

PORTRAIT STUDIOS
OF
DETROIT'S POLONIA:



THE FACE OF
POLISH IMMIGRATION



PORTRAIT STUDIOS
OF
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THE FACE OF POLISH
IMMIGRATION

By

Cecile Wendt Jensen

and

Dr. Hal Learman

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Polish Mission of the Orchard Lake Schools
ISBN: 978-0-9890195-1-4**

**Printed in the
United States of America**

**Other Publications by
Cecile Wendt Jensen:**

**Arcadia Publishing
Detroit's Polonia (2006)
Detroit's Mount Elliott Cemetery (2006)
Detroit's Mount Olivet Cemetery (2006)**

**Additional Jensen Publications
Edited by Dr. Hal Learman**

***Sto Lat: A Modern Guide to Polish Genealogy* (2010)
A History of the Polish Panorama (2013)**

**Front cover photo of the John & Mary Sajewicz Patkowski Family, circa 1923.
From the private collection of Arthur & Magdalene Wagner (AMW).**



PORTRAIT STUDIOS OF DETROIT'S POLONIA: THE FACE OF POLISH IMMIGRATION


PROJECT DIRECTOR
Cecile Wendt Jensen

EDITOR
Dr. Hal Learman

OCTOBER 3, 2014

MISSION STATEMENT

The *Polish Mission* of the Orchard Lake Schools, founded in 1885 by Polish immigrants, is to preserve and promote Polish and Polish-American culture, tradition, and history for present and future generations. The *Polish Mission* organizes programs, courses, and events that highlight Polish and Polish-American culture and accomplishments. The *Polish Mission* ensures a repository for artifacts, archival materials, works of art, and publications.



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501(c)3 non-profit organization

The publication of *Portrait Studios of Detroit's Polonia: The Face of Polish Immigration*, has been made possible through a grant awarded to the Polish Mission of the Orchard Lake Schools by the Michigan Humanities Council, a state affiliate of the National Endowment for the Humanities. We offer our sincere thanks for this generous monetary gift.



We would also like to thank and introduce the individuals and organizations who willingly loaned or donated to us their images and associated collectibles for: use in creating this book; the grand opening slide show and program at our *Galeria* event in October, 2014; or for the addition to the ever growing Orchard Lake Schools vintage photo, ephemera, and realia collections. Although not everyone will be represented in the album by way of images; we would like to randomly name each of them here and assign initials to the images to indicate whose private collection an item may have come from: Orchard Lake Schools (**OLS**); Cecile Wendt Jensen (**CWJ**); Helen Wilk (**HW**); Cynthia Lock (**CL**); Nancy Dalpe (**ND**); Charles A. Pokriefka, Jr. (**CAP**); Lorraine Kasper (**LK**); Gloria Webley (**GW**); Richard Luszczyk (**RJL**); Dr. Joann Pieronek (**JP**); Dave & Kay Cyrowski (**DKC**); Roger Laske (**RL**); Bernadette Drobot (**BD**); Marge Johnston (**MJ**); Claudia Seymour (**CS**); Rosemary Konwerski (**RMK**); Darlene Ziolkowski (**DZ**); Henry Tyszka & Mary Ellen Tyszka (**HTMET**); Joseph T. Marks (**JTM**); John Depa (**JD**); Deborah Frontczak (**DF**); Geraldine Balut Coleman (**GBC**); David Reed (**DR**); Jan Marshall & Betty Borkowski (**JMBB**); Dr. Ed Martin (**EM**); Barbara Cavanaugh (**BC**); Larry Merchel Estate (**LM**); Karen Majewski (**KM**); Kathy Stasa (**KS**); Patrice Hiemstra (**PH**); Dr. Stanley & Alice Majewski (**SAM**); Connie Blachut (**CB**); Marcia Pearson (**MP**); Sharon Zak (**SZ**); Diane Kuczynski McCormic (**DKM**); John Doppke (**JDOP**); Florence Golinski & Helen Stanley (**FGHS**); Tom Zakrzewski & Theresa Zakrzewski (**TZ**); Bette Swando (**BS**); Marcia Olszewski (**MO**); Diane Snellgrove (**DS**); Karen Hilss (**KH**); Sharon Stawski (**SS**); Norbert Golembiewski (**NG**); Pat J. Bargowski (**PJB**); Hamtramck Historical Museum (**HHM**); Donna Hoefer (**DH**); Patricia Lang (**PL**); Arthur & Magdalene Wagner (**AMW**); Richard & Diana Swiatkowski (**RDS**); Sally & Stanley Pagorek (**SSP**); Dr. Helen Suchara (**HS**); Alexis Vennard, Linda Clark, & Rosemarie Clark (**AVLCRC**); Armando & Connie Delicato (**ACD**); the late Don Samull (**DS**); Joseph & Gloria Zimny (**JGZ**); and John Topolewski (**JT**). Photographs used within the album will basically be identified beginning at the top, working from left to right. We would be amiss if we did not express our gratitude to David V. Tinder, who spent years gathering his materials and resources to create his 2013 online edition entitled *Directory of Early Michigan Photographers* established through the William L. Clements Library at the University of Michigan, 2013. http://clements.umich.edu/eadadd/tinder_directory.pdf His efforts helped make our project achievable within the time constraints we placed on ourselves!

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INTRODUCTION

The once thriving Polish communities of metro Detroit — on the Eastside, Westside, and in Hamtramck — have dissipated into the suburbs; and the schools and parishes around which life in the late nineteenth and twentieth centuries revolved, have shut their doors. We feel a sense of urgency to document and display this earlier way of life, while those who lived it can contribute to its legacy. Today's older generations knew the immigrants and witnessed their assimilation into American life. The communities captured in the photos no longer exist; but families still have vibrant memories and stories of this era. This album illustrates and describes the work of major and minor photographers who serviced the community throughout the cycle of life, chronicling religious sacraments, academic pursuits, and the activities of ethnic organizations.

The photos document the zenith of Polish immigration and communities, as well as an art form that reigned during the twentieth century. While the exhibit is built on the Polish experience, it transcends ethnic boundaries and touches all families, chronicling the assimilation into American life. Our partnership with the Hamtramck Historical Museum and the Clinton-Macomb Public Library is not by chance. These locations are areas that were cornerstones of Polonia or are their current residences. By collecting and displaying the exhibit in three locations, we maximize participation. It is purposeful that the Polish Mission spearheads this project.

Our history dates back to the very first Polish community in Detroit, centered around St. Albertus, the oldest Polish Catholic church in the city of Detroit, having opened their doors in 1872. Located there, along with the parish and school, was our SS. Cyril and Methodius Seminary; the Felician Sisters motherhouse and orphanage; and the Martin Kulwicki Funeral Home. The organizations, businesses, and practices of this early Polish settlement were soon replicated on Detroit's East and West sides; and our archives hold photos documenting this history. The Polish Mission and the Hamtramck Historical Museum have become repositories for artifacts from this time period.

During the process of preparing for the exhibit, vestiges of this heritage which have been tucked away in boxes and closets have come to us for identification and digitization for posterity. The Polonica Americana Research Institute (PARI) will house and maintain this digital collection. It is our mission to preserve the past history of our community and make it accessible for future generations. This Portrait Studio project is a proactive approach to helping families identify and document their pictorial history.

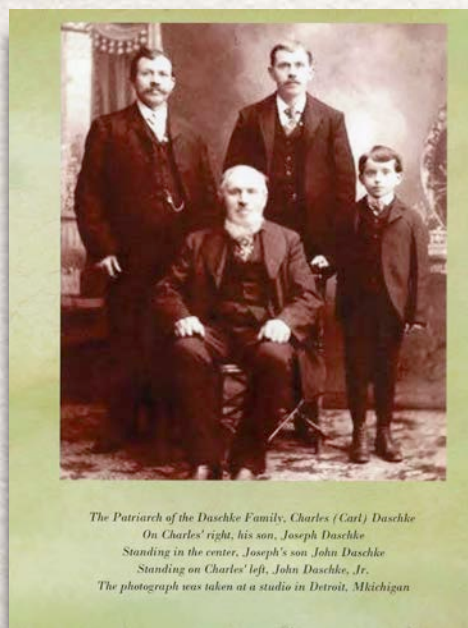
The Poles in Detroit organized fraternal and religious organizations to support their fellow man. The Polish Mission collection holds many panoramic photos of society congresses and reunions held in support and celebration of their Polish heritage. Akin to studio photographs are the professional photos that ran in the metro Detroit papers, which were sometimes condescending, in contrast to what we see in these sophisticated images.



The first Polish immigrants to Detroit frequented the portrait studios established by photographers that included William J. Emhuff, Constantine Eisenhardt, Charles Russell Baker, and Carl Aller. Photographers Stanisław Piotrowski and Józef Sowiński, Polish immigrants from Prussia, came to Detroit in the early 1890s. Sowiński established himself in the heart of Detroit's Polish community located at Canfield Avenue and St. Aubin Street. This positioned his studio in easy walking distance for the numerous Polish families in the area. In the following decades, other Polish immigrant photographers also developed thriving businesses not only in the heart of this same area; but, also, in the East and West side communities of the city.

The photographs were not only made for the immediate family living in Metro Detroit; but copies were exchanged with members still residing in Poland. The portrayed event, with its inscription on the back, served to chronicle the journey to become an American. Detroit studio photos have

been rediscovered in Polish albums as families return to their ancestral villages in all areas of Poland. The four generation Daschke portrait, taken by Józef Sowiński circa 1902, was shared by Polish relatives in the summer of 2014. As we digitized the vintage photos, we asked patrons to



Charles Daschke Family, circa 1902 — Józef Sowiński, photographer — 376 Canfield Avenue in Detroit, Michigan (DS)



Pawlowski First Communion, 1902 (MO)

place. Compare the valance with fringe in the upper left corner of the Daschke photo with the same feature displayed in the Pawlowski First Communion portrait. Note that the rug patterns match; and the basket displays a plaque with the year 1902. Research was undertaken using U.S. census records that show the two families lived around the corner from each other.

Photo Size and Card Support

The earliest photos displayed in the exhibit are properly identified as Cabinet Cards. This style of photography was popular from the mid 1860s into the early 1910s. The photos by Lutge, Aller, and Eisenhardt fall into this category and measure 5 X 3 ½ inches. The name of the photographer usually is printed at the bottom of the card; and some carry decorative advertising on the back. Larger Cabinet Cards, 6 ½ X 4 ½ inches, are thin paper photos glued onto the cardboard backing. Photos by Józef Sowiński and Lityński Brothers can be identified by the large stiff backing. Composites created by Jan Mieczkowski are readily identifiable by the oval shape of the photos and the angled arrangements (pp. 39-41). He, as well as Sowiński and Paweł Pieronek, added hand drawn details to the tableau such as gymnastic equipment, flora, and fauna. Additionally, the mounts are often embossed or printed on the front with the name and address of the photographer. Studios such as Pieronek and Wojnicki Brothers offered photographic prints in a range of sizes and presented the image as a loose print in a paper folder that closed to protect the portrait; and could be unfolded to create an easel for display.

Background and Props

The background consisted of a range of surfaces from a plain wall to artistic paintings. Some of the photographers were also trained artists; and it is reflected in the subtle backdrops used in their studios. The elements of the background help us identify an unknown studio. Study the Ziawinski Brothers backdrop (p. 55) featuring a painted staircase. It centers some of the First Communion portraits, while it is positioned on the left or right of other compositions. Their studio also featured a range of props that are readily identified. Each First Communion photo features a basket with the current year displayed; and a crocheted table cloth under the candle stick and religious statue. The carpet also aids in identifying where the photo was taken. Small area rugs are featured in the late 1890s into the early 1900s (p. 49); while “wall to wall” carpeting was introduced by the 1920s forming a more unified flooring.

Posing Chairs and Studio Furniture

The individual wedding portraits by Ziawinski (p. 54) showcase the bridegrooms each seated in a grand carved chair. The chairs were not household furniture; but created for the studio. The posing chair, as they were called, were devices used to present the sitter in an agreeable position. Some studios like F. G. Poli (pictured right), used the chairs as a resting device. It allowed the subject's dress and figure to be displayed. The chair from the studio of Robert Cylkowski (p. 13, center) shows not only the padded top to form an armrest; but also the adjustable elements with a knob to align the back of the chair to fit the height of the subject. Jakubowski offered an ornate pedestal for the graduate pictured on page 28.



Anastasia Krogulska, circa 1903 (DKM)

Posing and Styling the Subject

Detroit newspapers ran stories on how to interact with the studio photographers. One Detroit Free Press article related an exchange between a woman and the photographer. The article entitled *Sitting for a Picture: The Photographic Artist Has His Merry Moments* was dated August 2, 1896 and read — *A very plain little woman who sat for a picture was displeased with the negative. “What is wrong with it?”, asked the artist. “It does not do me justice,” she said emphatically. The photographer looked at the negative and then at the subject. “I don’t think it is justice you want at all,” he said. “It is mercy.”*

Clients who wanted to avoid a similar situation were guided by the advice of Lillian Russell, the American actress and singer who offers this in a Detroit Free Press article entitled *Look Pleasant Please!* It was dated October 18, 1914 and states — *“Look pleasant, please,” said the photographer to his “fair” sitter. Click! “It’s all over, ma’am. You may now resume your natural expression.” If your photographer says that to you, make up your mind that your negatives are going to be a sad disillusionment. Of course, if he is an up to date photographer, he will not say that to you, as it is the business of the up to date photographer to see to it that your expression is not unnatural. But, then, the best photographers cannot do this without your assistance. The truth of the matter is that you have as much to do with the success of your photographs as has the man behind the camera. Don’t blame the photographer entirely if your pictures are not good. The best photographer in the world cannot make your picture attractive without your cooperation. It pays to go to a good photographer because a good photographer can do much toward getting a natural expression and an “unposy” pose. Do not wear a hat when you have your picture taken or you’ll live to rue it. Don’t wear freak pins or ornaments in your hair. Later you’ll regret it. The simpler the dress you are photographed in, the better you will like it a year from now. The head, neck, and shoulder photographs are far the most advisable, because they stand the test of time. Don’t go to the hairdresser and have your hair dressed in a way not typical of you. Wear your hair as simply and as naturally as you can, for the hair dress has everything to do with the picture. Unless your nose is a good shape don’t have a profile taken. Look pleasant, but don’t feel it necessary to look like a dental ad to get the pleasant effect.*

As we worked with this collection of photographs, we were impressed by the craftsmanship and the artistic eye of our communities’ photographers. We think you will agree with us once you have viewed the exhibition and the images in this album.

OPPOSITE: Paul Pieronek, circa 1953 (JP)



Cyrowski Collection, circa 1914 (DKC)



CARL ALLER

STUDIO: 134 Gratiot Avenue; 773 Michigan Avenue; 1435 West Fort Street; 629 Gratiot Avenue

NEIGHBORHOOD: Downtown

BIRTHPLACE: Moxine, Hessen, Germany

IMMIGRATION: 1880

LIFESPAN: 1853-1933

PROFILE: C. Aller & Co. at 134 Gratiot Avenue had its first listing in the 1883 Detroit City Directory under photographers, where his studio remained until 1886. He appears absent from the directory scene until 1890 when he is mistakenly listed at as Charles Allen at 773 Michigan Avenue. He made large portraits to order in India ink, pastel, and crayon. Some of his cabinet cards had printed on them "These cabinets warranted not to fade." After 1897, Aller goes missing from the photographers section of the Detroit City Directories, showing up next in 1903 with his name spelled Karl Aller located on West Fort Street. During this hiatus, he seems to have been in boot and shoe sales. Eventually, we find that a son gets involved in the business and we see listed Aller & Son; but this joint venture is short lived. In 1909 we find Carl Aller's business listed on Gratiot Avenue through 1913.



Wendt Collection, circa 1891 (CWJ)



Wendt Collection, circa 1891 (CWJ)

CHARLES RUSSELL BAKER

STUDIO: 59 Monroe Avenue; 39 Monroe Avenue; 93 Washington Boulevard; 89-91/1441 West Park Place

NEIGHBORHOOD: Downtown

BIRTHPLACE: Holyoke, Massachusetts

IMMIGRATION: U.S. born

LIFESPAN: 1855-1932

PROFILE: As early as 1875, Charles was involved in the photography business in Detroit with his beginning efforts under the proprietor, Corydon C. Randall, whose photo studio was located at 220 Woodward Avenue. He also worked for a time with photographer Joseph E. Watson on Monroe Street at the very locations where in 1884 he would begin using his name in the Detroit City Directories under the list of photographers. His career continued at various locations and in different capacities that included commercial photography into the early 1920s.



ABOVE left to right: Wendt Collection, circa 1888 (CWJ); Stasa Collection, circa 1889 (KS);
Agatha Zdziebko & Frank Wendt, 1899 (CWJ)

WACŁAW BALLAUN

STUDIO: 1150 Chene Street; 402/1466 East Canfield Avenue; 5456 Chene Street; 5848 Michigan Avenue

NEIGHBORHOOD: Eastside/Westside

BIRTHPLACE: Włocławek, Poland

IMMIGRATION: 1912

LIFESPAN: 1888-1946

PROFILE: For a time, Waclaw conducted business from both his Canfield Avenue and his latter Chene Street studios. Ballaun operated his studios from 1919-1926. By 1927, Tomasz Hoffman became the proprietor of the two active salons. However, we have a digital copy of a 1931 photo in which Ballaun put a gold label with his name and a 5848 Michigan Avenue address. Enough of the original printing presents itself to realize that he was using left over card stock from Józef Ziawinski and he took over the studio based on the address for photos from a later date.



Bolesław, Czesław, & Edmund Skonieczny,
circa 1931 (AMW)



Marianna Michalik Konwerska & sister,
circa 1928 (RMK)



St. Cunegunda 8th Grade Graduation, 1943 (TZ)



Majewski Collection, 1931 (SAM)



Stella Borycka, 1931 (TM)

BONISH STUDIO — LEO ALBERT BONISH

STUDIO: 1794 Michigan Avenue; 1579/ 5631 Michigan Avenue; 1577-1581 Michigan Avenue; 6764 West Warren Avenue

NEIGHBORHOOD: Westside

BIRTHPLACE: German Poland

IMMIGRATION: circa 1879

LIFESPAN: 1877-1960

PROFILE: The photographic career of Leo Bonish spanned from 1902-1956. His last name seems to present itself as Bonisz at times; and this is the surname spelling for his father who was buried in Mt. Elliott Cemetery in 1892. Leo's sister and mother were certainly involved in the family business. In 1915 he advertised "Wedding photos a specialty. Private dressing rooms in connection. Sittings made at night. Appointments by phone appreciated."



Katherine Wojtkowiak & Richard Topolewski, 1916 (CWJ)



Golembiewski Collection, circa 1912 (NG)



Lillian Kurtz, 1945 (PL)



Frontczak Collection, circa 1910 (DF)



Majewski Collection, 1949 (KM)

CANFIELD STUDIO — ANTONI MAZUR & ALEKSANDER JAN SULEWSKI

STUDIO: 360/1354 East Canfield Avenue

NEIGHBORHOOD: Eastside

BIRTHPLACE: Biecz, Gorlice, Galizien, Austria (Antoni); Łomża, Podlaskie, Poland (Aleksander)

IMMIGRATION: circa 1905 (Antoni); 1913 (Aleksander)

LIFESPAN: 1888-1964 (Antoni); 1888-1965 (Aleksander)

PROFILE: Antoni Mazur started his Canfield business as early as 1914; but we are not certain of when he used the words *Canfield Studio* on his cabinet cards. Sulewski succeeded Mazur in the Canfield Avenue studio. However, by 1942 we find Sulewski working at Golden Art Studio located at 11016 Mack Avenue with Wacław Prusinski.



OLS Collection, circa 1923 (OLS)



Olszewski Collection, 1923 (MO)



Margaret Maciewska & Joseph Ostrowski, 1924 (MO)



OLS Collection, Christmas 1922, (OLS)

CENTRAL ART STUDIO — STANISŁAW BABIARZ — TOMASZ HOFFMAN — STANISŁAW LESZKO

STUDIO: 935/4743 Chene Street

NEIGHBORHOOD: Eastside

BIRTHPLACE: Rataje, Pacanów, Poland (Babiarz); Woźniki, Płońsk, Poland (Hoffman); Stawiszyn, Kalisz, Poland (Leszko)

IMMIGRATION: 1907 (Babiarz); 1910 (Hoffman); 1910 (Leszko)

LIFESPAN: b. 1893 (Babiarz); 1892-1978 (Hoffman); b. 1891 (Leszko)



PROFILE: Central Art Studio seemed to get its start in 1917 and was run successfully under various proprietorships well into the 1930s with Babiarz, Hoffman, and Leszko all having their time with the studio. See pages 20-23 for more details on Tomasz Hoffman.

ABOVE left to right: Clare & Roman Wesserling, circa 1930 (DF); OLS Collection, circa 1923 (OLS); Michael Luszczyk & friend, circa 1919 (RJL)

PAGES 10-11: Pamiątka Wizyty General Haller w Detroit, Michigan [Souvenir of the visit of General Haller in Detroit, Michigan] 1923 (OLS)

PAM. WIZYTY

GHALL

16-XI



E. PAWLISZYN

SIER. SZT. S. OLEJNICZAK

SIER. SZT. S. SOBOLEWSKI



SIER. A. MORAWSKI



SIER. SZT. B. WLECIAŁOWSKI



SIER. SZT. J. RYCHLICKI



Por. M. ZABKOWSKI



P. Por. K. KRYGIELL



Por. J. ROWIŃSKI



B. PIETRZAK



SIER. W. DYBOWSKI



SIER. E. MROZOWSKI



SIER. SZT. T. DUDA



Por. B. WENDA



Por. W. RZEWSKI



Gen. Br. J. HALLER



SIER. E. DRZĄŻYŃSKI



J. MIANECKI



P. MOCON



SIER. F. HORWATT



Plut. M. JACKOWICZ



SIER. SZT. J. ZAPYTOW



W. RUSZCZYŃSKI



Kap. J. JAPOWICZ



Kap. J. MATYNIA



SIER. F. SOŁEK



SIER. K. MATERNICKI



SIER. J. FITRZYK



F. CICHOWSKI
SENR. PROT.



Tyt. P. Por. W. K.
SENR. F.



Plut. J. GARBĄC



SIER. W. KOWALKOWSKI



F. HEYNAR



W. NAWROCKI



Kap. J. BARILEWSKI



W. KRAWCZYK



SIER. K. BRYKAŁSKI
KASJER



SIER. W. ŁANIEWSKI



B. SKARŻYŃSKI



Kap. J. CZAJKOWSKI



A. BUDZIŃSKI



A. SKOWY
K.



J. PUCKO



W. MOSKWA



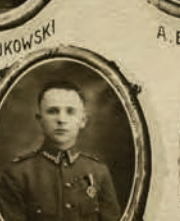
W. CH.



M. STEPIEN



GROMEK



P. DRUCIAK



F. WYBRANIEC



J. WAWRZYK



J. SZUMOWSKI



ERA

W DETROIT MICH.

1923



SIER. S. SIDOR

SIER. B. MAJTYKA

SIER. D. BARTOL



POR. S. KARCZEWSKI



POR. L. GRUCHACZ



P.POR. L. CHOCIANOWICZ



SIER. S. GOLUBA



SIER. SZT. F. SIKORSKI



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SIER. A. DUDEK



KAPR. J. MIŚIAK



TYT. P.POR. J. GAJEWSKI
WICE PREZES



SIER. SZT. W. KLIMCZYK



SIER. F. POSPIESZYŃSKI



SIER. T. PASTUSZAK



SIER. J. BORKOWSKI



KAPR. T. SOSIN



SIER. K. FONFERKO



...LINOWSKI



SIER. SZT. J. MILLER



SIER. M. MARZALL



SIER. S. KONRAD



SIER. H. WOLSKI



KAPR. W. SEABY



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W. CHARZYŃSKI



F. JAKUBOWSKI



KAPR. S. PKOSZAJ



SIER. F. LEWANDOWSKI



S. LIPINSKI



J. SZEWYK



B. REA



KAPR. J. KOKOSINSKI



OLS Collection, circa 1919 (OLS)



OLS Collection, circa 1919 (OLS)



OLS Collection, circa 1919 (OLS)

ROBERT CYLKOWSKI**STUDIO:** 589 Wesson Avenue; 1580 Michigan Avenue**NEIGHBORHOOD:** Westside**BIRTHPLACE:** Schönbeck, West Prussia, Germany**IMMIGRATION:** 1902**LIFESPAN:** 1867-1914

PROFILE: Robert Cylkowski came to America with his widowed mother, Anna Brocka, for the purpose of joining his undertaker brother, Leopold. Robert was already a photographer by profession in the family's Prussian home village of Schönbeck which is now Skarszewy, Kościerzyna, Gdańsk, Poland. Robert was in business by 1903 with the Detroit City Directory listing his studio at 589 Wesson Avenue, the very location that Frederick Lutge had set up shop as early as 1892. Note John Wilmowicz and his bride, Anna Mielke, pictured below shoulder to shoulder for their 1900 wedding photo. The portrait of Frank Wendt and Mary Zdziebko was taken eight years later. The seating arrangement is typical for the time period with a painted background; and a chair with fringe on both the arm rest and the seat of the chair. The two photos show the apparent transition of studio ownership that occurred as they both have the same backdrop. The backdrop features drapery with a swag and an arched window. The floor is covered with a patterned carpet. As a source of reference, these cabinet cards are 4.5 x 6.5 inches on black card stock with the photographer's name and address embossed on the card. By 1909, Cylkowski had relocated his studio to 1580 Michigan Avenue. While his life in Detroit was short lived, Robert's photographic work is preserved in numerous family albums.

BELOW left to right: Anna Mielke & John Wilmowicz, 1900 (CWJ); Józefa Olczyńska Kmiec, circa 1910 (BC); Mary Zdziebko & Frank Wendt Wedding, 1908 (CWJ).



EISENHARDT ART GALLERY — CONSTANTINE EISENHARDT

STUDIO: 134 Gratiot Avenue; 227 Jefferson Avenue; 192 Randolph Street; 204 & 206 Randolph Street; 10 & 12 Michigan Avenue

NEIGHBORHOOD: Downtown

BIRTHPLACE: Sindelfingen, Württemberg

IMMIGRATION: 1866

LIFESPAN: b. 1838-1913

PROFILE: The following is extracted from a Detroit Free Press article entitled *Polish Weddings* dated May 13, 1900; page C2: *A Randolph street photographer who derives considerable patronage from the Polish people, meets many amusing and interesting types of that nationality in the course of his professional experience. Most of his Polish patrons are bridal parties, which have been coming to his establishment for years, and have consequently advertised him in their district and possibly helped to boom the matrimonial market. A Polish wedding is an elaborate affair all through. What it may lack in dignity and sumptuousness is very often made up for by a generous measure of hilarity and general good fellowship. One of the happiest and most important accessories of the function is the visit to the photograph gallery, which occurs either as preliminary or immediately after the couple have been united. The bride, lavishly decked in flowers and attired in her wedding gown: the groom, in is dignified suit of black, the bridesmaid and the best man and occasionally*



Wendt Collection, circa 1896 (CWJ)



Golembiewski Collection, circa 1895 (NG)

a fond and loving parent or two will enter carriages and are driven in state to the photograph parlors, where they undergo the picture-taking ordeal. There is a great deal of fussing upon such occasions. The bride must be positively sure her hair and wreath are on straight and the groom displays surprising particularity about the set of his necktie, the parting of his hair, and the arrangement of his coat lapels. They want plenty of display and color and must be taken singly and in groups. Before coming in the gallery and after being photographed, they ride down Woodward Avenue and around the principal streets like ancients parading for a Roman holiday.

WILLIAM J. EMHUFF

STUDIO: 206 Croghan; 154 Hastings; 156 Hastings; 436 Michigan Avenue; 370 Buchanan

NEIGHBORHOOD: Downtown

BIRTHPLACE: Switzerland

IMMIGRATION: 1839

LIFESPAN: 1839-1925

PROFILE: We see Emhuff confusingly listed in the Detroit City Directories under photographers with the varying studio addresses shown above; but, additionally, we find his initials frequently reversed.



Zdziebko/Jepko, circa 1899 (CWJ)



Wendt Collection, circa 1899 (CWJ)

Portrait Studios of Detroit's Polonia

FASHION FOTO STUDIO

11845 Conant Street



Agnes Kowalski & Joseph Marks Wedding Party, 1940 (JM)



Irene Jarzac Wedding, circa 1946 (SS)

GENCA STUDIO — STANISŁAW GENCA

STUDIO: 5448 McDougall Avenue; 5901 Chene Street

NEIGHBORHOOD: Eastside

BIRTHPLACE: Lublin, Poland

IMMIGRATION: 1913

LIFESPAN: 1892-1956

PROFILE: Genca appears to have first set up shop in 1927 on McDougall Avenue; and by 1928 he was at his Chene Street address.



OLS Collection, circa 1933 (OLS)



Victoria Swiatlowski & Paul Zolnierczyk, 1931 (CL)



Walter Zajac, 1931 (HW)

GOLDEN SET STUDIO — TADEUSZ WOJNICKI & JOHN PYSKATY

STUDIO: 6536 Michigan Avenue

NEIGHBORHOOD: Westside

BIRTHPLACE: Zajączki, Kalisz, Poland (Tadeusz); Detroit, Michigan (John)

IMMIGRATION: 1907 (Tadeusz); U.S. born (John)

LIFESPAN: 1886-1958 (Tadeusz); b. circa 1909 (John)

PROFILE: The experienced Wojnicki partnered with the younger Pyskaty to create Golden Set Studio which began operation in 1936. See pages 52-53 to find out more on Wojnicki's earlier work. John was the son of Józef & Katarzyna Ślaski Pyskaty, immigrants from Austrian Poland.



ABOVE left to right: Luszczyk Collection, circa 1937 (RJL); Richard Luszczyk, 1948 (RJL); Stanley Borycki, 1934 (TZ)



Stanley Majewski, 1945 (SAM)

HOFFMAN STUDIO — TOMASZ HOFFMAN

STUDIO: 935 Chene Street; 1466 East Canfield Avenue; 5456 Chene Street

NEIGHBORHOOD: Eastside

BIRTHPLACE: Woźniki, Płońsk, Poland

IMMIGRATION: 1910

LIFESPAN: 1892-1978

PROFILE: Hoffman seems to have begun his photographic career about 1916 producing images into the late 1940s. Although most of his efforts were from his own studio at 5456 Chene Street, he did work at times for other area professionals that included Leo Bonish, Wacław Ballaun, and Stanisław Babiarcz under various studio names. He did extensive work for St. Mary's of Orchard Lake that included the pictorial album *SS. Cyril and Methodius Seminary* on display at the exhibit.

PAGES 22-23: Kolegium Najświętszej Marji Panny — Zjazd Koleżeński w roku 1944, [Saint Mary's College 10 year reunion in 1944] Orchard Lake, Michigan. (OLS).





ABOVE left to right: OLS Collection, circa 1930 (**OLS**); Chester (Musiałowski) Laske & Stephanie Fydryk, 1938 (**RL**); Laurentia Wagner, 1935 (**AMW**).



OLS Grotto, circa 1942 (**OLS**)

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W ROKU 1944.

LAKE, MICH.

FOTOMNI
PHOTO-STUDIO
WYDZIAŁ MICH.

99c

HOLLAND STUDIO

10218 Joseph Campau Avenue



Salomea Filipek, circa 1947 (BS)



Helen Wilk, circa 1943 (HW)



Lang Collection, circa 1946 (PL)



Marie Maciejewski, circa 1944 (SS)



Jackie Benedetti, circa 1944 (CWI)



Natalie Dombrowski, circa 1943 (DH)

ISAAC D. JACKSON

STUDIO: 74/416 Woodward Avenue; 857 Lafayette Boulevard

NEIGHBORHOOD: Downtown

BIRTHPLACE: Chicago, Illinois

IMMIGRATION: U.S. born

LIFESPAN: 1885-1931

PROFILE: Isaac maintained a studio in the Avenue Theatre Building at the northeast corner of Woodward and Jefferson Avenues from 1906-1921. He also worked from a Lafayette Boulevard address in the early 1920s. Typical for the time period, he often used solid oak chairs and stands.



Anna Eward, circa 1919 (CWJ)

HARRY ELLIS JOHNSTON

STUDIO: 1941-1943 Russell Street; 1554 Russell Street; 234 Chandler Avenue

NEIGHBORHOOD: Downtown/Eastside

BIRTHPLACE: Michigan

IMMIGRATION: U.S. born

LIFESPAN: b. 1872

PROFILE: Johnston was the son of an Irish immigrant father and Canadian born mother. His photographic career presents itself in the Detroit City Directories as early as 1901 through 1922.



Martha Goike, circa 1887 (KS)

WŁADYSŁAW JAKUBOWSKI

STUDIO: 1525/6745 Michigan Avenue; 376 East Canfield Avenue; 399 East Canfield Avenue; 1150 Chene Street; 402 East Canfield Avenue; 6745 Michigan Avenue

NEIGHBORHOOD: Eastside/Westside

BIRTHPLACE: Filipów, Suwałki, Białystok, Poland

IMMIGRATION: 1903

LIFESPAN: b. 1883

PROFILE: W. L. Jakubowski first appears in the photographers section of the Detroit City Directory in 1911 at 1525 Michigan Avenue. By 1912 the incorporated Lityński - Jakubowski Company has studios at 376 and 399 East Canfield Avenue, 1150 Chene Street, and 1525 Michigan Avenue; and remained partners until 1916 at which time Jakubowski kept the Michigan Avenue location. Władysław's parents died in Poland during World War I and left him an estate. He sold his photography business and left with his wife and daughter to settle the estate on May 27, 1920. They spent a month in England and a week in Warsaw. They arrived in Łowicz on July 12, 1920. The settlement took longer than expected; and Jakubowski had his passport extended twice so that it expired on October 5, 1921. However, his daughter, Sophie, fell ill in June of 1921; and she died in March of 1922. It took Jakubowski until 1924 to return to Detroit having to deal not only with his daughter's illness and death; but, he had to apply for a new passport in order to return to America. He partnered for a short stint with Klemens Kołtoński.



ABOVE left to right: Luszczyk Collection, circa 1925 (RJL); Zdziebko Baby, circa 1911 (CWJ); Pearson Collection, circa 1912 (MP)



Michael Luszczyk & friend, circa 1924 (RIL)



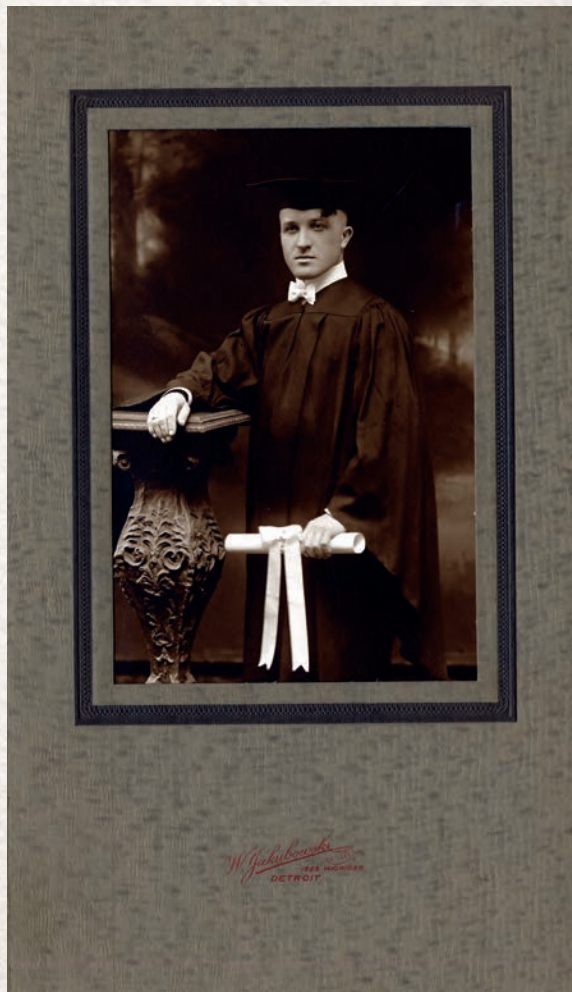
Władysław Krych, 1917 (OLS)



Luszczuk Collection, circa 1917 (RIL)



Anna Tokarz & Tomasz Borycki, 1918 (TZ)



J. F. Muraczewski, 1917 (OLS)

LITYŃSKI BROTHERS — ROMAN & WŁADIMIR

STUDIO: 402 East Canfield Avenue; 1150 Chene Street

NEIGHBORHOOD: Eastside

BIRTHPLACE: Telacze, Podhajce, Galizien, Austria

IMMIGRATION: 1905 (Władimir); 1912 (Roman)

LIFESPAN: 1885-1969 (Władimir); 1896-1920 (Roman)

PROFILE: The young Ruthenian student, Roman Lityński, arrived in the United States in 1912 having traveled with his sister and her clergyman husband on their way to meet up with photographer brother, Władimir. The Lityński Brothers business was short lived (1917-1919) as we find Roman passing away in Chicago in 1920. Władimir's association with photography began in Detroit as early as 1906. He partnered with Władysław Jakubowski from 1912-1915, prior to the development of the short lived Lityński Brothers Studio (1917-1918). See page pages 26-28 for more of Jakubowski's work. Additionally, Władimir affiliated with photographer Julius Somheil on Biddle Avenue in Wyandotte in the early 1920s. See page 47 for more of Władimir's later endeavors.



OLS Collection, 1917 (OLS)



OLS Collection, 1917 (OLS)

PAGES 30-31: W dzień Srebrnego Jubileuszu Stow. Kapłanów Polskich Dyecezyi Detroidckiej Swemu Członkowi [On the day of the Silver Jubilee — Association of Polish Priests — Diocese of Detroit, Members] — 1893-1918 (OLS)