



FIGURE 12

G. W. Pach: "President Hayes and His Cabinet," *Harper's Weekly*, April 5, 1879. Pach claimed to be the first photographer to photograph a U.S. Cabinet meeting. The first posed portrait of a president with his cabinet was made in 1845, featuring President James K. Polk.

Gustavus W. Pach: A Nineteenth-Century New Jersey Photographer

By Gary D. Saretzky

INTRODUCTION¹

Gustavus W. Pach (1845–1904) was one of a number of young photographers who established their own galleries in New Jersey during the increased market for portraits during the Civil War. His career, which included partnering with his brothers and establishing more than a dozen galleries in the northeastern United States, was characterized by both typical and unique experiences at a time when there was high public demand for photographers to provide multiple copies of inexpensive portraits.

Photography had been publicly introduced in 1839 and by the early 1840s photographic portraiture was widely practiced by professionals, primarily using the daguerreotype process. Each daguerreotype was a unique object because there was no negative from which to make multiple copies. The best daguerreotypists often had art training and their work remains outstanding examples of the art of photography. Advanced daguerreotypists like the Boston partners Southworth and Hawes posed each sitter individually to best portray character and appealing features. These artists took justifiable pride in their work and charged accordingly. By comparison, there were many daguerreotypists, including itinerants roaming the hinterlands in horse drawn wagons, who learned the technical requirements of the process but were satisfied to obtain what was generously described as a “likeness.”

In the mid-1850s, after the introduction of collodion processes, ambrotypes and very inexpensive tintypes and photographs on paper began permeating the photographic marketplace. By 1860, these images were made with “multiplying cameras” that took four or more exposures on one blackened iron sheet for ferrotypes, which became known as tintypes, or on a glass plate negative from which multiple prints on glossy albumen paper could be printed and mounted on cardboard. Photographic studios that offered these cheap products were like the Instagram

of the era. Customers could go into a photo gallery and leave with a set of tintypes in 15 minutes. Stereotypical poses became the norm. Art in photography shifted more toward craft. Mass production photographers followed the dictates of manuals for beginning photographers that advised, for example, that one hand should be above the other to create a scalene triangulation with the head. Galleries often had several setups from which customers could choose, including standing next to a column with a painted backdrop or sitting in a posing chair with a table on which to rest one’s elbow. Subjects were centered in the frame and usually looked right into the lens, as they often do today in selfies taken with cell phones.

As Lincoln Kirstein explained:

The attitude of the early photographic master was a simple but overwhelming interest in the *object* which was set before his machine. His single task was to render the object, face, group, house or battlefield airlessly clear in the isolation of its accidental circumstances, to record the presence of every fact gathered within the net of rays focused on his lens, to create out of a fragmentary moment its own permanence. The human personality, the incidental individual comment of the photographer, was ignored.... For them photography was an end in itself.²

In other words, portrait photographers tried to describe their sitters, not express themselves, and in so doing met their customers’ expectations.

In New Jersey, as elsewhere in the Northeast, the Civil War greatly increased what can be characterized as “picture hunger,”³ which dovetailed with social changes that helped develop the mass market for portraiture. As curator Makeda Best has explained, portraits of common soldiers were a form of occupational portraiture and “can be viewed as part of a new trend in visual culture in the United States.”⁴ Soldiers

pictured in uniform in an age of a growing middle class were not limited to senior officers. Military men with uncertain futures wanted images to give to their wives and visual mementos of their families to take with them to the front. Mothers and spouses kept photos in treasured albums with pocket pages for tintypes and like-sized card photographs called cartes-de-visite (cdvs).⁵ Photographers could now provide their clientele with affordable images at far lower cost than in the daguerreian era of the 1840s and 1850s. By comparison, daguerreotypes had been more labor intensive to produce and they also required more costly copper as the image support and needed to be housed in a case, or less commonly, a frame.⁶

To meet the demand in the 1860s, a few photographers like Joseph Kirk of Newark, New Jersey, had large galleries with a number of camera operators as well as other employees involved in finishing the products.⁷ Most, however, were sole proprietors with the photographer doing the bulk of the work, sometimes assisted by family members. Others began as itinerants, serving small towns and rural areas without an established photographer, before setting up a more permanent business. Dozens of new galleries started up each year during the war, most of them of short duration. Between 1861 and 1865, a total of 235 new galleries opened in New Jersey and about 400 photographers lived in the state during these years.⁸ Some of the young photographers, like Pach, who began their careers during the Civil War era, continued in business for decades.

Gustavus W. Pach

Born in Berlin in 1845, Pach, one of six brothers, emigrated to New York in 1860. Only one of the six did not become a photographer and three would become principals in the firm of Pach Bros.⁹ They began photography at home in a “tiny loft on Mercer Street,” making prints with the assistance of local police and volunteer firefighters who were interested in helping the resourceful teenagers. Gustavus, the founder of Pach Bros., began employment at the age of 14 as a photographic printer for the commercial printer, Turner & Co., in New York. He developed a serious lung problem, possibly as a result of exposure to photographic chemicals, and a doctor suggested that he might extend his life by a year if he relocated to the Jersey Shore. Accordingly, in January 1864, Gustavus and his older brother Morris opened a photog-

raphy gallery in Toms River, Ocean County, where they made portraits, including of Civil War soldiers.¹⁰ Their cartes-de-visite were imprinted “G. & M. Pach,” and some featured a patriotic eagle motif on the back (Figure 1). They also offered ambrotypes and tintypes and were prepared to take outdoor views.¹¹



FIGURE 1

Gustavus & Morris Pach: Toms River. Young boy, carte de visite with hand-applied color. Most if not all of the Pachs' extant photographs from Toms River are cdv portraits.

Collection of Gary D. Saretzky

In 1865, Gustavus, who was fondly known to friends and associates as “G. W.,” and James P. Walling of Oceanport operated a photo business on the upper floor of the Columbian hotel in Eatontown, Monmouth County.¹² Then Gustavus and Morris were listed in the 1866–1867 New York City Direc-



FIGURE 2

Pach Brothers (Gustavus & Gotthelf): *Pach studio, Long Branch*, albumen print from J.H. Schenk, *Album of Long Branch: A Series of Photographic Views with Letter-Press Sketches* (New York: John F. Trow, 1868). One of more than 70 photographs in this rare book, most of which are of hotels and impressive summer homes.

Collection of Gary D. Saretzky

tory as photographers at 260 Bowery, also their home address.¹³ Morris Pach left the firm, moving to Red Bank where he operated a cigar and tobacco store and became a respected member of that community, serving as Alderman in 1893–1894.¹⁴

By June 1866, Gustavus also established himself near Eatontown in Long Branch, where he operated initially from a covered wagon in which he could sensitize and develop his collodion glass plate negatives.¹⁵ He was joined in 1867, if not before, by his younger brother Gotthelf (also known as Godfrey, 1851–1925) and the firm became Pach Bros.¹⁶ It was in Long Branch that Gustavus made a favorable im-

FIGURE 3

Pach Brothers (Gustavus & Gotthelf): *George Childs' Cottage*, albumen print from *Album of Long Branch*, 1868. At the request of Ulysses S. Grant, Childs and others funded the establishment of a studio for the Pachs, who had previously been operating from a wagon.

Digital Collection of Gary D. Saretzky





FIGURE 4

G. W. Pach: 858 Broadway, New York & Long Branch. *Mother and three children*, carte de visite, 1871–1872. After Long Branch, the Pachs opened a second location in New York in 1871, establishing the earliest possible date for this cdv.

Collection of Gary D. Saretzky

pression on summer resident Ulysses S. Grant, who was pleased with his portrait. Through Grant's influence, he obtained funding for a Long Branch gallery and a contract to photograph the classes at the U.S. Military Academy (Figures 2, 3).¹⁷ A year or two after Gustavus and Gotthelf established a Pach Bros. headquarters in New York in 1871 (Figure 4, 5), brother Oscar Pach was brought into the business primarily as a manager, after his service in the Franco-Prussian



FIGURE 5

G. W. Pach: 858 Broadway, New York. *Young girl*, carte de visite, 1873–1874. In the 1870s, Pach was listed in New York City directories as an “Animal and Architectural” photographer, perhaps why early cdvs of people from this gallery are relatively uncommon.

Collection of Gary D. Saretzky

War (1870–1871) (Figure 6).¹⁸ The Pach Brothers flourished and, by 1879, had contracts for 130,000 photos from various colleges and were operating summer galleries in Long Branch and Ocean Grove (Figures 7, 8).¹⁹ Their cabinet cards in 1881 listed the following locations: New York City, West Point, Ithaca (Cornell University), Clinton (Hamilton College), and Poughkeepsie (Vassar College) in New York State; Long Branch, Ocean Grove, and Princ-



FIGURE 6

Unidentified photographer: *Gotthelf, Gustavus, and Adolph Pach*, 1895. Gustavus was the founder of the firm of Pach Bros. Gotthelf worked at the New York headquarters and became the head of that branch when the firm split in 1903, with Gustavus taking sole ownership of the New Jersey interests. Adolph was primarily the business manager after he emigrated from Germany in 1873, although he was listed with profession photographer in the 1880 census.

Long Branch Public Library



FIGURE 7

G. W. Pach: 841 Broadway, New York, branches at Harvard and Yale, Poughkeepsie, Long Branch, West Point and Ocean Grove. *Man with top hat and cane*, 1878–1880, cabinet card, negative #7769. The design on the back was used for both cdvs and cabinet cards. By 1880, the larger cabinet cards had superseded cdvs in popularity in the U.S. for portraits.

Collection of Gary D. Saretzky

eton in New Jersey; New Haven (Yale University) and Middletown (Wesleyan University) in Connecticut; Cambridge (Harvard University) and Williamstown (Williams College) in Massachusetts; and Easton in Pennsylvania, where for a time the gallery was operated by Morris' son, Alexander L. Pach, who became a leader of the deaf community in New York (Figure 9).²⁰ At Princeton University, the Pach Brothers had the contract for class photos from 1879 to 1909 and G. W. Pach became a familiar figure on campus, with

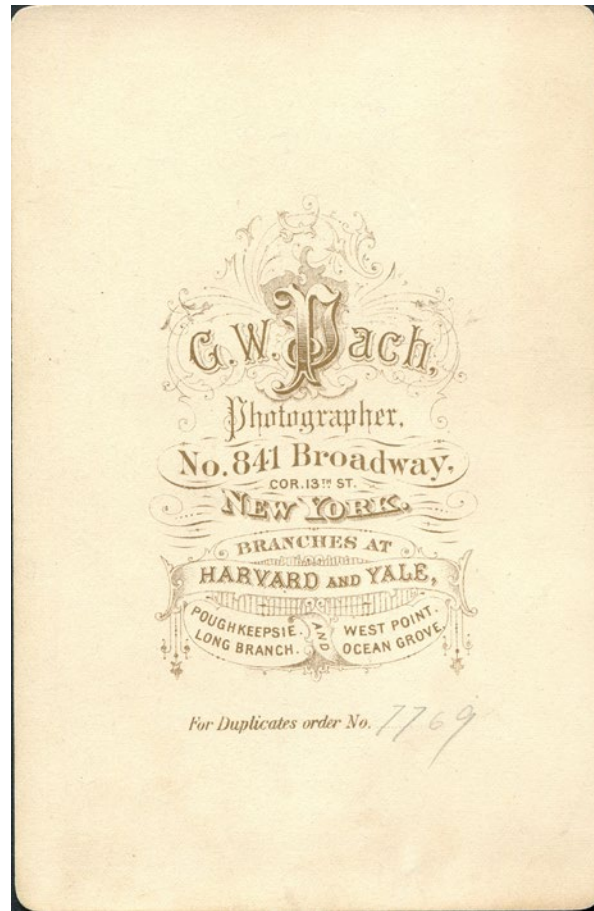


FIGURE 7A

nearly 2,000 mentions in ads and articles in the *Daily Princetonian* between 1878 and 1900.²¹

Pach had both the technical skills and the social skills needed for success. The *Ocean Grove Record* on August 9, 1879, opined, “The arrival of Pach, the celebrated photographer at his handsome Ocean Grove establishment last week was an event to be noted. His saloon [sic] is always a place of popular resort, on account of the urbanity and extreme politeness with which he and his assistants treat everybody.” (Figures 10, 11). On June 4, 1881, the same paper stated that the affable Pach had a “rotund and smiling countenance.”

The Pach Brothers photographed many well-known people, among the first Ulysses S. Grant with his family in Long Branch. Gustavus was also invited to photograph Grant at the White House, as well as President Hayes.²² *The Monmouth Democrat* on March 10, 1881, reported that Pach Bros. had made



FIGURE 8

Alex L. Pach: Easton, Pennsylvania. *Unidentified hotel*, circa 1890 11"x14". Beginning at age 17, Alex Pach worked twenty years for Pach Bros. The deaf son of Gustavus' older brother Morris Pach, he operated the Easton branch of Pach Bros. from about 1884 to about 1894. In 1905, he established his own firm, Pach Photograph Co. in New York.

Collection of Gary D. Saretzky; ex-Moss Archives



FIGURE 9

G. W. Pach: 585 Broadway, N.Y., Long Branch and Ocean Grove, N.J. *Ocean Pathway, Ocean Grove*, stereograph, circa 1875–1885. The 585 Broadway address has not been found in New York directories.

Collection of Gary D. Saretzky



FIGURE 10

G. W. Pach: 858 Broadway, New York, and Ocean Grove. *Pach's Photography Gallery*, stereograph, circa 1875. Pach operated seasonally in Ocean Grove, with frequent changes of location. The sign to the left of the gallery reads, "Ocean Grove Stage & Baggage Office." Ocean Grove was founded in 1869 as a Methodist camp meeting.

Collection of Kenneth H. Rosen

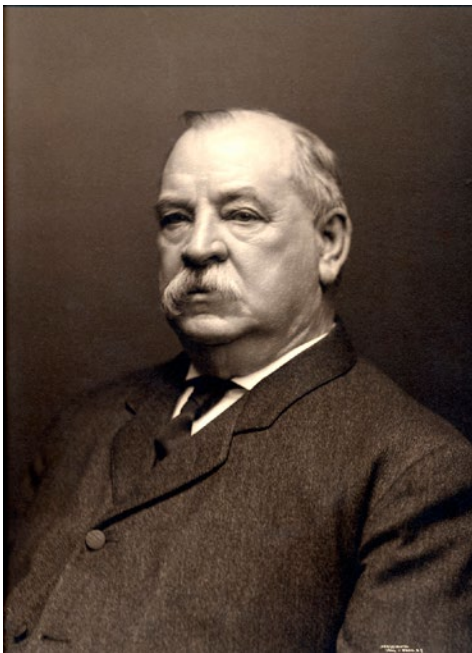


FIGURE 13

G. W. Pach: Pach Brothers, 935 Broadway, New York. *Grover Cleveland*, 1904, 9.5"x13". This photograph is initialed "GP" on the back of the mount, suggesting that although Gustavus had separated from Pach Brothers in New York in 1903, he came into the city to photograph this former U.S. President.

Collection of Gary D. Saretzky



FIGURE 11

G. W. Pach: 841 Broadway, New York, and Ocean Grove. *View of Main Street, Ocean Grove, with the Pach gallery in the facing row of buildings next to the open lot*, stereograph, 1878–1880. This gallery is different from the view with the 858 Broadway address.

Collection of Kenneth H. Rosen



FIGURE 14

Pach Bros.: 935 Broadway, New York. *Theodore Roosevelt*, 1898. Roosevelt was Assistant Secretary of the Navy from April 19, 1897, to May 10, 1898. This portrait may have been made when he was successfully running for Governor of New York for a term that began on January 1, 1899.

Library of Congress

a photograph [in 1879] of President Hayes and his Cabinet while in session in the Executive chamber, the first time this had been accomplished (Figure 12, opening page of this article). The firm later did a fine portrait of President Grover Cleveland (Figure 13).²³ They also made the first portrait of President McKinley together with Vice President Theodore Roosevelt, as well as singly (Figure 14).²⁴ Among many they photographed from the entertainment field was P.T. Barnum (Figure 15).



FIGURE 15

G. W. Pach: Long Branch. P. T. Barnum (1810–1891), circa 1890, digital positive from 8"x10" glass negative.

Monmouth County Historical Association

In addition to portraits (Figure 15A), G. W. Pach was very active from the late 1860s to the early 1880s taking outdoor views of scenery, groups, and buildings at the Jersey Shore, produced in large format prints (Figure 16). Pach advertised his outdoor work in an ad taken in the *New Jersey Standard* on June 18, 1869:

G. Pach ... announces to the public of Long Branch and vicinity, that he is prepared to execute landscape views, such as residences (Figures 3, 17), scenery, animals &c, also Business Places for Advertising Purposes. Particular Attention paid to Groups of every description. N.B. On or about the 20th of June, the Gallery for Portraiture, adjoining the Continental Hotel, will be open to the public.



FIGURE 15A

Pach Bros.: 841 Broadway, New York, and Long Branch. *Mother and child*, carte de visite, late 1880s. The Pachs were at 841 Broadway from 1878 to 1890.

Collection of Gary D. Saretzky

Pach's photographs were included in the now rare *Album of Long Branch: A Series of Photographic Views, with Letter-Press Sketches* by J. H. Schenck, featuring 76 tipped-in albumen prints on 38 leaves, including an exterior view of the Pach studio with his horse and wagon nearby (Figure 2).²⁵ During this period when middle class Americans typically had stereoscopes in their parlors, he also produced stereographic views of scenic Monmouth County, including an extensive series of the popular attraction, Hoey's Gardens in Hollywood, West End, Long Branch. Hundreds of these Monmouth stereoviews



FIGURE 16

G. W. Pach: 841 Broadway, New York, Branches at Harvard, Yale, Poughkeepsie, Long Branch, West Point, and Ocean Grove. *River view with men in suits, possibly Monmouth County, New Jersey, cabinet card, 1878–1880. Pach’s outdoor views on cabinet cards are less commonly found than stereographs.*

Collection of Gary D. Saretzky

were cataloged by George H. Moss Jr.²⁶ Moss reported that Pach frequently photographed groups of summer visitors at the beach and at their hotels in Asbury Park and Ocean Grove, knowing that the more populated the view, the greater potential for sales (Figures 18, 19, 20). Elsewhere in New Jersey, he produced stereographs in Red Bank, Shrewsbury, Sea Bright, Monmouth Beach, and Rutgers and Drew universities, as well as in New York City and the Hudson River Valley, especially West Point and Sing Sing Prison. In the New York area, he depicted buildings and streets, schools with groups of students both in classrooms and posed outside for group shots, Central Park, the Brooklyn Navy Yard, sea-going passenger ships, and the Cypress Hills cemetery in Brooklyn (Figures 21, 22, 23). Although Pach had competition in stereoviews from other photographers who depicted New York, in Monmouth, according to collector Kenneth H. Rosen, “G. W. Pach was the leading photographer of the New Jersey shore.” His total output of stereoviews exceeded one thousand.²⁷

Later in the century, G. W. Pach began using flash to photograph building interiors. The *New York Times* reported on December 23, 1897, that Gustavus Pach was injured by an explosion of flash powder while photographing in Little Chapel, attached



FIGURES 17A AND B

G. W. Pach: 858 Broadway, New York & Long Branch. *Croquet Game at Sol Cohen's Cottage, stereograph, negative No. 204, circa 1870–1875. Likely taken in or near Long Branch. Handwritten labels and low negative numbers on the versos of Pach's stereographs are indicative of a relatively early date. Pach switched to red mounts in 1870 from yellow, green, or gray.*

Collection of Kenneth H. Rosen

to Grace Protestant Episcopal Church at Broadway & 10th Street. The cause was a mistake by his assistant, who used an explosive powder as an ingredient in the magnesium powder. Pach's hand was treated at St. Vincent's hospital and he went back to work later that day. His firm had to replace six stained glass windows.²⁸

In 1896, G. W. Pach established a branch in Lakewood and built a combined home and studio there the following year, while continuing to operate seasonally in Long Branch and Ocean Grove (Figures 24, 25).²⁹ At Lakewood was one of Pach's wealthiest clients, George Jay Gould, the son of Jay Gould, and Pach photographed his family and impressive home, Georgian Court, now Georgian Court University (Figures 26, 27, 28, 29, 30). In 1903, he bought out the New Jersey portion of the business from Pach Brothers, which continued in New York under the direction of Gotthelf Pach.³⁰ Unfortunately, Gustavus



FIGURE 18

G. W. Pach: 858 Broadway, New York & Ocean Grove. *Scenes at Ocean Grove & Asbury Park, N.J. Weekly Surf Meeting*, stereograph, circa 1875–1878. Methodists meeting on the beach in Ocean Grove after the completion of the railroad in 1875 increased visitation to hundreds of thousands every summer. To accommodate them, a large auditorium was built in 1880, replaced by one in 1894 still being used.

Robert N. Dennis Collection, New York Public Library



FIGURE 20

G. W. Pach: 841 Broadway, N.Y. and Ocean Grove, N.J. *Centennial House, Ocean Grove. Scenes at Ocean Grove and Asbury Park, N.J.*, stereograph, 1878–1880. Pach and his competitors often photographed hotels with guests to maximize sales.

Collection of Gary D. Saretzky

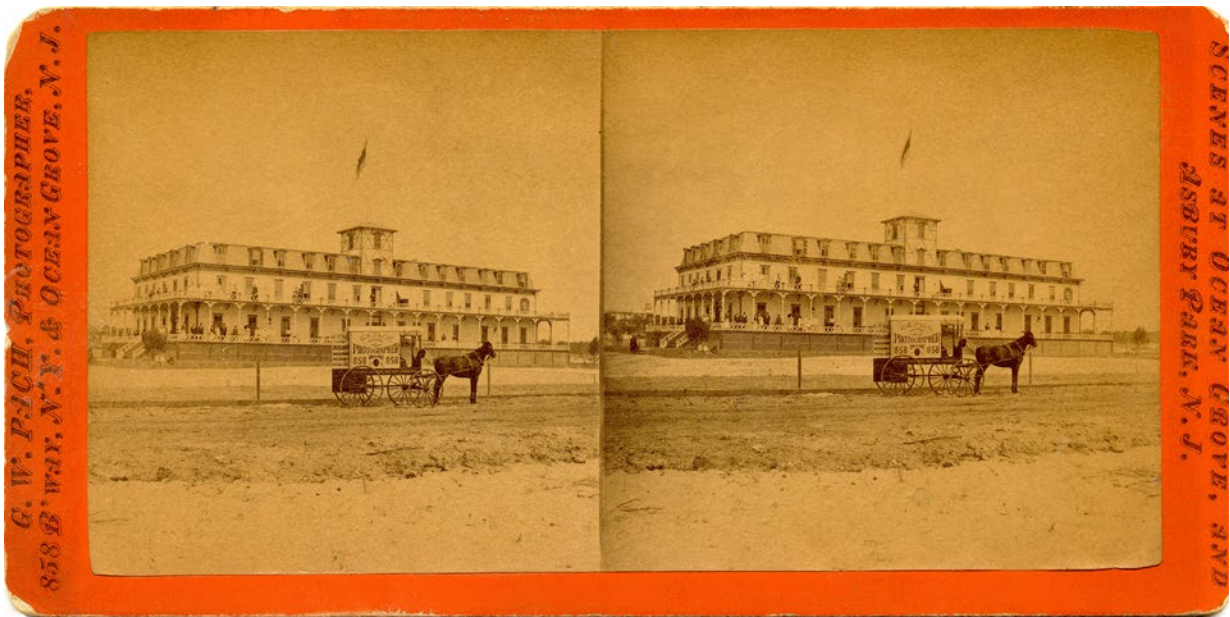


FIGURE 19

G. W. Pach: 858 Broadway, N.Y. and Ocean Grove, N.J. *Scenes at Ocean Grove and Asbury Park, N.J. No. 46. Hotel with Pach's wagon* 1871–1878. Signs on the side of the wagon include “G. W. Pach, Architectural and Landscape Photographer, 858 Broadway, New York, below which are mentioned Long Branch, Ocean Grove, West Point, and Poughkeepsie. The signs on the back door are only partially visible but include “Outdoor Groups a Specialty.”

Collection of Kenneth H. Rosen



FIGURE 21

G. W. Pach: 858 Broadway, New York. *View of the Five Points*, stereograph, 1871–1877. Located in lower Manhattan, this squalid neighborhood was notorious for its dense population and crime. In the 1880s, Jacob Riis photographed it for his book, *How the Other Half Lives* (1890).

Collection of Kenneth H. Rosen



FIGURE 22

G. W. Pach: 858 Broadway, New York. *Grammar School No. 55, New York City. Pupils of the First-Grade in Their Classroom*, stereograph, 1871–1877. Grammar schools at this time were academically oriented secondary schools that prepared students for college.

Collection of Kenneth H. Rosen

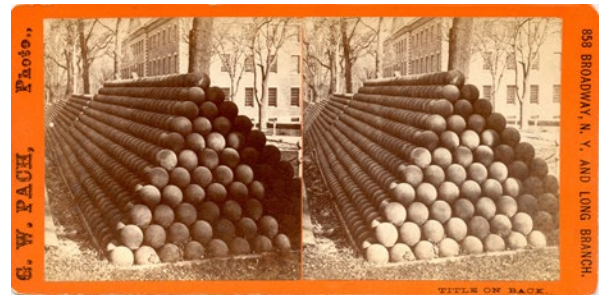


FIGURE 23

G. W. Pach: 858 Broadway, New York, and Long Branch. *Brooklyn Navy Yard*, stereograph, 1871–1877.

Collection of Kenneth H. Rosen

**FIGURE 24**

G. W. Pach: Lakewood. *Clowns*, digital positive from 8"x10" glass negative.

Monmouth County Historical Association

**FIGURE 25**

G. W. Pach: Lakewood. *Costume Party at C.L. Pack's*, digital positive from 8"x10" glass negative. Pach understood that there was more potential for print orders from group photos than from single portraits.

Monmouth County Historical Association

developed cancer and died at age 59 after an operation at Mt. Sinai Hospital in New York on October 9, 1904. His funeral was well attended by nine male and female employees, six with more than 20 years of service. The men served as pallbearers, including head printer George Jones, who had been with Pach for 33 years. His friends from the Mount Vernon Lodge, No. 71, Independent Order, Free Sons of Israel, were also represented.³¹

Pach was laid to rest near his brother Oscar, who had died a year and a half previously, in the Pach family plot at Cypress Hills cemetery, Brooklyn, where Jackie Robinson was later buried (Figure 31). The Lakewood and Long Branch galleries were continued under the direction of his young widow Matilda ("Tillie"), still in her 30s, who was listed as a photographer in the 1905 New Jersey Census, but whether she did camera work has not been determined. Matilda's resourcefulness is evidenced by her U.S. Patent No. 925832, granted June 22, 1909, for an improved pillow sham holder.³² Pach's former apprentice George A. M. Morris became chief photographer. Until he died in 1911, the loyal George Jones remained as printer for Morris.³³ Morris, born in 1879 in Germany to a father from Germany and a mother from Scotland, eventually operated under his own name rather than Pach's until his death in 1948.

Gotthelf's son Alfred ran the Pach Bros. business in New York from 1925 to 1949. In 1937, after an exhibition at the Pach studio of seventy years of portraits, a wealthy patron, Philip M. Plant, purchased the collection and donated it to the New-York Historical Society. Ten years later, after an 80th anniversary exhibition, Alfred donated a set of more recent portraits. Consequently, the New-York Historical Society has more than one thousand portraits by the Pachs. Luminaries depicted include U.S. Presidents, military leaders such as Dewey and Eisenhower, Mark Twain, and entertainment figures like Mary Pickford.³⁴

In 1963, collector and historian George H. Moss Jr. (1923–2009), bought five thousand glass-plate negatives dating from 1898 to 1914 from Morris's son George Jay Morris, out of nearly 15,000 stored in a garage. Moss selected mostly outdoor views and "exceptional portraits" that included numerous negatives of financier George Jay Gould, the son of the better known mogul Jay Gould, and his family at their Lakewood home that is now the campus of Georgian Court University. Moss also acquired studio ledgers and other business records, cameras and darkroom equipment, and hundreds of prints.³⁵ About 1992, Monmouth County local historian Karen L. Schnitzspahn obtained another 1,190 Pach glass-plates and one film negative from a local



FIGURE 26

Pach Bros.: 935 Broadway, New York. *Jay Gould II*, June 9, 1900, cabinet card. Jay Gould II (1888–1935) was the grandson of financier Jay Gould and the son of George Jay Gould, whose Georgian Court estate at Lakewood, New Jersey, featured a polo field, tennis courts, bowling alleys, and indoor pool. Jay II became the U.S. amateur tennis champion continuously from 1906 to 1925 and won the gold medal at the 1908 Olympics in London.

Collection of Gary D. Saretzky, ex-Moss Archives

antiques dealer. Through Moss and Schnitzspahn's generous donations, those collections are now at the Monmouth County Historical Association. In 1995, Pach Brothers President Oscar White donated about 75,000 glass plate and film negatives to the Museum of the City of New York.³⁶ George Moss's family recently donated his collection of stereographic views, including Pach's, to Monmouth University. These



FIGURE 27

Pach Bros., 935 Broadway, New York. *Kingdon Gould (1887–1945) and Jay Gould II (1888–1935)*, June 9, 1900, in polo attire, cabinet card. Kingdon was one of the two highest-ranked polo players in the Lakewood Polo Club in 1906, outranking his brother Jay and his father George Jay Gould, who owned some of the best polo ponies in the U.S.

Collection of Gary D. Saretzky, ex-Moss Archives

collections, the aforementioned prints at the New-York Historical Society, and substantial holdings at the George Eastman Museum, the National Portrait Gallery, and the Society for the Preservation of New England Antiquities, the Historical Society of Ocean Grove, as well as other repositories, constitute a significant body of work from a 19th–20th century New Jersey photography firm that had its origin with Gustavus W. Pach in the Civil War years (Figure 32).³⁷



FIGURE 28

G. W. Pach: Lakewood. *Hunt at Lakewood*, early 1900s, digital positive from 8"x10" glass negative. The man on horseback who appears to be commanding the hounds is George Jay Gould but the photo was not taken at his home, Georgian Court.

Monmouth County Historical Association



FIGURE 30

G. W. Pach: Lakewood. *Colonial Ball with Gould children and friends, Georgian Court, Lakewood*, circa 1900, digital positive from 8"x10" glass negative. In 1896, Pach's new residence and studio in Lakewood placed him closer to George Jay Gould, one of his wealthiest customers, whose estate is now Georgian Court University.

Monmouth County Historical Association



FIGURE 29

G. W. Pach: Lakewood (attributed to George A.M. Morris, photographer). *George Jay Gould, his wife Edith Kingdon Gould, and their first six children*, 1905, 11"x14" glass positive. Taken after Gustavus Pach's death in 1904, when Morris became the chief photographer for the firm under the direction of Mrs. Pach.

Collection of Gary D. Saretzky, ex-Moss Archives



FIGURE 31

G. W. Pach: 858 Broadway, New York. *Cypress Hills Cemetery, Brooklyn*, stereograph, circa 1870–1871. Pach did a series of views at this non-denominational cemetery where he would be interred after his death in 1904.

Collection of Kenneth H. Rosen

ENDNOTES

1. Portions of this introduction were adapted from the author's, "Photographers of the Civil War Era: Theodore Gubelman of Jersey City," *New Jersey Studies: An Interdisciplinary Journal* (Winter 2021), 209–225. With Joseph G. Bilby. <https://doi.org/10.14713/njs.v7i1.228>.
2. "Photographs of Walker Evans," in *Walker Evans: American Photographs* (New York: East River Press, 1975 [Reprint of 1938 edition]), 184.
3. "Picture Hunger" in John Raeburn, *A Staggering Revolution: A Cultural History of Thirties Photography* (Urbana & Chicago: University of Illinois Press, 2006), 7. Although Raeburn used the phrase in connection with the 1930s, it seems apt for the entire history of photography.
4. *Elevate the Masses: Alexander Gardner, Photography, and Democracy in Nineteenth-Century America* (University Park, Pennsylvania: Pennsylvania State University Press, 2020), 94.
5. Patented by A. A. E. Disderi in 1854 in France, the carte-de-visite was a photograph mounted on a rectangular piece of cardboard about 2 3/8 x 4 inches, usually with the photographer's imprint on the back. The cdv peaked in popularity in the 1860s but continued to be made for decades. Until the 1890s, most cdvs were printed on albumen paper.
6. Ambrotypes, the collodion on glass process that became popular in the late 1850s, reduced the cost by replacing the copper but still required the case.
7. For Kirk, see author's "Joseph Kirk & the Huff Brothers," *Garden State Legacy*, Issue 41 (December 2018). <http://www.GardenStateLegacy.com>.
8. Database of more than 3,000 19th-century New Jersey photographers, abstract available at <http://saretzky.com>. A small number of the photographers living in New Jersey during the war worked in New York or Philadelphia and some worked for other photographers in New Jersey and did not have their own galleries.
9. The Pach brothers' early lives have been gleaned from "The Late G. W. Pach," *Photographic Times* (1904), 505; *Portrait* (August 1916), 15, a profile of Gustavus's brother Gotthelf Pach; and *Portrait* (December 1917), 15, a profile of Gustavus's nephew, Alexander Pach. Gustavus's year of emigration is from the 1900 U.S. Census, Lakewood, Ocean County, New Jersey. No naturalization date for Gustavus is recorded in that census and no naturalization for him has been found by the author. His older brother Morris, born in 1837, arrived in 1853 as per the 1900 U.S. Census, Red Bank, Monmouth County, New Jersey. Another brother Bernard, also known as Barney (1846–1906?), became a baker. The name of the sixth brother could not be found by the author.
10. The Pachs first appear on the Internal Revenue Assessment Lists in January 1864, available on Ancestry.com, with the location Dover Township, which includes Toms River. Additional payments from Toms River were recorded until May 1865. As a result of almost undecipherable handwriting in the original record, the town was erroneously listed as Jones River in Ross J. Kelbaugh, *Directory of Civil War Photographers. Volume Two. Pennsylvania, New Jersey* (Baltimore: Historic Graphics, 1991), 79. After a hiatus of ten years, the Pach studio returned to Toms River, as per an ad in the *New Jersey Courier* on October 8, 1874. This branch continued operating intermittently until July 1, 1875.
11. Ad in the *Ocean Emblem*, Sept. 29, 1864: "The subscriber would respectfully announce to the Public of Tom's River, and vicinity, that they are prepared to take PHOTOGRAPHS, CARTE DE VISITES, AMBROTYPES, MELAINOTYPES, and every thing [sic] appertaining to the Art, in the very best manner, and at Prices, WHICH CANNOT FAIL TO SUIT. Having had long experience in the business, we feel confident in saying that we can give entire satisfaction or no charge. NB. Particular attention paid to copying pictures of Deceased relatives or friends. Also, OUT-DOOR VIEWS, such as groups and Residences."
12. *Daily Register* (Red Bank), January 16, 1879, 1.
13. Guide to the Pach Brothers Portrait Photograph Collection, New-York Historical Society, <http://dlib.nyu.edu/findingaids/html/nyhs/pach/bioghist.html>. Subsequent addresses for the Pach Brothers in New York: 1871–1878, 858 Broadway; 1878, 1880–1890, Apr., 841 Broadway; 1879, 839 Broadway; 1890, May–1913, 935 Broadway; 1902–1903, 571 Fifth Ave.; 1913–1914, 925 Broadway and 570 Fifth Ave.; 1914–1933, 570 Fifth Ave; 1933–1939, 642 Fifth Ave.; 1939–1956, 5 E. 57th St.; 1956–1967, 673 Fifth Ave.; 1967–1993, July, 16 E. 53rd St. In addition to the above, Pach stereographic views, circa 1870s–1880s, are found with the address 585 Broadway, which is not found in the New York City directories.
14. In 1885, Morris Pach offered more than 200 brands of cigars at his store in Red Bank. *Daily Register* (Red Bank), July 15, 1885. Morris died March 29, 1914, of carcinoma of the pancreas after an illness of six months. He had been retired two years previously as manager of the New Jersey Tobacco



FIGURE 32

G. W. Pach: New York and Long Branch. Group of Military Officers with Governor Joel Parker, 1872–1875. Approximately 8"x10". William Scudder Stryker, seated next to the top-hatted Governor Joel Parker during his second term, is responsible for much of the military collections of the New Jersey State Archives, including an outstanding group of more than 350 cartes-de-visite portraits of New Jersey men who served in the Civil War. On April 12, 1867, Governor Marcus Ward commissioned the 29-year-old Civil War veteran officer and Princeton graduate a brigadier general and appointed him New Jersey's Adjutant General, in charge of the state's military, a post he held for the rest of his life. His thirty-three years in office under both Republican and Democratic governors made Stryker the longest serving Adjutant General in New Jersey history but he is best known for his work as a historian and archivist. His assiduous attention to detail in compiling the state's Civil War soldier portraits and lists of Jersey men who served in the nation's wars resulted in publications that remain standard references today, and no one can write a complete New Jersey military history without consulting his numerous books and articles, rich with primary source material, on the state's role in the American Revolution and Civil War. (See, for example, *Record of Officers and Men of New Jersey in the Civil War, 1861–1865* [Trenton, New Jersey: John L. Murphy, Steam Book and Job Printer, 1876]). As a member and officer of many American and European historical societies, including a term as president of the New Jersey Historical Society, Stryker's contributions to New Jersey historiography were enormous. When he died in Trenton on October 29, 1900, Stryker was remembered as "modest and unassuming beyond most men." General Stryker is buried in Trenton's Riverview Cemetery. [Extended caption by Joseph G. Bilby.] Note: A minority of the cdvs were collected by Stryker's predecessor as Adjutant General, Robert F. Stockton, Jr., who served in this capacity from 1858 to 1867. See Content Note to the collection at <https://www.nj.gov/state/archives/sdea4010.html>. The other officers in this photograph have not been identified.

New Jersey State Archives

- Company; married, born April 3, 1837, in Berlin, Germany; father James (listed as Jacob, a tailor, in 1870 and 1880 census records), mother Joanna Schmidt, both of Germany; and buried April 1 in Fair View Cemetery. *New York Times* (obituary), March 30, 1914, and New Jersey Death Record.
15. Gustavus Pach, photographer, Long Branch, paid an Internal Revenue tax in June 1866 for 10 months in the amount of \$8.33. The annual rate was \$10. Internal Revenue Assessment records, ancestry.com.
 16. The 1867 date for Gotthelf's involvement is his obituary in the *Philadelphia Inquirer*, April 18, 1925, which states that he began his career as an itinerant photographer in 1867. Born in 1851, Gotthelf emigrated in 1852, presumably with his parents. 1900, 1910, 1920 U.S. Censuses, Manhattan, New York. It is likely that Gustavus emigrated later in 1860 because his parents wanted him to complete his schooling.
 17. Pach Brothers first appear as photographers in West Point for the 1869 album at the U.S. Military Academy. Susan Lintelmann, Archives and Special Collections, USMA, email to author, October 9, 2020. The *Monmouth Democrat*, September 28, 1882 (from the *Long Branch News*), reported that the Pach Bros. had been elected by Class of 1883 of West Point as their photographers for the 9th successive year. Pach Bros. had the contract for more than 30 years, with occasional gaps. In part, *Daily Register (Red Bank)*, October 14, 1904 (obituary). Sources vary concerning who funded the Long Branch gallery but they are consistent that George W. Childs was involved, with Anthony Drexel and Grant himself mentioned in some accounts. See, for example, Gotthelf's obituary in the *Philadelphia Inquirer*, April 18, 1925, 3, and *The Sun* (New York), February 2, 1947, 19. One version passed down through the family was that Childs, Drexel, and Grant each put up \$500. "Head of Firm Famed for Photos of Presidents Dies," *Courier-Journal* (Louisville, Kentucky), July 29, 1949, 44. Another writer asserted that Drexel loaned Pach about \$1,000. Among other business interests, financiers Drexel and Childs owned the Philadelphia newspaper, *Public Ledger*. *Daily Record* (Long Branch), May 16, 1969, 4.
 18. *Evening World* (New York), March 6, 1903, 16; *Daily Register* (Red Bank), March 11, 1903, 5 (Oscar Pach obituaries). Oscar Pach, Oscar Pach, born January 19, 1850, arrived in the U.S. on May 29, 1873. This date is consistent with his naturalization record in 1888. Passenger Lists and Index to Naturalizations in New York City, Ancestry.com; *Long Branch Record*, March 13, 1903, 12. In the 1880 U.S. Census for Red Bank, Gustavus, Gotthelf (Godfrey), and Oscar Pach were all listed as photographers, living together with their parents and other family members. Although Gustavus photographed in New York, especially in the winter, it is likely that Gotthelf and Oscar worked in New York most of each year.
 19. Pach's galleries in the Methodist summer resort of Ocean Grove have been documented in multiple locations between 1874 and 1899. In 1876, he and his assistant, Mr. Hemmenstein, had their headquarters in a tent from July to September but they were often out shooting cottages, hotels, and groups. In 1879, he set up a building near the lake, which drew a complaint about blocking the view from James A. Bradley, land speculator and editor of the *Asbury Park Journal*, to which Pach responded effectively on August 16. In 1883, he had two galleries in Ocean Grove, as well as two in Long Branch. *Asbury Park Journal*, July 15, 1876, 2; September 2, 1876, 3, and September 30, 1876, 2; *Asbury Park Journal*, July 26, 1879, 2; 130,000; *Daily Register* (Red Bank), January 16, 1879, 1; *Daily Register (Red Bank)*, July 25, 1883 (ad).
 20. *Daily Register (Red Bank)*, October 3, 1883, includes an article by Alex Pach, "Mutes in New York City," which mentions that he is a graduate of the New York Institute for the Deaf and Dumb and describes a number of organizations and a journal that serve the needs of this population subgroup. *Daily Register (Red Bank)*, May 7, 1884, stated that Alex Pach, formerly of Red Bank, declined an offer to become president of Deaf Mutes Association of New Jersey due to his position in the Gallaudet Club of New York City. Obituary, *New York Times*, March 13, 1938, mentioned that Alexander was deaf since age of 17 and was active in the National Society for the Deaf. Although he began his career working for Pach Brothers, in 1917, Alex was head of Pach Photograph Co., 111 Broadway, which had no business connection to Pach Brothers on Fifth Ave. That year, Pach Photograph Co., which specialized in portraits, had been directed by Alex for the past 12 years. *Portrait* (December 1917), 15.
 21. In 1878, Pach Brothers took photos of the Princeton Class of 1879. They opened a seasonal Princeton branch in 1879 in Railroad Park. Pach studio portrait services for the nearby Lawrenceville School were provided at the Princeton location from 1886 to 1903 and "Mr. Pach" took other photos on its campus. B. F. McManus was the Pach photographer in Princeton from 1903 to 1909, continuing after Gustavus Pach's death in 1904. In part, Melissa A. Johnson, *Reflections on Photographing Princeton* (Princeton, New Jersey: Princeton University Library), 40; *Lawrenceville Record*, 1886–1903, available at <http://digitalarchives.lawrenceville.org/Olive/APA/Lawrenceville/#panel=home>.
 22. *Asbury Park Journal*, August 16, 1879, 2. The Pach Bros. photographed every president from Ulysses S. Grant to Richard Nixon. "County Historical Group to Preserve Negatives," *Asbury Park Press*, Apr. 15, 2004, 25.
 23. Author's collection.
 24. *Asbury Park Journal*, November 30, 1900, with half-tone reproduction.
 25. New York: John F. Trow, 1868. One of the summer cottages depicted in the photographs was that of aforementioned George W. Childs. The number of photographs and leaves may vary slightly among extant copies; a few are at libraries listed in WorldCat at https://www.worldcat.org/title/album-of-long-branch-a-series-of-photographic-views-with-letter-press-sketches/oclc/7762660&referer=brief_results.
 26. List of Pach's Monmouth stereoviews in *Double Exposure II: Stereographic Views of the Jersey Shore* (Sea Bright, New Jersey: Ploughshare Press, 1995). Additional stereoviews not on Moss's list have been seen since his book was published. For example, more than fifty of his New York City series is available at <https://antiquephotographiccollections.com/>

- category/new-york-city/photographer/g-w-pach/page/2/.
27. Email, Kenneth H. Rosen to author, May 25, 2021. Among Pach's competitors in New Jersey were Asbury Park photographers William H. Hill and William H. Stauffer, both of whom did portraits and outdoor work.
 28. Pach was not the only one in his family to survive serious accidents. According to the *Freehold Transcript & Monmouth Inquirer*, on June 5, 1896, "Minnie, the three-year-old daughter of G. W. Pach, the New York photographer, was run down by a bicyclist yesterday afternoon at Long Branch. The child was knocked ten feet, and did not regain consciousness for two hours." Minnie was one of Pach's four children with Matilda ("Tillie") Hayman, whom he married in 1886. Three of the children survived, Jerome, born 1886; Oscar, born in 1888, who became a photographer in Cleveland; and Minna. Gertrude, born in 1887, did not. 1900 U.S. Census, Lakewood, Ocean County; Manhattan, New York, Birth Record, Nov. 20, 1887, Gertrude J. Pach; Manhattan, New York, Marriage Record, April 13, 1886, Gustavus Pach and Tillie Hayman.
 29. *Freehold Transcript & The Monmouth Inquirer*, Oct. 1, 1897, 1. *Lakewood in the Pines*, a 1909 publication, erroneously stated that the Lakewood studio was Pach's original studio and was founded in 1869.
 30. After Gotthelf's death in 1925, his son Alfred ran Pach Bros. in New York until he died in 1949. Alfred's brother Walter became a well-known artist and art historian. See Laurette E. McCarthy, *Walter Pach (1883–1958): The Armory Show and the Untold Story of Modern Art in America* (University Park: Pennsylvania State Press, 2011).
 31. "The Late G. W. Pach," op. cit. The Jewish background of the Pach family is discussed in McCarthy, *ibid*.
 32. Gary D. Saretzky, ed., *New Jersey in Focus: Inventors and Innovators in Monmouth County, New Jersey* (Freehold, New Jersey: Monmouth County Clerk, 2018), 52–53. <https://www.monmouthcountyclerk.com/wp-content/uploads/2018/06/Inventor-catalog-revised-reduced-for-web.pdf>.
 33. *New York Tribune*, November 12, 1911, 9 (obituary for George Jones).
 34. New-York Historical Society, Guide to the Pach Brothers Portrait Photograph Collection, <http://dlib.nyu.edu/find-inguids/html/nyhs/pach/scopecontent.html> and *The Sun* (New York), February 2, 1947, 19, re Pach Brothers' 80th anniversary exhibition, "American Personalities Through Eight Decades," at their studio, 5 E. 57th Street, New York.
 35. *Those Innocent Years, 1898–1914: Images of the Jersey Shore from the Pach Photographic Collection*, viii–ix.
 36. *Asbury Park Press*, June 11, 1995, 83. Oscar White began his career with Pach Brothers of New York as a photographer in 1939, when the firm was under the direction of Alfred Pach Sr., the son of Gotthelf. After Alfred Sr. died in 1949, his son Alfred Jr. formed an equal partnership with Oscar White in 1950. In 1966, Alfred Jr. sold his interest to White, who then became sole owner. George H. Moss Jr. and Karen L. Schnitzspahn. *Those Innocent Years, 1898–1914: Images of the Jersey Shore from the Pach Photographic Collection* (Sea Bright, New Jersey: Ploughshare Press, 1993), xvi–xvii. When he retired, White closed Pach Brothers on July 29, 1993. *Journal News* (White Plains, New York), August 18, 1993, 18. White died at the age of 98 on January 10, 2020. Obituary, *Journal News* (White Plains, New York), January 19, 2020, A13.
 37. A fire on February 16, 1895, destroyed the Pach Bros. processing facility at 935-37 Broadway, New York, and thirty years of negatives, including thousands of college class photographs. The fire broke out in the negative retouching room. Thirty employees and twenty customers evacuated the building with no loss of life. Insurance covered half the \$20,000 in damages. *Rutland Daily Herald*, February 19, 1895, 2; *Evening World* (New York), February 16, 1895, 3. The majority of the negatives acquired by Moss and Schnitzspahn postdate the fire but in any case most of them probably had never left New Jersey.

ABOUT THE AUTHOR

Gary D. Saretzky, archivist, educator, and photographer, worked as an archivist for more than fifty years, retiring in 2019 from the Monmouth County Archives in New Jersey. Saretzky also taught the history of photography at Mercer County Community College, 1977–2012, and served as coordinator of the Public History Internship Program for the Rutgers University History Department, 1994–2016. He has published more than 100 articles and reviews on the history of photography, photographic conservation, and other topics, including "From Newark to New Zealand: Frank R. Huff, Photographer," *The Daguerreian Annual, 2017–2018*.