

In this article we shall be making a visual comparison between a photograph and a lithograph. But first, let me begin by explaining how this has come about.

Back in Vol. XVI No. 49 I made a request for old photos of Cobblestone buildings. Because the Cobblestone Society and the Orleans County Historical Association are jointly planning on publishing a book on the cobblestone structures in Orleans County, we thought it would be interesting to use old pictures when available.

Three people have responded thus far with loans of four exceptional photos which add photographic information to our files. These individuals are: Clarence Callard who loaned two old photos of the Riches Corners School (one an unusual interior c. 1900), Florence Johnson, the Five Corners School of many years ago and Homer Bergman the photo pictured here which we shall concentrate on. Mr. Bergman could only tell it was a cobblestone house but had no idea where it was. In this case, it was easy for us to identify because of the lithograph also shown here.

It seems that the lithograph was published in the Illustrated Historical Album of Orleans County, New York 1879. We notice the lithograph with its title line includes what, who and where. Note the misspelling of Barre. The James Goodwin residence is now the residence of Mr. and Mrs. Larry Gaylard located on the Miller Road. The Miller Road runs off of Maple Street to the Eagle Harbor-West Barre Road. This fine cobblestone house is situated on the west side of the road as it runs at that point. Built sometime in the early 1850's, it employs the use of field cobbles. This is by far, the finest or smallest grade of field stone I've ever seen used in cobblestone construction, with five rows of stones per height of quoins on the front.

What is especially interesting to me is the visual comparison between the photographer's work and the artist's interpretation of the

same time frame. No doubt, people who had their portraits or farms pictured in the Illustrated Album, paid for it as a means to publish the book. But because there was no sophisticated means by which to mass-reproduce photos in printed form at the time, lithographs or engravings were used in books and papers. For instance, we don't begin to see photo images in our local news media until the mid-1890's. Consequently, printing establishments frequently employed artists to make lithographs which were easily mass produced at the time. Courier and Ives were famous for their lithographic illustrations depicting American scenes. As a side track here, lithographs are prints from a plane surface such as a smooth limestone on which the image is drawn. The image is ink-receptive and the blank or white area ink-repellent. This printing process is also known as planography.

No lithographic artist ever took a stone plate out and sat in front of the Goodwin Residence to make a drawing upon it. However, I strongly believe that a photographer working for the publisher of the Illustrated Album, did go out and take a photo which he may also have sold the Goodwins or which was part of the deal with getting their house pictured in the book. At any rate, I believe the delineator for the stone plate worked from this photo to create the lithograph, taking of course, some artistic license.

Now let's compare. The litho print is from a birdseye view. The delineator drew the trees with less foliage so as to expose more of the house. Some of the fence is accurate, some is not quite true. The delineator added animals in the pasture which don't show in the photo and left out the peculiar little building to the far right in the front lawn. However, look at all the similarities. The barns and driveway are comparable as is the box or recessed porch and steps. Note the cellar hatchway in both images. The lithograph portrays a man near

a horse-drawn wagon while we see many people in the photo. In fact, there are eight in all, spread throughout the picture. Photos of this time frame often depict people spread out rather than grouped together as we would more likely do today. Although the delineator did not indicate the cobbles in the lithograph, he did however, show the quoins which are made of Medina Sandstone.

Throughout the years some changes have occurred to this cobblestone house. Most notable, a glassed-in porch was added to the front of the house in place of the recessed porch.

We are most grateful to Mr. Bergman and the others for sharing their old photos, this one in particular, because it is such an early photographic image. Again we ask anyone who has any old photos of a cobblestone building, to contact the Cobblestone Resource Center through Delia Robinson at 589-4355. As a final note, I will be sharing some of the other old photos of cobblestone buildings with you in the future.

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