company, located at 436-440 South 3rd Street, was the third in a chain of related companies. The earlier companies were the AIKEN-GLEASON COMPANY and the IMPERIAL CAMERA AND MANUFACTURING COMPANY.

The La Crosse Stamping and Tool Company was incorporated in 1903. EUGENE GLEASON was superintendent and L. C. Colman, a prominent La Crosse lumberman, was the first president. Colman was followed in that capacity by C. L. Cone.

The Stamping and Tool Company had very little connection with the photographic business of the day or with the production of photographic equipment. It hired many of the employees from the earlier firms mentioned above, especially those from the defunct IMPERIAL CAMERA AND MANUFACTURING COMPANY. In 1919, the directory recorded that May Aiken, daughter of FRANK H. AIKEN of the old AIKEN-GLEASON COMPANY, was the office manager of the La Crosse Stamping and Tool Company.

The firm did some minor photographic manufacturing in about 1917, where the city directory recorded that among other items, "moving picture machines" and stereopticons were produced. The firm's major products were metal
stampings, tinning, die-making and models, harness trimmings, electroplates, and tools.

The firm continued operations until the mid-1920's. The report of the Wisconsin Bureau of Labor and Industrial Statistics indicated that in 1908, the firm operated in one building with 40 male and one female employees.

LANGSTADT, MORITZ.

Langstadt was apparently most active as a photographer in about 1888 and 1889, in the employ of GEORGE McCLELLAND. He also worked as a musician and bandleader and was best known for that work. He lived at 623 South 7th during his photographic activity, and shared the address with his brother Herman, a tailor.

Moritz Langstadt became a partner in the Langstadt and Waters firm in about 1897; this business offered musical instructions and merchandise along with sheet music. No subsequent photographic activity was recorded.

LARSON, ALFON.

In 1917, Larson was listed as a photographer working at 125 South 4th Street, where the MOTL STUDIO was located. No other directory appearances occurred. There was, however, an Alvin Larson, a baker living at 1228 South 16th listed in the 1922 directory. The similarity of names, the latter one anglicized, suggests that these may have been the same person.
LARSON, CHARLES C. (Also spelled Larsen.)

This name is included here because Larson was the first recorded "motion-picture operator." Motion pictures were shown in La Crosse as early as 1904, but Larson's directory appearance as a projectionist in 1911 was the first such listing as a full-time occupation.

Larson lived at 520 South 3rd and was employed by the Majestic Theatre. He also functioned as the proprietor of the New Majestic Theatre Company. From 1913 until 1917, his occupation was listed as electrician. Larson lived by then at 323 Cass Street.

In 1919, he appeared as picture operator for the La Crosse Theatre. His name was spelled Larsen here, and he had moved to 421 South 4th. By this date, there were at least seven motion picture theatres in the city. Larson's last directory appearance in 1922 had him working as "chief operator" for the Rivoli Theatre.

LATHROP, WILLIAM H.

This comparatively active photographer began operations in 1866 or a bit earlier and continued until about 1883. In 1861, Lathrop was president of the La Crosse County Bank. His earliest recorded residential and gallery address, in 1866, was on the southwest corner of Main and 8th Streets. His first separate business address may have been on the north side of Main Street between Front and 2nd Streets. Lathrop bought the stock of HENRY C. HEATH in 1868, and
took over HEATH's gallery at that location. The 1870 directory gave Lathrop's gallery address as Number 13, Main Street. This would coincide with HEATH's gallery.

Several cartes-de-visite seen by this writer carry the imprint of Lathrop, "successor to H. C. Heath." These photographs can be reasonably dated at about 1868 to 1870.

In 1870, Lathrop moved his residential address to Number 126 Main Street. OLE KNUDSON worked for Lathrop as a photographer in 1866 and perhaps 1867. Also in 1870, an October issue of the Wisconsin Student (a publication of the La Crosse Academy) carried a Lathrop advertisement noting that the gallery address was on the second floor of Montague and Denton's Block on Main Street. This ad, carrying an insertion date of April, 1870, confirms that Lathrop occupied HEATH's old quarters.

In 1873, Lathrop moved to the Post Office Block on the corner of Main and 3rd Streets. Here, he added "photographic material and frames" to his offerings. In 1876, H. F. WOLCOTT worked as a photographer for Lathrop. By 1880, Lathrop had moved his home address back to the southwest corner of Main and 8th Streets where he had lived in 1866. At about this time, a WILLIAM LATHROP, JR., appeared as both bookkeeper and photographer in the employ of his father.

The gallery moved in about 1881 to Number 4, North 3rd Street. This would still have been near the corner of Main and 3rd. Three years later, Lathrop lived at 724 Main, but
no business address appeared. Lathrop sold his operation to WILLIAM PRYOR in 1883. PRYOR, incidentally, noted in his early imprints that he was "successor to W. H. Lathrop." The chain of succession therefore covered the careers of three prominent local photographers from 1858 to 1930, a period of 72 years.

Among employees in Lathrop's studios were PETER KNUTSON in 1873 and ALFRED BAER in 1880.

After Lathrop sold his operation to WILLIAM PRYOR (whose first imprints thereafter read "W. A. Pryor, successor to W. H. Lathrop, Third St., Second door North of Main"), he served as secretary of the P. S. Davidson Company in about 1885. This firm operated the well-known White Collar Line of steamboat packets. By 1889, Lathrop seems to have retired from that position.

The Federal censuses for 1870 and 1880 indicate that Lathrop was born in about 1825. He came from Connecticut with his wife, Sophia, who was born in about 1835. Their son William was born in about 1861 and their daughter Lillie in about 1859. The locations of birth for these children suggest that Lathrop must have moved to Wisconsin sometime before 1861.

LATHROP, WILLIAM, JR.

This man, the son of WILLIAM H. LATHROP, above, worked briefly as a photographer for his father in about 1880. The younger Lathrop's primary occupation seems to have been
that of bookkeeper, and he appears as such for the John Gund Brewing Company in 1890. He was born in about 1861. (See also WILLIAM H. LATHROP, above.)

LENSKE, SAMUEL LOUIS. Also called Louis Lenske.

Lenske was a technician and probably not an active photographer for his employer, WILLIAM PRYOR. His first directory listing was in 1908, as a printer for PRYOR. He lived at 407 North 16th. In 1911, Lenske was a retoucher with the same firm and lived at 1242 La Crosse Street. (No other listings appeared.)

LOUGHAN, HELEN.

This woman's association with photography was cited only in the 1903 directory where she was recorded as a clerk for WILLIAM PRYOR, living at 1422 Wood Street. From 1913 on, no listings appeared. Loughan may have been a sister of NELLIE LOUGHAN, below.

LOUGHAN, NELLIE.

This Loughan, perhaps a sister of HELEN LOUGHAN, was a clerk for WILLIAM PRYOR in 1901. She lived at 1422 Wood (see also HELEN LOUGHAN, above). In 1905, Nellie Loughan was a photographer for FRED KLEIST at his 429 State Street studio. No later listings occurred.

The Wisconsin Census for 1905 recorded that Nellie Loughan was, in that year, 18 years old, single, born in Wisconsin to Mary and Robert H. Loughan.
McCLELLAND, GEORGE B.

Beginning in about 1884, McClelland operated a gallery at 123 and 125 South 4th Street, on the second floor. At about this same time, McClelland took photographs of many Wisconsin legislators; the La Crosse Public Library has some of these pictures on file. It is very likely that McClelland had a gallery in Red Wing, Minnesota, at about this same time. He came here from that city in 1884 and opened his La Crosse business immediately. In 1885, McClelland's daughter, R. J. McCLELLAND, was a retoucher for him, as was BEULAH DOUGLAS.

In 1888, McClelland's address changed slightly to 125-127 South 4th and a messenger service was provided in conjunction with the gallery. The firm here was also called, for a short time, McClelland and Company. HERBERT BUEL and MORITZ LANGSTADT both worked for McClelland as photographers in about 1888.

In terms of apparent activity, the years 1888 and 1889 were the busiest for McClelland. A daughter, JENNIE B. McCLELLAND, living at 313 North 4th, was a retoucher for her father during that period. FRANK PALEN may also have worked for him, although the connection has not been verified.

The succession of occupancy at the latter studio address is worth noting. Following McClelland were S. G. HAMMOND, H. P. EGGAN, L. G. BLAIR, F. L. BLAIR, O. G. SWANETS, the BOSTON ART COMPANY, and the MOTL STUDIO, in that order.
McCLELLAND, JENNIE B.

This woman was a retoucher for her father, GEORGE McCLELLAND, in about 1888. She was the sister of R. J. McCLELLAND, below.

McCLELLAND, R. J.

This McClelland, for whom no given name was found, worked as a retoucher for her father, GEORGE McCLELLAND, in about 1885. She was the sister of JENNIE B. McCLELLAND, above.

McFEELY, VINTON A.

Beginning in about 1916, McFeely operated as a photographer at 108 North 4th. He lived at Number 2, 520 Cass Street. No other listings followed, and no studio associations were found.

McINTOSH, WILLIAM H.

McIntosh worked as a photographer for L. E. MEASON in about 1885. He boarded at 600 South 6th.

MAIRICH, MARCELLA.

In 1919, Mairich was employed as a clerk for the MOTL STUDIO. She resided on the corner of State and 7th Streets.

MAJESTIC STUDIO.

This was the name used by WILLIAM FITZPATRICK for his studio from about 1910 until 1920. The studio had moved to
the Majestic Building on Main Street, on the third floor, in 1910 or thereabout. See FITZPATRICK for a more complete account.

MARINER, GEORGE E.

This pharmacist was only occasionally a commercial photographer, although he took photographs of excellent quality as an amateur. A collection of his La Crosse scenes, mostly 5 x 7's mounted and bound, is on file at the La Crosse Public Library. The set was donated by Charles F. Clark in about 1973 and the pictures were taken in about 1895. Some of Mariner's pictures, representing interiors of several La Crosse homes, were used in an article written by Mary (Mrs. Arthur) Hebberd, in the La Crosse County Historical Sketches.

Mariner's photographs demonstrate a good sense of composition and he was one of the first to recognize the importance of local houses and interiors as photographic subjects. He produced tinted postcards after 1900, with one set dated in 1906.

Mariner was born in about 1845, in Illinois, in one account, or in Massachusetts, according to the 1905 Wisconsin Census. He came to La Crosse in 1878 and worked for the T. H. Spence Pharmacy for 10 years before establishing his own pharmacy. The Mariner drug store was at 425 Main Street. Mariner and his wife, Susan E. (born in about 1849) lived at
207 South 9th Street in La Crosse except for a short time about 1890 when their address was 316 North 7th Street.

Mariner's drug store carried a full line of photographic outfits and supplies, including the Kodak line of camera equipment.

The last directory listing for the Mariner pharmacy was in 1917.

MEASON, EDWARD KINNE.

Edward Meason, the son of LOUIS E. MEASON and Emma L. (Kinne) Meason, worked as a photographer for his father from about 1905 until 1907. He was born in about 1878. In 1901, he was a billing clerk for Mons Anderson, a prominent local merchant. Meason's residential address was with his parents at 119 North 10th Street.

By 1905, he was a photographer for his father's firm at 1223 Caledonia Street. In 1907, the firm moved to 320 North 4th and the family moved to 128 North 8th. Edward Meason's last directory listing was in 1907.

MEASON, LOUIS E.

Meason, one of the city's more durable photographers, was active from about 1874 until 1915. He was born in Mineral Point, Wisconsin, on September 1, 1848, the son of Louis and Elizabeth (Fick) Meason. The elder Measons had emigrated from Prussia in 1834. Louis, Sr., died in 1850 in St. Louis.
Young Meason graduated from a commercial course at Bryant and Stratton College in Chicago in 1871. He came to La Crosse in July of that year to begin work as a bookkeeper for William Friese, a local grocer. That position lasted for just over two years.

In January of 1874, Meason formed a partnership with A. P. KNUTESEN and the pair opened a photographic gallery at 3rd and State Streets. In another account, Meason began work as a photographer in 1873. In any case, he bought out KNUTESEN in 1874 or 1875 and operated under his own name after that time.

Meason's first listing in the directories was in 1876 when he lived at Number 7, North 7th Street and operated his business at the southwest corner of 3rd and State. The next studio address was at 128 North 3rd in about 1884. The studio was in a building built for Meason on the southeast corner of 3rd and State Streets. This structure, still called the Meason Building by local historians, was constructed in about 1883. It possesses several interesting architectural features.

CLEMENT SPETTEL worked for Meason from 1881 until 1885, and LOUIS OESGHER was employed there in about 1888.

The firm seemed to be rather busy in the 1890's, but for reasons not found, Meason left his south side studio to start another on the city's north side. By July of 1901, possibly earlier, he occupied a studio at 1221 Caledonia Street. In
1904 or 1905, he moved just one door away to 1223 Caledonia. This eventually became one of the city's most-used sites by local photographers. HEATH AND MOSS were there for a short time, followed by A. A. BENTLEY, Meason, and ALBERT GRAW.

In 1907, Meason left the Caledonia Street site and moved back to the south side to 320 North 4th. His family moved to 128 North 8th, and ALBERT GRAW took over the north side studio.

From 1910 or so until 1915, Meason worked at other occupations along with his photographic enterprise. Among those occupations was that of "assembler" for the LA CROSSE STAMPING AND TOOL COMPANY.

Meason married Emma L. Kinne (born about 1851) in Mineral Point, Wisconsin. One of their surviving children was EDWARD KINNE MEASON (born about 1878).

Meason himself died at the age of 68 on June 29, 1915. He was one of the city's most productive photographers, with thousands of cabinet photos still extant. Most of his work is of routine style and quality, competent but unimaginative. Some of his photographs, however, are conspicuously poor, leading one to wonder how they could have been acceptable to customers. Meason was obviously very popular as a photographer. His prices were competitive.

See also C. C. WIGHTMAN, who may have had some connection with Meason's State Street studio.
Carl Moen opened his first portrait studio in Peterson, Minnesota, in 1898. He received his photographic training at a studio in Winona, Minnesota, and attended a business academy in Stoughton, Wisconsin. He later moved to Preston, Minnesota, then in 1907 opened a branch studio in Mabel, Minnesota. In 1910, Moen opened another branch office in nearby Harmony, in the same state. He moved to La Crosse in 1918, operating a photographic processing plant and sales store at 124 South 3rd Street.

In 1920, he purchased property at 313 Main Street, built a structure there, and in 1921 opened a retail sales store. This firm was called the MOEN PHOTO SERVICE, and it is still in operation at the same address as of this writing. Moen sold Kodak supplies and equipment, and operated a processing plant. He and his wife, Jennie, resided at 518 South 5th Street until the mid 1930's, then moved to 1919 Winnebago Street.

In both retail sales and photographic processing, the Moen firm has been very active since its beginnings. Any survey of La Crosse's more recent photographic activity must certainly include a detailed look at this firm.
MOEN PHOTO SERVICE.

Since 1921, this firm has operated continuously in La Crosse (See CARL R. MOEN, above). The photo retail store at 313 Main was established by Moen in 1921, although he had operated another plant and sales store at 124 South 3rd from 1918 until 1921. Moen's Photo Service featured Kodak equipment and supplies, and provided professional photography services as well as a repair service. The 1922 directory listed 14 employees of the firm for the year 1921: Fred Chappel, foreman; Helen Fletcher, bookkeeper; Bernice Fredrickson, printer; Cathryn Fries, printer; Frank Hagenbarth, developer; Myrtle Jonanson, sorter; Frank Leptsch, developer; Octavia Meier, checker; Myrtle Moen, checker; Olive Moen, checker; Mina Nasn, stenographer; Hertha Nottestead, trimmer; Edith Ready, trimmer; and Laviolla Stanley, checker.

Several family members worked in various capacities for the firm, but most of the history of this business occurs after 1930.

MOHR, JAMES.

Mohr was apparently the second resident daguerreotypist in La Crosse, following AUGUSTUS WILCOX. The chronology is not clear, and Mohr may have been first. In advertising that appeared on January 3, 1854, and after, Mohr offered his "sky-light Daguerreotypes," in a "room at his residence opposite the Court House where he is prepared to take likenesses in an approved style of the art."
It seems likely that Mohr was in business in La Crosse somewhat before 1854. The population enumeration in Carr was compiled late in 1853, although it was not published until 1854. In that rather informal census, Mohr was listed as an "artist," who came to La Crosse with his wife, Mary, from Pennsylvania. Mohr's religious affiliation was given as Dutch-Reformed, his wife's as Lutheran. According to the 1881 History of La Crosse County, Mohr was First Ward alderman in 1856.

Mohr's activity in the city is not clear. His advertising was short-lived and he was not listed in the 1866 directory or thereafter. It is possible that Mohr may have occupied the same studio-residence formerly used by WILCOX. WILCOX's address was at 4th and Main in 1853. The original town plat of 1851 shows that the Court House would have been quite near that address, relative to the small number of buildings then in existence. Mohr, as indicated above, had his studio "opposite the Court House." In any case, Mohr was one of the first resident photographers of La Crosse. He was succeeded by J. S. PATTEN in the same studio.

MORGAN, CHARLES.

In the field of photo-engraving, the firm of NORTHERN ENGRAVING was one of the first commercial users in La Crosse. Charles Morgan was listed in 1915 as a photo-engraver for this firm, along with WALTER FEHLBERG. This was the first appearance of that occupation in city directories.
Morgan lived with his wife, Gertrude, at 229 South 22nd. NORTHERN ENGRAVING was at 100 South Front Street in 1915. By 1919, Morgan was in the Navy; he appeared as an engraver again in 1922, living at 945 Green Bay Street.

MOSHER, ELVIN J.

It is not clear what work this man performed for the MOSHER STUDIO, where he was employed in the early 1930's. His relationship to H. ADELL MOSHER was not defined, but he was probably a member of the latter's immediate family.

MOSHER, H. ADELL.

Mosher was a helper at the MOTL STUDIO in 1926, and he lived at 900 Vine Street. From 1928 to 1930, he was listed as a photographer for WILLIAM PRYOR. In 1930 or 1931, Mosher began operating the MOSHER STUDIO at PRYOR's old address, 524-526 Main Street. Mosher went out of business in the late 1930's.

MOSHER STUDIO.

This was the firm operated by H. ADELL MOSHER from about 1931 until about 1939, at 524-526 Main Street. The studio did commercial and portrait photography as well as developing and printing. Other employees included ELVIN J. MOSHER, Milton A. Isler (1937) and Perry Schulz (1939). The Mosher Studio succeeded the operation called the PRYOR STUDIO. Some evidence seems to suggest that for a very brief time, WILLIAM PRYOR and Mosher may have been partners. Mosher worked
for PRYOR in the last years of that photographer's operations.

The Mosher Studio was out of business by 1939.

MOSS, HERBERT K.

Moss worked for the LA CROSSE PHOTO SUPPLY COMPANY in about 1913 and for two or three years after that date. It is unlikely that he was a professional photographer. He seems to have been manager of the firm, and he lived with THOMAS F. MOSS (his brother?) at 330 Cass Street. No listings appeared after 1915.

MOSS, THOMAS E.

Moss was bookkeeper for the BOSTON ART COMPANY in about 1901. He lived at 225 North 14th, and may have been the son of THOMAS F. MOSS, below. His name appeared in only one directory.

MOSS, THOMAS F.

Moss, possibly the brother of HERBERT K. MOSS, first established his photographic connections in city records when he became a partner of HENRY C. HEATH in about 1900. The firm of HEATH AND MOSS was evidently unsuccessfull, for it dissolved in April of 1900. A. A. BENTLEY took over the Caledonia Street studio when Moss moved to the south side, probably in July of 1900. Moss continued to operate the studio at 1223 Caledonia Street for a time, but by 1901 was manager and owner of the BOSTON ART COMPANY. The 1888
edition of Polk's *Gazetteer* listed a Thomas F. Moss, photographer, in the city of Hudson, Wisconsin. This was almost certainly the same man.

In 1903, Moss was photographer for the La Crosse Engraving Company. One or two years later, in about 1905, he and A. E. BAUMGARTEN opened the LA CROSSE PHOTO COMPANY.

Moss continued with this firm until about 1912, then he moved to 409 Main Street and took the name of LA CROSSE PHOTO SUPPLY COMPANY as his own firm title. He continued in operation until about 1924.

Moss also used the imprints of "Moss Electric Light Studio" (about 1915) and "Moss Studio" (about 1917 and 1918). The dates for these imprints seem to overlap and probably reflect Moss' distinction between his photo supply business and his photography. One imprint in 1922 simply states, "T. F. Moss, photographer."

The studio and supply firm at 409 Main had expanded by 1917, and the address, 409-413 Main Street, reflected this. The studio was on the second floor of the building now known to be the first city hall and fire station, built in about 1869. The firm ceased operation in about 1924.

**MOSS STUDIO.**

This name was used by THOMAS F. MOSS in about 1917 and 1918, while MOSS also maintained the LA CROSSE PHOTO SUPPLY COMPANY at 409-413 Main Street, where his studio was located. See above.
MOTL BROTHERS.

The Motl family participated in varying degrees in the photography business. The first appearance of the Motl name associated with photography was in the 1901 directory, where Leo H. Motl, Henry W. Motl, and W. H. Motl were listed as photographers at 413 South 3rd Street. They were all boarders at the Nora House, a small hotel. The brothers' names did not appear in the 1903 or 1905 directories. Leo Motl was a clerk in 1907, living at 603 Berlin (now Liberty) Street. From 1909 until 1913, no Motl names appeared.

The brothers apparently disbanded shortly after they began their business, and only Leo H. Motl continued actively in the profession, operating as the MOTL STUDIO.

MOTL STUDIO.

The first listing for this firm was in 1915, and Leo H. Motl was the proprietor. He lived at 621 South 8th, and the studio was at 125 South 4th. That same studio address had been in use continuously, or nearly so, since 1885, by GEORGE McCLELLAND, S. G. HAMMOND, H. P. EGGAN, L. G. BLAIR, F. L. BLAIR, O. G. SWANETS, and the BOSTON ART COMPANY, in succession. Motl's occupancy began immediately upon the closing of the latter firm in 1915.

Other Motl family members were involved briefly from time to time. For example, Henry W. Motl worked as a photographer in about 1922. It is not clear to what extent these
other family members, such as Henry, W. H., and Henry's wife, Lottie, and Leo's wife, Alma, supported the studio. Leo Motl seems to have been the only family member definitely associated with the studio throughout its existence into the 1930's.

MOULD, FREDERICK W.

The son of MATTHEW MOULD, Frederick was born in Baraboo, Wisconsin, on March 4, 1857. His parents, Matthew and Jane (Islip) Mould, were natives of England, and emigrated to the United States in 1850. They lived in New York for six or seven years. Frederick was the youngest of five children. One brother, Simmons I. Mould, was a photographer in Baraboo in the 1890's, and it appears that the first Mould and Son photography studio was in Baraboo during the period of 1857 to 1888. An 1876 atlas of Sauk County, Wisconsin, had a listing for that studio and recorded that the firm sold stereoscopic views of the Dells region. The name of that partner's son was not recorded.

Both sons, Frederick and Simmons, apparently learned the photographic art from their father, whose activity in that field lasted from 1857 until shortly before his death in 1890.

Frederick grew up in Baraboo with his family. In the autumn of 1879, he and his father opened the "Mould and Son" studio in La Crosse. Any photograph with this imprint can be dated to the years 1880-1882. After two or three years,
young Mould took over sole operation of this firm, which was located at 411 South 3rd Street on the corner of 3rd and King Streets.

By 1883, the firm was called the "F. W. Mould Photographic Art Studio." In 1888, the firm's address was at 413 South 3rd.

The studio seems to have gone out of operation in about 1900 and was not listed in later directories. The MOTL STUDIO next occupied that site in 1901, and was followed in turn by FRANCIS STAM in 1903. FRANK A. BROWNE seems to have occupied the studio briefly in about 1896.

Employees for Frederick Mould included CHARLES A. WARNER (1885) and FRANK L. SORENSON (1890).

Mould was married on September 3, 1881, to Julia E. Sorenson of Madison, Wisconsin. Julia was the daughter of David T. Sorenson of that city, and the FRANK SORENSON mentioned above was probably a member of the same family. As of 1892, Frederick and Julia Mould had two children: Ida Florence, born January 5, 1884, and Gertrude Lora, born September 28, 1890.

Mould was a comparatively active and apparently popular photographer in La Crosse. Large numbers of his cabinet photographs are extant. Some of his portraits were nicely executed, but no local photographer produced greater quantities of careless work than Mould. Perhaps Mould and his contemporary, L. E. MEASON, were direct competitors for
the ordinary cabinet-photo trade. Their prices were low, their volume high, and their skills very lackluster.

Along with the portrait trade, Mould produced some views of machinery and mechanical equipment. He also operated a studio in Winona, Minnesota, as evidenced by a photograph with the imprint, "F. W. Mould, 413 S. 3rd, La Crosse, and 67-69 West 2nd St., Winona". This photograph is undated but is from the period of the 1890's.

MOULD, MATTHEW.

Matthew Mould and his wife, Jane (Islip), emigrated to the United States in 1850. Matthew was born in about 1823, a native of Northamptonshire, England. His wife was born in Lincolnshire. They lived in New York City for six or seven years, then moved to Baraboo, Wisconsin, in Sauk County, in about 1856. They had three sons and two daughters, with the following disposition in about 1892: Matthew Henry, son, married to Jennie Buckley, residents of Baraboo; Simmons I., son, married to Emma Burdick of Madison, Wisconsin, and working as a photographer in Baraboo; FREDERICK W. MOULD, son, married to Julia E. Sorenson of Madison, working with his own studio in La Crosse; Mary J., daughter, widow of A. Andrews; Mattie, daughter, married to Henry Marriatt.

The father-son photographic studio of "Mould and Son" first opened in Baraboo and was active around 1876. The Mould family moved to La Crosse in about 1879, and the new "Mould and Son" studio opened in La Crosse in the fall of
that year. The son was FREDERICK W. MOULD, who took over sole operation of the firm in 1883.

The firm was located at 411 South 3rd, on the southeast corner of 3rd and King Streets. The Moulds' home address in 1881 was on Cass Street, between 3rd and 4th Streets.

Matthew Mould died in La Crosse in 1890, at the age of 67. His wife apparently moved back to New York shortly after that date.

Although Matthew Mould did not practice his photographic art in La Crosse for more than a few years, his experience in Baraboo and La Crosse totaled about 26 years. His sons, FREDERICK W. MOULD and Simmons I. Mould, both learned their trade from him.

MOULD AND SON.

This firm, which operated from about 1880 to 1882, was the first photographic studio of the Mould family in La Crosse. The family had moved here from Baraboo, Wisconsin. MATTHEW MOULD and his son FREDERICK MOULD were partners in this firm. The elder Mould left the photographic activity in about 1883. FREDERICK MOULD continued as a local practitioner until about 1900. Some evidence suggests that the elder Mould produced a few photographs until just before his death in 1890, but it is not known if these were produced with the assistance of his son's studio.
MUEHR, BERNARD.

Muehr worked as a free-lance photographer from about 1914 until about 1918. He did no newspaper work, concentrating on portraiture and landscapes. Little of his work is extant.

Muehr was born on January 21, 1900, in La Crosse, the son of Peter P. and Suzanna (Hartz) Muehr. He was proprietor of Muehr's Grocery at 1317 Farnam Street, and also operated the Muehr and Son construction company during the latter part of his life.

Muehr died on December 22, 1977. His wife Edna preceded him in death. At this writing, two daughters, Mary Muehr and Grace Muehr, and a son, Peter A. Muehr, survive.

MYERS, ELLEN M. Also spelled Meyers.

Myers was the city's first recorded female photographer. She began her business in La Crosse in 1875 at 46 Main Street. Her residence then was an apartment on the second floor of 14 North 3rd Street.

Myers was born in Michigan in about 1831. She married, but the details of the marriage are not known. Certainly she was widowed by 1880. She had a son, HARRIS C. MYERS, born in about 1861, and probably a daughter, JESSIE H. MYERS, who was a photographer for a short time. The U. S. Census for 1880 indicates that Ellen Myers' husband was born in Virginia. Her son, HARRIS MYERS, was born in Kansas.

Variations in the spelling of the family name occur in both census and directory records and on the photographs
themselves; the Meyers spelling appears with some frequency, and Ella is substituted for Ellen in one case. The most common spelling, and the one used last by Myers herself, has been used for this compilation.

The Myers studio was at the corner of 4th and Main from 1875 until about 1884, when it was moved to 118 South 4th. This change may have been one of numbering only; the latter address must have been the same as, or very near, the first quarters. In 1885 and 1888, the address appeared as 116 South 4th.

In 1890, Myers' occupation was listed as "artist," and the subsequent directory included neither personal nor business addresses. In 1897, Myers was listed as a "ladies' hairdresser." A newspaper advertisement appearing on June 2, 1898, stated that Mrs. Myers of 327 North 6th had ladies' hair switches for sale, and also did hair dressing, shampooing, manicuring, hair dyeing and restoring, with "corns, bunions, and ingrown nails successfully treated."

No listings for occupation occurred after the 1897 directory, and Myers herself was not listed after 1903.

The 1885 city directory noted that Myers' location was the oldest and best known gallery in the city. The exact location of her studio isn't clear, but certainly the corner of 4th and Main Streets was the site of several early studios.

Among Myers' employees were her son, HARRIS C. MYERS (1880), her (probable) daughter, JESSIE H. MYERS (1888),
MRS. M. L. CHUBB (1885), JOHN N. NERBOVIK (1888), GEORGE CAWTHORNE (1876), and MARCELLA BROWN (1884).

Myers was most active as a photographer around 1885. She specialized in enlarging and in the popular cabinet photos of the day, which sold for three dollars per dozen in the mid-1880's. Myers' photographs demonstrate a careful, sensitive approach, especially in her portraits of women. Technically, her work was well above average, and her portraits are among the best of the period.

MYERS, HARRIS C. Also spelled Meyers.

Harris C. Meyers was the son of ELLEN MYERS (above), and JESSIE H. MYERS was probably his sister. Harris was born in about 1861 in Kansas. Aside from the notation in the U. S. Census of 1880 that his father was born in Virginia, no records of the father were located.

The Myers family or a portion of it moved to La Crosse prior to 1875, when ELLEN MYERS opened her photography studio. Harris Myers was listed as a photographer for this studio in 1880, when he boarded at the Mills House, a local hotel. In 1881 he was probably still working for his mother. His residence that year was given as 6th Street between Pine and Vine, where Ellen Myers was also living. No later directory listings occurred, and Harris Myers' subsequent history is unknown.
MYERS, JESSIE H.

This woman was apparently the daughter of ELLEN MYERS, and her only directory listing was as "Miss Jessie H. Myers, photographer," in the 1888 edition. Her residence was at 327 North 6th, the same as that of ELLEN MYERS and HARRIS C. MYERS.

NATIONAL ART STUDIO.

This name was given to the north side studio of the SPETTEL BROTHERS, at 806 Caledonia Street, in about 1892. See SPETTEL BROTHERS.

NELSON, FRANK.

This photographer's name appeared only in the 1917 directory, which was compiled in 1916. Nelson's home was at 125 South 3rd. This would have been directly across the street from MILLARD REYNOLD's studio at 126 South 3rd, and Nelson may have been employed by that firm. No studio affiliation was recorded.

NERBOVIK, JOHN H.

Nerbovik was a retoucher for ELLEN MYERS in 1888. He boarded at 327 North 6th, MYERS' home address.

NEVILLE, MARY.

In 1907, Neville was listed as a retoucher for the BOSTON ART COMPANY at its 125 South 4th Street address. Her own residence was at 527 Division Street.
NICHOLSON, EDWARD.

Apparently not a photographer at any time, Nicholson worked as a printer for WILLIAM PRYOR in 1901 and as a retoucher for the same firm in 1903. His residences for those two listings were rooms at 322 Pearl Street and a home at 510 South 6th, respectively. No other listings occurred.

NORRIS, JAMES.

James Norris was from Darcylever in Lancashire County, England. He was born in 1872 or 1873, and came to La Crosse in 1914. Here, he worked from 1914 until 1924 for WILLIAM PRYOR as a retoucher and general assistant. In 1924, Norris became a partner in the NORRIS AND KOPETSKY STUDIO, which operated until 1955. Norris returned to England in that year.

Norris was trained in England by his uncle, Richard Flintoff, a portraitist and wet-plate photographer. Norris was married and had nine children. His wife, a businesswoman, lived in England during most of the time Norris was in La Crosse. She died in 1951 or 1952.

NORRIS AND KOPETSKY STUDIO.

Beginning in 1924, this studio operated at 409 Main under the management of JAMES NORRIS and GUSSIE L. KOPETSKY. The studio moved in about 1928 to 107 North 5th, and remained at that address until 1955. Both managers were photographers, although it seems likely that KOPETSKY was the more experienced in that work, and that NORRIS worked primarily as store manager.
Most of this firm's work was in portraiture. The studio was closed in 1955, and its stocks and equipment purchased by HAROLD ELLICKSON.

NORTHERN ENGRAVING COMPANY.

This firm was one of the first to use photo-engraving. Its primary product was business advertising and layout, and its commercial photography dates from the early 1900's. From its main offices at 100-102 South Front Street, it provided business photographs and occasional group portraits. A 1910 photograph carried an imprint with the firm's specialities: "Designers, Engravers, and Commercial Photographers."

NORTHWESTERN VIEWING COMPANY.

This imprint appears on a mounted photograph taken in about 1902. No directory listing appeared for this firm, nor was any other information located. It is not certain that the photograph was actually taken by the studio, although this is the obvious assumption. The firm may have been the temporary studio name for one of the photographers working in the city at that time.

NOVELTY PHOTO COMPANY.

In 1909, WILLIAM G. SMITH operated this studio at 424 Main Street (CHARLES KREBAUM's old address), while his residence was at 319 Vine Street. This studio was probably
succeeded by the NOVELTY PHOTO GALLERY, and it specialized in photo postcards and children's portraits. In 1911, it was located at 318 Main Street. SMITH moved to Winona, Minnesota, in about 1912.

NOVELTY PHOTO GALLERY.

This studio seems to have been the successor to the NOVELTY PHOTO COMPANY, above. It was first listed in the 1915 telephone directory, with its address at 318 Main on the second floor. The proprietor was LOUISE A. BOERNER. The firm soon disappeared.

NOVELTY SHOP.

The 1923 telephone directory recorded this photographic studio at 607 Main. According to the city directory, JULE HOFF operated this firm beginning in about 1919, in partnership with C. W. Franklin. The firm seems to have gone out of business in about 1923. It apparently had no connection with the other "NOVELTY" firms cited above.

OESGHER, LOUIS.

Oesgher worked as a photographer for L. E. MEASON in 1888. He lived at 412 Main Street. Before that, in 1885, he was listed as a salesman for the E. D. Loomis Book and Stationery Store.

In the 1890 directory, there was a listing for a Miss Mattie Oesgher, a clerk, living at the same Main Street address, but the photographer was not listed.
Much earlier, in the 1866 directory, there was a listing for Isidore Oesgher, a teamster, residing on the southwest corner of 4th and Division Streets. The relationships of dates and names suggests that this man may have been the photographer's father.

OLSON, N. J. N.

Listed only in the 1903 directory, Olson was a photographer with his business address at 1348 George Street. He apparently operated his own studio. R. HOVIND was a retoucher for Olson that same year.

OMODT, B.

Omodt was a photographer for JAMES F. RAYMOND in 1873. He resided on King Street between Front and 2nd.

OSBORNE, CLARA B.

Osborne was born in about 1866 and was first listed in the directories as a milliner for the Trade Palace in 1893. In 1897, she clerked for the La Crosse City Railway Company. Her photographic connections began in 1901 when she was a retoucher for the BOSTON ART COMPANY. Osborne lived then at 1016 Division Street.

In 1906, Osborne became manager of the BOSTON ART COMPANY and remained with that firm until about 1913. She lived at 409 West Avenue until the early 1920's. Sharing this address was an aunt, Alma R. Osborne (born about 1825),
the widow of Jonathan Willis Osborne. Another Osborne, Bessie, also lived at that address for a time.

By 1915, Clara Osborne was a clerk for the E. R. Barron Company. She had apparently already left the photography business when the BOSTON ART COMPANY closed in 1915. Osborne's last directory listing was as a saleslady for the Barron Company in 1922.

OSTON, GEORGE.

In Hawes for 1865-66, Oston was listed as a photographer in La Crosse, operating at a 3rd Street address.

OVERBECK, H.

Overbeck's name appeared only in the 1878 directory. He was a photographer operating on the southeast corner of 3rd and Cass Streets.

OYEN, ODIN J.

Oyen is included in this compilation because of some confusing directory listings. He was not a photographer, but a decorator and fresco, house, and sign painter. Oyen began his La Crosse business in about 1888. He dealt in photogravure work in a decorating context. His firm was quite active from about 1890 until the 1920's or later.

PALEN, FRANK.

Palen was listed in the 1890 directory as a photographic printer, boarding at 109 South 4th. No studio affiliation
was recorded, but Palen's address was quite near that of GEORGE McCLELLAND. He may have worked for that studio.

PALMER, GEORGE.

From about 1873 until 1875, Palmer was a partner in the BAYLEY AND PALMER STUDIO, which was located on Main Street between 2nd and 3rd Streets. Palmer lived at 17 North 7th.

In 1888, an Edwin N. Palmer was listed as a photographer in Tomah, Wisconsin. Aside from the names and proximate cities of operation, no relationship between these two photographers has been confirmed.

PARAMOUNT PHOTO SHOP.

This firm began in 1920 under the name of REYNOLDS AND HOEFT. (HOEFT began RAY'S PHOTO SERVICE in 1924, and that firm is still in business as of this writing.) It was not until about 1926 that the Paramount name began to be applied to the business in combination with the older, original name of REYNOLDS AND HOEFT. The shop remains at 225 Main, where RAY'S PHOTO SERVICE is also located.

The principles were MILLARD REYNOLDS and HELEN MAE HOEFT. Photography, Kodak finishing, supplies, frames, and equipment were provided by the firm.

PARK, H. S.

Park was listed in the 1893 directory as a photographer for S. G. HAMMOND. He boarded at 223 South 5th.
The records indicate that Patten was probably the third resident photographer, or more properly, daguerreotypist, in La Crosse. He followed AUGUSTUS WILCOX and JAMES MOHR. Patten began advertising in the La Crosse Democrat of April, 1854, after taking over the rooms formerly occupied by MOHR, "opposite the Court House." His advertisement read:

Hours of sitting from 10 AM until 3 PM. Dark drapery is always preferable except for children. Prices of pictures invariably two dollars and upwards. Daguerreotypes put in Lockets, Pins, Bracelets, etc. in good style. PS. Instructions given to other artists in all the recent improvements in the art, accompanied with the use of our Patent.

The La Crosse Independent Republican of October 15, 1856, noted that "Patten has removed his Daguerreotype fixin's into the Bank Block, upstairs. . . His new style of ambrotypes are beautiful and to the life."

The October 31, 1856 issue of the National Democrat carried Patten's advertisement for ambrotypes, daguerreotypes, and photographic pictures, indicating that Patten had recently begun using the wet-plate process. This ad carried an address of "Barron's Block, Front Street."

The same newspaper held another advertisement in its April 13, 1858 issue, with the information that Patten had just returned from the east: "I am prepared to give instructions in Ambrotyping on the most improved Stereoscopic Principle." The statement suggests that Patten produced
BEAUTIFULLY ORNAMENTED

DAGUERREOTYPES!

J. S. PATTEN,

DAGUERREAN ARTIST, Would respectfully announce to the citizens of La Crosse, and vicinity, that he has permanently located himself in this place. His room is opposite the Court House, where the public are invited to examine his specimens. Our pictures, in point of tone, richness, and life-like beauty, have received the highest praise among the first artists of the day, of any style of daguerreotypes ever exhibited to the public. Persons who admire our pictures and are suited with our prices can be accommodated with a sitting at short notice. Visitors received at all hours of the day.

Hours of sitting, from 10 A. M. until 3 P. M.

Dark drapery is always preferable, except for children.

Prices of pictures, invariably Two Dollars and upwards.

Daguerreotypes put up in Lockets, Pins, and Bracelets. Copies of Daguerreotypes, Paintings, Views of Residences in their regular order, Daguerreotypes of Sick and Deceased persons, &c., in good style.

P. S. Instructions given to other artists in all the recent improvements in the art, accompanied with the use of our Patent.

Perfect satisfaction warranted, or no charge.

La Crosse, June 25, 1854.

This informative advertisement for J. S. Patten's gallery appeared in the November 28, 1854 issue of the La Crosse National Democrat. Note that the ad itself dates from June 25 of the same year.
stereographs for a time, although none of these has been seen by this writer.

By November of 1858, Patten was no longer advertising, and in fact had probably left his photographic business a month earlier. His rooms were taken over by his successor, HENRY HEATH, who seems not to have advertised his own business very enthusiastically until 1859. HEATH's first ads appeared in September, 1858.

Patten's origins are not known. He did not appear in Carr, 1854, although a copy of Orders Issued, 1846-1888, printed by the La Crosse County Clerk, 1888, shows Patten receiving county payments for various services as early as March 4, 1846. If not a misprinted year, this would indicate that Patten was among the first few dozen settlers in "Prairie La Crosse."

The National Democrat of May 18, 1858, shows that Patten was clerk of the county board of supervisors that year. A somewhat garbled listing in the 1881 History of La Crosse County shows that Patten volunteered for the Nineteenth Infantry in 1861 as part of the group of men from the city's First Ward. Bryant indicates that Patten was mustered out of Company B, Nineteenth Infantry, as a captain. In 1866, he lived on the west side of 3rd Street between Pine and Vine Streets. No occupation was recorded.

The directory for 1868 recorded that Patten was still in La Crosse, a partner in the Patten and Town
Meat Market at 47 State Street. No later directory listings occurred.

Of possible interest is a listing in *Hawes* showing that there was an H. F. Patten, photographer, working in Appleton, Wisconsin, in 1865.

**PAUL, CLARA.**

This woman was listed in the U. S. Census for 1880 as a resident of the city's first ward. Her occupation was photographer. In that year, Paul was 17 years old, the daughter of William Paul, a machinist. The family was from Wurtemberg (a former German state, now part of West Germany). Paul's name did not appear in any city directories. However, in the 1915 directory there was a listing for a Barbara Paul, widow of John, at 119 North 16th, and for Sarah E. Paul, widow of William H. Paul, residing at 1546 Charles Street. This latter man, deceased, may have been Clara Paul's father, and the widow, Sarah, her mother. The dates of the two generations were consistent.

Clara Paul was apparently the second of the city's resident female photographers, after **ELLEN MYERS.**

**PECK, E. E.**

This photographer's name appeared only as a pencilled entry in the 1897 directory. The Area Research Center at UW-La Crosse has four photographs, all from the late 1890's, that further establish the existence of this operation. Two
of these photos show the Peck shop on the northwest corner of 5th and State Streets; the other two are photographs bearing Peck's imprint with the 5th and State Streets address. One of the latter photographs is dated March 27, 1898.

One of the Peck imprints notes that he was a member of the Photographers' Association of America, and that he won a first price in "class G." The two pictures by Peck are portraits.

The two views of the Peck studio at 5th and State show that it was a one-story building of brick and that it fronted on State Street, facing south. In one view, a portion of the old city hall can be seen directly east of the studio, across 5th Street. FRED KLEIST was located on the same corner a short time later, and J. C. VARNEY's studio occupied that side during the earlier 1890's.

The combination of directory compilations and dated photographs suggests that Peck operated his studio no earlier than 1897 and no later than late 1900. The discovery of additional photographs by this practitioner may provide a more accurate record of activity.

PHOTAKE CAMERA. See Also HENRY E. WILLSIE.

The Photake camera, patented in 1895 by HENRY WILLSIE of La Crosse, was a small magazine camera intended for the amateur market. It was apparently manufactured (by the
Chicago Camera Company) for only a year or two, in 1896 and 1897.

The Photake was produced in small numbers, and today is among the rarest of novelty cameras. For a more detailed account of this camera, see Part 2, "The Cameras of La Crosse." See illustration on page 138 (caption below).

PHOTO-IT MANUFACTURING COMPANY.

In a city directory from 1893, a pencilled entry for this firm notes that the business address was "Drawer 822" in the city post office. No other information was found.

POLICE PHOTOGRAPHY.

See HERMAN RICK.

PRIOR.

See PRYOR.

The Photake camera, patented by Henry Willsie in 1896. This illustration, shown on the following page, shows the inner and outer cylinder drums. The inner drum contains five 2" by 2" glass plates. The outer drum includes the finder, lens, and shutter mechanism.

The Photake camera was manufactured in relatively small numbers by the Chicago Camera Company in 1896 and 1897. Today it is one of the rarest and most unusual of the early novelty magazine cameras. Photograph courtesy of Gordon Waligorski, Milwaukee, Wisconsin.
PRYOR, ROBERT.

First listed in the 1884 directory, Robert Pryor was probably the son of WILLIAM PRYOR. The directory noted that Robert was a student of the latter photographer and boarded with him. Another listing for this man occurred in the 1888 directory where he was recorded, with no occupation, at the home of WILLIAM PRYOR.

PRYOR, WILLIAM. Also spelled Prior in about 1881.

Pryor was probably the most important photographer in the city’s history. He functioned as a photographer from about 1881 until 1930 or 1931, a period of 50 years. He left a greater number of useful photographs than any other practitioner. Pryor’s portraiture was usually of excellent quality. He also left a series of fine photographs of city scenes at the turn of the century, in his collection, Philippi Art Souvenir of La Crosse, published in at least two editions in 1904 and 1906. An earlier but undated collection called La Crosse By the Camera also featured city scenes by Pryor. Pryor, like his contemporary, GEORGE MARINER, understood the importance of recording the local scene in its urban and rural aspects. He also performed some business-commercial work with photographs as early as 1883. Pryor’s excellent pictures are of immeasurable value in the appreciation and documentation of his period.

Pryor was born on October 23, 1860, in either Woodstock or Norwich in Ontario, Canada. He learned photography while
still in Ontario, and came to La Crosse in 1880. The 1881 directory listed him as a photographer boarding at the Mills House, a commercial boarding house. WILLIAM LATHROP sold his business to Pryor in 1883, giving the latter his first real studio quarters. From that point on, Pryor produced photographs steadily until 1930 or 1931.

That first studio was at 110 North 3rd, on the second floor, and Pryor lived at the same address. In about 1885, he moved to 1019 Cass Street as a residence. Three years later, in 1888, Pryor's studio and residence address changed to 710 Ferry Street.

One of his advertisements in 1888 called attention to a new feature: magnesium light photography, where a "portrait can be taken in one-fifteenth part of a minute."

The 1890 directory listed him as a commercial traveler boarding at 218 South 6th, but he continued to work at least part-time as a photographer, as several of his photographs clearly dated from that period indicate. One of his photographs from about 1890 carries his imprint along with a studio address of 218 South 6th. His operations at that address were brief, and photographs carrying that address can be securely dated at about 1890.

From about 1891 until about 1907, Pryor's studio address was at 121 North 4th. This was FRANK RICHARDSON's old studio address. Pryor occupied the ground floor of a two-story brick building there. The studio's interior
dimensions were 22 by 50 feet, with reception rooms in the front and working quarters in the rear. During this period, Pryor lived first at 1015 Main, then (and continuing until his firm closed in about 1931) at 132 South 16th Street.

In about 1907, Pryor moved his studio again, this time to 524-526 Main Street, where he remained for the duration of his photographic career. Pryor's operations were succeeded at this address by PRYOR'S STUDIO and then by H. A. MOSHER.

Pryor served as president of the State Photographers' Association of Wisconsin in 1907. During his lengthy career, he employed many persons as technicians and photographers, and some of these went on to open studios of their own. Employees associated with Pryor were MINNIE SPIER, a retoucher (1885); WINNIFRED CARD, a retoucher (1885); PETRA SAHLING, a retoucher (1893); EDGAR TALLMADGE, a "worker" (1897); G. L. SPECKNER, a "worker" (1897); NELLIE LOUGHAN, a clerk (1903); ROBERT HOVIK, a retoucher (1905); GEORGE BISH, a retoucher (1908); EDWARD NICHOLSON, a printer (1901); HELEN LOUGHAN, a clerk (1903); SAM LENSKE, a photographer or photo-printer (1909); FREDERICK JEPSON, a finisher (1910); LOUIS LENSKE, a retoucher (1910); CHARLES BAKER, a photographer (1913); GEORGE HABERMAN, a photographer and apprentice (1913-1915); JAMES NORRIS, a photographer (1914-1924); ORTON JOHNSON, a retoucher and photographer (1917-1919+); GUSSIE KOPETSKY, an assistant and photographer (1919-1924);
COX, an apprentice (1922); H. A MOSHER, photographer (1928+).

Pryor's wife's name was Minnie. The directories indicate that among their children were ROBERT PRYOR, Alice, Edith, and Margaret. The latter was born on September 1, 1901.

PRYOR'S STUDIO.

This firm began in 1929 or 1930, at the end of WILLIAM PRYOR's activity. PRYOR may have been a partner in this business, but it seems more likely that his successor, H. ADELL MOSHER, operated the firm. MOSHER had worked for PRYOR for two or three years before this new business began, and he may have used his previous employer's identity to enhance his own. The firm continued at PRYOR's studio address, 524-526 Main Street.

A few years later, the firm name changed to MOSHER'S STUDIO.

RAY, ROSA RUTH.

This was one of the pseudonyms used by HELEN HOEFT. It dates from about 1930, possibly a bit later, and appears on photo processing envelopes.

RAY'S PHOTO SERVICE.

This firm advertised photographic finishing by HELEN MAE HOEFT, beginning in 1924 and continuing until the present date. It featured mail order service.
Ray's Photo Service functioned as a part of REYNOLDS AND HOEFT, and was also known as RAY'S STUDIO. The Ray name was a pseudonym used by HOEFT. Another firm name, used after 1926, was that of the PARAMOUNT PHOTO SHOP. All three or four firm names seem to have been used more or less interchangeably. Ray's Photo Service and the PARAMOUNT PHOTO SHOP are still in business at 225 Main in La Crosse at this writing.

HOEFT used the Ray name, according to local sources, to avoid sex discrimination in the photo-finishing field. She was quite successful in this business, and her photo service became widely known. HOEFT also used another pseudonym, ROSA RUTH RAY, on some photo mailers.

RAY'S STUDIO.

This was HELEN HOEFT's photo-finishing firm, also known as RAY'S PHOTO SERVICE, operating at 225 Main Street.

RAYMOND, JAMES F.

Raymond's photographic career in La Crosse seems to have been brief. Raymond was first listed in the 1873 directory, living and working at 33 Main Street. The first extant photographs from this studio carry dates of September and October, 1873. Raymond's advertising featured his "photograph and fine art gallery; photographs, framing, molding . . . and German, French, and American Chromos."
HENRY HEATH bought into this gallery in 1874 or 1875, and the firm became known as RAYMOND AND HEATH. Any photograph carrying only Raymond's imprint can be dated at about 1873 or 1874. Raymond seems to have actually begun his photographic activity in late 1872; an advertisement in the December 2, 1872 issue of the La Crosse Republican and Leader makes clear that Raymond was a "photographer and photographic colorist" at that time, and that he operated on "Fay's Block, Main Street." No photographs from that early operation have been found.

One directory listing showed that along with his photographic skills, Raymond was a portrait painter.

HEATH left the partnership in about 1879 or 1880, and Raymond was not listed after the 1876 directory. It is likely that he continued his photographic work at least intermittently until about 1880. No imprints from the later dates have been found.

Employees of Raymond included B. OMODT, a photographer (1873) and J. A. BRUSH, also a photographer (1873-1876?).

RAYMOND AND HEATH.

This firm, established in about 1875 by HENRY HEATH and JAMES F. RAYMOND, was located at 33 Main Street. The partnership was short-lived; HEATH left it in 1877 or 1880, and RAYMOND closed the business then or soon after. The firm was not listed after 1880.
REEVES, J. R.

Reeves was recorded in the U. S. Census of 1880. Probably an itinerant, he boarded at the International House. He was 23 years old and was born in Vermont.

RENGGLY, ALFRED. Also spelled Renggley before 1870.

Alfred Renggly was born in about 1859 in Zurich, Switzerland. His parents were John Aloys Renggly, a physician trained in Vienna and Zurich, and Louise Arbenz, also of Zurich. The Renggly family came to La Crosse from Zurich in 1866. The elder Renggly practiced "allopathic" medicine in La Crosse from that date and was city physician from 1883 to 1885, and again in about 1892. He was also supervisor of city schools for a time. Sometime prior to 1880, the elder Renggly was widowed.

Young Renggly, the subject, first appeared in public records in the 1880 census. He was listed there as a musician, age 21. By 1885, he was a bookkeeper for the Pamperin Tobacco Company.

The date of Renggly's first photographic activity is uncertain, but he apparently formed a partnership with FRANK RICHARDSON in 1887. RICHARDSON AND RENGGLY had their studio at 110 North 3rd in that year, and in 1888, opened another studio at 216 South 3rd. Both studios were in operation at the same time, and they would have been only two or three blocks apart on the same street.
The 1888 city directory recorded that Renggly was a bookkeeper for the G. Heileman Brewing Company, and that he lived at 1325 South 3rd. While it is possible that Renggly dropped out of the photography business temporarily, it is more likely that he worked at two occupations in those years. In 1890, the studio at 216 South 3rd was "removed" a short distance to the southwest corner of 3rd and Jay Streets under Renggly's name. That same year, RICHARDSON moved to 121 North 4th with his own studio, and his association with Renggly apparently ended. No further listings appeared for either Renggly or his former partner as photographers.

Any photograph bearing only Renggly's imprint can be dated at about 1890. The RICHARDSON AND RENGGLY imprint dates from about 1887 to 1889.

PETRA SAHLING was a retoucher for Renggly in about 1890.

Another note in the 1890 directory indicated that Renggly was recording secretary for the Third Ward Aid Society, a charitable organization. He lived then at 210 South 3rd. His father, Dr. John Renggly, was retired or semi-retired by this date, and lived at 211 South 5th. The subject is not recorded in the directories after 1890.

REYNOLDS, MILLARD E.

Reynolds moved to La Crosse from Des Moines, Iowa, and was first listed in the 1913 directory as a photographer in business at 126 South 3rd. He lived at the same address,
but moved his residence to 125 North 7th by 1915. HELEN MAE HOEFT began working for Reynolds as a photographer in that year.

In 1917, Reynolds' association with HOEFT continued, and in 1902 they opened the REYNOLDS AND HOEFT studio at 225 Main. In 1926, the business appeared as the PARAMOUNT PHOTO SHOP. Meanwhile, HOEFT had begun a photo-finishing operation, called RAY'S PHOTO SERVICE, in 1924. This was also located at 225 Main. Both businesses are still in operation at the same address as of this writing, although proprietorship has changed.

Reynolds lived at 225 Main from 1922 until 1928. In 1930 and after, he resided at 234 South 23rd. His wife's name was Bessie M. Reynolds.

Employees associated with Reynolds included HOEFT (1913-); Arthur H. Hoeft, a photographer (1929?-); probably FRANK NELSON, a photographer (1917); ELEANOR DARLING, a finisher (1919).

REYNOLDS AND HOEFT.

This studio was first listed in about 1920, although HELEN MAE HOEFT had worked for MILLARD REYNOLDS since about 1915. The firm provided photographic services, supplies, frames, and equipment. Its address was first at 124 South 3rd, then at 225 Main Street.

Reynolds and Hoeft began using another name, the PARAMOUNT PHOTO SHOP, for their store in about 1926.
This firm is still in operation at 225 Main Street as of this writing.

See also MILLARD REYNOLDS and HELEN MAE HOEFT.

RICE, MABLE.

Rice worked as a retoucher for an unrecorded local firm in 1903. She boarded at 305 North 6th.

RICHARDS, IRWIN.

Irwin Richards, born in about 1873, was the son of S. A. Richards and his wife, Adelia (spelling uncertain). The elder Richards was a farmer, and a foreman at the Davis, Medary, and Platz Tannery.

Richards was listed only in the 1905 directory, as a photographer with no recorded studio affiliation or business address. Apparently he functioned as a photographer for no more than a year or two. He resided at 1613 Madison Street with his parents.

According to the 1905 Wisconsin Census, the elder Richards was born in Massachusetts, and his wife, Adelia, in New York. There was also another son, Charles, born in about 1885.

RICHARDSON, FRANK.

This photographer's activity dates from about 1887, when he formed a partnership with ALFRED RENGGLY as RICHARDSON AND RENGGLY. Their studio was at 110 North 3rd. In 1888, they opened another studio at 216 South 3rd; these two studios
were only two or three blocks apart. Richardson himself lived at 320 North 7th.

Richardson's association with RENGGLY apparently ended in about 1890. In that year, Richardson opened another studio at 121 North 4th. He also sold sewing machines at that address.

Richardson's studio closed almost immediately after the partnership ended, and there is no firm clue as to Richardson's direction at this point.

The most logical chronology of Richardson's activity would have him opening his own studio in late 1889 or early 1890; the studio probably closed soon after in the same year, and Richardson possibly went to work as a clerk for J. A. Erhart's pharmacy. This employment lasted only a few months, and Richardson then moved to Wausau by late 1890 or early 1891.

Any photograph with Richardson's imprint would necessarily follow the RICHARDSON AND RENGGLY firm and would have been produced in 1889 or 1890.

WILLIAM PRYOR took over Richardson's studio at 121 North 4th Street in 1891.

Of possible additional interest is the fact that in Bangor, Wisconsin, 15 miles east of La Crosse, there was a Richardson Brothers photographic studio at about this same time or slightly later. There was also a Richardson Brothers
RICHARDSON AND RENGGLY.

This firm was a brief partnership of ALFRED RENGGLY and FRANK RICHARDSON, who worked together from 1887 until 1889 or 1890. They opened a studio at 110 North 3rd and a year later, in 1888, opened another at 216 South 3rd, a short distance from the first and on the same street. The latter studio address would have been in the same building as the present "Welcome Inn" diner.

In about 1890, possibly a year earlier, the two men broke off their partnership. RENGGLY moved from the studio at 216 South 3rd to another at the southwest corner of 3rd and Jay, a short distance away. RICHARDSON moved to a studio at 121 North 4th, the one later occupied by WILLIAM PRYOR in 1891. Both studios from the original partnership apparently closed.

In the book, *Industries of La Crosse, Wisconsin* (1888), it was noted that Richardson and Renggly "make lifesize photographs, portraits in crayon, India ink, and water colors."

The Richardson and Renggly association was short-lived. Any photographs with this imprint can be dated between 1887 and 1889.
RICHARDSON AND RENGGLY,

Photographers

and

Fine Artists.

216 SOUTH THIRD ST.

100 NORTH THIRD ST.

DEALERS IN

Frames, Albums, Easels, Views, Etc.

City Work in Every Style.

TWO LARGE GALLERIES

IN THE CITY.

ALL WORK GUARANTEED.

An advertisement for the Richardson and Renggly gallery at 216 South 3rd Street in 1889. This was the partners' second studio. They were out of business a year later. The structure illustrated here was built by Louis Pammel in 1888, and it remains standing in 1978.

From a January 1889 program for the La Crosse Theatre
RICK, HERMAN F.

This photographer apparently did no commercial business, and is included here because he seems to have been the first (1913) official photographer for the city's police department. Rick was first listed as a "driver," in the 1911 directory. He lived at 1019 South 2nd. From 1913 until 1922, he worked with the police department, residing for most of that period with his wife, Elizabeth, at 1413 Johnson Street. Rick was for a time Chief of Police in La Crosse.

RIEDEL, LIZZIE.

Riedel worked as a clerk for the MOTL BROTHERS studio in about 1901. She resided at 1603 South 9th Street.

ROBERTSON, GUY E.

Robertson was a printer and then manager for the BOSTON ART COMPANY in 1901. He roomed at the Hotel Boycott. In about 1903, he became named manager of the photographic studio. A small book entitled La Crosse of Today, published around 1904 or 1905, included photographs by Robertson. A newspaper ad of October, 1905, indicated that Robertson and his wife both functioned as photographers in a family business. Robertson moved to Lansing, Iowa, in 1906 or 1907.

The Wisconsin State Census of 1905 provided further biographical information: Robertson was 31 years old in 1905, and he was born in Wisconsin, as were his parents. He and his wife, Gertrude, age 25, lived in a rented home.
Gertrude's parents were born in Canada and New York, and she was born in Iowa.

ROBERTSON, GERTRUDE (Mrs. Guy E. Robertson).

Only one reference to this woman's photographic activity was found. This was an advertisement in a newspaper of October, 1905, which simply read "G. E. Robertson and wife - photographers." No imprints of this firm have been seen.

See also GUY E. ROBERTSON.

ROBSON, REGINALD.

In about 1910, Robson was listed as a photographer living at 1637 Wood Street on the city's north side. The 1913 directory did not list the man, but included an Alexander N. Robson, a boiler maker for the Chicago, Burlington, and Quincy Railroad, living at the above address. This may have been the subject's father.

In 1915, Robson was listed again, as "Regie" Robson, a painter, still living at the Wood Street address. The 1917 directory recorded the death of Alexander Robson (age 64) on February 4, 1916. Reginald Robson, the subject, left no further record. No photographs with his imprint have been seen.
RODLAND, G. T.

Rodland was listed as a photographer, probably an itinerant, in the 1890 directory, and boarded at the European Hotel. No studio or business address was found.

ROMSTAD, SOLOMON.

The 1897 directory listed Romstad as a photographer who boarded at 1626 Charles Street.

ROY, LOUIS M. A. Also called Gussie Roy.

Roy's photographic activity in La Crosse remained steady from about 1910 until 1917 or 1918, and a significant number of his photographs still exist. Roy was first listed in the directory of 1903, when he worked as "physical director" at the YMCA. He resided then at 329 South 5th. A copy of the La Crosse Association Voice, published monthly by the city YMCA, recorded in its December, 1902 issue that L.M.A. Roy held one of the editorial posts of that journal.

In 1905, Roy was an operator for the La Crosse Engraving Company and resided at 1415 Vine Street. From 1906 until 1908 or 1909, Roy's occupation was listed as student, and he continued to live on Vine Street.

In 1910, Roy began working as a photographer. He remained at the Vine Street address, living with his mother, Mrs. Flora E. Roy. The directory listings remained the same until 1919. The 1915 directory noted that Flora E. Roy was the widow of Louis Roy. This would have been the subject's father, whose name had not been previously listed.
In about 1920, "Gussie" Roy moved from La Crosse to Henniker, New Hampshire. His correspondence bore the return address of "Ocean-born-Mary-House" at Henniker. This residential appellation referred, according to a brief note in one of Roy's letters, to a water-spirit that inhabited or haunted his home.

"Gussie" Roy is remembered with respect and friendliness by many local residents, and he seems to be regarded as a better or more creative artist than other photographers of his time. He made his own greeting cards for a number of years. These were photographic studies mounted on card stock, with such titles as "old memories," "the night before Christmas," and similar themes. The elderly woman used as a model in some of these studies was Roy's mother.

Roy also wrote for various craft and antique journals, especially in the 1950's. This would have been long after his move to New Hampshire. In correspondence seen by this writer, Roy referred to a series of articles in Antiques magazine and to other articles in preparation for other journals. Most of these articles dealt with craft themes rather than with photography.

Specific articles mentioned by Roy were those published in Christmas (Augsburg Publishing House, 1950), in Popular Mechanics (August, 1950), and in Science & Mechanics (November, 1950). The journal, American Artist, was also to have published one of Roy's articles in about 1951.
As of 1966, Roy was still corresponding with friends in La Crosse from his "Ocean-born-Mary-House" in New Hampshire. He would have been in his eighties at that time.

"Gussie" Roy portraits from the decade 1910 to 1920 exhibit a rather artistic if not sentimental approach to photography, and still carry a prestigious air. Some are signed. Roy was a photographer for special occasions and particular people.

RUSSELL, JOHN F.

Only one reference, in Bryant's Memoirs, mentions Russell. According to this source, Russell was born in the village of Oswegatchie in St. Lawrence County, New York, on June 27, 1840. He was the son of Rev. James and Sallie (Prat) Russell.

Russell enlisted in the Union army in New York in April, 1861, and was discharged for medical reasons on May 22, 1863. He worked in the Washington, D. C. area for a time, then came to La Crosse in March of 1866. Here, according to Bryant, Russell "worked as a photographer" for a time. No studio affiliation was noted, nor have any Russell imprints been found.

Russell soon began working for the Southern Minnesota Railroad, and moved to Hokah, Minnesota. He was treasurer of Houston County, Minnesota in the 1870's, and sold fire insurance and real estate there and in La Crosse. He
married Electa A. Swenson of Houston, Minnesota on May 1, 1867. Nine children were born to this union.

SAHLING, PETRA. Also spelled Suhling in about 1880.

Sahling was active as a photographer from about 1884 until 1893 or later. Her first directory listing as a photographer appeared in 1884 when she worked for L. E. MEASON. She lived then at 409 South 2nd. In about 1885, Sahling moved to 1624 Market Street, where she remained resident until her listing was dropped.

She worked for MEASON until about 1889 or 1890, at which time she became an employee of ALFRED RENGGLY. This association could not have lasted long, as RENGGLY operated his own studio for only a year or so, in 1889 and 1890.

Sahling next worked as a retoucher for WILLIAM PRYOR in 1893. She probably went directly from RENGGLY to PRYOR in 1890.

SCHALLER, LOU.

Miss Lou Schaller retouched photographs for S. G. HAMMOND in 1893. She resided at 1311 South 4th, and no other listings appeared.

SCHNEIDER, EIDTH.

Recorded as Miss Edith Schneider in the directory, this retoucher worked for the SPETTEL BROTHERS in 1893. She lived at the southeast corner of Hagar and Caledonia Streets.
SHAIN, WILLIAM M.

Shain apparently took over the old SPETTEL BROTHERS studio at 806 Caledonia Street, which JOSEPH HEBERT and JAY CLEMMENTS also occupied for a time. Shain's operations began in about 1907 or 1908, probably dating from HEBERT's closing.

Shain lived at 709 Mill Street (now Copeland Avenue). By 1913 he operated a second studio at 124 South 5th, which was FRANCIS STAM's old address. At about this same time, Shain became a partner with FRED ASKAR to form the SHAХN AND ASKAR studios at the above addresses.

The partnership dissolved in about 1914, and in 1915 Shain had only his Caledonia Street studio. ASKAR was no longer listed by this date. Shain lived at 632 Rose Street with his wife, Mary, until his listing was dropped after 1925.

SHAIN AND ASKAR.

This short-lived partnership of WILLIAM M. SHAХN and FRED ASKAR began in about 1913, and broke up by late 1914 or early 1915. The two men (see above) operated two studios, at 806 Caledonia Street on the north side, and 124 South 5th on the south side. The latter studio had been previously occupied by FRANCIS STAM. The former had been operated by SHAХN alone, and before him, by the SPETTEL BROTHERS, JAY CLEMMENTS, and JOSEPH HEBERT. It seems likely that SHAХN operated the north side aspect of the partnership, while ASKAR worked on South 5th Street.
SHAIN continued to operate the north side studio alone after 1914. ASKAR had no directory listings after 1913.

SMITH, CHARLES A.

Beginning in about 1916, Smith operated as a photographer with apparently limited success. He was first listed in the directories as a dentist in 1884, living at 122 South 16th Street. His first dental office was at 427 State Street (1888), then it moved to 506 Main in 1893. Smith lived by then at 213 North 7th. In 1907, Smith became a partner of dentist Hedderich. Their offices remained on Main Street, but in 1909, Hedderich was dropped from the directories.

In 1913, Smith's dental occupation was not recorded, and in 1915 Smith himself had no listing. A year later, he was listed as a photographer whose name (and studio) was at 122 South 16th. The directories recorded the same listings until 1922. The 1919 directory recorded Smith's wife's name as Elizabeth.

Several photographs seen carry the imprint "Dr. C. A. Smith, commercial Photographer, 122 S. 16th Street." These date from about 1916.

SMITH, WILLIAM G.

Only one directory listing was found for this photographer, in 1909. Two earlier listings of the same name were found, but as this was a common name, identifying the photographer with either seems risky. One of the earlier Smiths
was a laborer residing at several north side addresses. The other lived at 315 South 6th in 1903.

The 1909 listing showed William G. Smith with offices at 424 Main Street and a residence at 319 Vine Street (CHARLES KREBAUM had occupied the same studio address in about 1901.) The studio title was NOVELTY PHOTO COMPANY, and the directory entry noted that children's photos were a specialty. Photo postcards were also produced.

The firm moved to 318 Main Street in about 1911. Smith moved to Winona, Minnesota in about 1912, and shortly thereafter, LOUISE A. BOERNER became proprietor of the firm, by then called the NOVELTY PHOTO GALLERY. It was located on the second floor of 318 Main Street, and closed by about 1916.

SORENSON, FRANK L.

From about 1888 until 1893, Sorenson served as a staff photographer for F. W. MOULD. He lived at 626 South 5th.

SPECKNER, G. L.

Speckner worked for WILLIAM PRYOR in about 1897, but the work he performed was not indicated. The manner of occupational listings in those years suggests that Speckner was not primarily a photographer but rather a technician or helper. He boarded at 305 South 5th.

SPEDDEL.

See SPETTEL BROTHERS.
SPETTEL, ALOYSIUS FRANK.
See SPETTEL BROTHERS.

SPETTEL, ARTHUR C.

This man was listed as an "operator" for Clement Spettel in about 1903. He resided at 806 Caledonia Street, which was the SPETTEL BROTHERS' studio address. Arthur Spettel's family relationship with the brothers is not known.

SPETTEL, CLEMENT J.
See SPETTEL BROTHERS.

SPETTEL, IDA LIZZIE.

Ida Spettel, the sister of Clement and Aloysius Spettel, was the third born in that family of seven children. She was born in La Crosse, probably in about 1868. She worked as a photographer for the SPETTEL BROTHERS (see below) in 1890, and lived with her parents at 406 North 4th. Previously, Ida Spettel was listed as a retoucher for Clement Spettel in 1888. No further records associated her with the studio. From 1889 until 1892 and possibly after, Ida Spettel worked as a clerk in the Trade Palace, a local mercantile store.

SPETTEL, LEO.

Leo Spettel was the brother of Clement and Aloysius Spettel, and the fourth born among the seven children. He
worked in the SPETTEL BROTHERS studio in about 1893. No other studio affiliation was found.

Leo lived with his parents and other family members at 406 North 4th in 1893.

SPETTEL BROTHERS. (CLEMENT AND ALOYSIUS SPETTEL.)

This firm, under the management of Clement and Aloysius Spettel, provided photographic services for 21 years. The first studio opened in 1885 and the firm closed in 1906. Most of the firm's activity originated from the city's north side, but the brothers had studios in both sections of town. A substantial number of Spettel Brothers photographs still exist, and the firm obviously enjoyed great popularity among townspeople. The brothers themselves were respected as businessmen. This firm is among the most important in the city's photographic history, and the Spettel story merits special attention.

Clement and Aloysius Spettel were the sons of Joseph Spettel (also spelled Spittle and Speddel). The elder Spettel, born in Germany in about 1833, came to America in 1861. He worked as a shipbuilder in New York for a time, then moved to Milwaukee, Wisconsin in about 1862. A brother, Paul, also a shipbuilder, accompanied Joseph in these moves.

Joseph moved next to Dayton, Ohio, where he married. His wife, Mary J., was a citizen of that city. (She was born in 1843, in Alsace.) After this marriage, the elder
Spettels (then spelled Spittle) traveled through the southern states in about 1864-65 with Joseph working as a shipbuilder and repairer. After the Civil War, Joseph returned to Milwaukee where he and his wife lived for a short time.

Joseph and Mary Spettel came to La Crosse in 1865 and resided here until their deaths. Joseph died in 1921, and Mary in 1907. Both are buried in the Catholic cemetery in La Crosse.

Their children, in the order of their birth, were Clement J., Aloysius F., Ida Lizzie, Leo, Mamie, Carrie, and Millie. Although IDA SPETTEL and LEO SPETTEL worked briefly with the Spettel Brothers studio, the firm was wholly managed by the two eldest brothers.

Clement J. Spettel, the eldest child, was born September 7, 1864, in Dayton, Ohio. He came to La Crosse with his parents at the age of nine. His first identity listing occurred in the U. S. Census for 1880, where his occupation was recorded as painter. His photographic interests began in about 1881, when he worked for L. E. MEASON. Young Clement continued his employment in that studio for four and a half years. In 1885, he opened his own studio on the city's north side, at 720 Rose Street. He lived with his parents at 406 North 4th at this time.

One year later, in 1886, Clement's younger brother, Aloysius, joined the operation, which then took the name Spettel Brothers. Clement married sometime prior to 1900.
The Spettel Brothers, Aloysius and Clement, in about 1901. Their two studios were thriving by this date, but both were closed in about 1906.

From *Pen & Sunlight Sketches* (ca. 1901), p. 193
His wife, Cora J., was born in about 1879 in Wisconsin. They
had a son, also called Clement, in about 1900.

Aloysius Frank Spettel, the second child of Joseph and
Mary Spettel, was born in La Crosse August 7, 1866. At the
age of 13, Aloysius was working as a cigar-maker for the
tobacco firm of Pamperin. Seven years later he joined his
older brother, Clement, in the photography studio on the
north side.

For about three years, from 1885 until 1888, the
Spettels' studio remained at 720 Rose Street, and photographs
with that imprinted address can be safely dated within that
period. In about 1888, the brothers moved the studio to 806
Caledonia Street, and this portion of the business remained
there until the brothers went out of business in 1906. This
Caledonia Street studio was called the "New Gallery" for a
few years. Photographs with that imprint can be dated
between 1888 and 1890. The studio was next called the
NATIONAL ART STUDIO, especially around 1892.

In about 1900 or 1901, the brothers opened a second
studio, called the FAVORITE ART STUDIO, at 320 North 4th
on the city's south side. Clement Spettel became associated
with this latter studio while Aloysius worked substantially
from the north side address. This division seems not to
have been absolute; the directories intermittently showed
both addresses for both men.
The Spettel Brothers' "Favorite Art Studio" at 320 North 4th Street in about 1901.

From Pen & Sunlight Sketches (ca. 1901)
A description of the south side studio, the FAVORITE ART STUDIO, is found in Pen and Sunlight Sketches (about 1901):

The Favorite is located in the handsome new three-story brick edifice, 320 North Fourth Street, one block north of the Custom House. The dimensions of the building are 30 x 92 feet. The entire building has been wired by the Edison Light Company, and incandescent lights have been put in. The studio occupies the second floor. The reception room is the first place to attract the attention of the visitor. It is a pleasant parlor, furnished with much taste, and decorated with pictures and easels standing about in profusion, affording enough attraction to occupy the time enjoyable if one has to wait for a few minutes. At right of this to the south is a ladies' toilet room, and to the east the operating room. The latter is a capacious, well-lighted place, having the finest sky-light in the city, and furnished throughout with new scenery, furniture, and the many accessories to the photographic art, among which are six pieces of accessory, which are the latest and most exquisite to be obtained . . . Besides the rooms already described there are two dark rooms, a room for enlarging and crayon work, a printing room, and a room for retouching and finishing. To the extreme front of the building, facing the street, are two large light rooms, joined by an arched doorway. These rooms are designed to the display of large pictures and frames. The third floor is used for making picture frames and storing mouldings . . .

The Spettel Brothers seem to have been more successful than most local photographers, and more involved in local affairs. They were, unlike most local photographers of their time, members of the La Crosse Board of Trade when that association was active in the 1890's.

A sister, IDA LIZZIE SPETTEL, worked as a photographer for the north side studio in about 1890. A brother, LEO SPETTEL, worked in that studio in about 1893. The nature of his duties could not be determined in the records.
Other employees associated with one or both Spettel studios included EDITH SCHNEIDER, a retoucher (1893); HERMAN BOERNER, JR., a clerk (1893); Joseph C. Heyman, a painter (1893); JENNIE CONWAY, a retoucher and probably a photographer (1893-1897); Lizzie Downs, a clerk (1893); Adolph Groman, Jr., a painter (1893); CLARICE DOANE, a retoucher (1897); ARTHUR C. SPETTEL, an operator (1903); HANS O. SYVERTSON, a "worker" (1897).

From the above dates of employment, it appears that the Spettels were most active in the decade of the 1890's. Before and after that period, only one or two employees were listed in the directories.

For most of the duration of the Spettel studios, both brothers lived at 406 North 4th. In 1897, Clement lived at 228 North 23rd, and remained there until 1906. Aloysius lived at the south side studio from about 1901 until his listing disappeared from the directories after 1905.

Details of the last years of the brothers are not clear. Both men as well as their business listings disappeared from the directories at about the same time. Clement's last entry was in the 1905-06 directory; Aloysius had his final directory listing in the 1903-04 edition. There is, however, a patrons' reference directory in a 1906 La Crosse County atlas which includes Aloysius Spettel as a practicing photographer, and as a city resident since 1865. That latter date is obviously incorrect, as Aloysius was not born until
a year later. No mention is made in this atlas of Clement Spettel. The last firmly dated photographic imprint for Clement was April, 1906. The north side studio apparently closed on about April 1, 1906, and JAY CLEMMENTS took over those quarters for a short time. In August of 1906, CLEMMENTS departed, and JOSEPH HEBERT became the next occupant. One news item indicated that Clement Spettel would begin work in April of 1906 as a photo-engraver, when his studio closed. No record of photo-engraving activity has been found.

As this is written, further research is being conducted in an attempt to discover if Clement Spettel moved to Wewoka, Oklahoma, in 1906. This possibility is suggested by a pencilled entry in a postal copy of the 1905 city directory.

From the available evidence, this writer suggests that both brothers terminated their photographic activity in mid- or late 1906. To date, no explanation for this termination has been found. It does not appear that either brother was buried in La Crosse.

The Spettel brothers must certainly rank among the most energetic and popular photographers in the city's history. They did more advertising than most in their profession, and took advantage of the marketing possibilities of the two geographical portions of La Crosse, the north and south sides. Their membership in the Board of Trade gave further evidence of their interest in the intelligent pursuit of business success. The brothers, along with their contemporary,
WILLIAM PRYOR, combined photographic skills, business acumen, and an aggressive marketing approach with the result that for a time, they overshadowed their competitors to produce a wider variety of pictures, in greater numbers, than any combination of other existing studios.

The success of the Spettels makes their rather sudden disappearance a puzzling matter. The brothers started at a young age in this business, were unmistakably successful over a period of some 20 years, and then disappeared from the city scene while still comparatively young men. The writer hopes through further research to discover the circumstances of this apparent departure.

SPICER AND WOODBRY.

The first listing of this firm in the directories occurred in 1876, with the firm's address at the northwest corner of 3rd and State Streets. One of the partners, A. R. SPICER, lived at the same address. The studio purchased an advertisement in the same directory; the address given there was "Number 30, northwest corner of Third and State, upstairs," and services included "photos at $1.50 per dozen, gems 15¢ per dozen."

FREEMONT D. WOODBRY, the other partner, may have lived at the same studio address. WOODBRY was listed in an earlier directory, 1873, as a teacher residing at the southwest corner of 10th and Pine. He also operated his own studio for a short time in about 1875.
The Spicer and Woodbry firm seems to have been short-lived, beginning in about 1876 and probably out of business by 1878.

Spicer was listed again in 1890 as a boarder in the Germania House, with no occupation indicated.

H. A. ANDERSON and T. O, HOLMES worked for Spicer and Woodbry as photographers.

SPIER, MINNIE.

Spier, one of several women employed by WILLIAM PRYOR as retouchers, was listed in the 1885 directory. Her residence was at 224 North 9th.

SPITTEL.

See SPETTEL BROTHERS.

SPITTL.

Original spelling for Spettel family. See SPETTEL BROTHERS.

STAM, FRANCIS.

Stam worked as a photographer in La Crosse from about 1885 until 1912. In 1890, Stam was agent for the Singer (sewing machine) Manufacturing Company, and he lived at 613 North 9th. By 1893, he had a photographic studio in full operation at 109 Pine Street.

A Stam photographic imprint shows that the studio had moved to 308 South 4th Street by August 1, 1900.
In 1903, Stam's photographic activity was headquartered at 413 South 3rd, which had been previously used as a studio address by FREDERICK MOULD and the MOTL STUDIO. Stam called this the "Cottage Studio," and photographs with this imprint can be dated between 1902 to 1906.

In 1903, Stam lived at 1225 Winnebago Street. By 1907, his studio and residence were both at 124 South 5th. This situation continued until about 1912.

Stam's business occupation was not listed in 1913, when he lived at 1301 State Street. No further listings appeared. SHAIN AND ASKAR took over the 124 South 5th Street studio in about 1913.

The 1911 and 1913 directories included a listing for Lester E. Stam, a student living with the photographer. This person may have been Stam's son.

The only firm clue to Stam's initial photographic activity in the city is found in Pen and Sunlight Sketches (1901): "Mr. Stam has been among the leading artists of La Crosse for 15 years."

FRANK JOERG was listed in the 1893 directory as a "view artist" for Stam. JOERG lived at 505 North 9th.

STAMP PHOTO GALLERY.

No directory record of this firm exists, but occasional photographs carry the imprint: "Stamp Photo Gallery, 329 Main St., cor. 4th (above Hebberd's Drug Store) La Crosse, Wis."
Hebberd's Drug Store was at the corner of 4th and Main, and operated from about 1895 until 1903 or after. The photographs themselves, of carte-de-visite size or smaller, appear to be pre-1900 in style. This would date such imprints in the late 1890's.

STAMPING AND TOOL COMPANY.

See LA CROSSE STAMPING AND TOOL COMPANY.

STEREOPHOTOGRAPHS. Also called Stereo Views.

Stereo views were purchased in substantial numbers here as elsewhere in the country, but comparatively few seem to have been produced in La Crosse. Most La Crosse scenes in this format were produced by HOARD AND TENNEY and ELMER AND TENNEY, of Winona, Minnesota. Among La Crosse photographers who sold and perhaps produced stereo views were F. MOULD, HENRY C. HEATH, J. S. PATTEN, and BAYLEY. See individual entries of these photographers for details, and Part 1, "Photography in La Crosse."

STEREOPTICONS.

See LA CROSSE STAMPING AND TOOL COMPANY.

STEVENS, C. R.

Apparently active only around 1876, Stevens, a photographer, was listed in the directory for that year as a boarder at 126 Main Street.
STEVENS, JOHN.

Stevens worked as a portrait painter for H. C. HEATH and resided on the east side of 5th Street between Cass and Cameron Streets. He probably also did retouching for HEATH.

STROMER, WILLIAM.

In 1890, Stromer worked as a photographer for L. E. MEASON and resided at 1348 Berlin (now Liberty) Street.

SUMMERHAYES.

See also JAMES BOYCOTT; BOYCOTT AND SUMMERHAYES.

No first name was found for this daguerreotypist who, with BOYCOTT, was one of the city's earliest practitioners. Summerhayes was not listed in Carr's Brief Sketch, and therefore might safely be presumed to have arrived in La Crosse no earlier than 1854. The advertising for the firm of BOYCOTT AND SUMMERHAYES first appeared in 1856. By late 1860, Summerhayes apparently left the city.

No biographical information for Summerhayes could be found in local records, and he remains a rather interesting mystery. It is possible that he left further records in a more southerly section of the country. A La Crosse newspaper noted in late 1859, under a heading of "Floating Daguerrean Palace," that

Summerhayes, formerly of Boycott and Summerhayes, and Thomas Eastman are fitting up a Floating Daguerrean Palace, intending to go with it to the lower Mississippi. We wish them success, and a fine stock of views and scenes on the
Mississippi. The craft lies near the steam mill and is rapidly approaching completion. They have the best wishes of a host of friends.

The floating gallery enterprise was apparently either postponed or abandoned, because in late 1860, the BOYCOTT AND SUMMERHAYES firm was still advertising in local papers. No references to Summerhayes appeared in any local context after late 1860.

SWANETS, O. G.

Although this photographer practiced in La Crosse, his tenure here was very brief. Only a few clues to Swanets' activity were found. One of these was a small photograph with the Swanets imprint, including the 125 South 4th Street address. A handwritten entry in the 1897 city directory and a listing in the April 1, 1900 telephone directory complete the record.

The intersection of dates suggests that Swanets occupied the popular 125 South 4th Street studio in 1899 and 1900, after F. L. BLAIR and before the BOSTON ART COMPANY. In fact, Swanets may have occupied that site for less than a year. The comparatively recent discovery of Swanets' activity brings the total number of studio occupants at 125 South 4th Street to eight: GEORGE McCLELLAND, S. G. HAMMOND, H. P. EGGAN, L. G. BLAIR, F. L. BLAIR, O. G. SWANETS, the BOSTON ART COMPANY, and the MOTL STUDIO, successively.
SYVERTSON, HANS O. Also spelled Syverson in later sources.

This man, listed only in the 1897 directory, served as an employee of the SPETTEL BROTHERS and resided at 1640 Berlin (now Liberty) Street. The nature of his work was not described. The 1909 directory and later editions until 1919 included a Hannah Syverson, "widow of Hans," who resided at 815 South 4th Street, then at 523 South 9th.

TAHL, ADOLPH.

Tahl was listed only in the U. S. Census of 1880. He boarded at the Tremont House on Pearl Street, and was 23, single, and born in Germany. Tahl seems to have been one of many itinerant photographers of the day.

TALLMADGE, EDGAR.

Tallmadge worked for WILLIAM PRYOR in about 1897. He roomed at 122 North 5th.

TECHMER, ERWIN C.

In 1922, Techmer was listed as a photographer residing at 1243 Jackson Street. He was probably the son of Fred and Martha Techmer who lived at the same address. No studio affiliation was recorded, and no imprints have been seen.

TENNEY.

See ELMER AND TENNEY and HOARD AND TENNEY.
THOMPSON, ALMER DAVID.

Thompson was among the several local photographers whose activities corresponded with the immense appeal of popular portraiture in the 1870's.

He was first listed in the 1866 city directory as an "artist," residing on the east side of 5th Street between Main and State Streets. He may have lived in the city for some time prior to that listing. Thompson was a portrait painter in a subsequent listing. In the U. S. Census for 1870, he was recorded as being 57 years old, from New York. By this date, he was a photographer. His wife Emeline was 50 and born in Vermont. The Census also listed a son, Frank, age 16, born in Pennsylvania, and an infant son, Almer, age nine months, born in Wisconsin.

From 1870 on, Thompson continued work as a photographer at several addresses. The first studio was at the southeast corner of Main and Front Streets. By 1873 the studio had been moved to the southwest corner of 3rd and Cass Streets.

Another move occurred in about 1879 or 1880, with the studio going to 7 South 6th Street, opposite the Baptist Church. Thompson's advertising for that year featured photography, portraits in oil, copying, cleaning, and enlarging.

The 1884 directory recorded still another change of address, with the studio at 133 South 6th Street. In 1888, no mention was made of Thompson's photographic interest; he
was listed simply as "artist." 1897 was the last year of Thompson's directory listings. His wife, Emeline (finally spelled Emmeline), was listed in the 1909 directory as the widow of Almer Thompson, and she lived at 1730 Cameron Street. The 1917 directory recorded that Emmeline Thompson, age 84, died April 15, 1915.

It seems likely, with his skills as a portrait painter, that Thompson was most interested in portraiture. The frequent changes of studio address suggest that he was not a very successful photographer, and in fact very few of his photographs are extant. Thompson moved five times in approximately 18 years, finally returning to his earlier career as a painter. He was already 57 years old when he began his photographic business and about 75 when he returned to painting.

THOMPSON, CLARK W.

In 1901, Thompson (apparently not a relative of ALMER D. THOMPSON, above) served as president of the AIKEN-GLEASON COMPANY. He became president of that firm's successor, the IMPERIAL CAMERA AND MANUFACTURING COMPANY, when the latter firm was incorporated in late 1901. The firm went out of business in 1903.

VARNEY, J. C.

Varney was first listed in the 1893 directory with his studio at 429 State Street and his residence at 919 Vine.
Varney apparently worked alone for most of his tenure as a photographer, although a Miss EMMA HALL was a retoucher for him in 1893. HALL boarded at Varney's home address. E. A. BAUMGARTEN also worked as a retoucher that same year for Varney.

By 1897, Varney's residence was at 108 North 6th, where he rented rooms. This was also his last directory listing, although the La Crosse Republican and Leader of April 28, 1898, carried a Varney advertisement.

By 1899 or 1900, Varney was out of the photography business. His studio address was taken over by FRED KLEIST in 1901. E. E. PECK also occupied this corner in about 1898 and 1899.

VOLLMAR, EDWARD.

Vollmar was a photographer living at 409 North 17th Street in about 1915. He was probably self-employed.

WAGNER, WILLIAM.

Wagner began photographic operations in about 1930 as WAGNER'S STUDIO, at 1203½ Caledonia Street on the north side. Wagner himself lived in Onalaska, Wisconsin, just to the north of La Crosse.

The studio was moved to 114½ 5th Avenue South, then to 117 North 3rd Street, in the following years. Wagner seems to have dropped out of the photography business by 1936; he began operating the Aero Socket Artificial Limb Company
that year. His studio at 117 North 3rd was taken over by the La Crosse Film Service in the late 1930's.

WARNER, IDA MADELINE.

See GUNTERMAN, MATTIE.

WARNER, CHARLES, A. Also spelled Werner.

Warner was listed only in the 1884 directory. He lived at 213 King Street and worked for F. W. MOULD in 1884 and perhaps 1885.

Another Charles A. Warner was recorded in the 1903 directory, and the name also appeared, with wife's name Catherine, as a letter-carrier from about 1897 until the 1920's. No clear association among these names could be established.

WEBB, J.

In 1880, Webb was a photographer, age 25, single, and living on State Street. Although several Webbs appeared in directories of the late 1800's, no clear chronology of the photographer could be established, and it is likely that J. Webb was itinerant.

WEBSTER, AGNES B.

Webster was a photographic finisher for the LA CROSSE PHOTO SUPPLY firm in 1913. She lived at 1611 Charles Street. The 1915 directory listed her without occupation at the same address. Webster's last directory listing in 1917 recorded that she died on March 22, 1915, age 38 years.
WELLER, LAWRENCE.

The 1911 directory, compiled in 1910, recorded Weller as a photographer living at 711 Market Street.

WELLS.

See BAME AND WELLS.

WENOHNNA FILMS.

See HUNTLEY.

WERNER, CHARLES A.

See WARNER, CHARLES A.

WIGHTMAN, C. C.

Only one photograph by Wightman has been seen by this writer. The cabinet photo shows a boy of about 14, and it carries the imprint of "C. C. Wightman, 306 State Street, La Crosse, Wis."

An amended city directory for 1895 carries a pencilled entry for Wightman as a photographer on the corner of 3rd Street. No other local photographer used that studio address, but L. E. MEASON had a second floor studio on the southeast corner of 3rd and State. This latter studio carried a 128 North 3rd Street address. A city map of the period shows a State Street entry for that building; this may have been Wightman's entrance to a small studio. As far as is known, MEASON occupied his own studio continuously from about 1876 until about 1902. Still, the evidence
points to the existence of two studios in the same or proximate quarters in about 1895. In any case, Wightman's photographic activity was very brief, and any photograph bearing his imprint can be reasonably dated to the period from about mid-1895 to mid-1896.

WILCOX, AUGUSTUS.

Wilcox was probably the city's first resident daguerreotypist, although JAMES MOHR's tenure makes him a contender for that position.

The only clear date establishing Wilcox's activity in La Crosse appeared in the June 14, 1853, issue of the La Crosse Democrat, with the following advertisement: "Daguerrean Gallery — Wilcox has purchased one of the most approved kinds of Daguerrean cameras together with a large variety of plain and fancy cases . . . and is now prepared to take likenesses in the best style. Rooms on the corner of Fourth and Main Streets."

No other citations for Wilcox were found, and the completeness of the classified sections for that newspaper suggests that Wilcox was not in business after October of 1853. No biographical information for him was found. Wilcox was not mentioned in Carr's Brief Sketch, suggesting that he was not resident in late 1853 or early 1854. Carr did cite a LeRoy Wilcox, a carpenter from New York, who may have been a relative.
Later newspapers did not mention Wilcox, nor was he listed in the first city directory of 1866. The scanty evidence suggests that Wilcox was the first daguerreotypist to set up a resident shop in La Crosse, and that he did so slightly before MOHR who appeared in late 1853. Wilcox seems to have been resident for less than a year.

No examples of Wilcox's work have been seen, but a correspondent reported seeing a Wilcox daguerreotype at auction in Minnesota in 1976 or 1977.

WILLIAMS, CARRIE.

Listed first in the 1890 directory, Williams lived at 1722 George Street. No studio affiliation was listed. She was apparently the daughter of James Williams of the same address, and in fact the 1888 directory noted her employment as a clerk in James Williams' grocery store.

In later listings, there were "Miss Carrie" and "Mrs. Carrie" entries, and it is not clear if there was more than one woman living at the several north side addresses. In 1915, a Carrie Williams was listed as a widow of Charles H. Williams. Only the 1890 directory gave definite photographic association to "Miss" Carrie Williams.

WILLSIE, HENRY E.

Willisie invented the PHOTAKE CAMERA, an unusual example of a novelty dry-plate magazine camera. (See Part 2, "The Cameras of La Crosse".) The unit was patented on September 29,
1896, and manufactured for a short time by the Chicago Camera Company.

Not much is known of Willsie. He was first listed in the 1876 directory as a resident of La Crosse. In 1880, he was a stone dealer living at 8 North 8th Street. By 1884, he was a laborer living at 118 North 8th (the same address under the new numbering system). A year later, he worked as a stone contractor.

The chronology becomes confusing at this point because there were two Willsies in La Crosse: Henry, senior, and Henry, junior.

In 1888, both men lived at 824 Cass. Henry, senior, was a stone contractor while his son was apparently a clerk at the high school. Both men moved to 215 South 5th Street in about 1890.

In 1893 or 1894, the elder Willsie moved to Chicago, apparently for only a short time. In the meantime, the younger Willsie became a patent attorney. It is unclear whether both Willsies were involved in sidewalk contracting, as the directories suggest.

In 1896, the PHOTAKE CAMERA was patented, apparently by the younger Willsie. His apparent sister, Etta Willsie, worked for the ODIN OYEN firm in about 1900. By this time, the family had moved first to 613 Cass and then to 617 Cass. The elder Willsie's occupation was that of roofer or "tar roofing."
In about 1901 or 1902, the elder Willsie moved from La Crosse to Madison, Wisconsin. His son referred to himself as an optician for these dates. No changes occurred in this situation until 1911, when Henry Willsie, Jr., and his sister Etta moved to Hansford, New Jersey. There was apparently no further connection with anything photographic.

In the La Crosse Tribune of July 29, 1905, there is a brief item concerning "Henry Willsie of New York" at a launch (boating) party in La Crosse. No other reference to that residence was found, and the person involved was probably the elder Willsie.

Willsie, Jr., was a member and adjutant of the La Crosse GAR post in about 1911. He certainly must have known FRANK AIKEN of the AIKEN-GLEASON COMPANY through that association. It would appear possible that Willsie's camera patent was influenced by some aspect of AIKEN-GLEASON's production. Certainly there is nothing else in Willsie's fragmentary history to explain the PHOTAKE patent. Further research may turn up additional biographical information about this inventor.

WINDSOR, THE.

Only one item of evidence, a cabinet photograph bearing this studio's imprint, has been found for the Windsor Studio. No individuals connected with the firm are known. The photograph itself seems to be from the early or mid-1880's. The
address of the studio was the corner of Windsor and Caledonia Streets on the city's north side.

WOLCOTT, H. F.

Wolcott worked as a photographer for W. H. LATHROP in about 1876.

WOODBRY, FREEMONT D. Also spelled Woodbury.

In about 1875, Woodbry (then spelled Woodbury) operated a small studio under his own name. In about 1876, he joined A. R. Spicer to form the SPICER AND WOODBRY studio on the northwest corner of 3rd and State Streets. The partners lived at the studio address.

The partnership lasted from about 1876 until 1878 or 1879.

Woodbry's first directory listing occurred in 1873, where his occupation was recorded as teacher.

WRIGHT, CLAUDE A.

Beginning in about 1906, Wright worked as a photographer on the city's north side. He lived at 420 Caledonia Street and may have been an employee of JOSEPH HEBERT or JAY CLEMMENTS at the 806 Caledonia Street studio. (That studio had also been occupied by the SPETTEL BROTHERS until April, 1906.)

Wright's last listing in the directories occurred in 1909; he was still a photographer, but had moved to 403 Caledonia Street.
Abbreviations used in notes to Part 4


Bryant: Benjamin F. Bryant, Memoirs of La Crosse County. Madison, Wisconsin, Western Historical Association, 1907.

Carr: Spencer Carr, A Brief Sketch Of La Crosse, Wisconsin. La Crosse, W. C. Rogers, 1854.

CD: City directories. Various publishers, 1866 to 1930.


HLC: History of La Crosse County, Wisconsin. Chicago, Western Historical Company, 1881.

ILC: The Industries of La Crosse, Wisconsin. La Crosse, Spicer and Buschman, 1888.

LOT: La Crosse of Today. La Crosse?, publisher unknown (1904?).


P&S: Pen and Sunlight Sketches of the Principal Cities in Wisconsin (Omitting Milwaukee). Chicago, Phoenix Publishing Co. (1901?).


TD: Telephone directories for La Crosse. La Crosse Telephone Co., 1900 to 1930's.


Wheaton: Herbert E. Wheaton, Prominent La Crosse People. La Crosse, H. E. Wheaton (1910?).


Wis. Cens.: Wisconsin State Census, 1905. La Crosse County.
Notes to the Individual Entries in Part 4

FRANK. H. AIKEN; Bryant, p. 237; CDs; HLC, p. 809.
AIKEN-GLEASON COMPANY; See bibliography for Part 2.
ELLA R. ALBERTSON; CDs.
VALBORG ALBERTSON; CDs.
H. A. ANDERSON; CD.
FRANK A. ANDREWS; CDs; WSG, p. 453ff.
FRED ASKAR; CDs.
ALFRED BAER; CDs; U.S. Cens. 1880; WSG, p. 453ff.
BERTHA BAILEY; CD.
CHARLES BAKER; CD.
BAME AND WELLS; La Crosse Independent Republican (July 2, 1856).
W. L. BATES; From an imprint.
E. A. BAUMGARTEN; TDs; CDs.
CHARLES H. BAYLEY; CDs; Hawes, p. 121ff.
BAYLEY AND PALMER STUDIO; CD.
EDWARD A. BEACH; CDs; WSG, p. 453ff.
H. H. BENNETT; From imprints.
ARTHUR A. BENTLEY; CDs; TDs.
EDWIN BEVET; U.S. Cens. 1870.
GEORGE BISH; CD.
F. L. BLAIR; P&S, p. 200.
L. G. BLAIR; Ibid.
HERMAN F. BOERNER, JR.; CDs.
LOUISE A. BOERNER; CDs; TD.
EMMA BOSSHARD; CDs; U.S. Cens. 1880; Wis. Cens.

BOSTON ART COMPANY; CDs.

BOSTON ART STUDIO; CDs.

JAMES BOYCOTT; CDs; Hawes, p. 121ff; HLC, p. 741; La Crosse Independent Republican (Oct. 29, 1856, March 11, 1857, July 7, 1858, July 13, August 17, October 19, November 9, 1859, Sept. 10, 1860); La Crosse National Democrat (Oct. 31, 1856, May 11, Sept. 21, 1858, August 9, 1859).

BOYCOTT AND SUMMERHAYES; La Crosse Independent Republican (Oct. 26, 1856, Nov. 9, 1859, Sept. 10, 1860).

MARCELLA BROWN; CD.

FRANK A. BROWNE; CD.

J. A. BRUSH; CDs.

HERBERT BUEL; CDs.

PETER J. CALLAHAN; CDs.

CAMERA ART STUDIOS; CDs.

WINNIFRED CARD; CD.

GEORGE N. CARPENTER; CDs.

SPENCER CARR, JR.; U. S. Cens. 1870; CDs.

GEORGE CAWTHORNE; CD.

JOHN F. CHAPPEL; CD.

E. W. CHASE; CDs.

M. L. CHUBB; CD.

GEORGE P. CLAUS; CDs; Wis. Cens.

JAY J. CLEMMENTS; CDs; La Crosse Tribune (March 2, 8, 30, 1906). La Crosse Tribune (August 6, 1906).

COMMET CAMERA; Bryant, p. 302; see also bibliography for Part 2.

CONLEY CAMERA COMPANY; David N. Sterling, "Photographs to Phonographs; the Conley Story" Photographic Collectors' Newsletter, vol. III, No. 4 (August 1975).
JENNIE CONWAY; CDs.
COTTAGE STUDIO; From an imprint.
IRENE COX; CD.
E. DAMMER; U. S. Cens. 1880.
ELEANOR DARLING; CD.
CLARICE DOANE; CD.
BEULAH DOUGLAS; CD.
JAMES C. DRAKE; David N. Sterling, op. cit.
PHILIP DUVALL; CDs.
THOMAS EASTMAN; La Crosse Independent Republican (Nov. 9, 1859, Sept. 10, 1860).
H. P. EGGAN; CDs.
C. EKBERG; CD.
ELFRIEDA'S STUDIO; CDs.
HAROLD ELLICKSON; CDs; La Crosse Tribune (June 26, 1955).
ELMER AND TENNEY; David N. Sterling, "Winona County History Today," Winona County Historical Society (Feb. 1976).
MARGARET R. ENOS; CDs.
FAVORITE ART STUDIO; CD.
E. E. FAWCETT; Winona, Minnesota CDs.
WALTER FEHLBERG; CDs.
ELIZABETH FISCHER; CDs.
FITZ PHOTO SHOP; CDs.
WILLIAM J. FITZPATRICK; CDs.
EUGENE P. GLEASON; CDs; Bryant, p. 302; Wis. Cens. See also bibliography for Part 2.
GLOBE STUDIO; From an imprint.
MAY GOLDSMITH; CD.
ALBERT H. GRAW; CDs; TDs.

RUDOLPH GROSS; CDs.

GUSSIE GUNDERSON; CDs.

MATTIE GUNTERMAN; Letter from Henri Robideau to Edwin Hill (June 30, 1978); The Photographs of Mattie Gunterman. Photographers Gallery, Saskatoon, Saskatchewan (exhibition catalog), 1977.

GEORGE A. HABERMAN; CDs; TDs.

EMMA HALL; CD.

S. G. HAMMOND; CDs.

STUART HARPER; CDs.

HENRY C. HEATH; CDs; TDs; Biog. Hist., pp. 155-6; Bryant, p. 160; Pammel, p. 98; William Darrah, Stereo Views (1964); U. S. Cens. 1870, 1880; La Crosse Argus (April 28, 1900); La Crosse Daily Democrat (Aug. 19, 1867); La Crosse Independent Republican (Sept. 8, 1858, March 9, 1859); La Crosse National Democrat (Aug. 23, March 9, 1859); La Crosse Union and Democrat (Dec. 17, 1859, Jan. 30, 1860).

HEATH AND MOSS; TD; La Crosse Argus (April 28, 1900).

JOSEPH HEBERT; CDs; La Crosse Tribune, Aug. 9, 1906.

ALEXANDER HESLER; La Crosse Democrat (Oct. 4, 8, and Nov. 15, 1854).

HOARD AND TENNEY; See ELMER AND TENNEY.

HELEN MAE HOEFT; CDs.

JULE HOFF; CDs; TD.

T. O. HOLMES; CD.

JAY C. HOUGHTON; CDs; Wis. Cens.

ROBERT HOVIK; CD.

R. HOVIND; CD.

HUNTLEY; La Crosse Tribune (July 30, 31 and August 22, 23, 1913).

IMPERIAL CAMERA AND MANUFACTURING COMPANY; See bibliography for Part 2.
ELFRIEDA JAHNELL; CDs.
FREDERICK G. JEPSON; CD.
FRANK JOERG; CD.
NELS J. B. JOHNSON; CDs.
ORTON JOHNSON; CDs.
KAY'S PHOTO SERVICE; From an imprint. See also HELEN MAE HOEFT.
ARTHUR P. KELBERGER; CDs; Wis. Cens.
MARK H. KELLOGG; UW-La Crosse Area Research Center biographical files; U.S. Cens. 1860, 1870; La Crosse Union and Democrat (April 16, 1860); La Crosse Tribune (June 22, 1975).
FRED A. KLEIST; CDs; TDs; Wis. Cens.
HENRY FRANK KNOTHE; CDs; La Crosse Tribune (April 2, 1967).
OLE KNUDSON; CDs; U. S. Cens. 1870.
A. P. KNUTSON; Biog. Hist., p. 260.
KNUTSON AND MEASON STUDIO; Biog. Hist., p. 260.
PETER KNUTSON; CDs.
GUSSIE L. KOPETSKY; CDs; Wis. Cens.
CHARLES A. KREBAUM; CDs; TDs; Biog. Hist., pp. 279-80.
LA CROSSE PHOTO COMPANY; CDs; TDs.
LA CROSSE PHOTO ENGRAVING COMPANY; TDs.
LA CROSSE PHOTO SUPPLY COMPANY; CDs; TDs.
LA CROSSE STAMPING AND TOOL COMPANY; CDs; Wis. Bureau of Labor and Industrial Statistics (1910), p. 559.
MORITZ LANGSTADT; CDs.
ALFON LARSON; CDs.
CHARLES C. LARSON; CDs.
WILLIAM H. LATHROP; CDs; HLC, p. 498; U.S. Cens. 1870, 1880.
WILLIAM LATHROP, JR.; CDs; U. S. Cens. 1880.
SAMUEL LOUIS LENSKE; CDs.
HELEN LOUGHAN; CDs.
NELLIE LOUGHAN; CDs; Wis. Cens.
GEORGE B. McCLELLAND; CDs; ILC, p. 68; Polk's, p. 466.
JENNIE McCLELLAND; CD.
R. J. McCLELLAND; CD.
VINTON A. McFEELY; CD.
WILLIAM H. McINTOSH; CD.
MARCELLA MAIRICH; CD.
MAJESTIC STUDIO; CDs.
GEORGE E. MARINER; CDs; P&$, p. 197; Wis. Cens.; La Crosse County Historical Sketches, series six (1942), pp. 41-50.
EDWARD KINNE MEASON; CDs.
LOUIS E. MEASON; CDs; TDs; Biog. Hist., p. 260, HLC, p. 777; Wis. Cens.
CARL R. MOEN; CDs; La Crosse Tribune (Jan. 3, 1954).
MOEN PHOTO SERVICE; Ibid.
JAMES MOHR; Carr; HLC, p. 498; La Crosse Democrat (Jan. 3, 1854).
CHARLES MORGAN; CDs.
ELVIN J. MOSHER; CDs.
H. ADELL MOSHER; CDs.
MOSHER STUDIO; CDs.
HERBERT K. MOSS; CDs.
THOMAS E. MOSS; CD.
THOMAS F. MOSS; CDs; WSG, p. 453ff; La Crosse Argus (April 28, 1900).
MOSS STUDIO; Ibid.

MOTL BROTHERS; CDs.

MOTL STUDIO; CDs.

FREDERICK W. MOULD; CDs, esp. 1885, p. 76; Sauk County Atlas (1876); Biog. Hist., p. 269.

MATTHEW MOULD; Ibid.

MOULD AND SON; CDs.

BERNARD MUEHR; Interview of Bernard Muehr by Edwin Hill (June 5, Nov. 20, 1975); La Crosse Tribune (Dec. 23, 1977).

ELLEN M. MYERS; CDs, esp. 1885, p. 59; U.S. Cens. 1880.

HARRIS C. MYERS; CDs; U.S. Cens. 1880.

JESSIE H. MYERS; CD.

NATIONAL ART STUDIO; CDs.

FRANK NELSON; CD.

JOHN H. NERBOVIK; CD.

MARY NEVILLE; CD.

EDWARD NICHOLSON; CDs.

JAMES NORRIS; CDs; La Crosse Tribune (June 26, 1955).

NORRIS AND KOPETSKY STUDIO; CDs.

NORTHERN ENGRAVING COMPANY; CDs; imprints.

NORTHWESTERN VIEWING COMPANY; From an imprint.

NOVELTY PHOTO COMPANY; CDs.

NOVELTY PHOTO GALLERY; TD.

NOVELTY SHOP; CD; TD.

LOUIS OESGHER; CDs.

N.J.N. OLSON; CD.
B. OMODT; CD.

CLARA B. OSBORNE; CDs; Bryant, pp. 367, 368; Wis. Cens.

GEORGE OSTON; Hawes, p. 121ff.

H. OVERBECK; CD.

ODIN J. OYEN; CDs.

FRANK PALEN; CD.

GEORGE PALMER; CD; WSG, p. 453ff.

PARAMOUNT PHOTO SHOP; CDs; La Crosse Tribune (March 14, 1954).

H. S. PARK; CD.

J. S. PATTEN: CDs; Bryant, p. 90; Hawes, p. 121ff; HLC, p. 438; La Crosse County Clerk, Orders Issued, 1846-1888 (1888); La Crosse Democrat (April 1854); La Crosse Independent Republican (Oct. 15, 1856); La Crosse National Democrat (Oct. 31, 1856, April 13, May 18, 1858).

CLARA PAUL; CD; U. S. Cens. 1880.

E. E. PECK; CD; from imprints.

PHOTAKE CAMERA; See bibliography for Part 2.

PHOTO-IT MANUFACTURING COMPANY; CD.

ROBERT PRYOR; CDs.

WILLIAM PRYOR; CDs; TDs; P&S, p. 206; Wheaton.

PRYOR'S STUDIO; CDs.

ROSA RUTH RAY; From imprints

RAY'S PHOTO SERVICE; CDs.

RAY'S STUDIO; CDs.

JAMES F. RAYMOND; CDs; La Crosse Republican & Leader (Dec. 2, 1872).

RAYMOND AND HEATH; CDs.

ALFRED RENGGLY; CDs; Biog. Hist., p. 185; WSG, p. 469.
MILLARD E. REYNOLDS; CDs.
REYNOLDS AND HOEFT; CDs.
MABLE RICE; CD.
IRWIN RICHARDS; CD; Wis. Cens.
FRANK RICHARDSON; CDs; Polk's, p. 524ff; WSG, p. 453ff.
RICHARD AND RENGGLY; CDs; ILC, p. 65; WSG, p. 469.
HERMAN F. RICK; CDs.
LIZZIE RIEDEL; CD.
GUY E. ROBERTSON; CDs; LOT; Wis. Cens.
GERTRUDE ROBERTSON; La Crosse Tribune (Oct. 13, 1905).
REGINALD ROBSON; CDs.
G. T. RODLAND; CD.
SOLOMON ROMSTAD; CDs.
LOUIS M. A. ROY; CDs; La Crosse (YMCA) Association Voice (Dec. 1902); biographical files at UW-La Crosse Area Research Center.
JOHN F. RUSSELL; Bryant, pp. 388-390.
PETRA SAHLING; CDs.
LOU SCHALLER; CDs.
EDITH SCHNEIDER; CD.
WILLIAM M. SHAIN; CDs.
SHAIN AND ASKAR; CDs.
CHARLES A. SMITH; CDs.
WILLIAM G. SMITH; CD; TD.
FRANK L. SORENSON; CD.
G. L. SPECKNER; CD.
ARTHUR C. SPETTEL; CD.
IDA LIZZIE SPETTEL; CDs.
LEO SPETTEL; CD.
SPETTEL BROTHERS; CDs; P&S, p. 193ff; WSG, p. 453ff; Biog. Hist., p. 297; U.S. Cens. 1870, 1880; Wis. Cens.; Standard Atlas of La Crosse County (1906); Polk’s, p. 524ff; La Crosse Board of Trade Annual Reports for the Years 1891-1900 Inclusive (1892-1901).
SPICER AND WOODBRY; CDs.
MINNIE SPIER; CD.
FRANCIS STAM; CDs; TDs; P&S, p. 10.
STAMP PHOTO GALLERY; From imprints.
C. R. STEVENS; CD.
JOHN STEVENS; CD.
WILLIAM STROMER; CD.
SUMMERHAYES; La Crosse Independent Republication (Nov. 9, 1859, Sept. 10, 1860); La Crosse National Democrat (Oct. 31, 1856, May 11, 1858).
O. G. SWANETS; CD; TD; from an imprint.
HANS O. SYVERTSON; CDs.
ADOLPH TAHL; U.S. Cens. 1880.
EDGAR TALLMADGE; CD.
ERWIN C. TECHMER; CD.
ALMER DAVID THOMPSON; CDs; U.S. Cens. 1870.
CLARK W. THOMPSON; CD.
J. C. VARNEY; CDs; La Crosse Republican and Leader (April 28, 1898).
EDWARD VOLLMAR; CD.
WILLIAM WAGNER; CDs.
CHARLES A. WARNER; CD.
J. WEBB; U.S. Cens. 1880.
AGNES B. WEBSTER; CDs.
LAWRENCE WELLER; CD.
G. G. WIGHTMAN; CD; from an imprint.
AUGUSTUS WILCOX; La Crosse Democrat (June 14, 1853).
CARRIE WILLIAMS; CDs.
HENRY E. WILLSIE; CDs; La Crosse Tribune (July 29, 1905).
See also bibliography for Part 2.
The Windsor; From an imprint.
H. F. WOLCOTT; CD.
FREEMONT D. WOODBRY; CDs.
CLAUDE A. WRIGHT; CDs.
APPENDIX

A Chronology of First Appearances for La Crosse Photographers, Galleries, and Firms

1853 - Wilcox; Mohr?
1854 - Mohr; Patten.
1856 - Boycott & Summerhayes.
1858 - Heath.
1860 - Kellogg.
1865 - Bayley; Oston.
1866 - Beach; Lathrop, Sr.; O. Knudson; Russell.
1870 - Bevet; Carr; A. D. Thompson.
1873 - Bayley & Palmer; Brush; Knutson; Omodt; G. Palmer; Raymond.
1874 - Knutesen.
1875 - E. M. Myers; Raymond & Heath.
1876 - Anderson; Cawthorne; L. E. Meason; Holmes; Spicer & Woodbry; Stevens; Wolcott.
1878 - Overbeck.
1879. M. Mould & Son.
1880 - Baer; Dammer; Lathrop, Jr.; H. C. Myers; Paul; Reeves; Tahl; Webb.
1881 - Chase; Wm. Pryor.
1883 - F. W. Mould.
1884 - Brown; McClelland; R. Pryor; Sahling; Warner.
1885 - Chubb; McIntosh; C. Spettel; Stam.
1886 - A. Spettel; Windsor Studio.
1887 - Richardson & Renggly.
1888 - Andrews; Buel; Langstadt; J. H. Myers; Oesgher.
1890 - Rodland; I. L. Spettel; Stromer; Globe Studio?; Renggly; Richardson; Williams.
1892 - Spettels' "National Art Studio."
1893 - Baumgarten; Comet camera; Hammond; Park; Photo-It Mfg. Co.?; Varney.
1895 - Wightman; Browne.
1896 - Aiken-Gleason Company; Photake camera.
1897 - Carpenter; Conway; Duvall; Eggan; Goldsmith; Romstad; Sorenson.
1898 - F. L. Blair; L. G. Blair; Peck.
1899 - Heath & Moss; Swanets.
1900 - Spettels' "Favorite Art Studio."
1901 - Bentley; Bosshard; Boston Art Company; Callahan; Imperial Camera Company; Kleist; Motl Brothers.
1903 - Ekberg; T. F. Moss; Olson; Guy Robertson.
1905 - Claus; Houghton; Kelberger; La Crosse Photo Company; N. Loughan; E. K. Meason; Richards; Gertrude Robertson.
1906 - Clemments; Gross; Hebert; Wright.
1908 - Graw; Shain.
1909 - Fitzpatrick; Krebaum; Novelty Photo Company; W. G. Smith.
1910 - L. Boerner; Harper; Majestic Studio; Robson; Roy; Weller.
1911 - Askar; N.J.B. Johnson.
1913 - Baker; Hoeft; La Crosse Photo Supply Co.; Reynolds; Shain & Askar.
1914 - Muehr.
1915 - H. K. Moss; Novelty Photo Company; Vollmar.
1916 - McPeely; C. A. Smith.
1917 - Hoff; Alfon Larson; Nelson.
1918 - Moen.
1919 - Kopetsky.
1920 - Fitz Photo Shop; Reynolds & Hoeft.
1921 - Moen Photo Service.
1922 - Chappel; Techmer.
1923 - Novelty Shop.
1924 - Haberman; Norris & Kopetsky; Ray's Photo Service.
1926 - Camera Art Studios; Paramount Photo Shop.
1928 - H. W. Mosher.
1930 - Wagner's Studio.
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