COMMERCIAL PHOTOGRAPHERS IN AKRON, OHIO, 1850-1900

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Following a favorite advertising admonition to "secure the shadow ere the substance fades," nineteenth-century Western Reserve photographers recorded in images the changing landscapes of villages, towns, and countrysides. During the last half of this century Akron changed from a small Yankee agricultural and business community of 3,266 people to a bustling industrial city with a diverse ethnic mix and a population of over 42,000. Akron photographers provided individuals and families with valuable visual records of important life-cycle events, including births, christenings, marriages, anniversaries, and deaths. They captured on metal, glass, porcelain, leather, and paper interesting reflections of the changing social and cultural life in this Western Reserve city from 1850 to 1900.

Akron photographers provided the residents of Summit County with the latest inventions and improvements in photographic technology. They offered daguerreotypes, ambrotypes, tin or ferrotypes, as well as paper mezzographs, carte de vistes, cabinet, and cardboard mount photographs as each came into fashion. In 1859, Benjamin F. Battels, who worked in Akron for four decades, claimed to offer every style made at any photograph gallery in the United States.

Akron photographers played an integral role in the nineteenth-century business community, locating their art galleries or studios in key locations near the middle of the central business district, originally at the intersection of Howard and Market Streets. They usually occupied upper rooms in important business blocks, either taking advantage of good natural lighting or installing a sky-light. They made their services convenient for all patrons throughout the county who traveled to Akron to do business.

Surviving nineteenth-century photographs made in Akron picture a wide variety of people in individual and group poses. They also provide informative views of streets, homes, churches, businesses, schools, and Buchtel college. An analysis of these extant Akron photographs suggests that Western Reserve photographers helped the citizens of Northern Ohio shape lasting images of themselves and their communities. Their "captured shadows" remain as important material-culture artifacts of the nineteenth century.
These photographs offer a rich source of primary documents to the costume historian. One sees in them the fashions of the day as actually worn by the people of the time. The greatest problem in using this resource for dating and interpreting costumes is a general lack of dated photographs. Very few daguerreotypes or ambrotypes made during the 1840s and 1850s bear date, subject's or maker's name. The situation changes with the introduction of paper carte de visite and cabinet photographs in the 1860s and 1870s. While specific dates are still rare, most of these photographs bear both the photographer's name and his business location, since this proved a perfect way to advertise.

Careful scrutiny of extant Akron photographs, coupled with information gleaned from local newspaper advertisements and editorials, and from city and business directories, provided enough data to establish a chronology of commercial photography businesses in Akron, Ohio from 1849-1900. The alphabetical checklist identifies and documents dates of nineteenth century photographers who worked in Akron, Ohio. These dates provide the framework for dating remaining photographs.

The highly competitive nature of the early photography business created a high rate of turn-over among practitioners. Of the 85 identified individual or group photography businesses located in Akron between 1850 and 1900, 80 percent lasted five years or less, 67 percent three years or less, and 46 percent one year or less. By comparing the business information placed on most commercial photographs taken after 1860 with information in the established checklist of Akron photography businesses, photographs taken by a majority of the commercial photography establishments in Akron can be dated to within a one to five year time frame. If the images were made by photographers who remained in a business location for longer than five years, they can be narrowed in date by analyzing changes in photographic styles and mounting formats.

Using this checklist, the costume historian can more accurately date and analyze the costume worn in Akron as revealed in photographs bearing the photographers' names and locations. The study of dated costume as revealed in period photographs provides important visual social-cultural information that supplements the study of artifacts and written documents. It is one important part of a long-term study of nineteenth-century dress in northern Ohio. The illustrations included here give examples of what can be learned by the study of dated local photographs. (See Figures 1 through 9.)
The established checklist of identified commercial photography businesses, with known dates of their work in Akron, Ohio may prove helpful to archivists, local historians and historical societies, genealogists and family researchers, and others who wish to date and use Akron photographs.

ENDNOTES

1. See Summit County Beacon (Akron, OH newspaper), June 24, 1857.


4. To analyze business longevity, I counted the identified photography businesses which were interrupted by a lapse of time or a change of partners as separate businesses. For example, each time E. J. Howard was on his own between his partnerships, I counted this as a separate business. However, if a business changed locations with minimum interruption and remained under the same owner, I counted it as the same business.
Figure 1, inscribed on the back "B. F. Battels' Gallery of Art, Akron, O.," is an early card photograph, c. 1860-1861. The woman wears an elegantly trimmed and styled antebellum dress, probably silk. Figure 2, inscribed on the back "B. F. Battels, Photographer, Akron, Ohio" in a wreath logo, dates c. 1862-1863. The couple wears dress typical in Akron during the Civil War years. The woman's dress, probably wool, is a plain and functional version of the fashionable style, suited to a time of stress and work. Figure 3, inscribed "T. H. Jackson's Photograph Gallery, North Howard St.," dates 1869-1870 and shows that Akron women returned to more decorated styles after the war. Men remained in subdued suits, the "business uniform" of the late-nineteenth century. (Author's collection)
Figure 4 has George J. Snook’s c. late-1880s logo. The young boy’s velvet jacket and long curls reflect the popularity of costume based on that worn by the hero of Frances Hodgson Burnett’s 1886 book entitled Little Lord Fauntleroy. Figure 5, in contrast, records barefoot school children (including one with a Fauntleroy-style white collar) and their teacher. Inscribed "Durant, Photographer, 108 S. Howard Street" on the back, it would date 1893-1898. (Author’s collection)
Figure 6, taken by Edwards, would date 1894-1900. This industrial "view" photograph clearly shows working-class dress, rarely worn in studio poses.
(Author's collection)

Figure 7, inscribed "South End Gallery, Cor. Main & Middlebury Streets, Akron, Ohio, Atwell Hubbard, Operator" on the reverse, would date 1886-87. The plush coat, a status symbol of that time, could be purchased "ready-to-wear" at the new downtown department stores. The stuffed bird trim on the hat reveals that Akron women participated in this fashion which created an early ecological crisis.
(Author's collection)
Figures 8 and 9 have photographer George J. Snook's early-1890s logo and background setting. By comparing the two photographs, we know that some Akron brides selected white gowns while others wore darker wedding gowns. Both grooms have the stiff standing collars suitable for an important formal occasion. (Author's collection)
Alphabetical Checklist of Nineteenth-Century
Photography Businesses in Akron, Ohio
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Key to abbreviations and sources used in this study:

AC  photograph/s in author's collection.


AT  Akron City Times, 1869-1877 (Akron, OH newspaper). If the same ad ran for weeks at a time, citation is to the earliest known date.

SB  Summit Beacon, (Akron, Ohio newspaper) 1849-1856; later named...

SCB  the Summit County Beacon, 1857-1880

SCHS/BL  photograph/s in the Summit County Historical Society collection housed in University Archives, Bierce Library, University of Akron, Akron, OH.

Arcade Gallery - S. Howard St. (exact location and owner unknown) (AC). Extant photographs are from the mid-1880s.

E. Archbold - ran the "New Cheap Daguerrean Gallery" in Foster's Hall, summer 1854 (SB, June 28, 1854).

E. Archibald - ran the "Sky-light Daguerrean Gallery" in Garbett's Block, fall 1855 - spring 1856 (SB, Oct. 3, 1855).

B. F. Battels (Benjamin F.) - opened the "New Ambrotype and Daguerrean Rooms" in Good's Block at 106 East Market Street, spring 1856 (SB, April 30, 1856). He remained at same location until 1896. He made stereographs and pictures on patent
leather in 1857 (SCB, June 24 and 29, 1857); made porcelain pictures in 1865 (SCB - Oct. 5, 1865). Some of his photographs have the government revenue tax stamp required on all photographs sent in the U. S. mail from Sept. 1, 1864 to August 1, 1866 (AC, SCHS/BL - Box 1). Like other photographers who joined the National Photographers Association when it was formed in 1869, Battels placed the N.P.A. initials on his card mounts in the early 1870s (AC; SCHS/BL). He put the motto "I have engaged the Sun to shine for me" on his card mounts in 1873, which helps to date his mid and late-1870s photographs (SCB - Sept. 10, 1873; AC; SCHS/BL). His name is sometimes spelled Battles. He is buried in Glendale Cemetery, Akron, OH.

A. A. Besaw (Arthur A.) - 218 E. Market, 3rd Floor, view photographer, 1885; worked out of residence, 110 Kinsman, 1886 (ACD - 1885-86, 1886-87). He later worked in Bellefontaine, OH (AC); in Akron at 100 S. Howard (Hall’s Corner) in 1897; and at 186 S. Howard, 1898-1900 and later (ACD - 1897 through 1900 and on).

A. Bisbee - from Columbus, Ohio, opened temporary daguerreotype studio "two doors west of the Exchange" while visiting his brother near Akron in 1849 (SB - May 9, 1849).

Boone and Clippinger (Charles H. Boone and John C. Clippinger) - located at 181 S. Howard (old 175 S. Howard), 1877-1883 (AT - Oct. 24, 1877, ACD - 1877-78 through 1883-84). This gallery was also called the Ground-Floor Gallery (AC).


Bryant & McKinney (also Bryant & Co.) - 100 S. Howard (Hall’s Corner), 1895-1896 (ACD - 1895, 1896).

C. C. Carpenter - Carpenter’s Gallery at 104 Market featured "cheap pictures," both photographs and ferrotypes, 1872-1873 (SCB - April 2, 1872, June 10, 1873). His card mounts call him a photographer and ferrotypist or ferrotypist (AC).

Chandler (Geo. W. Chandler) - 32, 33, & 34 Arcade Block, 1886-1887 (ACD - 1886-87, 1887-88).


F. Clapsaddle (probably Fredrick) - opened daguerreotype room on "Howard St., one door south of M. Clapsaddle’s Hat Store," 1850 (SB - May 8, 1850). The 1850 census (Portage Twp., Summit Co., Ohio, p. 811) lists a Fredrick Clappsaddle, 31, m, OH.
G. S. Dales - successor to Gilbert Bros., 104 E. Market, made "Photographs, Ambrotypes, Bon-Tons, Gems, &c," 1867-1871 (SCB - May 16, 1867, AT - May 17, 1871). Backs of his card mounts feature an eagle and shield, a woman with tools, and a mother and child being photographed (AC).

Diebolt and Clippinger (Ferd. L. Diebolt and John C. Clippinger) - 175 Howard St., summer 1874-1877 (AT - Aug. 19, 1874, April 28, 1875, Aug. 9, 1876). Their gallery was also called Ground-Floor Gallery (AC). They put "1776 Centennial 1876" on photographs of that year (AC; SCHS/BL - Box 1).


Dustin (S. S. Dustin) - studied under James F. Ryder at Cleveland, and located at 104 Market St., February 1874-late 1874 (SCB - Feb. 11, 1874). His business was also called Dustin's Fine Art Gallery (AC).

Edwards (Edward D. Edwards) - 1060 S. Main St., over Buell's Drug Store, 1894-1900 (ACD - 1894 through 1900).

W. R. Ellinwood (Willis R.) - 204 N. Howard St., 1887-1888 (ACD - 1887-88, 1888-89).


Excelsior Gallery - see Gilbert Bros.

G. D. Farnum - over 116 Market, part of 1875; also with Howard and Farnum at same location in 1875 (ACD - 1875-76).

Foltz & Son (Joseph M. and Harry J. from 1892-1898, then Joseph M. and Irving E. in 1899) - 346 S. Main, 1892-c.1895; 354 S. Main, 1896-1899 (ACD - 1892-93 through 1899).

H. J. Foltz (Harry J.) - 213 S. Main, 1899 (ACD - 1899).

W. E. Foltz (Willis E.) - 501 E. Exchange St. (Exchange and Buckeye), 1897-1900 and later (ACD - 1897 through 1900 and on).

J. N. Furlong - 104 E. Market (Steinbacher's Block), 1875 (ACD - 1875-76).
W. F. Geer (William F.) - 115 N. Howard St., 1879; worked in Canton in 1880s (ACD - 1879-80; AC).

E. A. Gilbert - successor to E. J. Howard at Hall's Corner, 100 S. Howard, March 1864 (editorial "Artistical", SCB - March 31, 1864).

Gilbert Bros. (Gilbert and Bro.) - Hall's Block, 100 S. Howard, May 1864-1865, made ambrotypes and card pictures (SCB - May 12, 1864). This business was also called Excelsior Gallery (AC). They made "photographic landscapes," including views of Akron (SCB - Oct. 12, 1865). Some of their photographs have the government revenue tax stamp required on those sent through U. S. mails from Sept. 1, 1864 - August 1, 1866 (AC). They moved to Steinbacher's Block, 104 Market, 1866-1867 (SCB - May 16, 1867).

C. A. Goddard (Clarence A.) - 186 S. Howard, 1896-1897; 32 Arcade, 1898-1900 and later (ACD - 1896 through 1900 and on).

C. E. Groesel (Charles E.) - Hall's Block, 100 S. Market, c.1871 or earlier - 1882, 1884 (ACD - 1871-72 through 1882-83, 1884-85). Groesel uses N.P.A. on card mounts in early 1870s (SCHS/BL - Box 1, AC). He was with Groesel Bros. at same location, 1883 and again in 1885 (ACD - 1883-84, 1885-86). Later, he located at 132 S. Howard, 1886-1887 (ACD - 1887-88). He took over the South End Gallery in 1888 (AC) and operated at that location, 601 S. Main, under his own name from 1888-1893 (ACD - 1888-89 through 1893-94). He moved to 301 S. Main, 1894-1899; then worked with Groesel and Son, 601 S. Main, 1900; and continues after 1900 as C. E. Groesel (ACD - 1894 through 1900 and on).

Groesel Bros. (Charles E. and Gustave A.) - 100 S. Market, cor. Market and Howard Streets, 1883, 1885 (ACD - 1883-84, 1885-86; AC).


Groesel & Son (Charles E. and son) - 601 S. Main, 1900 (ACD - 1900).

Hackett Bros. (Charles W. and Oliver C.) - 141-143 S. Howard St. (3rd Fl), 1893-1894 (ACD - 1893-94, 1894).
I. B. Hargett - over Hall's Store, 100 S. Market St., January-December 1866 (SCB - Jan. 11, 1866).

George E. Hitchcock - Hall's Block, 100 S. Howard St. (3d floor), 1887-1894 (ACD - 1887-88 through 1894).


E. J. Howard (Edwin J.) - formerly of Columbus, successor to Smith at Hall's Corner Gallery (SCB - Jan. 11, 1863). He refurbished gallery and reopened April 1863; specialized in carte de visites (SCB - April 30, 1863). He sold out to Gilbert, early 1864; worked in Cuyahoga Falls, 1865-1872 (SCB - March 31, 1864, Dec. 28, 1865).

E. J. Howard (Edwin J.) - exhibited stereoscopic views of Akron, including one of "Buchtel College, with surrounding houses," at 1872 Summit Co. Fair (SCB - Oct. 9, 1872). He relocated in Akron at 143 S. Howard, May 1873-1874 (ACD - 1873-74). Howard was with Epler, Howard & Co., late 1874; then alone at 143 S. Howard, 1875 (ACD - 1875-76). He was with Howard & Farnum, 1875-1876; then owned Howard's Gallery, 116 Market, 1876-1878 (ACD - 1877-78; AC); and Howard's New Gallery, 186 S. Howard (opp. post office), 1879-1880 (ACD - 1879-80); which was later called Howard's Gallery, 186 S. Howard, 1880 (SCHS/BL - Box 1). He was with Howard & Campbell at 186 S. Howard, 1881-1883 and 32 & 34 Arcade, 188; then with Howard & Co., Arcade Block, 1885 (ACD - 1885-86); and in Howard's Gallery, Arcade Block, 1885-1886 (SCHS/BL - Box 1; AC).


Howard & Co. - name for Howard's gallery at 32 & 34 Arcade Block, S. Howard, 4th Floor, 1885. Howard & Co. also had a gallery in Springlis Block, Ashland, Ohio (AC; ACD - 1885-86).

Howard & Farnum (Edwin J. Howard and G. D. Farnum) - 116 E. Market (opp. Empire House), May 1875- May 1876 (AT - May 12, 1875, May 3, 1876).

Howard's New Gallery (later Howard's Gallery) - located 3rd floor of Pflueger's Block, 186 S. Howard (Geo. J. Snook, operator), 1879-1880 (ACD - 1879-80).

Atwell L. Hubbard - prop. of South End Photograph Gallery, 1886-1887, worked from residence at 307 Bowery, 1888 (ACD -
1886-87 through 1888-89, AC).

T. H. Jackson (Thomas H.) - had Photograph Gallery over Hall's Store, 100 S. Market, December 1866-c.1868 (SCB - Dec. 27, 1866). He moved to 120 N. Howard St., 1869-1870 (AT - Nov. 24, 1869); and opened a second gallery at 143 S. Howard, 1870-1872 (ACD - 1871-72; AC); then worked out of residence, s s Jackson w Main, 1873-c.1875 (ACD - 1873-74, 1875-76).

Kline Brothers (Frank C. and A. J.) - located at cor. Exchange and Williams, South Akron, 1884 (ACD - 1884-85; AC; SCHS/BL - Box 3).

F. C. Kline (Frank C.) - located at cor. Exchange and Williams (South Akron), 1885; and then 1055 E. Market, 6th Ward, 1886-1887 (ACD - 1885-86 through 1887-88).

G. A. Ley (Gilbert A.) - located at 601 S. Main, corner Buchtel Ave., 1894-1898; with Ley Photo Engraving Co., 1898; and with Akron Photo Engraving Co., 1899 (ACD - 1884 through 1899).

J. J. McFadden (John J.) - formerly of Millersburg (AT - March 31, 1869), ran Star Photograph Gallery in Clapsade Block (opp. Phoenix Hall), 143 S. Howard, April 1869-1870 (AT - May 5, 1869). He took "largest group pictures ever taken in Akron" (AT - March 2, 1870); opened second gallery at 206 Market in April 1870, where W. H. Payne and C. A. Brownell worked for him (AT - April 27, 1870). He built new ground-floor gallery at 175 Howard (near post office) in Spring 1871 (AT - March 29 and May 10, 1871); took "photograph of Buchtel College, with the Parsons who attended the Universalist Convention in the foreground" (AT - June 12, 1872); then remodeled and reopened ground-floor gallery (AT - Sept. 11 and Oct. 16, 1872); and advertised through 1873 (AT - Dec. 19, 1873).

J. W. Malloy (John W.) - 109 E. Market, 3rd Floor, 1885 (ACD - 1885-86).

G. W. Manly (George W.) - formerly of Salem, bought Woodworth Gallery in February 1859 and offered ambrotypes and photographs (SCB - Feb. 9, Feb. 23, Mar. 9, 1859). He remained at 104 Market, 1859-1864; advertised "card pictures" (later called cartes de viste or vignette cards) in 1860 (SCB - Dec. 6, 1860, May 29, 1862); and made crayon ambrotypes in 1863 (SCB - March 5, 1863). He moved to a new gallery at 116 Market (Wood's Block), 1864-1873 (SCB - Oct. 22, 1864). Some of his photographs have the revenue tax stamp required for sending them through the U. S. mails from Sept. 1, 1864 to August 1, 1866 (AC). He offered stereoscopic pictures in 1872 (SCB - Oct. 9, 1872). He used N. P. A. logo on early 1870s card mounts (AC).
S. J. Miller (Samuel J.) - opened daguerreotype rooms "2 doors West of Cobb's exchange, upstairs" in 1850 (SB - May 8, 1850). Miller moved to Daguerrean Gallery in "Steinbacher's New Block 3 doors east of the corner of Howard and Market streets, Fall 1852 (SB - Sept. 8, 1852). He offered "colored lithograph view of Akron" based on daguerreotype (SB - Sept. 27, 1854; Aug. 20, 1856); made "convexed and crayon Daguerreotypes" (SB - Aug. 15, 1855); and offered ambrotypes, Fall 1855 ("Daguerreotypes on Glass", SB - Oct. 14, 1855). He sold gallery to and worked for Woodworth in Fall 1856 (SB - Sept. 10, 1856); then located in Empire Buildings, 1857 (SB - Dec. 23, 1857). Later Miller worked for Gurney & Sons, 707 Broadway, New York City (SCB - July 9, 1863). At least some of his daguerreotypes have his name inscribed on the mountings (SCHS/BL - daguerreotypes).

Minns & Son (Harvey W. and son Wilbur L. until 1899, then Harvey W. and son Garfield C.) - 141 & 143 S. Howard, 3rd Floor, 1895-1900 and later (ACD - 1895 through 1900 and on).

Moore (George W.) - successor to Saunders Bros., 141 & 143 S. Howard, 1885-1886 (ACD - 1885-86, 1886-87).

Morse and Kirk (Charles Morse and James Kirk, Jr.) - 106 E. Market, 3rd Floor, 1897-1898 (ACD - 1897, 1898).

Neely and Wrenn (J. C. Neely and Claude Wrenn) - 120 S. Main, 1898 (ACD - 1898).

Neely (Joseph C.) - 120 S. Main, 1899-1900 and later (ACD - 1899, 1900 and on).

Bert H. Nichols - 204 N. Howard, 1890-1891; 411 S. Main, 1892 (ACD - 1890-91, 1891-92, 1892-93).

North Ohio View and Engraving Works (C. F. Case, Propr.) - 705 E. Mill, 1897 (ACD - 1897). Buiness also called North Ohio View Co. (SCHS/BL - Box 1).


Payne Bros. (George H. and Wm. J.) - w s Main at State, 1871 (ACD - 1871-72).

W. J. Payne (William J.) - 516 S. Main (w s Main near Exchange), 1873-1876 (perhaps 1872); at residence, 1877 (ACD - 1873-74, 1875-76, 1877-78).

G. S. Pierce - worked out of residence at 703 E. Exchange, 1886 (ACD - 1886-87).
Saunders Art Gallery (A. Tresize Saunders, prop.) - located at 143 S. Howard, 1881. His brothers Geo. H. and Wm. W. Saunders worked for him (ACD - 1881-82; SCHS/BL - Box 1).


Saunders Bros. (Geo. H. and Wm. W., photographers; A. Tresize, portrait painter) - located over 141 & 143 S. Howard, 1883-1884. They were with Autoscope Mfg. Co. in 1885. Saunders Bros. (Wm. W. and Geo. H.) located at 110 E. Mill, 1886 (ACD - 1883-84 thro 1886-87). The brothers also worked together, probably out of their residence, c. 1878-1880 (AT - Aug. 22, 1877). From 1890-1892, the three brothers ran Saulder's Portrait Co., 30 and 36 Arcade Block, specializing in crayon and pastel portraits (ACD - 1890-91 through 1892-93).


W. W. Saunders (William W.) - located at 143 S. Howard, May 1875-1877 (ACD - 1875-76); worked out of his residence, 221 Fir, 1877 (ACD - 1877-78). Later he was with Saunders Art Gallery, Saunders Bros., Saunders Bros. & Tresize; and then worked at Parker's, 1887.

A. J. Shepler (also listed as J. A. and "Jack") - formerly from New Philadelphia, worked for McFadden, early 1872 (AT - April 24, 1872). He worked on own late 1872; offered "a new view of the College" (AT - Oct. 2, 1872), which was probably the "excellent projective view of Buchtel College" he exhibited at 1872 county fair with other images including a large picture of J. H. Hower's residence on Fir street (SCB - Oct. 9, 1872). He was said to be only one in Akron taking cameo photographs with raised picture (AT - Dec. 18, 1872). He attended National Photographer's Association Meeting in Buffalo (AT - July 16, 1873); then photographs lawyers at bar picnic with Manly (SCB - Aug. 6, 1873).

P. J. Smith - located at Hall's Corner, 100 South Howard (south west corner of Market and Howard), 1862; then sold establishment to Howard in January 1863 (SCB - Jan. 22, 1863).

Geo. J. Snook - had gallery at 186 S. Howard (Pflueger's Block), 1884-1894 (ACD - 1884-85 through 1894); opened second gallery at 138 S. Howard, 1894 (ACD - 1894); then ran gallery at 138 S. Howard until 1898 (ACD - 1894 through 1898). Before 1884 he worked as photographer for Howard, 1879-1883 (ACD - 1879-80 through 1883-84).
Snook & Kilmer (George J. Snook and W. A. Kilmer) - 138 S. Howard, 1899-1900 and later (ACD - 1899, 1900 and on).

South End Gallery (Atwell L. Hubbard, operator) - 601 S. Main, corner of Middlebury, 1886-1887 (ACD - 1886-86, 1887-88). Business went to C. E. Groesel who worked under this name for part of 1888 (AC).

Stanton & Son (Ithra B. and Merrit C.) - 132 S. Howard, 2nd Floor, 1889 (ACD - 1888-89).

W. A. Staples (William A.) - located at 117 N. Summit, 1897; and at 245 S. Main, 1898 (ACD - 1897, 1898).

R. A. Welton (Roswell A.) - 109 S. Howard (w s Howard near Market), 1873 (ACD - 1873-74).

Welton & Lehmann (A. R. Welton and A. F. Lehmann) - located at 510 S. Main, 1892; and at 500 S. Main, 1893 (ACD - 1892-93, 1893-94).

Ira D. Williams - 536 So. Main, 1877 (ACD - 1877-78).

T. H. Wolfram (Theodore H.) - 110 E. Mill, 1887; 141 & 143 S. Howard, 3d floor, 1888-1892 (ACD - 1887-88 through 1892-93).

Woods and Bollinger (Samuel Woods and M. Frank Bollinger) - 108 S. Howard, over City National Bank, 1899 (ACD - 1899).

Samuel Woods - 108 S. Howard, 1900 (ACD - 1900).

G. W. Woodworth (also listed C. W.) - formerly from Alliance, successor to Miller, located at 104 Market Street, 1856 (SB - Aug. 20 1856). He advertised an "ambrotype gallery" (SB - Sept. 10, 1856); and offered a "new style known as the Melainotype" in 1857 (SCB - May 13, 1857). He sold gallery to G. W. Manly in 1859 (SCB - Feb. 9 1859).