

# ROCHESTER HISTORY

Edited by Ruth Rosenberg-Naparsteck  
*City Historian*

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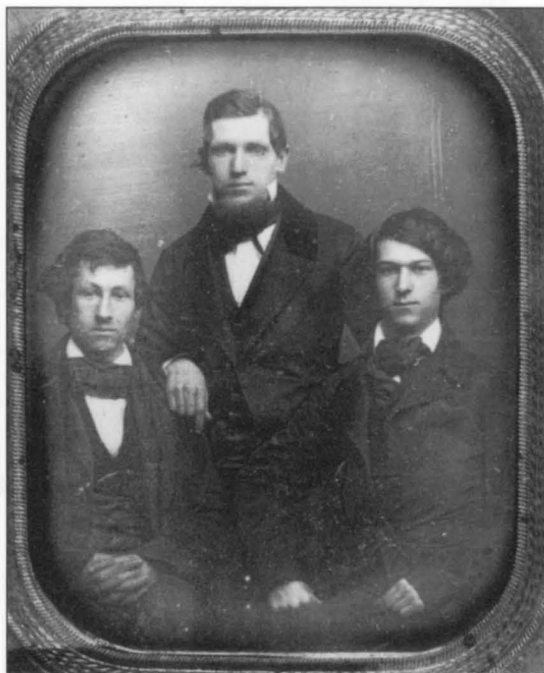
## WILLIAM TICHENOR

### Early Dentist and Inventor

#### Part One

by Eugene Umberger, Jr.





*Inside Cover: Clark Brothers, 1854. Presumably the man standing is J.M. Clark. Smithsonian Institution Photo No. 86-9855.*

*Dedicated to  
Edna Tichenor  
who instinctively understood the historical importance of the Tichenor  
materials that she so carefully preserved.*

*This is the first of a two-part study of the life and times of William Tichenor.*

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*Cover: Painting of William Tichenor (1811-1849) in original frame, ca. 1838-1849. Photograph by Paul Porell, Rochester Museum and Science Center (RMSC).*

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## **"He Invites the Ladies and Gentlemen to Call and Examine His Mode of Practice"**

Rochester in the 1840s was still recovering from the effects of the Panic of 1837. The Erie Canal remained the major trade artery, and the flour milling industry was fast approaching the zenith of its success. In 1847, Frederick Douglass established his anti-slavery newspaper *North Star*, and a year later, a second Women's Rights Convention was held at the Unitarian Church, within a few weeks of the first being held at Seneca Falls. By 1850, the population reached approximately 36,000. It is within this short span of time that our story of a local dentist and inventor takes place.

William Tichenor married Bethia Cherry near Auburn about 1833. Their first child, Enos, was born there in 1834, and a second, Henry, two years later in Ithaca. Their third son, Horace, was born in 1838 in Waterloo (some 50 miles southeast of Rochester). Tichenor and his family continued to live there for about five years, where in addition to the practice of dentistry, Tichenor briefly also ran a store selling drugs, medicines, and groceries.<sup>1</sup> He arrived in Rochester in the late spring of 1842. But not only was his family still in Waterloo, he was still advertising the availability of his dental practice there.<sup>2</sup> Once their fourth son, George, was born on September 18, Tichenor's dental advertisements in the Waterloo paper cease and presumably the family made the final move to Rochester.

Tichenor seems to have first announced the availability of his dental services here in the Wednesday, June 8, 1842, edition of the *Rochester Daily Democrat*:

IMPROVED DENTAL PRACTICE—W. TICHENOR, would announce to the citizens of Rochester and vicinity, that he has located himself in the city of Rochester, at No. 12 Buffalo street, for the practice of Dentistry, in its various branches. He invites the Ladies and Gentlemen to call and examine his mode of practice.

Teeth prepared on plate in such a manner as to warrant them useful, durable and natural in appearance. He will

prepare teeth on plate for any who wish the same, and if the work[,] fit, and appearance not of a superior style, the person need not receive it; the operation is entirely free from pain, and does not require the patient's attendance longer than ten minutes.

Advice free, and all operations warranted durable.

He also prepares and keeps constantly on hand a superior article of Dentrifice [sic] for beautifying and preserving the teeth and gums. References given if desired. je8dt<sup>3</sup>

Tichenor was one of approximately fifteen dentists (excluding dental students and apprentices) who practiced in the city during the 1840s. About two and a half years later, his office on Buffalo Street (now Main Street) was destroyed by fire. The *Rochester Daily Democrat* (January 21, 1845) reported "a portion of the second story was occupied by Dr. Tichenor, dentist, who lost all."<sup>4</sup> A follow-up account the following day said that Tichenor was insured for \$300, but his losses were \$400.<sup>5</sup> The city suffered an inordinate number of fires during the decade of the 1840s. Because of the lack of a public water works, losses were extensive.<sup>6</sup>

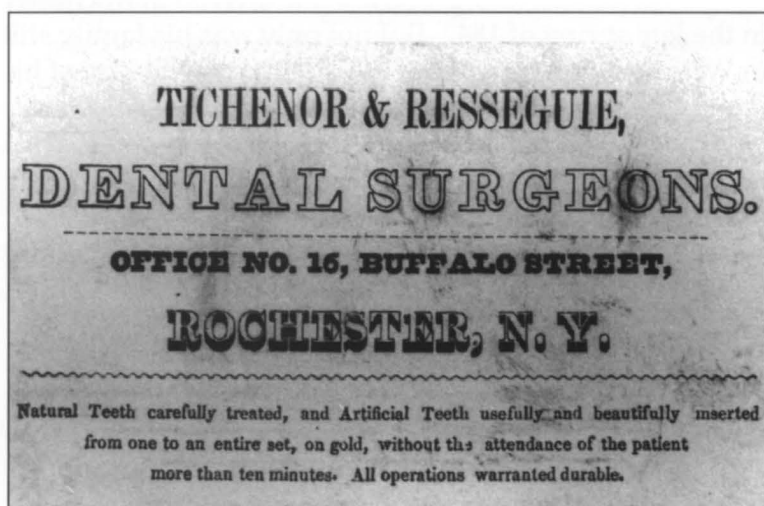


Fig. 1. William Tichenor's business card for his short-lived partnership (April 11, 1845—ca. June 17, 1845) at No. 16 Buffalo Street. Photograph by Paul Porell, RMSC.

Tichenor was therefore forced to move from 12 Buffalo Street to a new location a few doors away at No. 16. Shortly thereafter he entered into a brief partnership with Ralph Resseguie, a physician who had turned to dentistry (Figs. 1 and 2). Barely two months later that partnership was apparently dissolved.<sup>7</sup> It was not uncommon for several dentists to be working out of the same office and under the name of a single individual. In fact, a third dentist was also working out of Tichenor's office, in this case a relative and no doubt an apprentice. Alonzo E. Cherry is listed in the 1845–1846 city directory as a dentist at 16 Buffalo, boarding with Dr. Tichenor. Bethia Tichenor's maiden name was Cherry and it is certainly plausible that young Cherry came to Rochester to be trained as a dentist by a relative. He stayed in the city for about six months from March 1 to August 25, 1845 (just the right time to be picked up by the new city directory compiled that May).<sup>8</sup>

A year and a half after his forced move to 16 Buffalo, Tichenor moved once again, this time to the Reynolds Arcade. Due to the brevity of his stay at this new location, and the time of year at which it occurred, this relocation is known only through two documents. The first is a flyer dated December 15, 1846, announcing that he is locating his business at "Rooms, Reynold's [sic] Arcade No. 4, West Gallery, nearly over the Post Office."<sup>9</sup> The second document is a lease (Fig. 3) that Tichenor signed on December 4, 1846, effective December 7 through May 2, 1847, "at the yearly rent of Seventy Eight (\$78) dollars, payable weekly in advance."<sup>10</sup> The Reynolds Arcade was the indoor shopping mall of its day and was located in the heart of downtown Rochester, on the west side of the river near the Main St. bridge. Built by Abelard Reynolds in 1828, its management was taken over in 1845 by his son, William, who signed Tichenor's lease.<sup>11</sup>

The reverse of the lease lists the dates when Tichenor paid his rent, yet there is no entry for January 18 or beyond. This is explained by an advertisement in the September 7, 1849 issue of the *Rochester American* (Fig. 4). Just as in Tichenor's first advertisement (cited previously), the code

in the lower corner tells us when the advertisement was first placed, in this instance, January 18, 1847. So for whatever reason, Tichenor only stayed in the Arcade just over a month, then moved his practice to his home on North Clinton.

The critical source of information about Tichenor's life as a dentist is his day book, which records the daily transactions of his practice.<sup>12</sup> The first entry for an appointment is February 3, 1845. But why early 1845 when we know that he started his practice in the summer of 1842? The answer is Tichenor's loss of his entire office in the 1845 fire. He did the expedient thing and pressed into service as a day book a largely unused ledger (from his days in the general store in Waterloo) that he presumably had at home. In just under two weeks following the devastating fire, he was back in business and once again making entries in a day book.

Few dental records of this type have survived from this period. Perhaps the most complete—at least until Tichenor's surfaced—is the day book of Horace Wells of Hartford, Connecticut, best known as the individual now credited with the discovery of anesthesia.<sup>13</sup> Wells's day book covers from January 1841 to November 1845 and Tichenor's covers from February 1845 to July 1849. With only a ten month overlap in 1845, the two day books give us a good overview of dentistry during the decade of the 1840s in New England and upstate New York. Of some 471 treatments listed in Tichenor's day book, about 23% are extractions, not surprising given the relatively crude methods available for handling cavities. The most common procedure was "plugging," or filling, of teeth, approximately 44% of the entries. Almost all of Tichenor's patients appear to have come from Rochester; there are only a very few identified as coming from outside the city limits, including one each from Albany, Batavia, Pittsford, Henrietta, Penfield, Geneseo, and Ridge Road, and two from Webster (there are also entries for 37 strangers, excluding the one from Albany, whose names we do not know, nor where they lived).

But Tichenor’s dental practice was not confined to his office, whether located downtown or later in his home, nor was it all recorded in his day book. In a letter written by his niece, Amelia Mitchell, in Ithaca, New York, on August 28, 1848, it is clear that his practice was not confined to the Rochester area:

Dear Uncle,

I have, for the first time, seated myself for the purpose of addressing you....Pa wishes to know when you are coming out, he is very anxious to have you come as Mothers teeth are very much out of order, and he would rather have you fix them than any of the dentist’s here. He says he does not want you to do it for nothing. I want some teeth filled, and some extracted very much indeed. My front ones are decaying badly and Pa says I must have them filled and I will not let any one else do it. Mother’s sister is waiting for you to come to have a whole set put in. She has waited all summer and is quite

Rochester N. Y. April 1848		Tichenor & Resseguie		W.P. Book	
1848	April 11 J.M. Clark D	April 11 J.M. Clark C.			
	To inserting 2 Gold plugs	By miniature	3 00		
	To do 3 times do 2 50				
	To cleaning & etc.				
	" Mr Hise	" Mr H			
	To Ext tooth 4 25	By Cash	25		
	" Mr. Stranger				
	To Ext tooth 4 25	" Mr S			
		By Cash	25		

Fig. 2. William Tichenor’s day book showing part of the first page of entries for the Tichenor and Resseguie partnership. Their first patient is J.M. Clark (mentioned in text), who paid “By miniature.” Photograph by Paul Porell, RMSC.

impatient. Aunt Emeline wants something done to hers, and Betsey Beed has not been able to wear hers since you put them in for her. I think you would have business enough, to pay you for coming.<sup>14</sup>

Consequently, his day book cannot be considered a complete record of his dental practice. Some indication of his income can be derived by calculating what he billed for his services, although some bills were never paid (see Table I—the relatively few dental appointments during the second half of 1845 and most of 1846 will be explained in Part II of this article).

It should be kept in mind that at this time dentistry was neither organized nor recognized as a profession. Most dentists learned through apprenticeship. There were few formal schools, the first being founded in Baltimore in 1840 (thirty years later, there were still only about 10 in the country). The developing profession constantly had to contend with inexperienced or poorly trained practitioners.<sup>15</sup> Where Tichenor received his training, we simply do not know. Prior to his move to Waterloo, he lived in the Ithaca area for two or three years, but no evidence has been found to indicate that he was working there as a dentist. It seems more likely either that he apprenticed to a dentist in Ithaca and then began his practice in Waterloo or that he was trained in Waterloo.<sup>16</sup>

The furnishings and equipment of Tichenor's dental office would, by today's standards, be considered sparse. In Rochester of the 1840s, he would have no electricity, no gas light (it was not until late 1848 that the Rochester Gas Light Company first provided limited service), no plumbing, and little mechanical equipment. Under these circumstances, and given the need for adequate lighting, it is not surprising that Tichenor would locate his office on the second floor to take optimum advantage of natural lighting. He undoubtedly had a dental chair, either one designed for that purpose or one pressed into service.<sup>17</sup> There were even portable headrests that could be adapted to any kind of chair, thereby turning an ordinary chair into a "dental" chair.

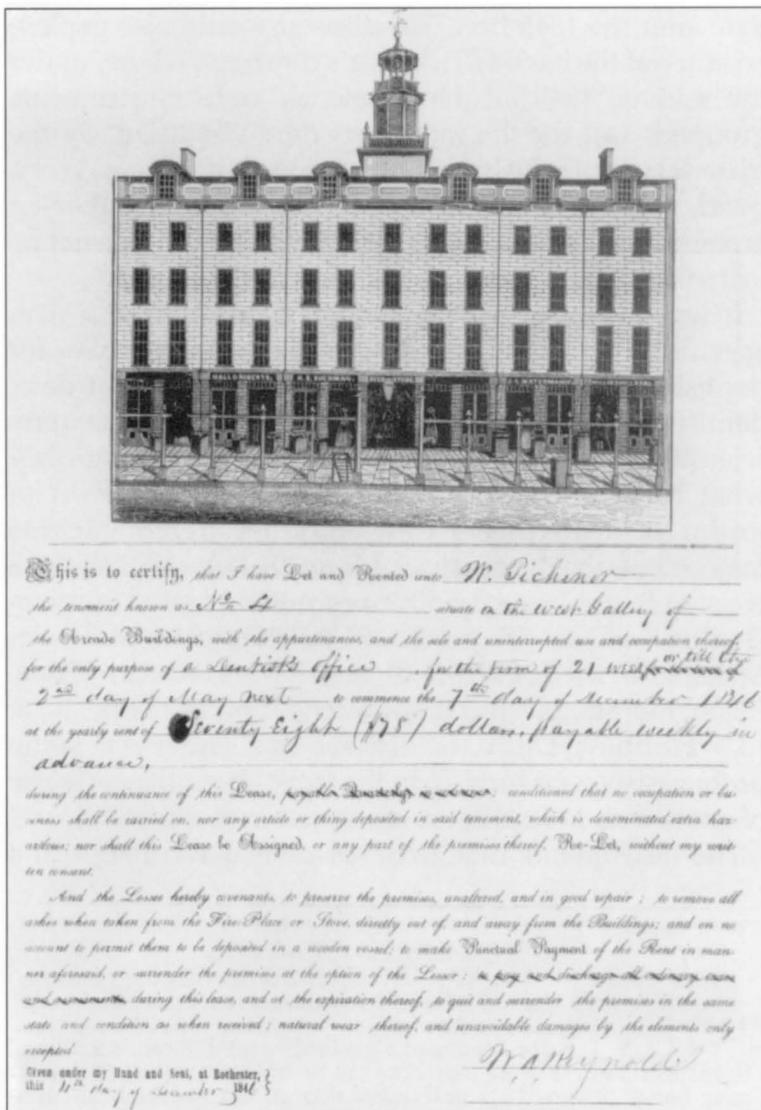


Fig. 3. Reynolds Arcade lease for William Tichenor, signed by William Reynolds on December 4, 1846. Photograph by Paul Porell, RMSC.

And, of course, he had dental instruments. These were not given to the Rochester Museum and Science Center (hereafter referred to as RMSC) because they had been previously passed on to a descendant who is, appropriately enough, a dentist. These tools presumably

date after the 1845 fire. This disaster would also explain an entry at the back of Tichenor's day book where, under the heading "1845 Bill of Instruments," he lists instruments grouped, and for the most part only identified, by the material out of which their handles were made, i.e., ivory, pearl, ebony, steel, and horn. This could be either an accounting of his replacement instruments or of what he lost in the fire.

It was not until 1844 that there even existed a firm specifically to manufacture instruments and supplies for dentists.<sup>18</sup> Prior to that time, and even after that date, dentists had to make their own instruments or call upon scientific instrument makers. That appears to be exactly what Tichenor did, either before or after the fire. In an undated entry in his day book are listed various instruments that he purchased from "E. Pope." Elijah Pope is listed in the 1844 city directory not only as a "Surgeon Dentist," but as "Pope, E. & Co., Surgical Instrument Makers." In the 1845-1846 directory, he is listed as "Pope, Elijah, Manuf. Surgical Instruments" and as "Pope, E., & J.C. Hobbey, Dentists" (these are the very same protagonists who turn up in the story about the early use of anesthesia in Rochester, discussed in footnote 13).

The instruments that Tichenor owned were kept in a



**AT HOME AGAIN.**

Dr. W. TICHENOR having for years received a liberal patronage from the citizens of Rochester, and its vicinity, would now tender his thanks for their past favors, and begs to inform them that he continues to be at the service of all who may honor him with a call in the line of his profession. His long practice and success entitle him to promise perfect satisfaction to his patrons.

Teeth inserted upon Gold plates—the attendance of the patient being required not to exceed fifteen minutes, and a superior fit guaranteed, or no charge. The care he will bestow in all his operations, will increase the beauty and durability of his work.

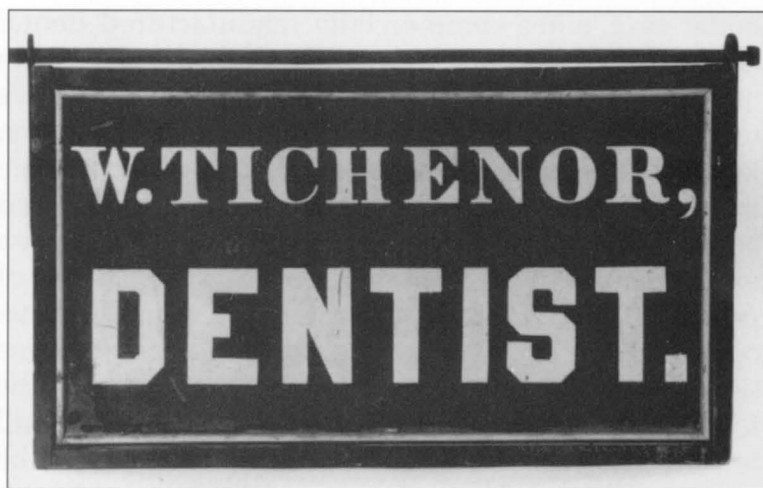
Office at his residence North Clinton street.  
Jan. 18 1847—tf

Fig. 4. Advertisement from the Rochester American, September 7, 1849. Photograph by Paul Porell, RMSC.

metal case, since commercially manufactured dental cabinets did not become available until the 1860s.<sup>19</sup> We do not know what type of dental drill Tichenor would have used. Although various mechanical devices had been invented, it is likely that he used what most dentists were using at the time, steel drills that were simply twirled between the thumb and forefinger. It is estimated that a medium-sized cavity could require at least a half hour of pressure and twirling; not surprisingly, many patients opted to have a tooth extracted rather than filled. Some twenty years would elapse before the introduction of the foot-treadle drill, the first significant advance in dental drill technology. Whereas the finger-twirled drill could be rotated at about 100 rpm, the foot-treadle drill could reach a speed of about 2,000 rpm (effectively cutting the drilling time in half), which still pales in comparison to the modern drill that can reach speeds in excess of 350,000 rpm.<sup>20</sup>

Although RMSC lacks Tichenor's dental instruments, we do have his dental scale.<sup>21</sup> According to Dr. John M. Hyson, Jr., Curator of the Dr. Samuel D. Harris National Museum of Dentistry in Baltimore, Maryland, such scales "were used in dental offices primarily to weigh gold for gold restorations (fillings, crowns, etc.). Fees were usually based on the amount of gold used....Also, they could be used to weigh silver, tin, copper filings to make [an] alloy for amalgam fillings; or to weigh other powders used in dental medicaments, polishing powders, etc."<sup>22</sup> Several packages of dental foil, in fact, were found in the drawer of the scale. Hyson further reports that gold foil was "sold in ropes, pellets, or in sheets. Small pellets of gold foil were then pounded (forced) into a cavity preparation (piece by piece), using instruments (gold foil pluggers) either by hand pressure or by mallet....The gold foil restoration has been largely replaced by other materials, such as amalgam, gold inlay, and composites....Tin was also used by some operators, but was never as popular."<sup>23</sup> Tichenor's day book records the use of both of these materials.

And then there is Tichenor's dental sign...



*Figs. 5 and 6. William Tichenor's dental sign, ca. 1844–1845, along with a close-up of the sign painter's name and business address. Photographs by Paul Porell, RMSC.*

### **"He is a Napoleon of sign-painters"**

Among the Tichenor materials is an attractive wood sign with bright gold lettering set against a dark green background with the texture of sand (Figs. 5 and 6). The same words appear on both sides of the sign, which is intended to be hung out from a wall at a 90 degree angle. It measures approximately 15" x 27" and is complete with its iron hanger. But most importantly, the man who painted the sign put his name and the location of his business in the lower right hand corner on both sides: "Etheridge, No. 6 Front St. 2nd Floor."<sup>24</sup>

O. Hamlet Etheridge came to Rochester in 1836, following a seven year apprenticeship to a sign painter in

Geneva, New York.<sup>25</sup> He was forced to move from the Front Street location when fire destroyed his shop on July 16, 1845, barely six months after Tichenor's office burned.<sup>26</sup> Based on the knowledge of this fire, the address on the sign, and a review of the entries in the city directories, it can reasonably be presumed that Etheridge painted the sign between April 1844 and July 16, 1845; in fact, if Tichenor lost his sign in the fire at 12 Buffalo street and commissioned Etheridge to paint a new one, then this can be further narrowed down to January 21, 1845–July 15, 1845. Far from being obscure, Etheridge was not only a distinctive personality, but was well-known for his sign-painting artistry. In an 1876 advertisement, he claimed that "specimens of my work [are] to be seen on nine-tenths of the signs in the city of Rochester."<sup>27</sup> Following his death in 1879, the Geneva press reported that Etheridge "contributed so greatly in giving that city [Rochester] its pre-eminence in the beauty of its signs."<sup>28</sup>

Early in this research project the name Etheridge remained simply that of an unknown sign painter until the chance discovery of the following quote in the article "Historic Reynolds Arcade":

A noted figure about the Arcade in the '70s was Othello [really Orlando] Hamlet Etheridge, a sign painter by trade, an actor by ambition, and a quaint and altogether charming character by nature.

Etheridge was a tall, imposing man, with jet-black hair and beard. He would have made a striking figure on the stage, but it is said that his only attempt in that direction ended in an embarrassing fit of stage-fright. Thereafter, his theatrical ambition found vent in the wearing of picturesque costumes, in which a black velvet cutaway coat, red satin waistcoat, a flowing cloak of circular cut, and a tall white hat with a broad band of black formed a conspicuous part.<sup>29</sup>

"Quaint" and "charming" may be understatements. In an 1845 editorial preface to a poem (written by a fellow artist) about Etheridge, George Dawson, editor of the *Rochester Daily Democrat*, observed that:

Every one knows Ethridge. He is a genius in his way—civil, comical, eccentric—a locomotive oddity, with a dash of fresh originality, which secures him the notoriety genius naturally covets. He works hard—lives well—pays his debts when he can—never behaves unseemly—maintains his equanimity—leads the fashions—wears gold spectacles, long hair and enormous whiskers—*would* pass for a French Count—and is a first rate Yankee. He is one of the latest born sons of fame. His handiwork is seen and known and read of all men—*i.e.* all men in these parts. His Signs are the wonder and admiration of the wise and unwise—of the experienced and unsophisticated—of all who can appreciate the exquisite touches of his pencil, or the gorgeous neatness and simple taste of his imaginings. In short, he is, with paint and gold leaf, what Napoleon was with the sword—a dashing original—a “*dabster!*” He is a Napoleon of sign-painters, with a touch of Alexander, Hannibal, Caesar & Co.—a perfect none-such! We do not marvel, therefore, that he has inspired the pen of the poet.<sup>30</sup>

Apparently his concern with fashion not only led him to make his own clothing when what was available did not satisfy him, but to publicly critique that of his friends; he “lived in the well-grounded belief that a man, to be a man, must be neatly clad.”<sup>31</sup>

But what of his stage-fright? The clue to that embarrassing episode was found in an 1852 diary kept by George B. Gould of Rochester, 18 years old when he made his entries. For Tuesday, February 10, he writes “O. Hamlet Ethridge. First appearance on the Stage. Claud Melnotte in the Lady of Lyons. Stayed home made Candy.”<sup>32</sup>

Now with a reference to a specific date, the account was quickly located. Apparently Rochesterians had great expectations of Etheridge’s upcoming performance: “A Rush!—It is supposed that ‘O. Hamlet Ethridge,’ who is to do Claude Melnotte this evening in the Lady of Lyons, will ‘bring down’ the house, and keep it there till the conclusion of the piece. Such a genius is not often seen on any ‘boards,’...there cannot fail to be a house crammed from the footlights up to the last niche in the gallery.”<sup>33</sup>

Etheridge did indeed “‘bring down’ the house,” but not in the anticipated manner, as reported in the next edition of the newspaper:

“O. Hamlet Ethridge.”—This “well known citizen,” according to previous announcement, made his appearance last night at the Rochester Theatre, and was greeted by an overflowing house and a boisterous reception. He was endured through the play of the Lady of Lyons, in the character of Claude Melnotte, and that is saying considerable for the forbearance of the audience. If his object in going on, was to give the boys a chance for a little sport, he may claim to have succeeded tolerably well, but if his appearance was owing to an impression that he possessed the first, or, indeed, any of the requisites of a player, he must, by this time, have been pretty well divested of any such conceit. Theatricals are not his forte, and we should be sorry to believe him laboring under any such delusion. In the line of his ordinary business, he is excellent, and with few successful rivals, and it is here, and not as Claude Melnotte, that he must expect to gather whatever laurels he is ambitious of wearing.<sup>34</sup>

George Gould made a later statement in his diary about visiting Etheridge, so he obviously knew him, but curiously enough, made no subsequent comment on his friend’s disastrous performance.

### **“Secure the Shadow ere the Substance fade”**

Fortunately we know what William Tichenor looked like (front cover illustration). Tichenor was only one of several thousand residents of upstate New York who chose to have themselves memorialized by a painting between, say, 1815 and 1845. By the latter date, photography was making serious inroads into the traditional clientele of the artisan painter.<sup>35</sup> Where this particularly fine example of folk art portraiture was executed we do not know, nor do we know the identity of the artist. Although it seems likely that Tichenor had his portrait done in Rochester—he certainly

was exposed to many artists working in the heart of the city—it is just as possible that his likeness was put on canvas in Waterloo, presumably sometime between 1838 and 1842.

We are doubly fortunate in that the painting is not the only image that we have of Tichenor. RMSC also has a collection of glass plate negatives (donated by Edna Tichenor in 1985) that had been produced by William Tichenor's photographer son-in-law, James P. Walter. Prints were made just in case they proved to have any connection to Tichenor or his descendants. One



*Fig. 7. Daguerreotype (ca. 1845), the original image of the copy shown on back cover. Photograph by Paul Porell, RMSC.*

photograph was obviously a copy of another photograph (Back Cover). In the final group of materials acquired from Edna Tichenor, a daguerreotype was spotted with the same image (Fig. 7). Why had Walter gone to the trouble to uncase this daguerreotype and make a copy of its image? Probably because he knew that it was a photograph of his father-in-law, a man he had never met; Tichenor had been dead some 25 years before Walter married into the family. But the daguerreotype revealed a critical piece of information largely cropped out of the copy made by Walter: the name of the daguerreian artist, "Clark's," appears prominently to the sitter's right. This was not a particularly common practice.

John M. Clark appears in the 1844 Rochester city directory, listed only with a home address. His next—and last—listing is in the 1845–1846 directory where his occupation and address is given as "Daguerrean Artist,

Table I											
Number of Appointments in Tichenor's Day Book by Month for the Years 1845 through 1849 and Gross Sum Billed for Those Years											
Appointments:											
	<u>Jan</u>	<u>Feb</u>	<u>Mar</u>	<u>Apr</u>	<u>May</u>	<u>Jun</u>	<u>July</u>	<u>Aug</u>	<u>Sept</u>	<u>Oct</u>	<u>Nov</u> <u>Dec</u>
1845		19	25	23*	27*	20*	2			5	3
			20**								
1846					2	1				1	15
1847	25	24	29	16	15	11	9	8	6	4	2 8
1848	2	13	9	13	9	5	11	13	8	4	17 3
1849	7	2		6	2	5	2				
Total sum billed:											
1845	\$579.23***		1846	\$30.50		1847	\$592.13		1848	\$659.12	1849 \$231.88

*\*This is the period of time when Tichenor was in partnership with Ralph Resseguie and income would have been divided between two individuals. Undoubtedly Alonzo Cherry was working in the office as an apprentice and money earned by him would have gone to Tichenor who took care of his expenses.*

*\*\*Tichenor's own appointments somewhat overlapped those of his partnership (April 2–April 19 vs. April 11–June 17).*

*\*\*\*This figure includes sums billed by Tichenor alone in April and those of the partnership that began the same month.*

16 Buffalo, 4th story, h. 16 Lancaster." This is the same building where Tichenor had his dental office at the time. An entry in Tichenor's day book, made when he was in his brief partnership with Ralph Resseguie, reveals a striking piece of evidence. The very first patient seen after the formation of this partnership in April 1845 was John M. Clark (Fig. 2 and Inside Cover).<sup>36</sup> Whereas most patients paid their bills in cash (much less frequently by the exchange of goods, such as groceries, wood, etc.), Clark pays "By miniature." Strictly speaking, miniatures were very small paintings, whether executed on canvas, wood, ivory or other similar materials, that were intended to be viewed in the hand or exhibited in a small box or locket. When the daguerreotype was introduced in 1839, daguerreian artists quickly adopted this term, already familiar to the public, to describe their product.<sup>37</sup> The value assigned to the "miniature" or daguerreotype in the day book for services rendered—three dollars—is consistent with what was charged at the time for a sixth plate image, the size of the daguerreotype under review.

So we know that Walter appeared to have a special interest in this daguerreotype, and that the daguerreotypist who made the image was known to Tichenor. But is the image that of Tichenor? Close inspection of the daguerreotype reveals that the man's vest is buttoned backwards—in fact, daguerreotypes produce mirror images, which has the disconcerting effect of causing any written material to read backwards, e.g., the sign on a building. Consequently, daguerreotypists early on started to use reversing prisms to correct for that effect, although less commonly for portraits. Such a device was clearly not used to make this particular image. The fact that the sign reads correctly can easily be explained by the fact that all the daguerreotypist had to do was to reverse a stencil used to make the sign. To the daugerreotypist it would read backwards, but the process would reverse it in the final image. When this image is reversed and is placed side by side with the painting, we seem to be looking at one and the same individual (Fig. 8).



Fig. 8. Painting of William Tichenor, ca. 1838–1849 (left), and Clark's daguerreotype, not positively identified but now believed to be of William Tichenor, ca. 1845 (right; image reversed for comparison). Photograph by Paul Porell, RMSC.

*Eugene Umberger, Jr., is the Curator of History and Chairman of the Department of History at the Rochester Museum and Science Center.*

## END NOTES

*The genesis of this research project was the acquisition by the Rochester Museum and Science Center in the early part of the 1990s of a collection of documents, photographs, and objects relating to William Tichenor and his son-in-law, James P. Walter, a local photographer. Over the course of a two year period, the author met with Edna Tichenor (whose late husband, Ralph, was a grandson of William Tichenor) on a number of occasions to review the family materials that she had taken such a keen interest in preserving over the years.*

### Abbreviations:

col. column

RDA Rochester Daily Advertiser

RDD Rochester Daily Democrat

RDU    *Rochester Daily Union*  
 RDUA   *Rochester Daily Union and Advertiser*  
 RMSC   Rochester Museum and Science Center  
 RUA    *Rochester Union and Advertiser*  
 TA      Tichenor Archives (RMSC)

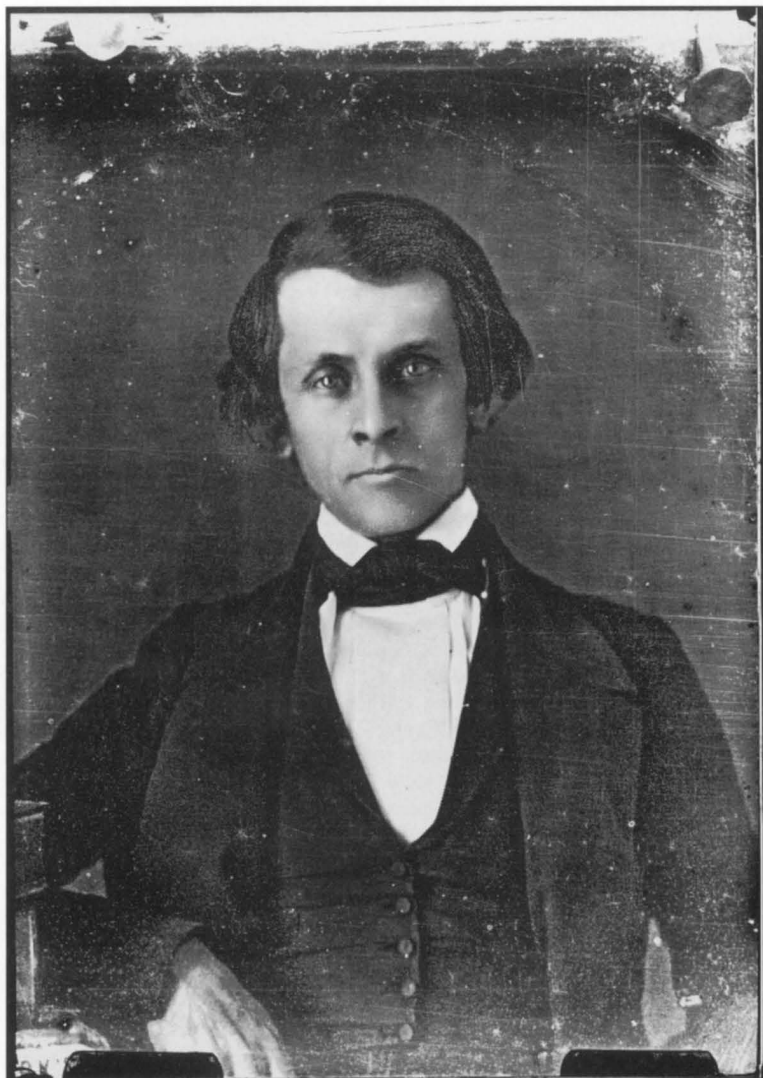
1. The first part of Tichenor's day book shows entries appropriate for that type of business, covering from October 1839 to August 1840. TA, Box 9, Series 27. Tichenor—and for a brief time, a partner, Loring Guild—advertised this business in the local paper. *Seneca Observer*, December 11, 1839, p. 3, col. 6 and February 5, 1840, p. 4, col. 6. A determined search was made for evidence of Tichenor working as a dentist in either Auburn or Ithaca without result.
2. A receipt for house rent, dated August 9, 1842 and signed by J.B. Elliott, reveals that at least part of the family was still in Waterloo. TA, Box 2, Series 14.1. Dental ads at the time give the location of Tichenor's dental practice as "Office in the dwelling house formerly occupied by Dr. Elliot." (*Seneca Observer*, June 22, 1842, p. 3, col. 5), where he had conducted his practice since at least as early as November 23, 1841.
3. RDD, June 8, 1842, p. 2, col. 7.
4. RDD, January 21, 1845, p. 3, col. 1.
5. RDA, January 22, 1845, p. 2, col. 4.
6. Blake McKelvey, *Rochester: The Water-Power City, 1812-1854* (Cambridge, Mass.: Harvard University Press, 1945), pp. 249-52.
7. A review of Tichenor's day book and the changes in handwriting indicates that the partnership lasted from April 11 to ca. June 17, 1845. TA, Box 9, Series 27.
8. Entries in Tichenor's day book indicate that he was covering Cherry's expenses. TA, Box 9, Series 27. That information, indicative of an apprenticeship, is consistent with the fact that Cherry was 18 years old at the time. *Census of The United States, 1850* (Town of Pomfret, Chautauqua County, dwelling #504, family #574) lists Alonzo Cherry (age 23), along with his wife and three children, and reports him as a dentist.
9. TA, Box 1, Series 6.2.
10. TA, Box 1, Series 6.4.
11. See Amy Hanmer-Croughton, "Historic Reynolds Arcade," in Edward R. Foreman, ed., *Publication Fund Series of the Rochester Historical Society* (Rochester, N.Y.: Rochester Historical Society, 1929), Vol. VIII, pp. 97-107.
12. Information in a day book is normally later transferred to a ledger, which alphabetizes individual accounts. No dental ledger was included in the materials donated to RMSC and there is no indication

in the day book that one was maintained. In any event, Tichenor saw most of his patients either only once or for a limited number of appointments, so that a ledger would have served little purpose.

13. Malvin E. Ring and Leonard F. Menczer, "Horace Wells and His Dental Practice," and Leonard F. Menczer, "Horace Wells's 'Day Book A': a Transcription and Analysis," in Richard J. Wolfe and Leonard F. Menczer, eds., *I Awaken To Glory: Essays Celebrating the Sesquicentennial of The Discovery of Anesthesia by Horace Wells, December 11, 1844–December 11, 1994* (Boston: Boston Medical Library, 1994), pp. 73–181. Horace Wells was one of three principal contenders who were locked into a long, bitter, and tragic fight for the honor of having discovered anesthesia. Sixteen years after his death, Wells was finally given this credit in 1864 by the American Dental Association and later by the American Medical Association. For an overview of the fascinating story of the development of anesthesia, see J.M. Fenster, "How Nobody Invented Anesthesia," *Invention & Technology*, vol. 12, no. 1 (Summer 1996), pp. 24–31, 34–35. Rochester played its own small part in this long and complicated saga. It was in Rochester that in January 1842, William E. Clarke administered ether to a Miss Hobbie, who then had a tooth extracted by Elijah Pope. Miss Hobbie may very well have been related to Joseph C. Hobbie, listed as a medical student in the 1844 city directory and as a dentist in the same office as Pope in the following directory (where the spelling of the name becomes "Hobbey"). For fuller accounts, see John B. Stetson, "William E. Clarke and His 1842 Use of Ether," *The History of Anesthesia, Third International Symposium, Proceedings* (Park Ridge, Ill.: Wood Library-Museum of Anesthesiology, 1992), and Phyllis Allen Richmond, "Was William E. Clarke of Rochester the First American to Use Ether for Surgical Anesthesia?," *Scrapbook* (Published by The Rochester Historical Society), Vol. I, 1950, pp. 11–13. It is interesting to speculate whether Tichenor had any knowledge of this event, which transpired barely five months before his arrival in the city. It may be that Pope (from whom Tichenor later purchased instruments), Hobbie, and Tichenor were later located in the Arcade at the same time, although in the latter's case, for just a month.
14. TA, Box 1, Series 3.4.
15. Malvin E. Ring, "Behind the Dentist's Drill," *Invention & Technology*, Fall, 1995, p. 28.
16. Although Tichenor's third child was born in Waterloo in August, 1838, the first evidence that he was at work there appears in newspaper advertisements, which indicate that he began the operation of his store by November 1839, and that of his dental practice the following month. His training as a dentist, in any event, need not have taken very long; even in the early dental schools, training was initially for a period of three months. *Seneca Observer*, December 11, 1839, p. 3, col. 6 and February 5, 1840, p. 3, col. 4 (note insertion dates of ads).
17. James Snell of London, England, had developed in 1832 a chair with an adjustable seat and back, and this influenced later American developments. But the real advances in the design of dental chairs were to come after Tichenor's time.

18. This company, established in 1844 in Philadelphia, eventually became the S.S. White Dental Manufacturing Company. Richard A. Glenner, D.D.S., *Dental Office Pictorial History* (Missoula, Mont.: Pictorial Histories Publishing Company, 1984), p. 23, 25.
19. Glenner, pp. 35–36.
20. Ring, p. 28, 31.
21. The scale was made by Henry Troemner of Philadelphia, a business that was established in 1840. Given this date and that of Tichenor's death, the scale would date to 1840–1849. It is reasonable to assume, however, that Tichenor's first set of scales went up in smoke in the fire of early 1845 and that this set is a replacement, therefore dating to 1845–1849. Collection of RMSC. See Audrey B. Davis and Mark S. Dreyfuss, *The Finest Instruments Ever Made: A Bibliography of Medical, Dental, Optical, and Pharmaceutical Company Trade Literature; 1700–1939* (Arlington, Mass.: Medical History Publishing Associates I, 1986), p. 322.
22. Letter, Dr. John M. Hyson, Jr., to Eugene Umberger, May 27, 1993.
23. Letter, Hyson to Umberger, July 15, 1993. One of the packages still has an intact cover that identifies the manufacturer as Asahel Jones (New York, N.Y.). Samuel S. White had taken on Jones and John R. McCurdy as partners in 1845, about a year after the founding of his dental manufacturing company, in order to expand the operations of his firm. Consequently this package must predate the formation of Jones, White & Company. Presumably it was purchased not long after the 1845 fire that destroyed Tichenor's office or it was an extra package kept at home. Glenner, p. 23.
24. His last name is variously spelled in contemporary sources as "Etheridge," "Etheredge," and "Ethridge." He himself used the last spelling on the sign (as well as on another Tichenor sign owned by a descendant), but in later advertisements in the city directory it is spelled Etheridge, as it is also spelled in an estate document filed by his son on April 23, 1879 following his father's death on the 18th (on file at the Surrogate's Office, County of Monroe, under number 1879—108). This petition also makes it clear that his first name was Orlando—used by some contemporary sources instead of the usual abbreviated first letter—not Othello, as sometimes reported.
25. "O.H. Etheridge, The Death of a Former Genevan," *Barton's Obituaries*, Rochester Public Library, Local History Division, Vol. 1, p. 110. Undated clipping from a Geneva newspaper; its statement that Etheridge "died on Friday last," means that it came out shortly after his death on April 18, 1879. This may be a more reliable source of biographical information than other contemporary accounts in that the Geneva paper complains that, of the Rochester papers, "not one of them writes the events of his life correctly."
26. *RDD*, July 16, 1845, p. 3, col. 1.
27. *RDUA*, March 9, 1876, p. 2, col. 5.
28. "O.H. Etheridge," *Barton's Obituaries*, Vol. 1, p. 110.

29. Hanmer-Crougton, p. 104.
30. "Ethridge Done Up in Verse," *Barton's Obituaries*, Vol. 1, p. 110. The poem was written by John A. Sprague.
31. "A Noted Rochesterian," *RUA*, March 17, 1884, p. 2, col. 3.
32. Diary, George B. Gould, February 10, 1852. (Photocopy in RMSC library) The reference to Etheridge was discovered and brought to my attention by my colleague, Victoria Schmitt.
33. "A Rush!," *RDA*, February 11, 1852, p. 3, col. 1. This announcement of the Tuesday evening performance actually appears in the Wednesday morning edition of the paper, which obviously must have come out the preceding afternoon.
34. "'O. Hamlet Ethridge,'" *RDA*, February 12, 1852, p. 3, col. 1.
35. David Tatham, "Portrait Painters in Upstate New York, 1815-1845," in *Face to Face: M.W. Hopkins and Noah North* (Lexington, Mass.: Museum of Our National Heritage, 1988), pp. 19-20.
36. This was apparently the same John M. Clark who at least as early as November 11, 1845, was advertising his "Clark's Daguerrian Room" in Syracuse, New York. The November insertion date appears in a December 3 *Onondaga Standard* advertisement, with the heading "PRICE REDUCED! Secure the Shadow ere the Substance fade." (Collections of the Onondaga Historical Association) By the evidence of Tichenor's day book, we know that Clark was still in Rochester in the spring of 1845, but he easily could have moved to Syracuse any time between then and November. Clark went on to establish, with the assistance of his brother, Frederick J., "Daguerrian" galleries in Utica, Boston, and New York. (Collections of the Onondaga Historical Association) See also John S. Craig, editor and compiler, *Craig's Daguerrian Registry, Volume 2, Pioneers and Progress: Abbott to Lytle* (Torrington, Conn.: John S. Craig, 1996), pp. 113-14; this work contains a number of entries for Clark (and his brother), but does not place him in Syracuse until 1851, six years after the local newspaper clearly indicates he was there. The existence of a daguerreotype of Clark was reported in a letter written to Richard Wright by Beaumont Newhall, then Director of George Eastman House, August 7, 1962, in which he said that "The Smithsonian has a sixth-plate daguerreotype of John Clark and two brothers." (Collections of the Onondaga Historical Association) Check of original collection records by Smithsonian staff reveals that a later catalog attribution of the daguerreotype (Photo No. 86-9855) as "J.A. Clarke and Brothers," should read "Clark Brothers."
37. E. Kirby Marsh, who operated a "Daguerrean Gallery" at the same location, advertised in the 1847-1848 city directory (p. 13) that "his MINIATURES are unsurpassed by any other Artist.—Being taken upon a pure Silver Plate, and finished in the most improved style."



*Back Cover: Print produced from J.P. Walter's glass plate negative; subject not positively identified, but presumably William Tichenor. Photograph by Paul Porell, RMSC.*