

12-1-1977

The Kilburn Brothers Stereoscopic View Company

Thomas W. Southall

Follow this and additional works at: https://digitalrepository.unm.edu/arth_etds



Part of the [History of Art, Architecture, and Archaeology Commons](#)

Recommended Citation

Southall, Thomas W. "The Kilburn Brothers Stereoscopic View Company." (1977). https://digitalrepository.unm.edu/arth_etds/40

This Thesis is brought to you for free and open access by the Electronic Theses and Dissertations at UNM Digital Repository. It has been accepted for inclusion in Art & Art History ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

UNIVERSITY OF NEW MEXICO



A14403 279847

LD

3781

N563S.7255

cop. 2

KILBURN
BROTHERS
STEREOSCOPIC
VIEW
COMPANY

SOUTHALL

RECEIVED
JAN 10 1964
U.S. DEPARTMENT OF AGRICULTURE
WASHINGTON, D.C.

IMPORTANT!

Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be paid for at the current rate of typing

A14403 279847

DATE DUE	
DEC 11 '78	MAY 27 '87
REC'D UNM 16 '78	JUL -4 '87
JUL 26 1979	SEP 27 1991
NOV 25 '83	DEC 20 1990
AUG -379	NOV 23
NOV 25 '83	
SEP 15 1984	
REC'D UNM SEP 28 '84	
REC'D MAY 11 '87	
JAN 10 1990	
MAY 15 1996	
OCT 28 1999	

DEMCO 38-297

THE UNIVERSITY OF NEW MEXICO
ALBUQUERQUE, NEW MEXICO 87131

POLICY ON USE OF THESES AND DISSERTATIONS

Unpublished theses and dissertations accepted for master's and doctor's degrees and deposited in the University of New Mexico Library are open to the public for inspection and reference work. *They are to be used only with due regard to the rights of the authors.* The work of other authors should always be given full credit. Avoid quoting in amounts, over and beyond scholarly needs, such as might impair or destroy the property rights and financial benefits of another author.

To afford reasonable safeguards to authors, and consistent with the above principles, anyone quoting from theses and dissertations must observe the following conditions:

1. Direct quotations during the first two years after completion may be made only with the written permission of the author.
2. After a lapse of two years, theses and dissertations may be quoted without specific prior permission in works of original scholarship provided appropriate credit is given in the case of each quotation.
3. Quotations that are complete units in themselves (e.g., complete chapters or sections) in whatever form they may be reproduced and quotations of whatever length presented as primary material for their own sake (as in anthologies or books of readings) ALWAYS require consent of the authors.
4. The quoting author is responsible for determining "fair use" of material he uses.

This thesis/dissertation by Thomas W. Southall has been used by the following persons whose signatures attest their acceptance of the above conditions. (A library which borrows this thesis/dissertation for use by its patrons is expected to secure the signature of each user.)

NAME AND ADDRESS

DATE

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

LIBRARY OF THE NEW YORK

1. The purpose of this form is to provide a means for the library to obtain information regarding the use of its books and documents. It is to be filled out by the user of the material and returned to the library.

2. The information obtained from this form will be used by the library to determine the needs of its users and to provide the best possible service.

3. The information obtained from this form will be used by the library to determine the needs of its users and to provide the best possible service.

4. The information obtained from this form will be used by the library to determine the needs of its users and to provide the best possible service.

5. The information obtained from this form will be used by the library to determine the needs of its users and to provide the best possible service.

6. The information obtained from this form will be used by the library to determine the needs of its users and to provide the best possible service.

7. The information obtained from this form will be used by the library to determine the needs of its users and to provide the best possible service.

NAME AND ADDRESS

DATE

This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of The University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

The Kilburn Brothers Stereoscopic View Company

Title

Thomas W. Southall

Candidate

Department of Art

Department

Bernard Spolsky

Dean

September 1, 1977

Date

Committee

Frank Coke

Chairman

Douglas R. George

Beaumont Newhall

COPYRIGHT

by

Thomas W. Southall

1977

THE KILBURN BROTHERS STEREOSCOPIC
VIEW COMPANY

BY
THOMAS W. SOUTHALL
B.A., St. Lawrence University, 1973

THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts in Art History
in the Graduate School of
The University of New Mexico
Albuquerque, New Mexico
December 1977

LD
3781
N563 S. 7255
cop. 2

ACKNOWLEDGMENTS

Special appreciation is due T.K. Treadwell, of Bryan, Texas, for his generous assistance and encouragement. Treadwell's outstanding collection includes over 6,000 Kilburn stereographs. Amounting to over one third of the Kilburns' total output, Treadwell's carefully selected sampling of Kilburn views is by far the best collection representing the full range of the Kilburns' publishing activities. In addition to allowing me free access to his collection, Treadwell has been equally generous in sharing the results of his own research on the Kilburn firm. Treadwell's statistical study and cataloging of his collection has been particularly valuable in providing the basis for the appendices on the dating of Kilburn stereographs.

Lura Woodside Watkins, Middleton, Massachusetts, is also to be thanked for allowing me to study her stereograph collection which is especially rich in early, rare Kilburn stereographs.

Other individuals and museums that have generously allowed me to study and reproduce stereographs from their collections include: Mildred Lakeway, Littleton, New Hampshire; Richard Levy, Albuquerque, New Mexico; International Museum of Photography at George Eastman House, Rochester, New York; New Hampshire Historical Society, Concord, New Hampshire; and the Museum of New Mexico, Santa Fe, New Mexico.

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATIONS
455 FIFTH AVENUE
NEW YORK 17, N. Y.

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATIONS
455 FIFTH AVENUE
NEW YORK 17, N. Y.

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATIONS
455 FIFTH AVENUE
NEW YORK 17, N. Y.

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATIONS
455 FIFTH AVENUE
NEW YORK 17, N. Y.

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATIONS
455 FIFTH AVENUE
NEW YORK 17, N. Y.

The staff of the Littleton Public Library, Ellen Robbins, Head Librarian; and members of the Littleton Historical Society, John Farr, Mary Heald and Francis Heald have been especially helpful in providing information on the Kilburns and the history of Littleton.

I am also very grateful to the members of my Thesis Committee, Van Deren Coke, Beaumont Newhall, and Douglas George for their patient and careful reading of the text and their helpful suggestions for its improvement.

THE KILBURN BROTHERS STEREOSCOPIC
VIEW COMPANY

BY

Thomas W. Southall

ABSTRACT OF THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts in Art History
in the Graduate School of
The University of New Mexico
Albuquerque, New Mexico

December 1977

ABSTRACT

In 1865 in the small northern New Hampshire town of Littleton, Edward and Benjamin West Kilburn founded the Kilburn Brothers Stereoscopic View Company. Stereoscopic photography is the process whereby mounted pairs of slightly different photographs give the illusion of three dimensionality when viewed through a stereoscope. Stereography had been introduced to America over ten years before the Kilburns began publishing views, but it became an especially popular form of parlor entertainment in the decade following the Civil War.

Particularly noted for their stereographs of the White Mountains, the Kilburn Company also published quantities of views of national and international subjects. While most pioneer stereograph publishers had withdrawn from the business by the 1880's, the Kilburn Company lasted until 1910. In its last decade of operation, the Kilburn firm expanded its catalogue to include over 17,000 different views, and reached its peak annual production of over five million stereographs.

Of the thousands of American stereograph publishers, it is the size, longevity, and outstanding quality of the Kilburn stereographs that make the Kilburn Brothers Stereoscopic View Company an important subject for study.

B.W. Kilburn has been credited by both his contemporaries and by historians with producing most of the photography

for the first ten or fifteen years of the firm's existence. Special attention, therefore, has been given to establishing which of the Kilburn stereographs were really made by B.W. Kilburn, and in determining which views were purchased or pirated from other publishers. While identifying B.W. Kilburn's own work and artistic achievement is important, it is even more important to study the relationship between the personal style of individual photographers like B.W. Kilburn, and how their work was affected by commercial demands and visual models in other media.

The history of the first fifteen years of the Kilburn Company has been emphasized because it was during this time that the Kilburns developed their production system, achieved a national reputation, and pioneered as a leading company in the stereograph industry.

1950

1951

THE STATE OF TEXAS

COUNTY OF DALLAS

IN SENATE

COMMISSIONERS OF THE LAND OFFICE

REPORT

TO THE SENATE

FOR THE YEAR 1951

AND

FOR THE YEAR 1952

AND

FOR THE YEAR 1953

AND

FOR THE YEAR 1954

AND

FOR THE YEAR 1955

AND

FOR THE YEAR 1956

AND

FOR THE YEAR 1957

TABLE OF CONTENTS

	Page
Collections.....	x
List of Figures.....	xi
I. Introduction.....	1
II. White Mountain Tourism and Cultural Influences on the Kilburns.....	9
III. Edward and Benjamin West Kilburn.....	21
IV. History of the Kilburn Firm 1865-81.....	29
V. History of the Kilburn Firm 1881-1910.....	70
VI. The Significance of Kilburn Stereographs.....	82
Appendix A - Dating of Kilburn Stereographs.....	91
Appendix B - Chronological Progression of Published Kilburn Stereographs.....	102
Appendix C - Catalogue of Early Kilburn Titles.....	106
Figures.....	135
Bibliography.....	186

COLLECTIONS

The following abbreviations have been used to identify the sources for stereographs illustrated or discussed in the text and appendices.

GEH	International Museum of Photography at George Eastman House, Rochester, New York
ML	Mildred Lakeway, Littleton, New Hampshire
RL	Richard Levy, Albuquerque, New Mexico
LPL	Littleton Public Library, Littleton, New Hampshire
NHHS	New Hampshire Historical Society, Concord, New Hampshire
TKT	T.K. Treadwell, Bryan, Texas
TWS	Thomas W. Southall, Albuquerque, New Mexico
LWW	Lura Woodside Watkins, Middleton, Massachusetts

LIST OF FIGURES

Figure

- 1 Joseph L. Bates label, c.1867, (TKT)
- 2 Kilburn: No. 2. Profile House, c.1865, (LWW)
- 3 Kilburn: No. 107. Glen House, c.1867, (TKT)
- 4 Langenheim: The Willey House, White Mountains N.H., c.1859, (RL)
- 5 Bierstadt Bros.: 240. The Basin, Franconia Notch, N.H., c.1860, (NHHS)
- 6 Soule: No. 17. Thompson's Cascades - Major Rogers' Bath, c.1860-62, (NHHS)
- 7 Benjamin West Kilburn, (from Jackson, History of Littleton, II, 16)
- 8 Edward Kilburn, (from Jackson, History of Littleton, I, 434)
- 9 Lizzie Kilburn Remich, (from The Granite Monthly, 17, No. 3 [1894], 174)
- 10 Daniel Clark Remich, (from The Granite Monthly, 17, No. 3 [1894], 174)
- 11 Kilburn: No. 84. Franconia Notch from Echo Lake, c.1867, (TKT)
- 12 Kilburn: No. 84. Franconia Notch from Echo Lake, c.1869-72, (TKT)
- 13 Kilburn: No. 84. Franconia Notch from Echo Lake, c.1869-72, (TKT)
- 14 Kilburn: No. 84. Franconia Notch from Echo Lake, c.1872-3, (TKT)
- 15 Kilburn: 84. Franconia Notch from Echo Lake, c.1873-6, (TKT)
- 16 Kilburn: No. 74. On the Pemigewasset, 1865, (LWW)
- 17 Kilburn: No. 35. Sunset on Mt. Webster, 1865, (LWW)
- 18 Kilburn: No. 166. Crow Island, Casco Bay, 1865, (LWW)

9. Exhibit A - [illegible] (from The [illegible] [illegible])
[illegible] [illegible] [illegible]
10. Exhibit B - [illegible] (from The [illegible] [illegible])
[illegible] [illegible] [illegible]
11. Exhibit C - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]
12. Exhibit D - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]
13. Exhibit E - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]
14. Exhibit F - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]
15. Exhibit G - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]
16. Exhibit H - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]
17. Exhibit I - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]
18. Exhibit J - [illegible] (from [illegible] [illegible])
[illegible] [illegible] [illegible]

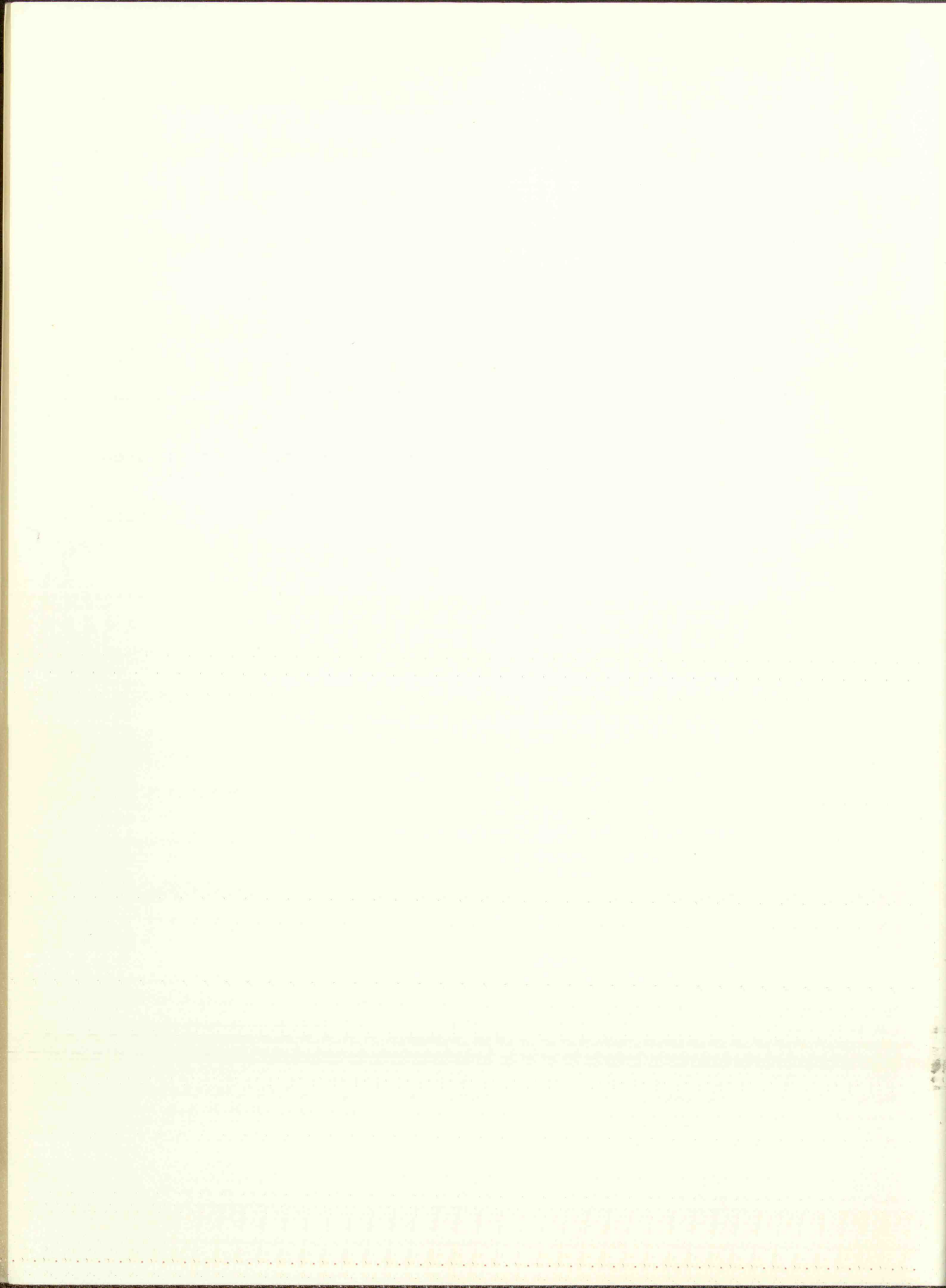
- 19 Kilburn: No. 56. Waiting for Deer, 1865, (LWW)
- 20 Kilburn: No. 125. The Babbling Brook, c.1867, (LWW)
- 21 Kilburn: No. 238. Hazel Dell, Mt. Auburn, 1866,
(LWW)
- 22 Kilburn: No. 57. Making Maple Sugar, c.1866, (LWW)
- 23 Kilburn: No. 149. Lake of the Clouds from Mt. Wash-
ington, c.1866, (NHHS)
- 24 Kilburn: No. 150. Cloud View from Mt. Washington,
c.1866, (LWW)
- 25 Kilburn: No. 135. Jacob's Ladder, Mt. Washington
R.R., 1868, (LWW)
- 26 Kilburn: 1825. The Great Trestle, Mt. Washington
Railway, c.1878, (TKT)
- 27 Kilburn: No. 541. President Grant and Party, 1869,
(LWW)
- 28 Kilburn: No. 163. Winter Sports, c.1869, (TKT)
- 29 Kilburn: No. 161. Autumn Sports, c.1869, (TKT)
- 30 Kilburn: No. 159. Partridge, c.1869, (TKT)
- 31 Kilburn: No. 10. Below the Falls, c.1872-3, (TKT)
- 32 Kilburn: No. 158. Fox, c.1868, (LWW)
- 33 Kilburn: No. 412. Farm Yard, c.1869, (LWW)
- 34 Kilburn: No. 349. New Skates, c.1868, (LWW)
- 35 Kilburn: No. 496. Practical Mechanics, c.1869,
(TKT)
- 36 Kilburn: No. 409. Forbidden Fruit, c.1869, (LWW)
- 37 Kilburn: No. 340. The Bachelor's Dream, c.1869,
(TKT)
- 38 Kilburn: 7635. Our Blackberries, 1892, (TKT)
- 39 Kilburn: 12254. A Four-in-Hand, 1897, (TKT)
- 40 Kilburn: 11672. A Lover of Art, 1897, (TKT)
- 41 Kilburn: No. 428. Birds of New England, c.1869,
(TWS)

- 42 Kilburn: No. 831. Water Nymphs' Chapel, 1872, (TWS)
- 43 Kilburn: No. 202. Frost Work, c.1867-8, (TKT)
- 44 Kilburn: No. 1278. "All night by the white stars'
frosty gleams; He groined his arches and matched
his beams," Illustration of the Vision of Sir
Launfal (Lowell's Poems), 1874, (TKT)
- 45 Kilburn: No. 927. South Dome, Yosemite, Cal., 1872.
Original probably by Hazeltine, (TKT)
- 46 Kilburn: No. 970. Camping out California, 1872.
Original probably by Hazeltine, (TKT)
- 47 Kilburn: No. 925. Yosemite Falls, Yosemite, Cal.,
1872. Original probably by Hazeltine, (TKT)
- 48 Kilburn: No. 937. Cap of Liberty, Yosemite, Cal.,
1872. Original probably by Hazeltine, (TKT)
- 49 Kilburn: No. 118. Georgianna Falls, Franconia
Notch, 1865, (TKT)
- 50 Kilburn: No. 1021. Arch Street, from Summer, Ruins
of the Great Fire in Boston in November, 1872,
(TKT)
- 51 Kilburn: No. 1076. A Family Group, Mexico, 1873,
(TKT)
- 52 Kilburn: No. 1144. Popocatapetl, from Ameca-meca,
Mexico, 1873, (TKT)
- 53 Kilburn: No. 1059. Market Scene, City of Mexico,
1873, (TKT)
- 54 Kilburn: No. 1057. View in the City of Mexico,
Market in foreground, 1873, (TWS)
- 55 Kilburn: No. 1071. Fountain and Water Carriers,
City of Mexico, 1873, (TKT)
- 56 Kilburn: No. 1091. Group of Mexican Wax Work,
1873, (TKT)
- 57 Kilburn: No. 1194. Scavengers of Vera Cruz, Mexico,
1873, (TKT)
- 58 Kilburn: No. 1088. Mexican Beggar, 1873, (TKT)
- 59 Kilburn: No. 1086. Mexican Flower Girl, 1873, (TKT)
- 60 Kilburn: 1916. Cottage Home, Bermuda, 1875, (TWS)

- 61 Manufactory, Kilburn Stereoscopic View Company,
 (from Jackson, History of Littleton, II, 18)
- 62 Kilburn: 9. Manitou and Pikes Peak, Colorado,
 1877, (TKT)
- 63 Kilburn: 9. Manitou and Pikes Peak, Colorado,
 1877, (TKT)
- 64 Kilburn: 2345. Abbotsford, from the River, 1877,
 Original by G.W. Wilson. (LPL)
- 65 Kilburn: 2879. Sixty-five Tons of Silver Bullion,
 Leadville, Col., 1881. Original by Gurnsey,
 1879, (TKT)
- 66 Kilburn: No. 2598. Charles Sumner, 1881. Copy-
 righted 1874 by I.L. Rogers, originally published
 by Soule, (TKT)
- 67 Kilburn: 2723. A Member of "The Sorosis," 1881.
 Copyrighted 1871 by J.P. Soule, (TKT)
- 68 Kilburn: 3286. The Artist, and his friends, 1883.
 Copyrighted 1870 by James A. Hurst, (TKT)
- 69 Kilburn: 7929. The Surging Sea of Humanity at the
 opening of the Columbian Exposition, 1893, (TWS)
- 70 Kilburn: 9004. Sleeping Majesties, Transportation
 Building, World's Columbian Exposition, 1894,
 (TKT)
- 71 Kilburn: 8114. Listening to the Band, Columbian
 Exposition, 1893, (TKT)
- 72 Kilburn: 12724. Women Prospectors on their way to
 the Klondyke, 1898, (TKT)
- 73 Kilburn: 5252. The Bridge Builders, Johnstown, Pa.
 U.S.A., 1889, (TKT)
- 74 Kilburn: 16857. What an Earthquake can do for a
 modern city in three minutes, San Francisco,
 1906, (TKT)
- 75 Kilburn: 12636. Blow! Blow the Bugle, Rally for
 the Maine, 1898, (TKT)
- 76 Kilburn: 16332. Cutting department of B.W. Kilburn
 & Co's. Celebrated Stereoscopic View Factory,
 1906, (ML)

- 77 Kilburn: 16329. Order Department, B.W. Kilburn & Co's. Stereoscopic View Factory, 1905, (ML)
- 78 Kilburn: 5350. The Comrades Lunch, 1890, (TWS)
- 79 Kilburn: 1751. Five Points, New York, 1874, (LPL)
- 80 Kilburn: No. 622. Pentagraph Room, American Print Works, 1870, (TKT)
- 81 Currier and Ives: American Farm Yard - Morning, 1857, (from Currier and Ives' America, Fig. 13)
- 82 Kilburn: No. 170. Silver Cascade, Crawford Notch, c.1867-8, (TWS)
- 83 Bierstadt Bros.: 2787. Crystal Cascade, White Mountains, N.H., c.1865 (TWS)
- 84 J.C. Burritt: Buttermilk Creek, Ithaca, N.Y., c.1865, (TKT)
- 85 Kilburn: No. 263. Niagara Falls from Suspension Bridge, c.1867, (LWW)
- 86 Soule: No. 312. Distant View of Niagara from below Suspension Bridge, c.1865, (TKT)
- 87 Barker: Railway Suspension Bridge and Falls of Niagara, c.1875, (TWS)
- 88 Kilburn: No. 264. Suspension Bridge, c.1867, (TWS)
- 89 Barker: Niagara Falls Suspension Bridge, c.1867, (TWS)
- 90 Kilburn: No. 266. Carriage Way, Suspension Bridge, c.1867, (TKT)
- 91 Soule: No. 316. Niagara - Suspension Bridge - The Interior, c.1865, (TWS)
- 92 Barker: Interior of Suspension Bridge, c.1867, (TWS)
- 93 Soule: No. 318. Niagara - Suspension Bridge from Toll Gate, c.1865, (TWS)
- 94 N. Currier: The Rail Road Suspension Bridge Near Niagara Falls, 1856, (from Currier and Ives' America, Fig. 22)

- 95 Back of first issue Kilburn stereograph showing revenue stamp and style of identification and typography that was used for most Kilburn stereographs until 1881, (TKT)
- 96 Patterned back with "KB" initials first used for Kilburn's Mexican series in 1873, (TKT)
- 97 One of many patterned back designs used for most Kilburn stereographs (other than Mexican series) issued between 1873 and 1876, (TWS)
- 98 Script typography used between 1877 and 1880, (TWS)
- 99 Block lettering Kilburn Brothers mount used between 1881 and 1890, (TWS)
- 100 Block lettering and B.W. Kilburn identification used with minor typeface variations for all views issued after 1890. This combination may have been used as early as 1881 for the artistic size new series views, (TWS)

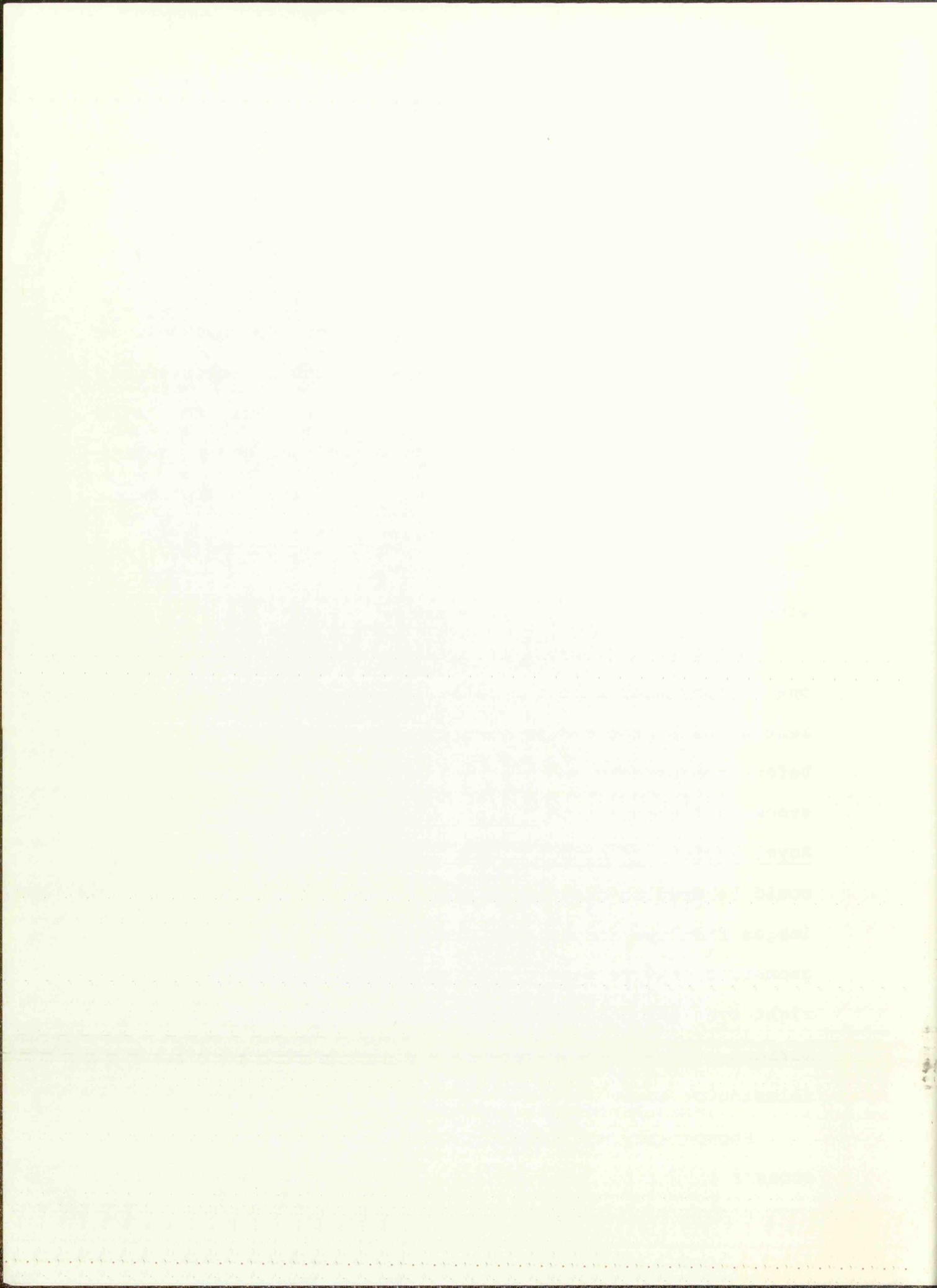


I. INTRODUCTION

The minutely detailed accuracy of photography appeared to be pure magic to a world that had been unaware of the limitations of hand-drawn images. In discussing the daguerreotype, an author in The Hand-Book of Heliography exclaimed in 1840 "The objects themselves are, in one sense, their own delineators, and perfect accuracy and truth... are necessitated."¹ The first excitement was, however, only the beginning. Photography was still short of being a total counterfeit of reality because it lacked the ability to reproduce color, movement, and three dimensional space. It was not long before at least this last shortcoming was corrected with the development of stereography.

Along with Daguerre and Talbot, Charles Wheatstone was one of many people in the early nineteenth century experimenting with problems in visual perception. In 1838, even before photography was announced to the world in 1839, Wheatstone published in the Philosophical Transactions of the Royal Society of London a description of a stereoscope that could be used to create the illusion of three dimensional images from two dimensional drawings. Two slightly different geometric designs were viewed separately by the left and right eyes through a reflecting stereoscope constructed of mirrors. These images were merged in the mind to create the illusion of depth.

Photography was almost immediately adapted to Wheatstone's invention, thus producing illusions in not just



geometrical designs, but the objects of the world. All the photographer had to do was to make two slightly different photographs of the same subjects, each corresponding to the slightly different images perceived by the left and right eyes. This was first done by placing two cameras next to each other or by moving a single camera a few inches to the side to make a second exposure. Eventually, by the mid 1850's special stereoscopic cameras were developed with two lenses placed two to three inches apart (corresponding to the distance between the eyes), that could make two simultaneous exposures on a single negative plate.² Although not adopted by all photographers, these twin lens stereoscopic cameras were much easier to use. The simultaneous exposure of both stereoscopic images was necessary in order to be able to record moving subjects. Stereographs were made using daguerreotypes, ambrotypes, and tintypes, but by far the most common form was the paper print on a cardboard mount.

The most popular early style of viewer was the wedge-shaped, box stereoscope designed in 1849 by the Scottish scientist Sir David Brewster. A pair of magnifying viewing lenses was placed at one end of this hand-held stereoscope, with the stereograph being put in a slot at the opposite end. For opaque prints there was an opening in the top of the stereoscope to admit light. In improved models, ground glass backs were used for the viewing of transparent glass stereographs. Popular acceptance of stereography and Brewster's stereoscope was assured when, at the 1851 Crystal

Palace Exhibition, Queen Victoria was presented with an elaborately decorated box stereoscope. In 1856, Brewster's publication of The Stereoscope, Its History, Theory, and Construction helped further increase the public's enthusiasm for this new three dimensional art form.

In America, the leading stereograph propagandist was the famous physician and author, Oliver Wendell Holmes. Between 1859 and 1863, the Autocrat of the Breakfast Table, as Holmes was known to his readers, contributed a series of articles on stereography to the Atlantic Monthly. Just as the Queen's and Brewster's interest in stereography had helped its popularity in England, Holmes's honored reputation served to contradict the elitist argument that stereographs were just toys for children and the uneducated.

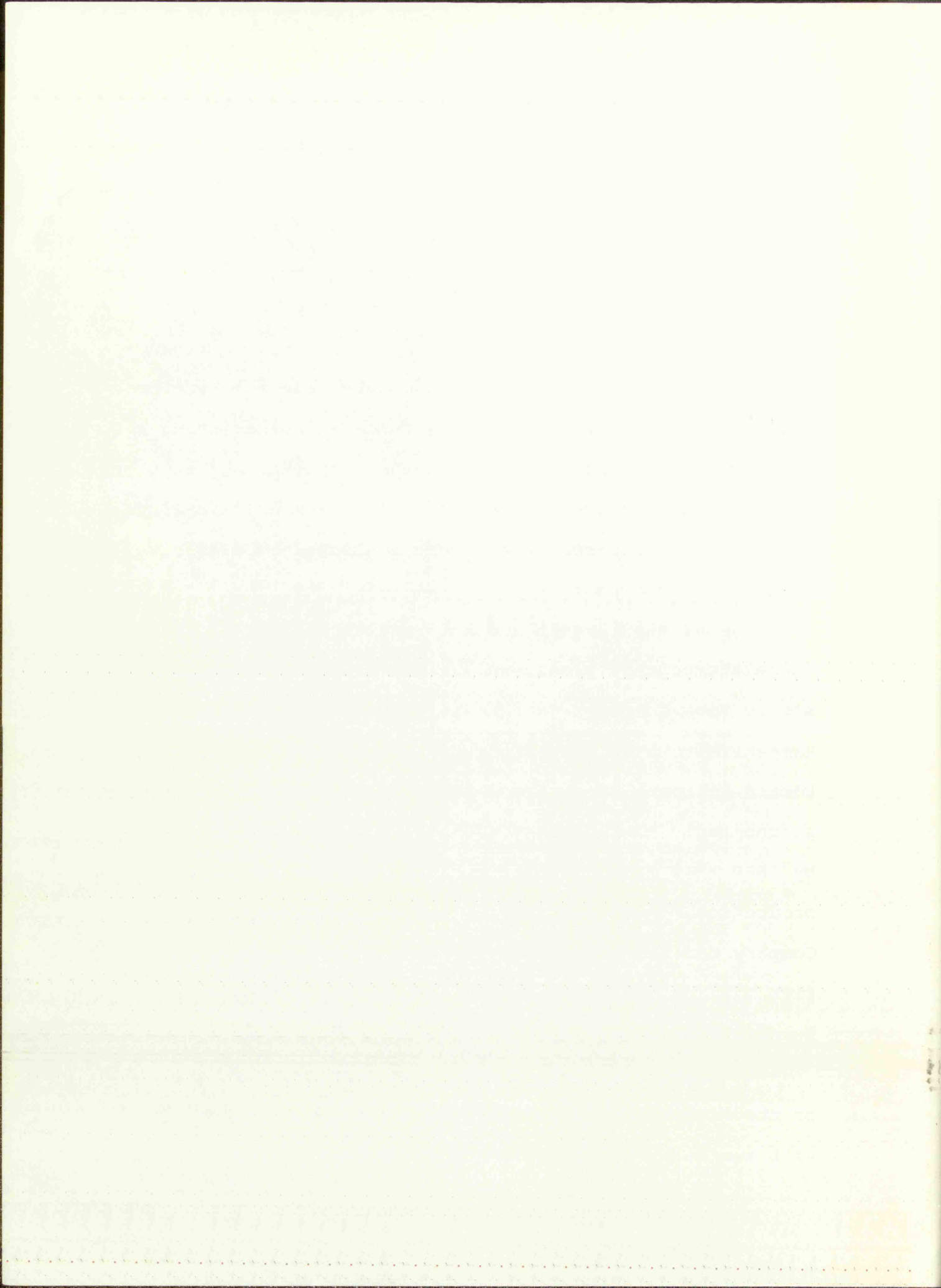
In many respects, even more important than Holmes's articles was his own design in 1859 of a simple hooded stereoscope. Manufactured and improved by Joseph Bates of Boston (and illustrated in Bates's label on the back of many Kilburn stereographs [Fig. 1]), Holmes's rather awkward looking stereoscope had little of the elegance of Brewster's richly finished wooden boxes. However, the fact that Holmes's model was far easier to adjust and much cheaper to produce greatly contributed to the lasting popularity of stereography in America.

Once perfected, the popularity of the stereograph was tremendous and outlasted all other fads or styles of photographic presentation throughout the nineteenth century.³

The competition in the stereograph market was intense and the production of the large manufacturers staggering. By 1858 the London Stereoscopic Company had an inventory of over 100,000 negatives. During 1862 they sold over one million stereographs.⁴ Yet, while in Europe the excitement over stereographs was gone by the early 1860's, in America the slogan of the London Stereoscopic Company, "a stereoscope in every home" was to become more true than anywhere else.⁵ William Culp Darrah, the foremost authority on the history of the stereograph in America, estimates that in the United States, between 1858 and 1920, three and a half to four million different views were published by over five thousand stereo photographers.⁶

One of the largest and the longest lasting of all of these stereograph producers was the Kilburn Brothers Stereoscopic View Company, founded in 1865 in the northern New Hampshire town of Littleton, by Benjamin West Kilburn and Edward Kilburn. From a modest start of about 170 different stereographs the success of the Kilburns was so great that by 1880 they had made Littleton the "world capital of stereo production."⁷ Outlasting all major competitors, the Kilburn Company did not even reach its peak annual production of five million stereographs until the first decade of the twentieth century.⁸

In the early years of American stereography, the scope of the Kilburn Brothers' activities can only be compared with two other great family partnerships; that of William



and Frederick Langenheim in Philadelphia, and E. & H.T. Anthony in New York. However, the Langenheims, who introduced stereography to America and had produced stereos since 1854, sold their stereo business in 1864 in order to concentrate on lantern slide production.⁹ For the Anthonys, even more than for the Langenheims, stereographs were just one part of their photographic activities. By the mid 1870's, the Anthonys were winding down their stereo business in order to devote themselves to their huge photographic supplies business and issued their last stereos in 1881 or 1882 primarily as a promotion of their new gelatin dry plates.¹⁰ Of the three largest early American firms, the Langenheims, Anthonys, and the Kilburns, the Anthonys were the most prolific, publishing several hundred thousand views in 1861 and 1862 alone.¹¹ Their extensive outlets for photographic supplies greatly facilitated distribution of stereographs and made their large and diversified list of stereographs commercially feasible. However, the role of the Anthonys was primarily that of publisher, issuing many groups of views from all over the world made by many different photographers. In contrast, for at least the first fifteen years of the Kilburn Brothers' firm, the majority of the photographs were actually made by Benjamin West Kilburn himself. For this early work Kilburn came to be regarded as one of the finest landscape photographers in America.

Starting with local views of New Hampshire scenery, B.W. Kilburn gradually photographed farther and farther

afield covering Maine, Boston, Niagara Falls, Montreal, Philadelphia, Washington D.C., and Virginia by 1870. Like most other stereo publishers, the Kilburns also bought or pirated stereographs made by other photographers, most notably views of California, Europe, and the Middle East. In 1873, B.W. Kilburn photographed in Mexico, and then Bermuda in 1875. In 1877, a photographic trip to the British Isles marked the first of many Kilburn trips to Europe. This coverage of national and international subjects included documentation of significant events, primarily fires and natural disasters, as well as quantities of genre subjects intended purely for entertainment.

In the late 1880's and 1890's, the Kilburn Company met new, even tougher competition with the organization of Underwood and Underwood and the Keystone View Company. In this period of stereograph revival, mass production and marketing techniques pushed American stereograph production into the millions of views annually.¹²

When stereograph production in Littleton finally ceased in 1910 following the death of B.W. Kilburn, the Kilburn Company had spanned an important period of American history. Since the close of the Civil War, America had grown tremendously, both physically with the exploration and settlement of the West, and commercially, through increased industrialization. Kilburn stereographs not only recorded aspects of this changing environment and culture but were also very much a part of it. Stereography was a product of nineteenth

century popular demands upon photography. Involved in a commercial enterprise, as were most nineteenth century photographers, stereograph manufacturers had to respond to changing interests in both what and how things were to be seen. By the time of the closing of the Kilburn factory, the significance of stereography had been diminished by the development of new sources of information and entertainment such as illustrated newspapers and magazines, and the beginning of cinematography. In the meantime, stereographs published by the Kilburns had been one of the leading sources of visual information to America.

Due to the longevity of the Kilburn firm, its wide photographic coverage of diverse American and international subjects, and the outstanding quality of Kilburn stereographs, the Kilburn Brothers Stereoscopic View Company provides a unique opportunity to study the operations of a large photographic publisher and its changing relationship to the American scene.

FOOTNOTES

¹The Handbook of Heliography (London, 1840), p. 45.

²Ibid., p. 260.

³Robert Taft, Photography and the American Scene (1938; rpt. New York: Dover, 1964), p. 185.

⁴William Culp Darrah, Stereo Views: A History of Stereographs in America and Their Collection (Gettysburg, Pa.: Times and News, 1964), p. 7.

⁵Arthur T. Gill, "Early Stereoscopes," The Photographic Journal, 109 (1969), 650.

⁶Darrah, p. 12.

⁷Ibid., p. 42.

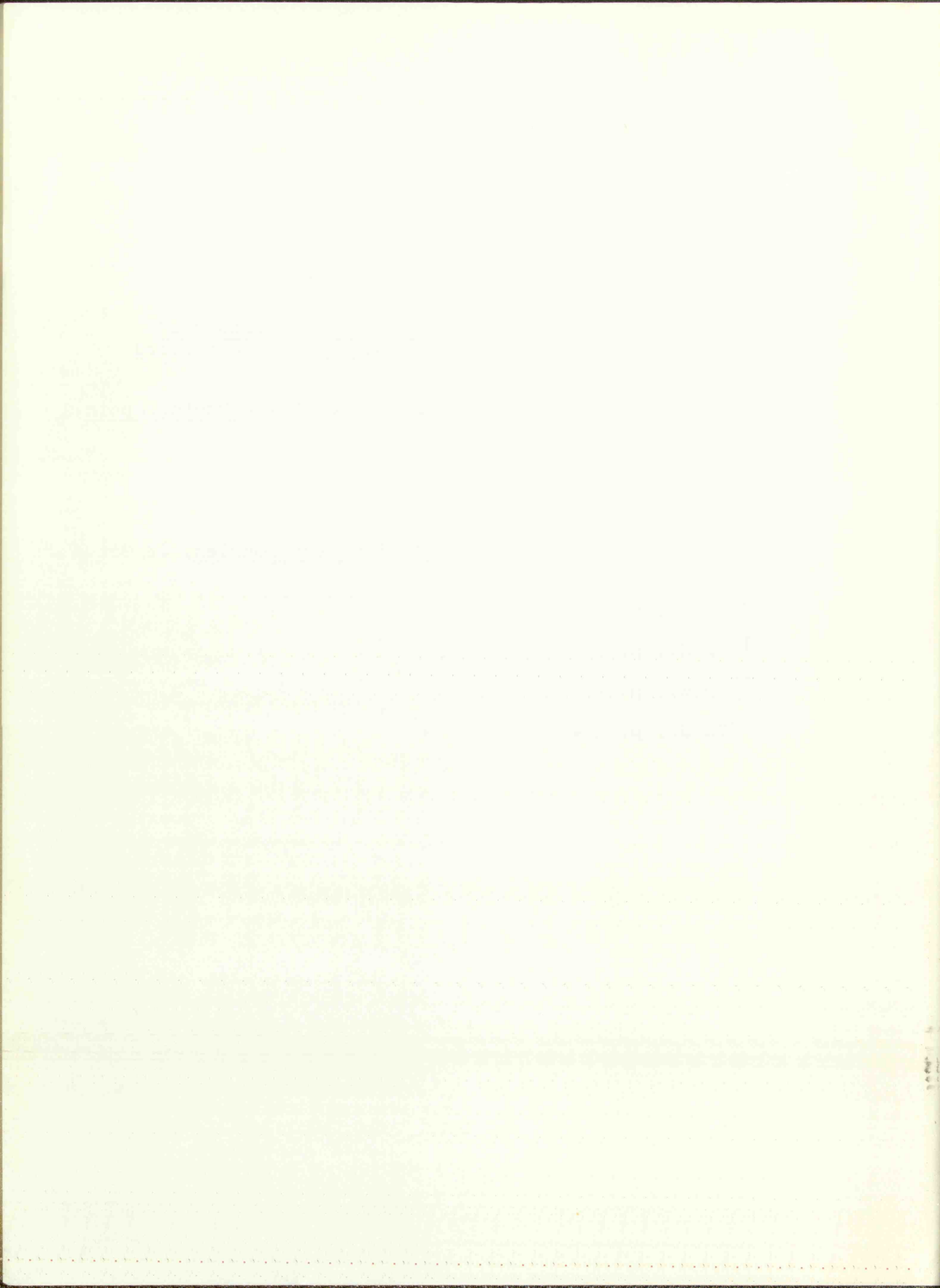
⁸"Passing of View Shop," The Littleton Courier, 28 Oct. 1909, p. 1.

⁹Darrah, p. 7.

¹⁰Ibid., p. 39.

¹¹Ibid., p. 8.

¹²Ibid., p. 114.



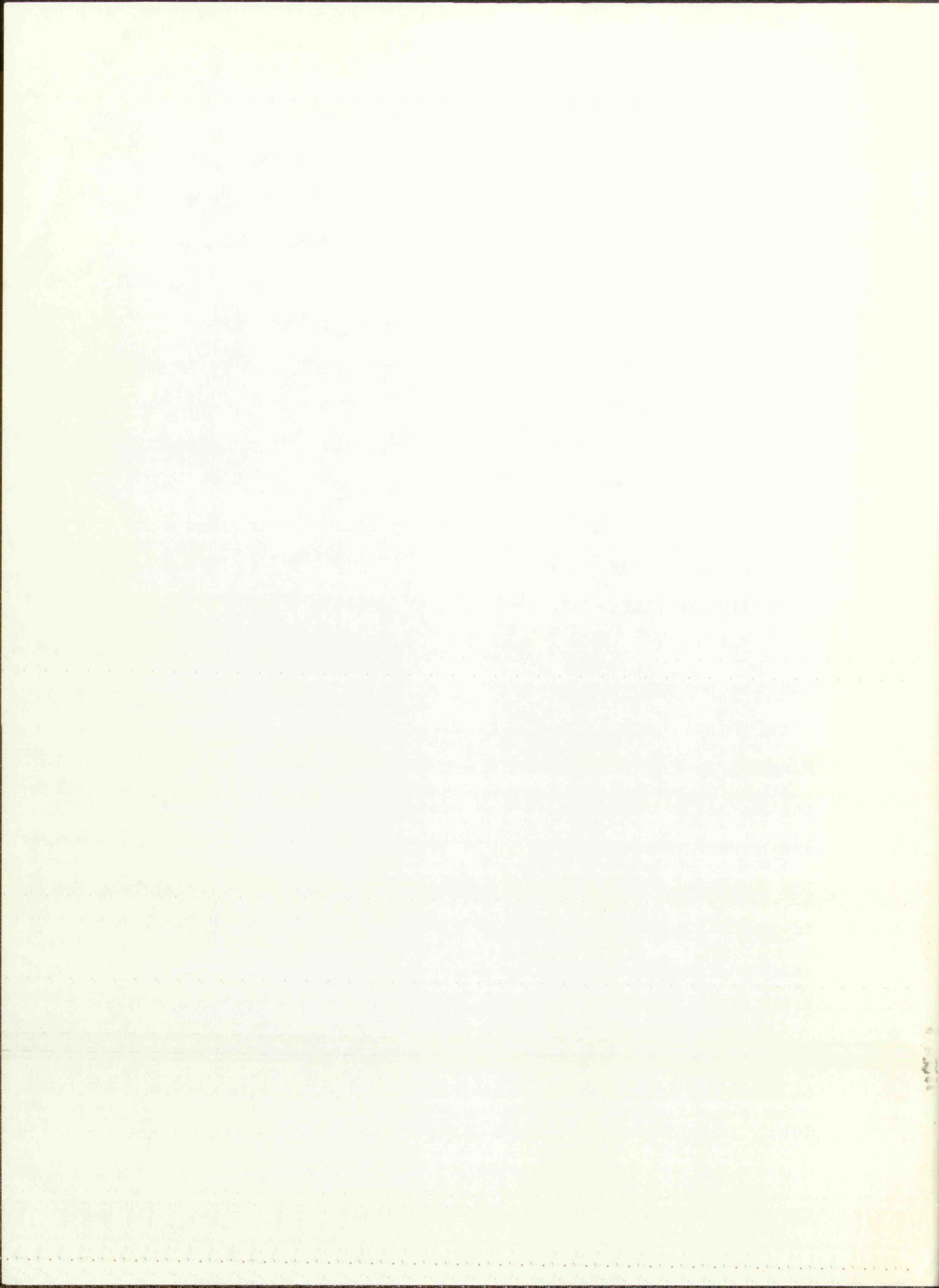
II. WHITE MOUNTAIN TOURISM AND CULTURAL INFLUENCES ON THE KILBURNS

The small town of Littleton hardly seems a likely location for one of the largest photographic companies of nineteenth century America. However, this rural location and the Kilburn Brothers' activities there illustrate some important aspects of the popular role of photography in American cultural history. Littleton had a population of about 2,500 when the Kilburns issued their first stereographs.¹ Forty years later when Kilburn stereograph production was five million cards annually, Littleton's population had grown to just over 4,000. Obviously, all these stereographs were not being bought by local residents. If the Kilburns lacked a large built-in urban market base like that enjoyed by publishers in Boston, New York, or Philadelphia, Littleton was located almost as advantageously, for the town was one of the major gateways to New Hampshire's White Mountains, a region that was to be one of the focal points of changing American attitudes towards nature, vacations, and travel.

The history of the White Mountain region and the development of it as a major resort spot is an integral part of the history of the Kilburns. Compared to the Western landscape that was the subject of B.W. Kilburn's famous contemporaries, William Henry Jackson, Timothy O'Sullivan, John K. Hillers, and others, the White Mountains seem a very tame environment. The North Country landscape exhibits a heavily wooded lushness that is much less aggressive than the rough

arid lands of the West. The highest peak, Mount Washington, at a mere 6,288 feet above sea level would be hardly noticed among the 14,000 foot peaks in the Rockies. Mount Washington, just twenty-five miles east of Littleton, is however, the tallest mountain in the Northeast. In fact, excepting some of the Smokies, it is the highest elevation east of the Mississippi River. Its height is sufficient to raise its peak into an arctic environment, with weather equivalent to that of Greenland or Labrador.² Thus able to produce fierce storms at any time of the year, the summit of Mount Washington was just as capable of creating a hostile environment for visitors unprepared for blizzards in July as it was in providing magnificent vistas for Kilburn's camera.

Combined with the grandiose beauty of Mount Washington and its neighboring peaks, the White Mountains also contain more modest, almost intimately personal natural wonders. Running in the valleys and through the notches that form the dramatic openings to the mountains is a network of lakes and rivers, each one with its own special characteristics. The naming of each little valley, river, and cascade added to the natural beauty of the landscape. Many of these unique geological features bear the name of the first to discover their charms or settle nearby. In some cases, the christening was due to a tragedy that took place there, such as Nancy's Brook, where a trusting servant girl froze to death in pursuit of her unfaithful lover, or Willey Mountain, named after the family crushed by an avalanche in a famous tragedy in 1826.



The combination of great natural beauty steeped in sentimental legend and its proximity to the urban centers of Boston, Portland, and New York helped make the White Mountains one of the most popular resort areas in America. Up until the second half of the eighteenth century, the White Mountains had been left pretty much alone largely because of fear of Indians, rough terrain, and cruel weather. However, in the early nineteenth century the first pioneer settlers in the region began to be visited not just by people passing through, but by those who had come for the express purpose of experiencing the wonders of nature.³ The natives of the region took the opportunity to become innkeepers and guides to tourists who were adventuresome enough to visit the North Country wilderness. One of the most important of these early innkeeping families, the Crawfords, eventually developed a string of three hotels along the major gateway to Mount Washington.

When Abel Crawford guided his first party of vacation climbers to the summit of Mount Washington in 1818, they marked the beginning of a rich history of White Mountain tourism.⁴ Almost all of the great political, literary, and artistic figures of New England made at least one pilgrimage to the White Mountains. The guest book kept by Ethen Allen Crawford recorded visits by: Mrs. Frances Trollope (1830), Daniel Webster (1831), Ralph Waldo Emerson, Washington Irving, Nathaniel Hawthorne (1832), James Russell Lowell (1835), and Senator Charles Sumner (1836). Henry David

Thoreau made the first of many visits in 1839. In the late 1820's, the painters, Thomas Doughty and Thomas Cole, visited the White Mountains.⁵ Between 1840 and 1860, North Conway became a popular artists' colony frequented by such painters as John W. Casilear, John F. Kensett, Asher B. Durand, and Benjamin Champney. All of these authors, poets, and artists paid tribute in their work to the grandeur of the New Hampshire scenery. Stories like Hawthorne's The Great Stone Face, and paintings by Cole, Durand, and others helped to popularize the region and began to identify its most important tourist sights.

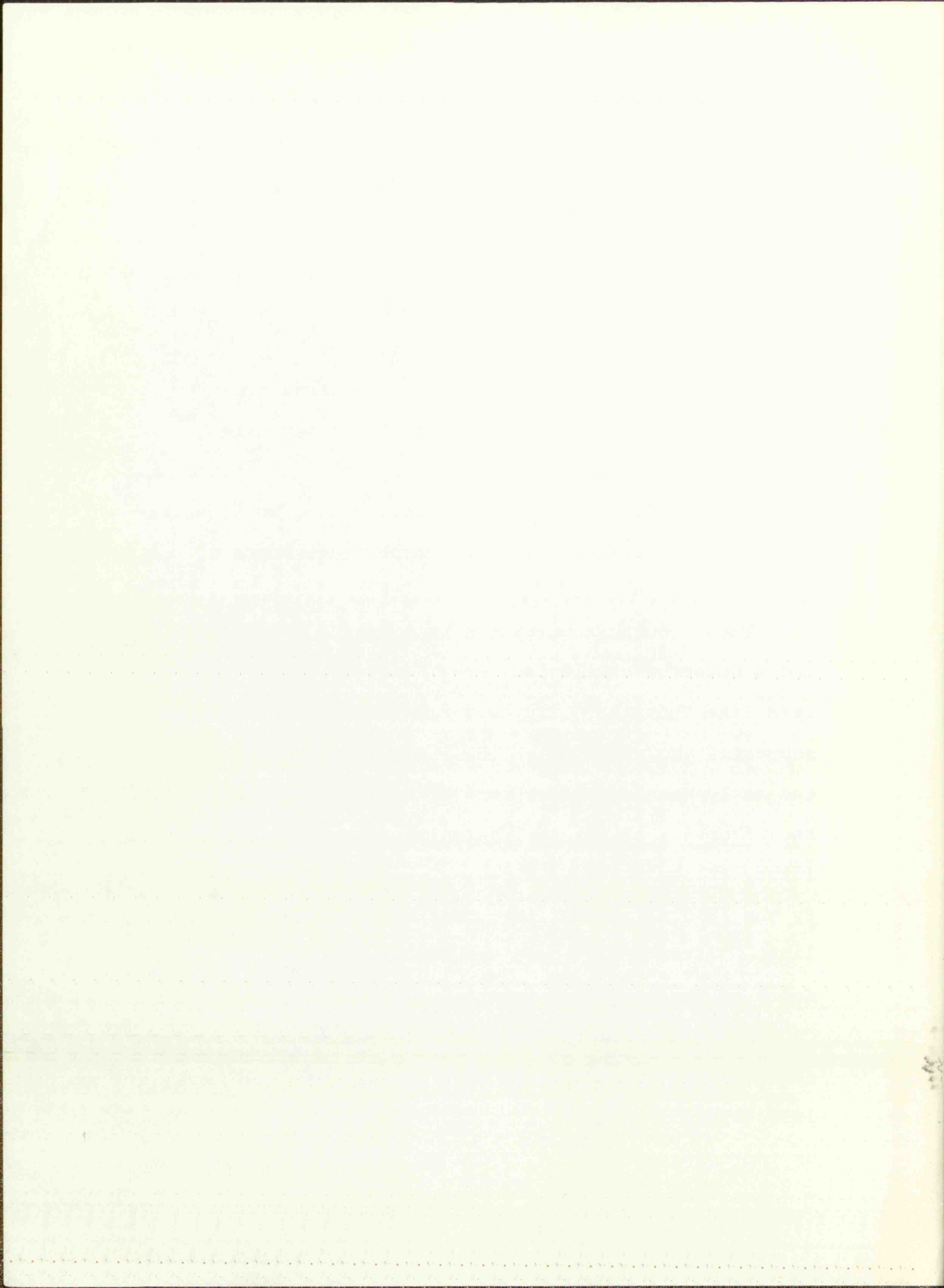
As the influx of tourists increased, the vacation industry became the most important economic force in the region. Beginning in the 1850's, the modest early inns were replaced by increasingly huge hotels that would grow to hundreds of rooms each. Like monolithic monuments, these isolated resorts sprang up to mark each important geographic feature of the White Mountain scenery. In 1848, the first Flume House was built near a spectacular passage of a stream through a rock-walled gorge.⁶ In 1852, a new Crawford House was built at Crawford Notch to the west of Mount Washington, and the first of many Glen Houses was built in a valley to the east. The next year the Profile House was built on Profile Lake under the shadow of the Old Man of the Mountain.

Located away from any towns, these huge self-sufficient resorts appeared like bright white palaces in an untouched wilderness (Figs. 2 and 3). While there were many large

inns in the North Country villages, the only reasons for the large resorts were their grand views and proximity to magnificent scenery, and the fussy demands of the people who could afford to stay there. They were truly places for the wealthy to experience the wilds of nature and the luxury of civilization at the same time. A stay at one of these hotels at \$2.00 to \$5.00 a night was restricted to only the very well off.⁷ The Crawford House's charge of \$4.50 for a night's lodging in 1876 seems especially expensive considering that a day's wage for women working at the Centennial was only \$1.25.⁸ This was a clientele that could easily afford a few dollars for stereographic souvenirs of their favorite scenes.

These tourists were both an economic boon to the region and a powerful civilizing force, much to the dismay of purists like Thoreau.⁹ Improved roads were built through the mountains and right up to the important landmarks. While the early carriage rides were often dirty and uncomfortable, the incursion of the railroads into the mountains provided luxury transportation suitable for the fashionable visitors. By the 1850's, most of the towns were serviced by a rail line.¹⁰ Eventually spurs would be built right up to the doors of the largest hotels.

The most dramatic symbol of the taming of the wilderness was the conquering of Mount Washington. As early as 1839, a bridle trail was built to permit horses to the top of the highest mountain in the Northeast. In 1852, the



first of many Summit Houses was built providing meals and overnight accommodations at 6,288 feet above sea level. A carriage road was completed up the east side of the mountain in 1861.¹¹

By far the boldest challenge to the geography of Mount Washington was Sylvester Marsh's idea of a railroad to the summit. This seemed so absurd, less than thirty years after the first railroad had been built in America, that, when Marsh petitioned the New Hampshire State Legislature for a permit in 1858, they granted him an extension to continue his "railway to the moon." For this seemingly impossible task, Marsh developed a system of air brakes and gears on the engine meshed with a cog rail that allowed safe travel over steep slopes. When finally completed, the average grade on the railway was 25 degrees, the steepest point at Jacob's Ladder had a 37.41 degree incline. Although planned before the Civil War, the actual construction on the Cog Railway did not begin until 1866.¹² By that time, the Kilburns were in business and ready to record the slow construction up the slopes of Mount Washington. In 1870, the year after its 1869 opening, the Cog Railway carried around 5,000 passengers to the summit.¹³ The price for the six mile round trip was \$5.00, what a British reporter called the dearest ride in America.¹⁴

The existence of a large and growing tourist audience was the main force behind the formation of the Kilburn Brothers Stereoscopic View Company. In supplying souvenir

images to tourists, the Kilburn business was influenced by what subjects people wanted to buy, and also by accepted ideas about how these scenes should be depicted. To a large degree, these subjects and approaches to them were not determined by the personal vision of Benjamin West Kilburn but by popular literature and pictorial conventions developed in painting, photography, and other forms of visual representation.

The poets and authors who wrote about the White Mountains not only popularized certain landmarks but were also concerned with the way the tourists would view nature. Nowhere is this more clear than in the many guide books to the region that became available in the middle of the nineteenth century. One of the earliest, and commonly thought the best, of these guide books was Thomas Starr King's The White Hills; Their Legends, Landscape, and Poetry, first published in 1860. This beautifully written volume, with its combination of King's descriptive prose and poetry by the leading commentators on nature of the day, is an important indicator of how people were looking at the White Mountain landscape and how artists and photographers like Kilburn would be expected to represent it.

Throughout his guide, King is concerned with helping the tourist find the most beautiful spots and vistas, and the best light, atmosphere, or season to view them. The main purpose of the guide was to make a visit to the White Mountains a totally aesthetic experience. The language

King used to describe a view, of "frames, symmetry, and atmosphere"¹⁵ could also be used to describe a painting by Claude. Significantly, his terminology can also be seen as instructions on how to photograph the landscape:

By living several weeks in any valley, and driving frequently over the principal roads, a person is able to learn, not only just where the best pictures are to be seen, but also what a great difference is made in the effect of a landscape by a slight change of position on the road. A spy-glass is good for nothing, as a help to the sight, unless you get the exact focus. It is quite remarkable how this law of focus point holds in studying the mountain region. Sometimes the beauty of scenes depends on the hour when you visit them, sometimes on the nicely calculated distance.... Some hills need rain, or a thick air, to tone down the raggedness of their foreground, and reveal the beauty of their lines. Others show best under the noon-light; others demand the sunset glow. A prominent charm of North Conway is, that it is one of the proper focal points for Mount Washington.¹⁶

In photographing the North Country scenery and finding the ideal viewpoints as described by King, Kilburn was preceded by many White Mountain photographers. Samuel Bemis, the Boston dentist and amateur daguerreotypist, owned a home near Crawford Notch and had made landscape daguerreotypes there in the 1840's.¹⁷ The pioneers of American stereography, the Langenheims, had first published paper and glass stereographs of the White Mountains in the middle 1850's (Fig. 4).¹⁸ Franklin White of Lancaster, New Hampshire was also famous for his glass views of White Mountain scenery done in the late 1850's and early 1860's.¹⁹ The Bierstadt Brothers of New Bedford, Massachusetts (Fig. 5) and John P. Soule of Boston (Fig. 6) had also been especially active in the White

Mountains. In fact, as the tourist industry and national interest in the sights in the White Mountains grew, and along with them an increasing market for stereoscopic views, by 1870 nearly every sizable New Hampshire town had its own stereo photographer. In Kilburn's home town of Littleton, F.G. Weller, a former coach and wagon painter had set up a stereograph business in 1861.²⁰ Starting in 1865, the Kilburns were really in the middle of a stereograph fad that would remain strong through the middle of the 1870's.

To a large degree, these photographic predecessors of the Kilburns had been actively defining a visual approach to the White Mountain landscape. Together with poets, painters, and authors of guide books, they helped to find and popularize special landscape features and views, and to establish ways of seeing them. These landmark subjects: The Old Man of the Mountain, the gigantic boulder lodged between the narrow walls of the Flume, the flowing organic rock shapes of the Basin, or the tragic subjects of the graves of the Willey family and their house had become set icons as tourist attractions and photographic subjects. Rather than large sweeping vistas, these landmarks were fragments of the broad landscape, details that signified the whole, and were thus more striking subjects.

While it is doubtful that Kilburn would have been aware of Bemis's daguerreotypes, it is almost certain he would have seen stereographs by Bierstadt, Soule, and others that would have been sold in most towns and hotels.

The work of his photographic predecessors and competitors may have had an important influence on Kilburn, but like many photographers of his day, B.W. Kilburn became especially aware of how existing accepted styles of painting provided examples for photography. In an 1887 article in Wilson's Quarter Century in Photography, Kilburn discussed how changes in foreground and vantage point of six landscape paintings affected the representation of the subject. In commenting on the problems of defining and selecting a subject from the vastness of nature, Kilburn emphasized the danger of trying to "crowd too much into the image."²¹ A particularly interesting example selected by Kilburn was Albert Bierstadt's "Mountain Lake." Kilburn wrote:

This is a picture of a lake hedged in among the richest accessories of tree and mountain which nature ever provided. Here are a hundred pictures possible in one; but it is a picture of a "Mountain Lake" and must not yield to the things which are about it. It will be observed, however, that it was not the policy of the artist to paint "the whole" lake "or none." He has chosen one of its most beautiful curves, with a shore line decorated by such accessories only as are found in nature.²²

The depth of Kilburn's interest in painting is further reflected by his collecting works in the 1880's and 1890's by many leading White Mountain artists including Edward Hill and W.F. Halsall.

FOOTNOTES

¹The Littleton Gazette, 2 August 1867, p. 2.

²C.H. Hitchcock, et al., Mount Washington in Winter (Boston: Chick and Andrews, 1871), p. 32.

³Frederick W. Kilbourne, Chronicles of the White Mountains (Boston: Houghton Mifflin, 1916), p. 154.

⁴F. Allen Burt, The Story of Mount Washington (Hanover, N.H.: Dartmouth, 1960), p. 20.

⁵Kilbourne, p. 154.

⁶*Ibid.*, pp. 162-70.

⁷The White Mountains: A Handbook for Travellers (Boston: James R. Osgood, 1876), p. 148.

⁸Robert C. Post, ed., 1876: A Centennial Exhibition (Washington, D.C.: Smithsonian, 1976), p. 167.

⁹Burt, p. 47.

¹⁰Edgar T. Mead, The Up-Country Line (Brattleboro, Vt.: Stephen Greene, 1975), pp. 21-3.

¹¹Burt, p. 83.

¹²Glen M. Kidder, Railway to the Moon (Littleton, N.H.: G. Kidder, 1969), p. 27.

¹³Hitchcock, p. 86.

¹⁴The British Journal of Photography, 12 February 1886, p. 104.

¹⁵Thomas Starr King, The White Hills: Their Legends, Landscape, and Poetry (Boston: Crosby, Nichols, and Co., 1860) pp. 8 and 9. King's guide book was advertised on the back of an early catalog of Kilburn stereographs.

¹⁶*Ibid.*, p. 7.

¹⁷Richard Rudisill, Mirror Image: The Influence of the Daguerreotype on American Society (Albuquerque: University of New Mexico, 1971) p. 69. See also Burt, p. 69.

¹⁸Darrah, p. 27.

¹⁹*Ibid.*, p. 30.

²⁰Ibid., p. 47. The history of Kilburn's Littleton competition is not as clear as the development of the Kilburn firm.

Franklin George Weller was born in Hanover, New Hampshire, on December 2, 1833, and died in Littleton on December 8, 1877. When he moved to Littleton in 1852 he was working as a coach and wagon painter. According to Darrah, Weller started making stereographs in 1861, but when Kilburn surpassed Weller's landscape efforts, Weller began to emphasize the comic and allegorical stereographs for which he became famous. At least some of Franklin White's early work was later published by Weller.

Weller was succeeded by George H. Aldrich. Aldrich was born in Littleton on April 8, 1842, and died there March 11, 1889. Apparently Aldrich moved to Vermont as a young man: early stereographs show his address as Barnet, Vermont. In June 1875, Aldrich moved back to Littleton (from St. Johnsbury, Vermont) and purchased the photographic business of William W. Weller, F.G. Weller's younger brother. William Weller's business was probably mainly portraiture, but it can be assumed that Aldrich was also involved in stereograph production at this time. Aldrich purchased F.G. Weller's stereographic business from Weller's widow in June 1879. At this time, the F.G. Weller-Aldrich business was located in the basement of W.H. Whiting's store.

In October 1883, William H. Bellows, George S. Bellows, and John Ready purchased Aldrich's stereograph business and organized the company under the name of the Littleton View Company. This company was managed first by George Bellows, and then by Gilbert Mozrall. The Littleton View Company folded around 1903.

²¹Edward L. Wilson, Wilson's Quarter Century in Photography; A Collection of Hints on Practical Photography (New York: E.L. Wilson, 1887), p. 188.

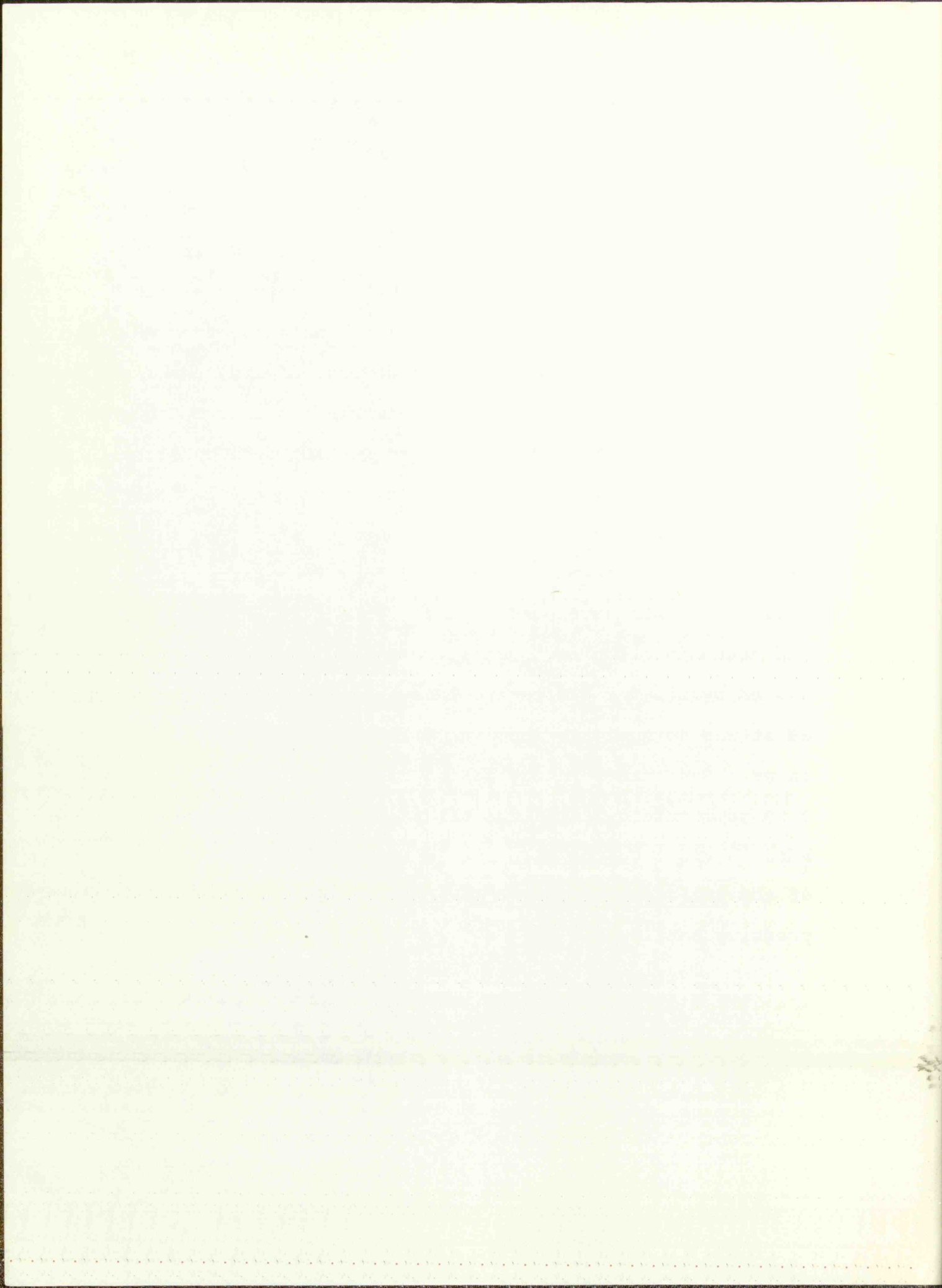
²²Ibid., p. 188.

III. EDWARD AND BENJAMIN WEST KILBURN

The Kilburn Brothers were true native sons of Littleton and the White Mountains. Their mother, Emily Bonney, had been born in Littleton in 1801. Their father, Josiah Kilburn, had moved to Littleton in 1824 from nearby Walpole where his father had been famous as an Indian fighter. In 1642, six generations before Benjamin and Edward, the first of this Kilburn family had come to Connecticut from England.¹

Benjamin West Kilburn was born in Littleton on December 10, 1827. Named after an uncle, Judge Benjamin West Bonney, rather than the great American painter, Benjamin's artistic career seemed predestined from the start. As a child, Benjamin developed a love of the land through hunting and mountain climbing. Later, as an adult, it was as easy and enjoyable for him to track down his photographic subjects as it was to hunt the abundant wildlife of the White Mountains. Benjamin's energy seemed to have no bounds; he was a tough mountain-man in the tradition of his grandfather. After a visit to the Kilburns in 1869, E.L. Wilson, editor of the Philadelphia Photographer described Benjamin's impressive fortitude:

Gifted by nature with an iron constitution and a strong frame, he [Benjamin Kilburn] can endure all sorts of hardness and rough weather; and it is no labor to him to climb the giddiest heights, carrying seventy to eighty pounds of traps on his back. When night comes, if he is in the mountains, his handy hatchet cuts him a few boughs for a bed, and there he sleeps as soundly as upon his own couch. If weak companions are with him, he shoulders their luggage, too, when they tire; and if deep fords



are to cross, he carries them over, one by one, on his back, dry-shod. Through the driving snows and the beating storms, he has cheered more than one companion, until a place of refuge could be found.²

A little more than two years younger than Benjamin, Edward Kilburn was born in Littleton on February 27, 1830. Nowhere near as robust as his older brother, it is likely that Edward was dominated by Benjamin in most activities, especially in the operations of their stereograph company. In his History of Littleton, James R. Jackson, contrasted the dark complexion and pioneer drive that Benjamin inherited from his father, to Edward's light sandy complexion and nervous temperment characteristic of the Bonneys.³

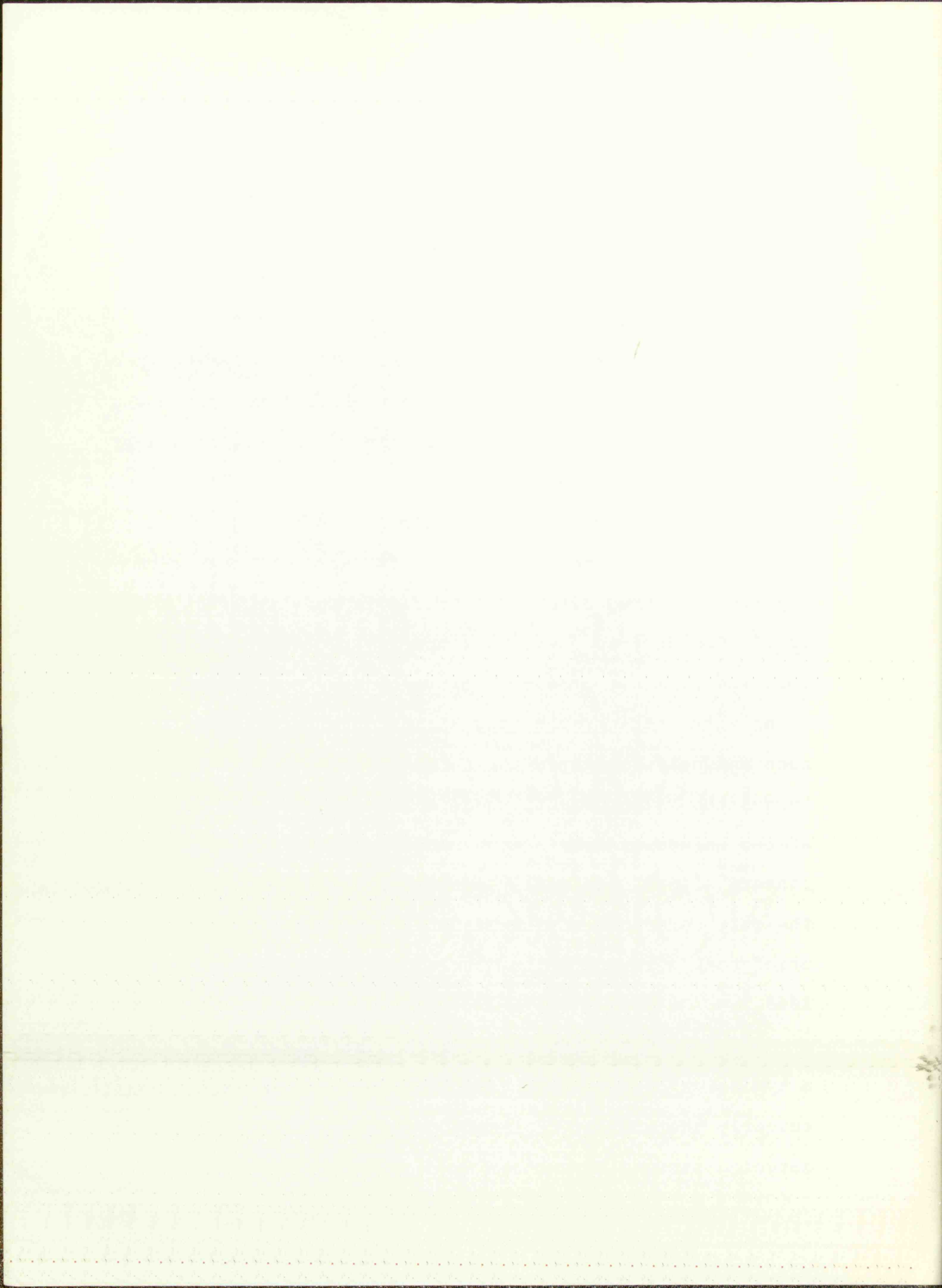
After schooling in Littleton, at sixteen Benjamin went to Fall River, Massachusetts to learn the trade of iron founder. He returned to Littleton in 1847, and the next year established a partnership with his father in the Josiah Kilburn and Son Foundry and Machine Shop. Together with Edward, who worked as a machinist in the shop, the Kilburns had an active business supplying materials to the rapidly growing mills and factories of New England.⁴ Josiah Kilburn operated this shop until 1884, four years before his death, but after 1865 his sons became increasingly involved in their own photographic business.

According to Jackson 1847 or 1848 was the year of the first of many visits to Littleton by an itinerant daguerreotypist.⁵ The first permanent photographic studio in Littleton was opened in 1859 by O.C. Bolton, who took Edward Kil-

burn as a student. After a few years, Bolton's studio in the attic of Gile's Main Street building was purchased by Edward. He operated it until 1868 when Kilburn sold it to another student of Bolton's, J. Smillie, who continued to operate the studio for another fifteen years.⁶

While first used for portraiture, this studio in Gile's building was probably the first makeshift home for the production of Kilburn Brothers stereographs before they moved to a specially constructed factory in 1867. How active or successful Edward was at this portrait business is unknown. No portrait photograph with a Kilburn imprint has yet been located, which is not surprising if Edward had been a tinsmith as claimed by a 1909 article in The Littleton Courier.⁷ Compared to their contemporary photographic competitors who commonly produced portraits and large size views along with stereographs, the Kilburn Brothers appear to have been uniquely committed to stereography. The few single images the Kilburns published, mainly individually mounted stereo halves or 5 by 8 inch boudoir size cards, and some lantern slides, are vastly outnumbered by their stereographs. The only reference to the Kilburns' making portraits is a brief notice in The White Mountain Republic of March 20, 1868.⁸

If Edward's first interests in photography grew out of a typical apprentice position, Benjamin was a character more suitably the subject of legend. In keeping with Benjamin's outgoing personality, there is a story about Thomas Moran,

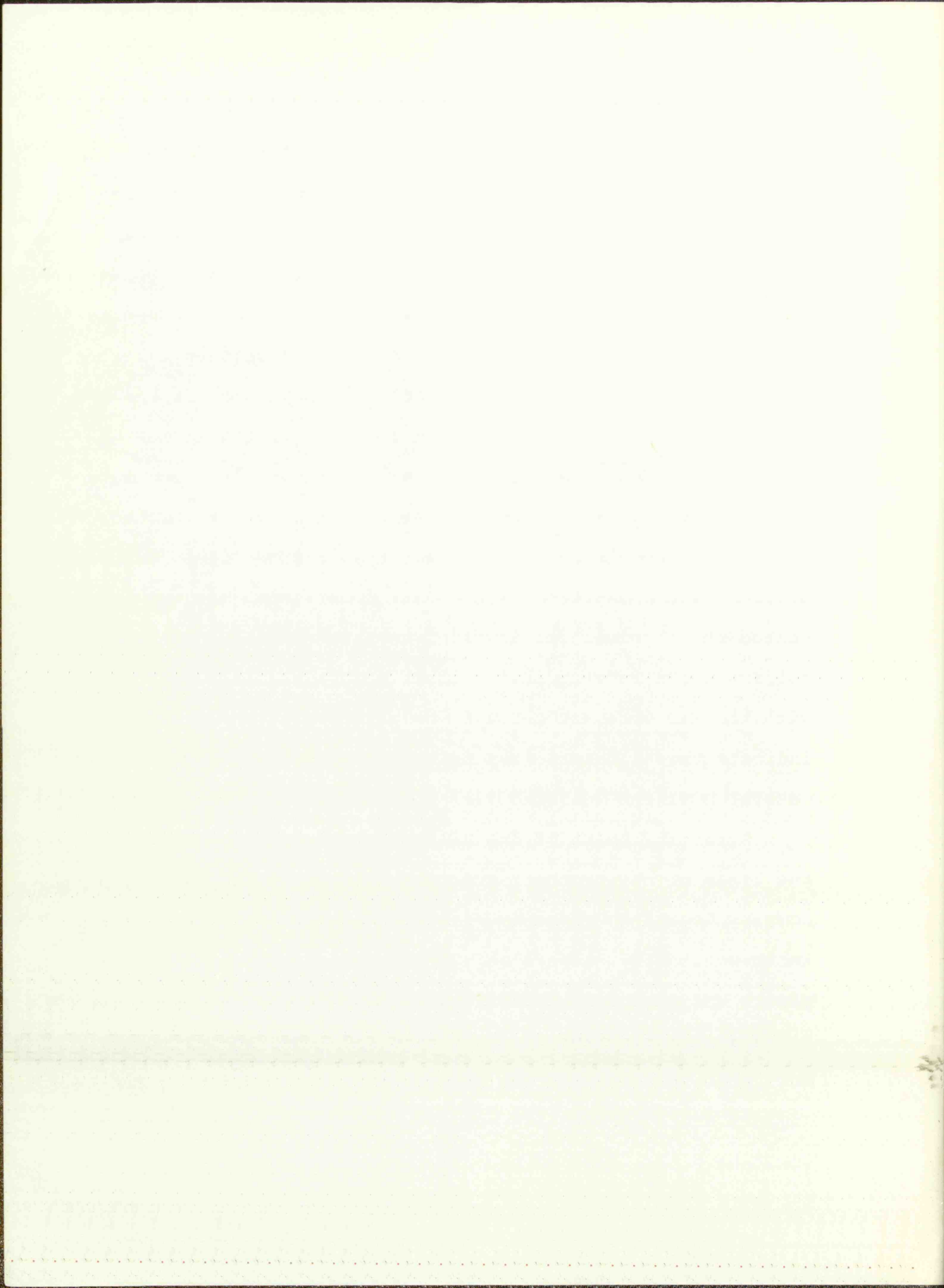


the landscape painter, enjoying the company of B.W. Kilburn in 1855 as a guide to the fishing spots of the White Mountains.⁹ Being impressed with Benjamin's love of nature and beauty, Moran suggested that Kilburn take up photography. While a meeting with Moran would certainly be a fine inspiration for the Kilburn Brothers' firm, it is more likely that Benjamin simply picked up his interest in photography from his brother. Although Benjamin Kilburn's obituaries claim he began photography in 1855, E.L. Wilson described him as still struggling with focusing a camera as late as 1866.¹⁰ Regardless of how or when Benjamin started, it is clear that he had a love and understanding of the land matched by an equally important understanding of the booming New Hampshire tourist industry and the ripe national craving for stereoscopic photographs. Photography allowed Benjamin to explore the White Mountains in all seasons of the year, as well as to travel extensively throughout North America and Europe. It was a business in which he could largely be his own boss, setting his own goals of production. In contrast to the other big tourist-oriented business of innkeeping, photography required virtually no initial capital expenditures, and because the winter could be used for printing stereographs for summer sales, it was not as seasonal a business. In many ways these practical reasons may have dominated any artistic motives, but B.W. Kilburn did seem to have a good idea of what kind of things people wanted to see and how to use light and chemistry to make fine photographs of them.

The Civil War interrupted the lives of the Kilburns,

much as it did those of other young men throughout the North and South. Shortly after the fall of Fort Sumter in April 1861, B.W. Kilburn took his rifle to Washington to help defend the Capital, but not being able to enlist for the required three years, Benjamin returned to Littleton to enlist later.¹¹ In the fall of 1862 Edward Kilburn helped organize the 13th New Hampshire Regiment and was commissioned a 1st Lieutenant in December 1862.¹² Both brothers were in the War in early 1863, but because of poor health Edward resigned soon after Fredericksburg and Benjamin was discharged on February 19, 1863 after a substitute had been furnished without his knowledge. Edward was then drafted in September of 1863, but along with twenty-four other local men who passed the physical examination, he paid six to seven hundred dollars for a substitute.¹³ These rather hesitant encounters with the War were not unusual for this period and probably indicate the Kilburns' responsibilities towards their successful business ventures more than anything else.

After the start of the Kilburn Brothers' firm in 1865, the lives of the brothers are much easier to trace. As the company became an important industry for Littleton and well known nationally, events were commonly reported in the local papers and photographic trade journals. From these sources, Benjamin's activities with the firm and local society are much more in evidence than his brother's. Considering Benjamin's great success and example, it seems likely that it would have been hard to have been his younger brother.



Edward is credited by some authors as the manager of the Kilburn business during its early years, while Benjamin did all the photography.¹⁴ It is actually doubtful that they were ever on such equal footing. When Edward resigned from the partnership in 1875 it seems to have had no damaging effect on the business. After experimenting with the production of lantern slides, Edward apparently concentrated on making innovations in wheat farming techniques. An 1879 newspaper account reported that Edward's impressive wheat production was equal to that of a Western farm.¹⁵ Edward died in Littleton on February 25, 1884. His wife, Adaline Owen, whom he had married in 1857, had died in 1880. Their only child, Emily Adaline Kilburn Robinson, was a "noted photographic artist" in Boston.¹⁶ Benjamin Kilburn's leaving for a European photographic trip three weeks after Edward's death further suggests that the brothers had far from a close relationship.

Benjamin West Kilburn's success made him one of Littleton's leading citizens and a frequent contributor to local philanthropic causes. He was an active leader in and contributor to the Congregational Church. In addition to church gifts of books and a stained glass window, Benjamin supported a local reading room and presented flags to the public school.¹⁷ He was held in sufficiently high esteem for a new school to be named after him in 1889. Benjamin enthusiastically converted from the Whig to the Republican Party when it was formed, and according to Jackson, the town historian,

Benjamin could have been very active in local politics. However, the only political honors Kilburn sought were those of Representative to the General Court in the State Legislature in 1897 and a position on the Committee on Town History.¹⁸

Benjamin married Caroline L. Burnham in 1853. In September of the next year their only child, Lizzie Maria, was born. The Kilburn stereograph business was to remain within the control of the family. Lizzie's first husband, William Jackson, worked as a clerk in the View Company. A year after Jackson died in 1884, Lizzie married Daniel C. Remich, a man of great drive and ability. Born in Hardwick, Vermont in 1852, Remich received a degree in law from Michigan University in 1878.¹⁹ After he moved to Littleton in 1882, he practiced law in the firm of Bingham, Aldrich, and Remich. In 1890, Remich was persuaded to retire from this successful practice in order to become a junior partner in his father-in-law's stereograph company. Remich was perhaps one of the rare individuals that could match the tremendous energy and enterprise of B.W. Kilburn, and the continued success of the Kilburn firm from 1890 to its close in 1910 was probably largely due to Remich's fine managerial sense.

FOOTNOTES

¹James R. Jackson, History of Littleton New Hampshire (Cambridge, Mass.: University Press, 1905), III, 293-4.

²"The White Mountains and Mount Washington Railway," The Philadelphia Photographer, 6 (1869), 398-9.

³Jackson, II, 15.

⁴Ibid., I, 318.

⁵Ibid., II, 152.

⁶Ibid., II, 152, Jackson also says (I, 13) that Edward Kilburn had a studio in the upper rooms of the McCoy block in 1855.

⁷"Passing of View Shop," p. 1.

⁸The White Mountain Republic, 20 March 1868, p. 2.
"Nothing can be more highly prized than a perfect likeness of an absent friend. The pictures taken by the Kilburn Brothers are noted for their correctness and beauty of finish. If you want your visage improved upon just give them a call."

⁹"Loved Citizen Gone," The Littleton Courier, 21 January 1909, p. 1.

¹⁰Edward L. Wilson, "Mount Washington in Winter," Scribner's Magazine, February 1891, p. 136.

¹¹Jackson, I, 431.

¹²Ibid., I, 460.

¹³Ibid., I, 472.

¹⁴Ibid., I, 13.

¹⁵The White Mountain Republic, 18 Sept. 1879, p. 2.

¹⁶Jackson, I, 15.

¹⁷Ibid.

¹⁸Ibid.

¹⁹Ibid., III, 412.

IV. HISTORY OF THE KILBURN FIRM 1865-81

Whatever might have been the earlier involvement of the Kilburns with photography, the actual start of their stereograph company, like the actual construction of the Cog Railway, was delayed until the close of the Civil War and the promise of renewed tourism. The Kilburn Brothers issued their first group of views, about 170 of them, between the summer and fall of 1865. By May or June 1866, the Kilburns had expanded their catalog to about 215 stereographs (see Appendices).

These first issue Kilburn stereographs, published in the summer of 1865 and early 1866, are by far the rarest Kilburn images. That these views were experimental and not a commercial success is indicated by the Kilburns' replacing almost every number with a different image. This creates a basic problem in studying the Kilburns and many other stereo photographers. While most publishers used some form of sequential numbering system to identify the thousands of titles they carried, a lower number does not necessarily indicate an earlier image. For the Kilburns, especially during the first eight years of the company, there might be many different images all published under the same number and not always of the same subject (Figs. 11 - 15). Sometimes the photographers would simply make many different negatives of the same subject during a single photographic session. These different negatives were often printed simultaneously or used to replace a broken or worn out negative. In some

and the other two, which are also in the same position.

According to the records of the National Archives, the

first of these was taken in 1942, and the other two

were taken in 1943. The first of these was taken

at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

were taken at the same time as the other two, and the other two

cases, especially with subjects that became outdated because of hotel expansion or new equipment on the Cog Railway, a new negative might be made to replace an earlier image.

Even more confusing than the simple updating of titles, was the Kilburns' practice of replacing an unsuccessful title with an entirely different subject published under the same number. This happened with most of the first issue; many of the scenic mountain and river views were replaced by totally different landscape, still life, or genre views. These replacements were especially common in the first one thousand numbers (total changes of title occurred mainly in the first two hundred sixty numbers), and essentially negate the value of Kilburn's sequential numbering as an indicator of chronological order of publication. For the accurate dating of the photographs, both the number and the style of the card mounts which changed many times over the years must be taken into consideration (see Appendix A).

On examining this first issue group of Kilburn views, it almost seems as if Benjamin simply brought along his camera on one of his hunting trips. The stereographs are almost exclusively images of local landscapes; somewhat undistinguished images of waterfalls, cascades, and rapids along the Saco, Ammonoosuc, and Pemigewasset Rivers, or views looking up the side of one of the many nearby mountains (Figs. 16 and 17). Most of the subjects could be reached in less than a day's travel from Littleton; the main exception being views in Portland and Casco Bay, Maine.

This last group at least indicates that even from the start the Kilburns had the intention of expanding beyond local subjects. In addition to the landscapes, there were a few images of the large hotels, and a fine group of hunting scenes.

Although technically excellent, on the whole the photographic style of this first group of Kilburn stereographs was naive; that of a beginning student who is so impressed with his subject and the alchemy of photographic recording that simply the production of a photographic replica seemed satisfactory. Assuming the photographer to be B.W. Kilburn, who is credited in contemporary accounts with all of the early views, it would not be surprising for his earliest photographic attempts to exhibit his infatuation with the landscape more than an ability with the camera. In many images the stereoscopic effect is hardly used, although in a few, most notably the Casco Bay series, Kilburn became increasingly accomplished at using the foreground as a framing device to create a deep spatial illusion (Fig. 18).

Perhaps most conspicuously missing was a variety of photographic approaches. The first issue stereographs can be grouped into a few types of largely interchangeable images - it being all but impossible to see the differences between views of various mountains, or rapids and waterfalls on different rivers. As Kilburn grew more experienced, he learned to select the unusual landmarks that had to be photographed, and how to use different photographic approaches

to differentiate between the unique characteristics of similar subjects. One way Kilburn accomplished this was in recognizing the distinctive profiles of the different mountains and notches, or the variety of shapes of the different waterfalls and cascades.

The introduction of human activity was one of the most important elements that helped to individualize Kilburn views. Most of the first issue stereographs were pure landscapes without any figures or man-made objects evident in the natural environment. In contrast to these pure landscapes, the first issue stereographs of hunters stand out as especially interesting (Fig. 19). In these views, Kilburn is showing not just a fragment of the untamed wilderness but an aspect of man's relationship to the North Country environment. Although Kilburn was famous as a landscape photographer, actually, very few of his stereographs are pure landscapes. Most of Kilburn's White Mountain views are either of subjects created by man, such as the grand hotels and quaint villages, or of landscapes populated with one or more figures (Fig. 20). Both of these types of views, of hotels and villages nestled in valleys, and of people in contemplation of the wonders of nature are examples of nineteenth century concepts of the picturesque. In writing on the picturesque in The Woods and By-Ways of New England, published in 1872, Wilson Flagg said:

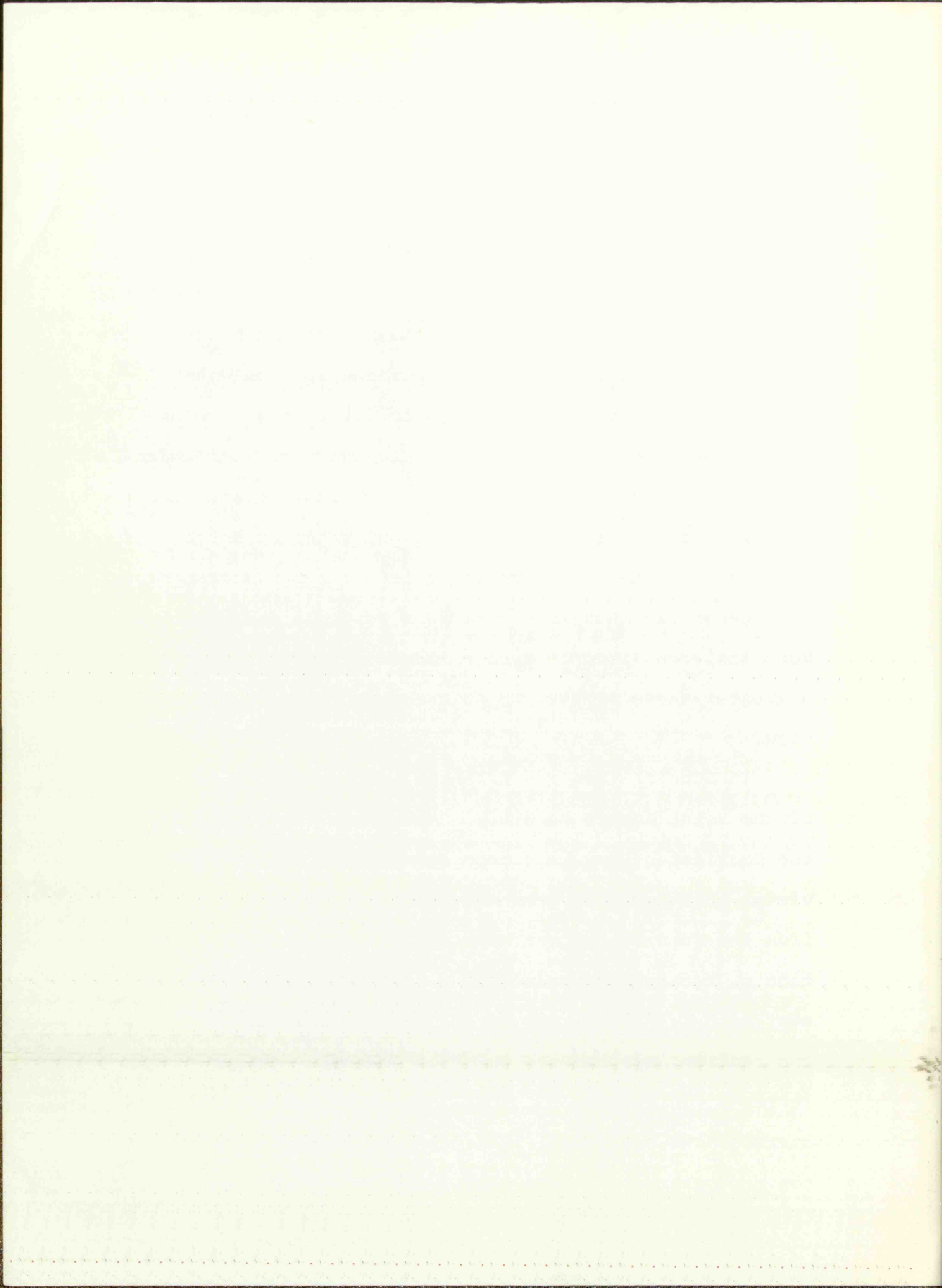
Something of human interest must be associated with a scene in nature to render it picturesque in the highest degree. A rude scene, without qualifying accompaniments, reminds us only of waste and

discomfort. To afford it a sympathetic character, there should be added a little hut, a stranded vessel; a grave, a monument, or some other object allied to humanity.¹

The evidence of man in Kilburn's stereographs made them more saleable as well as more picturesque. For a tourist seeking a souvenir of a White Mountain vacation the anonymous figure in the stereoscopic landscape could be seen as a surrogate for himself, and thus a kind of personalizing element.

Whether through the example of literature or other photographers or just through developing a greater understanding of photography, when the Kilburns replaced the majority of the first issue views and began expanding their catalogue in the early summer of 1866 the new stereographs were generally much more varied in subjects and approaches. More individualized landscape images appeared, as well as a greater sense of the way to use the camera to get the best view.

In June of 1866 the Kilburns published some new views of the Mount Auburn cemetery, Cambridge, Massachusetts, and the Charleston Navy Yard near Boston (Fig. 21).² These views, together with some new winter landscapes and views from the summit of Mount Washington, were part of a selection of twenty-six stereographs that the Kilburn Brothers sent to E.L. Wilson, editor of The Philadelphia Photographer, the leading American photographic journal. The Kilburn's letter of July 9, 1866 and Wilson's critique of Kilburn's stereographs and a similar sample set submitted by the Boston photographer Heywood were published in the September



issue of The Philadelphia Photographer. Wilson was pleased to report that;

the demand for pictures for the stereoscope is constantly increasing.... Two or three years ago we could only count two or three who were really making first-class outdoor work. Carbutt, Moran, and Bierstadt Bros. seemed to have ruled; but now others have entered the arena, and we have before us a set of views, which we shall describe, that are indeed most beautiful and excellent.³

Wilson commented favorably on the Boston and winter landscape views, and a "charming" picture of "Making Maple Sugar," (Fig. 22) but he was especially impressed by two Kilburn views from Mount Washington (Figs. 23 and 24).

The "Lake of the Clouds," and a "Cloud View" from Mt. Washington, are entirely different from anything we have before seen, and are the gems of this beautiful series. We are accustomed to pointing our cameras upwards to secure the clouds; in this case the artist has climbed up far above them and taken their picture. The effect is grand. The floating clouds hide from our view all the busy world and its beauties below, and nought is seen but their floating, shapeless forms, and the high peak on which the camera stood.⁴

Wilson's imaginative contemplation of Kilburn's stereographs is similar to what one was expected to experience when viewing a landscape painting by the nineteenth century German Romanticist Caspar David Friedrich. If Kilburn's populated landscapes can be thought picturesque, then these views from the summit of Mount Washington that dwarf man, and are expanded beyond normal human consciousness are related to the nineteenth century concept of the sublime.

Wilson's admiration was well deserved. B.W. Kilburn was a man willing to make the extra effort necessary to find

the proper vantage point. Twenty years later E.L. Wilson included in a technical manual a quote by Kilburn that suggested that success in mountain photography was almost as much a physical problem as an aesthetic one;

The ability to climb is one to be cultivated by the would be successful mountain photographer. A great many pictures I have seen made in mountain regions are imperfect and unsatisfying because the camera was placed at too low a standpoint.

The foregrounds are filled with incongruous and badly composed rocks, or trees, or roadway it may be, and there is no feeling of atmosphere of distance whatever, though it is true there are the mountains in the beyond.

To correct these evils you must climb - climb to a point where you can overlook the immediate foreground, and secure a good expanse between you and your principal point of interest, the mountains.⁵

The energy and determination required of the nineteenth century landscape photographers should not be underestimated. Until the early 1880's, B.W. Kilburn, and most other photographers employed the wet collodion process to make their negatives. Along with their heavy camera equipment and a supply of glass plates, these wet plate photographers had to carry into the field a complete portable darkroom. In working, the camera would be positioned on a tripod and the proper focus and composition determined. Then in a light-tight tent or photographic carriage, the photographer or his assistant would coat a glass plate with a collodion solution containing potassium iodide and then dip it in a silver nitrate bath. This resulted in a chemical reaction forming light sensitive silver iodide. After being put in a plate holder, this glass plate would have to be exposed in the

camera and then fully developed to a negative in the portable dark chamber before the plate dried or else it would lose its sensitivity.

The load of equipment and the awkwardness of technical manipulation demanded strength, foresight, and patience on the part of the photographer. He had to be able to predict the light, and willing to wait for it should the sun be hidden behind a cloud. Every shot had to count - carrying a limited supply of glass, the photographer would scrape off any flawed negative and reuse the glass.

Confronted by these problems, Kilburn developed a technical expertise that earned him international respect. Kilburn frequently gave testimonials for his favorite collodion or about a new lens.⁶ He often submitted short technical articles to The Philadelphia Photographer on subjects such as how to get an even collodion coat on the glass plates, and, after his Mexican trip of 1873, on the problems of photographing in hot climates.⁷ Kilburn's experience with mountain photography apparently encouraged him to develop an unusually efficient dark tent that served as a model to Dr. Hermann Wilhelm Vogel, the eminent German scientist, and later teacher of Alfred Stieglitz.⁸ In order to be able to work under the most extreme climatic conditions and secure his famous winter ice views, B.W. Kilburn kept a camera and photographic apparatus at the summit of Mount Washington which he used each winter from 1871 to 1878.⁹

Even after the introduction of dry plates that could

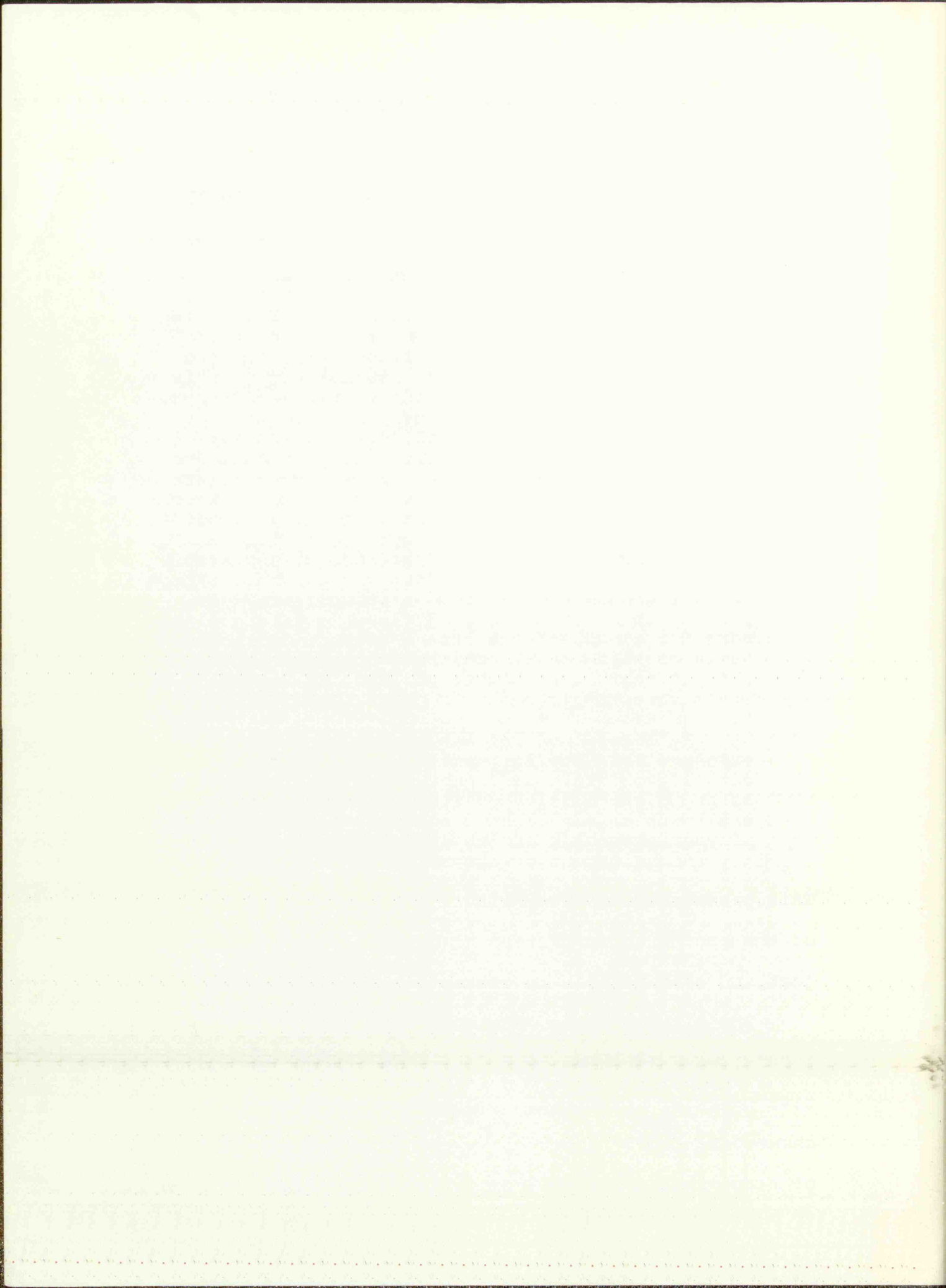
be carried into the field pre-sensitized and developed later upon return, the landscape photographer still faced many obstacles. In Wilson's Quarter Century in Photography published in 1887, B.W. Kilburn described his photographic battle plan in a chapter on outdoor photography:

If you have time reconnoitre the place previous to working. Pick out your standpoint and lookout for what will make views; mark down the time of day the light is most suitable. In this way you can start in the morning with your traps, keeping the sun two-thirds or three-quarters on your work, and follow him all day, except for strong cloud or moonlight effects. For these you will require a box with the lid over your lenses and have to work directly towards the sun. Watch until the sun is capped on the edge by a cloud, and then expose for one or two seconds for the clouds. Then close the lid half down, and keep slightly moving it up and down between the horizon and foreground for details in the picture. As a general thing this class of views is intended more for cloud effects than a picture full of details or half-tones. The best moonlight effects are got near sunset; then you have to work almost instantaneously.

My latest mode of working is to give a good exposure for details; and, in developing, get out all you can, but do not overexpose or develop so as to get a foggy or flat negative. For general work a well lighted picture will not require, if your chemicals are in good working condition, any redevelopment or intensifying.¹⁰

This passage shows that Kilburn was in sufficient control of the photographic process to get the best light on a subject and even be able to create artificial moonlight effects.

The albumen paper, commonly used for printing until the 1890's, was almost as complicated as the wet collodion negative process. From large photographic supply companies, commercial photographers like the Kilburns purchased reams of fine grade paper pre-coated with an albumen (egg white)



and salt mixture. This albumen coating served both as a binder between the photographic emulsion and the paper, and its hard surface helped to retain the detail achieved in the large wet collodion negatives. Because albumen paper quickly lost its sensitivity, it was not sensitized until needed for printing. In preparation, the albumen paper had to be floated in the sensitizing silver nitrate solution, dried, and then cut to the size of the negative. This paper was then placed in a printing frame in contact with the glass negative. During the exposure to daylight the printer would occasionally inspect the progress of the image until it was fully printed out - no development would take place later. The exposure was long and varied according to the density of the negative and the weather or season. Sometimes an unusually dense negative might be good for making less than half a dozen prints the whole day.¹¹ After being properly exposed, the print was washed and toned a rich brown in a gold chloride solution, then fixed, washed, and dried.

Considering the time required for this printing process, the production of the Kilburns and other publishers was amazing. In order to meet the ever increasing demand for their stereographs it was necessary for the Kilburns to develop a system of efficient mass production. In August 1867, after having manufactured over 125,000 stereographs in what must have been very cramped conditions in Edward's portrait studio, the Kilburns moved into a new specially designed factory on Main Street in the Chutter Block.¹² In the fall

of 1869 E.L. Wilson visited Littleton and later, in the October issue of The Philadelphia Photographer, described the Kilburns' factory as "much larger than we expected."¹³

According to Wilson, the Kilburns' building was three stories tall and entirely devoted to stereograph production. In addition, an adjoining one-story building was needed just to store all the wood required to heat the factory during the long cold North Country winters. Employing twelve women and one male overseer, the division of labor was the model of a well thought out assembly line. Each floor was divided into a number of specialized rooms, each devoted to a single aspect of stereograph production. On the lower floor was a silvering room for sensitizing the albumen paper, a toning room, and a wash room fed by a "constantly running mountain spring."¹⁴ The southern exposure of each floor was given to printing rooms, with the one on the second floor set up especially for winter printing. During production these were the most active areas in the factory with each printer operating eight to twelve printing frames. Final production processes, of cutting and mounting the prints and titling the cards were done on the third floor. On the second floor there was a sales room with staircase and entrance to the street. Also on the second floor was a darkroom and storage room for supplies and negatives, and in the back a large sky and side-lit studio for the making of pictures of "groups, flowers, birds, etc.."

Wilson was especially impressed by the efficiency of

the Kilburn factory and the meticulous care taken in printing their negatives. For example, after being dipped in the silver sensitizing solution, the albumen paper was drawn over a glass rod to reclaim any excess solution. To prevent fingernails from scratching the precious negatives, a camel's hair blender was used to raise the print from the negative. The final wash took all night. This long wash, together with the neutral starch paste used to mount the prints is probably the reason that so many of the Kilburn stereographs have survived in excellent condition.

As in the production of negatives, B.W. Kilburn experimented with ways to improve factory efficiency and maintain the best quality work. Kilburn wrote articles on subjects such as how to empty chemical baths without spilling and how to smooth down the rough edges of the albumen paper so they would not scratch the negatives.¹⁵

Following the construction of their new factory, the Kilburns' coverage of the Northeast was gradually expanded to include most of the major areas of popular interest. By the end of 1868 they had published views of Canada, Washington, D.C., and Virginia, as well as their first views of Niagara Falls, by far the most popular subject of stereography.¹⁶ The Kilburns photographed the first locomotives and the progressive stages of construction of the Mount Washington Cog Railway from its first quarter mile of track in August 1867 to its opening to the summit in July of 1869 (Figs. 25 and 26). They also documented President Grant's

ride up the new Railway in August 1869 (Fig. 27).

Judging by the size and production capacity of their new factory, and the variety of subjects they were publishing, the Kilburns were gaining a wide audience. When they became known as the preeminent photographers of the Cog Railway, one of the technical wonders of the age, the Kilburn Brothers' fame grew even greater. This was due to the distribution of their stereographs and also to the reproduction of them, as in the wood engravings made from Kilburn images that were used to illustrate a 1869 Harper's Weekly article on the new Cog Railway.¹⁷

In addition to these topographic views for tourists and armchair travelers, the Kilburns became increasingly active in the production of genre and still life scenes, some of which were sold in hand colored versions. Many of the finest Kilburn images deal with the special North Country life style. Hunting scenes appear to have been in constant demand because the Kilburns kept issuing new groups. Views of the hunters themselves were even complimented by a series showing the seemingly endless supply of game the White Mountains had to offer the outdoorsman (Figs. 28 - 32). The Kilburns also published groups depicting maple sugar production, the farm yard (possibly of B.W. Kilburn's home), and outdoor scenes of children and adults at play (Figs. 33-35). Related to these comparatively natural outdoor scenes were much more contrived studio scenes that Kilburn and other publishers called "groups" but are now more commonly called

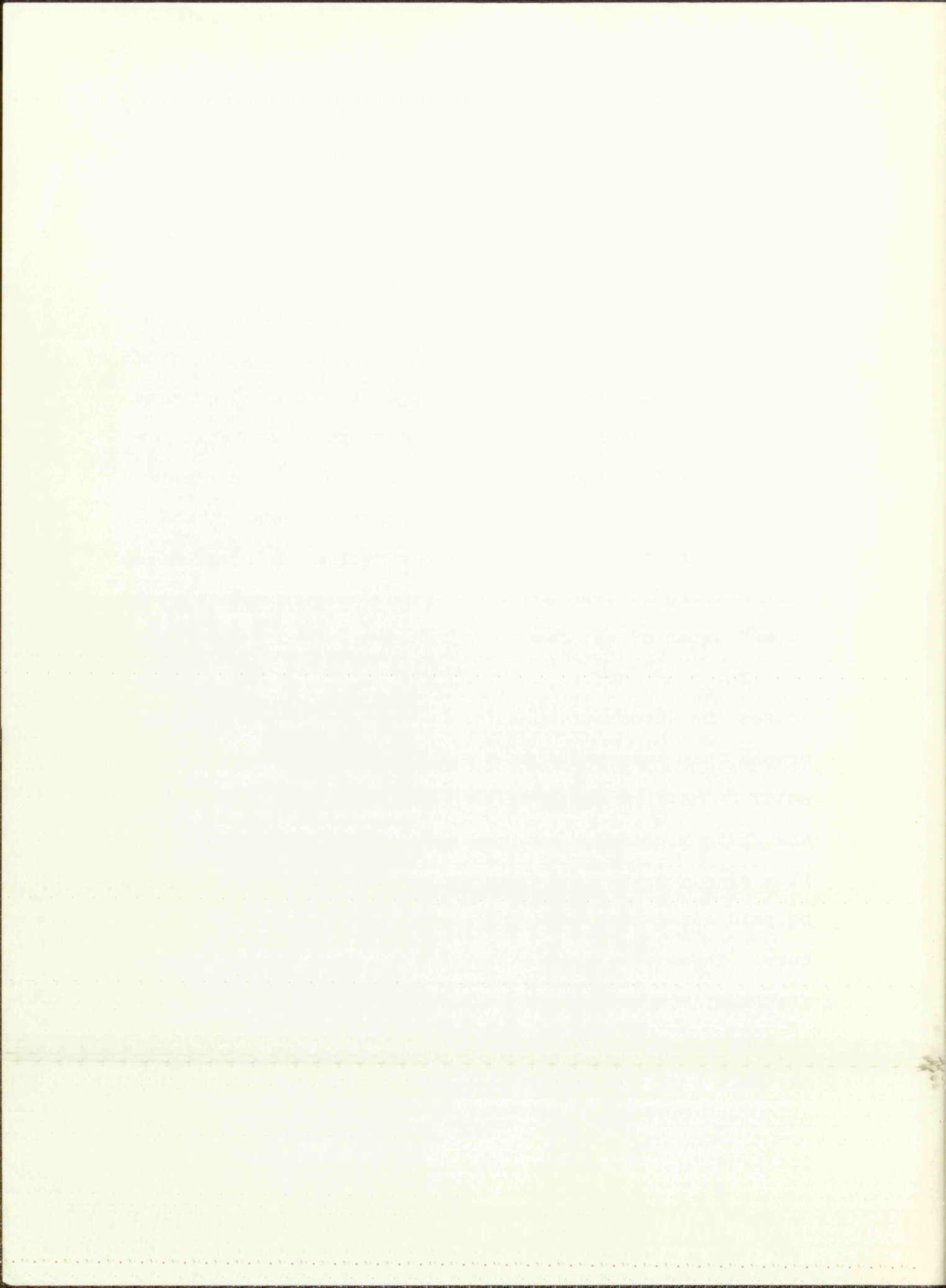
comics. This type of view was usually posed in a constructed interior with props and characters portraying a sentimental scene, or acting out an obvious gag. While most of the early Kilburn comics were concerned with themes of family life, from mischievous children to oppressed henpecked husbands, in the later history of the firm the subjects were frequently racist or slightly off-color (Figs. 36-40).

The Kilburn studio was also used for table-top still life scenes ranging from beautiful flower arrangements to a sampling of the "Birds of New England" all carefully stuffed and perched on a branch (Fig. 41). While these still life subjects are clearly charming, especially when well tinted, the great popularity of these studio creations must have been at least partly due to the pure enjoyment of photographic and stereoscopic effects.

This delight in photographic rendering is even more evident in the quantities of ice views for which Kilburn became famous. In addition to fish and game animals, even an open prayer book was posed in front of a background of ice (Fig. 42). Often the subjects of Kilburn's camera were just the surfaces themselves of the frozen waterfalls of ice, and especially the unique ice formations found on the summit of Mount Washington (Fig. 43). These outdoor still life scenes seem to have been popular not just because they brought a glimpse of winter comfortably indoors but also because the magic of photographic realism made them fitting subjects for imaginative contemplation. There are few subjects more

suitably matched to the unique qualities of the photographic process than the textures and luminosity of ice forms, especially when intensified by the stereoscope. In 1872 the editor of The Philadelphia Photographer praised a new set of Kilburn ice views which "have never been excelled."¹⁸ In selecting his subjects, the editor said Kilburn "has found some places where abound palaces and pulpits, grottos and caves, and caverns and so on, constructed of icicles and snow, and there has poked in his camera to bring out the beautiful things which are before us."¹⁹ In order to further enhance the imaginative effect of these views, in 1874 Kilburn published a series of twelve ice grotto views, each bearing a verse excerpted from James Russell Lowell's poem "Vision of Sir Launfal" (Fig. 44).

The ever increasing production of the Kilburn Brothers raises the important questions - who was buying these stereographs, how were they being distributed, and where were they sold? A good percentage of the Kilburns' output, especially the White Mountain views, could be sold locally to the influx of summer tourists just as picture postcards would later be sold after they were introduced at the turn of the century. These vacationers provided an ideal market, and stereographs by many different photographers were readily available in shops in the large hotels or in the towns. Stereographs may have been the most common form of landscape photographs, but that should not be thought to indicate that they were inexpensive. The Kilburn Brothers 1875 catalog priced their



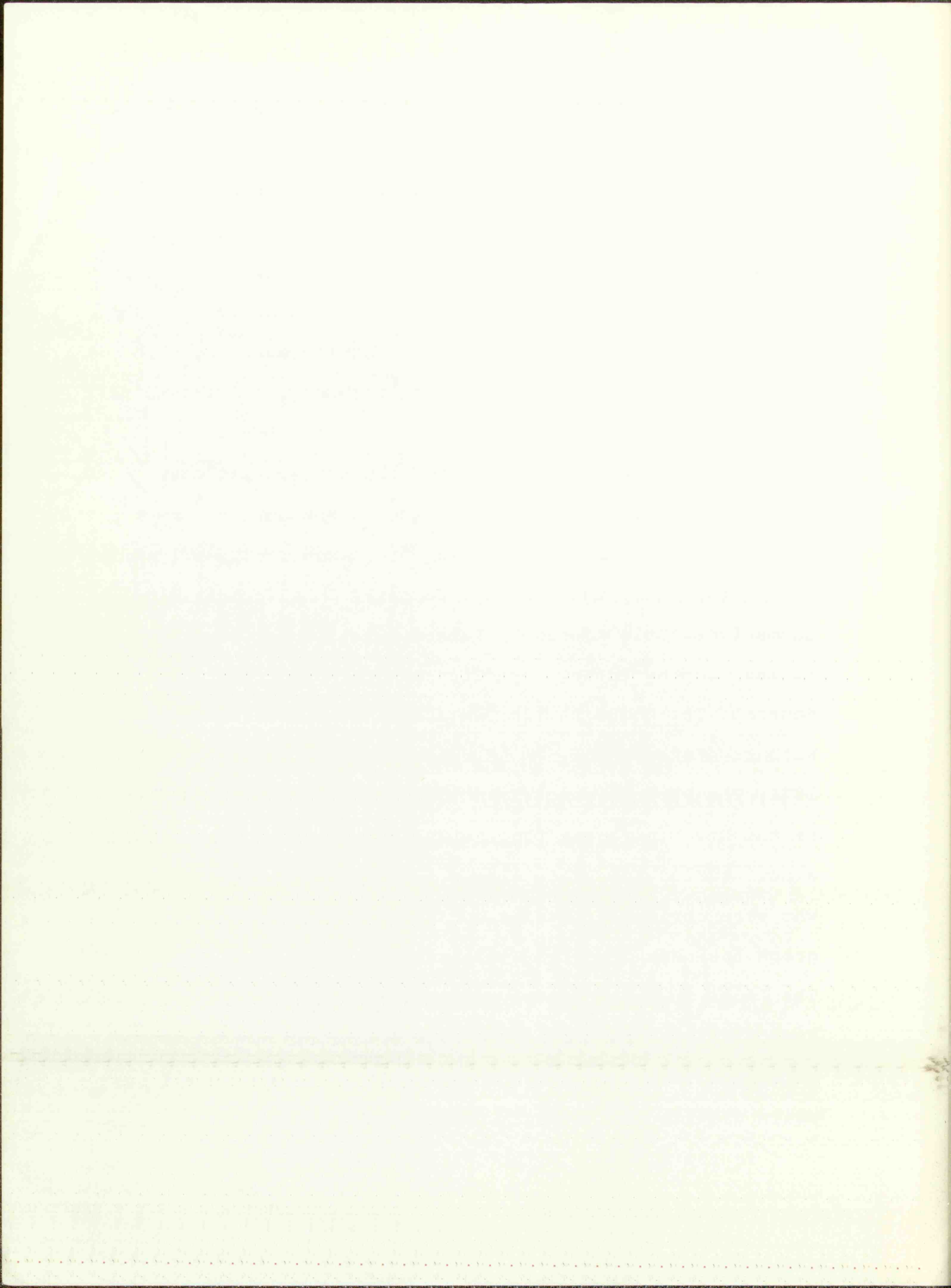
views at \$2.50 a dozen for colored views and the special Mexican series, and \$2.00 a dozen for plain views.²⁰ Earlier, the Langenheims had been selling glass stereographs for as much as \$21.00 a dozen colored and \$12.00 plain.²¹ While this would put a large collection of views out of the reach of most working people, the clientele of the White Mountain resorts was far from average. Before the development of the hand camera and snapshots, these well-to-do customers readily bought stereos as souvenirs and reminders of their visit. The broad encyclopedic selection of views offered by Kilburn and other producers allowed people to form a rather personalized record of their White Mountain vacation. It is significant that in Europe these photographic travel records usually took the form of custom made albums composed of views by such noted photographers as Francis Frith in England or Giorgio Sommer in Italy. In America, however, most landscape views were produced as stereographs and albums of single and large size views are much rarer. The fact that these collections of stereoscopic views could not be permanently ordered as in an album and were commonly broken up makes it much more difficult to ascertain the tastes of individual collectors.

Even if the Kilburns had a ready local market, in order to be really successful in the very competitive photographic view business, the Kilburns had to establish a wide distribution network to reach a national market eager for stereographs of all subjects. As early as June 1866, The Littleton

Gazette reported that the Kilburn Brothers' "views are now being extensively circulated throughout the United States, and are pronounced by the most careful critics to be equal if not superior to any others published in the United States."²² Joseph Bates of Boston was the Kilburns' first important wholesale distributor, as is evident by his label pasted on the back of many early Kilburn views. He also published at least two catalogs of Kilburn views around 1867 and 1868.

Other major wholesalers of Kilburn views included: Joseph Ward & Son, and C.P. Pollack in Boston; and Queen and E.L. Wilson in Philadelphia.²³ In New York, early Kilburn cards carry the Whiting Brothers' label proclaiming themselves "Sole Agents." Later in 1871, the Scovil Manufacturing Company in New York City announced in their trade journal, The Photographic Times, that they were distributing Kilburn stereographs.²⁴ At the end of the year in December 1871, The Photographic Times identified William B. Holmes as the New York agent for the Kilburns, with Holmes issuing a new catalog and price list.²⁵ In 1872, E. & H.T. Anthony, who were obviously phasing out their own competing stereograph business, ordered 1100 dozen views from the Kilburns.²⁶ The label of A.J. Fisher, a New York wholesaler, is also commonly found pasted on the back of Kilburn stereographs published in the early and mid 1870's. In 1878 Scovil was again distributing Kilburn views in New York.²⁷

In the Midwest, Kilburn stereographs were distributed



in Chicago by J. Carbutt before 1870, and by Whitney in St. Paul and Minneapolis.²⁸

It should be emphasized that these men mentioned were mainly wholesalers. They in turn would sell to the small outlets where most of the views were retailed. Some of these final retail sources were specialized photographic view shops, or even the stores of competing photographers. However, the labels on the back of many of the pre-1880 Kilburn views indicate that most people bought their stereographs in very generalized multi-purpose or stationery shops. The dealer's imprint of H. Trevitt, M.D. of Wilton, N.H. stated that he was a: "Druggist & Apothecary and dealer in stereoscopes, stereoscopic views, books, stationery, toys, confectionery, periodicals, chromos &c. Pictures framed to order." The label of N.A. Plympton of Worcester, Massachusetts advertised: "watches, clocks, jewelry, silver and plated ware, optical and mathematical instruments, &c., &c. Every variety of stereoscopes and views always on hand, at the lowest prices." Sylvesters Banner simply said: "Everything for Everybody from Everywhere at Sylvesters Banner." No Kilburn advertisements have been located in newspapers, trade journals or popular publications.

Later, in the late 1880's and 1890's during the stereograph revival, the market had radically changed and new methods of sales and distribution were developed, including door-to-door canvassing. The most important person involved in the mass distribution of Kilburn views in the latter part

of the century was James M. Davis of New York. His name first appears printed on a Kilburn mount in 1882, later after B.W. Kilburn's death, Davis bought the Kilburn negatives.²⁴ The business relationship between Kilburn and Davis may have been more than that of producer and distributor, but this will have to be determined after more information on Davis has been uncovered.

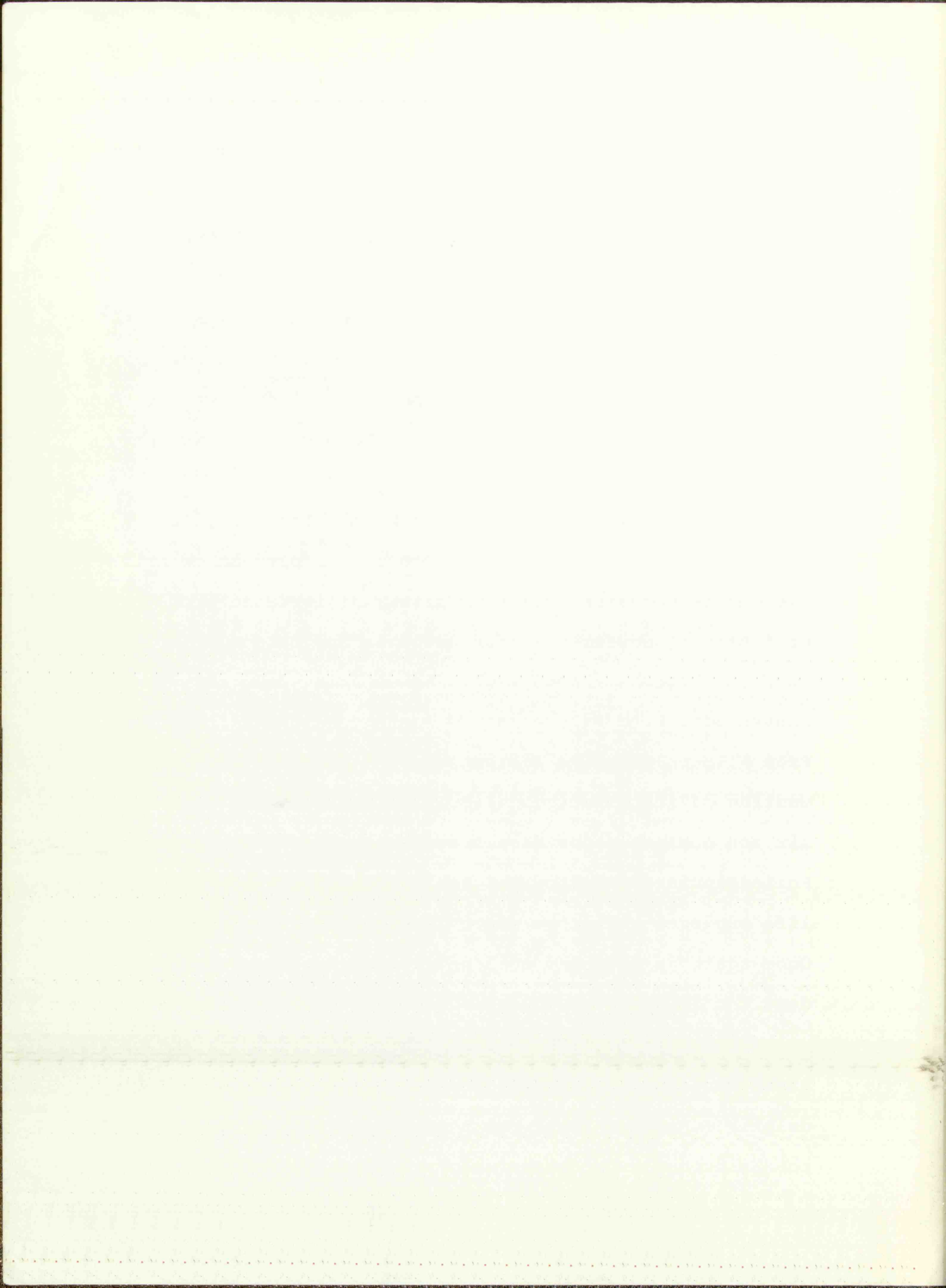
Just as Kilburn Brothers' views became widely available, B.W. Kilburn's professional reputation among photographic circles was expanding, too. By far the most vocal and influential Kilburn admirer was E.L. Wilson. Following their first communication in 1866, a warm relationship developed between the Kilburns and Wilson, with Wilson often reporting on the Kilburn Brothers' activities and new views in the pages of The Philadelphia Photographer. After visiting the Kilburns in the fall of 1869, Wilson's report on their new factory in the October issue was followed up in the December issue by an extensive account of Wilson's vacation with B.W. Kilburn and of the glories of the White Mountains and the new Cog Railway. For that issue the customary original photographic print mounted as a frontispiece was given to a B.W. Kilburn view looking down the tracks of the Cog Railway. This 6 3/4 by 4 1/2 inch nonstereographic image was unusual for the Kilburns and was probably made specifically for The Philadelphia Photographer.

For some time following this visit, Wilson made annual pilgrimages to the White Mountains to share an enjoyment of

the landscape with B.W. Kilburn. In 1870, Wilson brought the famous Yosemite painter, Thomas Hill, along for a visit to the Kilburns.³⁰ Sometime in 1870, either escorted or probably at least directed by E.L. Wilson, Dr. Vogel visited the Kilburns.³¹ In March 1871, Wilson made his first of five winter ascents of Mount Washington with B.W. Kilburn.³² A year later, in March 1882, Kilburn escorted a Boston artist named Haisell and a photographer, (William?) Notman, to the summit of Mount Washington for the purpose of making sketches and photographs.³³

Clearly, even in the small town of Littleton, B.W. Kilburn was by no means isolated from the mainstream of artistic and photographic ideas. Nor was he isolated from the professional advantages of a national reputation. In 1869, when the National Photographic Association held its first convention, E.L. Wilson showed lantern slides he had made from Kilburn Brothers stereographs.³⁴ At next year's convention of the Association, B.W. Kilburn was one of thirty-six men nominated for Vice President.³⁵ In 1871, at the Philadelphia convention, he exhibited stereographs of still life subjects and large size views of Mount Washington.³⁶ Once again in 1872 and 1873 he was nominated for Vice President.³⁷

In the early 1870's the Kilburns continued to add to their inventory of landscape and topographic views. Philadelphia's Fairmont Park was photographed in 1870.³⁸ In 1871 the Kilburns issued a series of images of northern New York,



including Saratoga, AuSable Chasm, and Fort Ticonderoga.³⁹ Curiously, Kilburn did not photograph in New York City until 1874 when the Kilburns published views of Central Park, Greenwood Cemetary, and the Hudson River.⁴⁰ Perhaps, with the Anthonys and a number of other fine photographers based in New York, the competition made it a low priority for the Kilburns.

One of the most interesting Kilburn series of this period is a set of views of Yosemite and San Francisco, California issued in 1872. Until this time Kilburn's photographic coverage had been limited to the Eastern United States. The great distance necessary to travel to secure the California views suggests that these were the first set of stereographs published by the Kilburns that were not made by Benjamin Kilburn.

Although the printing "Photographed and Published by Kilburn Brothers," (or later "by B.W. Kilburn"), appears on the back of almost all Kilburn stereographs, it is certain that a significant number of the images were not made by the Kilburns or their staff. Most commercial photographers were more concerned with the marketability of a view, and the effort necessary to secure the image than with ideas of individual artistic ego or self expression. It was a common practice to buy negatives and rights to images by other photographers, and an even more common practice to copy competitors' images without permission. Even when honest exchanges took place, credit was seldom given for the original

source of the image. While this may not be compatible with twentieth century concepts of artistic authorship, it can hardly be considered dishonest if an image is simply thought of as a commodity. Even today, most photographs in the newspapers are credited only to United Press International or some other news service.

Because the credit on the card mount is virtually meaningless, other sources of information have to be used to determine which Kilburn Brothers stereographs were actually made by B.W. Kilburn. It can be generally accepted that Kilburn took most of the early local White Mountain views, the stereographs that are especially in question are non-local pre-1885 views that would have required great expenditures of travel time and money for Kilburn to have made himself. There are two main questions involved in determining authorship of Kilburn stereographs. Is there evidence that B.W. Kilburn actually traveled to the location photographed, and did he stay long enough to make the number of images published? Was Kilburn specifically credited with having "made the negative" rather than merely "secured" or "returned with" the negatives or other such ambiguous terms? While the above information can largely be found in contemporary newspaper and photographic journal reports on Kilburn's activities, the Kilburn Brothers' negatives themselves also provide many clues. Many of the Kilburn negatives show that they were made by merely re-photographing stereographs of other publishers, many other negatives have the initials

"BK" scratched into the lower corner of the emulsion.⁴¹ These initials were probably put there by Benjamin Kilburn while working.

When the Kilburns published their views of California in 1872, there was a great popular interest in the majestic Western landscape, but a trip to Yosemite was still a very long and difficult journey. For practical reasons alone it would certainly have been easier for the Kilburns to have made arrangements with a California photographer than to send somebody from the East to make the images. The probable source of the Kilburn California series was M.M. Hazeltine, who had first come to San Francisco in 1853 during the Gold Rush, and later alternated between prospecting and photographing in northern California and Oregon.⁴² That the images published by Kilburn were originally made by Hazeltine is almost certainly proved by the existence of identical images on Kilburn and Hazeltine mounts.⁴³ Whether the Kilburns had legitimately acquired these images from Hazeltine or had merely copied them from Hazeltine stereo cards is difficult to determine. The quality of the prints is not as rich in detail and tone as are most of Kilburn's other subjects, indicating that the prints were not made from original negatives, but from copy negatives or negatives made by re-photographing a stereo card. Two years earlier, in 1870, John P. Soule published a similar and very popular series of California views. Some copies of these cards actually bear the imprint "negative made by M.M.

Hazeltine" under the right stereo image.⁴⁴ The size of the Soule series, and these occasional credits indicate that Soule's use of Hazeltine's images was legitimate, and it is therefore likely that Kilburn made a similar arrangement in order to compete with Soule.

Regardless of who actually made the negatives, the Kilburn California views were an unusually handsome series (Figs. 45-48). The magnificence of the Yosemite scenery provides an especially dramatic contrast to Kilburn's White Mountain views (Fig. 49). In many respects the photographic approach is not very different from B.W. Kilburn's own photography of mountains and waterfalls, many with figure groups standing in front of the scene. However, in contrast to the somewhat enclosed environments and mountain surfaces smoothed over by vegetation characteristic of Kilburn's White Mountain views, the rough rock faces and peaks, and broad vistas in Yosemite are on a vastly different scale.

From 1872 on, similar problems of attribution occur with increasing frequency in the Kilburns' stereograph production. One of the first news-oriented stereographs issued by the Kilburns was a set of views of the Boston Fire of November 1872 (Fig. 50). While Littleton is just barely close enough to Boston for the Kilburns to get there in time to photograph the smouldering ruins with the fire engines still in place, it is also possible that they purchased their negatives from one of the many local photographers that documented the disaster.

1018

October 19, 1933

Dear Mr. [Name] [Address] [City] [State] [Zip]

I am writing you to inform you that the [Name] [Address] [City] [State] [Zip]

has been [Name] [Address] [City] [State] [Zip]

and is now [Name] [Address] [City] [State] [Zip]

at [Name] [Address] [City] [State] [Zip]

which is [Name] [Address] [City] [State] [Zip]

and is [Name] [Address] [City] [State] [Zip]

by the [Name] [Address] [City] [State] [Zip]

November 19, 1933. [Name] [Address] [City] [State] [Zip]

Yours very truly, [Name] [Address] [City] [State] [Zip]

[Name] [Address] [City] [State] [Zip]

[Name] [Address] [City] [State] [Zip]

[Name] [Address] [City] [State] [Zip]

[Name] [Address] [City] [State] [Zip]

[Name] [Address] [City] [State] [Zip]

In 1874 the Kilburn list was greatly expanded by a large series of over three hundred views of Europe and the Middle East. The series included Palestine, Egypt, Nubia, Italy, Sweden, Denmark, Austria, France, and Switzerland. Such an extensive photographic tour would have been extremely costly and taken at least a full year. But, the Kilburns did not make these photographs. Examination of the original Kilburn negatives shows that at least the European part of this series was made by photographing glass stereographs of Claude Marie Ferrier and Charles Soulier, or their successors Leon and Levy. These firms did not photograph in the Middle East, but it is probable that those stereographs also came from a similar European source. E.L. Wilson was an American distributor for Leon and Levy, so these glass stereographs would not have been hard for the Kilburns to acquire, and the glass images would result in better copies than if paper originals had been used. Even though many of the original glass stereographs had been made in the 1850's and seem extremely dull compared to what was photographically possible twenty years later, American interest in the highlights of the Middle East and European culture was so great that these outdated Kilburn copies still met with great success.

Kilburn's use of other photographers' images was not always a matter of his inability to travel, for many of his trips, most notably his first trip to the British Isles in 1877, and his first trip to the American Far West in 1881,

were for the purpose of securing copies or negatives from local photographers.

Up through the early 1880's Kilburn increasingly acted as a publisher of views made by many different photographers. The problem of pirated views is rarer in the later history of the Kilburn firm when it employed as many as twenty photographers and was thus able to cover a larger territory with its own staff.⁴⁵ Unfortunately, information about these Kilburn staff photographers is not as well documented as B.W. Kilburn's activities, and the question of authorship is hazier than in the early years when B.W. Kilburn did most of the views himself.

Although the Kilburns did not hesitate to publish views from many sources when it was not worth their trouble to secure them themselves, B.W. Kilburn did take his camera great distances. Perhaps the most interesting of all stereographs made by B.W. Kilburn was the set of views he made in Mexico in 1873. While not the first photographer in Mexico, Kilburn was one of the earliest, and certainly the most successful in the distribution of his views. Even though there were many native photographers active in Mexico, the world's view of the country was largely shaped by foreigners. Daguerreotypes and camera lucida drawings of Mexican antiquities had been made as early as 1841 by John Lloyd Stephens, an American, and Frederick Catherwood, an Englishman.⁴⁶ In 1858 and 1859, a Frenchman, Désiré Charnay had photographed the ancient monuments of Mexico, making stereographs (which

were probably never published) as well as larger single images.⁴⁷ Whoever Kilburn's predecessors may have been, they must not have had a large audience, so startled was E.L. Wilson by Kilburn's views:

As views we thought that only Egypt contained such picturesque subjects.... They seem to us as coming from a country never heard of before, and now for the first time exhumed by the camera.⁴⁸

On his trip to Mexico, B.W. Kilburn left Littleton in the first week of February 1873.⁴⁹ He took a steamer from New York that arrived in Vera Cruz after stops in Key West and Havana. Of 200 negatives that Kilburn brought back, 162 were published in July of that year. It is strange that neither of the stops in Florida or Cuba produced any published photographs, and that all of the published Mexican stereographs were made in the localized area between the port of Vera Cruz and Mexico City.

Considering the limited geography covered, Kilburn created a remarkable document of an outsider's view of Mexican life and culture. Unlike Catherwood and Stephens or Charnay, Kilburn was not as interested in the ancient Mexican cultures as in the contemporary life of the people. He photographed the peasants in front of their rural dwellings and the rough arid landscape of volcanic peaks, as well as urban scenes of the people, markets, gardens, and architecture of Mexico City (Figs. 51-54). In working, Kilburn was unusually sophisticated in his variety of distant and close-up viewpoints. The view down into the market is especially

effective under the magnification of the stereoscope when the blurs of the people give a feeling of great activity (Fig. 54). Moving closer in, the images Kilburn made of the populated Mexico City streets are the real gems of the series (Figs. 53 and 55). Even though Kilburn posed his subjects, these stereographs still have a feeling of spontaneity and interrupted flow of life that is not characteristic of Kilburn's more bucolic White Mountain images. Considering that Kilburn was used to the diffuse North Country light, his handling of deep shadows contrasted to the harsh, brilliantly revealing Mexican light is especially impressive. The unusual power both of this light and the exotic Mexican environment is particularly evident in a stereograph in which Kilburn matched the bewildered yet challenging expressions of the Mexican peasants with a stone face on a fountain that stares back with an equal intensity (Fig. 55).

It was the isolated close-up images, like those of the native crafts or the vultures of Vera Cruz, that added a new dimension to Kilburn's coverage and gave a more complete idea of the Mexican environment and culture (Figs. 56 and 57). Some of the strongest and simplest of all the Kilburn Mexican images were the close-up views of native types (Figs. 58 and 59). These figures, isolated against a stark background and removed from their daily activity, have a powerful dignity that belies the difficult lives they must have led. In the expressions of these figures, the presence of the photographer is especially felt. Perhaps it is this

feeling of confrontation between the cultures of Kilburn and his subjects that gives his Mexican series its unusual underlying intensity.

These Mexican views were clearly special, a profitable exclusive for the Kilburns of an unusual subject. These were the first views that they copyrighted, and they even created an elaborate calico design for the back of the card mounts (Fig. 96). The Kilburn Brothers may have insured their investment by making copy negatives from which to make prints. This supposition is supported by the slightly less detailed and contrasty quality of the images and the fact that there are no duplicates or variations for each number.

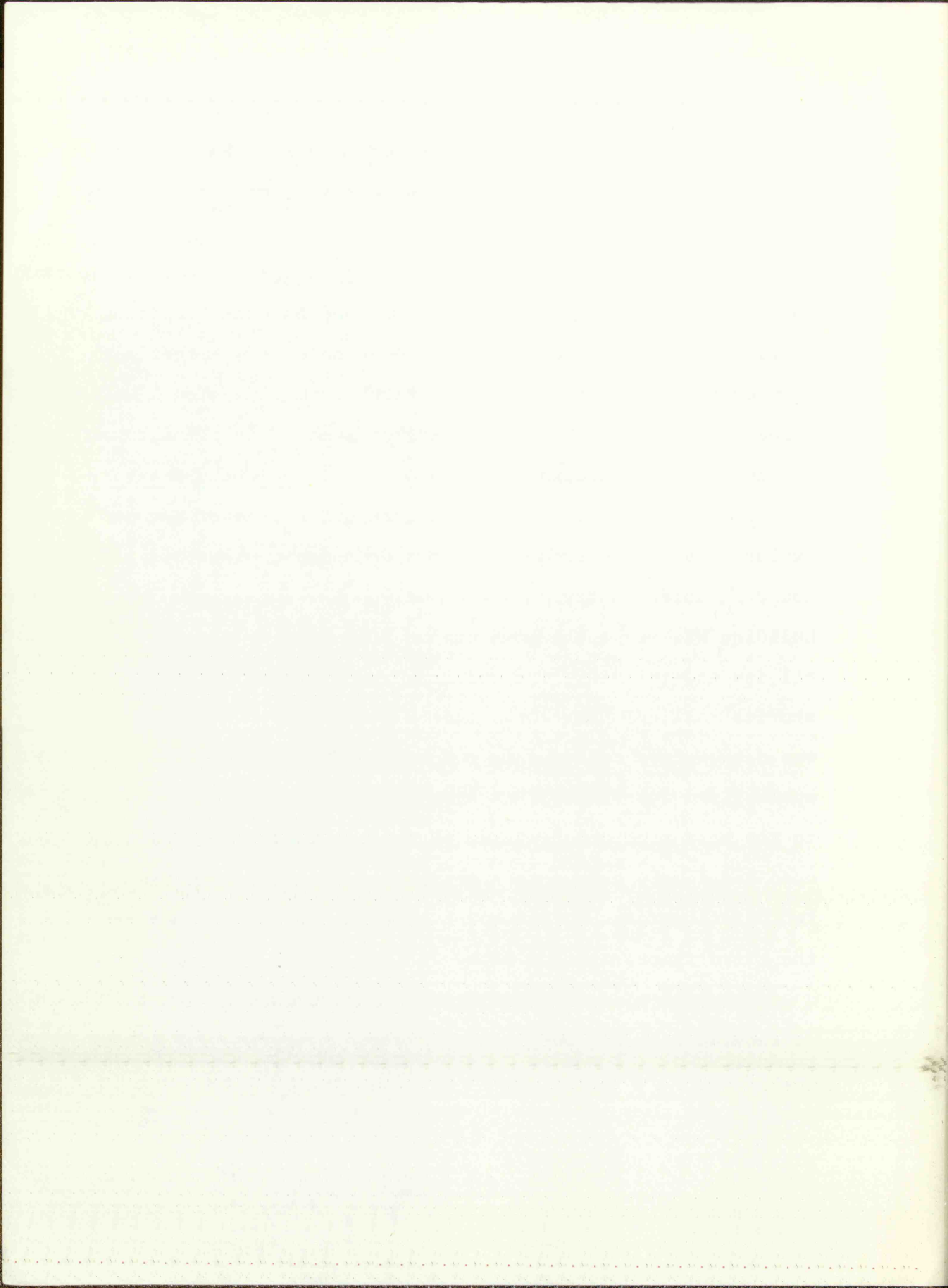
Praised by Dr. Vogel and E.L. Wilson, who recommended a sample dozen for his readers to purchase, Kilburn's Mexican views were certainly a success judging by the frequency that they are found in stereo collections.⁵⁰ They were given additional public attention in 1879 when H.C.R. Becher used some of the images to help illustrate A Trip to Mexico: Being Notes of a Journey from Lake Erie to Lake Tezcuco and Back. The three 4 by 6 inch photographs credited to the Kilburns in Becher's book are identical to published stereographs and were probably made by re-photographing copies of the Kilburn cards.

B.W. Kilburn followed up his Mexican success with a similar excursion to Bermuda in January 1875.⁵¹ While also a handsome and unusual group, most of the Bermuda subjects were photographed from a greater distance and lack the

close-up intensity of most of the Mexican street scenes (Fig. 60). It was probably not a coincidence that both the Mexican and Bermuda trips were made during the depths of the New Hampshire winter.

In August 1872, The White Mountain Republic reported that the Kilburns' business had increased by one-third that year.⁵² One year later work was begun on a new, larger factory on the opposite side of the river from Littleton's Main Street (Fig. 61).⁵³ After the Kilburns moved into their new Cottage Street building in December 1873, The White Mountain Republic described it as "the largest establishment devoted exclusively to the production of stereoscopic views, to be found in this country."⁵⁴ With only a few expansions, this building was to be the home of the Kilburn View Company until its end in 1910. The building was three and a half stories tall, 60 feet long, and 36 feet wide. There also was a two-story building in the back 36 by 25 feet. The specialized functions of the new larger rooms were similar to the mass production system of the old factory. Unusually open and light, the centers of factory activity were the two printing rooms on the south side, one 60 by 15 feet on the third floor, and one 50 by 15 feet on the second.

This new plant had the capacity for producing 10,000 stereographs daily, but in May 1874 the Kilburns were making only 2,000 which was little more than the 1,800 they were producing at the old factory.⁵⁵ The limits to their production may have been at least partly due to the slowness of



the albumen printing process and the number of printers they could afford to employ. Two thousand stereographs daily is still an impressive number as this would have them breaking the half million mark annually even if they were only reaching their maximum production 260 days a year. Considering that the Kilburns had a list of only 1,700 views at this time, these production figures become especially impressive. It is equivalent to printing their entire inventory daily.

Following the construction of this huge production facility in 1873, many important changes were soon to come over the stereograph market and the Kilburns' business activities. By the end of the 1870's the great boom in stereographs was over. There were still a number of serious manufacturers, but the general quality of stereographs was decreasing and most of the pioneers had ceased production. This was perhaps due to a combination of forces; the economic depression that greeted the American Centennial in 1876, the loss of the novelty appeal of stereographs, and the introduction of the gelatin dry plates, roll film and hand cameras.

One of the first of many changes in the Kilburn firm was dryly reported by The White Mountain Republic on February 11, 1875:

The firm of Kilburn Brothers, manufacturers of stereoscopic views, has been dissolved, Mr. Edward Kilburn retiring from the firm on the 1st of February. The business will be continued by Mr. B.W. Kilburn. Mr. Edward Kilburn is about

engaging in a branch of the business, manufacturing transparent views and magic lantern pictures. We wish both of these gentlemen the greatest success in their new relations. They deserve it.⁵⁶

One can only speculate about the personal conflicts that were probably behind this notice. The formal removal of Edward seems to have had little direct effect on the company. Following Edward's retirement, the Kilburn Company soon instituted a number of changes in the introduction of a new numbering system and different styles of mounts and photograph presentation, but these were probably due to changing tastes and demands in the photographic market. It does not appear that the full force of the Kilburn Brothers' efforts were thrown into the production of lantern slides (which were very popular at this time). Lantern slides made from Kilburn stereographs of the White Mountains, Bermuda, and Mexico were included in one of E.L. Wilson's wholesale catalogs, but only a small number of Kilburn lantern slides have been found in collections, and it seems that Edward was producing them mainly for local shows.⁵⁷ The Littleton newspapers reported Edward's purchase of an elaborate lantern slide projector (commonly called a stereopticon) and his giving a number of lantern slide exhibitions for the benefit of local charities between 1875 and 1879. Apparently the intensity of the luminous image of a projected lantern slide could even rival the illusions of the stereoscope, as The White Mountain Republic reported in August 1875:

An evening with Edward Kilburn is almost equivalent to an actual presence among the scenes

chosen for representation. Nothing has yet been invented that so closely counterfeits nature as does this method....⁵⁸

Whatever local success Edward's lantern slide shows might have had, he sold his stereopticon in 1878, and in 1879 was actively devoting himself to his farming innovations.⁵⁹

During the next few years B.W. Kilburn began making some changes in the presentation of Kilburn photographs. Most of the individually mounted stereo halves and boudoir size single images (on mounts measuring 5 by 8 or 5½ by 8½ inches) seem to date from the mid 1870's and 1880's. The first public comment on these "large size" views was in December 1875.⁶⁰

In 1877 B.W. Kilburn began publishing stereographs on a curved card mount which he had developed and for which he held the patent.⁶¹ The slightly curved surface of this new mount corresponded to the curved optical focusing plane of the stereoscope and it was an important innovation that was rapidly adopted by other stereograph producers.

The year 1877 also marked B.W. Kilburn's first trip to Europe and the beginning of a new series of separately numbered views. Kilburn was gone between March 23 and June 22 and visited at least Scotland, Ireland, and England.⁶² On his return he issued 146 stereos from 160 negatives, with most of them published as both regular size views and also the new 3/4 inch taller "artistic" size or "Centennial" size as Kilburn called them.⁶³ These British views were mixed together with images of the White Mountains, Colorado, and

Brazil and issued as a new separately numbered group starting at number one. Most of these new numbers were assigned to paired images published as both regular and artistic size stereographs, but printed from the same negatives (Figs. 62 and 63). But, this was not consistent; for some catalog numbers the images and subjects of the regular and artistic size versions may be totally different.

For the next four years additions to the old line of Kilburn views were almost entirely suspended while most new views were issued in the new series format. By 1876 the Kilburns had published about 2,300 views in the old series; by 1880 only about two hundred views had been added to this series and almost all of these were copies from other sources. The most interesting of these copies was a group of Scottish countryside and architectural views from G.W. Wilson. The original Kilburn negatives show that mounted stereo cards were simply re-photographed by Kilburn. The initials "GWW" are clearly visible in the lower right corner of the right image of the stereograph being copied and are usually also evident in the Kilburn prints of these subjects (Fig. 64). While G.W. Wilson commonly signed his large prints this way, his stereographs were only identified by a label on the back. This discrepancy suggests that while in Scotland, B.W. Kilburn may have made arrangements with Wilson to publish copies of his views in the United States, and that Wilson made up a specially signed group of prints in order to retain credit.

Other copies added to the old series include views of the 1876 Centennial and the 1878 Paris Exposition, and more copies of European glass stereographs. By the end of its run, the new series included views in Georgia, Florida, South Carolina, and the Hoosac Tunnel near Boston in addition to the above mentioned subjects. How many of the Southern or foreign views were made by Kilburn himself is a question. His only documented journey was to the British Isles. It is possible that by this time he was employing staff photographers to secure views, but it is even more likely that they were copied or pirated from other sources. After 1883 Kilburn stopped adding to the new series and added all his subsequent views to the old numbering system. A small number of artistic-size views were later issued in the old series numbering.

B.W. Kilburn's first documented trip west of the Mississippi was in October and November of 1881. When he returned, The Littleton Journal reported that Kilburn had "been gone a little less than three weeks, and traveling in the time about 5,000 miles. He secured the negatives for some beautiful views during his absence and made partial arrangements whereby he will obtain others in the spring."⁶⁴ There is clear evidence that the use of the term "secured" here means purchased rather than made by Kilburn himself. Following this trip, Kilburn published 109 views of Colorado and northern New Mexico. At least two, and probably all of these views had been first published by the Colorado Springs

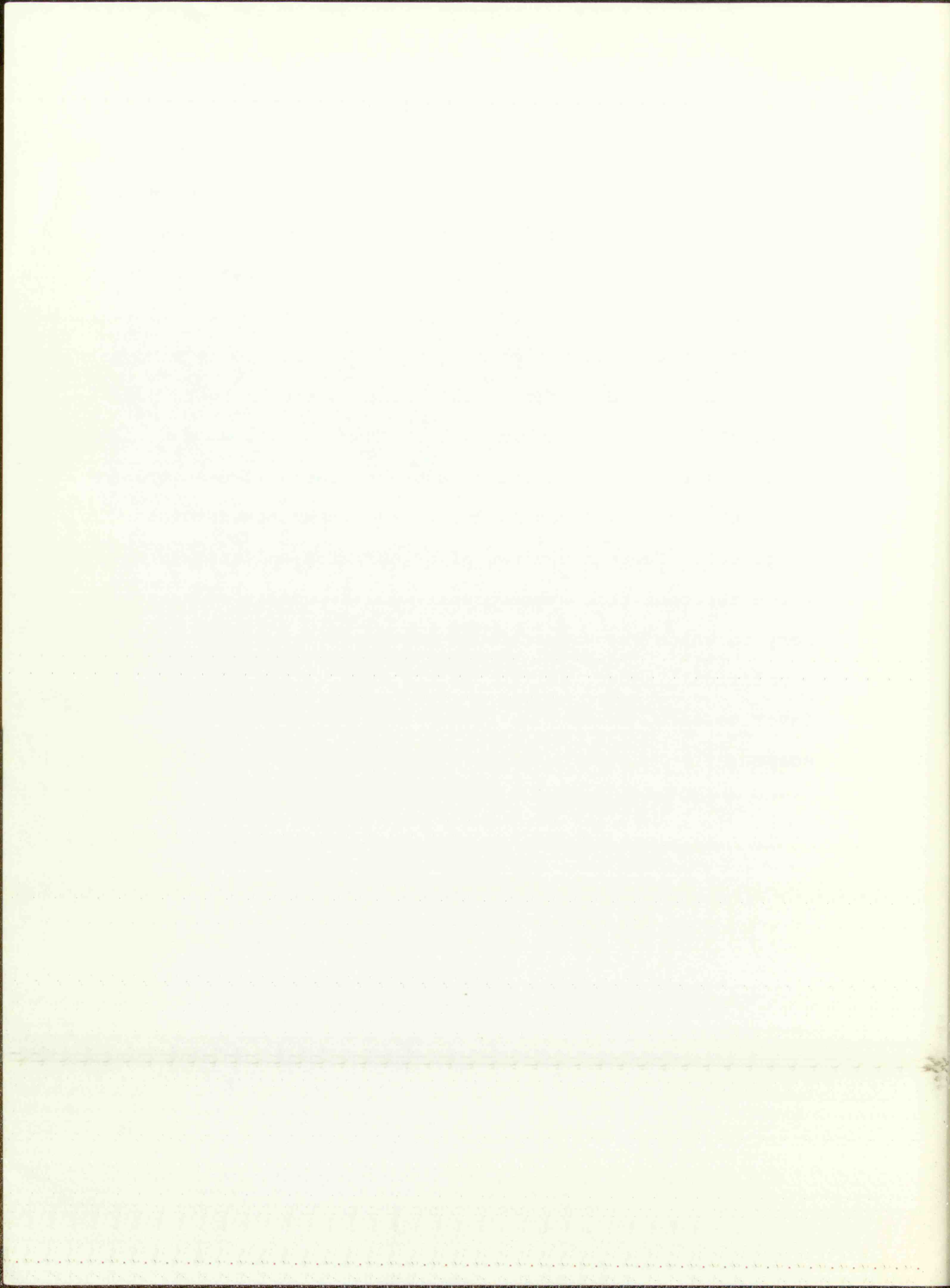
photographer, B.H. Gurnsey, and it is likely that Kilburn purchased a selection of negatives from Gurnsey's widow (Fig. 65).⁶⁵

Kilburn's 1882 trip to the West was delayed until the fall when The Littleton Journal reported on September 22 that "B.W. Kilburn starts for Denver, Colorado this week, and he will spend several weeks in Colorado and other states in making negatives and working up his business interest in that vicinity."⁶⁶ While it is possible that the Colorado views that were published following this second trip were also purchased from Mrs. Gurnsey or another source, The White Mountain Republic reported after Kilburn's return in November that he had been "making negatives of scenery in the Far West."⁶⁷

1881 was also the year that B.W. Kilburn purchased the entire collection of stereographic negatives of the Boston photographer John P. Soule. Soule's collection, which numbered more than 1,000 views and was described as weighing over a ton, included, according to The Littleton Journal, some "choice sets of views of Niagara, Yosemite Valley, and the White Mountains."⁶⁸ This is an especially interesting transaction because Soule and Kilburn had essentially covered much the same territory, and it does not seem that Soule's work would have added that much to Kilburn's inventory. Soule's stereographs must have still had some market value, though, because Kilburn re-issued many of them almost immediately. While Soule's topographic views were not that

unusual, the purchase brought Kilburn a popular set of "Skeleton Leaves" memorials of celebrities that were originally made by I.I. Rogers in 1874 and 1875 (Fig. 66). The intended effect of these studio compositions, portraits surrounded by what look like funeral wreaths, is somewhat ambiguous considering that many of these subjects were still living.

This same transaction brought to Kilburn Soule's popular set of instantaneous portraits of cats posed in human positions (Fig. 67). Later in 1883, Kilburn published a similarly popular set of stuffed animal subjects that had been originally published by James A. Hurst, an Albany taxidermist (Fig. 68). These new views of celebrities and animals reinforce the fact that stereographs were a popular picture gallery in which the viewer could gaze upon the strong face of a political leader, delight in the cute antics of their favorite pets, as well as become lost in an inviting landscape.



FOOTNOTES

¹Wilson Flagg, The Woods and By-Ways of New England (Boston: James R. Osgood, 1872), p. 132.

²The Littleton Gazette, 15 June 1866, p. 2.

³"New Stereoscopic Pictures," The Philadelphia Photographer, 3 (1866), 266.

⁴Ibid., 267.

⁵Wilson's Quarter Century in Photography, p. 187.

⁶In these testimonials B.W. Kilburn said he used a pair of Ross regular carte de visite portrait lenses (1871), then 8 inch Dallmeyers which he replaced with Morrison 5 and 8 inch lenses in 1876. In 1872 he was using White Mountain Landscape Collodion. In 1884 Kilburn was making his negatives with dry plates manufactured by James Inglis of Rochester.

⁷B.W. Kilburn, "Comets and Their Cause," The Philadelphia Photographer, 6 (1869), 315, and "Photographing in Hot Climates," Photographic Mosaics 1874, ed. E.L. Wilson (Philadelphia: Benerman and Wilson, 1874), pp. 133-4.

⁸Dr. H. Vogel "German Correspondence," The Philadelphia Photographer, 9 (1872), 361.

⁹Kilbourne, p. 327.

¹⁰Wilson's Quarter Century in Photography, p. 184.

¹¹Helmut and Alison Gernsheim, The History of Photography 1685-1914 (New York: McGraw-Hill, 1969), p. 402.

¹²The Littleton Gazette, 2 August 1867, p. 2.

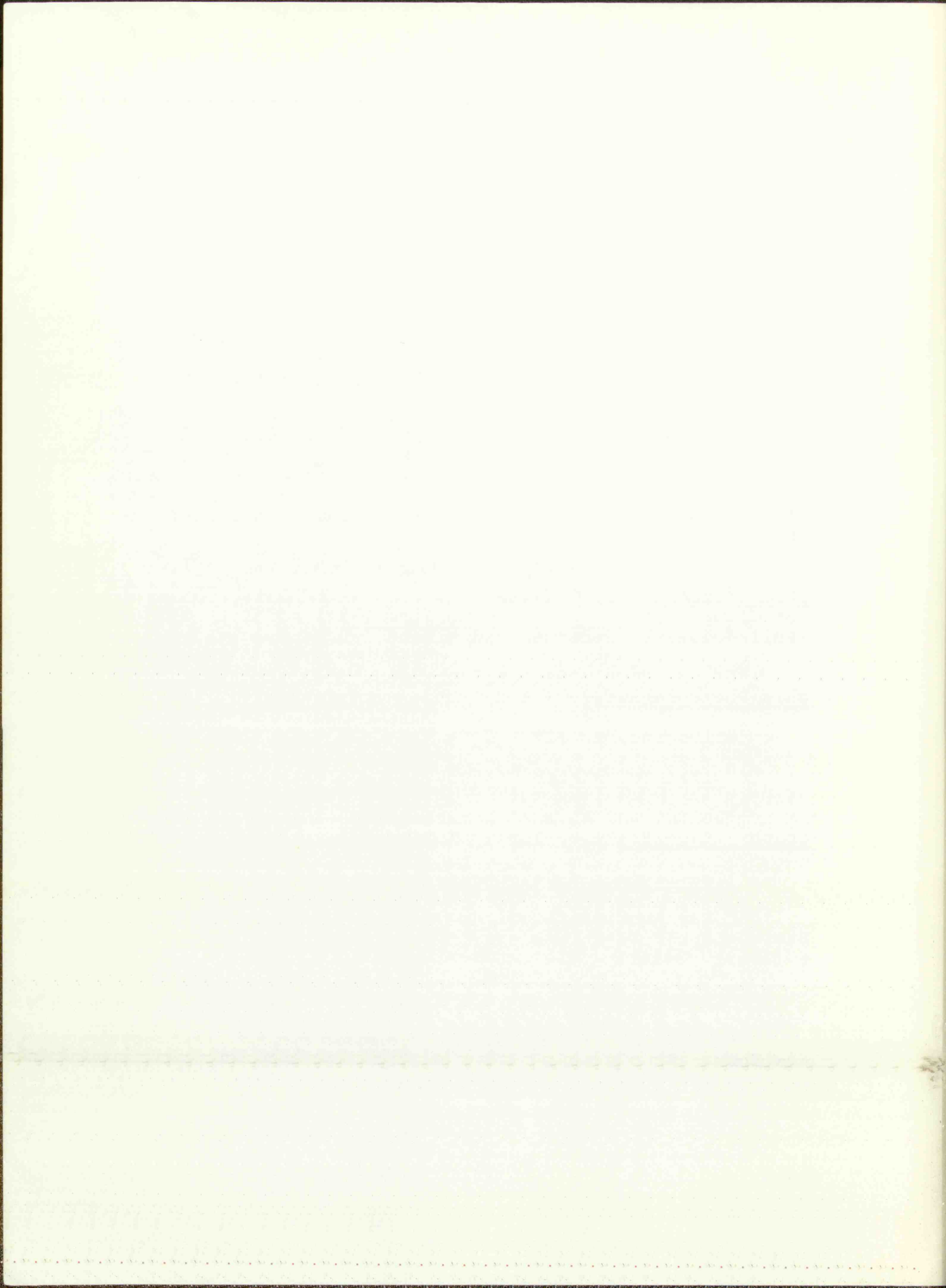
¹³"New American Studios: Kilburn Brothers' Model Stereographic Establishment," The Philadelphia Photographer, 6 (1869), 342-3.

¹⁴Ibid., 342.

¹⁵Edward L. Wilson, Wilson's Photographics (1881; rpt. New York: Arno Press, 1973), pp. 125 and 127. Wilson's Quarter Century in Photography, pp. 284 and 448.

¹⁶The Philadelphia Photographer, 5 (1868), 134.

¹⁷"Into Cloudland by Cars," Harper's Weekly, 21 August 1869, pp. 533-4.



- 18The Philadelphia Photographer, 9 (1872), 31.
- 19Ibid.
- 20Catalogue of Stereoscopic Views Published by Kilburn Brothers, Littleton, N.H., n.d. (c.1875), 45 pages.
- 21Catalogue of Langenheim's...Magic Lantern Pictures...also...Langenheim's stereoscopic Pictures, (Philadelphia, 1861), p. 30.
- 22The Littleton Gazette, 15 June 1866, p. 2.
- 23From an interview with William Culp Darrah in Gettysburg, Pa. in June 1976.
- 24The Photographic Times, 1 (1871), 40.
- 25Ibid., p. 185.
- 26The White Mountain Republic, 11 July 1872, p. 2.
- 27The Photographic Times, 8 (1878), 63.
- 28From Darrah interview.
- 29"Passing of View Shop," p. 1.
- 30"The White Mountains in Winter," The Philadelphia Photographer, 8 (1871), 109.
- 31Dr. H. Vogel, "German Correspondence," The Philadelphia Photographer, 8 (1871), 331.
- 32Scribner's Magazine, February 1891, p. 136.
- 33The Littleton Journal 17 March 1883, p. 3. In this notice the photographer is described as a Mr. Notman of Boston, but it may be the Montreal photographer William Notman.
- 34The Philadelphia Photographer, 6 (1869), 234.
- 35Ibid., 7 (1870), 17.
- 36Ibid., 8 (1871), 257.
- 37Ibid., 9 (1872), 201, and 10 (1873), 354.
- 38Ibid., 7 (1870), 271.
- 39The Photographic Times, 1 (1871), 121.

⁴⁰The White Mountain Republic, 16 July 1874, p. 3.

⁴¹From an examination of the original Kilburn negatives owned by Mast Development Corp., Davenport, Iowa, but still kept in the old Keystone View factory in Meadville, Pa. Many of the early Kilburn sets are missing, but the initials "BK" are found on all the early White Mountain negatives, and on the Mexico and Bermuda series.

⁴²Ralph Andrews, Picture Gallery Pioneers; 1850 to 1875 (New York: Bonanza, 1964), p. 104. Even if Kilburn got his Yosemite stereographs from Hazeltine, the actual cameraman may still be in question. One Hazeltine mount identifies him as the successor to J.J. Reilly and M.M. Hazeltine, and says the photography was done by S.C. Walker and C. Fagersteen.

⁴³In the International Museum of Photography at George Eastman House, Rochester, N.Y., there is a Hazeltine stereograph that is identical to Kilburn No. 940.

⁴⁴In the IMPGEH collection two John P. Soule stereographs, Nos. 1169 and 1177 show a credit to Hazeltine.

⁴⁵Paul R. Clay, ed., Picturesque and Progressive Littleton and the White Mountains (1898; rpt. Littleton: Littleton Area Historical Society, 1968), p. 59.

⁴⁶Gernsheim, p. 126.

⁴⁷From unpublished research on Charnay conducted by Keith Davis, graduate student at the University of New Mexico.

⁴⁸"Photography in Mexico," The Philadelphia Photographer, 10 (1873), 241.

⁴⁹The White Mountain Republic, 6 February 1873, p. 2.

⁵⁰The Philadelphia Photographer, 11 (1874), 53, and 10 (1873), 241.

⁵¹The White Mountain Republic, 28 January 1875, p. 3.

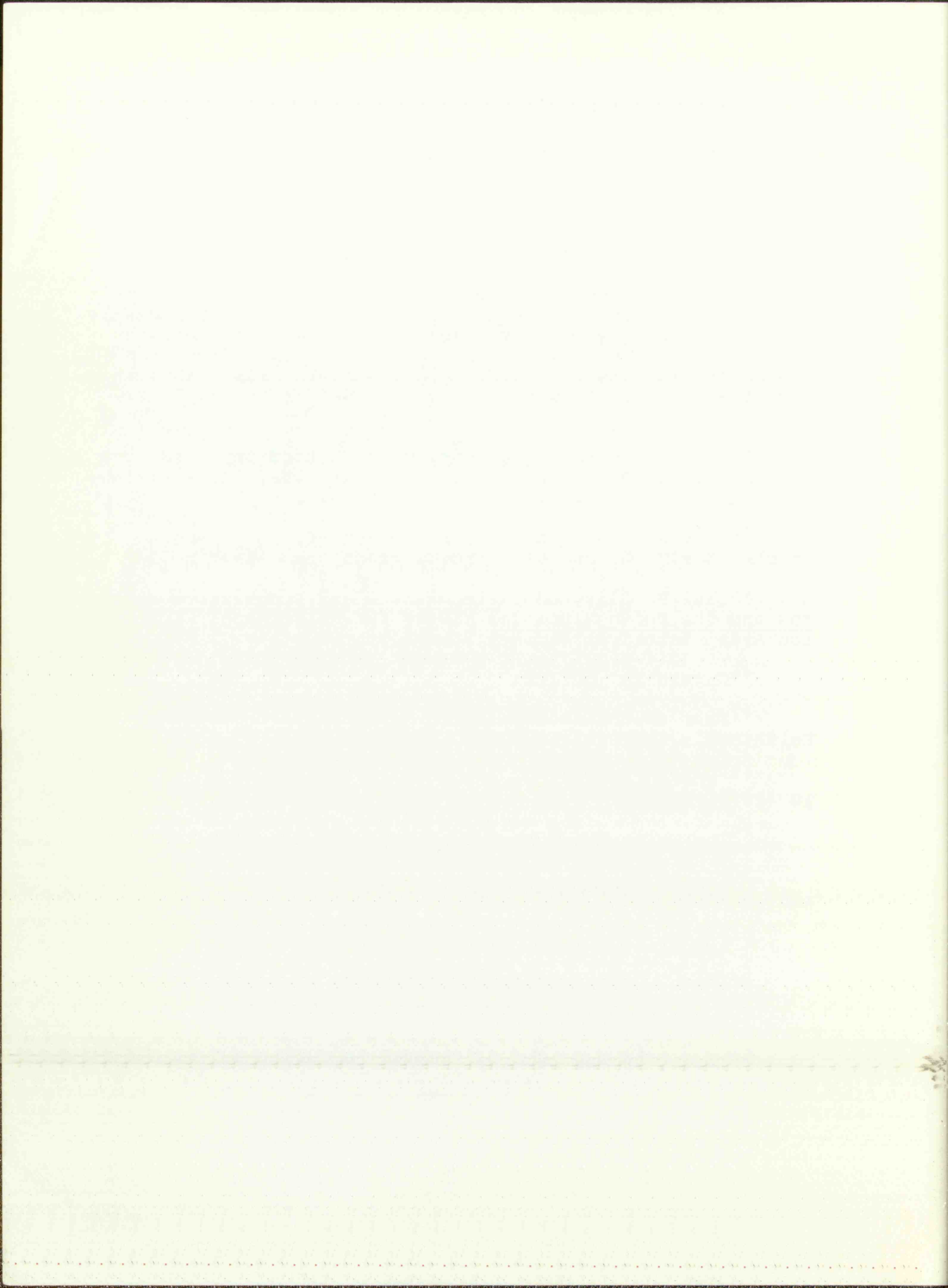
⁵²*Ibid.*, 29 August 1872, p. 3.

⁵³*Ibid.*, 7 August 1873, p. 3.

⁵⁴*Ibid.*, 28 May 1874, p. 3, and "To Mount Washington and Return," The Philadelphia Photographer, 11 (1874), 138.

⁵⁵*Ibid.*, p. 3, and 25 April 1872, p. 3.

⁵⁶*Ibid.*, 11 February 1875, p. 3.



⁵⁷The Philadelphia Photographer, 12 (1875), 352.
T.K. Treadwell has five Kilburn Brothers lantern slides in his collection, all of which were made from stereographs published by the company.

⁵⁸The White Mountain Republic, 19 August 1875, p. 3.

⁵⁹Ibid., 13 June 1878, p. 3, and 18 Sept. 1879, p. 3.

⁶⁰Ibid., 30 December 1875, p. 3.

⁶¹Darrah, p. 18.

⁶²The White Mountain Republic, 29 March 1877, p. 3, and 14 June 1877, p. 3.

⁶³Ammonoosuc Valley Argus, 20 July 1877, p. 2.

⁶⁴The Littleton Journal, 18 November 1881, p. 2.

⁶⁵In the collection of the Museum of New Mexico in Santa Fe there are two stereographs by B.H. Gurnsey that were later published by Kilburn. Kilburn No. 2895. Cimarron Canyon, New Mexico is identical to Gurnsey No. 204. Kilburn No. 2879, Sixty-five Tons of Silver Bullion, Leadville Col. is identical to Gurnsey No. 87.

Opal Harber's directory of early Colorado photographers (re-published in Terry Wm. Mangan, Colorado on Glass [Denver: Sundance, 1975]) shows Mrs. Gurnsey as the owner of the Gurnsey business in 1881 and 1882.

⁶⁶The Littleton Journal, 22 September 1882, p. 2.

⁶⁷The White Mountain Republic, 4 November 1882, p. 3.

⁶⁸The Littleton Journal, 4 March 1881, p. 3.

V. HISTORY OF THE KILBURN FIRM 1881-1910

Soule's sale of his stereoscopic negatives to Kilburn is indicative of trends in the stereograph business. As smaller pioneer producers were giving up, the 1880's saw the birth and growth of new, even larger, producers, until by 1900 the stereograph market was dominated by a few big companies, most notably Underwood and Underwood and the Keystone View Company. The market was changing dramatically, but the efforts of these large producers were successful enough to find the right sales approach to their audience, and through innovative manufacturing and marketing techniques create a stereograph revival that far exceeded any earlier peak of popularity.¹

One of the most important reasons for the re-orientation of the stereograph market was the introduction of gelatin dry plates in the early 1880's. Because the gelatin emulsion never actually dried completely, it did not lose its light sensitivity the way the collodion process did. The new gelatin dry plates could be fully prepared by photographic supply companies, and then exposed by photographers when needed, and developed at the photographer's convenience. Although photographers no longer had to carry darkrooms into the field, the early factory-produced dry plates were of uneven quality and often unpredictable in their technical performance. B.W. Kilburn was experimenting with them when he wrote "A Hint or Two to Bromo-Gelatine Workers" for the October 1882 issue of The Philadelphia Photographer. Like

The first of these is the fact that the reaction is reversible.

The second is the fact that the reaction is reversible.

The third is the fact that the reaction is reversible.

The fourth is the fact that the reaction is reversible.

The fifth is the fact that the reaction is reversible.

The sixth is the fact that the reaction is reversible.

The seventh is the fact that the reaction is reversible.

The eighth is the fact that the reaction is reversible.

The ninth is the fact that the reaction is reversible.

The tenth is the fact that the reaction is reversible.

The eleventh is the fact that the reaction is reversible.

The twelfth is the fact that the reaction is reversible.

The thirteenth is the fact that the reaction is reversible.

The fourteenth is the fact that the reaction is reversible.

The fifteenth is the fact that the reaction is reversible.

many other photographic manufacturers, Kilburn's images made by the new processes were dreadfully washed out compared to his earlier rich prints, but he still felt the ease of operation of the dry plates was worth their limitations.²

The real revolution in photography came about through the development of such roll film and hand cameras as the Kodak introduced by George Eastman in 1888. While the speed and convenience of the dry plate simplified the job of the professional photographer, the hand camera really democratized the medium by making it so simple that anyone could make a photograph. Previously, stereographs had served as both a souvenir and a substitute for experiences; now, with the hand camera, tourists were able to make their own souvenir pictures. If not as visually perfect, these snapshots were still much more personal than the generalized commercial products of the professional photographers. In response to this changing market, stereographs were increasingly directed towards entertainment and educational rather than tourist markets. The trends were toward comic and genre series, photographs of celebrities and events, and exotic subject matter that most people would not be able to experience firsthand.

The leader in these new ideas of stereograph production was the Underwood and Underwood Company. The last of a long line of stereograph partnerships between brothers, the Underwoods began in Ottawa, Kansas in 1882 by distributing stereographs made by Kilburn's local competition, the Littleton

View Company.³ Underwood and Underwood soon expanded to include the work of many photographers, most notably J.F. Jarvis of Washington, D.C., and Charles Bierstadt of Niagara Falls. In 1891 the Underwoods moved their headquarters to New York and by 1892 were manufacturing their own stereographs.

By 1900 Underwood and Underwood had perfected most of their new marketing approaches. Their main innovation was the introduction of boxed sets of views packaged together with written descriptions either on the back of the stereographs, or in an accompanying catalogue. These sets of views were selected and packaged in order to give a comprehensive tour of a country or subject. They usually consisted of one hundred cards to a set and by 1912 a number of manufacturers were producing sets that covered virtually every important region or country and subjects that ranged from art to volcanoes and volcanic action.⁴ These boxed sets went far beyond the brief descriptive notations occasionally found on the backs of pre-1880 cards. Many of the travel sets were accompanied by specially prepared guide books that were organized to give sequential commentary on the views in the set. One of the most elaborate developments along this line was the inclusion of detailed maps that would locate the subject of the stereograph shown and the direction from which it was photographed.

This new approach to stereograph packaging obviously demanded a break from older, more passive marketing methods.

In 1879 Kilburn's company had been one of the first to send out door-to-door salesman, an idea that was adopted and expanded by Underwood and Underwood.⁵ Most of the salesmen were college students, with the Underwood organization alone employing as many as 3,000 students in one summer.⁶ According to George E. Hamilton, President of the Keystone View Company, this sizable sales force was especially needed because "the stereoscopic view companies found their most responsive market in the rural areas."⁷ Perhaps it is natural that the final popularity of stereographs would be among people isolated from plays, museums, and other up-to-date forms of entertainment that would be available in the cities. From his experience as a young man selling stereographs, Hamilton said that the well-to-do farmers that formed the bulk of stereograph purchasers were interested in the travel sets, but they especially enjoyed the comic and sentimental stereographs.⁸ Whatever popularity the travel sets lacked on the farm was, however, made up for by sales to libraries, churches, and schools. In this period of stereograph revival, the stereograph became more accepted as an educational tool, encouraging some companies to develop special sets like those of Middle Eastern views for Sunday school classes, or sets with captions designed for young students.⁹ The success of these new sales techniques pushed stereograph production into the millions. Underwood and Underwood's production in 1901 alone was seven million.¹⁰

To add to this glutted market, lithographic stereo

prints also became available after 1898.¹¹ These stereos were not original photographic prints, but screened color lithographic reproductions. While the lithographic image did not hold up well under magnification, their colors were rich and bright and they were so inexpensive to manufacture that they were commonly given away as premiums.

Where did the Kilburn View Company stand in the midst of this incredible ocean of stereographs from other huge producers? Remarkably enough, Kilburn managed to hold his own; in fact, Kilburn sales were increased to heights unimaginable earlier. An important factor in increased Kilburn production was the efficient distribution system provided by James M. Davis. Davis started as an Underwood salesman, and then set up his own organization for the distribution of stereographs by Kilburn and a few other lesser producers. According to Hamilton, early in the relationship between Kilburn and Davis they signed a contract giving Davis exclusive distribution rights.¹² This arrangement probably began in 1882 when Davis's name was first printed on Kilburn stereo cards.

If Davis became increasingly important in the sale of Kilburn stereographs, a new force behind the production end was Daniel C. Remich. On September 1, 1890, Remich formally resigned his successful Littleton law practice to join his father-in-law's company.¹³ At this time the firm was reorganized into the B.W. Kilburn Stereoscopic View Company with Lizzie Kilburn Remich and Daniel C. Remich as junior partners.

In 1891 and 1892 many of the older Kilburn views were copyrighted, and there seems to have been a general refinement in the firm's business procedures. While additions to the Kilburn line in the 1880's had been averaging three hundred stereographs annually, in 1891 almost one thousand new views were issued. It had taken the first twenty-five years of the firm to build a catalogue of 5,900 views by 1890. In the next six years they had almost doubled that number to 11,400. Prior to 1890, not counting views acquired from other photographers, the number of new issues was low enough that B.W. Kilburn and possibly a couple of staff photographers could have easily made most of the views. By 1898, a guide to Littleton said that "a score of artists are constantly employed in exposing the negatives which are sent here to be developed, and printed for the market."¹⁴

Even with other photographers working for him, B.W. Kilburn was still very active. In 1893 Kilburn and Davis acquired the exclusive photographic rights for the Columbian Exposition for \$17,000.¹⁵ How successfully exclusive this arrangement was is in doubt, considering that Kilburn and Davis had to get a New York Supreme Court restraining order to prevent Underwood and Thomas of New York and Strohmeyer and Wyman of Montclair, New Jersey from photographing on the exhibition grounds.¹⁶ According to Lincoln Adams's obituary of Kilburn in The Photographic Times, B.W. Kilburn personally exposed over 15,000 negatives at the fair, a record for one man.¹⁷ If this dubious claim is true it is

really a record more of ego than good business practices. Of the 15,000 negatives made, Kilburn published fewer than 1,500 views, most of which were rather static records of exhibitions (Figs. 69-71). Certainly the repetitive and mediocre Kilburn coverage would have been enriched by the use of a greater variety of viewpoints.

Like the other big stereograph companies, Kilburn covered many of the important events of the period; the Spanish American War, the Alaskan Gold Rush, the career of William McKinley, the flood in Johnstown, Pennsylvania, the San Francisco Earthquake, and the 1909 earthquake in Messina, Italy, one of the last Kilburn series (Figs. 72-74). Unlike the other companies, Kilburn seems to have never put together boxed sets, or published guide books or extensive captions on the back of the stereo cards. Davis said he was against it because the text "distracted attention from the picture."¹⁸ One of the rare examples of this kind of informational approach to Kilburn views is a 1875 catalogue of their Bermuda stereographs that contained a reprint of a Harper's Magazine article on the island. The only other known supplement to Kilburn stereographs is a descriptive catalogue James M. Davis published in 1902 to accompany seventy-two Kilburn views of Egypt.

Even if Kilburn stereographs were not provided with educational descriptions, they were not lacking in increasingly flowery sentimental captions, most of which were probably dreamed up by Kilburn himself. In fact, Kilburn was

quoted as laughingly saying, "It is the titles to my pictures which make them sell."¹⁹ In 1876 a view of a hotel restaurant staff at their table stations was simply titled "Dining Room, Twin Mountain House, Carroll, N.H." A similar view published in 1892 was titled "We wait your Pleasure, Fabyans, White Mts., U.S.A." A 1898 view of a female bugler wrapped in flag bunting is inexplicable without the title "Blow! Blow the Bugle, Rally for the Maine" (Fig. 75). Typical samples of other Kilburn poetic titles are: "The Glory of the Everlasting Hills," "The Light of the Day to Come," and "I Breathe Inspiration."

If Kilburn did not push the informational aspect of stereographs as far as Underwood and Keystone, this did not prevent the Kilburn View Company from making record sales. In 1905 the factory, which had been expanded since 1873, employed over one hundred women to produce over five million stereographs annually (Figs. 76 and 77).²⁰ This peak, however, really marked the end of the Kilburn Company. Even though they kept up a high production rate for a few more years, Kilburn added an average of fewer than two hundred new views each year after 1905. B.W. Kilburn suffered a stroke in 1901 and may have been removing himself from the business.

In his last decades B.W. Kilburn was apparently free to enjoy the financial and cultural rewards of his success. After 1880, Kilburn himself frequently appears in the company's stereographs, usually shown hunting or with his

favorite pets (Fig. 78). Apparently, Kilburn's extensive travels helped him develop a love of other arts as well as painting and photography. He was known to travel to New York just to hear famous vocalists, his favorite being Campanini. After a particularly stirring performance by Booth in Hamlet, Kilburn was quoted as saying, "I shall have to make a hundred negatives before I can recover from the effects of that play."²¹

On January 15, 1909, Benjamin West Kilburn, the "Grand Old Man" of Littleton died in his sleep. The photographic journals and local papers lauded Kilburn for his determination and forthrightness with men and nature as much as for his work with the camera.²² It was perhaps this drive, more than any creative urge, that made the Kilburn Brothers a success. James R. Jackson, who wrote his History of Littleton in 1905, before Benjamin Kilburn's death, said of Kilburn and his Stereoscopic View Company:

The business has brought its owner an ample fortune, the result of business foresight and untiring energy which would have brought their rewards had their possessor devoted them to any other pursuit. But the business to which he has given all his powers of heart and mind had for him an intellectual and artistic charm that robed its drudgery and labor in poetic beauty and rendered it a work of love.²³

Even with Remich's addition, the firm was B.W. Kilburn's operation and not destined to outlast him long. The View Company at first announced that it would close at the end of the year, but it took until February 1910 for all the back orders to be filled.²⁴ The last stereograph recorded

in the early 1950s, when the American people
were still in the throes of the Korean War.
For in 1950, when the Korean War was in its
first and last year, the American people were
still in the throes of the Korean War.

The American people were still in the throes
of the Korean War, when the American people
were still in the throes of the Korean War.
The American people were still in the throes
of the Korean War, when the American people
were still in the throes of the Korean War.
The American people were still in the throes
of the Korean War, when the American people
were still in the throes of the Korean War.

Even when the American people were still in the throes
of the Korean War, when the American people
were still in the throes of the Korean War.
The American people were still in the throes
of the Korean War, when the American people
were still in the throes of the Korean War.
The American people were still in the throes
of the Korean War, when the American people
were still in the throes of the Korean War.

in the Kilburn ledger was number 17,342 "German Marines. Great Military Parade, Hudson Fulton Celebration, N.Y., Copyright 1909 B.W. Kilburn." In its forty-five years of existence the firm had amassed a collection of over 100,000 negatives from which these 17,000 published images had been selected.²⁵ Kilburn's distributor, James M. Davis, purchased these negatives and then later sold them to the Keystone View Company.²⁶

Keystone also bought out Underwood and Underwood and numerous other smaller companies, and by 1920 was the only important stereograph manufacturer left in the world.²⁷ But, by the first decade of the twentieth century and the close of the Kilburn Company, stereoscopic photography was already doomed. The introduction of half-tone photographic illustration in books, magazines, and newspapers, the development of movies, in addition to improvements in amateur photographic techniques all replaced one or another aspect of the stereograph's mass appeal.

FOOTNOTES

¹Darrah, p. 109.

²B.W. Kilburn, "A Hint or Two to Bromo-Gelatine Workers," The Philadelphia Photographer, 19 (1882), 240.

³George E. Hamilton, Oliver Wendell Holmes: His Pioneer Stereoscope and the Later Industry, (New York: Newcomen Society, 1949), p. 16. There is considerable scholarly confusion over whether the Underwoods started with the western distribution of the Kilburn Company or the Littleton View Company. Hamilton claims it was the Kilburns. At one point Darrah says that the Underwoods were distributing Kilburn stereographs (p. 45). Later in his history Darrah says that Underwood's distribution agreement was with the Littleton View Company and not the Kilburns (p. 109).

⁴Darrah, p. 111.

⁵Ibid.

⁶Hamilton, p. 17.

⁷Ibid.

⁸Ibid., p. 19.

⁹Darrah, p. 109.

¹⁰Ibid., p. 117.

¹¹Ibid., p. 118.

¹²Hamilton, p. 17.

¹³Jackson, III, 412.

¹⁴Clay, p. 59.

¹⁵"Passing of View Shop," p. 1.

¹⁶The Littleton Courier, 6 September 1893, p. 3.

¹⁷W.I. Lincoln Adams, "Benjamin West Kilburn," The Photographic Times, 41 (1909), 53.

¹⁸Hamilton, p. 21.

¹⁹"Incidents of a Noble Life: Reminiscences of B.W. Kilburn by One Who Knew Him Intimately," The Littleton Courier, 28 January 1909, p. 1.

²⁰Jackson, I, 14.

²¹"Incidents of a Noble Life...", p. 1.

²²The most important obituaries of B.W. Kilburn were Adams's in The Photographic Times, and the two Littleton Courier articles on 21 January and 28 January 1909.

²³Jackson, I, 15.

²⁴The Littleton Courier, 6 January 1910, p. 8.

²⁵Jackson, I, 14.

²⁶"Passing of View Shop," p. 1, and Darrah, p. 43.

²⁷Darrah, p. 113.

VI. THE SIGNIFICANCE OF KILBURN STEREOGRAPHS

How is it possible to evaluate comprehensively the significance of a firm that was in business forty-five years and published millions of photographs from over 17,000 different negatives? And how can the Kilburn output be compared to the total stereograph production, which in America alone totaled over three million images? Certainly the singling out of any individual image is bound to create a limited and distorted view. A random selection of a Kilburn stereograph is almost as likely to produce an image made by a staff photographer or a competitor as by Kilburn himself.

One of the most important results of the Kilburns' broad coverage of various events, places, and celebrities was the creation of a remarkable visual document. Although this record is international in its scope, the concentration on the White Mountains is especially to be valued. In stereographs of the New Hampshire landscape, hotels, villages, and people, the Kilburn firm documented an environment and way of life that changed considerably between the publication of their first and last views, and has changed even more since 1910. On their most basic level, Kilburn stereographs are invaluable records of the building of the Cog Railway and other North Country railroads, of hotels that have long since burned to the ground, of towns that have multiplied in size, and of unblemished mountain passes through which highways now run. However, to understand other important

aspects of this visual document, it is first necessary to be aware of its limitations, and of the forces that affected its creation.

Even though a collection of Kilburn views forms an important historical record, this was really just a by-product of B.W. Kilburn's coverage of popular subjects. He does not seem to have been actively concerned with creating an accurate record; he seldom dated views and tended to avoid the recording of subjects and events that would become outdated, and when they did become old he usually replaced them.

One thing missing in Kilburn and most of his contemporary photographers is coverage of the less pictorial aspects of life. Stereographs of comfortable landscapes and grand hotels certainly presented an over idealized image that ignored the rapid industrial growth, urban expansion, and economic depressions that characterized America during the second half of the nineteenth century. Kilburn photographed city scenes even less than most other large producers, and hardly anyone photographed industrial working conditions. Even when Kilburn did touch on these subjects, a comparison between two unusual Kilburn views and scenes of similar subjects done later by Jacob Riis and Lewis Hine shows how tame the earlier work was (Figs. 79 and 80). In Kilburn stereographs the poor were only found in foreign countries. Even the squalor of Mexico was largely avoided by photographically isolating many of the native subjects from their normal environment.

The lack of topical subjects, especially missing in Kilburn's early work, is really not a fair ground for criticism. The Kilburns were not social critics or historians, but commercial publishers producing images for an affluent market. In this sense the record of the Kilburns is one of upper-class popular tastes and styles, not of objective documents. These were tastes that all commercial photographers, not just the Kilburns, had to respond to. An examination of what was photographed indicates that there clearly was a demand for certain subjects and certain ways of seeing them. Any concern for personal expression the photographers might have had was eclipsed by the desire to make the broadest selection of views available to the public. The process of selection was almost negated in the encyclopedic approach to subjects. Kilburn and many other photographers, for example, published sets of images of the Capital in Washington seen from all points of the compass with near and far versions, and close-ups of the statues on the facade.

In studying Kilburn stereographs, it is important to be aware of what factors influenced how these subjects were to be depicted. Kilburn was working in the midst of a broad cultural environment that readily presented him with pictorial models in paintings, popular prints, and even in such literature as King's guide book. Kilburn's stereoscopic compositions were certainly affected by ways of representing nature that had evolved through centuries of landscape painting. Claude's seventeenth century concepts of repoussoir

devices and differentiation between foreground, middle ground, and background were especially appropriate when applied to the illusions of stereography. While there were many similar subjects and pictorial conventions between stereography and other media, it is important to note the slightly different effects created by photography. Both the graphic arts and painting have a manipulative level that is not usually available to the photographer who must rely on selection alone. The total romanticism of the Currier and Ives lithographs could thus be approached, but never equaled by the camera. The realism of photography prevented a child from looking quite so cute and innocent, or farm life from seeming quite so carefree in a stereograph as in a print (compare Figs. 33 and 81).

One of the re-occurring themes found in stereographs and landscape painting was the use of the figure in the landscape. This motif was commonly used to help define the relationship between man and nature. In a nineteenth century painting by Casper David Friedrich, a human figure might be found silhouetted with his back to the viewer facing a sublime landscape. Similar figures dominated by nature were commonly used by many American landscape painters such as Thomas Cole or John Kensett. However, in stereographs by Kilburn and many of his contemporaries, the diminutive figures in the landscape may be overwhelmed by the environment, but they seldom seem to be in sublime contemplation of it (Figs. 82-84). In fact, rather than looking into the image

at nature, these well-dressed visitors to the wild commonly stare back into the camera. No longer in awe of nature, instead, they are paying their respects to the recording powers of the camera.

Compared to nineteenth century landscape painting, there were also major photographic technical problems that dictated different approaches to the two media. Certainly, the hand coloring of stereo cards was not even a poor parody of the subtle coloration of a painted landscape. Even the somewhat crude hand coloring of Currier and Ives lithographs was hard to equal on the smaller surface of a stereograph.

The atmospheric effects, so important to painters of the Hudson River School, were all but impossible to achieve in the days of wet collodion negatives that were overly sensitive to blue light. While the effects of aerial perspective were common in Kilburn's views, the skies in most of them are generally an even blank white. Kilburn's occasional success in producing cloud views seemed unusually impressive considering the difficulties involved. Perhaps due to technical constraints like the difficulty in recording clouds, or the desire to have a dramatic near-far spatial illusion, stereographs tended to be fragmented images that noticeably lacked the grand sweeping vistas often seen in landscape painting. This kind of close-up seeing is especially present in Kilburn's views of the landmarks of the White Mountains. Even his views from hills and mountains are missing the broad all-encompassing scope of a Thomas Cole painting,

and are usually dominated by a single motif like a tree, foreground rocks, or the Cog Railway tracks. This kind of seeing is not just due to technical and visual concerns but also to the popular function of the stereograph which encouraged fragmentation. Stereographs were never intended to be wall pices or treated individually, but were, instead, usually parts of large collections that would be viewed as a group. Seen this way, some of the most powerful stereoscopic images were not the ones that attempted to show a whole scene as much as the closer, more detailed views.

In addition to emphasizing the effects of commercial demands and photographic technology, it should be pointed out that stereographic imagery was not totally pre-determined and impersonal. A study of three sets of stereographs of the Niagara Falls Suspension Bridge by Kilburn and other photographers begins to suggest a relationship between a collective photographic vision and the different personal styles of the photographers. The dramatic view under the bridge looking towards the Falls was taken by countless photographers including the much-praised daguerreotypists, Southworth and Hawes (Figs. 85-87). Each of these images is clearly different, but all the photographers share the same theme of capturing the structural design of a fragment of the bridge and wires together with the spatial effect of Niagara Falls in the distance. None of these individual differences amount to a new or unique interpretation of the subject. A similar contrast is evident in views by George

Barker and Kilburn looking down at the bridge. By a slight change in viewing angle, Barker produced a much more graphically exciting image, but the concept of presentation of the subject remains basically the same (Figs. 88 and 89). In views of the carriage way under the bridge, Kilburn shows up especially poorly (Figs. 90-93). Certainly Kilburn's view has a dramatic stereoscopic effect, but it is a very simple image compared to other views that combine people and the flat facade of the gateway in order to enhance both the spatial illusion and to help define the use of the bridge.

While some qualitative distinctions can clearly be made, how important are they really? In the above cases, it seems that on the basis of geography alone, there were simply various logical places to stand from which to make the images. This relates to the approach of the guide books and the search for the ideal viewpoint as discussed earlier. However, the photographic viewpoint was not always ideal. The controlling element of geography is made even more obvious when these stereographs are compared to a Currier and Ives print of the bridge (Fig. 94). While the fragmented stereoscopic images may be full of detail and illusions of depth, even when viewed as a group, they inadequately explain the full function of the bridge compared to the print. That this overall view of the bridge was photographically impossible is indicated by the fact that a few publishers resorted to issuing stereographs of drawings done from this viewpoint.

If the collective vision that dominated stereography was largely determined by commercial demands, popular tastes and the unique characteristics of photographic technology, how can the individual differences between these photographers be discussed? None of the differences between the views of the bridge resulted in a totally new interpretation of the subject. To a large degree, the distinctions of quality in nineteenth century photography are really those of craft rather than of personal expression - the craft of photography being the ability to recognize the most advantageous viewpoint and to have the mastery of the photographic medium to record the scene.

Stereographs were clearly not so much the products of individuals but of a broad nineteenth century mind-set that determined what and how things were to be seen. In view of the similarity of approaches used by Kilburn and many of his contemporaries, it seems inappropriate to judge him as an artist or to attempt to distinguish a uniquely individual contribution to the history of photography on his part.

Benjamin West Kilburn devoted himself totally to the mastery of the craft of photography, being always willing to climb a little higher for a better view, or to experiment with a new lens or new chemistry for a sharper image or better cloud rendition. This same sense of quality was carried through to the operation of the Kilburn Brothers Stereoscopic View Company in the selection and manufacturing of their stereographs. If B.W. Kilburn and his photographers

cannot be praised for developing an uniquely personal vision, they are still to be valued for their simple competence; for the extensive record they left both in terms of sheer visual information about the period, and in many ways more importantly as a part of the period itself.

APPENDIX A

DATING OF KILBURN STEREOGRAPHS

Determining the exact date of a Kilburn stereograph is difficult and in some cases impossible, but there are some important guidelines that can be followed. The two main problems confronted in dating Kilburn views are establishing the date of a negative and when it was printed. The separation between the creation of a negative and a printed copy from it can be especially great considering how long the Kilburns were in business. Many images first published by the Kilburns in the 1860's were still being printed twenty-five or more years later.

The main guide for the dating of a negative is the identification number of the stereograph. With some significant exceptions Kilburn maintained a chronological numbering sequence from the publication of the first views in 1865 to the last Kilburn view, number 17,342, published in 1909. The progression of these catalogue identification numbers is presented in Appendix B.

In many cases, unfortunately, this sequence can be more misleading than helpful because of the Kilburns' early practice of publishing many different images under the same number. In some cases a group of similar negatives, made of a subject in a single photographic session, would be published under a single number. Frequently, a view of a subject was damaged or became outdated and was replaced by a

new negative made many years later but published under the same number as the earlier stereograph. An even more confusing situation was created by the Kilburns' practice of dropping a subject that did not prove successful and using its number for an entirely different title.

These negative replacements occurred mainly in the first eight years the firm was in business, that is up to about 1873. Total changes of subjects for a single identification number occurred mainly in the first 260 numbers, the updating of a subject with a new negative was primarily in the first thousand numbers. As the Kilburn catalogue grew larger, it appears it became easier to give a new negative or series their own identification numbers than to replace earlier numbers. This was done repeatedly with popular subjects such as Niagara Falls, for example, having as many as six or eight different numbered sets.

The other major complication involving the Kilburn identification number as a clue for dating a negative was Kilburn's attempt at establishing a new numbering system between 1877 and 1883. During this time additions to the old series were largely suspended and new images were issued numbering from one to around 900. The highest dated new series number in the T.K. Treadwell collection is number 868 "Frost Work, Mt. Washington, Sept. 10, 1883." Many of these new series images were issued both as regular size views on 3½ by 7 inch mounts and as artistic size views on 4½ by 7 inch mounts. These larger artistic stereographs are

easy to identify. However, the main way to distinguish the regular size new series stereographs from the first nine hundred numbers of the old series is that a new series view will only be found on a curved card mount and the title is different from the one listed in the Kilburn Brothers' catalogue published c.1875. Both of these conditions must be met; however, the second one is the controlling factor.

Many groups of Kilburn views starting with the Mexican series in 1873 bear copyright dates. In most cases these are an accurate indication of when the image was made. The major exception occurred after the reorganization of the Kilburn firm in 1890, and many views made as many as eight years earlier were finally copyrighted in 1890-92. From 1893 to the end of the firm in 1910, all views were given copyright dates when published and can thus be easily dated.

The approximate year in which an early Kilburn stereograph was manufactured is easier to determine than the date of the negative. In order to keep up with changing tastes and supplies, over the years the Kilburns changed their style of card mounts many times. There are ten or more different styles of mounts each of which was in use for a relatively short period and can be used to identify when a particular stereograph was produced. Distinctions between these card mounts are based on a number of factors including color, size, and style of typeface used for printing the Kilburn credit on the back.

The sequence of mount changes is based upon determining

the maximum Kilburn catalogue number found on each style mount. It is assumed that the higher this maximum number is, then the later that style mount was in use. It must be emphasized that it is the maximum number that is most important. Kilburn kept many of his earliest images in print right up until the end of the company, therefore many of the low catalogue numbers for negatives originally made in the 1860's can be found on all mount styles, even mounts not in use until the 1890's.

These many different card styles fit into two general categories of flat mount or curved mount cards. The first five flat mount cards are especially similar and easy to confuse, but the differences are clear if samples of each mount are examined simultaneously.

In 1877 Kilburn introduced a new curved card with a lengthwise curvature designed to allow sharper focus in the stereoscope. Differences between the styles of curved mount cards are primarily based on changes in typography. While this makes the identification of the different styles more apparent than the flat mounts, the chronological sequence of the curved mounts is less clear. In a number of cases it appears that different styles of printing were used simultaneously, or almost simultaneously. At least some of the problems involved in establishing a sequence for the curved mount cards are due to Kilburn's adding to both his old and new series numbering systems at the same time.

The main sequence of the flat mount cards is as follows:

FIRST ISSUE:

The front of the cards are a light yellow. The photographic prints are commonly butted together at the center and almost reach the top edge of the card (Figs. 16-19). The corners of the card are cut square, although they have often been somewhat rounded through wear. The back side is a soft unpolished white surface. The typography on the back was used by the Kilburns until 1876. The first four issues were smaller than later cards and measure $3\frac{1}{4}$ by $6\frac{3}{4}$ inches.

An important indicator of a first issue card is the presence of a revenue stamp (or the remains of one removed by a stamp collector) on the back of the card in the upper right hand corner (Fig. 95). While the presence of a stamp confirms that the card is a first issue, a large number of first issue cards apparently were sold after the Kilburns stopped using the stamps.

Revenue stamps were required by a War tax on luxury goods in effect between September 1864 and August 1866. Most of the stamps on Kilburn stereographs are canceled with the initials "KB" and a date. The earliest and most common cancellations are July and August 1865. The cancellation, however, is not infallible evidence of production date because it is possible that the stamps were canceled when purchased rather than when affixed to the stereograph. In the T.K. Treadwell collection, a stamp with an October 1865

...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...
...the ...

cancellation is found on Kilburn stereograph number 166 which is probably close to the maximum number of views published in 1865.

The first issue mount style was used from 1865 to early summer 1866. The highest numbered Kilburn stereograph found with a revenue stamp is number 208 (TKT). The highest number found with all the other characteristics of a first issue, but lacking a revenue stamp is 215 (TKT).

Kilburn must have stopped using these stamps earlier than August 1866 as very few Kilburn cards have an 1866 cancellation and Kilburn views of Boston (numbers 222-249) published in June 1866 have not been found with stamps. By this time, the Kilburns were probably using the polished back second issue mounts.

SECOND ISSUE:

The main identifying characteristic of a second issue card is the glossy enameled white back. Otherwise, the second issue is similar to the first except that the front tends to be a slightly darker yellow, and the photographic prints are cut a little smaller. There is more of a separation between them at both the center and the top. The small number of Kilburn stereographs that have a bright yellow enameled back can probably also be classified as second issue cards. No second issue stereographs are known to have a revenue stamp.

This card mount was used in 1866 and 1867. The highest number found on a second issue mount is 281 (LWW).

THIRD ISSUE:

With this card mount the Kilburns returned to a soft unpolished back surface and the mount is virtually identical to the first issue. The main differences between the first and third are the slightly darker yellow fronts used on the third, the increased separation between the images, and the lack of a revenue stamp.

Used between 1867 and 1868, the highest number found on a third issue mount is 410 (TKT).

FOURTH ISSUE:

This mount is essentially identical to the third except that the square corners of the first three mounts were replaced with machine cut rounded corners.

Used between 1869 and 1873, the highest number found on a fourth issue mount is 1232 (TWS).

FIFTH ISSUE:

Similar in appearance to the rounded corner fourth issue, this mount is, however, almost one quarter inch wider lengthwise and a little taller than the first four Kilburn mounts. The fifth issue card measures approximately 6 15/16 by 3 3/8 inches.

Used between 1872 and 1873, the highest number found on a fifth issue mount is 1261 (TKT).

PATTERNED BACK:

When the Kilburns first published their Mexican series in 1873 the cards were given a specially printed back that

had only the elaborate initials "KB" in the center of the back against a printed pattern imitative of a fabric surface (Fig. 96). It appears that this "calico" back was at first used only for the Mexican series, regular views were still being published on a fifth issue mount. Soon, however, the patterned back was used for all subjects. For these regular views, the "KB" initials of the Mexican mounts were replaced by the old standard typography (Fig. 97). The Kilburns used a variety of different "calico" patterns, but as far as can be determined they were used virtually simultaneously.

Used between 1873 and 1876, the highest number found on a patterned back mount is 2313 (TKT).

The sequence of the curved mount cards, as far as it can be determined, is as follows:

OLD STYLE AND NEW SCRIPT TYPEFACES:

When introduced in 1877 the curved mounts were no longer the bright yellow of the flat card mounts; in most cases they are more of a light tan or yellow beige. Both the front and back of the curved cards are a hard dull enameled surface carrying this color.

Between 1877 and 1881 both the old style typography (Fig. 95) and a new script typeface (Fig. 98) were apparently used simultaneously.

The highest catalogue number found with the script typeface, number 2558 (TKT), was published in 1880. The highest number with the old style typography, number 2967

(TKT), was published in 1881.

Kilburn's new series of views was also published on these two mount styles, also probably between 1877 and 1881. There is, however, an inconsistency between the printing found on the regular size new series mounts and the printing found on the larger artistic size mounts. While these different size stereographs were probably issued simultaneously, all the regular size cards retain the "Kilburn Brothers" name, but all the artistic size stereographs are credited to "B.W. Kilburn." Why B.W. Kilburn switched over to using his name on the artistic size stereographs but kept the Kilburn Brothers name on regular size mounts until 1890 is a mystery. The differences in these credits cannot be due to reasons of authorship of the images because in most cases the same negatives were used to print both the regular and artistic size new series views.

BLOCK LETTERING:

This curved card mount is differentiated from the previous mounts by the use of a new square-faced typography on the back (Fig. 99).

Used between 1881 and 1890, the highest catalogue number found on this mount is 5659 (TKT). A small percentage of regular size new series stereographs were also issued on this mount.

B.W. KILBURN IDENTIFICATION:

Following the reorganization of the Kilburn firm in

1890, the "Kilburn Brothers" name on the back of regular size stereographs was finally totally dropped and replaced with "B.W. Kilburn" (Fig. 100). The typeface used was basically the same block lettering used for the previous mount. This curved card mount has a pinkish beige color that clearly differentiates it from earlier yellow or tan mounts.

Used from 1890 to the closing of the Kilburn factory in 1910, this is the last and most commonly found Kilburn mount. The highest number found on this mount is 17,318 (TKT). The highest number published by Kilburn was 17,342.

As was the case with all earlier mounts, very low numbers were still being published when this mount was in use. The lowest number found on this mount is 308 (TKT).

Regular and artistic size new series stereographs were also issued with this block typeface and B.W. Kilburn identification. It is possible that the artistic size views with this combination of typeface and identification were produced as early as 1881.

ORANGE MOUNTS:

This card style does not constitute a separate chronological sequence, but was often used for special subjects, mainly winter and ice scenes, and hunting series. Instead of yellow or tan, the front is a bright orange and the back an enameled purple-pink color. This card style was first used in 1874 for the "Sir Launfal" series, but it was

frequently used thereafter, even for the earliest Kilburn catalogue numbers. Orange mounts are found as both flat and curved mount cards with all the different forms of printing on the back side (except for the patterned back), from the old style typography to the "B.W. Kilburn" identification.

APPENDIX B

CHRONOLOGICAL PROGRESSION OF PUBLISHED
KILBURN STEREOGRAPHS

The following chart of the growth of the Kilburn catalogue is designed as an aid in dating Kilburn stereographs and to identify the different periods of increased publishing activity.

A. Listed under this column are the highest Kilburn catalogue numbers known to have been published by the end of each year. Many of these numbers could have been published earlier than the date given, and none of the numbers necessarily indicates the absolute maximum reached by the Kilburns in each year; only the highest number that can be accurately dated to each year.

From 1865 to 1881 the highest catalogue number is primarily determined by contemporary reports of Kilburn publishing activity. From 1882 to 1909 most Kilburn stereographs were copyrighted, and the number given is the highest one found for each copyright date in the T.K. Treadwell collection.

B. Listed under this column is the approximate total of stereographs added to the Kilburn catalogue during each year. No totals are listed for the first five years of the Kilburn firm because of insufficient information on the maximum numbers reached. The figures on each year's addition to the catalogue are only approximate, but in most

cases they should be within ± 25 of the actual numbers added by the Kilburns. Totals do not include additions to the new series listed under column C.

C. Listed in this column are the highest new series catalogue numbers known to have been published in the years 1877 to 1883.

Year	A Highest Number	B Total of Additions	C Highest New Series Number
1865	166		
1866	249		
1867	? (282)		
1868	? (337)		
1869	541		
1870	664	125	
1871	816	150	
1872	1038	220	
1873	1220	180	
1874	1836	615	
1875	2186	350	
1876	2322	135	
1877	2361	40	180
1878	-	0	396
1879	2441	80	694
1880	2558	120	714
1881	2976	420	?
1882	3162	185	?

Year	A Highest Number	B Total of Additions	C Highest New Series Number
1883	3433	270	868
1884	3775	340	
1885	4085	310	
1886	4306	220	
1887	4596	270	
1888	4997	400	
1889	5318	320	
1890	5931	615	
1891	6899	970	
1892	7724	825	
1893	8456	730	
1894	9839	1385	
1895	10455	615	
1896	11418	965	
1897	12266	850	
1898	12789	525	
1899	13459	670	
1900	13962	500	
1901	14595	630	
1902	15029	435	
1903	15902	875	
1904	16263	360	
1905	16781	520	
1906	16899	120	

1941

1941

1941

1941

1941

1941

1941

1941

1941

1941

1941

1941

1941

1941

1941

1941

Year	A Highest Number	B Total of Additions	C Highest New Series Number
1907	17195	300	
1908	-	0	
1909	17342	150	

APPENDIX C

CATALOGUE OF EARLY KILBURN TITLES

The following catalogue is a list of the first 282 catalogue numbers published by the Kilburns and the different titles that are known to have been published under each identification number. The main concern in presenting this catalogue is to show how subjects were almost randomly replaced in the early history of the Kilburn firm (1865-73). To begin to compile a list of titles of the first two issues published by the Kilburns becomes an important record of their early years that is not available elsewhere.

Because the new series (1877-83) was an entirely independent numbering system; it is not listed with these early old series titles. In emphasizing the changes in subjects in the early Kilburn views there has been no attempt to differentiate between the different spellings and punctuations or slight title variations found on different examples of the same catalogue number. Views that have obviously been misnumbered or mislabeled have also been omitted.

Most of the information in this list is derived from a catalogue prepared by T.K. Treadwell of his own collection. Views found in the Treadwell collection or other collections are identified by the initials of the collection.

Each Kilburn catalogue identification number is followed by three or four different categories as described below:

1. First Issue Titles - All titles found on first

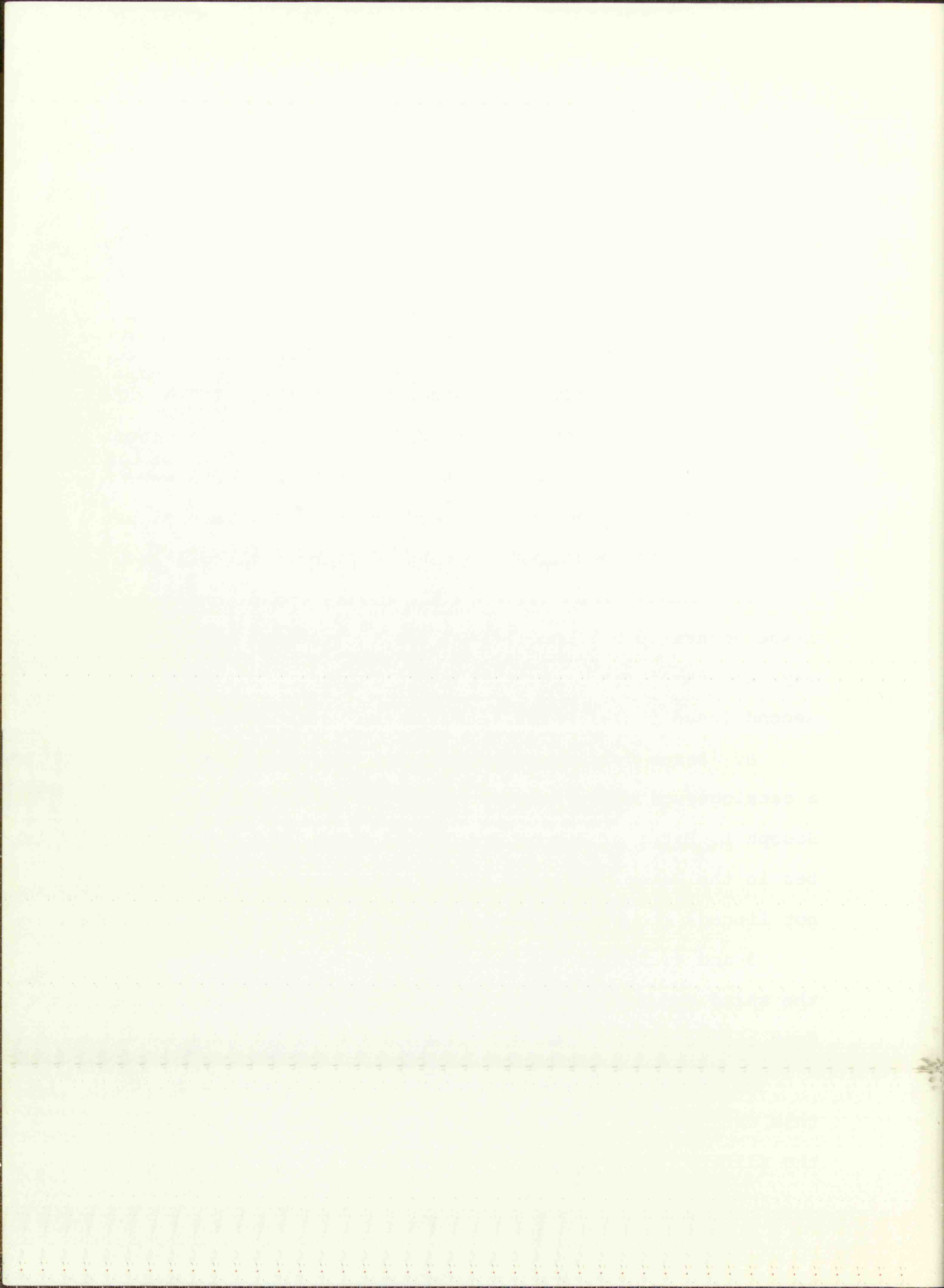
issue mounts (published 1865-6, as described in Appendix A) are listed here. If the mount has all the characteristics of a first issue but lacks the revenue stamp, the title is followed by (n.s.). If more than one title has been found on the same style mount they are both listed. In many cases no title is known for the first and second issues and the space is marked unknown. To the right of the title the numerical figures indicate whether different negatives were used for different issues even though the subject remained the same. 1=2, 2≠3 indicates that the same negative was used for prints found on first and second issue mounts, but that a different negative was used to print a third issue.

2. Second Issue Titles - All titles found on second issue mounts (published 1866-7) are listed here in the same way that the first issue titles are listed. Most of the second issue titles were listed in the Bates catalogue.

B. Bates Catalogue Titles - All the titles found in a catalogue of Kilburn views published in around 1867 by Joseph L. Bates of Boston are listed here. The highest number in the Bates catalogue is 282, but many numbers were not listed.

3 and 4. Third and Fourth Issue Titles - Titles for the third and fourth issues are listed only if they differ from both the Bates and the Keystone catalogue listings.

K. Keystone Catalogue Titles - The titles listed in this category are found in a manuscript catalogue kept by the Kilburn Company. This seven volume catalogue was



acquired by the Keystone View Company when it purchased the Kilburn negatives, and is still located in the vaults of the former Keystone factory in Meadville, Pa. The Keystone list agrees almost totally (the only exception here is view number 161) with a catalogue published by the Kilburns in 1875.

KILBURN
CATALOGUE
NUMBER

TITLE

NEGATIVE
CHANGES

- | | | |
|---|---|-------|
| 1 | First Issue. Mt. Lafayette (TKT)
Second Issue. Mt. Lafayette (TKT)
Bates Catalogue. Mt. Lafayette
Keystone Catalogue. Mt. Lafayette | 1≠2≠3 |
| 2 | 1. Profile House (LWW)
Upper Falls of the Ammonoosuc (LWW)
2. Unknown
B. Slate Quarry, Littleton, N. H.
K. Slate Quarry, Littleton, N. H. | |
| 3 | 1. Unknown
2. Unknown
B. Ice Jam on Ammonoosuc
K. Ice Jam on the Ammonoosuc | |
| 4 | 1. Unknown
2. Unknown
B. Ice Jam on the Ammonoosuc
K. Ice Jam on the Ammonoosuc | |
| 5 | 1. Unknown
2. Parlor Scene (LWW)
Walker's Falls, Franconia Notch (TKT)
B. Walker's Falls, Franconia Notch
K. Walker's Falls, Franconia Notch | 2=4 |
| 6 | 1. Mt. Cannon (NHHS)
2. Unknown
B. Walker's Falls, Franconia Notch
K. Walker's Falls, Franconia Notch | |
| 7 | 1. Eagle Cliff, Franconia Notch (TKT)
2. Unknown
B. The Dray Horse
K. The Dray Horse | |
| 8 | 1. Unknown
2. Unknown
B. Mt. Lafayette, from Franconia
K. Mt. Lafayette, from Franconia | |
| 9 | 1. Upper Falls of the Ammonoosuc (n.s.) (TKT)
2. Upper Falls of the Ammonoosuc (LWW)
B. Upper Falls of the Ammonoosuc
K. Upper Falls of the Ammonoosuc | |

- 10 1. Ruins of the Profile House Bowling Saloon (LWW)
 2. Unknown
 B. Not listed
 K. Below the Falls
- 11 1. Upper Falls of the Ammonoosuc (TKT) 1=2
 2. Upper Falls of the Ammonoosuc (TKT)
 Thayer's Hotel, Littleton, N.H. (TKT)
 B. Not listed
 K. Thayer's Hotel, Littleton, N.H.
- 12 1. Unknown
 2. Franconia, N.H. (TKT) 2=3
 B. Franconia, N.H.
 K. Franconia, N.H.
- 13 1. Unknown
 2. Unknown
 B. Winter
 K. View near the Glen House
- 14 1. Falls of the Ammonoosuc (LWW)
 2. Unknown
 B. Not listed
 3. Meadow Brook
 K. Lizzie Bourne's Monument and Railway Train
- 15 1. Falls of the Ammonoosuc (LWW)
 2. Unknown
 B. Not listed
 K. Tired of Play
- 16 1. On the Ammonoosuc (LWW)
 2. Cactus (TKT) 2=3=4
 B. Cactus
 K. Cactus
- 17 1. Unknown
 2. Unknown
 B. Falls on the Ammonoosuc
 K. Falls on the Ammonoosuc
- 18 1. On the Ammonoosuc (LWW)
 2. Unknown
 B. Falls on the Ammonoosuc
 K. Falls on the Ammonoosuc
- 19 1. Falls of the Ammonoosuc (TKT)
 2. Unknown
 B. Not listed
 3. Sailor's Snug Harbor, Quincy, Mass. (TKT) 3=4
 K. Ledge on Mt. Washington Carriage Road

- 20 1. Unknown
 2. Unknown
 B. Falls on the Ammonoosuc
 K. Falls on the Ammonoosuc
- 21 1. Falls of the Ammonoosuc (n.s.) (LWW) 1≠2
 2. Falls of the Ammonoosuc
 B. Falls of the Ammonoosuc
 K. Falls of the Ammonoosuc
- 22 1. Unknown
 2. Lower Falls of the Ammonoosuc (TWS)
 B. Lower Falls of the Ammonoosuc
 K. Lower Falls of the Ammonoosuc
- 23 1. Unknown
 2. Unknown
 B. Not listed
 K. Sliding down Mt. Washington Railroad
- 24 1. Unknown
 2. By the side of the River (TKT) 2=3=4
 B. By the side of the River
 K. By the side of the River
- 25 1. Silver Cascade (n.s.) (LWW) 1≠3, 3=4
 2. Unknown
 B. Silver Cascade
 K. Silver Cascade
- 26 1. Unknown
 2. Unknown
 B. Eagle Cliff from Echo Lake, Franconia Notch
 K. Eagle Cliff from Echo Lake, Franconia Notch
- 27 1. Gates of the Crawford Notch (TKT) 1=3, 2≠3≠4
 2. Gates of the Crawford Notch (TKT)
 B. Gates of the Crawford Notch
 K. Gates of the Crawford Notch
- 28 1. Mt. Webster (n.s.) (LWW) 1≠2, 2=3=4
 2. Mt. Webster (TKT)
 B. Mt. Webster
 K. Mt. Webster
- 29 1. Mt. Webster (n.s.) (LWW)
 2. Unknown
 B. Ferns
 K. Sunset at the Glen House
- 30 1. Unknown
 2. Unknown
 B. Not listed
 K. Waumbek House, Jefferson, N.H.

1. The first part of the report is a general introduction to the subject.

2. The second part is a description of the methods used.

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion.

5. The fifth part is a list of references.

6. The sixth part is a list of tables.

7. The seventh part is a list of figures.

8. The eighth part is a list of appendices.

9. The ninth part is a list of footnotes.

10. The tenth part is a list of errata.

11. The eleventh part is a list of acknowledgments.

12. The twelfth part is a list of abbreviations.

13. The thirteenth part is a list of symbols.

14. The fourteenth part is a list of units.

15. The fifteenth part is a list of constants.

16. The sixteenth part is a list of definitions.

17. The seventeenth part is a list of terms.

18. The eighteenth part is a list of notes.

19. The nineteenth part is a list of comments.

20. The twentieth part is a list of corrections.

21. The twenty-first part is a list of suggestions.

22. The twenty-second part is a list of recommendations.

23. The twenty-third part is a list of conclusions.

24. The twenty-fourth part is a list of references.

- 31 1. Crawford Notch (LWW) 1≠2
 2. Crawford Notch (TKT)
 B. Crawford Notch
 K. Crawford Notch
- 32 1. Pulpit Rock (TKT)
 2. Unknown
 B. Not listed
 K. Our School Days
- 33 1. Unknown
 2. Unknown
 B. Not listed
 K. Home: Thy joys are passing lovely
- 34 1. Unknown
 2. Valley of the Saco (TKT)
 B. Valley of the Saco
 K. Valley of the Saco
- 35 1. Sunset on Mt. Webster (LWW)
 2. Echo Lake, Franconia Notch (LWW)
 utd. (shows flowers) (TKT) 2=3=4
 B. Flowers
 K. Mt. Lafayette from Echo Lake
- 36 1. Mt. Willey (LWW)
 2. Eagle Cliff from the Profile House (TKT)
 B. Not listed
 K. Mt. Pleasant
- 37 1. Mt. Tom (LWW)
 2. Unknown
 B. Home of the Martins
 K. Home of the Martins
- 38 1. Unknown
 2. Profile House, Franconia Notch (TKT) 2=3
 B. Profile House, Franconia Notch (TKT)
 K. Profile House, Franconia Notch
- 39 1. Mt. Willard (LWW)
 2. Unknown
 B. Not listed
 K. Glen House Drawing Room
- 40 1. Unknown
 2. Franconia Notch (TKT)
 utd. (shows flowers) (TKT)
 B. Flowers
 K. Flowers

- 41 1. Mt. Webster (LWW)
 2. Unknown
 B. Not listed
 K. Glen House
- 42 1. Unknown
 2. Western Avenue, St. Johnsbury, Vt. (TKT)
 B. Not listed
 K. Glen House
- 43 1. Valley of the Notch (n.s.) (LWW)
 2. Eagle Cliff from Echo Lake 2≠3≠4
 B. Eagle Cliff from Echo Lake
 K. Eagle Cliff from Echo Lake
- 44 1. Unknown
 2. Unknown
 B. Mt. Washington, from the Giant's Grave
 K. Mt. Washington from Fabyan House
- 45 1. Partridge Shooting (LWW)
 2. Wax Flowers (TKT) 2=3
 B. Wax Flowers
 K. Falls at the Pool
- 46 1. Unknown
 2. Unknown
 B. Flume below the Boulder
 K. Flume below the Boulder
- 47 1. Unknown
 2. Flume below the Boulder (TKT) 2=3=4
 B. Flume below the Boulder
 K. Flume below the Boulder
- 48 1. Flume below the Boulder (GEH) 1≠2
 2. Flume below the Boulder (TKT)
 B. Flume below the Boulder
 K. Flume below the Boulder
- 49 1. Unknown
 2. Unknown
 B. Cascade below the Flume, Franconia
 K. Cascade below the Flume, Franconia
- 50 1. Pool (LWW)
 2. Pool (TKT) 2=3
 B. Pool
 K. Pool

- | | | |
|----|---|--------------|
| 61 | 1. Unknown
2. Partridge Shooting (TKT)
B. Partridge Shooting
K. Partridge Shooting | 2=3=5 |
| 62 | 1. Partridge Shooting (n.s.) (LWW)
2. Unknown
B. Fall River, Mass
K. Fall River, Mass | |
| 63 | 1. Unknown
2. Fall River, Mass (TKT)
B. Fall River, Mass
K. Deer Hunting | 2=5 |
| 64 | 1. Profile House, Drawing Room (LWW)
2. Unknown
B. Flume, Franconia
K. Summit of Mt. Washington | |
| 65 | 1. Mt. Cannon (LWW)
2. Unknown
B. Crawford Notch
K. Crawford Notch | |
| 66 | 1. Crawford Notch (LWW)
2. Unknown
B. Not listed
K. Shells and Coral | |
| 67 | 1. Mt. Cannon (LWW)
2. Crawford Notch (TKT)
B. Crawford Notch
K. Crawford Notch | 2=4 |
| 68 | 1. Crawford Notch (LWW)
2. Unknown
B. Crawford Notch
K. Crawford Notch | 1≠3 |
| 69 | 1. White Mountains from Carroll (TKT)
2. White Mountains from Carroll (TKT)
B. White Mountains from Carroll
K. Above the Pool, Franconia Notch | |
| 70 | 1. Pool (LWW)
2. Basin, Franconia Notch (TKT)
B. Basin, Franconia Notch
K. Basin, Franconia Notch | 1≠2
2=3=4 |
| 71 | 1. Pool (TKT)
2. Basin, Franconia Notch (TKT)
B. Basin, Franconia Notch
K. Basin, Franconia Notch | |

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]
6. [illegible]
7. [illegible]
8. [illegible]
9. [illegible]
10. [illegible]
11. [illegible]
12. [illegible]
13. [illegible]
14. [illegible]
15. [illegible]
16. [illegible]
17. [illegible]
18. [illegible]
19. [illegible]
20. [illegible]
21. [illegible]
22. [illegible]
23. [illegible]
24. [illegible]
25. [illegible]
26. [illegible]
27. [illegible]
28. [illegible]
29. [illegible]
30. [illegible]
31. [illegible]
32. [illegible]
33. [illegible]
34. [illegible]
35. [illegible]
36. [illegible]
37. [illegible]
38. [illegible]
39. [illegible]
40. [illegible]
41. [illegible]
42. [illegible]
43. [illegible]
44. [illegible]
45. [illegible]
46. [illegible]
47. [illegible]
48. [illegible]
49. [illegible]
50. [illegible]
51. [illegible]
52. [illegible]
53. [illegible]
54. [illegible]
55. [illegible]
56. [illegible]
57. [illegible]
58. [illegible]
59. [illegible]
60. [illegible]
61. [illegible]
62. [illegible]
63. [illegible]
64. [illegible]
65. [illegible]
66. [illegible]
67. [illegible]
68. [illegible]
69. [illegible]
70. [illegible]
71. [illegible]
72. [illegible]
73. [illegible]
74. [illegible]
75. [illegible]
76. [illegible]
77. [illegible]
78. [illegible]
79. [illegible]
80. [illegible]
81. [illegible]
82. [illegible]
83. [illegible]
84. [illegible]
85. [illegible]
86. [illegible]
87. [illegible]
88. [illegible]
89. [illegible]
90. [illegible]
91. [illegible]
92. [illegible]
93. [illegible]
94. [illegible]
95. [illegible]
96. [illegible]
97. [illegible]
98. [illegible]
99. [illegible]
100. [illegible]

- 72 1. Unknown
 2. Profile House, Franconia Notch (TKT) 2≠3
 B. Profile House, Franconia Notch
 K. Profile House, Franconia Notch
- 73 1. On the Pemigewasset (TKT) 1≠3
 2. Unknown
 B. On the Pemigewasset
 K. On the Pemigewasset
- 74 1. On the Pemigewasset (n.s.) (LWW)
 2. Unknown
 B. Not listed
 K. View from Mt. Washington Carriage Road
- 75 1. On the Pemigewasset (n.s.)
 2. Unknown
 B. Not listed
 K. Half-Way House, Mt. Washington
- 76 1. Unknown
 2. Unknown
 B. Not listed
 K. Ledge on Mt. Washington Carriage Road
- 77 1. On the Pemigewasset (LWW)
 2. On the Pemigewasset
 B. On the Pemigewasset
 K. On the Pemigewasset
- 78 1. On the Pemigewasset (LWW)
 2. Unknown
 B. Not listed
 K. View from Mt. Washington Carriage Road
- 79 1. View from Bald Mountain (n.s.) (LWW)
 2. Unknown
 B. Flume, Franconia
 K. Flume, Franconia
- 80 1. Mt. Willard (LWW) 1=3
 2. Unknown
 B. Mt. Willard
 K. Mt. Willard
- 81 1. Mt. Willard (LWW)
 2. Unknown
 B. B.C. & M.R.R. Bridge, Woodsville, N.H.
 K. B.C. & M.R.R. Bridge, Woodsville, N.H.
- 82 1. Mt. Willey (LWW)
 2. Franconia Notch (TKT) 2=3
 B. Franconia Notch
 K. What Shall We Play?

UNITED STATES DEPARTMENT OF THE INTERIOR

BUREAU OF LAND MANAGEMENT

ON THE BASIS OF THE FOLLOWING:

1. Mr. Cannon, Chief of the Bureau of Land Management, has advised that the following information is correct:

2. The following is a list of the names of the persons who have been granted permits to enter the public lands of the United States for the purpose of conducting geological and geophysical surveys:

3. On the basis of the following:

4. The following is a list of the names of the persons who have been granted permits to enter the public lands of the United States for the purpose of conducting geological and geophysical surveys:

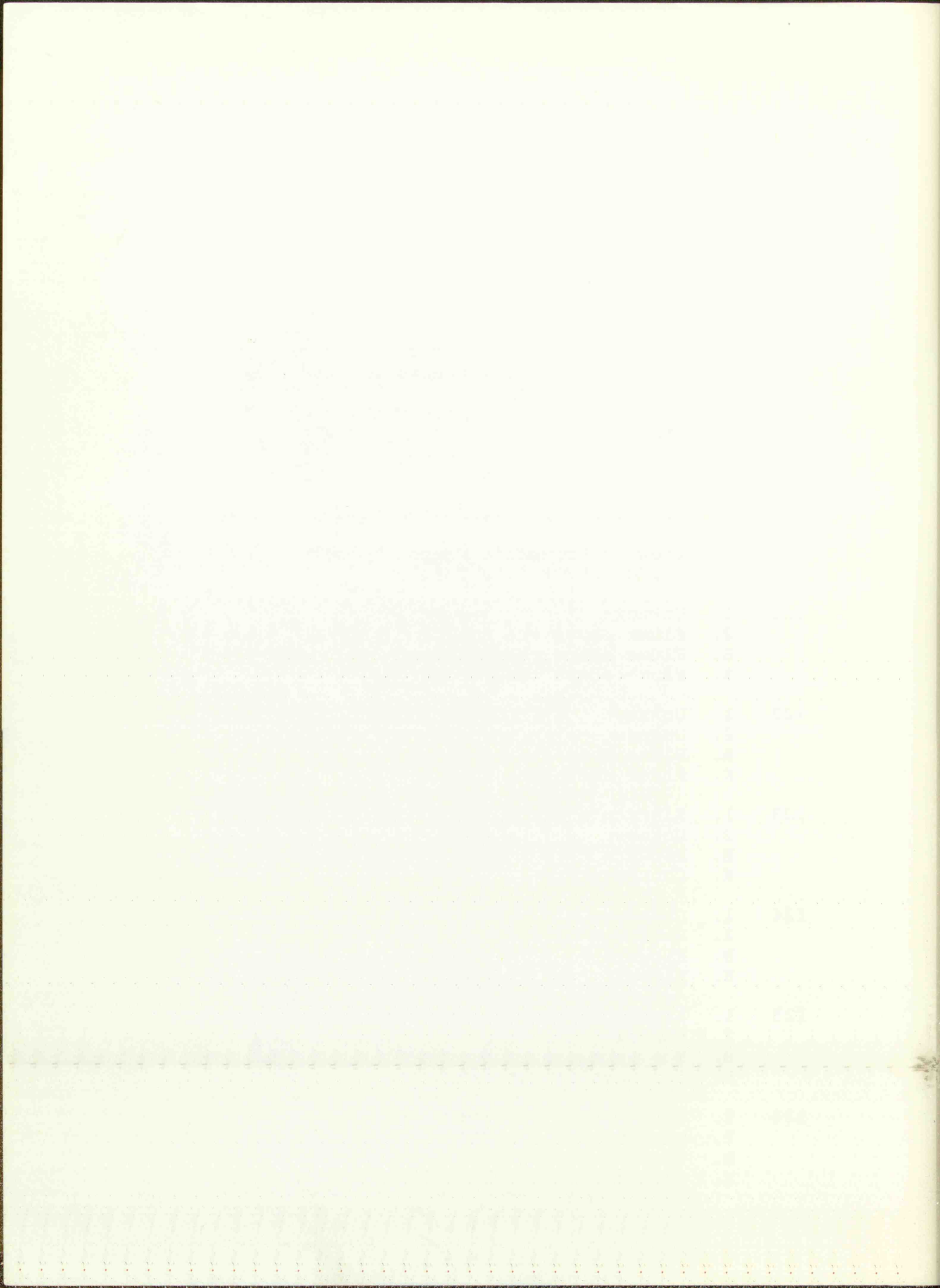
5. On the basis of the following:

6. The following is a list of the names of the persons who have been granted permits to enter the public lands of the United States for the purpose of conducting geological and geophysical surveys:

- 94 1. Mt. Willey (LWW)
2. Unknown
B. Indians Making Baskets
K. Lisbon, N.H.
- 95 1. Mt. Willey (n.s.)
2. Unknown
B. Main Street, Littleton, N.H.
K. Main Street, Littleton, N.H.
- 96 1. Unknown
2. Pool, Franconia Notch (TKT) 2=3
B. Pool, Franconia Notch
K. Pool, Franconia Notch
- 97 1. On the Pemigewasset (TKT)
2. Unknown
B. Not listed
K. Mt. Washington Carriage Road
- 98 1. Unknown
2. Unknown
B. Willoughby Lake, Westmore, Vt.
K. Willoughby Lake, Westmore, Vt.
- 99 1. Unknown
2. Unknown
B. Willoughby Lake, Westmore, Vt.
K. Willoughby Lake, Westmore, Vt.
- 100 1. On the Saco (LWW)
2. Railroad on to Mt. Washington (TKT) 2≠3≠4
B. Railroad on to Mt. Washington
K. Railroad on to Mt. Washington
- 101 1. Unknown
2. Unknown
B. Railroad on to Mt. Washington
K. Railroad on to Mt. Washington
- 102 1. Unknown
2. Unknown
B. End of the Chase
K. Pool, from above
- 103 1. Unknown
2. Flume, Franconia Notch (TKT) 2=3
B. Flume, Franconia Notch
K. Flume, Franconia Notch
- 104 1. Unknown
2. Unknown
B. Railroad on to Mt. Washington
K. Railroad on to Mt. Washington

- 105 1. Unknown
 2. Unknown
 B. Glen Ellis Falls
 K. Glen Ellis Falls
- 106 1. Unknown
 2. Unknown
 B. View from the Glen House
 K. View from the Glen House
- 107 1. Unknown
 2. On the Ammonoosuc (TKT)
 B. Glen House
 K. Glen House
- 108 1. Unknown
 2. Unknown
 B. Crystal Cascade
 K. Crystal Cascade
- 109 1. Mt. Washington from Thompsons Falls (TKT)
 2. Unknown
 B. Profile Lake, Franconia
 K. Profile Lake, Franconia
- 110 1. Unknown
 2. Unknown
 B. Profile Lake, Franconia
 K. Profile Lake, Franconia
- 111 1. Unknown
 2. Unknown
 B. Profile Lake, Franconia
 K. Echo Lake, Franconia Notch
- 112 1. Unknown
 2. Unknown
 B. Not listed
 K. Almost There - Lizzie Bourne's Monument
- 113 1. Unknown
 2. Unknown
 B. Sinclair House, Bethlehem, N.H.
 K. Sinclair House, Bethlehem, N.H.
- 114 1. Hermit Lake, Tuckerman's Ravine (n.s.) (TKT)
 2. Unknown
 B. Not listed
 K. Camp Dartmouth
- 115 1. Unknown
 2. A Day's Sport (TKT)
 B. A Day's Sport
 K. A Day's Sport

- 116 1. Tip Top House (TKT)
2. utd. (Calla Lilly in Garden) (TKT)
B. Not listed
K. Kittens
- 117 1. Unknown
2. utd. (flowers) (TKT)
B. Flowers
K. Flowers
- 118 1. Georgianna Falls, Franconia Notch (TKT) 1=3
2. Unknown
B. Georgianna Falls, Franconia Notch
K. Georgianna Falls, Franconia Notch
- 119 1. Georgianna Falls, Franconia Notch (TKT)
2. Unknown
B. View in Franconia Notch
K. Caught in the Act
- 120 1. Georgianna Falls, Franconia Notch (TKT)
2. Unknown
B. View in Franconia Notch
K. Bridge at Profile Lake
- 121 1. Unknown
2. Flume above the Boulder (TKT) 2≠3≠4
B. Flume above the Boulder
K. Flume above the Boulder
- 122 1. Unknown
2. Unknown
B. Flume above the Boulder
K. Flume above the Boulder
- 123 1. Kinsman's Falls, East Landaff (TKT)
2. Unknown
B. Flowers
K. Conservatory
- 124 1. Unknown
2. Unknown
B. Flowers
K. Flowers
- 125 1. Kinsman's Slide, East Landaff (LWW)
2. Unknown
B. The Babbling Brook
K. The Babbling Brook
- 126 1. Unknown
2. The Trout Brook (TKT) 2=3=4
B. The Trout Brook
K. The Trout Brook



- 127 1. Kinsman's Slide (TKT)
 2. Unknown
 B. White Mountains, from Littleton
 K. White Mountains, from Littleton
- 128 1. Mt. Cannon from the Profile House (TKT)
 2. Unknown
 B. Littleton, N.H.
 K. Littleton, N.H.
- 129 1. Unknown
 2. Profile House, Franconia Notch (TKT) 2=3
 B. Profile House, Franconia Notch
 K. Profile House, Franconia Notch
- 130 1. Unknown
 2. Unknown
 B. Not listed
 K. Echo Lake, Franconia Notch
- 131 1. Unknown
 2. Profile, Franconia Notch (TKT)
 B. Profile, Franconia Notch
 K. Profile, Franconia Notch
- 132 1. Unknown
 2. Unknown
 B. View from Columnar Heights, Dixville Notch
 K. View from Columnar Heights, Dixville Notch
- 133 1. Echo Lake, Franconia Notch (LWW) 1≠3
 2. Unknown
 B. Echo Lake, Franconia Notch
 K. Echo Lake, Franconia Notch
- 134 1. Unknown
 2. Unknown
 B. Not listed
 K. Jacob's Ladder, Mt. Washington R.R.
- 135 1. Mt. Lincoln from the Crawford House (TKT)
 2. Unknown
 B. Not listed
 K. Jacob's Ladder, Mt. Washington R.R.
- 136 1. Unknown
 2. Unknown
 B. Crawford House
 K. Crawford House
- 137 1. Crawford House, White Mts. (LWW)
 2. Unknown
 B. Basket of Flowers
 K. Basket of Flowers

1. 1941-1942
2. 1943-1944
3. 1945-1946
4. 1947-1948
5. 1949-1950
6. 1951-1952
7. 1953-1954
8. 1955-1956
9. 1957-1958
10. 1959-1960
11. 1961-1962
12. 1963-1964
13. 1965-1966
14. 1967-1968
15. 1969-1970
16. 1971-1972
17. 1973-1974
18. 1975-1976
19. 1977-1978
20. 1979-1980
21. 1981-1982
22. 1983-1984
23. 1985-1986
24. 1987-1988
25. 1989-1990
26. 1991-1992
27. 1993-1994
28. 1995-1996
29. 1997-1998
30. 1999-2000
31. 2001-2002
32. 2003-2004
33. 2005-2006
34. 2007-2008
35. 2009-2010
36. 2011-2012
37. 2013-2014
38. 2015-2016
39. 2017-2018
40. 2019-2020
41. 2021-2022
42. 2023-2024
43. 2025-2026
44. 2027-2028
45. 2029-2030
46. 2031-2032
47. 2033-2034
48. 2035-2036
49. 2037-2038
50. 2039-2040
51. 2041-2042
52. 2043-2044
53. 2045-2046
54. 2047-2048
55. 2049-2050
56. 2051-2052
57. 2053-2054
58. 2055-2056
59. 2057-2058
60. 2059-2060
61. 2061-2062
62. 2063-2064
63. 2065-2066
64. 2067-2068
65. 2069-2070
66. 2071-2072
67. 2073-2074
68. 2075-2076
69. 2077-2078
70. 2079-2080
71. 2081-2082
72. 2083-2084
73. 2085-2086
74. 2087-2088
75. 2089-2090
76. 2091-2092
77. 2093-2094
78. 2095-2096
79. 2097-2098
80. 2099-2100
81. 2101-2102
82. 2103-2104
83. 2105-2106
84. 2107-2108
85. 2109-2110
86. 2111-2112
87. 2113-2114
88. 2115-2116
89. 2117-2118
90. 2119-2120
91. 2121-2122
92. 2123-2124
93. 2125-2126
94. 2127-2128
95. 2129-2130
96. 2131-2132
97. 2133-2134
98. 2135-2136
99. 2137-2138
100. 2139-2140
101. 2141-2142
102. 2143-2144
103. 2145-2146
104. 2147-2148
105. 2149-2150
106. 2151-2152
107. 2153-2154
108. 2155-2156
109. 2157-2158
110. 2159-2160
111. 2161-2162
112. 2163-2164
113. 2165-2166
114. 2167-2168
115. 2169-2170
116. 2171-2172
117. 2173-2174
118. 2175-2176
119. 2177-2178
120. 2179-2180
121. 2181-2182
122. 2183-2184
123. 2185-2186
124. 2187-2188
125. 2189-2190
126. 2191-2192
127. 2193-2194
128. 2195-2196
129. 2197-2198
130. 2199-2200
131. 2201-2202
132. 2203-2204
133. 2205-2206
134. 2207-2208
135. 2209-2210
136. 2211-2212
137. 2213-2214
138. 2215-2216
139. 2217-2218
140. 2219-2220
141. 2221-2222
142. 2223-2224
143. 2225-2226
144. 2227-2228
145. 2229-2230
146. 2231-2232
147. 2233-2234
148. 2235-2236
149. 2237-2238
150. 2239-2240
151. 2241-2242
152. 2243-2244
153. 2245-2246
154. 2247-2248
155. 2249-2250
156. 2251-2252
157. 2253-2254
158. 2255-2256
159. 2257-2258
160. 2259-2260
161. 2261-2262
162. 2263-2264
163. 2265-2266
164. 2267-2268
165. 2269-2270
166. 2271-2272
167. 2273-2274
168. 2275-2276
169. 2277-2278
170. 2279-2280
171. 2281-2282
172. 2283-2284
173. 2285-2286
174. 2287-2288
175. 2289-2290
176. 2291-2292
177. 2293-2294
178. 2295-2296
179. 2297-2298
180. 2299-2300
181. 2301-2302
182. 2303-2304
183. 2305-2306
184. 2307-2308
185. 2309-2310
186. 2311-2312
187. 2313-2314
188. 2315-2316
189. 2317-2318
190. 2319-2320
191. 2321-2322
192. 2323-2324
193. 2325-2326
194. 2327-2328
195. 2329-2330
196. 2331-2332
197. 2333-2334
198. 2335-2336
199. 2337-2338
200. 2339-2340
201. 2341-2342
202. 2343-2344
203. 2345-2346
204. 2347-2348
205. 2349-2350
206. 2351-2352
207. 2353-2354
208. 2355-2356
209. 2357-2358
210. 2359-2360
211. 2361-2362
212. 2363-2364
213. 2365-2366
214. 2367-2368
215. 2369-2370
216. 2371-2372
217. 2373-2374
218. 2375-2376
219. 2377-2378
220. 2379-2380
221. 2381-2382
222. 2383-2384
223. 2385-2386
224. 2387-2388
225. 2389-2390
226. 2391-2392
227. 2393-2394
228. 2395-2396
229. 2397-2398
230. 2399-2400
231. 2401-2402
232. 2403-2404
233. 2405-2406
234. 2407-2408
235. 2409-2410
236. 2411-2412
237. 2413-2414
238. 2415-2416
239. 2417-2418
240. 2419-2420
241. 2421-2422
242. 2423-2424
243. 2425-2426
244. 2427-2428
245. 2429-2430
246. 2431-2432
247. 2433-2434
248. 2435-2436
249. 2437-2438
250. 2439-2440
251. 2441-2442
252. 2443-2444
253. 2445-2446
254. 2447-2448
255. 2449-2450
256. 2451-2452
257. 2453-2454
258. 2455-2456
259. 2457-2458
260. 2459-2460
261. 2461-2462
262. 2463-2464
263. 2465-2466
264. 2467-2468
265. 2469-2470
266. 2471-2472
267. 2473-2474
268. 2475-2476
269. 2477-2478
270. 2479-2480
271. 2481-2482
272. 2483-2484
273. 2485-2486
274. 2487-2488
275. 2489-2490
276. 2491-2492
277. 2493-2494
278. 2495-2496
279. 2497-2498
280. 2499-2500
281. 2501-2502
282. 2503-2504
283. 2505-2506
284. 2507-2508
285. 2509-2510
286. 2511-2512
287. 2513-2514
288. 2515-2516
289. 2517-2518
290. 2519-2520
291. 2521-2522
292. 2523-2524
293. 2525-2526
294. 2527-2528
295. 2529-2530
296. 2531-2532
297. 2533-2534
298. 2535-2536
299. 2537-2538
300. 2539-2540
301. 2541-2542
302. 2543-2544
303. 2545-2546
304. 2547-2548
305. 2549-2550
306. 2551-2552
307. 2553-2554
308. 2555-2556
309. 2557-2558
310. 2559-2560
311. 2561-2562
312. 2563-2564
313. 2565-2566
314. 2567-2568
315. 2569-2570
316. 2571-2572
317. 2573-2574
318. 2575-2576
319. 2577-2578
320. 2579-2580
321. 2581-2582
322. 2583-2584
323. 2585-2586
324. 2587-2588
325. 2589-2590
326. 2591-2592
327. 2593-2594
328. 2595-2596
329. 2597-2598
330. 2599-2600
331. 2601-2602
332. 2603-2604
333. 2605-2606
334. 2607-2608
335. 2609-2610
336. 2611-2612
337. 2613-2614
338. 2615-2616
339. 2617-2618
340. 2619-2620
341. 2621-2622
342. 2623-2624
343. 2625-2626
344. 2627-2628
345. 2629-2630
346. 2631-2632
347. 2633-2634
348. 2635-2636
349. 2637-2638
350. 2639-2640
351. 2641-2642
352. 2643-2644
353. 2645-2646
354. 2647-2648
355. 2649-2650
356. 2651-2652
357. 2653-2654
358. 2655-2656
359. 2657-2658
360. 2659-2660
361. 2661-2662
362. 2663-2664
363. 2665-2666
364. 2667-2668
365. 2669-2670
366. 2671-2672
367. 2673-2674
368. 2675-2676
369. 2677-2678
370. 2679-2680
371. 2681-2682
372. 2683-2684
373. 2685-2686
374. 2687-2688
375. 2689-2690
376. 2691-2692
377. 2693-2694
378. 2695-2696
379. 2697-2698
380. 2699-2700
381. 2701-2702
382. 2703-2704
383. 2705-2706
384. 2707-2708
385. 2709-2710
386. 2711-2712
387. 2713-2714
388. 2715-2716
389. 2717-2718
390. 2719-2720
391. 2721-2722
392. 2723-2724
393. 2725-2726
394. 2727-2728
395. 2729-2730
396. 2731-2732
397. 2733-2734
398. 2735-2736
399. 2737-2738
400. 2739-2740
401. 2741-2742
402. 2743-2744
403. 2745-2746
404. 2747-2748
405. 2749-2750
406. 2751-2752
407. 2753-2754
408. 2755-2756
409. 2757-2758
410. 2759-2760
411. 2761-2762
412. 2763-2764
413. 2765-2766
414. 2767-2768
415. 2769-2770
416. 2771-2772
417. 2773-2774
418. 2775-2776
419. 2777-2778
420. 2779-2780
421. 2781-2782
422. 2783-2784
423. 2785-2786
424. 2787-2788
425. 2789-2790
426. 2791-2792
427. 2793-2794
428. 2795-2796
429. 2797-2798
430. 2799-2800
431. 2801-2802
432. 2803-2804
433. 2805-2806
434. 2807-2808
435. 2809-2810
436. 2811-2812
437. 2813-2814
438. 2815-2816
439. 2817-2818
440. 2819-2820
441. 2821-2822
442. 2823-2824
443. 2825-2826
444. 2827-2828
445. 2829-2830
446. 2831-2832
447. 2833-2834
448. 2835-2836
449. 2837-2838
450. 2839-2840
451. 2841-2842
452. 2843-2844
453. 2845-2846
454. 2847-2848
455. 2849-2850
456. 2851-2852
457. 2853-2854
458. 2855-2856
459. 2857-2858
460. 2859-2860
461. 2861-2862
462. 2863-2864
463. 2865-2866
464. 2867-2868
465. 2869-2870
466. 2871-2872
467. 2873-2874
468. 2875-2876
469. 2877-2878
470. 2879-2880
471. 2881-2882
472. 2883-2884
473. 2885-2886
474. 2887-2888
475. 2889-2890
476. 2891-2892
477. 2893-2894
478. 2895-2896
479. 2897-2898
480. 2899-2900
481. 2901-2902
482. 2903-2904
483. 2905-2906
484. 2907-2908
485. 2909-2910
486. 2911-2912
487. 2913-2914
488. 2915-2916
489. 2917-2918
490. 2919-2920
491. 2921-2922
492. 2923-2924
493. 2925-2926
494. 2927-2928
495. 2929-2930
496. 2931-2932
497. 2933-2934
498. 2935-2936
499. 2937-2938
500. 2939-2940
501. 2941-2942
502. 2943-2944
503. 2945-2946
504. 2947-2948
505. 2949-2950
506. 2951-2952
507. 2953-2954
508. 2955-2956
509. 2957-2958
510. 2959-2960
511. 2961-2962
512. 2963-2964
513. 2965-2966
514. 2967-2968
515. 2969-2970
516. 2971-2972
517. 2973-2974
518. 2975-2976
519. 2977-2978
520. 2979-2980
521. 2981-2982
522. 2983-2984
523. 2985-2986
524. 2987-2988
525. 2989-2990
526. 2991-2992
527. 2993-2994
528. 2995-2996
529. 2997-2998
530. 2999-3000
531. 3001-3002
532. 3003-3004
533. 3005-3006
534. 3007-3008
535. 3009-3010
536. 3011-3012
537. 3013-3014
538. 3015-3016
539. 3017-3018
540. 3019-3020
541. 3021-3022
542. 3023-3024
543. 3025-3026
544. 3027-3028
545. 3029-3030
546. 3031-3032
547. 3033-3034
548. 3035-3036
549. 3037-3038
550. 3039-3040
551. 3041-3042
552. 3043-3044
553. 3045-3046
554. 3047-3048
555. 3049-3050
556. 3051-3052
557. 3053-3054
558. 3055-3056
559. 3057-3058
560. 3059-3060
561. 3061-3062
562. 3063-3064
563. 3065-3066
564. 3067-3068
565. 3069-3070
566. 3071-3072
567. 3073-3074
568. 3075-3076
569. 3077-3078
570. 3079-3080
571. 3081-3082
572. 3083-3084
573. 3085-3086
574. 3087-3088
575. 3089-3090
576. 3091-3092
577. 3093-3094
578. 3095-3096
579. 3097-3098
580. 3099-3100
581. 3101-3102
582. 3103-3104
583. 3105-3106
584. 3107-3108
585. 3109-3110
586. 3111-3112
587. 3113-3114
588. 3115-3116
589. 3117-3118
590. 3119-3120
591. 3121-3122
592. 3123-3124
593. 3125-3126
594. 3127-3128
595. 3129-3130
596. 3131-3132
597. 3133-3134
598. 3135-3136
599. 3137-3138
600. 3139-3140
601. 3141-3142
602. 3143-3144
603. 3145-3146
604. 3147-3148
605. 3149-3150
606. 3151-3152
607. 3153-3154
608. 3155-3156
609. 3157-3158
610. 3159-3160
611. 3161-3162
612. 3163-3164
613. 3165-3166
614. 3167-3168
615. 3169-3170
616. 3171-3172
617. 3173-3174
618. 3175-3176
619. 3177-3178
620. 3179-3180
621. 3181-3182
622. 3183-3184
623. 3185-3186
624. 3187-3188
625. 3189-3190
626. 3191-3192
627. 3193-3194
628. 3195-3196
629. 3197-3198
630. 3199-3200
631. 3201-3202
632. 3203-3204
633. 3205-3206
634. 3207-3208
635. 3209-3210
636. 3211-3212
637. 3213-3214
638. 3215-3216
639. 3217-3218
640. 3219-3220
641. 3221-3222
642. 3223-3224
643. 3225-3226
644. 3227-3228
645. 3229-3230
646. 3231-3232
647. 3233-3234
648. 3235-3236
649. 3237-3238
650. 3239-3240
651. 3241-3242
652. 3243-3244
653. 3245-3246
654. 3247-3248
655. 3249-3250
656. 3251-3252
657. 3253-3254
658. 3255-3256
659. 3257-3258
660. 3259-3260
661. 3261-3262
662. 3263-3264
663. 3265-3266
664. 3267-3268
665. 3269-3270
666. 3271-3272
667. 3273-3274
668. 3275-3276
669. 3277-3278
670. 3279-3280
671. 3281-3282
672. 3283-3284
673. 3285-3286
674. 3287-3288
675. 3289-3290
676. 3291-3292
677. 3293-3294
678. 3295-3296
679. 3297-3298
680. 3299-3300
681. 3301-3302
682. 3303-3304
683. 3305-3306
684. 3307-3308
685. 3309-3310
686. 3311-3312
687. 3313-3314
688. 3315-3316
689. 3317-3318
690. 3319-3320
691. 3321-3322
692. 3323-3324
693. 3325-3326
694. 3327-3328
695. 3329-3330
696. 3331-3332
697. 3333-3334
698. 3335-3336
699. 3337-3338
700. 3339-3340
701. 3341-3342
702. 3343-3344
703. 3345-3346
704. 3347-3348
705. 3349-3350
706. 3351-3352
707. 3353-3354
708. 3355-3356
709. 3357-3358
710. 3359-3360
711. 3361-3362
712. 3363-3364
713. 3365-3366
714. 3367-3368
715. 3369-3370
716. 3371-3372
717. 3373-3374
718. 3375-3376
719. 3377-3378
720. 3379-3380
721. 3381-3382
722. 3383-3384
723. 3385-3386
724. 3387-3388
725. 3389-3390
726. 3391-3392
727. 3393-3394
728. 3395-3396
729. 3397-3398
730. 3399-3400
731. 3401-3402
732. 3403-3404
733. 3405-3406
734. 3407-3408
735. 3409-3410
736. 3411-3412
737. 3413-3414
738. 3415-3416
739. 3417-3418
740. 3419-3420
741. 3421-3422
742. 3423-3424
743. 3425-3426
744. 3427-3428
745. 3429-3430
746. 3431-3432
747. 3433-3434
748. 3435-3436
749. 3437-3438
750. 3439-3440
751. 3441-3442
752. 3443-3444
753. 3445-3446
754. 3447-3448
755. 3449-3450
756. 3451-3452
757. 3453-3454
758. 3455-3456
759. 3457-3458
760. 3459-3460
761. 3461-3462
762. 3463-3464
763. 3465-3466
764. 3467-3468
765. 3469-3470
766. 3471-3472
767. 3473-3474
768. 3475-3476
769. 3477-3478
770. 3479-3480
771. 3481-3482
772. 3483-3484
773. 3485-3486
774. 3487-3488
775. 3489-3490
776. 3491-3492
777. 3493-3494
778. 3495-3496
779. 3497-3498

- 138 1. Crawford House, White Mts. (TKT)
 2. Unknown
 B. Crawford House, White Mts.
 K. View from the Crawford House, May 16, 1873
- 139 1. Crawford House with Party for
 Mt. Washington (TKT) 1≠4
 2. Unknown
 B. Crawford House with Party for
 Mt. Washington
 K. Crawford House with Party for
 Mt. Washington
- 140 1. Profile Lake, Franconia Notch (LWW) 1≠3
 2. Unknown
 B. Profile Lake, Franconia Notch
 K. Profile Lake, Franconia Notch
- 141 1. Unknown
 2. Unknown
 B. Boat House, Profile Lake
 K. Boat House, Profile Lake
- 142 1. Unknown
 2. Unknown
 B. Profile Lake, Franconia
 K. Profile Lake, Franconia
- 143 1. Unknown
 2. Unknown
 B. Flowers
 K. Flowers
- 144 1. Unknown
 2. Unknown
 B. Flowers
 K. Flowers
- 145 1. Unknown
 2. Unknown
 B. Valley of the Connecticut
 K. Woodsville, N.H.
- 146 1. Unknown
 2. Unknown
 B. Valley of the Connecticut
 K. Woodsville and Wells River, Vt.
- 147 1. View from Mt. Washington looking South East (TKT)
 2. Unknown
 B. Valley of the Connecticut
 K. The Connecticut Valley from Wells River, Vt.

- 148 1. Unknown
 2. Unknown
 B. Not listed
 3. View from Mt. Washington looking South East (TKT)
 K. Ninety-first Psalm
- 149 1. View from the Carriage Road to Mt. Washington
 (TKT)
 2. Unknown
 B. Not listed
 3. Lake of the Clouds from Mt. Washington (NHHS)
 K. Little Barefoot
- 150 1. Unknown
 2. Unknown
 B. Cloud Views from Mt. Washington
 K. Cloud Views from Mt. Washington
- 151 1. Unknown
 2. Halfway House, Carriage road to Mt. Washington
 (TKT)
 B. Halfway House, Carriage road to Mt. Washington
 K. Halfway House, Carriage road to Mt. Washington
- 152 1. Unknown
 2. Unknown
 B. Not listed
 K. Stowe, Vt.
- 153 1. Unknown
 2. Tip Top House, Mt. Washington (TKT) 2≠3≠4
 B. Tip Top House, Mt. Washington
 K. Tip Top House, Mt. Washington
- 154 1. Camp on Clapboard Island, Casco Bay
 (n.s.) (TKT)
 2. Unknown
 B. Camp on Clapboard Island, Casco Bay
 K. Camp on Clapboard Island, Casco Bay
- 155 1. Crow Island, Casco Bay (LWW)
 2. Unknown
 B. Frosty Morning
 K. Flower Garden
- 156 1. Diamond Cove, Casco Bay (n.s.) (TKT)
 2. Unknown
 B. Pickerel
 K. Pickerel
- 157 1. View from Diamond Cove, Casco Bay (LWW)
 2. Unknown
 B. Deer
 K. Deer

1. 1000

2. 1000

3. 1000

4. 1000

5. 1000

6. 1000

7. 1000

8. 1000

9. 1000

10. 1000

11. 1000

12. 1000

13. 1000

14. 1000

15. 1000

16. 1000

17. 1000

18. 1000

19. 1000

- 158 1. View in Casco Bay (LWW)
 2. Unknown
 B. Fox
 K. Fox
- 159 1. View in Casco Bay (TKT)
 2. Unknown
 B. Partridge
 K. Partridge
- 160 1. Diamond Cove, Casco Bay (TKT)
 2. Silver Cascade, Crawford Notch (NHHS) 2=3=4=5
 B. Silver Cascade, Crawford Notch
 K. Silver Cascade, Crawford Notch
- 161 1. Unknown
 2. Unknown
 B. Autumn Sports
 K. "The hunt is up, the morn is bright and gray."
 S. Lak.
- 162 1. Unknown
 2. Unknown
 B. Winter Sports
 K. Winter Sports
- 163 1. Unknown
 2. Unknown
 B. Winter Sports
 K. Winter Sports
- 164 1. Cow Island, Casco Bay (LWW)
 2. Unknown
 B. Trout
 K. Trout
- 165 1. Pleasant Cove, Casco Bay (LWW)
 2. Unknown
 B. Frost Work
 K. Frost Work
- 166 1. Pleasant Cove, Casco Bay (TKT)
 2. Unknown
 B. Pleasant Cove, Casco Bay
 K. Pleasant Cove, Casco Bay
- 167 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work

- 168 1. Unknown
 2. Unknown
 B. Cumberland Street, Portland, Me.
 K. Dogs
- 169 1. Cumberland St. Portland, Me. (TKT)
 2. Unknown
 B. Cumberland St. Portland, Me.
 K. Cumberland St. Portland, Me.
- 170 1. Unknown
 2. Unknown
 B. Silver Cascade, Crawford Notch
 K. Silver Cascade, Crawford Notch
- 171 1. Unknown
 2. Unknown
 B. Crawford Notch
 K. Crawford Notch
- 172 1. View in Casco Bay (LWW)
 2. Unknown
 B. Dixville Notch, N.H.
 K. Dixville Notch, N.H.
- 173 1. Unknown
 2. Unknown
 B. Not listed
 K. Frost Work
- 174 1. Unknown
 2. Flume, Dixville Notch, N.H. (TKT)
 B. Flume, Dixville Notch, N.H.
 K. Flume, Dixville Notch, N.H.
- 175 1. Unknown
 2. Unknown
 B. Mt. Cannon, Franconia
 K. Mt. Cannon, Franconia
- 176 1. Valley of the Ammonoosuc (LWW)
 2. Unknown
 B. Mt. Cannon, Franconia
 K. Mt. Cannon, Franconia
- 177 1. Unknown
 2. Unknown
 B. View from Warren Summit
 K. Mt. Washington Railway
- 178 1. Unknown
 2. Unknown
 B. Winter
 K. Nature's Stucco

- 189 1. Unknown
 2. Unknown
 B. Crawford House, From the Notch
 K. Crawford House, From the Notch
- 190 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 191 1. Unknown
 2. Unknown
 B. Coral
 K. Coral
- 192 1. Unknown
 2. Unknown
 B. Ice
 K. Ice
- 193 1. Unknown
 2. Unknown
 B. Pemigewasset House, Plymouth, N.H.
 K. Pemigewasset House, Plymouth, N.H.
- 194 1. Unknown
 2. Unknown
 B. Pemigewasset House, Plymouth, N.H.
 K. Pemigewasset House, Plymouth, N.H.
- 195 1. View of Mt. Mansfield Notch (n.s.) (TKT)
 2. Unknown
 B. Pemigewasset House, Plymouth, N.H.
 K. Pemigewasset House, Plymouth, N.H.
- 196 1. Unknown
 2. Unknown
 B. Pemigewasset House, Plymouth, N.H.
 K. Pemigewasset House, Plymouth, N.H.
- 197 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 198 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 199 1. View in Mansfield Notch (TWS)
 2. Unknown
 B. Frost Work
 K. Frost Work

- 200 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 201 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 202 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 203 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 204 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 205 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 206 1. Falls near Mt. Mansfield (n.s.) (TKT)
 2. Unknown
 B. Frost Work
 K. Frost Work
- 207 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 208 1. Falls near Mt. Mansfield (TKT)
 2. Unknown
 B. Frost Work
 K. Frost Work
- 209 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work
- 210 1. Unknown
 2. Unknown
 B. Frost Work
 K. Frost Work

100

- 211 1. Unknown
2. Unknown
B. Montpelier, Vt.
K. Montpelier, Vt.
- 212 1. Unknown
2. Unknown
B. Not listed
K. Winter View of the White Mountains
- 213 1. Unknown
2. Unknown
B. Not listed
3. Winter View, White Mts., N.H. (TKT)
K. The Young Equestrians
- 214 1. Unknown
2. Unknown
B. Mile Hill Runway
K. Now We Go
- 215 1. Statue of Ethan Allen (n.s.) (TKT)
2. Unknown
B. Mt. Lafayette, from Mt. Cannon
K. Mt. Lafayette, from Franconia
- 216 1. Unknown
2. Winter View of Pulpit Rock,
Crawford Notch (TKT) 2=3=4
B. Winter View of Pulpit Rock,
Crawford Notch
K. Winter View of Pulpit Rock,
Crawford Notch
- 217 1. Unknown
2. Unknown
B. Elephant's Head, Crawford Notch
K. Elephant's Head, Crawford Notch
- 218 1. Unknown
2. Unknown
B. Frost Work
K. Frost Work
- 219 1. Unknown
2. Unknown
B. Willey House
K. Willey House

1	Unknown	217
2	Unknown	
3	Unknown	
4	Unknown	
5	Unknown	
6	Unknown	
7	Unknown	
8	Unknown	
9	Unknown	
10	Unknown	
11	Unknown	
12	Unknown	
13	Unknown	
14	Unknown	
15	Unknown	
16	Unknown	
17	Unknown	
18	Unknown	
19	Unknown	
20	Unknown	
21	Unknown	
22	Unknown	
23	Unknown	
24	Unknown	
25	Unknown	
26	Unknown	
27	Unknown	
28	Unknown	
29	Unknown	
30	Unknown	
31	Unknown	
32	Unknown	
33	Unknown	
34	Unknown	
35	Unknown	
36	Unknown	
37	Unknown	
38	Unknown	
39	Unknown	
40	Unknown	
41	Unknown	
42	Unknown	
43	Unknown	
44	Unknown	
45	Unknown	
46	Unknown	
47	Unknown	
48	Unknown	
49	Unknown	
50	Unknown	
51	Unknown	
52	Unknown	
53	Unknown	
54	Unknown	
55	Unknown	
56	Unknown	
57	Unknown	
58	Unknown	
59	Unknown	
60	Unknown	
61	Unknown	
62	Unknown	
63	Unknown	
64	Unknown	
65	Unknown	
66	Unknown	
67	Unknown	
68	Unknown	
69	Unknown	
70	Unknown	
71	Unknown	
72	Unknown	
73	Unknown	
74	Unknown	
75	Unknown	
76	Unknown	
77	Unknown	
78	Unknown	
79	Unknown	
80	Unknown	
81	Unknown	
82	Unknown	
83	Unknown	
84	Unknown	
85	Unknown	
86	Unknown	
87	Unknown	
88	Unknown	
89	Unknown	
90	Unknown	
91	Unknown	
92	Unknown	
93	Unknown	
94	Unknown	
95	Unknown	
96	Unknown	
97	Unknown	
98	Unknown	
99	Unknown	
100	Unknown	

- 220 2. Head Waters of the Saco (enameled yellow
 back) (LWW)
 B. Head Waters of the Saco
 K. Head Waters of the Saco
- 221 2. Unknown
 B. Mt. Willard, from the Saco
 K. Twenty-third Psalm
- 222 2. Unknown
 B. Dry Dock, Charlestown Navy Yard
 K. The Lord's Prayer
- 223 2. Unknown
 B. Not listed
 K. Seven Pound Trout
- 224 2. Unknown
 B. Shot Park, Charlestown Navy Yard
 K. Shot Park, Charlestown Navy Yard
- 225 2. Shot Park, Charlestown Navy Yard (TKT)
 B. Not listed
 K. Frost Work
- 226 2. Unknown
 B. Ordinance Park, Charlestown Navy Yard
 K. Ordinance Park, Charlestown Navy Yard
- 227 2. Ordinance Park, Charlestown Navy Yard (TKT)
 B. Not listed
 K. Lilies
- 228 2. Unknown
 B. Not listed
 K. Bouquet
- 229 2. Unknown
 B. 15 Inch Guns, Charlestown Navy Yard
 K. Too Hot
- 230 2. Unknown
 B. Not listed
 K. Young Mischief
- 231 2. Unknown
 B. Receiving Ship, Charlestown Navy Yard
 K. Receiving Ship, Charlestown Navy Yard
- 232 2. Unknown
 B. Not listed
 K. Bouquet

1	Unknown	118
2	Not listed	
3	Unknown	
4	Not listed	
5	Unknown	119
6	Not listed	
7	Unknown	
8	Not listed	
9	Unknown	120
10	Not listed	
11	Unknown	
12	Not listed	
13	Unknown	121
14	Not listed	
15	Unknown	
16	Not listed	
17	Unknown	122
18	Not listed	
19	Unknown	
20	Not listed	

- 233 2. Longwood from Fort Washington (TKT)
 B. Not listed
 K. Easter Morn
- 234 2. Unknown
 B. Not listed
 K. Bouquet
- 235 2. Unknown
 B. Not listed
 K. New England Glass Company's Wareroom,
 E. Cambridge, Mass.
- 236 2. Unknown
 B. Entrance to Mount Auburn
 K. Entrance to Mount Auburn
- 237 2. Unknown
 B. View in Mount Auburn
 K. View in Mount Auburn
- 238 2. Hazel Dell, Mount Auburn (TKT) 2=3=4
 B. Hazel Dell, Mount Auburn
 K. Hazel Dell, Mount Auburn
- 239 2. Hazel Dell, Mount Auburn (TKT)
 B. View near the Entrance of Mount Auburn
 K. View near the Entrance of Mount Auburn
- 240 2. Bowditch Monument, Mount Auburn (TKT) 2=3=4
 B. Bowditch Monument, Mount Auburn
 K. Bowditch Monument, Mount Auburn
- 241 2. Chapel, Mount Auburn (TKT) 2=3=4
 B. Chapel, Mount Auburn
 K. Chapel, Mount Auburn
- 242 2. Unknown
 B. Not listed
 K. New England Glass Co. Warerooms,
 E. Cambridge, Mass.
- 243 2. Lawrence Monument, Mount Auburn (TKT) 2=3
 B. Lawrence Monument, Mount Auburn
 K. Lawrence Monument, Mount Auburn
- 244 2. View in Mount Auburn (TKT) 2≠4
 B. View in Mount Auburn
 K. View in Mount Auburn
- 245 2. Unknown
 B. View in Mount Auburn
 K. View in Mount Auburn

- 246 2. Unknown
 B. Statue of John Adams
 K. Profile House, Franconia Notch, Winter

- 247 2. Statue of James Otis, Mount Auburn (TKT)
 B. Statue of James Otis, Mount Auburn
 K. Profile House, Winter

- 248 2. Statue of John Winthrop, Mount Auburn (TKT)
 B. Statue of John Winthrop, Mount Auburn
 K. Eagle Cliff, Winter

- 249 2. Unknown
 B. Statue of Joseph Storey
 K. Mt. Cannon, Winter

- 250 2. Unknown
 B. Not listed
 K. New England Glass Co. Wareroom,
 E. Cambridge, Mass.

- 251 2. Unknown
 B. Not listed
 4. Franconia Mts., Winter (TWS)
 K. Ice Bound

- 252 2. Lizzie Bourne Monument,
 Mt. Washington (TKT)
 B. Not listed
 K. View on the Saco River

- 253 2. Unknown
 B. Wild River Bridge, on the G.T.R.R.
 K. Wild River Bridge, on the G.T.R.R.

- 254 2. Unknown
 B. Not listed
 K. View on the Saco River

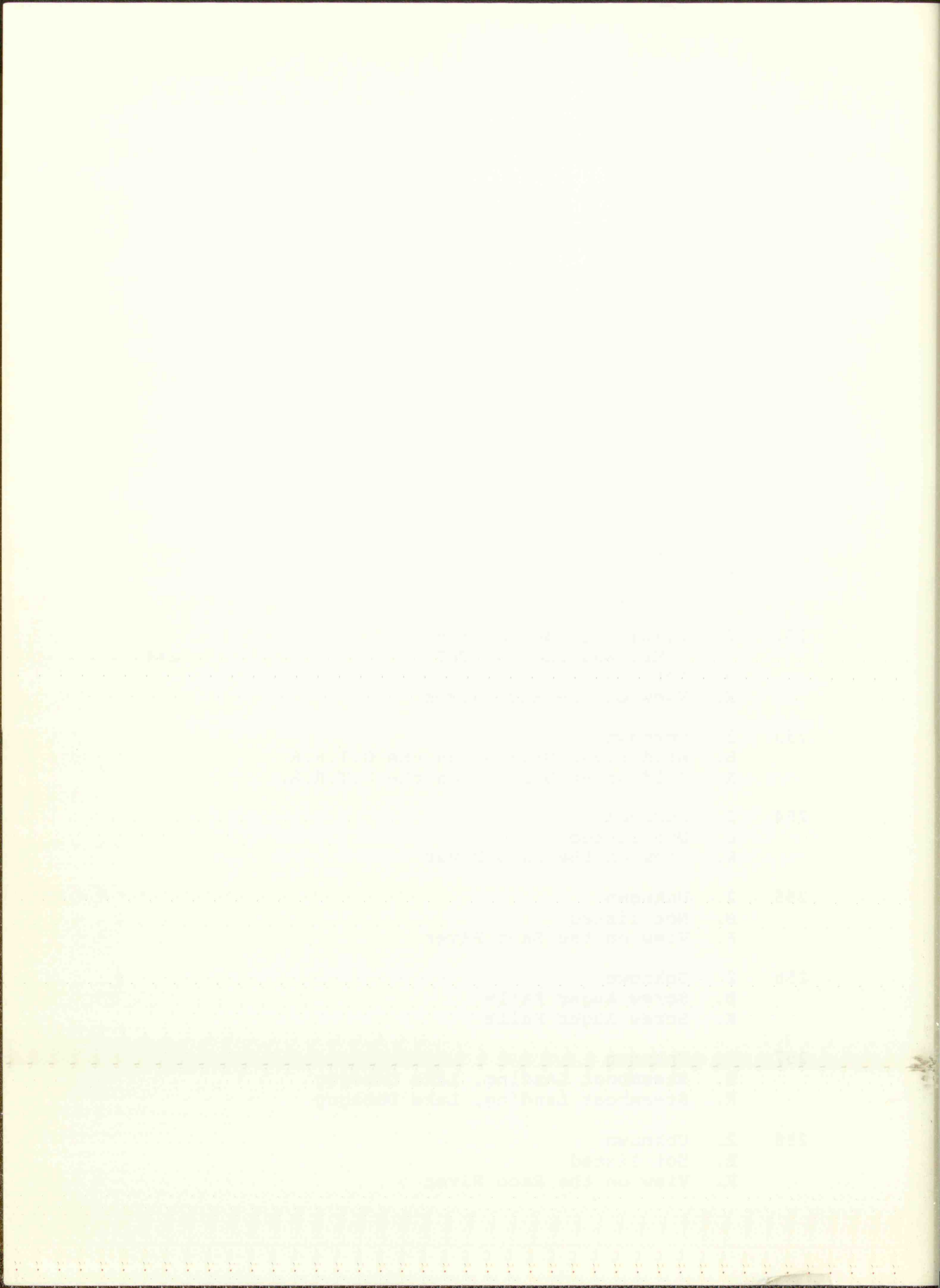
- 255 2. Unknown
 B. Not listed
 K. View on the Saco River

- 256 2. Unknown
 B. Screw Auger Falls
 K. Screw Auger Falls

- 257 2. Unknown
 B. Steamboat Landing, Lake Umbagog
 K. Steamboat Landing, Lake Umbagog

- 258 2. Unknown
 B. Not listed
 K. View on the Saco River

2=4



- 259 2. Portage, Lake Umbagog (LWW)
B. Not listed
K. Soldiers' Monument, St. Johnsbury, Vt.
- 260 2. Unknown
B. Not listed
K. Soldiers' Monument, St. Johnsbury, Vt.
- 261 2. Unknown
B. Pass of the Dixville Notch
K. Pass of the Dixville Notch
- 262 2. Pass of the Dixville Notch (TKT) 2≠4, 2=5
B. Pass of the Dixville Notch
K. Pass of the Dixville Notch
- 263 2. Unknown
B. Niagara Falls, from Suspension Bridge
K. Niagara Falls, from Suspension Bridge
- 264 2. Unknown
B. Suspension Bridge
K. Suspension Bridge
- 265 2. Unknown
B. Suspension Bridge
K. Suspension Bridge
- 266 2. Unknown
B. Carriage Way, Suspension Bridge
K. Carriage Way, Suspension Bridge
- 267 2. Unknown
B. Niagara Falls, from the American Side
K. Niagara Falls, from the American Side
- 268 2. Unknown
B. Niagara Falls, from the American Side
K. Niagara Falls, from the American Side
- 269 2. Unknown
B. American Falls, from Goat Island
K. American Falls, from Goat Island
- 270 2. Unknown
B. Terrapin Tower, from below
K. Terrapin Tower, from below
- 271 2. Unknown
B. Terrapin Tower, Niagara Falls
K. Terrapin Tower, Niagara Falls

- 272 2. Unknown
 B. Horse Shoe Fall, from Terrapin Tower
 K. Horse Shoe Fall; from Terrapin Tower
- 273 2. Unknown
 B. Cliff below Niagara Falls
 K. Cliff below Niagara Falls
- 274 2. Unknown
 B. Suspension Bridge, from below the Falls
 K. Suspension Bridge, from below the Falls
- 275 2. Unknown
 B. Not listed
 K. School House, Littleton, N.H.
- 276 2. Unknown
 B. Rapids below Niagara Falls
 K. Rapids below Niagara Falls
- 277 2. Unknown
 B. Suspension Bridge
 K. Suspension Bridge
- 278 2. Unknown
 B. Niagara Falls, from below
 K. Niagara Falls, from below
- 279 2. Horse Shoe Falls from the Clifton House (TKT)
 B. Horse Shoe Falls from the Clifton House
 K. Horse Shoe Falls from the Clifton House
- 280 2. Unknown
 B. Cliffs below Niagara, Canada Side
 K. Cliffs below Niagara, Canada Side
- 281 2. American Falls from Canadian Side (LWW) 2=3
 B. American Falls from Canadian Side
 K. American Falls from Canadian Side
- 282 2. Unknown
 B. Table Rock, Niagara Falls
 K. Table Rock, Niagara Falls

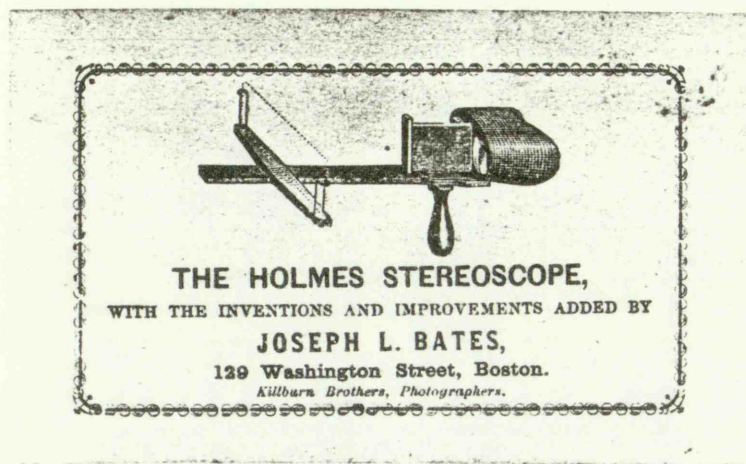
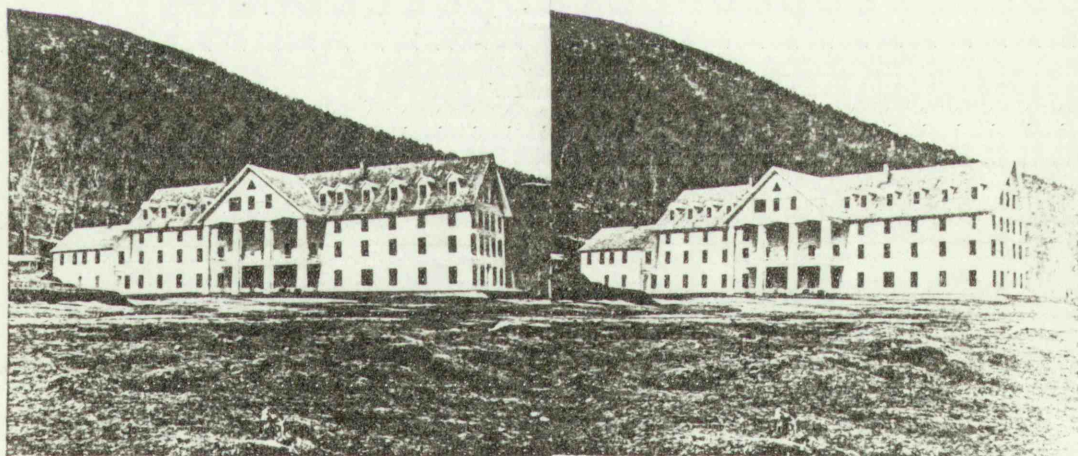
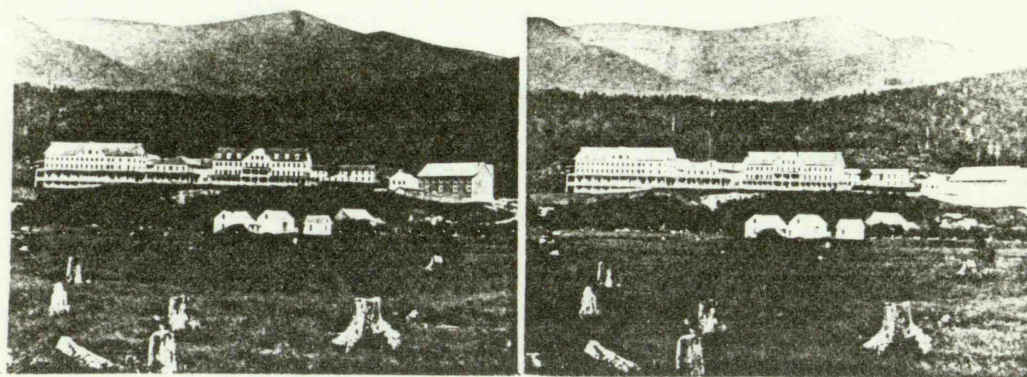


Figure 1 - Joseph L. Bates label, c. 1867, (TKT)



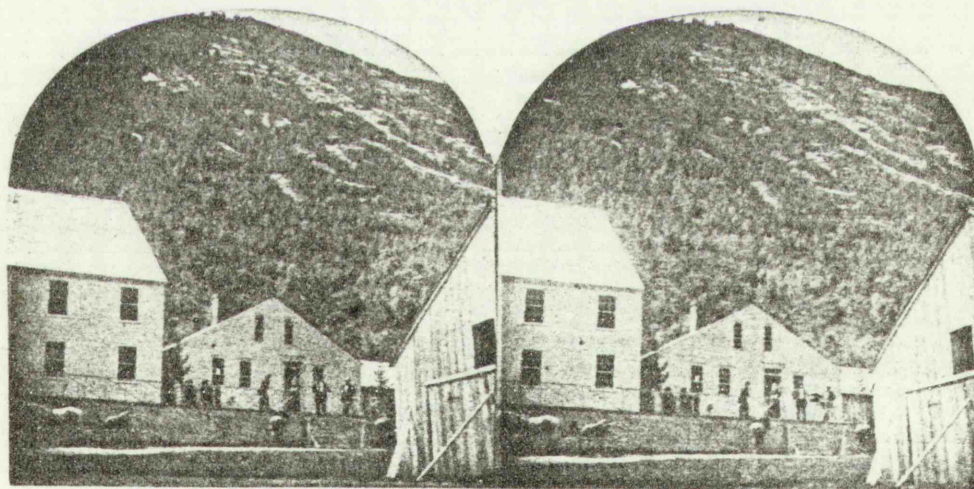
No. 2, Profile House.

Figure 2 - Kilburn: No. 2. Profile House, c.1865, (LWW)



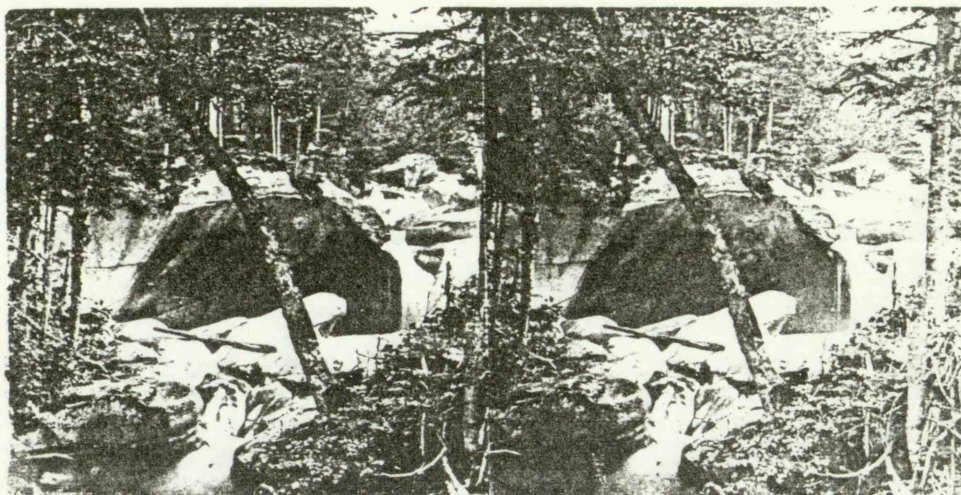
No. 107. Glen House.

Figure 3 - Kilburn: No. 107. Glen House, c.1867, (TKT)



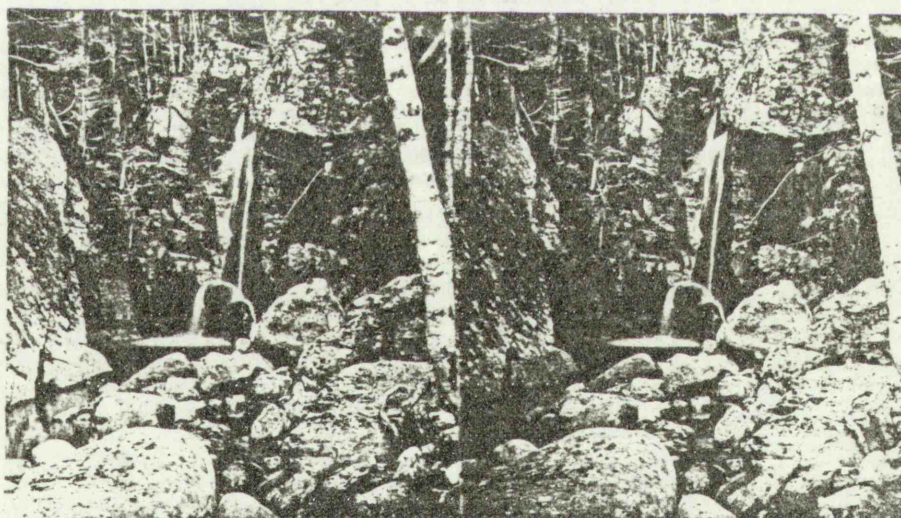
The Willey House, White Mountains. N. H.

Figure 4 - Langenheilm: The Willey House, White Mountains
N.H., c.1859, (RL)



240 The Basin, Franconia Mountains, N. H.

Figure 5 - Bierstadt Bros.: 240. The Basin, Franconia Notch, N.H., c.1860, (NHHS)



No. 17. THOMPSON'S CASCADES—Major Rogers' Bath.

Figure 6 - Soule; No. 17. Thompson's Cascades - Major Rogers' Bath, c.1860-62, (NHHS)

THE UNIVERSITY OF CHICAGO PRESS



CHICAGO, ILLINOIS



Figure 7 - Benjamin West Kilburn, (from Jackson, History of Littleton, II, 16)

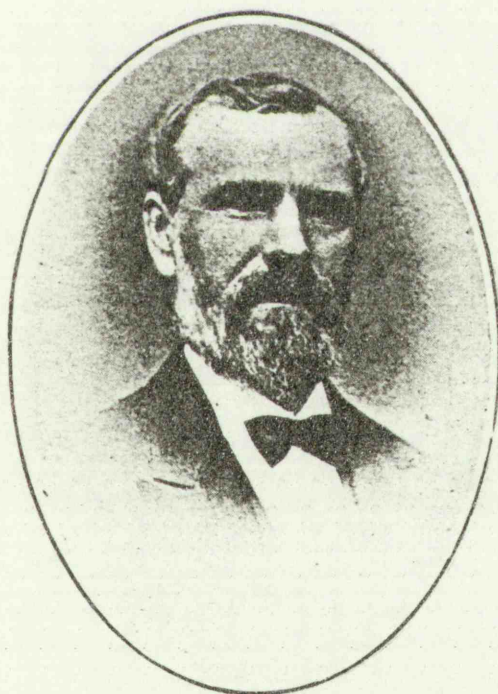


Figure 8 - Edward Kilburn, (from Jackson, History of Littleton, I, 434)



Figure 9 - Lizzie Kilburn Remich, (from The Granite Monthly,
17, No. 3 [1894], 174)

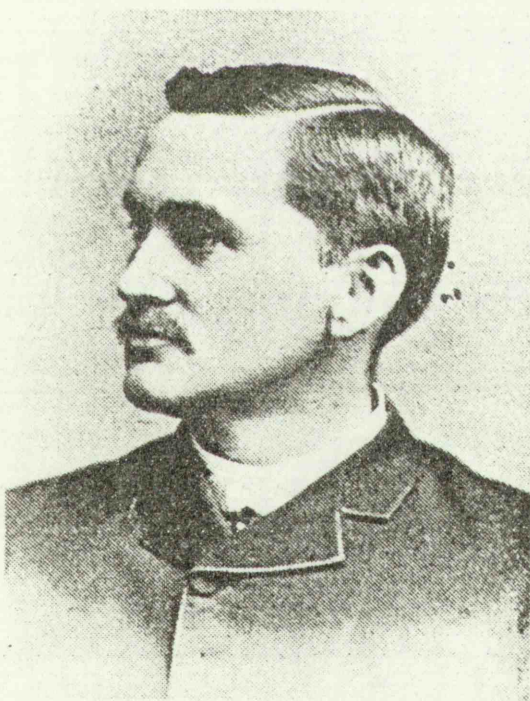
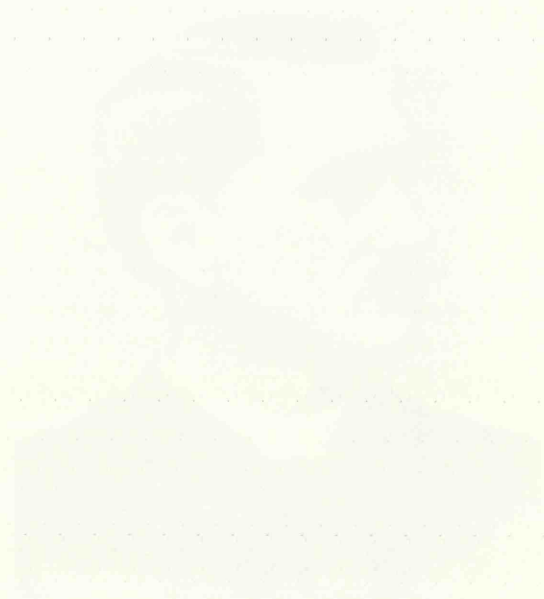
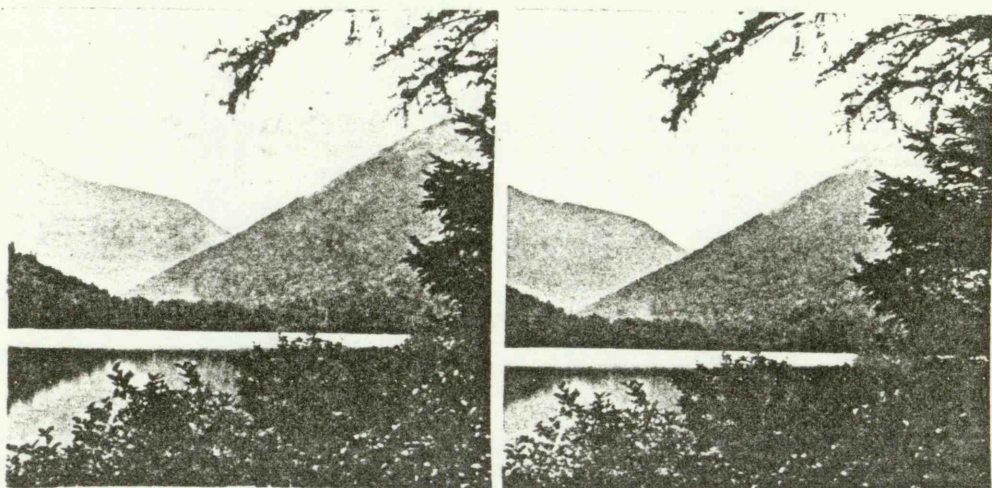


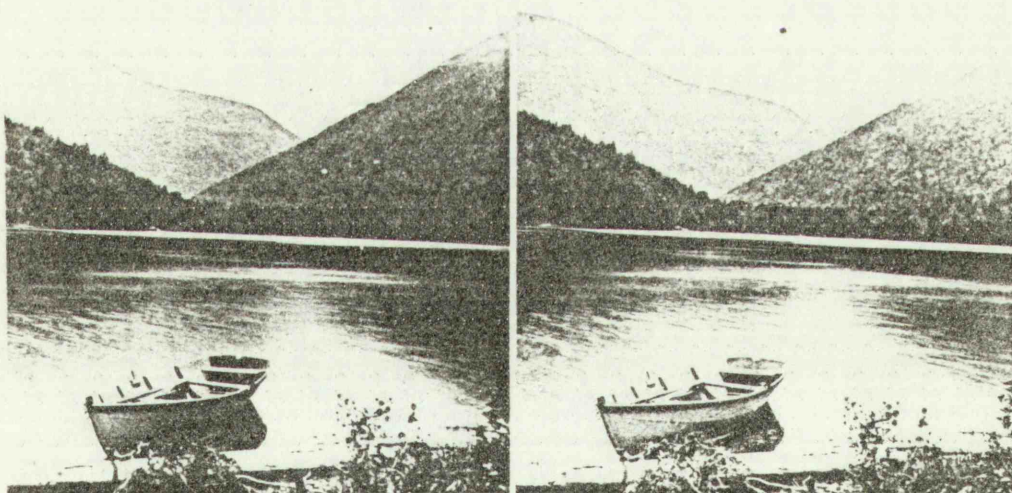
Figure 10 - Daniel Clark Remich, (from The Granite Monthly,
17, No. 3 [1894], 174)





NO. 84. Franconia Notch from Echo Lake.

Figure 11 - Kilburn: No. 84. Franconia Notch from Echo Lake, c.1867, (TKT)

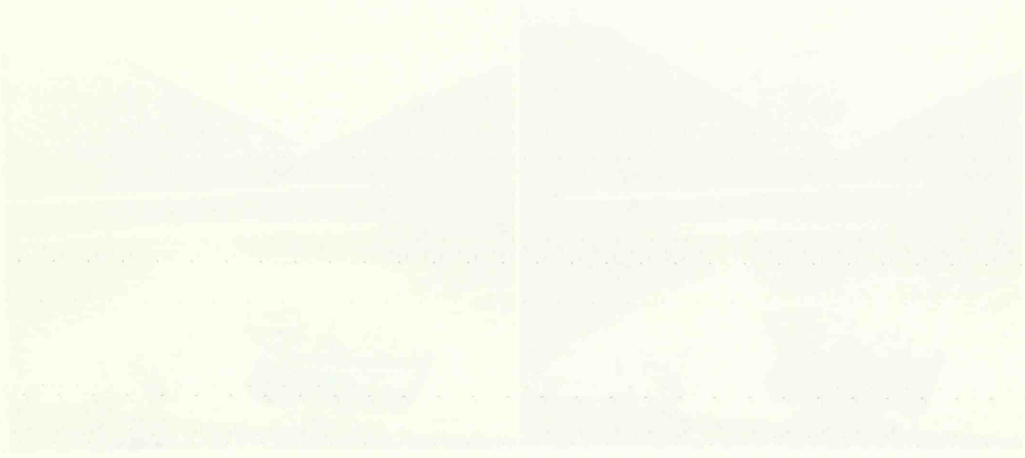


NO. 84 Franconia Notch from Echo Lake

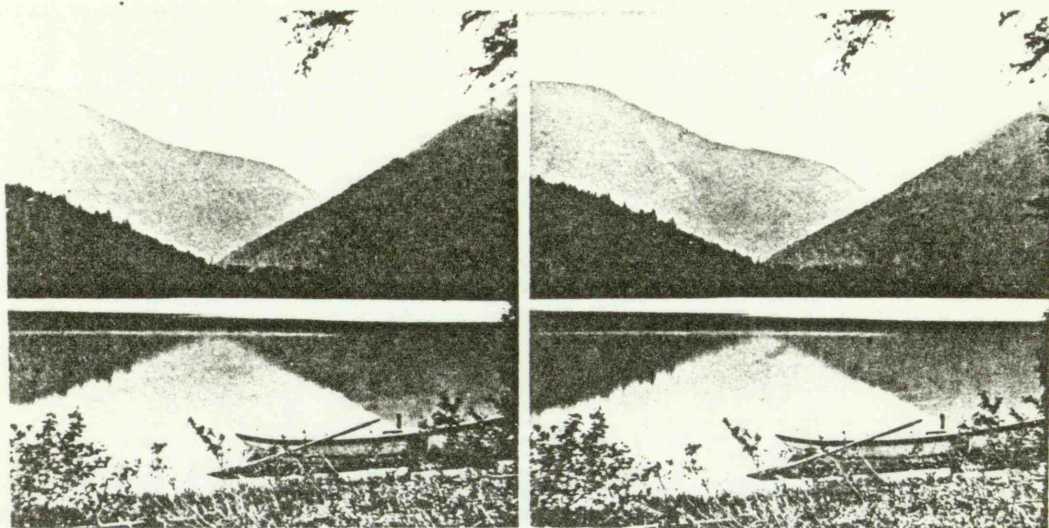
Figure 12 - Kilburn: No. 84. Franconia Notch from Echo Lake, c.1869-72, (TKT)



ON THE 11th OF JANUARY 1944

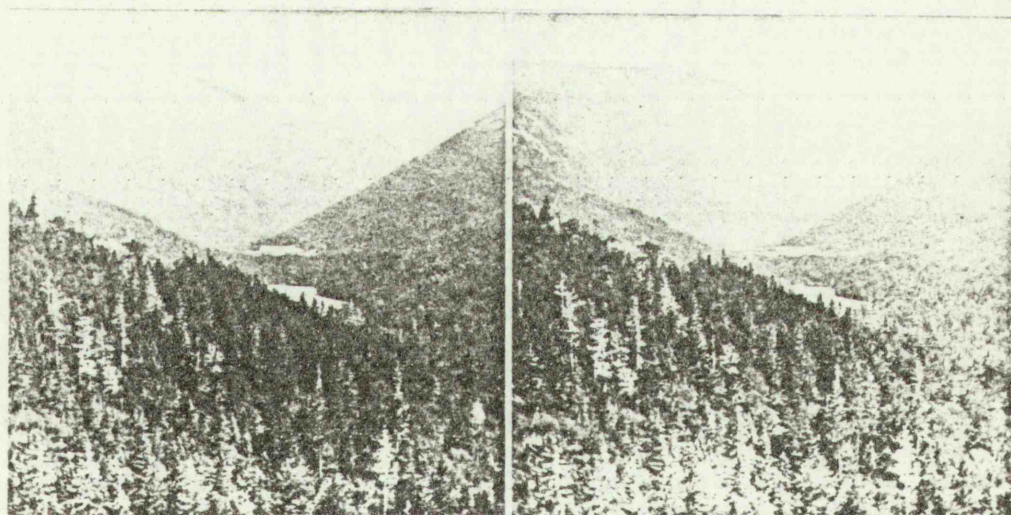


11th JANUARY 1944



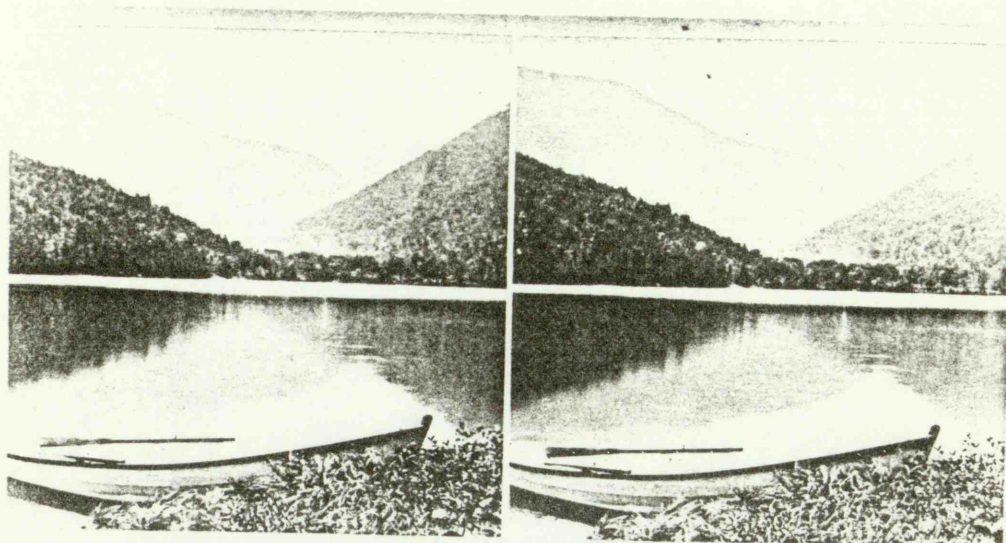
No. 84. Franconia Notch from Echo Lake.

Figure 13 - Kilburn: No. 84. Franconia Notch from Echo Lake, c.1869-72, (TKT)



No. 84. Franconia Notch, from Echo Lake.

Figure 14 - Kilburn: No. 84. Franconia Notch from Echo Lake, c.1872-3, (TKT)



84. Franconia Notch, from Echo Lake.

Figure 15 - Kilburn: 84. Franconia Notch from Echo Lake,
c.1873-6, (TKT)

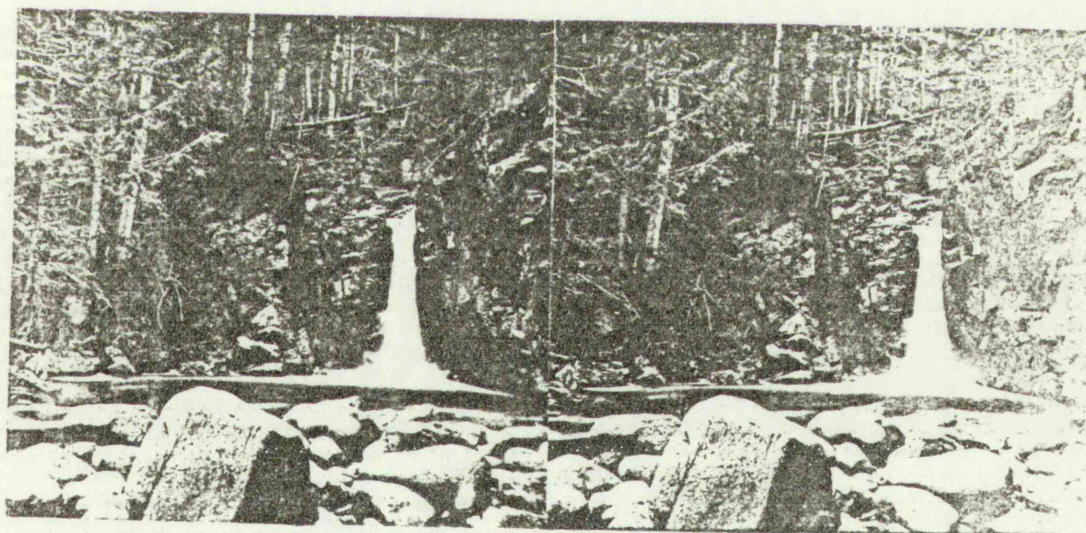
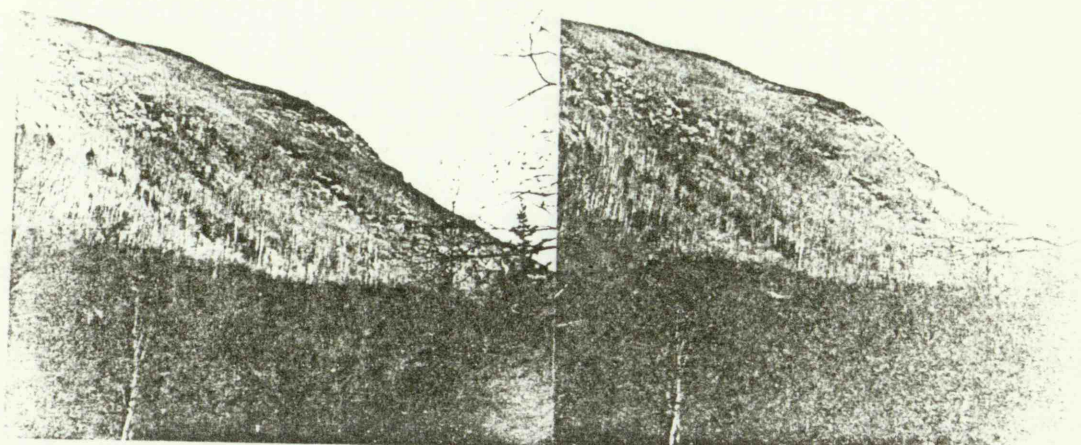


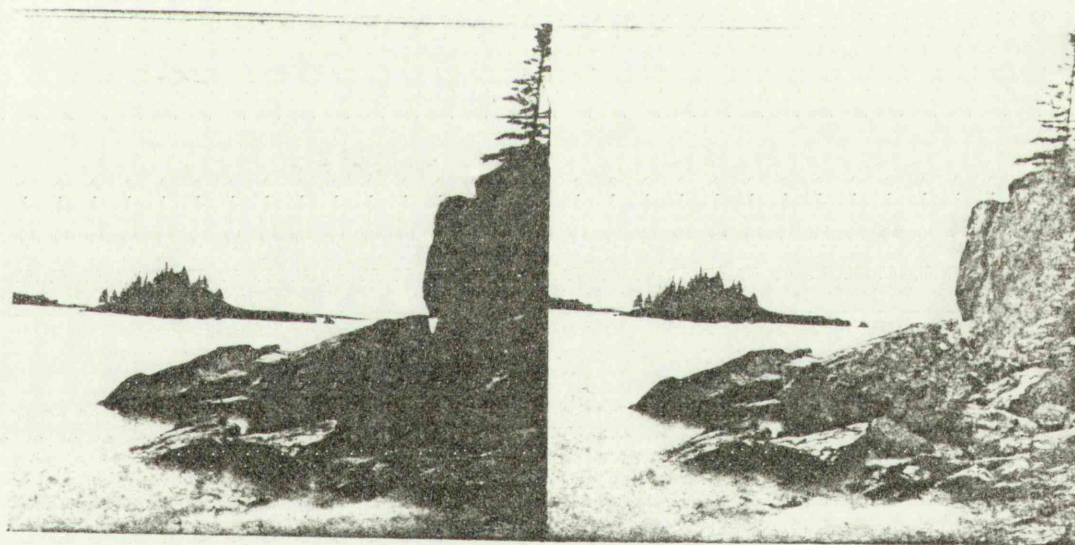
Figure 16 - Kilburn: No. 74. On the Pemigewasset, 1865,
(LWW)





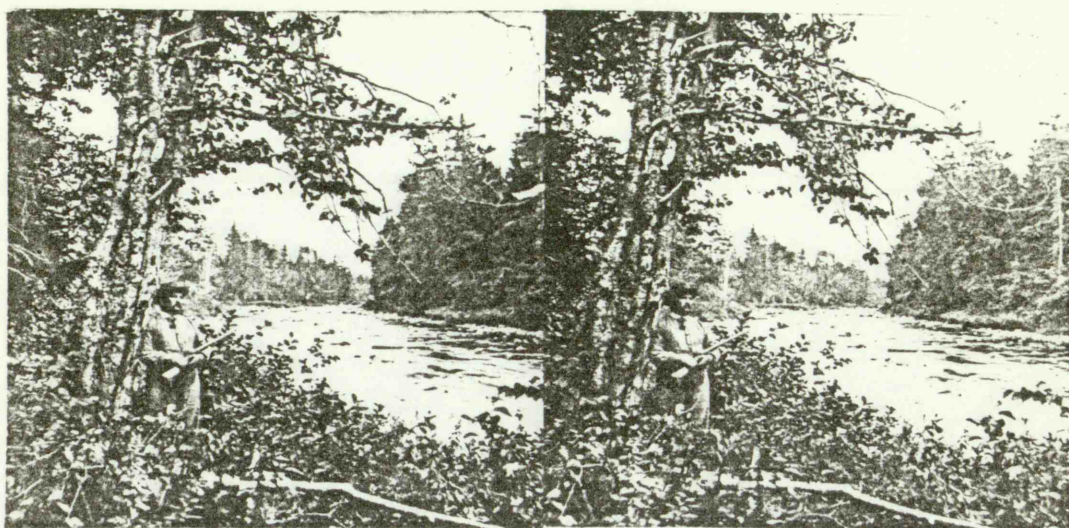
No. 35. Sunset on Mt. Webster.

Figure 17 - Kilburn: No. 35. Sunset on Mt. Webster, 1865,
(LWW)



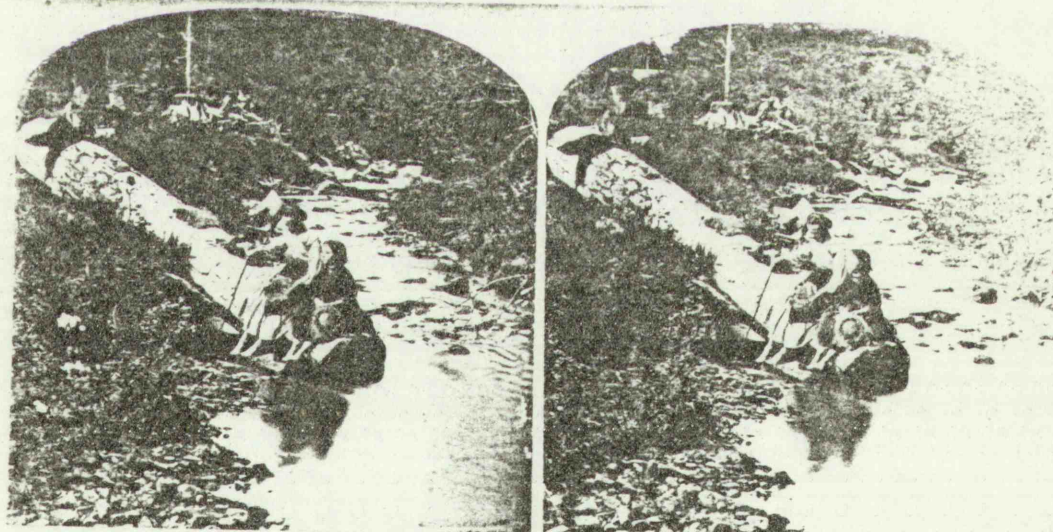
No. 155. Crow Island Casco Bay.

Figure 18 - Kilburn: No. 155. Crow Island, Casco Bay,
1865, (LWW)



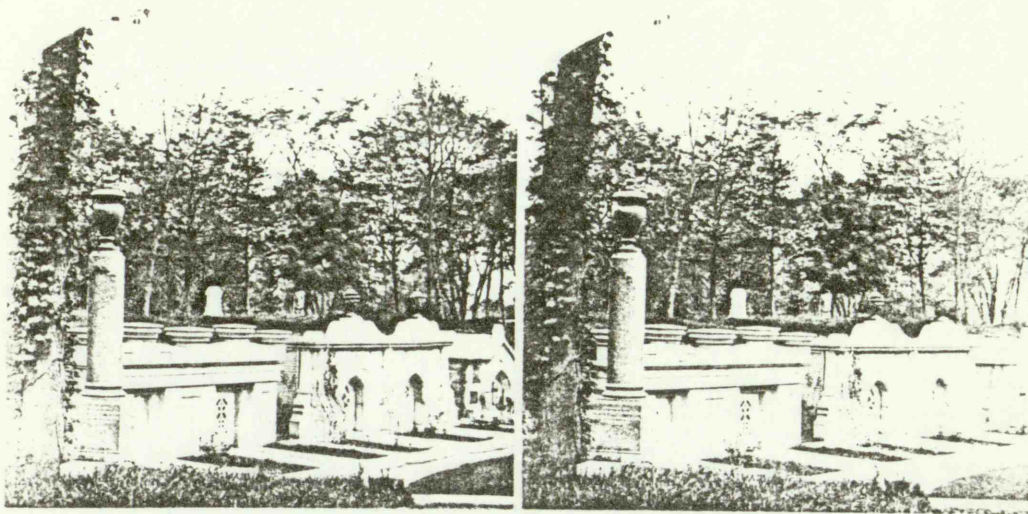
No. 56. Waiting for Deer.

Figure 19 - Kilburn: No. 56. Waiting for Deer, 1865, (LWW)



No. 125. The Babbling Brook.

Figure 20 - Kilburn: No. 125. The Babbling Brook, c.1867, (LWW)



No. 238 Hazel Dell, Mt. Auburn

Figure 21 - Kilburn: No. 238. Hazel Dell, Mt. Auburn,
1866, (LWW)

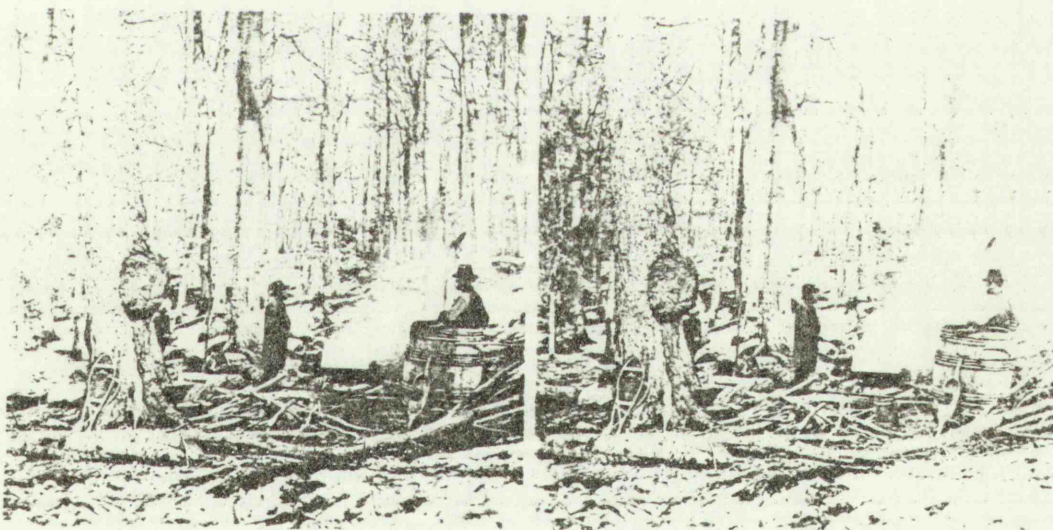
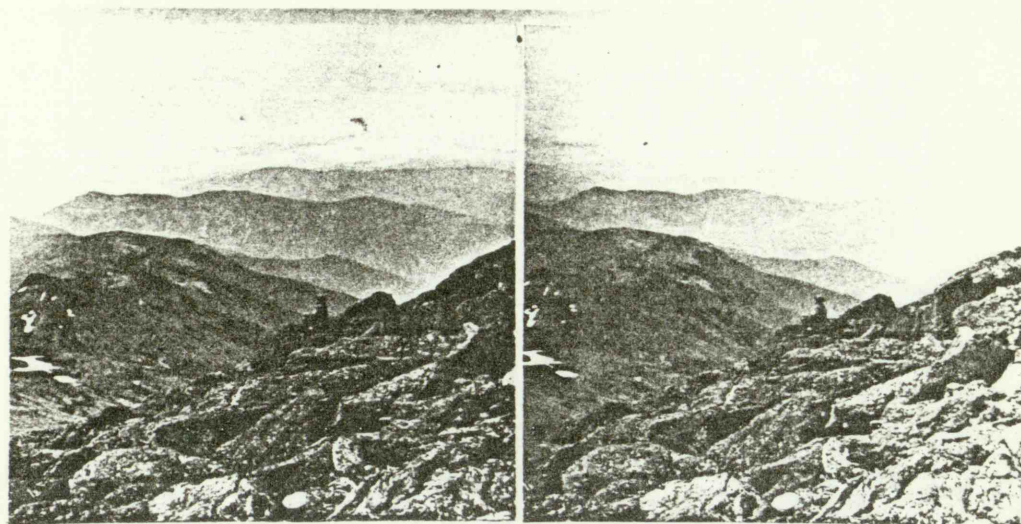
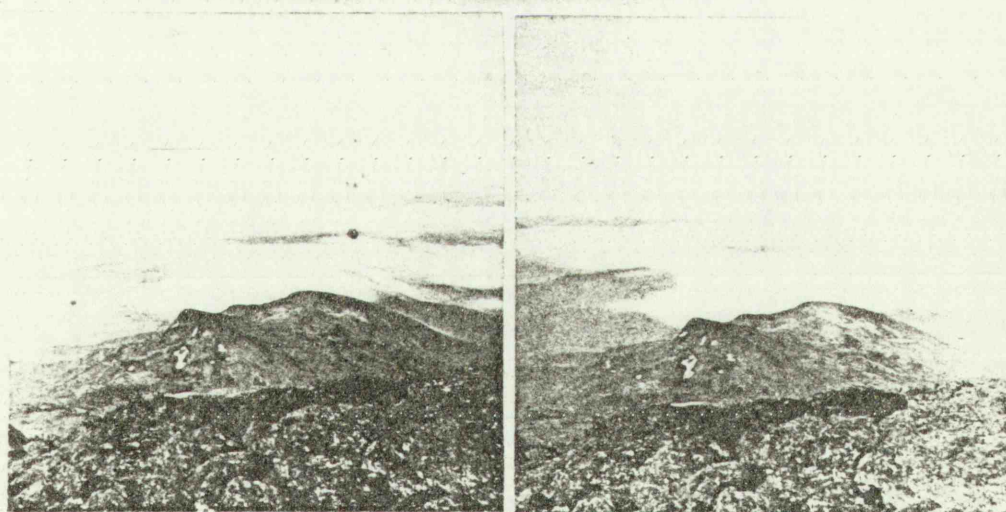


Figure 22 - Kilburn: No. 57. Making Maple Sugar, c.1866,
(LWW)



No. 149. Lake of the Clouds from Mt. Washington.

Figure 23 - Kilburn: No. 149. Lake of the Clouds from Mt. Washington, c.1866, (NHHS)



No. 150. Cloud View from Mt. Washington.

Figure 24 - Kilburn: No. 150. Cloud View from M. Washington, c.1866, (LWW)



Figure 24 - Estimated 1981-82
1981-82 (1981-82)

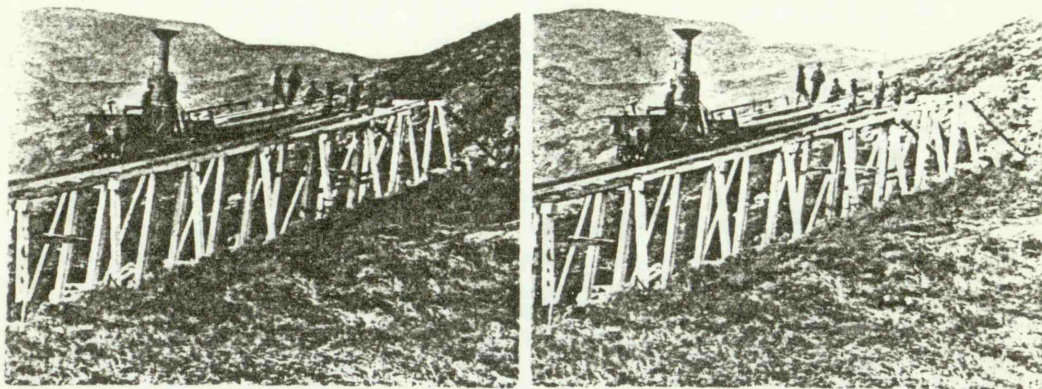
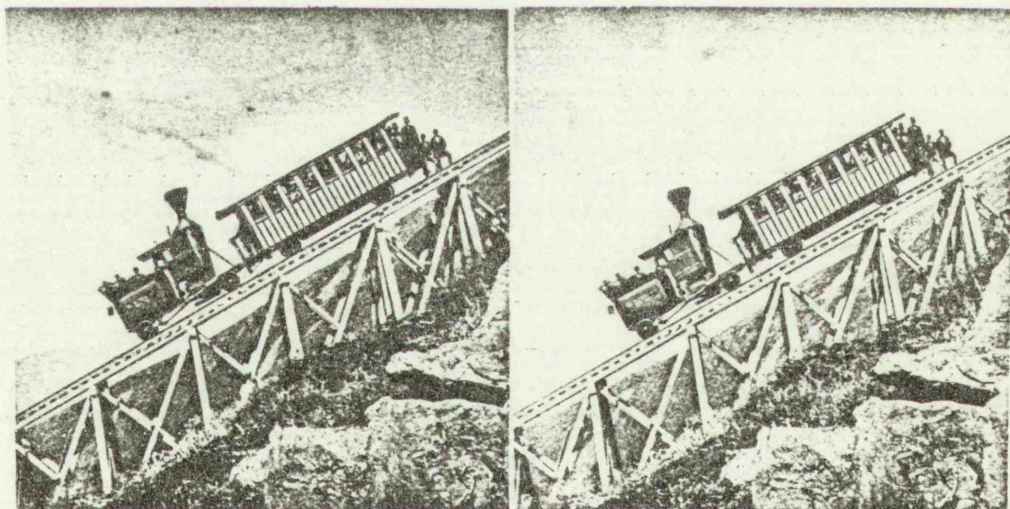


Figure 25 - Kilburn: No. 135. Jacob's Ladder, Mt. Washington R.R., 1868, (LWW)



1825. The Great Trestle, Mt. Washington Railway.

Figure 26 - Kilburn: 1825. The Great Trestle, Mt. Washington Railway, c.1878, (TKT)

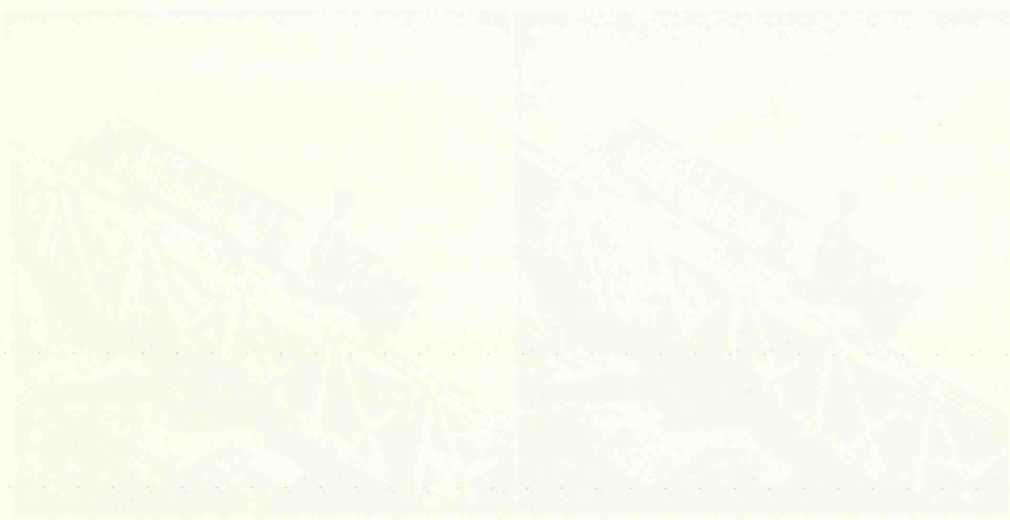
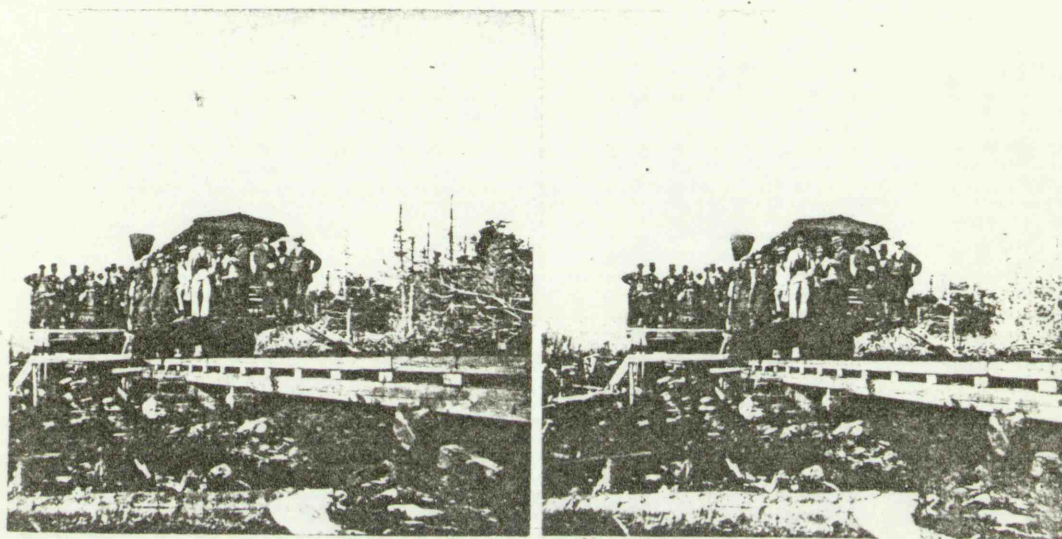


Figure 15 - Building 1115, The Great Temple, New Orleans
(Boston Railway, 1915) (TNU)



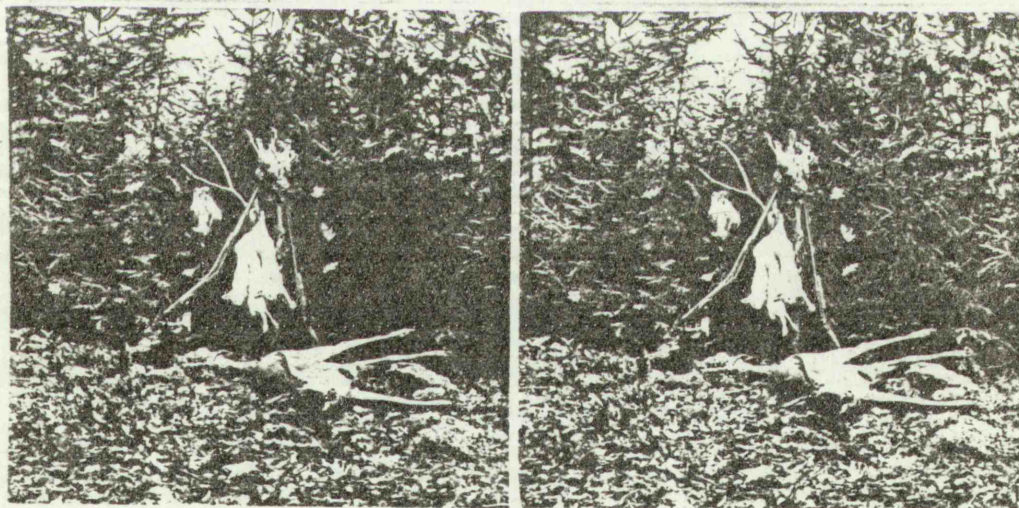
No. 541. President Grant & Party

Figure 27 - Kilburn: No. 541. President Grant and Party,
1869, (LWW)



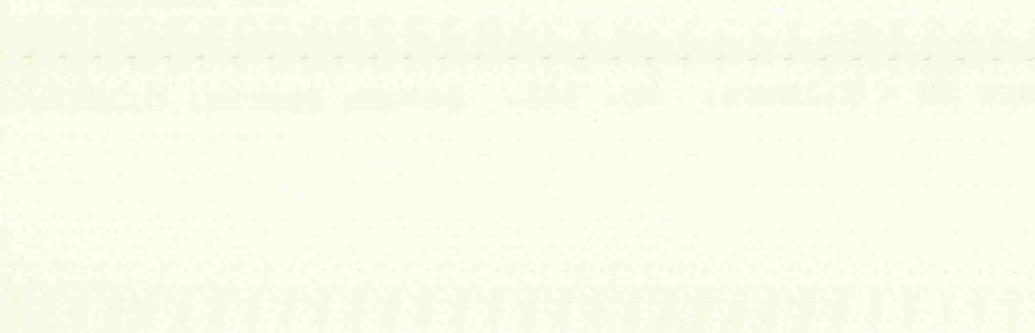
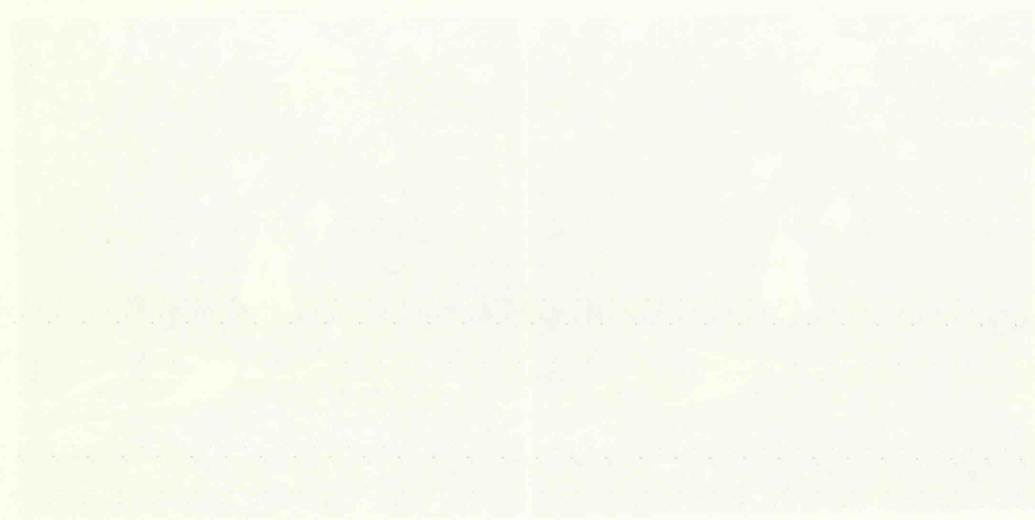
No. 163. Winter Sports.

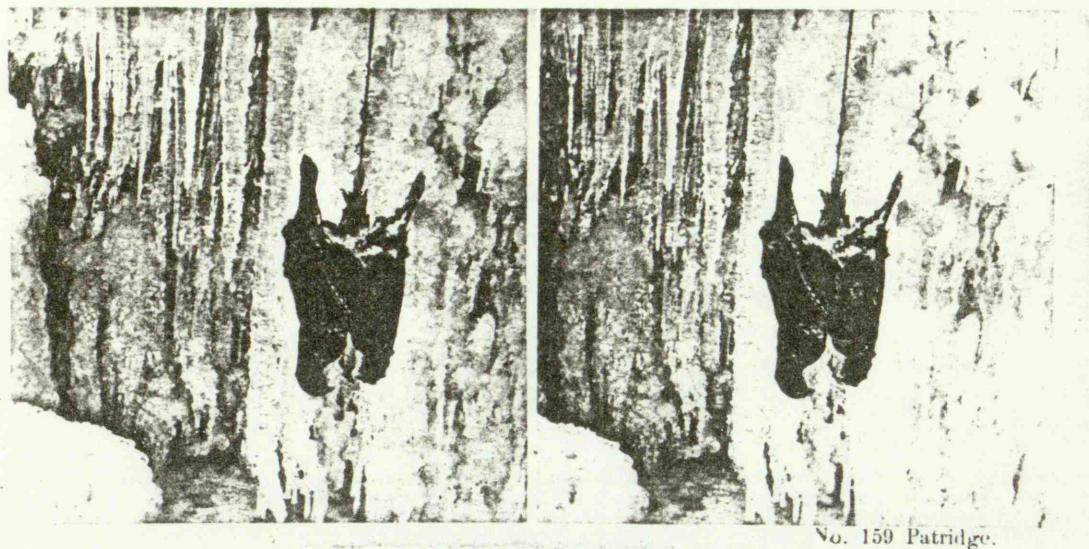
Figure 28 - Kilburn: No. 163. Winter Sports, c.1869, (TKT)



No. 161. Autumn Sports.

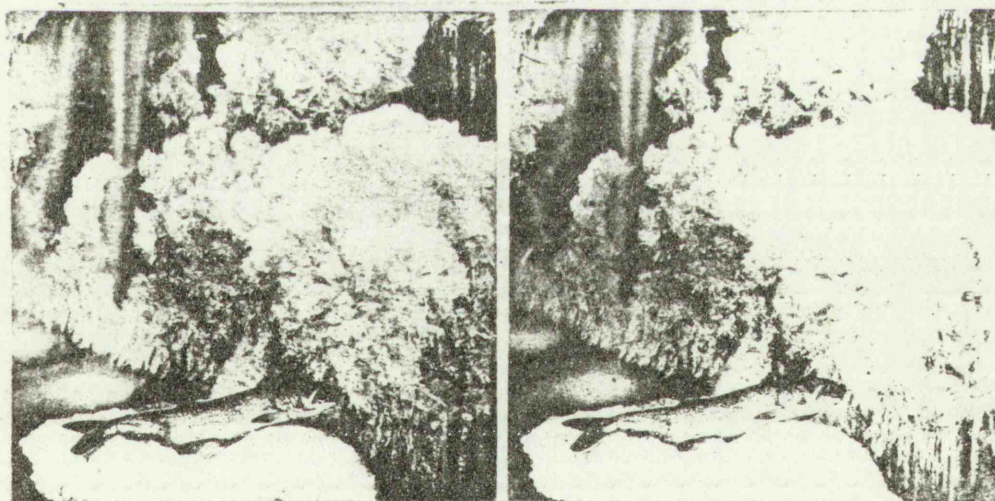
Figure 29 - Kilburn: No. 161. Autumn Sports, c.1869, (TKT)





No. 159 Partridge.

Figure 30 - Kilburn: No. 159. Partridge, c.1869 (TKT)



No. 10. Below the Falls

Figure 31 - Kilburn: No. 10. Below the Falls, c.1872-3, (TKT)

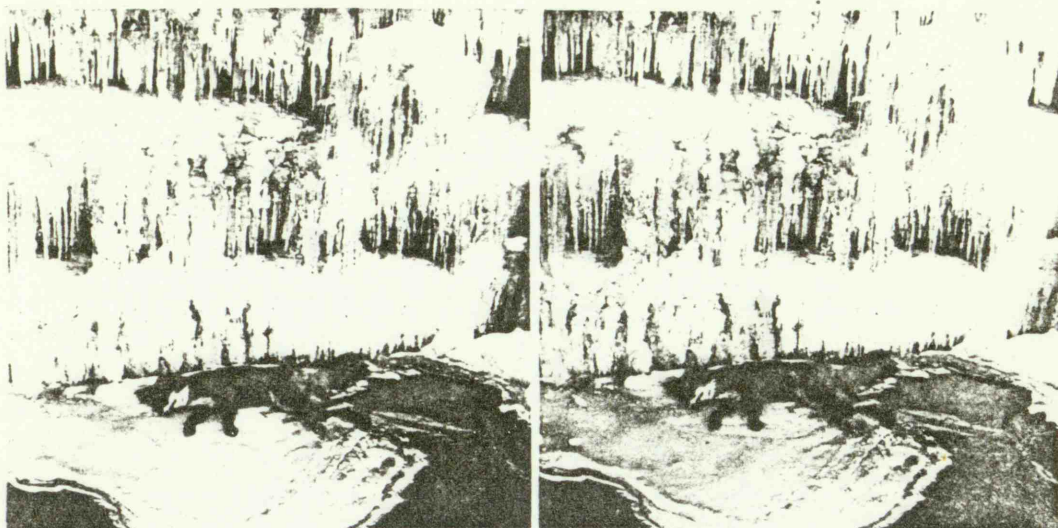


Figure 32 - Kilburn: No. 158. Fox, c.1868, (LWW)

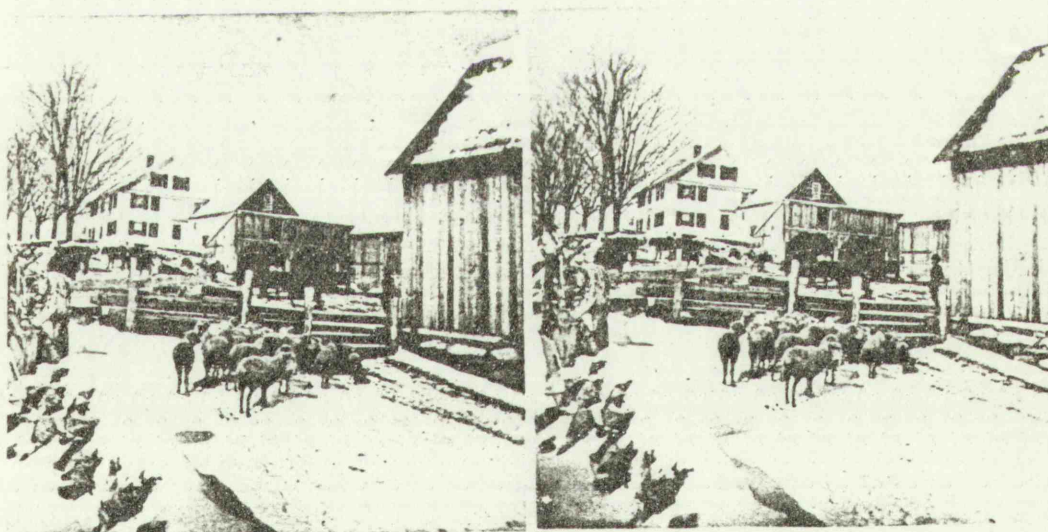
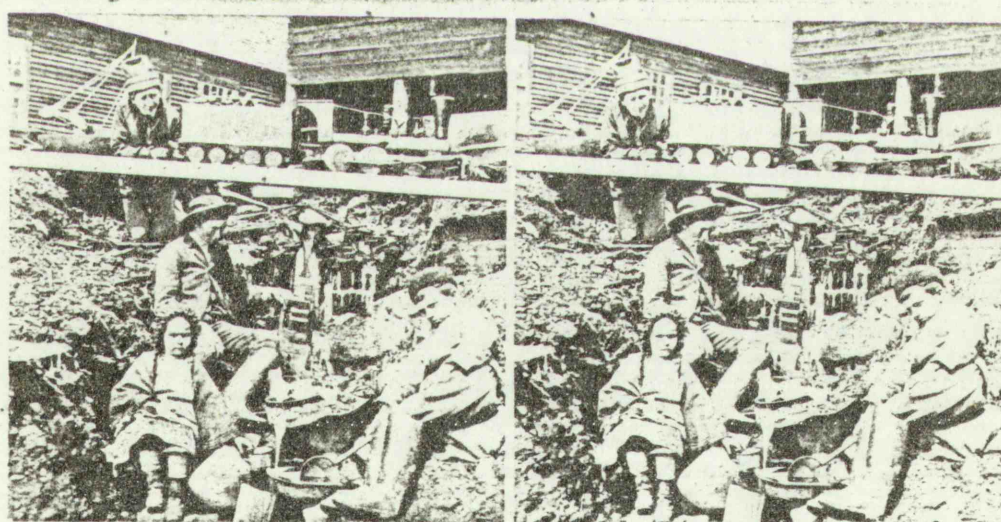


Figure 33 - Kilburn: No. 412. Farm Yard, c.1869, (LWW)



Figure 34 - Kilburn: No. 349. New Skates, c.1868, (LWW)



No. 496. Practical Mechanics.

Figure 35 - Kilburn: No. 496. Practical Mechanics, c.1869, (TKT)

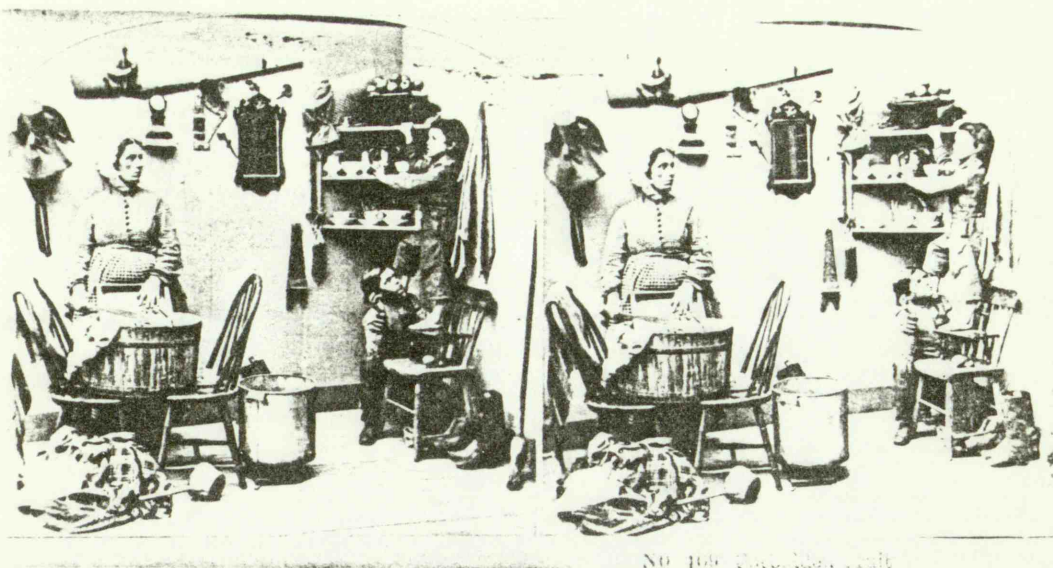


Figure 36 - Kilburn: No. 409. Forbidden Fruit, c.1869,
(LWW)

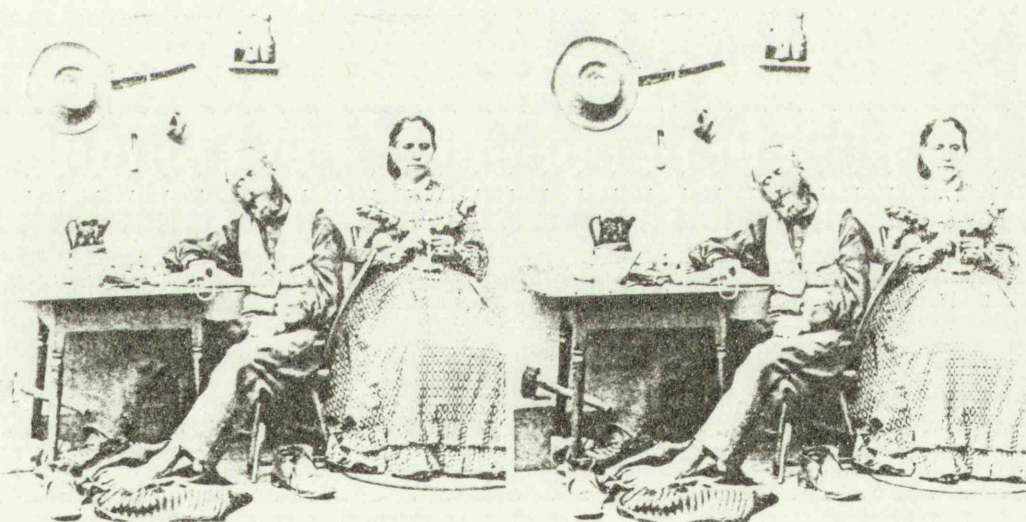


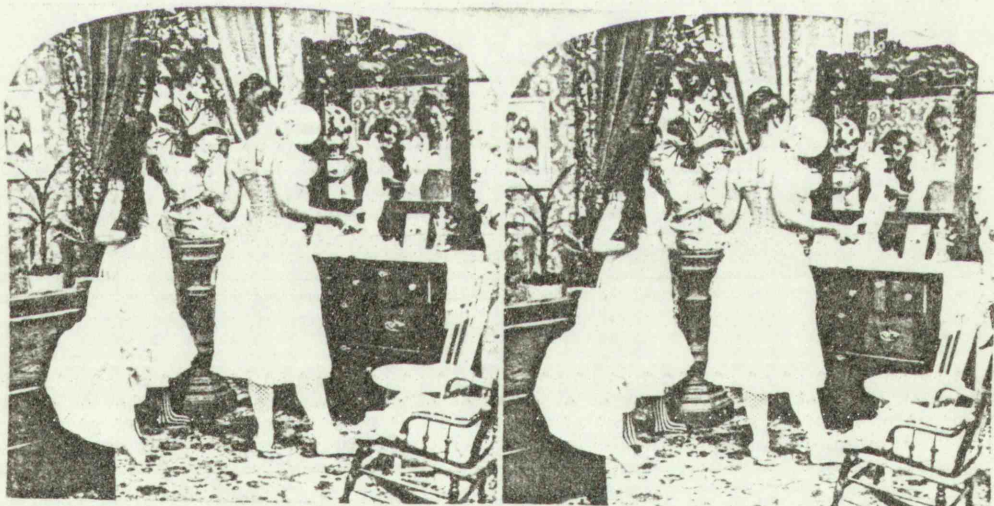
Figure 37 - Kilburn: No. 340. The Bachelor's Dream,
c.1869, (TKT)



Copyright 1892, by R. W. Kilburn.

7635. Our Blackberries.

Figure 38 - Kilburn: 7635. Our Blackberries, 1892, (TKT)



JAMES M. DAVIS,
New York, St. Louis, Liverpool, Toronto, Sydney.

Copyright 1897, by R. W. Kilburn.

12254. A Four-in-Hand.

Figure 39 - Kilburn: 12254. A Four-in-Hand, 1897, (TKT)

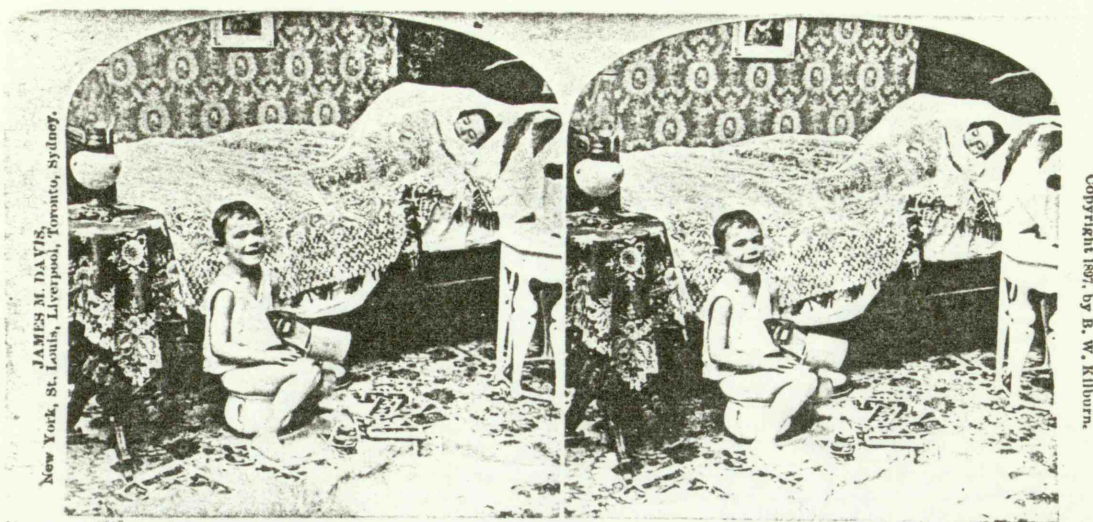
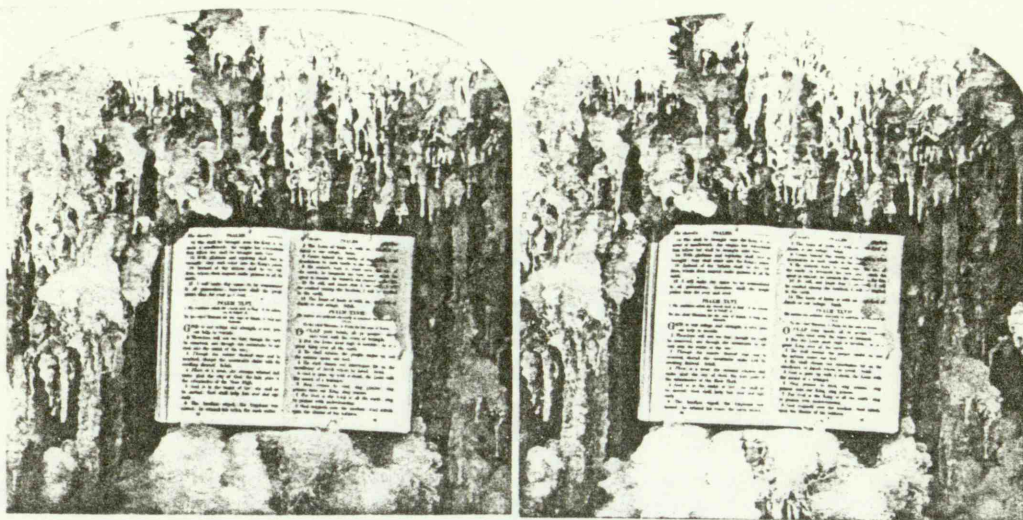


Figure 40 - Kilburn: 11672. A lover of Art, 1897, (TKT)



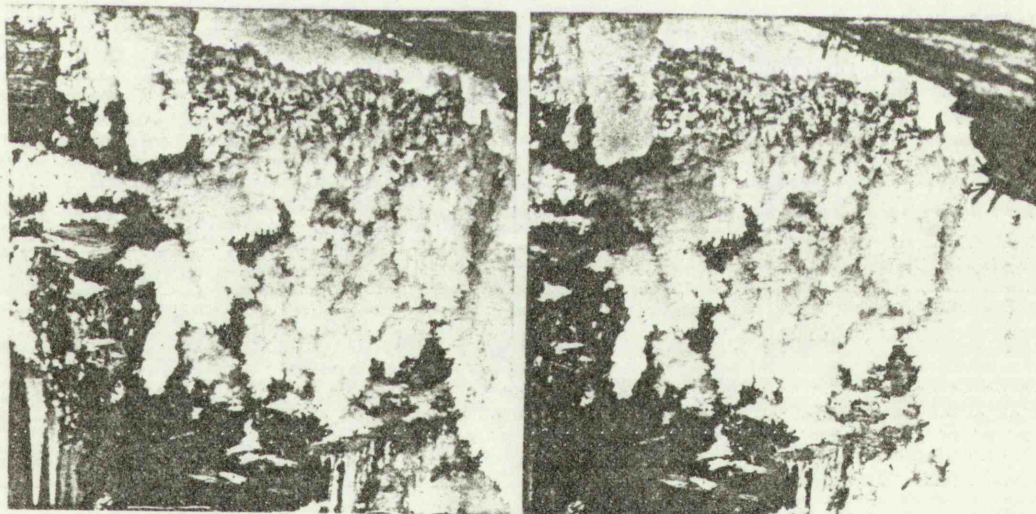
No. 428 Birds of New England

Figure 41 - Kilburn: No. 428. Birds of New England, c.1869, (TWS)



No. 831 Water Nymphs' Chapel.

Figure 42 - Kilburn: No. 831. Water Nymphs' Chapel, 1872,
(TWS)



No. 202 Frost Work.

Figure 43 - Kilburn: No. 202. Frost Work, c.1867-8, (TKT)

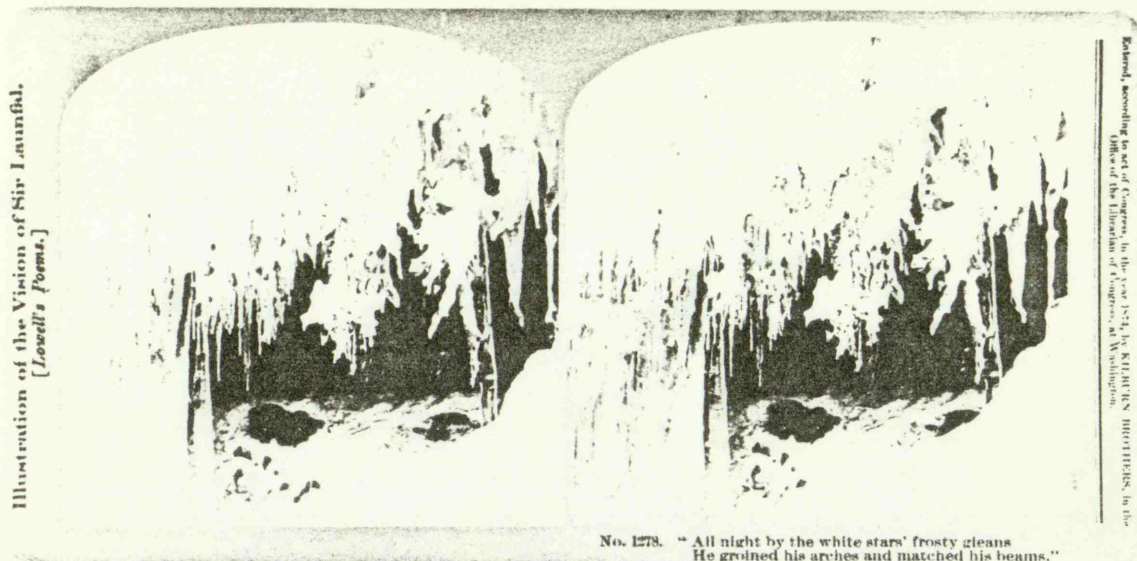
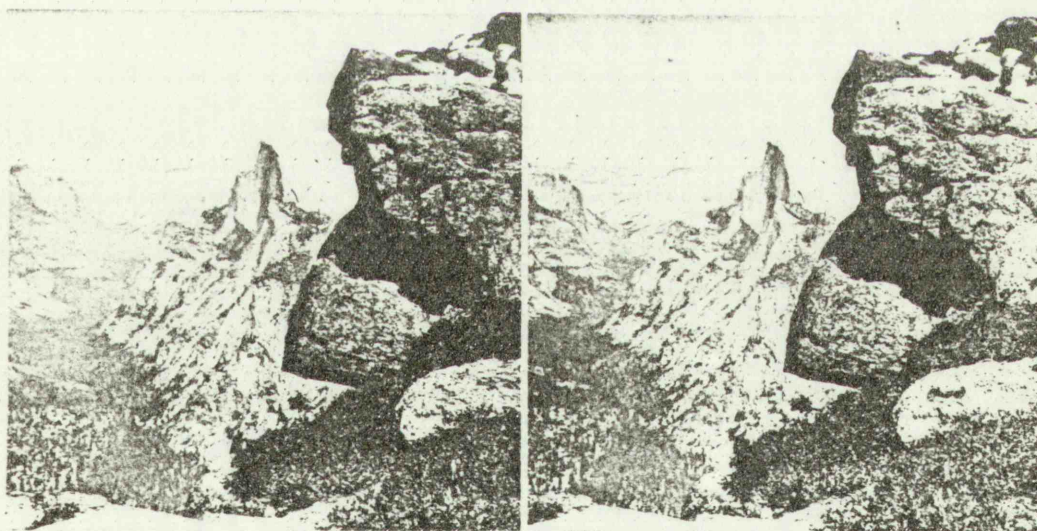
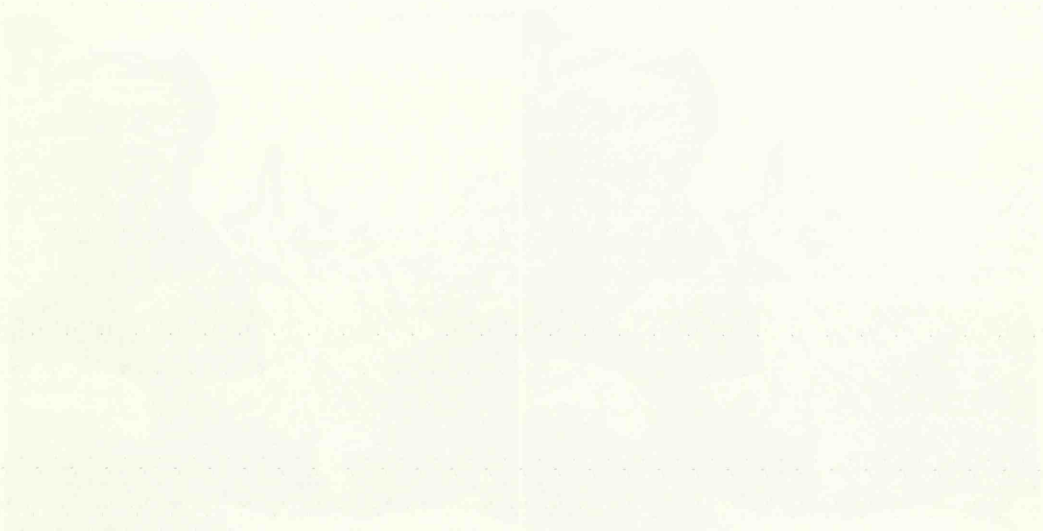


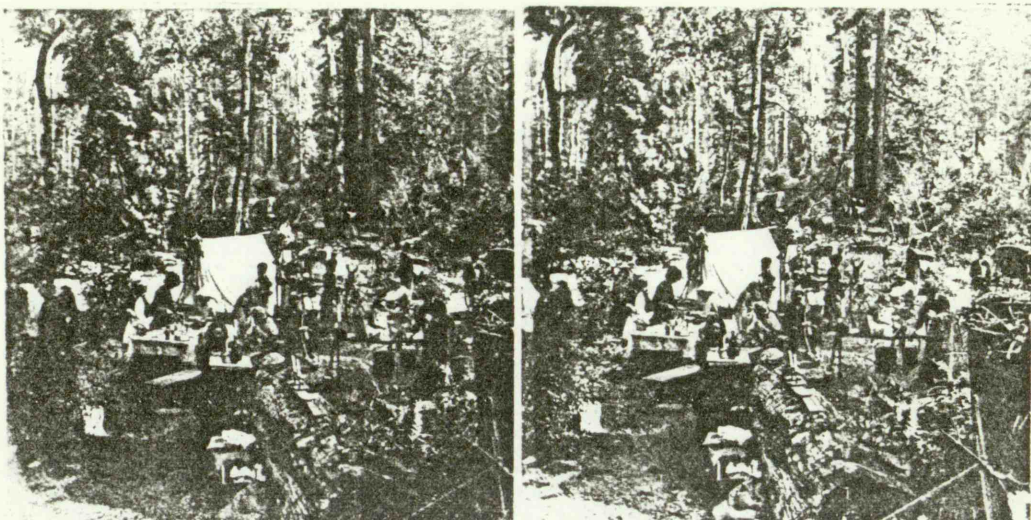
Figure 44 - Kilburn: No. 1278. "All night by the white stars' frosty gleams; He groined his arches and matched his beams," Illustration of the Vision of Sir Launfal (Lowell's Poems), 1874, (TKT)



No. 927. South Dome, Yosemite, Cal.

Figure 45 - Kilburn: No. 927. South Dome, Yosemite, Cal., 1872. Original probably by Hazeltine, (TKT)





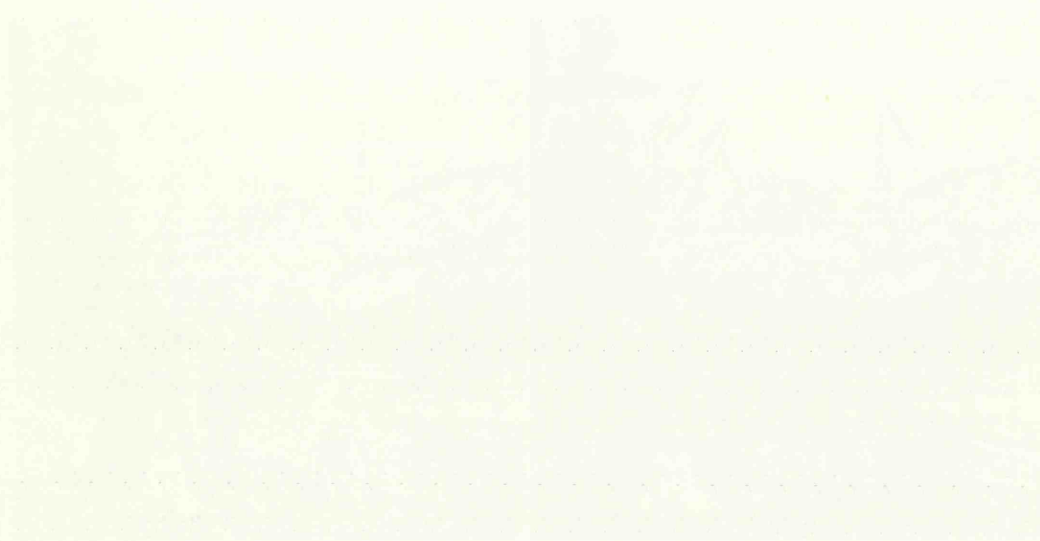
No. 970. Camping out, California.

Figure 46 - Kilburn: No. 970. Camping out California, 1872. Original probably by Hazeltine, (TKT)

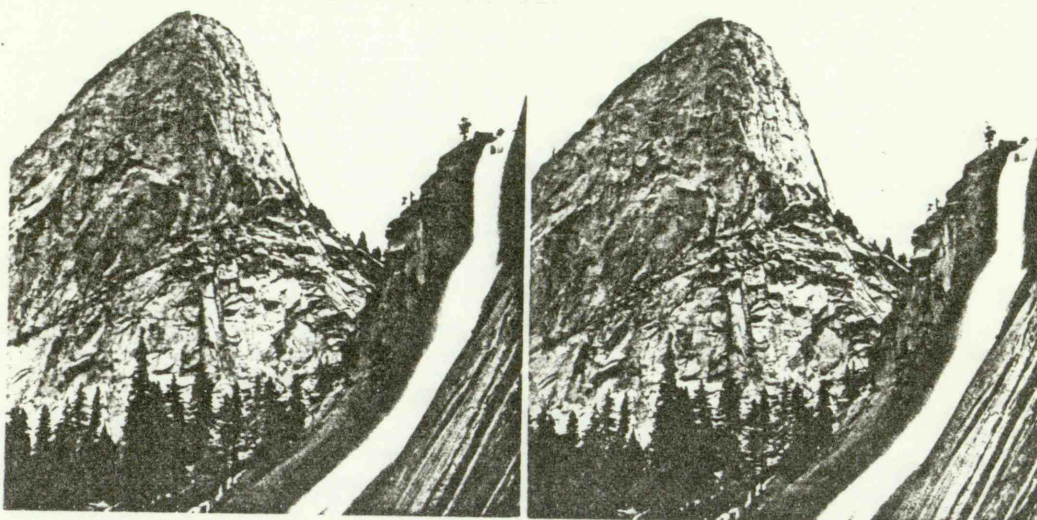


No. 925. Yosemite Falls, Yosemite, Cal.

Figure 47 - Kilburn: No. 925. Yosemite Falls, Yosemite, Cal., 1872. Original probably by Hazeltine, (TKT)

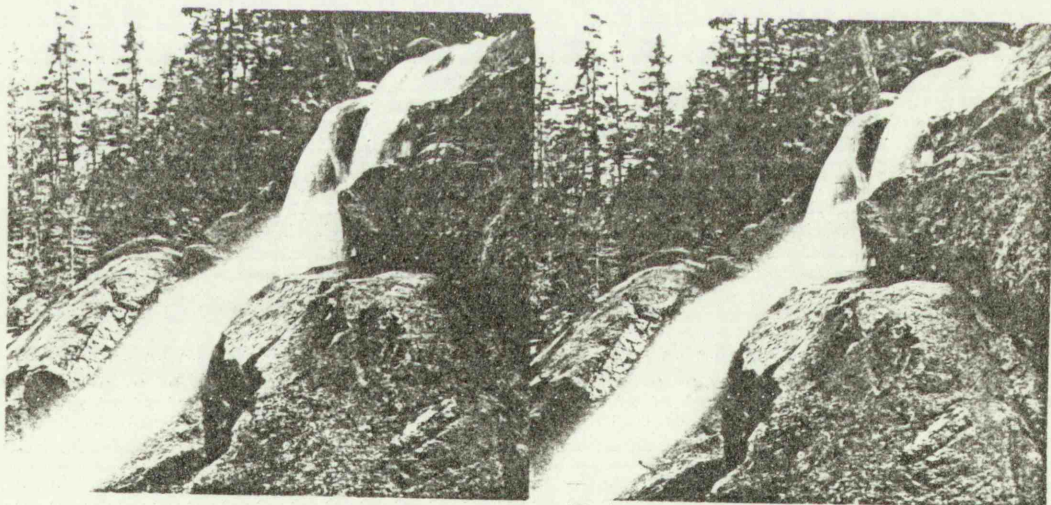


Original of the
Library of the
University of
California



No. 937. Cap of Liberty, Yosemite, Cal.

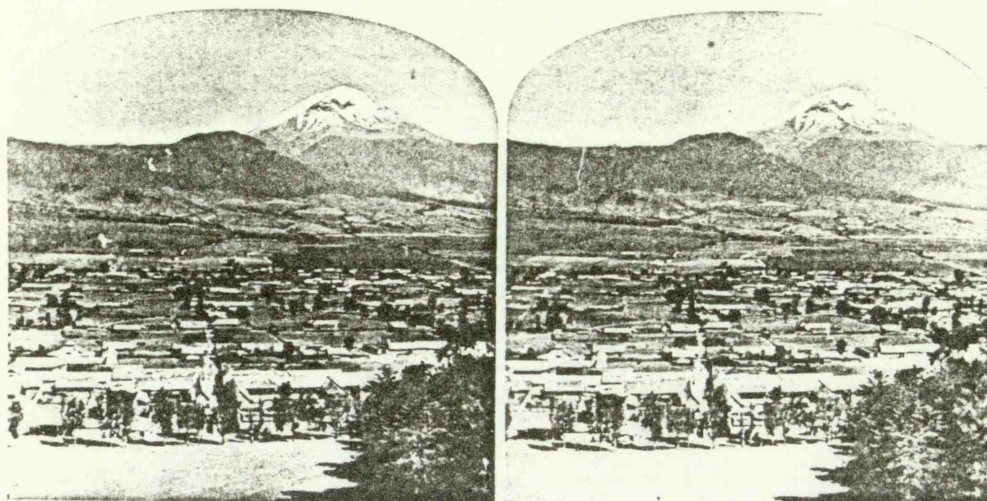
Figure 48 - Kilburn: No. 937. Cap of Liberty, Yosemite, Cal., 1872. Original probably by Hazeltine, (TKT)



No. 118. Georgianna Falls Franconia Notch.

Figure 49 - Kilburn: No. 118. Georgianna Falls, Franconia Notch, 1865, (TKT)





No. 1144. Popocatepetl, from Amecameca.

Figure 52 - Kilburn: No. 1144. Popocatepetl, from Amecameca, Mexico, 1873, (TKT)



No. 1059. Market Scene, City of Mexico.

Figure 53 - Kilburn: No. 1059. Market Scene, City of Mexico, 1873, (TKT)

Photographed and Published by Kilburn Brothers, 1111 Broadway, New York.

Photographed and Published by Kilburn Brothers, 1111 Broadway, New York.

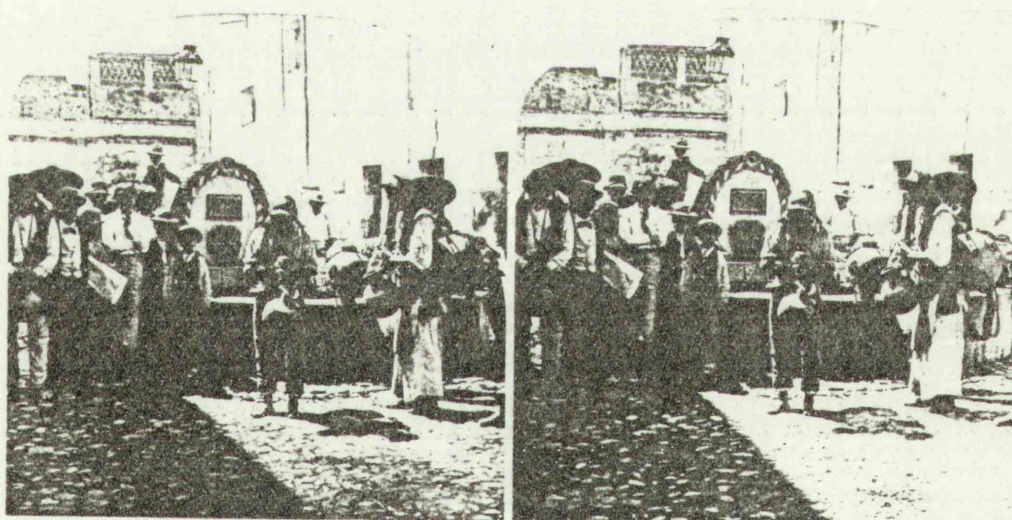


1871, 1872, 1873



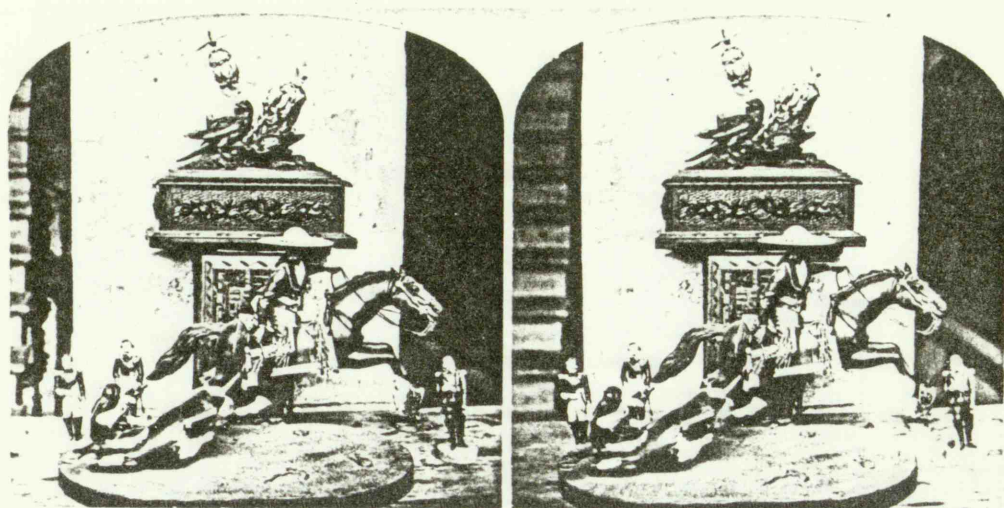
No. 1057. View in the City of Mexico, Market in foreground.

Figure 54 - Kilburn: No. 1057. View in the City of Mexico, Market in foreground, 1873, (TWS)



No. 1071. Fountain and Water Carriers, City of Mexico.

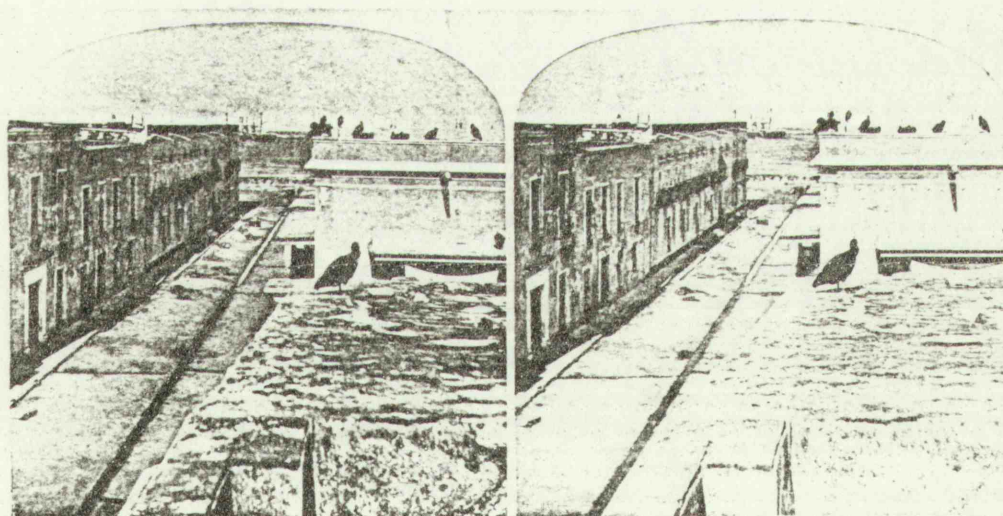
Figure 55 - Kilburn: No. 1071. Fountain and Water Carriers, City of Mexico, 1873, (TKT)



No. 1091. Group of Mexican Wax Work.

Photographed and Published by Kilburn Brothers, Littleton, N. H.
 Printed, according to a set of Engraving, in the year 1873, by Kilburn Brothers, in the
 of the Library of Congress, at Washington.

Figure 56 - Kilburn: No. 1091. Group of Mexican Wax Work,
 1873, (TKT)



No. 1194.

Photographed and Published by Kilburn Brothers,
 Printed, according to a set of Engraving, in the year 1873, by Kilburn Brothers, in the
 of the Library of Congress, at Washington.

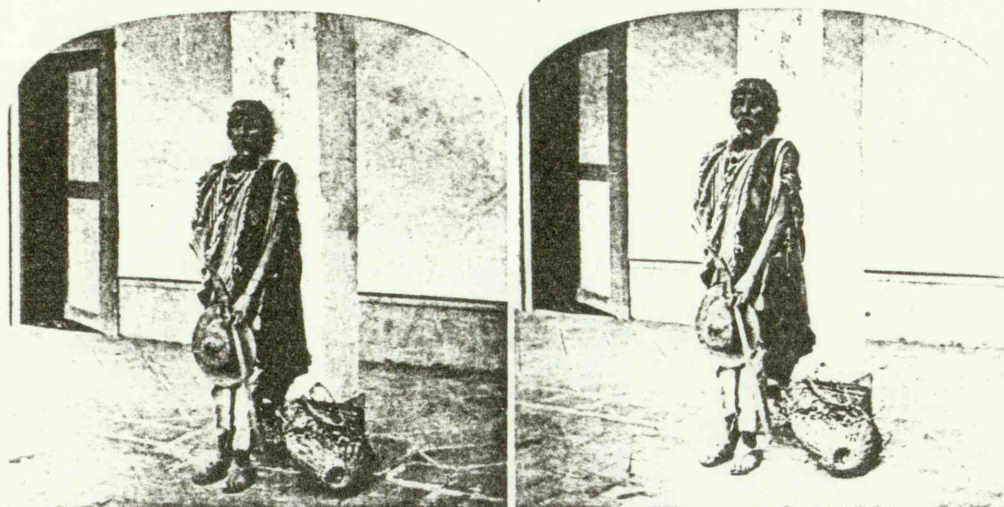
Figure 57 - Kilburn: No. 1194. Scavengers of Vera Cruz,
 Mexico, 1873, (TKT)



330M 714



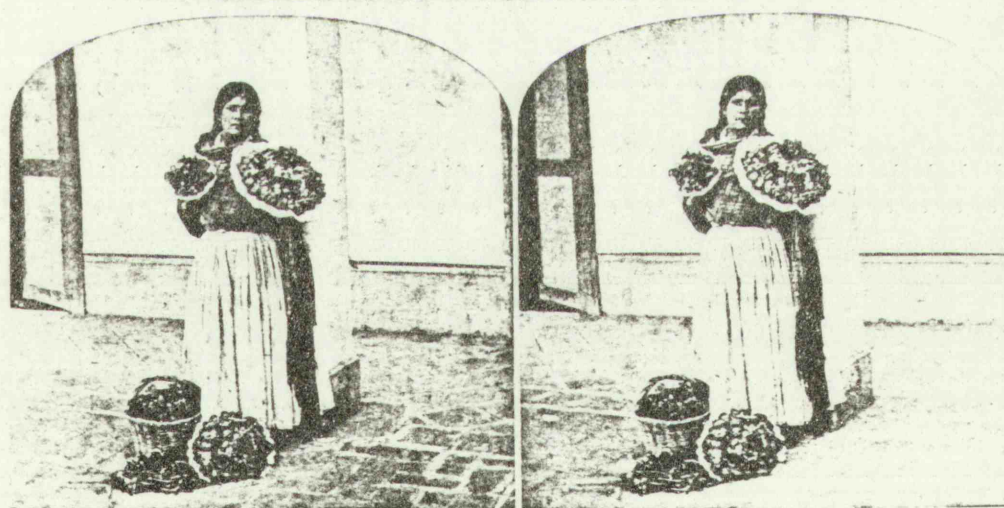
330M 714



No. 1088. Mexican Beggar.

Photographed and Published by Kilburn Brothers, Lithom, N. H.
 Printed, according to a photograph, in the year 1873, by Kilburn Brothers, in the office
 of the Librarian of Congress, at Washington.

Figure 58 - Kilburn: No. 1088. Mexican Beggar, 1873, (TKT)



No. 1086. Mexican Flower Girl.

Photographed and Published by Kilburn Brothers, Lithom, N. H.
 Printed, according to a photograph, in the year 1873, by Kilburn Brothers, in the office
 of the Librarian of Congress, at Washington.

Figure 59 - Kilburn: No. 1086. Mexican Flower Girl, 1873,
(TKT)



1875. Cottage Home, Bermuda.

Figure 60 - Kilburn: 1916. Cottage Home, Bermuda, 1875,
(TWS)

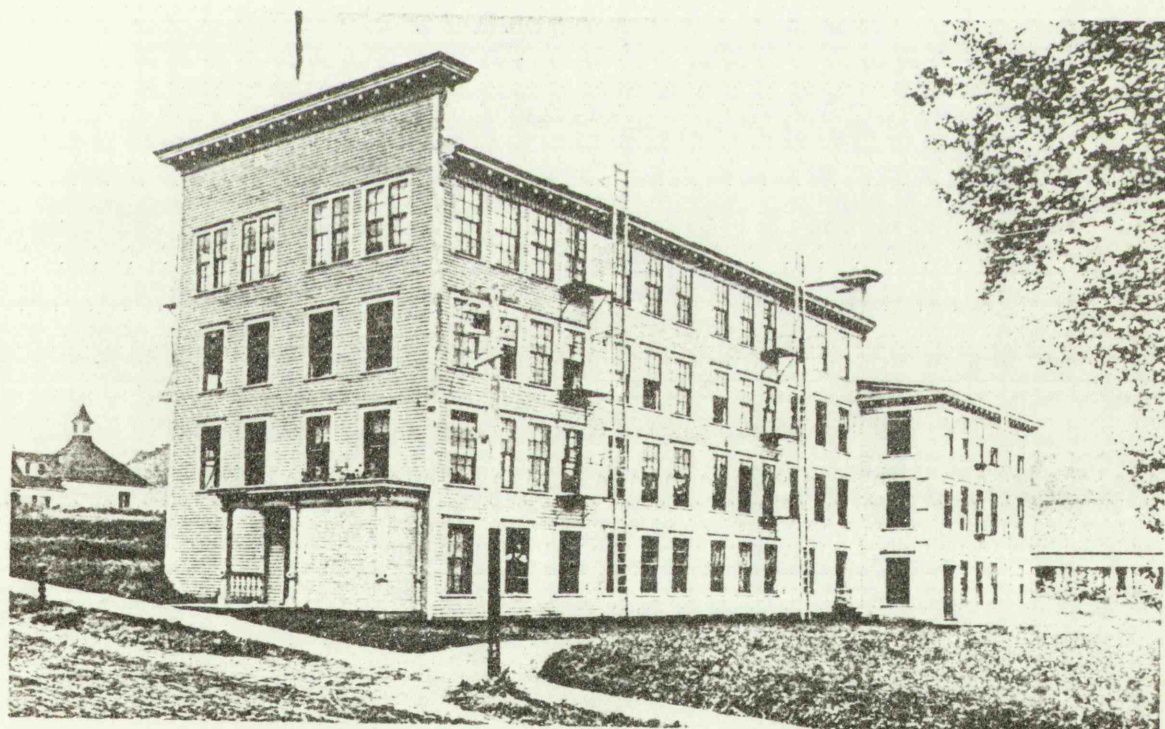


Figure 61 - Manufactory, Kilburn Stereoscopic View Company,
(from Jackson, History of Littleton, II, 18)

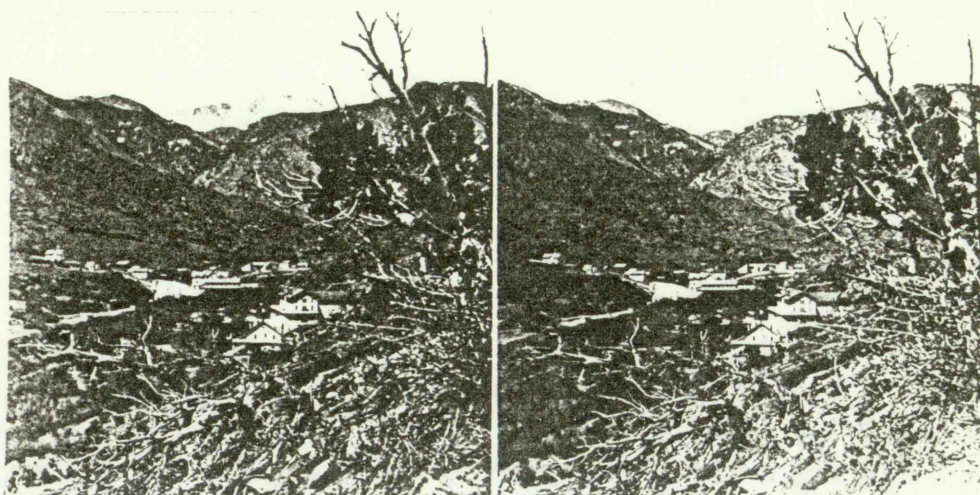
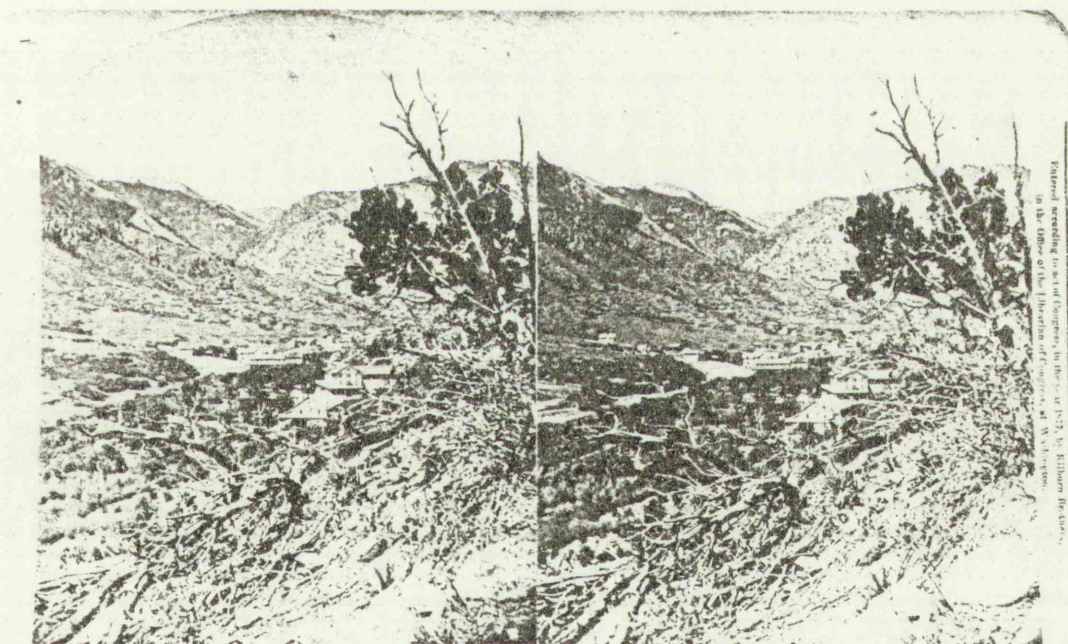
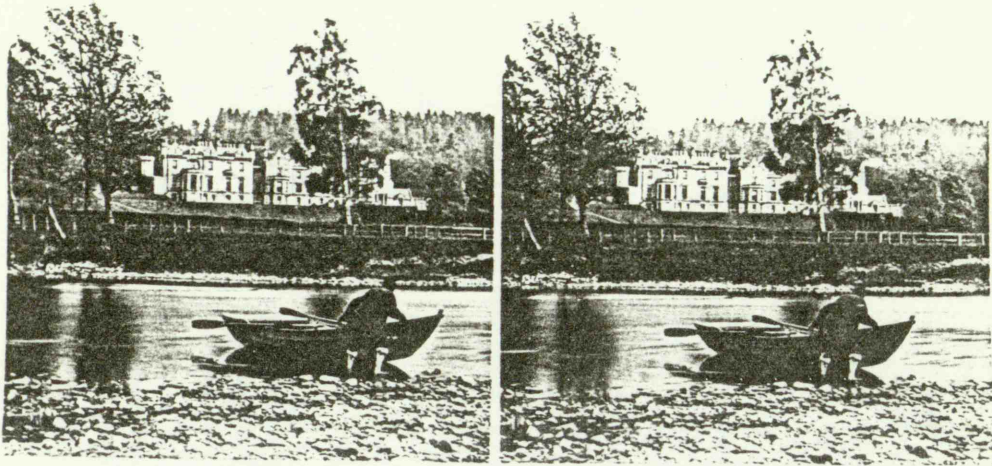


Figure 62 - Kilburn: 9. Manitou and Pikes Peak, Colorado,
1877, (TKT)



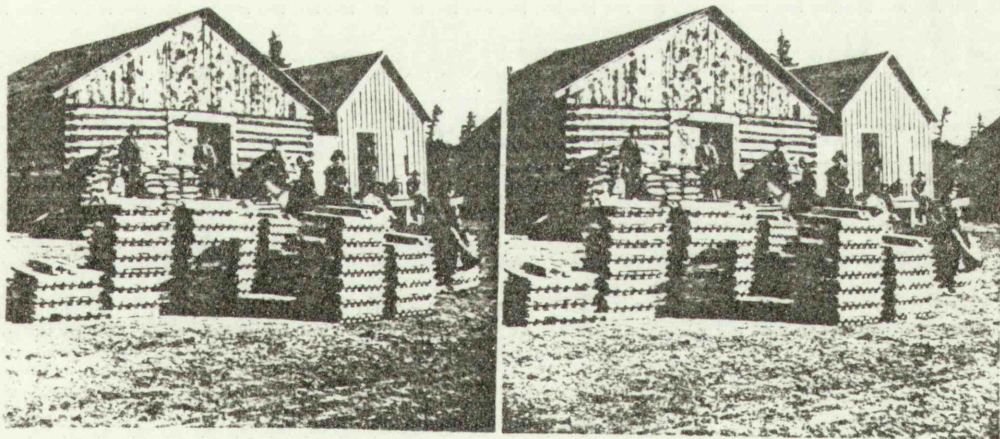
9. Manitou and Pikes Peak, Colorado.

Figure 63 - Kilburn: 9. Manitou and Pikes Peak, Colorado,
1877, (TKT)



2345. Abbotsford, from the River.

Figure 64 - Kilburn: 2345. Abbotsford, from the River,
1877. Original by G.W. Wilson, (LPL)



2879. Sixty-five Tons of Silver Bullion, Leadville, Col.

Figure 65 - Kilburn: 2879. Sixty-five Tons of Silver Bul-
lion, Leadville, Col., 1881. Original by
Gurnsey, 1879, (TKT)

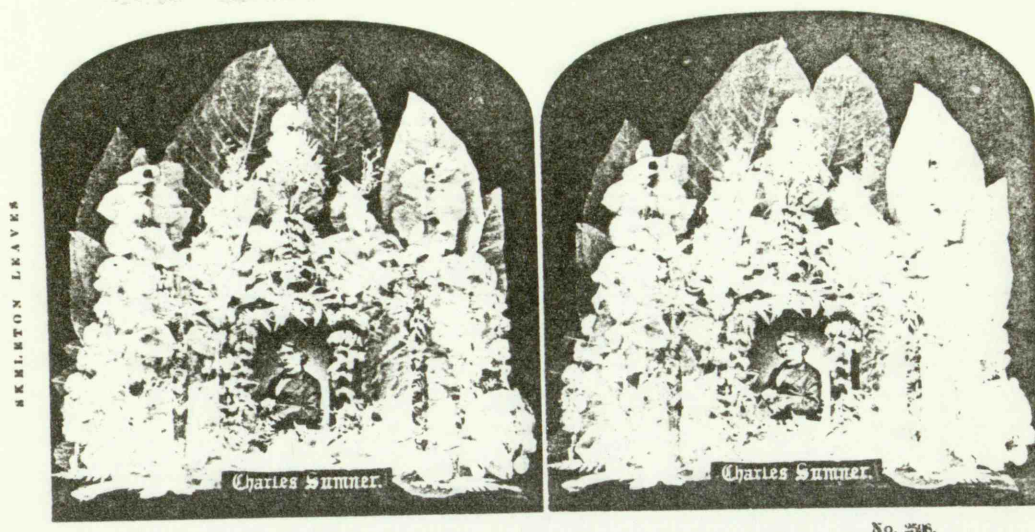


Figure 66 - Kilburn: No. 2598. Charles Sumner, 1881. Copyrighted 1874 by I.L. Rogers, originally published by Soule, (TKT)

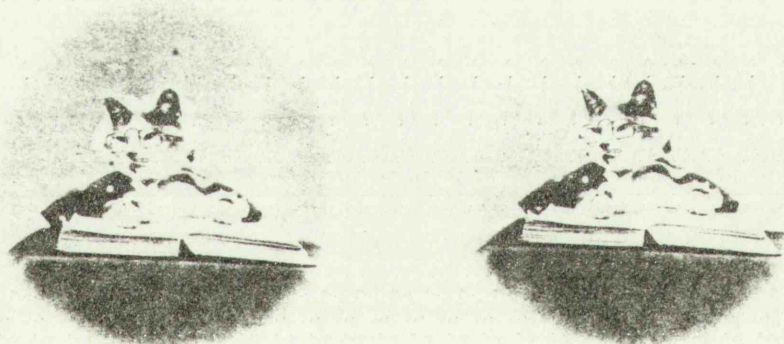
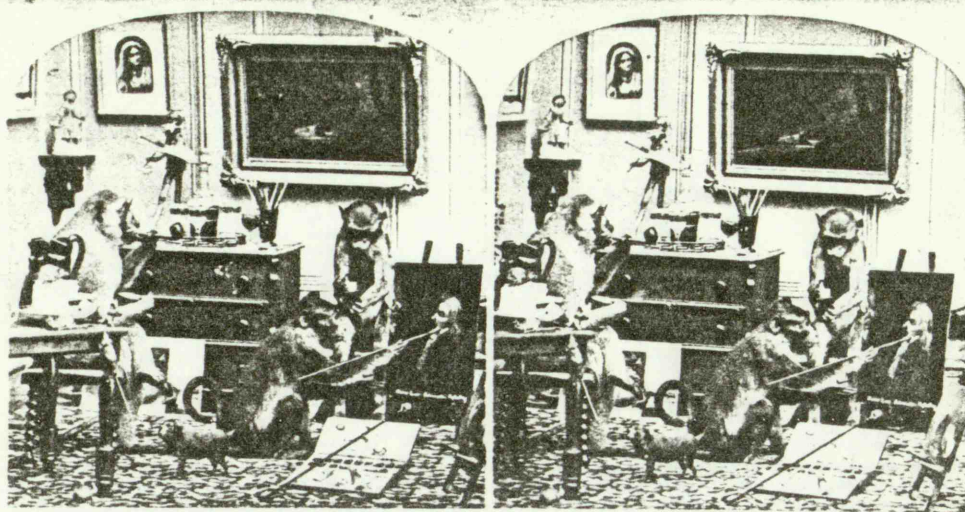


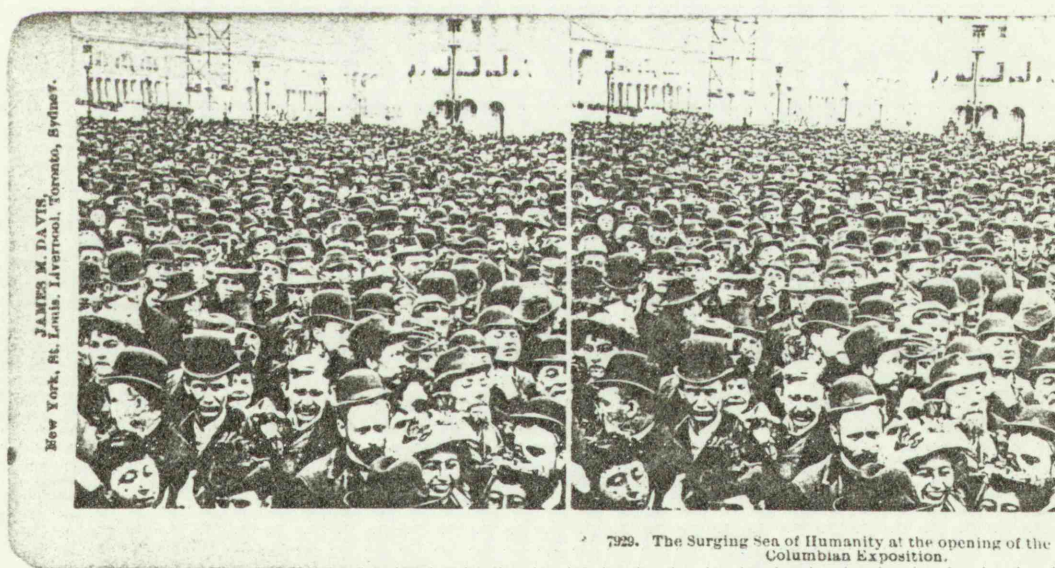
Figure 67 - Kilburn: 2723. A Member of "The Sorosis," 1881. Copyrighted 1871 by J.P. Soule, (TKT)



COPYRIGHTED 1870 BY JAMES A. HURST.

3286. The Artist, and his friends.

Figure 68 - Kilburn: 3286. The Artist, and his friends, 1883. Copyrighted 1870 by James A. Hurst, (TKT)

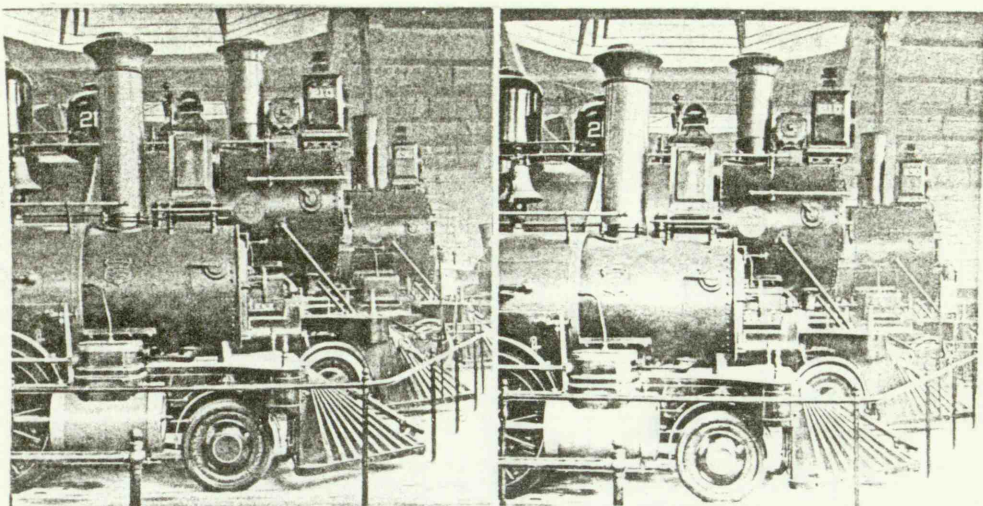


COPYRIGHT 1893 BY E. W. KILBURN.

7929. The Surging Sea of Humanity at the opening of the Columbian Exposition.

Figure 69 - Kilburn: 7929. The Surging Sea of Humanity at the opening of the Columbian Exposition, 1893, (TWS)

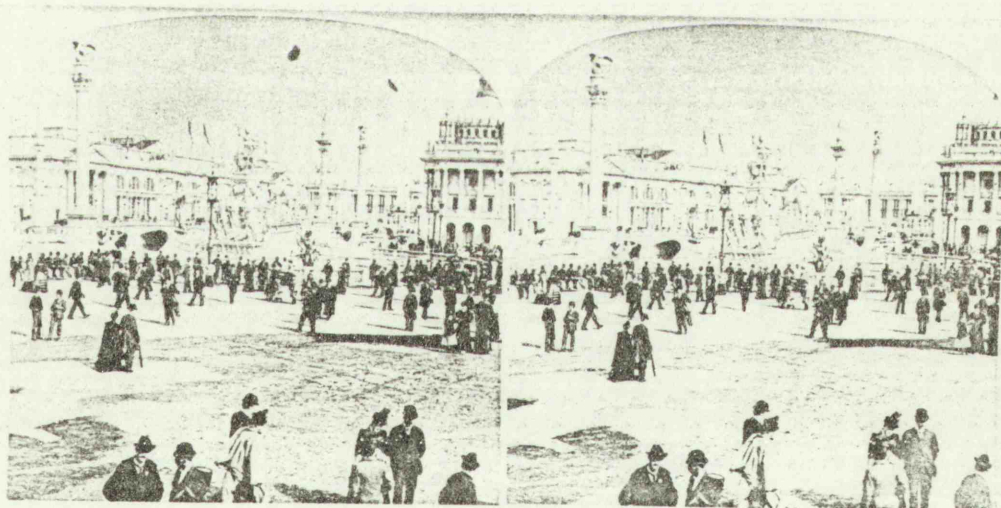




Copyright 1894, by H. W. Kilburn.

9004. Sleeping Majesties, Transportation Building, World's Columbian Exposition.

Figure 70 - Kilburn: 9004. Sleeping Majesties, Transportation Building, World's Columbian Exposition, 1894, (TKT)



Copyright 1893, by H. W. Kilburn.

8114. Listening to the Band, Columbian Exposition.

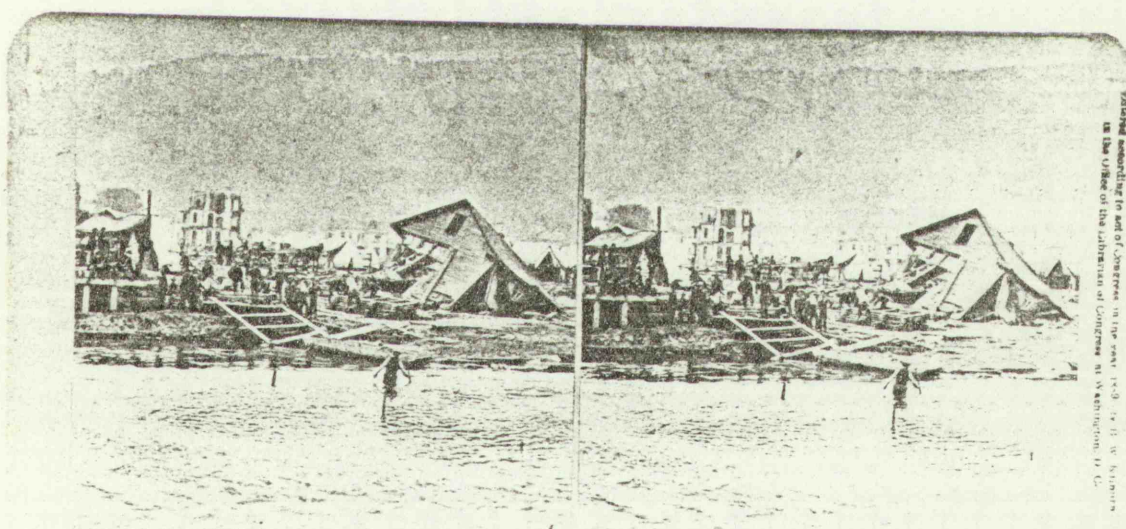
Figure 71 - Kilburn: 8114. Listening to the Band, Columbian Exposition, 1893, (TKT)



Copyright 1898, by B. W. Kilburn.

12724. Women Prospectors on their way to Klondyke.

Figure 72 - Kilburn: 12724. Women Prospectors on their way to the Klondyke, 1898, (TKT)



5252. The Bridge Builders, Johnstown, Pa. U. S. A.

Figure 73 - Kilburn: 5252. The Bridge Builders, Johnstown, Pa. U.S.A., 1889, (TKT)

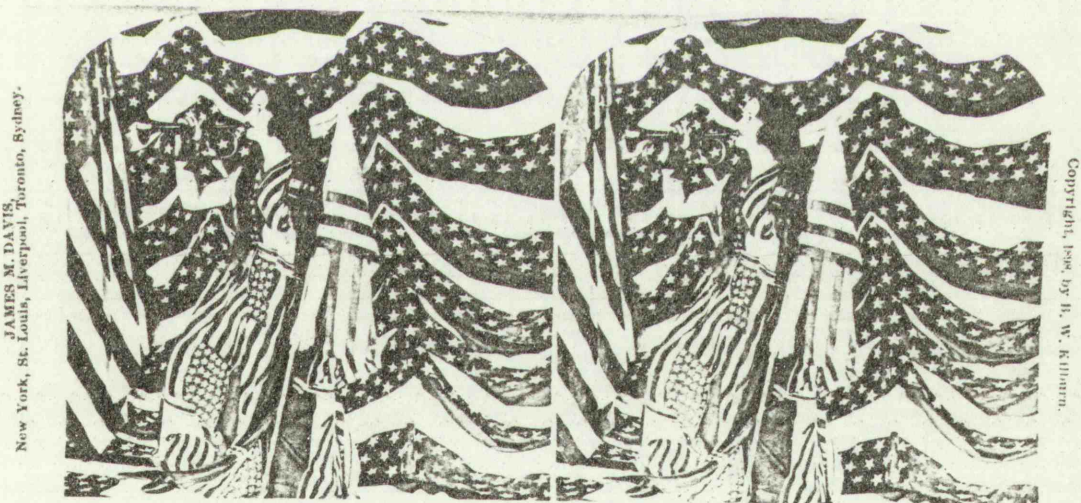


JAMES M. DAVIS,
New York City, and St. Louis, Mo.

Copyright 1906, by B. W. Kilburn.

16857. What an Earthquake can do for a modern city in three minutes, San Francisco, 1906, (TKT)

Figure 74 - Kilburn: 16857. What an Earthquake can do for a modern city in three minutes, San Francisco, 1906, (TKT)

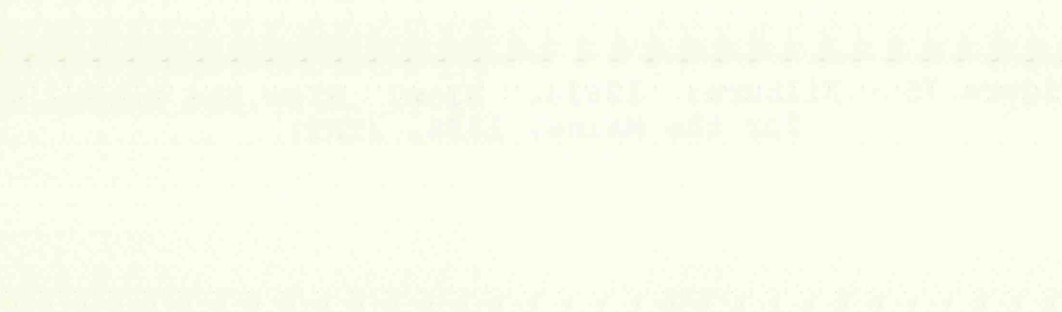


JAMES M. DAVIS,
New York, St. Louis, Liverpool, Toronto, Sydney.

Copyright, 1898, by B. W. Kilburn.

12636. Blow! Blow the Bugle, Rally for the Maine.

Figure 75 - Kilburn: 12636. Blow! Blow the Bugle, Rally for the Maine, 1898, (TKT)

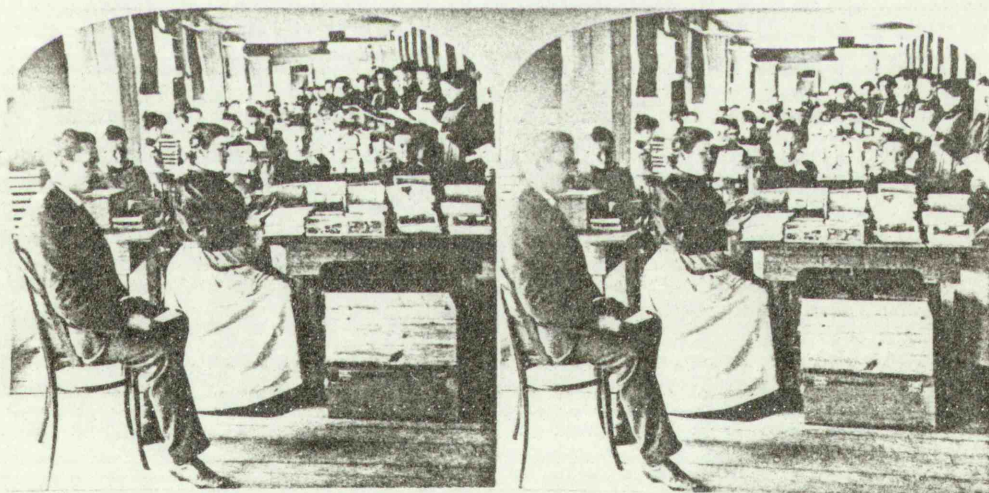




Copyright 1905, by B. W. Kilburn.

16332. Cutting department of B. W. Kilburn & Co's. Celebrated Stereoscopic View Factory.

Figure 76 - Kilburn: 16332. Cutting department of B.W. Kilburn & Co's. Celebrated Stereoscopic View Factory, 1905, (ML)



Copyright 1905, by B. W. Kilburn.

16329. Order Department, B. W. Kilburn & Co's. Stereoscopic View Factory.

Figure 77 - Kilburn: 16329. Order Department, B.W. Kilburn & Co's. Stereoscopic View Factory, 1905, (ML)



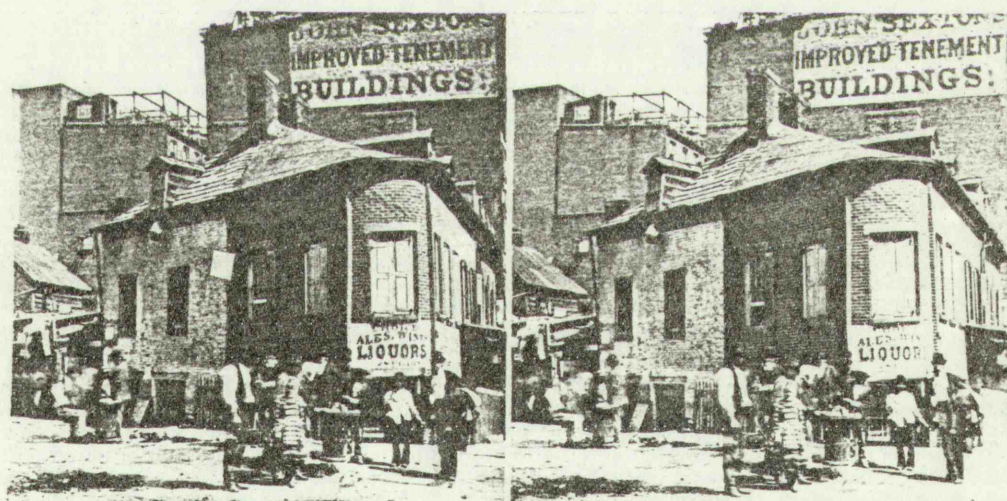
Fig. 1. The same as Fig. 1, but with a different exposure.



Fig. 2. The same as Fig. 2, but with a different exposure.

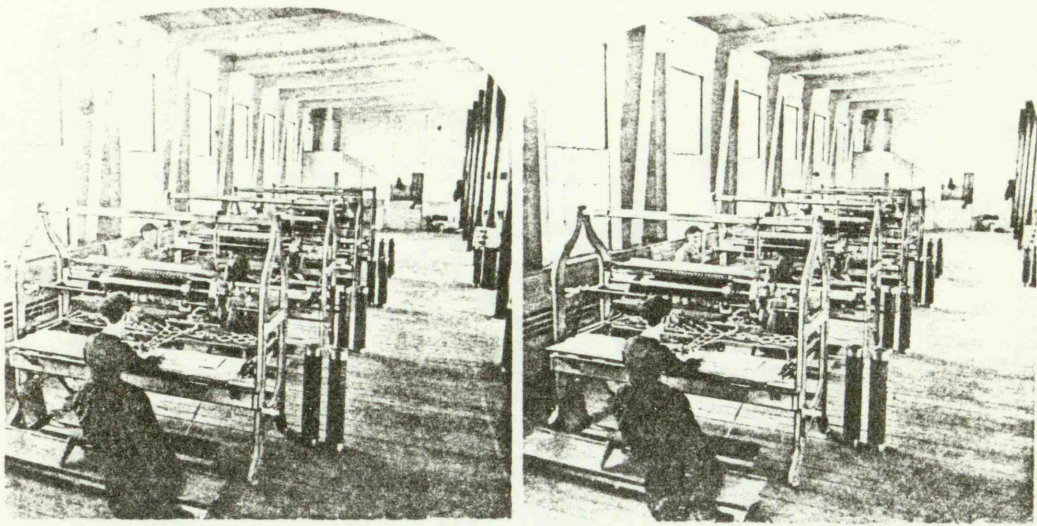


Figure 78 - Kilburn: 5350. The Comrades Lunch, 1890, (TWS)



1751. Five Points, New York.

Figure 79 - Kilburn: 1751. Five Points, New York, 1874, (LPL)



No. 622 Pentagraph Room, American Print Works

Figure 80 - Kilburn: No. 622. Pentagraph Room, American Print Works, 1870, (TKT)



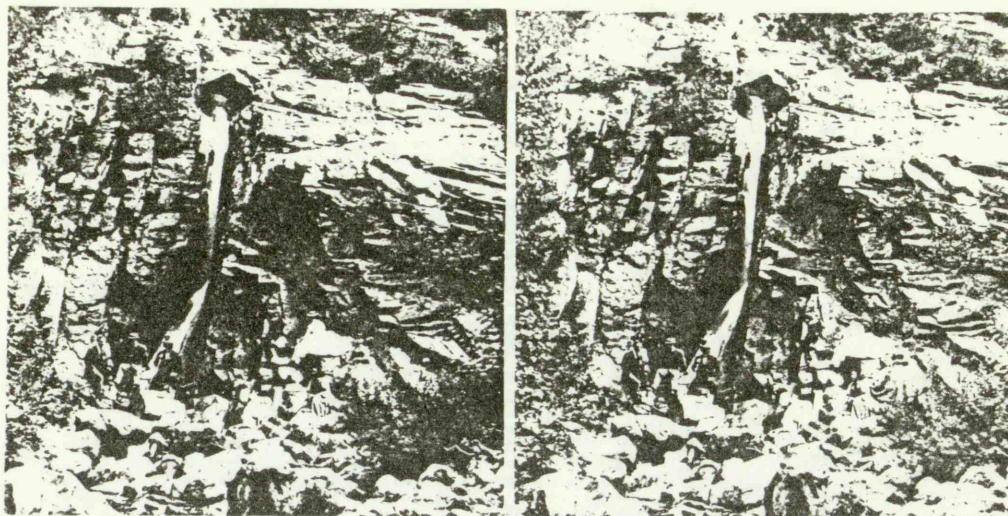
Figure 81 - Currier and Ives: American Farm Yard - Morning, 1857, (from Currier and Ives' America, Fig. 13)



Figure 1 - View of the lake from the campsite, 1957.

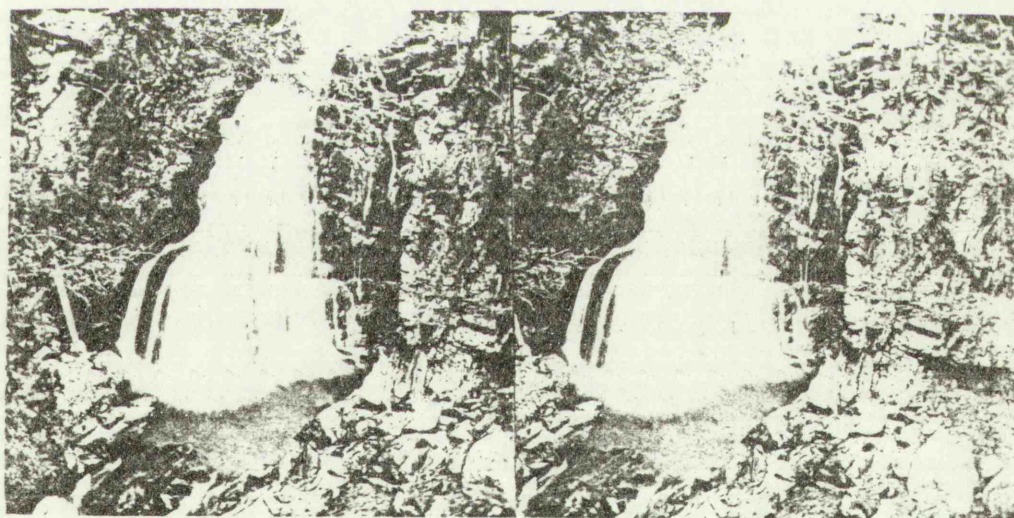


Figure 2 - View of the lake from the campsite, 1957.



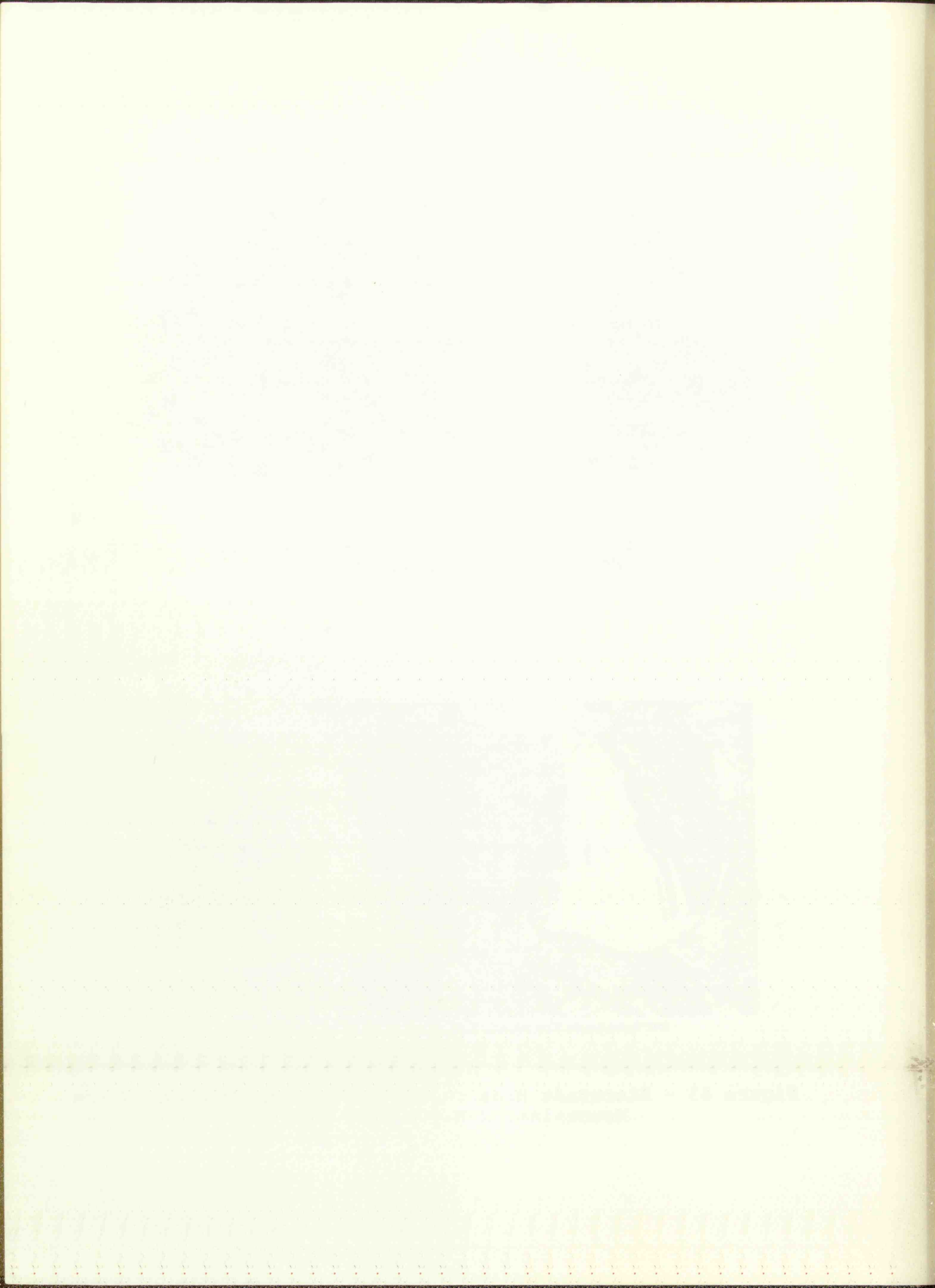
NO. 170. Silver Cascade. Crawford Notch.

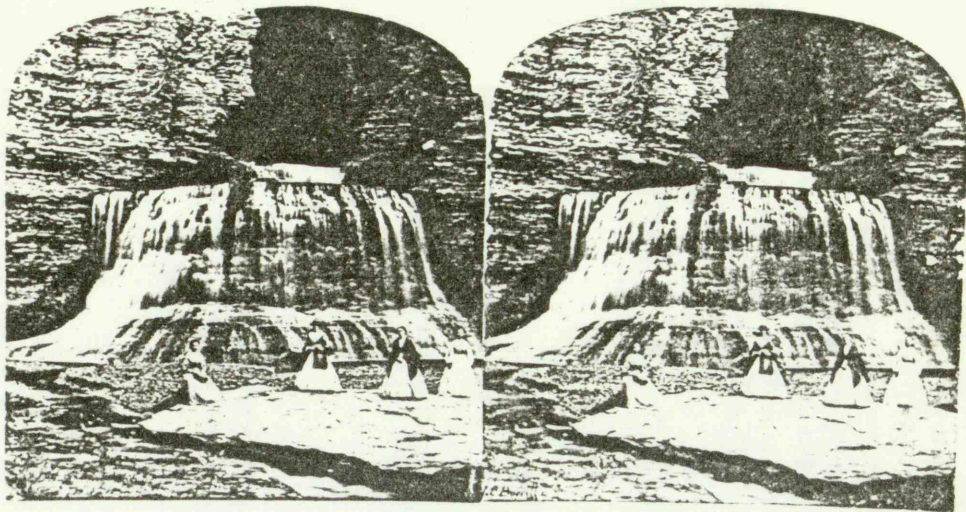
Figure 82 - Kilburn: No. 170. Silver Cascade, Crawford Notch, c.1867-8, (TWS)



2787 Crystal Cascade, White Mountains, N. H.

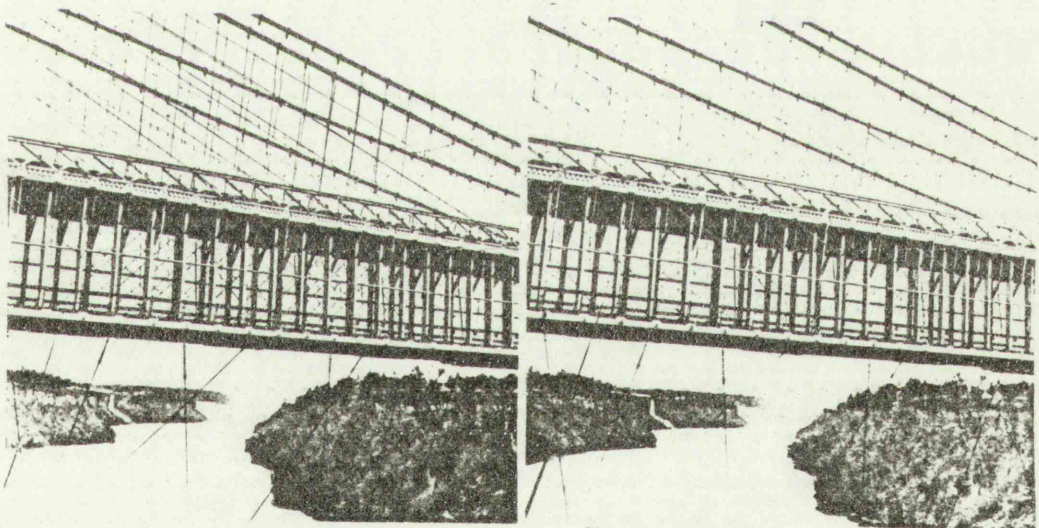
Figure 83 - Bierstadt Bros.: 2787. Crystal Cascade, White Mountains, N.H., c.1865 (TWS)





Buttermilk Creek, Ithaca, N.Y.
 View of Buttermilk Creek from the bridge

Figure 84 - J.C. Burritt: Buttermilk Creek, Ithaca, N.Y.,
 c.1865, (TKT)



No. 263. Niagara Falls from Suspension Bridge.

Figure 85 - Kilburn: No. 263. Niagara Falls from Suspension
 Bridge, c.1867, (LWW)

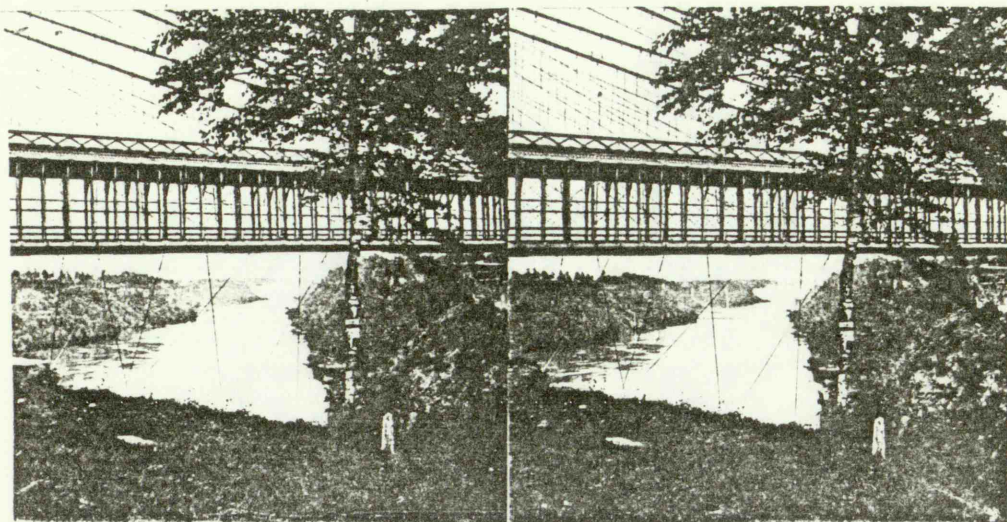


Figure 86 - Soule: No. 312. Distant View of Niagara from below Suspension Bridge, c.1865, (TKT)

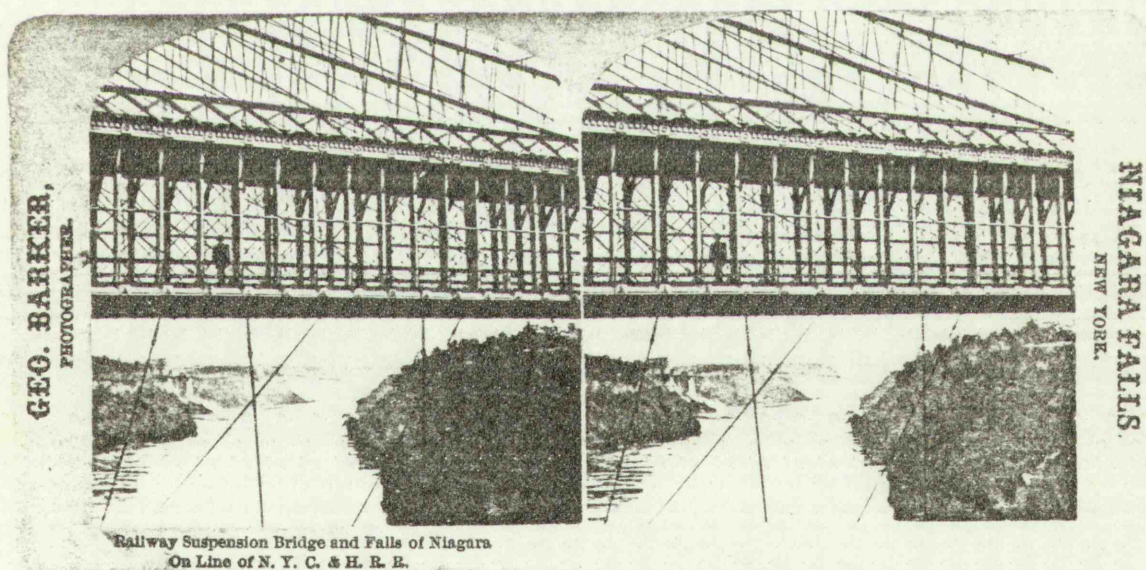


Figure 87 - Barker: Railway Suspension Bridge and Falls of Niagara, c.1875, (TWS)



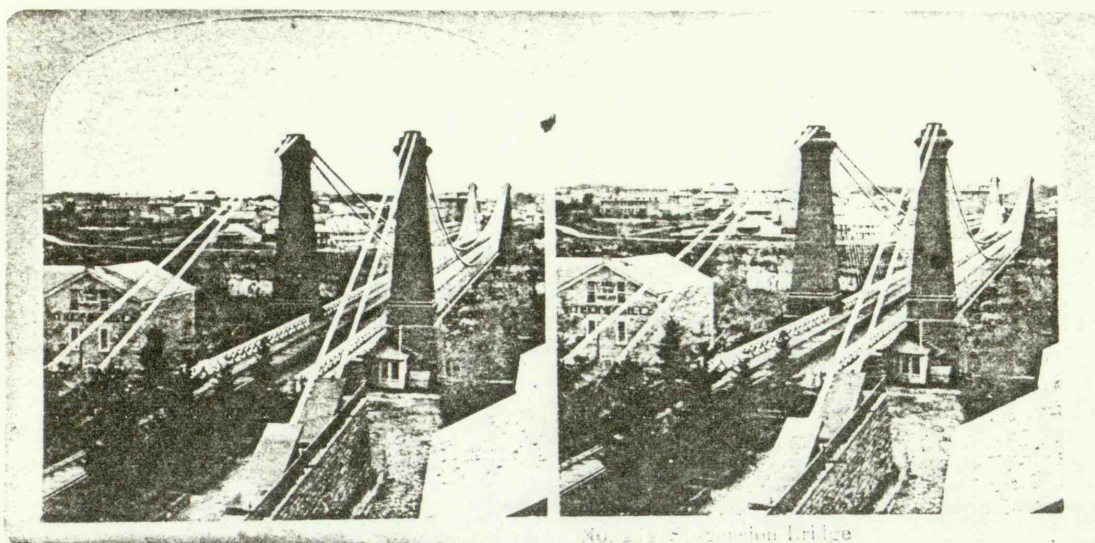


Figure 88 - Kilburn: No. 264. Suspension Bridge, c.1867,
(TWS)

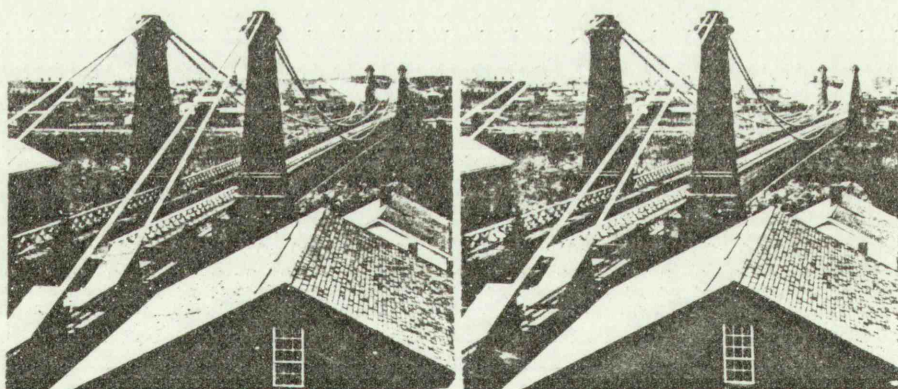
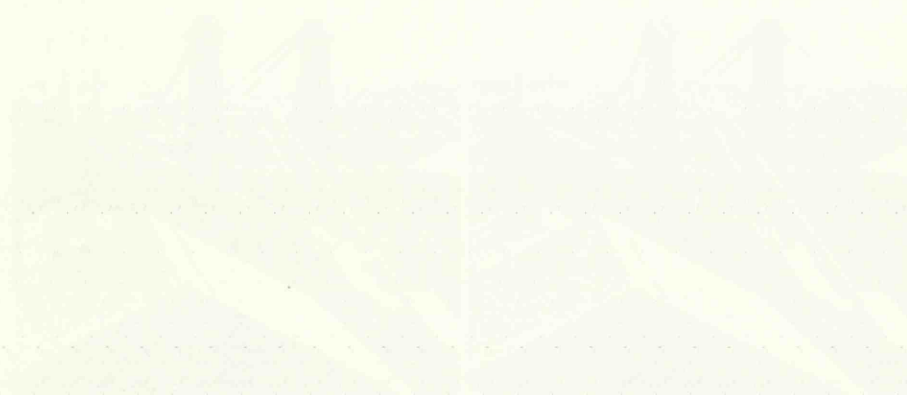
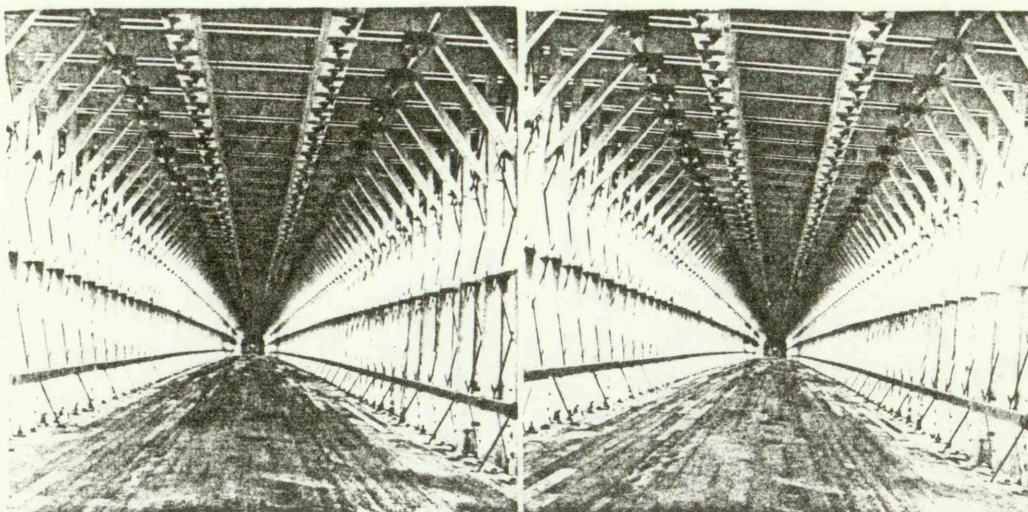


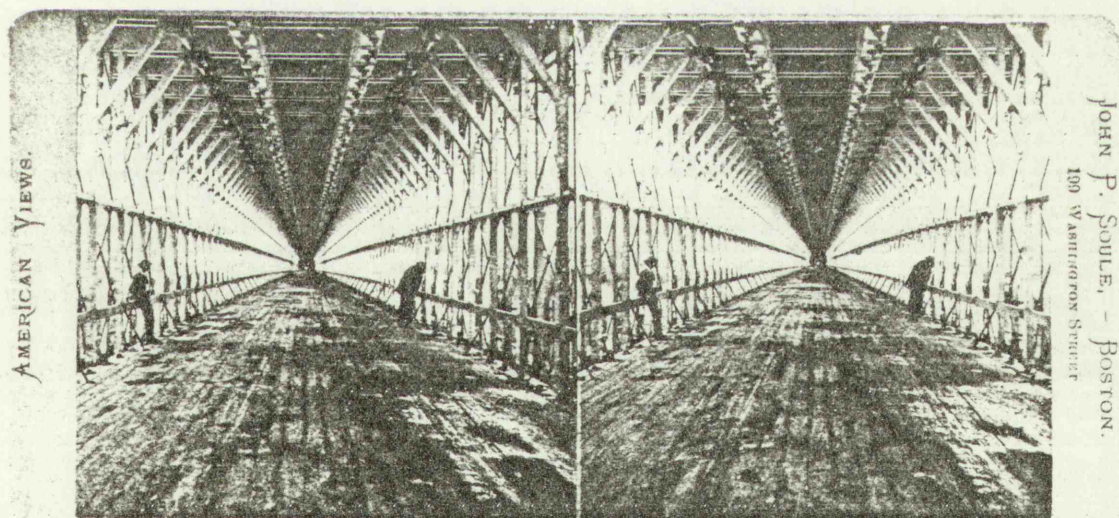
Figure 89 - Barker: Niagara Falls Suspension Bridge, c.1867,
(TWS)





No. 266. Carriage Way, Suspension Bridge.

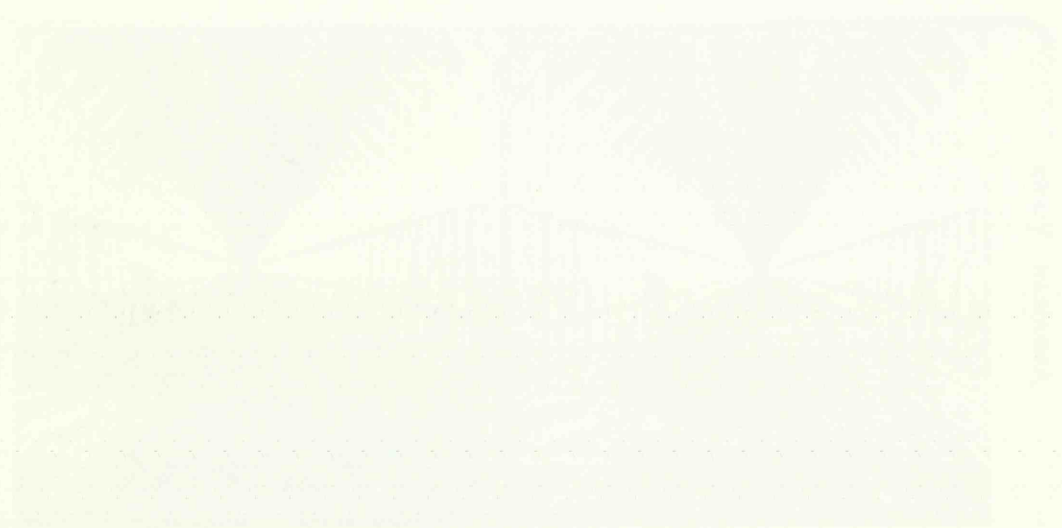
Figure 90 - Kilburn: No. 266. Carriage Way, Suspension Bridge, c.1867, (TKT)



No. 316. NIAGARA—SUSPENSION BRIDGE.—The Interior.

Figure 91 - Soule: No. 316. Niagara - Suspension Bridge - The Interior, c.1865, (TWS)

THE JOURNAL OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE



VOLUME 111. PART 1. 1981
PUBLISHED BY THE BRITISH ANTHROPOLOGICAL SOCIETY

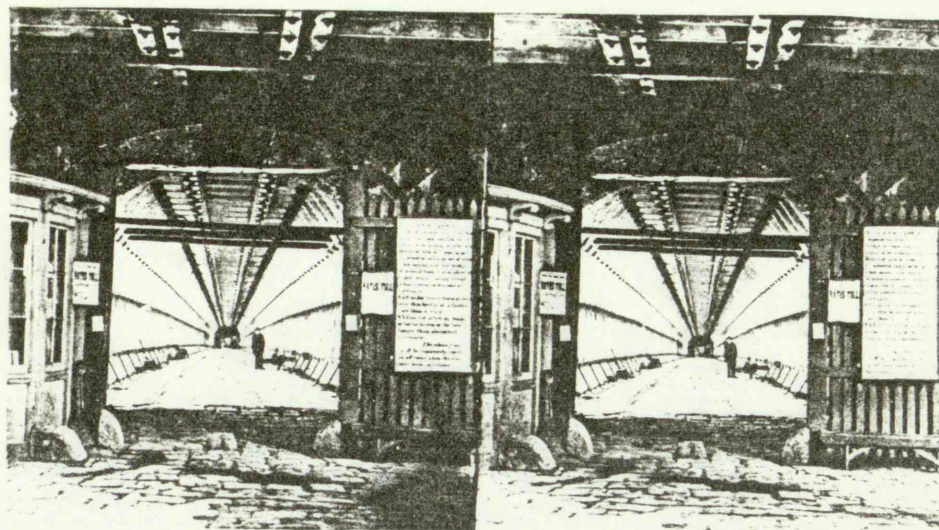
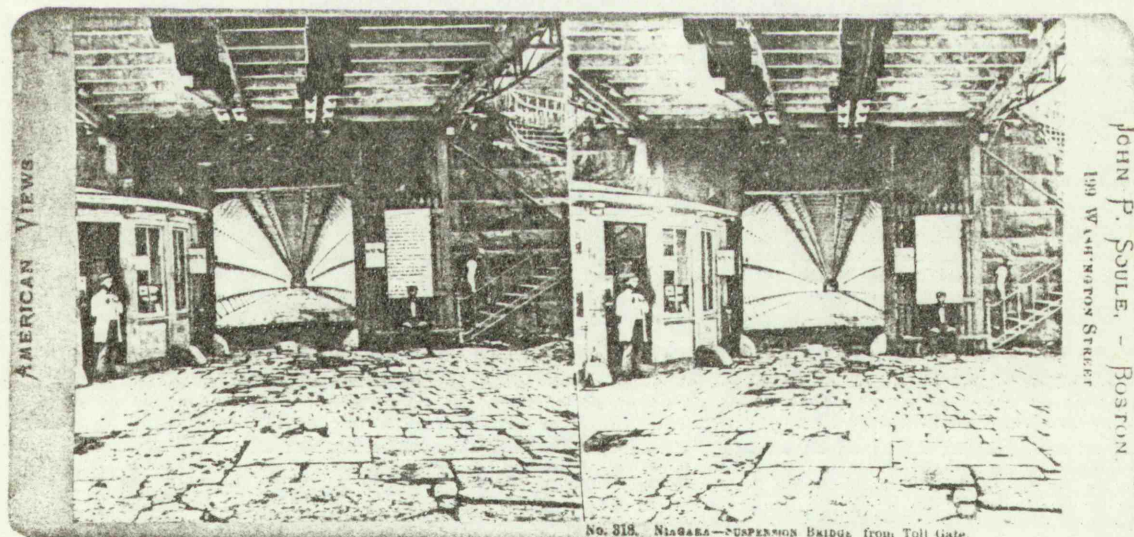


Figure 92 - Barker: Interior of Suspension Bridge, c.1867, (TWS)



No. 318. NIAGARA - SUSPENSION BRIDGE from Toll Gate.

Figure 93 - Soule: No. 318. Niagara - Suspension Bridge from Toll Gate, c.1865, (TWS)

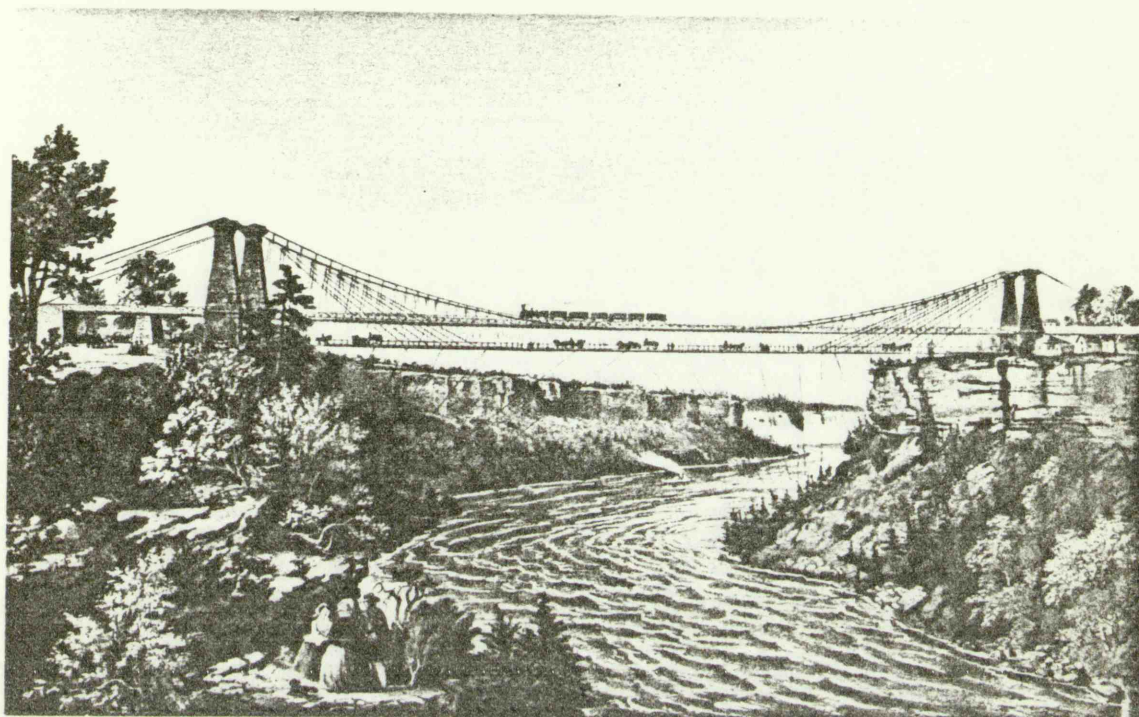
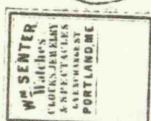


Figure 94 - N. Currier: The Rail Road Suspension Bridge
Near Niagara Falls, 1856, (from Currier and
Ives' America, Fig. 22)



Figure 4 - M. Cuyler: The Hall Road Intersection
near Rogers Falls, 1956. (From Cuyler
1958, p. 23)



*Photographed and Published by
Kilburn Brothers, - - - - - Littleton, N. H.*

Figure 95 - Back of first issue Kilburn stereograph showing revenue stamp and style of identification and typography that was used for most Kilburn stereographs until 1881, (TKT)

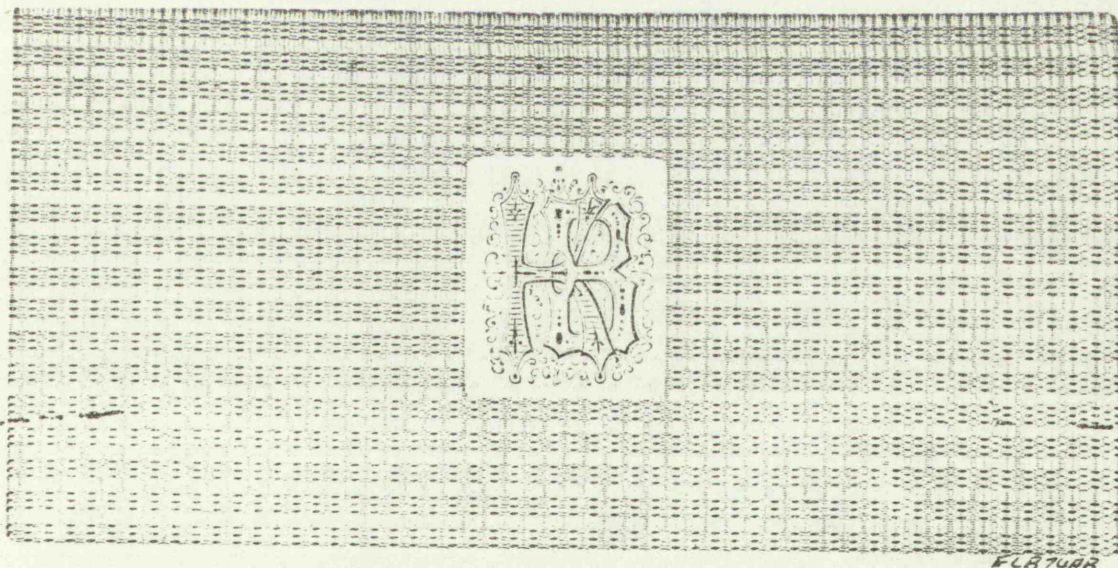


Figure 96 - Patterned back with "KB" initials first used for Kilburn's Mexican series in 1873, (TKT)

*The best view of Centre Harbor
as seen during the stay Sept. 4 & 5. 1875*

*Photographed and Published by
Kilburn Brothers, Littleton, N. H.*

Figure 97 - One of many patterned back designs used for most Kilburn stereographs (other than Mexican series) issued between 1873 and 1876, (TWS)

*Photographed and Published
by Kilburn Brothers, Littleton, N. H.*

Figure 98 - Script typography used between 1877 and 1880,
(TWS)

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 57TH STREET
CHICAGO, ILL. 60637

1967

1968

1969

1970

1971

1972

1973

1974

1975

1976

1977

1978

1979

1980

1981

1982

1983

1984

1985

1986

1987

1988

1989

1990

1991

1992

1993

1994

1995

1996

1997

1998

1999

2000

2001

2002

2003

2004

2005

2006

2007

2008

2009

2010

2011

2012

2013

2014

2015

2016

2017

2018

2019

2020

2021

2022

2023

2024

2025

2026

2027

2028

2029

2030

2031

2032

2033

2034

2035

2036

2037

2038

2039

2040

2041

2042

2043

2044

2045

2046

2047

2048

2049

2050

2051

2052

2053

2054

2055

2056

2057

2058

2059

2060

2061

2062

2063

2064

2065

2066

2067

2068

2069

2070

2071

2072

2073

2074

2075

2076

2077

2078

2079

2080

2081

2082

2083

2084

2085

2086

2087

2088

2089

2090

2091

2092

2093

2094

2095

2096

2097

2098

2099

2100

2101

2102

2103

2104

2105

2106

2107

2108

2109

2110

2111

2112

2113

2114

2115

2116

2117

2118

2119

2120

2121

2122

2123

2124

2125

2126

2127

2128

2129

2130

2131

2132

2133

2134

2135

2136

2137

2138

2139

2140

2141

2142

2143

2144

2145

2146

2147

2148

2149

2150

2151

2152

2153

2154

2155

2156

2157

2158

2159

2160

2161

2162

2163

2164

2165

2166

2167

2168

2169

2170

2171

2172

2173

2174

2175

2176

2177

2178

2179

2180

2181

2182

2183

2184

2185

2186

2187

2188

2189

2190

2191

2192

2193

2194

2195

2196

2197

2198

2199

2200

2201

2202

2203

2204

2205

2206

2207

2208

2209

2210

2211

2212

2213

2214

2215

2216

2217

2218

2219

2220

2221

2222

2223

2224

2225

2226

2227

2228

2229

2230

2231

2232

2233

2234

2235

2236

2237

2238

2239

2240

2241

2242

2243

2244

2245

2246

2247

2248

2249

2250

2251

2252

2253

2254

2255

2256

2257

2258

2259

2260

2261

2262

2263

2264

2265

2266

2267

2268

2269

2270

2271

2272

2273

2274

2275

2276

2277

2278

2279

2280

2281

2282

2283

2284

2285

2286

2287

2288

2289

2290

2291

2292

2293

2294

2295

2296

2297

2298

2299

2300

2301

2302

2303

2304

2305

2306

2307

2308

2309

2310

2311

2312

2313

2314

2315

2316

2317

2318

2319

2320

2321

2322

2323

2324

2325

2326

2327

2328

2329

2330

2331

2332

2333

2334

2335

2336

2337

2338

2339

2340

2341

2342

2343

2344

2345

2346

2347

2348

2349

2350

2351

2352

2353

2354

2355

2356

2357

2358

2359

2360

2361

2362

2363

2364

2365

2366

2367

2368

2369

2370

2371

2372

2373

2374

2375

2376

2377

2378

2379

2380

2381

2382

2383

2384

2385

2386

2387

2388

2389

2390

2391

2392

2393

2394

2395

2396

2397

2398

2399

2400

2401

2402

2403

2404

2405

2406

2407

2408

2409

2410

2411

2412

2413

2414

2415

2416

2417

2418

2419

2420

2421

2422

2423

2424

2425

2426

2427

2428

2429

2430

2431

2432

2433

2434

2435

2436

2437

2438

2439

2440

2441

2442

2443

2444

2445

2446

2447

2448

2449

2450

2451

2452

2453

2454

2455

2456

2457

2458

2459

2460

2461

2462

2463

2464

2465

2466

2467

2468

2469

2470

2471

2472

2473

2474

2475

2476

2477

2478

2479

2480

2481

2482

2483

2484

2485

2486

2487

2488

2489

2490

2491

2492

2493

2494

2495

2496

2497

2498

2499

2500

2501

2502

2503

2504

2505

2506

2507

2508

2509

2510

2511

2512

2513

2514

2515

2516

2517

2518

2519

2520

2521

2522

2523

2524

2525

2526

2527

2528

2529

2530

2531

2532

2533

2534

2535

2536

2537

2538

2539

2540

2541

2542

2543

2544

2545

2546

2547

2548

2549

2550

2551

2552

2553

2554

2555

2556

2557

2558

2559

2560

2561

2562

2563

2564

2565

2566

2567

2568

2569

2570

2571

2572

2573

2574

2575

2576

2577

2578

2579

2580

2581

2582

2583

2584

2585

2586

2587

2588

2589

2590

2591

2592

2593

2594

2595

2596

2597

2598

2599

2600

2601

2602

2603

2604

2605

2606

2607

2608

2609

2610

2611

2612

2613

2614

2615

2616

2617

2618

2619

2620

2621

2622

2623

2624

2625

2626

2627

2628

2629

2630

2631

2632

2633

2634

2635

2636

2637

2638

2639

2640

2641

2642

2643

2644

2645

2646

2647

2648

2649

2650

2651

2652

2653

2654

2655

2656

2657

2658

2659

2660

2661

2662

2663

2664

2665

2666

2667

2668

2669

2670

2671

2672

2673

2674

2675

2676

2677

2678

2679

2680

2681

2682

2683

2684

2685

2686

2687

2688

2689

2690

2691

2692

2693

2694

2695

2696

2697

2698

2699

2700

2701

2702

2703

2704

2705

2706

2707

2708

2709

2710

2711

2712

2713

2714

2715

2716

2717

2718

2719

2720

2721

2722

2723

2724

2725

2726

2727

2728

2729

2730

2731

2732

2733

2734

2735

2736

2737

2738

2739

2740

2741

2742

2743

2744

2745

2746

2747

2748

2749

2750

2751

2752

2753

2754

2755

2756

2757

2758

2759

2760

2761

2762

2763

2764

2765

2766

2767

2768

2769

2770

2771

2772

2773

2774

2775

2776

2777

2778

2779

2780

2781

2782

2783

2784

2785

2786

2787

2788

2789

2790

2791

2792

2793

2794

2795

2796

2797

2798

2799

2800

2801

2802

2803

2804

2805

2806

2807

2808

2809

2810

2811

2812

2813

2814

2815

2816

2817

2818

2819

2820

2821

2822

2823

2824

2825

2826

2827

2828

2829

2830

2831

2832

2833

2834

2835

2836

2837

2838

2839

2840

2841

2842

2843

2844

2845

2846

2847

2848

2849

2850

2851

2852

2853

2854

2855

2856

2857

2858

2859

2860

2861

2862

2863

2864

2865

2866

2867

2868

2869

2870

2871

2872

2873

2874

2875

2876

2877

2878

2879

2880

2881

2882

2883

2884

2885

2886

2887

2888

2889

2890

2891

2892

2893

2894

2895

2896

2897

2898

2899

2900

2901

2902

2903

2904

2905

2906

2907

2908

2909

2910

2911

2912

2913

2914

2915

2916

2917

2918

2919

2920

2921

2922

2923

2924

2925

2926

2927

2928

2929

2930

2931

2932

2933

2934

2935

2936

2937

2938

2939

2940

2941

2942

2943

2944

2945

2946

2947

2948

2949

2950

2951

2952

2953

2954

2955

2956

2957

2958

2959

2960

2961

2962

2963

2964

2965

2966

2967

2968

2969

2970

2971

2972

2973

2974

2975

2976

2977

2978

2979

2980

2981

2982

2983

2984

2985

2986

2987

2988

2989

2990

2991

2992

2993

2994

2995

2996

2997

2998

2999

3000

3001

3002

3003

3004

3005

3006

3007

3008

3009

3010

3011

3012

3013

3014

3015

3016

3017

3018

3019

3020

3021

3022

3023

3024

3025

3026

3027

3028

3029

3030

3031

3032

3033

3034

3035

3036

3037

3038

3039

3040

3041

3042

3043

3044

3045

3046

3047

3048

3049

3050

3051

3052

3053

3054

3055

3056

3057

3058

3059

3060

3061

3062

3063

3064

3065

3066

3067

3068

3069

3070

3071

3072

3073

3074

3075

3076

3077

3078

3079

3080

3081

3082

3083

3084

3085

3086

3087

3088

3089

3090

3091

3092

3093

3094

3095

3096

3097

3098

3099

3100

3101

3102

3103

3104

3105

3106

3107

3108

3109

3110

3111

3112

3113

3114

3115

3116

3117

3118

3119

3120

3121

3122

3123

3124

3125

3126

3127

3128

3129

3130

3131

3132

3133

3134

3135

3136

3137

3138

3139

3140

3141

3142

3143

3144

3145

3146

3147

3148

3149

3150

3151

3152

3153

3154

3155

3156

3157

3158

3159

3160

3161

3162

3163

3164

3165

3166

3167

3168

3169

3170

3171

3172

3173

3174

3175

3176

3177

3178

3179

3180

3181

3182

3183

3184

3185

3186

3187

3188

3189

3190

3191

3192

3193

3194

3195

3196

3197

3198

3199

3200

3201

3202

3203

3204

3205

3206

3207

3208

3209

3210

3211

3212

3213

3214

3215

3216

3217

3218

3219

3220

3221

3222

3223

3224

3225

3226

3227

3228

3229

3230

3231

3232

3233

3234

3235

3236

3237

3238

3239

3240

3241

3242

3243

3244

3245

3246

3247

3248

3249

3250

3251

3252

3253

3254

3255

3256

3257

3258

3259

3260

3261

3262

3263

3264

3265

3266

3267

3268

3269

3270

3271

3272

3273

3274

3275

3276

3277

3278

3279

3280

3281

3282

3283

3284

3285

3286

3287

3288

3289

3290

3291

3292

3293

3294

3295

3296

3297

3298

3299

3300

3301

3302

3303

3304

3305

3306

3307

3308

3309

3310

3311

3312

3313

3314

3315

3316

3317

3318

3319

3320

3321

3322

3323

3324

3325

3326

3327

3328

3329

3330

3331</

SOLD BY
T. C. KEYES.
NEWBURY, VT.
Photographed and Published by
KILBURN BROTHERS, . . Littleton, N. H.

Figure 99 - Block lettering Kilburn Brothers mount used between 1881 and 1890, (TWS)

Photographed and Published by
B. W. KILBURN, . . Littleton, N. H.

Figure 100 - Block lettering and B.W. Kilburn identification used with minor typeface variations for all views issued after 1890. This combination may have been used as early as 1881 for the artistic size new series views, (TWS)

THE UNIVERSITY OF CHICAGO
LIBRARY

THE UNIVERSITY OF CHICAGO
LIBRARY

THE UNIVERSITY OF CHICAGO
LIBRARY

BIBLIOGRAPHY

Although not cited in the text, the following articles have served as important guides for research on the Kilburn Brothers.

Cummings, Dorothy Hobbs. "Watch the Birdie; One of World's Largest 'Stereo' Businesses Began in Littleton Nearly a Century Ago." New Hampshire Profiles, September 1952, pp. 22-24.

Dexter, Lorraine. "The Kilburn Brothers." Photographic Collection, Section 2, South Woodstock, Vermont privately printed, 1962-63.

Treadwell, T.K. "A Perspective, Comments on Kilburn." Stereo World, 1, No. 1 (1974), 1-3, 12.

LITERATURE CITED

Adams, W.I. Lincoln. "Benjamin West Kilburn." The Photographic Times, 41 (1909), 53-55.

Ammonoosuc Valley Argus. Littleton, N.H., 1875-1878.

Andrews, Ralph. Picture Gallery Pioneers; 1850 to 1875. New York: Bonanza, 1964.

The British Journal of Photography. 12 Feb. 1886, p. 104.

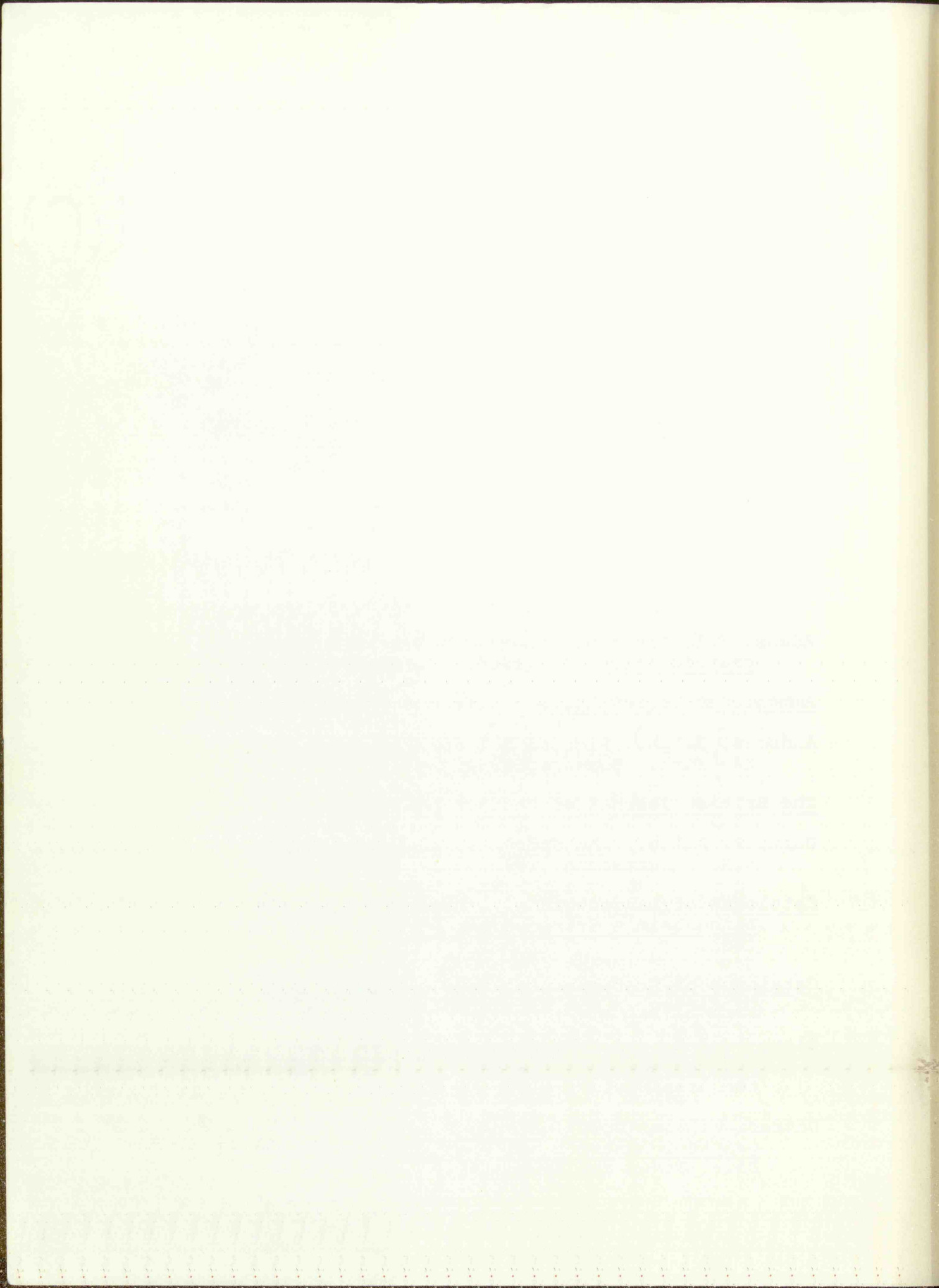
Burt, F. Allen. The Story of Mount Washington. Hanover, N.H.: Dartmouth, 1960.

Catalogue of Langenheim's... Magic Lantern Pictures... also Langenheim's Stereoscopic Pictures. Philadelphia, 1861.

Catalogue of Stereoscopic Views Published by Kilburn Brothers, Littleton, N.H. Littleton, N.H., n.d. (c.1875).

Clay, Paul R., ed. Picturesque and Progressive Littleton and the White Mountains. 1898; rpt. Littleton: Littleton Area Historical Society, 1968.

Darrah, William Culp. Stereo Views: A History of Stereographs in America and Their Collection. Gettysburg, Pa.: Times and News, 1964.



- Flagg, Wilson. The Woods and By-Ways of New England. Boston: James R. Osgood, 1872.
- Germesheim, Helmut and Alison. The History of Photography, 1685-1914. New York: McGraw-Hill, 1969.
- Gill, Arthur T. "Early Stereoscopes." The Photographic Journal, 109 (1969).
- Hamilton, George E. Oliver Wendell Holmes: His Pioneer Stereoscope and the Later Industry. New York: Newcomen Society, 1949.
- The Handbook of Heliography. London: 1840.
- Hitchcock, C.H. et al. Mount Washington in Winter. Boston: Chick and Andrews, 1871.
- "Incidents of a Noble Life: Reminiscences of B.W. Kilburn by One Who Knew Him Intimately." The Littleton Courier, 28 January 1909, p. 1.
- "Into Cloudland by Cars." Harper's Weekly, 21 August 1869, pp. 533-4.
- Jackson, James R. History of Littleton, New Hampshire. Cambridge, Mass.: University Press, 1905.
- Kidder, Glen M. Railway to the Moon. Littleton, N.H.: G. Kidder, 1969.
- Kilbourne, Frederick W. Chronicles of the White Mountains. Boston: Houghton Mifflin, 1916.
- Kilburn, Benjamin West. "Comets and Their Cause." The Philadelphia Photographer 6 (1869), 315.
- Kilburn, Benjamin West. "A Hint or Two to Bromo-Gelatine Workers." The Philadelphia Photographer, 19 (1882), 240.
- Kilburn, Benjamin West. "Photographing in Hot Climates." Photographic Mosaics 1874, ed. E.L. Wilson. Philadelphia: Benerman and Wilson, 1874, pp. 133-4.
- King, Thomas Starr. The White Hills; Their Legends, Landscape, and Poetry. Boston: Crosby, Nichols, and Co., 1860.
- The Littleton Courier. Littleton, N.H., 1889-1910.
- The Littleton Gazette. Littleton, N.H., 1865-1867.

The Littleton Journal. Littleton, N.H. 1881-1889.

"Loved Citizen Gone." The Littleton Courier, 21 January 1909, p. 1.

Mangan, Terry Wm. Colorado on Glass. Denver: Sundance, 1975.

Mead, Edgar T. The Up-Country Line. Brattleboro, Vt.: Stephen Greene, 1975.

Moses, George H. "On the Ammonoosuc: A Sketch of Littleton." The Granite Monthly, 17 No. 3 (1894), 165-194.

"New American Studios: The Kilburn Brothers' Model Stereographic Establishment." The Philadelphia Photographer, 6 (1869), 342-3.

"New Stereoscopic Pictures." The Philadelphia Photographer, 3 (1866), 266-68.

"Passing of View Shop." The Littleton Courier, 28 October 1909, p. 1.

The Philadelphia Photographer, 1866-75.

The Photographic Times. 1871-78.

"Photography in Mexico." The Philadelphia Photographer, 10 (1873), 241.

Post, Robert C., ed. 1876: A Centennial Exhibition. Washington, D.C.: Smithsonian, 1976.

Rudisill, Richard. Mirror Image: The Influence of the Daguerreotype on American Society. Albuquerque: University of New Mexico, 1971.

Simkin, Colin, ed. Currier and Ives' America. New York: Crown, 1952.

Taft, Robert. Photography and the American Scene. 1938; rpt. New York: Dover, 1964.

"To Mount Washington and Return." The Philadelphia Photographer, 11 (1874) 137-9.

Vogel, Dr. H. "German Correspondence." The Philadelphia Photographer, 8 (1871), 331 and 9 (1872), 361.

The White Mountain Republic. Littleton, N.H. 1867-89.

The White Mountains: A Handbook for Travellers. Boston:
James R. Osgood, 1876.

"The White Mountains and Mount Washington Railway." The Philadelphia Photographer, 6 (1869) 394-9.

"The White Mountains in Winter." The Philadelphia Photographer, 8 (1871), 109.

Wilson, Edward L. "Mount Washington in Winter." Scribner's Magazine, February 1891, p. 136.

Wilson, Edward L. Wilson's Photographics. 1881; rpt. New York: Arno Press, 1973.

Wilson, Edward L. Wilson's Quarter Century in Photography; A Collection of Hints on Practical Photography. New York: E.L. Wilson, 1887.

