By T. K. Treadwell

Let me say at the outset that I am primarily an admirer of the Kilburns, and not a scholar. Comments on their photographic output are based on study of my own collection, and examination of several others; amounting in total to probably less than half their output. Much of the following biographical information comes from works by Dexter, Darrah, Taft, and others. I was recently encouraged to learn that Gary N. Chamberlin is doing graduate research on the history of the Kilburns, which should provide new information. I only hope that this short, hasty note will provoke comment, and smoke out others who are interested in or know something of the Kilburns.

The Kilburn partnership — Benjamin West Kilburn and Edward Kilburn — came after the true pioneers of photography. After Civil War service, the two brothers set up shop in Littleton, N. H., in 1865. Although Edward had learned daguerreotypy in the 1850s, he wound up in the laboratory end of the operation, while Ben became the photographer. Success came quickly, due to the combination of the photographic talents of one, and the business acumen of the other. Edward Wilson, of the influential Philadelphia Photographer, was an early admirer who helped to spread their fame far beyond the limits of the White Mountains.

By 1869 their plant, including production facilities, salesrooms, and studios, was one of the largest in the country, reported to be producing 1,200 prints daily. Unfortunately little is known of the technical side of the operation. The building which housed the plant still stands (as an apartment) in Littleton, with a modest historical marker on the curb. Their distribution outlets are not clear; Bates of Boston was one, and produced an early catalog. Dodge, Collier and Perkins of Boston were also an outlet, and Whiting Bros. of New York City listed themselves as "sole agents" as early as the second and third issues. Darrah notes that the Underwood organization was involved at a later period, but I have seen no direct evidence of this.

In 1877 Edward Kilburn retired; Ben turned most of the photography over to others, but continued to manage the operation almost until his death. Apparently it was a highly successful financial venture; Kilburn purchased several paintings of the White Mountains which he bequeathed to his home town.

As with many photographers, portraits of them are not common; they spent more time behind the camera than in front of it. Ben Kilburn is shown in his view No. (Cont. on page 3)
DEBUT: WAR IN 3-D

By John S. Craig

Photo-journalism, of which war photography is a small portion, is almost as old as photography itself. The daguerreotype was used to record disasters in the 1840's; stereoscopic photography to bring the depth and dimension to the battlefield, however, finds its beginnings in America's Civil War.

While many believe that Roger Fenton took stereo photographs during the Crimean War in 1855, there is virtually no evidence to support this. The Gernsheims, in their volume on Fenton, make no mention of any stereo views during this time. In fact, quite specific mention is made that exposures with the wet collodion process ran between "three and twenty seconds in fine weather," certainly negating the possibility of any "active" pictures and certainly making it twice as difficult to record a scene in stereo.

It was a culmination of many events that led American photographers to be the first to use stereoscopic photography during wartime. The theory of stereo photography, as it was first proposed, provided for two separate exposures, taken a lateral distance apart in proportion to the distance of the camera to the subject. At a distance of approximately 25 feet from the subject, two separate exposures must be taken approximately 25 inches apart; for a view across a river, the exposures must be separated in their taking by approximately 50 feet.

This was to give the three-dimensional "relief" effect, which more often appeared as "relief" rather than as stereo as we know it today.

It was not until 1849 that Sir David Brewster proposed the theory of binocular stereo photography as we know it today—with the taking lenses of the camera separated by approximately the same distance as between a person's eyes. A camera following this theory was constructed in that year, but was not in general production until 1853. And, particularly in England, the theory was still being strongly debated well into the 1860's, and not widely accepted.

It was a combination of the adoption of Brewster's theory in the United States and the publication in 1859 of the glowing reports on stereoscopy by Oliver Wendall Holmes that created the atmosphere for photographers to take advantage of this new type of photography during the Civil War. The Holmes viewer, also devised about this time, became a popular household item, and remained essentially unchanged for nearly 100 years.

So it was coincidentally with this upsurge in interest in stereo photography, the stereoscope and its pictures, that the American Civil War gave people at home the opportunity to see the war as it happened, in living three-D.

The identification of stereo views taken during the Civil War, or at least the identification of the photographers, offers an almost hopeless tangled mess for the collector and historian. Various interchanges of negatives, personal conflicts resulting in dissolution of partnerships and negatives changing hands, and the rapid (Cont. on page 4)
ACTIONS
Photographic Discoveries, Mail Auction No. 1, P.O. Box 271, West Nyack, N.Y. 10994. Illustrated catalogue $1. Closing date, March 15. Cameras, viewers, stereo views, large prints, literature and images. 477 lots, including two stereo cameras, five viewers, 215 lots of stereo views which include "John Robinson's Circus Parade" in San Francisco; "Home of Lincoln," Springfield, 1865, with funeral draperies; and 63 lots of Centennial Exposition views. They are taking consignments for a second auction in the summer.

* Graphic Antiquity, P.O. Drawer 1234, Arlington Heights, Ill. 60006, phone: 312-296-5321. Illustrated catalogue $2. Closing date, April 2. Photographicia. Over 250 selected stereo views including an 1854 Langenheim; handwritten Watkins' views of California (ca. 1865); Chamberlain's views of the Colorado silver towns; over one hundred Chicago Fire views; views by Soule; a view of P. T. Barnum's Circus Car; early views of South Carolina and Florida, etc.

* Earl Moore, 152 Walnut St., Wooddale, Ill. 60191. Auctions are held periodically, material is solicited for a 25 per cent commission. Write for further details.

(Editors note: This column is offered as a free service to reputable dealers to keep members informed of up-coming auction sales. Closing date for notices in the next issue is April 15.)

EVENTS

The New England Photographic Historical Society is holding a two day Trade Fair, exhibit, lectures, banquet, etc. April 6 and 7, at the Copley Plaza Hotel in Boston. They expect 40 collector/dealers to sell a large variety of photographicia. Interested persons may obtain more information from John Craig, Box 161, Simsbury, Conn. 06070.

Swap-Shop photographica at the ninth semi-annual Photographica Fair of the Photographic Historical Society of New York, Sunday, April 28. The Fair will be held at the Hotel McAlpin, Broadway & 34th St., from 11 a.m. to 6 p.m. For more information contact Shirley Sprung, 202 Herrick Ave., Teaneck, N.J. 07666.

KILBURN (Cont. from page 1)

5496 in Colorado, and is also probably the man in No. 340, "The Bachelor's Dream". Other family members are believed to appear in a few views.

The talents of Ben Kilburn as a photographer are but one reason for an interest in the company. Indeed, although he was very good, he probably does not rank with the giants such as Muybridge, John Soule, or George W. Wilson. His later work, especially, seemed to suffer, perhaps from the pressures of a growing commercial commitment. Perhaps the most important thing is that the Kilburn company spanned a period of 40 years of change in the United States, from 1869 to 1909; to my knowledge the longest of any single company. It documented the changing scene, and the changing interests and tastes of the public to which it catered so well.

Their volume was tremendous; Kilburn views are the ones most commonly encountered, with the exception of lithos, Keystones, and Underwood & Underwood views. Their total output ran to perhaps 20,000 different views; the highest I have examined is No. 17,274, copyrighted 1909. Allowing for replacements, un-numbered views, etc., and remembering that they were reported to have had a terminal stock of some 100,000 negatives, they were indeed a major American photographic influence. Their annual output of new views was not really large until about 1890, averaging only about 250 annually. In that year, new issues doubled, and in 1891 jumped to over 1,000. It stayed at a level of some 800 annually until the turn of the century, after which it declined to about 200 a year in the terminal period of the company.

Kilburn is often claimed to have taken all his own photos prior to 1876. Based on the photography, I rather doubt this; an increasing number of later views lack the Kilburn touch. The Bermuda views, for example, may well have been the work of Heyl. Certainly after 1877 he used a wide variety of photo sources, ranging from John Soule to H. H. Bennett; from Hurst and Rogers to (probably) G. W. Wilson. James L. Davis, first credited on a photo in 1882, increasingly contributed, and finally took over the stock after Ben Kilburn's death.

The vast majority of Kilburn views are on standard-sized card stock. Both Darrah and Dexter have listed card characteristics by which one can pick them out; usually the date of Kilburn views up to about 1875. While generally good, these are not infallible. Darrah's statement, for example, that all "first issues" will bear a revenue stamp, is highly questionable. Certainly all the views actually sold during the time stamps were required will have them, but it is entirely likely that views were made, but not immediately sold. Distinguishing first-issues from third, which they mostly closely resemble, should involve the photos themselves as well as the card stock. Identifiable first issues invariably have the two photos butted, with no gap between, and with their top edges flush, or very nearly so, with the upper edge of the card. By the second issue, laboratory mounting practice had turned to separating the prints slightly, and dropping them somewhat below the upper edge of the card. Many views have all the characteristics of a first issue, but lack a revenue stamp; I believe that these were unsold stock.

Likewise, the use of square prints as opposed to arched (produced by the Bergner print cutter) is not an infallible indicator. Although this patent trimmer came into use in 1869, square prints persisted until well into the 1870s, for whatever reason. The use of variations in printing type for titles and numbers is also shaky; there are at least four variants of first-issue typography and style, for example.

After a somewhat hazy period in 1877-78, undoubtedly related to the retirement of Edward and the reorganization of the company, copyright dates are generally shown on views, and work after that time can be closely dated in that respect.

Kilburn, as early as his second issue, and for reasons which are often unclear, began replacing some numbered views with others. In many cases these were up-dated versions, such as those of the Mt. Washington cog railway. In other cases the replacement had no relation at all to the original subject, and often a fine view was replaced with a hum-drum one, such (Cont. on page 12)
Editors' Letter

It is with a great deal of pride that we publish this first issue of Stereo World. We hope that many will follow. We hope to act as a communications center for stereo collectors and stereo photographers. We sincerely solicit your suggestions and criticisms. This will be your organization and its ultimate success will depend on the degree of active participation of the members.

We are especially interested in expanding the published information on the subject of stereo photography. If you have made a study of a particular photographer, or subject, send us an article. If your research is in progress, let us know what you're working on. Perhaps we can put you in touch with someone else working in a closely related field. We will publish almost any original research. We also will reprint articles by and about stereo photographers, as they appeared in the 19th Century photographic press. If you know of an interesting article, let us know. Each issue of Stereo World will contain as much material as we can afford to print. The more members we have, the larger our newsletter.

We will continue to offer copies of early catalogs. We will try to keep members aware of books of interest to students of photography and where possible, we will try to offer these books to members at reduced prices, as we have in this issue.

Our scope is broad. We plan to take a look at the development of the views, cameras and the various photo processes. Amateur work as well as commercial photography, will not be neglected. The newsletter will allow a free exchange of information and ideas. A special Question & Answer section will provide an opportunity for all members to communicate with one another to identify the unidentifiable and answer the many questions that photographic history has provided. If you know of an event of importance or an upcoming auction sale, write us and it will be listed without charge. Dealers as well as members are invited to advertise either in the classified section at 10 cents a word, or display advertising at $25 a page, $15 a half page. (Camera ready)

Each member will receive three free classified ads a year of a total of up to 100 words (a $10 value). This means he may run an ad of 35 words in his first issue, 35 words the second, and 30 the third, or in whatever amounts up to a total of 100 words. Any additional ads may be run at 10 cents a word.

If you have a view, or viewer, that you would like to see featured, send a glossy black and white photo and include enough postage for its return. We plan to publish as many pictures as possible. If you send a view, please insure it and wrap it securely. We cannot take responsibility for views sent to us but every precaution will be made to see your views are handled with care.

We're interested in your comments about our advertising policy. We'd also like to know what kind of response your ads brought. This would seem to be the finest market place for disposing of duplicate or unwanted items. Keep in mind many of our members, especially new collectors, do not have material for trade. These people, however, are ready buyers and we encourage listing of material for sale.

In conclusion, please give this newsletter your support. An active membership can make for a very successful publication that can make for a very successful publication that can respond to the needs and wishes of all members.

COMING

— An article about E. & H.T. Anthony by Fred Lightfoot.
— Coleman Sellers' history of the Amateur Exchange Club.
— Howard Bendix's up-to-date census of glass views.
— Robert Taft's Photographic History of Early Kansas.

DEBUT

(Cont. from page 2)
In each issue of *Stereo World* the editors will attempt to bring to your attention books that are of interest to persons collecting stereo views, viewers, and cameras. We will include in this section reprints (or photocopies) of early catalogs as well as contemporary writings. Whenever possible, we will offer these publications to members at reduced prices. Make checks payable to National Stereoscopic Association.

George Moss has written an outstanding book. It is called "Double Exposure: Early Stereoscopic Views of Historic Monmouth County, New Jersey and Their Relationship to Pioneer Photography", but do not be misled by its title. Its interest far exceeds the New Jersey shore. The book is illustrated with over 250 illustrations, many of them of stereo views. Furthermore, the book contains detailed information concerning over a dozen stereo photographers who worked in the Monmouth County area, as well as checklists of their views. Monmouth County, N.J., was a major resort of the period with notables, such as President Grant, owning cottages in the area.

The book contains illustrations of many stereos of other parts of the country with a discussion of the role of the stereo view in general. Also included is a discussion of the early photographic processes and a stereo viewer to be used with two of the views in this book.

The book is a limited edition and we feel should be in the library of every member. Beaumont Newhall of George Eastman House says, "In addition to its value for local New Jersey historians, Mr. Moss' book is an excellent survey of the history of American photography from the introduction of the daguerreotype in 1839 up to, but not including the perfection of the gelatin 'dry plate' in 1880. Here are descriptions of the various processes and kinds of photographs popular in America, liberally illustrated not only with reproductions of the plates, but also with wood-engravings of apparatus and whole pages in facsimile from instruction manuals."

The retail price of "Double Exposure" is $12.95. However, Moss, who is a member of our Association, has graciously allowed us to offer the book to members at $10.95. (Please include 50c postage and handling.) It should be noted that this book has never before been offered at a reduced price.

"Two Points Of View: The History of the Parlor Stereoscope", by the late Harold Jenkins, was published in 1967 and has long been out of print. It has just been re-published, in paperback, by the Warman Publishing Co.

The book contains 76 pages, 29 short chapters dealing with the various categories of views, 5 pages illustrating different types of viewers, and a short pricing guide. Surprisingly, the pricing guide seems to be fairly accurate except in the area of glass views where it falls far short. Perhaps most useful might be the section containing the illustrations of the various viewers.

The author dated most of the viewers and while we would disagree with some of the dating it is still a useful guide. There is, after all, very little written on viewers.

**member comment**

I contemplate bringing the census of known glass views in American collections up-to-date in an early issue of "Stereo World" and request that any one having any glass views let me know of their holdings, also requesting that anyone knowing of the whereabouts of glass views in other collections, either private or institutional, let me know so that I may contact them. I need to know the name of the photographer or publisher and the number of views by each. Howard Bendix, 28 Stanford Place, Monclair, New Jersey 07042.

"STEREO WORLD" is published six times a year by the National Stereoscopic Association, 1345 Tiverton Sq. N., Columbus, Ohio 43219. Telephone (614) 885-9057. Or 475 Chauncy Street, Mansfield, Massachusetts, 02048. Telephone (617) 339-7602. Annual dues $10. News items must be received at least three weeks before publication date. Richard Russack, editor; John Waldsmith, managing editor.

Members seeking to establish a complete stereo reference library will need to have a copy of this book. It is printed on heavy, glazed paper, with a still heavier cover. The retail price is $5.00. We are offering it to members at $4.00. (Please include 50c for postage and handling.)

Stereo Views: A History of Stereographs in America and Their Collection, the "book" on stereo collecting by William Culp Darrah. 255 pages, 46 illustrations, alphabetical and geographical checklists of photographers and publishers. The number one reference for our members. We are offering it to members at $6.95 (Postpaid)

**CATLOGS**

In each issue of "Stereo World" we will offer quality reprints of catalogs issued by stereo photographers or publishers. The originals of these catalogs are extremely rare and were they to be offered for sale the prices would probably be quite high. These catalogs are basic research material and belong in the libraries of all serious students of photography.

LANGENHEIM: 1861—Thirty six page catalog of the American pioneer of stereo views. Catalog contains introductory remarks, descriptions of magic lantern slides and apparatus, microscopic photographs, and stereoscopic pictures on paper and glass. The section that deals with stereo views lists 170 views, along with a price list. Seven pages are devoted to nonexistent views. Price of this entire catalog is $2.50.

Members; $3.00 non-members. (Please add 50c for postage and handling.)

**Q AND A**

R. Russack asks, "I would like to know more about 'The Florida Club', names of members, dates of operation, subjects taken, etc."

The Editors ask "Does any member own a view of a disaster (Fires, floods, tornados, etc.) before 1866. What is the oldest view? We are preparing a master list of disaster views. Let us know if you have something of interest."

Page Five
THE RAILROAD WAR

Labor Strife in Pittsburgh

VIEW NO. 5. "Hillside opposite 28 Street, where citizens were shot." Shows destroyed cars and Albee's photographic wagon.

VIEW NO. 7. One of three showing "Interiors of Upper Roundhouse." Gives some idea of the vast destruction of locomotives and buildings.

Page Six
The four views illustrated are from a set of 44 views taken by S. V. Albee, 784 Fifth Ave., Pittsburgh, Pa., after the Railroad War of July 21 and 22, 1877. Actually, this was one of the first major strikes in this country. It was brought about when the Pennsylvania Railroad reduced the wages of its employees by a flat 10 per cent. The views show the damage to the P.R.R. yards at Pittsburgh. The reverse sides of the views contain a complete listing of the set and the following introductory paragraph. "The following list of stereographs, taken from near 10th Street and 7th Avenue, and extending to 33rd St., gives a complete historical view of the district burnt over. These are the only views that were taken directly after the fire, and before the debris had been disturbed." It is interesting to note that the National Guard was called out, several people were killed, and the strike was unsuccessful.

VIEW NO. 16. One of three showing "Interior of Lower Roundhouse, where Troops were besieged." Shows damage to another roundhouse and more engines.

VIEW NO. 28. "Opposite 16 St. looking up." Tracks appear to have been on a trestle and show what happened when the wooden supports burned and gave way.
CLASSIFIEDS

FOR SALE
WORLD WAR by Keystone in original book cases, 261 of the original 300, cards mint, cases need repair, number and title of missing cards included, $75 plus postage. Kermit Dilts R.R. No. 8, Newark, Ohio 43055.

GLASS STEREOS by Bierstadt Bros; two of White Mountains, one of Franconia Mountains. Very good. $25 each. O. L. Shealy, 109 Walnut Ridge, Wilmington, Del. 19807.

TWO JULES Richard 1924 Catalog reprints — one in English, other in French. Many halftones and figures of cameras, with halftone reprints included, $75 plus postage. Kermit Dilts R.R. No. 8, Newark, Ohio 43055.


OREGON stereoscopic views wanted, furnish description including publisher number and condition E. D. Culp, 595 — 24th Street NE, Salem, Ore. 97301


BUYING JULES Richard Homeos camera and/or accessories, Glyphoscope / Verascope accessories, first model Verascope, Richard hand viewers and literature, and Verascope glass stereoviews, especially colored. Richard Lipack, One Deepdale Dr., Randolph, N.J. 07801.

STereo VIEWS for sale. Send for free lists. State the specific subjects you are interested in. Sample lots sent on approval if desired. Lester C. Hehn, 30 Manorhaven Blvd., Port Washington, N.Y. 11050.

TRADE
LINEX CAMERA and viewer Exc. condition. Want to buy Graphic or Graflex stereo camera in fine condition. Charles Meyers, 1117 W. Armstrong, Peoria, Ill. 61606.

PURCHASE or trade for views of Jacksonville, St. Augustine, all Florida except Foilage. Have 270 of 300 Keystone WWI and partial Sears and 100 Ingersol Comic set lithos and singles. Many areas to trade. N. Clement Slade, Jr., 1922 Sweet Briar Ln., Jacksonville, Fla. 32217.

TRADE — New England, Eastern and Southern views to trade for good pre-1890 western town and street scenes, transportation, Indians. No scencics. George V. Allen, P.O. Box 570, Lawrence, Kan. 66044.

WANTED


WANTED: Views of Historical or Anthropological Interest. Early America, "primitive" peoples, and later boxed sets. James F. Benton, 3242 Sawtelle, Apt. 2, Los Angeles, Cal. 90066


Standard Terms
VIEWS
An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS
"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original finish, condition, well used and worn, in need of parts replacement and refinishing.

Page Eight
CAVES, mountaineering or Alaska stereoviews. Can use all cave material, especially early prints. Mammoth Cave, Carlsbad Caverns needed. I pay top prices. Also books, postcards, etc. Charles R. Pease Jr., 766 33rd Ave. B. NE, Great Falls, Mont. 59404.

WANTED TO buy: Stereo view cards: General European and Scenic Western America. R. S. Dall, 149 E Avenue, Coronado, Cal. 92118.

WANTED: New Mexico Views; Southwestern Indian Views; Views by photographers W. H. Brown, Bennett and Brown, Ben Wittick, H. T. Heister, and G. C. Bennett. Photo Archives, Museum of New Mexico, Box 2087, Santa Fe, N.M. 87501.


WANT STEREO and pre-1940 television literature and memorabilia. Will buy or trade antique photographica. H. A. Layer, AV-SFSU, 1600 Holloway, San Francisco, Cal. 94132.

WANT TO purchase views of golf players and scenes by Bay State Publishing Co. or others. R. Kuntz, 235 E. Helena St., Dayton, O. 45404.

WILL BUY or trade my scenery, any locality, for your large city street scenes. Harold W. Cochran, 8241 W. 44 Ave., Wheat Ridge, Col. 80033.

PREMIUM prices paid for stereo views of boxers and prize-fighting, fire engines, automobiles, early airplanes and balloons. Noyes Huston, Box 449, Rancho Santa Fe, Cal. 92067.


WANT STEREO views of The Citadel, the military college of South Carolina. Also early military views and views of photographers. Al B. Harley Jr., M.D., Box 3498, Florence, S.C. 29501.

CHICAGO AND Illinois stereo views wanted, the older the better. Old post cards too, if you have them. Earl Moore, 152 Walnut St., Wooddale, Ill. 60191.


STEREO VIEWS of Pa. oil regions; industrial; and anything on Pittsburgh and vicinity, particularly early views. Give details, conditions (very good or better only), and price. Valentino Butstignol, 179 Glenfield Dr., Pittsburgh, Pa. 15235.

WANTED - Stereos of John Rogers Groups of statuary — will buy or trade. Aso minature hand viewer with minature views. Mrs. H. Schoewe, 18819 Purlingbrook, Livonia, Mich. 48152.

CAVES (any except at Niagara), Kentucky, Advertising cards in which text on rear relates to subject depicted. Views of many diverse subjects available for sale or trade. James Quinlan, Box 8, Mammoth Cave, Ken. 42259.

WILL PAY through the nose for: Amateur Photographic Exchange Club views; pre-1880 stereo cameras; Homeos camera. Waterhouse Stop, Box 472, Athens, O. 45701.

BUY OR TRADE: any views of the Crystal Palace issued from 1851 to 1900; any views by Heywood, Weller, F. W. Bell, or Pach; all early English comics and groups (tinted, pirated or not). Ronald D. Lowden, Jr., 314 Chestnut Ave., Narberth, Pa. 19072.

VIEWS OF musicians (particularly flutists and fifers); early fine European scenics; early Muybridge stereos; female occupational. Fred Pajerski, 58 W. 8th St. Apt. 5-D, New York, N.Y. 10011.
DEBUT
(Cont. from page 4)

The initial retail price of these views, at 75 cents and $1 each, made their sale limited and probably accounts for their rarity today.

As we follow Brady and O'Sullivan to Sharpsburg in the fall of 1862, and the Battle of Antietem, we find that most of the resulting stereo views bear an O'Sullivan credit line, lending to the theory that Brady was primarily operating with a large camera, while O'Sullivan handled the stereo work.

It was probably in December 1862 that Alexander Gardner and his son James tired of working for Brady, and left his employ. In doing so, they took with them all the negatives they had executed, along with numerous others. Many of them, which originally bore a Brady credit line, we find later published under Gardner's name and still later appear in his "Photographic Sketchbook of the War."

According to Darrah, Gardner's stereo production for the war covered approximately 900 views; they were published apparently from the beginning of 1863 until he sold his gallery in 1866. They were printed on a light yellow card stock and titled, "Incidents of the War." Many of the views were credited to O'Sullivan, Gibson and G. N. Barnard. What is interesting is that the Library of Congress Brady collection contains most of these original negatives, all neatly labeled "Incidents of the War." The Library counts some 600 original plates from this series, bearing numbers from No. 1-No. 1287.

Darrah recounts that the Gardner's went back to the fields of battle for Gettysburg, probably as photographers for the Army Secret Service. They went with Gibson and O'Sullivan, to take approximately 50 views between July 5 and, 8, 1863. In terms of quantity, the Gardner views may be considered scarce, as they did not appear in the standard Anthony catalogue; this large firm was used merely as a wholesale agent, and not as a publisher.

It was after the Battle of Gettysburg, that Brady realized his own failures in the publishing field. At this point, and possibly in lieu of payment of several thousand dollars in debts to the Anthonys for equipment and supplies, Brady turned over a set of his negatives to them for publishing and distribution. Under the title of "Photographic History/War for the Union," these views began to appear at the end of 1863. As it turned out, however, of the 600 views that Brady had reportedly produced since the beginning of the war, only about 250 were published by the Anthonys. This lens credence to the thought that when Gardner left Brady's employ, he left with some 350 negatives.

The first run of Anthony-Brady war views numbered in the Anthony series from about No. 2275-2522; this covers the battles through Gettysburg. Additional titles for the War for the Union series, No. 2233-No. 2723, cover a variety of subjects — Nashville, Chattanooga, Lookout Mountain, and others. They are, however, a mixed assortment of photographers, as the Anthonys had purchased from other photographers, and had assigned their own, Roche, to still other campaigns.

Other Anthony war stereo views, according to Darrah, number No. 810-No. 1510, and No. 1990-No. 2275, the former probably taken in 1861 (including the initial Roche series), and the latter in 1863.

The "War for the Union" series came to a brief end about No. 2723, which carried the war to the beginning of 1865. These had been published on yellow card stock, rather than the earlier pink stock. It now resumed about view No. 3030 and ran to No. 3500. There are some duplicates in this run, as negatives were again purchased from different photographers. There are some additional 200 Brady items included, as he covered Ft. Sumpter and its rededication in April 1865. The Anthony's also included a series of 20 views of the Grand Review of the Armies on May 23-24, 1865.

The total Library of Congress "Brady" collection (not including the separate Gardner series mentioned earlier) shows some 2500 plates, with numbers No. 1-No. 4031.

This essentially ended the production of Anthony Civil War stereo views; there was a move to revive ticism in the 1870's; this production on red mounts did not meet with much success.

Other photographers of whom we can make mention as having produced stereo views during the Civil War include the following:

Sam A. Cooley, "Photographer of the 10th Army." His views were taken at various southern points as they surrendered to the advancing Union armies.

John P. Soule of Boston. He traveled to Ft. Sumter in 1865 in the company of Roche, Brady, and Barnard.

Barnard's series of Ft. Sumter is nearly always unidentified in the first series and can only be identified by matching with a later, identified reprint series. C. J. Tyson of Gettysburg created an effective business with some 100 views of the battlefield after the war. His partner, W. H. Tipton, eventually bought the business and added views, specializing in the photography of the battlefield monuments. He added some 500 views to the series, selling them to tourists as late as 1906.

Ropes & Co., of New York, took possibly as many as 100 views and published them in the 1862-64 period. Some of the views, according to Darrah, may date to 1861, and bear a strong resemblance to some of those of Stacy.

The Bierstadt Brothers of New Bedford, Mass. also took a series of some 50 views during the war.

Peter S. and Harmon E. Weaver, under a series titled, "Gems of the Battlefield of Gettysburg," issued some 80 views in 1865.

Bell Brothers, of Washington, D.C., prepared a series on Arlington National Cemetery between 1865 and 1868.


Stereo photography during the American Civil War began a new age for stereo; actual stop-action photos on the battlefield would not really be possible until World War I, but even so, a new dimension had been added to the brutality of war.

European conflicts were covered throughout the last half of the nineteenth century with stereo photography, but the greatest historical record was produced during the 1860's.
"CONGRATULATIONS"

to Rick Russack and John Waldsmith for their enterprise, which cannot help but increase and deepen interest in the wonderful world of Stereo!

And greetings to our old friends and those we hope to gain-

For those who do not know us, let us say that we have been collecting, buying, and (yes!) selling stereos for over thirty years. We have had the honor and excitement of handling such outstanding collections as those of the late Elias Barkey, Dr. Guy L. Howe, Vincent Mercaldo, and others.

We have no store or high overhead, and this makes it possible for us to pay more generously than other dealers and many collectors when we buy stereos. Consider, for example, our current offers in a few categories:

<table>
<thead>
<tr>
<th>Category</th>
<th>Items</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthony No. 1 (Regular series)</td>
<td>$25.00</td>
<td></td>
</tr>
<tr>
<td>Chatham Island</td>
<td>$10.00 up</td>
<td></td>
</tr>
<tr>
<td>Cuba</td>
<td>$3.00 up</td>
<td></td>
</tr>
<tr>
<td>Instantaneous</td>
<td>$3.00 up</td>
<td></td>
</tr>
<tr>
<td>California (early series)</td>
<td>$2.00 up</td>
<td></td>
</tr>
<tr>
<td>Others</td>
<td>50¢-$200.00</td>
<td></td>
</tr>
<tr>
<td>Automobiles, pre World War I, close-up</td>
<td>$1.00-$10.00</td>
<td></td>
</tr>
<tr>
<td>Airplanes, pre-World War I</td>
<td>$2.50-$12.50</td>
<td></td>
</tr>
<tr>
<td>Bierstadt Bros.-western and New Bedford, including whaling</td>
<td>$5-$25 (higher for glass examples)</td>
<td></td>
</tr>
<tr>
<td>Carbutt-Rocky Mt. series and Capt. Fisk Expedition</td>
<td>$3-$15</td>
<td></td>
</tr>
<tr>
<td>Daguerreotype stereos (not in case- other than statuary)</td>
<td>$100 up</td>
<td></td>
</tr>
<tr>
<td>Grinnell or Hayes Expedition</td>
<td>$10 up (higher on glass)</td>
<td></td>
</tr>
<tr>
<td>Mascher Stereoscopic Locket, with views or portrait</td>
<td>$350</td>
<td></td>
</tr>
</tbody>
</table>

We are also looking for breastpins with imprint on back of National Miniature Gallery (name may be abbreviated). These should contain a tiny Daguerreotype. Our offer is $250 to $500 each in fine condition. (Please do not restore Dag. if it is tarnished!)

We also buy old postcards, primarily those before 1915, in unpicked lots or albums or selected items.

In general, we will buy anything of quality, either singly in the case of rarities, or in large lots or collections in the case of availability. We can use western views, all transportation- train, canal boat, ship, harbor, levees, etc., etc., industry, stores, other interiors, occupations, photographers and their studios or equipment, military subjects, all celebrities, and foreign views, especially older ones. Comics and genre also. Paper, tissues, glass, etc.

FOR SALE:
Except for very rare single items, we prefer to sell what comes our way in lots. This saves us time, and offers you a chance to buy to advantage, especially as we sell the gems along with the less dramatic views. Let us know your wants.

FREDERICK S. LIGHTFOOT 11 COURT DRIVE HUNTINGTON STA., N.Y. 11746
Was It The First?

KILBURN
(Cont. from page 3)

as a studio photo of a statue, or a flower arrangement. It is quite confusing in his early output to find as many as three subjects, and seven different negatives, bearing the same number.

In addition to his standard, serially-numbered views, Kilburn also produced a series of some 900 cabinet-sized stereos from 1877 to 1880, and a rather strange little series of standard-sized views with numbers from one to about 180, in 1877. The latter seems to have been an attempt to "start over" in his numbering, which was quickly abandoned. He also produced a limited group of non-stereo views, usually from one side of a stereograph, and, according to Lorraine Dexter, some lantern slides.

Kilburn's work was divided into several major classes: First, the many geographic series, in which popular areas such as Washington, D.C., New England, or the "Grand Tour" countries of Europe were covered in a group of sequentially-numbered views. As far as I can determine, however, he never issued boxed sets, as did Underwood. Often these were repeatedly re-done and updated; there are, for example, five different sets on Switzerland, and nine on Niagara Falls. On the other hand, Mexico, the subject of some of his finest personal work, was never redone. Some areas were unaccountably slighted; he seems to have never visited the Pacific Northwest photographically until 1896, nor the Far East until 1900.

Another major category was events of wide current interest to the public. Here we find records of the Chicago World's Fair, the Russian Coronation, and dozens of minor expositions and state fairs.

Third was his coverage of unplanned events — the equivalent of today's news photography. This included the Boston Fire, the Spanish-American War, the San Francisco Earthquake, the Kansas City Flood, and many others.

Finally, a major stock in trade were the sentimental or genre photos — a category which can range from copies of religious cycloramas to a long series on marriage; from comedy to pathos. In the emotional days of the Victorian era, these sold well, and perhaps as much as 10 per cent of his total output was in this line. One thing he avoided completely was any off-color subject. He did reproduce several nude paintings and sculptures, but these were "classics", and socially acceptable. With one single exception (No. 7740, "The Morning Bath") I have seen nothing of his which approached adult nudity or smut. He catered to the family trade, and left the racy subjects to other companies.

The Kilburn operation, in summary, is a fascinating one of which little is fully known over its long existence. There are many specialized problems for collectors: Sorting out, on the basis of all available views, the cycles of issue and replacement in his very early views. What was behind his abortive attempt at re-numbering? What was the progressive position of Davis in the operation? What were the outlines of his distribution system? These questions and many others will keep students busy for years, and collaboration among those interested will be most essential.

Page Twelve