

Cataloging

the

MHPC Hidden Collections

Project Deadline + Limited Staff Resources =
Cataloging Time is Precious



© New Line Cinema

So...

...What are our priorities?

What information is most important to MHPC and its constituents?

What information is most interesting and useful for the general public?

What information aids future care of these objects?

What information is not as important?

MHPC

- Image content
- Image subject asso'ns
- Production date
- Makers/advertisers
- National Register assets
- Duplicate images

Collections Care

- Size, categorized
- Condition, categorized
- Photographic process

Public

- Image content
- Image subject asso'ns
- Production date
- People in photos
- Focus on local interest

Ignorable Info

- Physical traits of mounts/cards/etc.
- Inscriptions (with exceptions)
- Cataloger's discretion

How to spend that precious time?

- **Physical Description: Focus on image**
 - ~Short narrative paragraphs summarizing image content
- **Maker Information: Record as it is found**
 - ~Building a secondary database of photographers/publishers
- **Inscriptions: Transcribe some, acknowledge others**
 - ~Historical stereograph inscriptions transcribed
 - ~Ahistorical stereo. inscriptions ignored except:
 - If they are inaccurate or contradicted by sources (explain inaccuracy)
 - ~Postcard messages acknowledged but not transcribed
 - ~Cataloger's discretion applied when inscriptions speak to object
- **Contextual Information: Include as appropriate**
 - ~What/where/when/who/why/how external to image and object
 - ~"Lucky finds" of supporting information
 - ~Bizarre/humorous/newsworthy anecdotes that enrich image
 - Judgement needed; Reporting, not legitimizing

- Categorizing size for future storage needs.
- Categorizing condition to identify special handling needs for a use collection: “Fair” by default, “Poor” if physical deterioration requires special handling or possible replacement.
- Identifying photographic process for special storage and handling needs: Collodion prints vulnerable to scratching, cyanotypes need unbuffered housing, glass transparencies fragile; also identifies uncommon formats. A historical inscriptions with redundant information ignored.
- Record official names and ID #s of depicted National Register of Historic Places assets to conceptually link with Park Service’s database.
- Noting Maine State Museum registry marks/old accession numbers to trace movement of objects (often murky or poorly recorded).

Priorities shape the cataloging.

Use cases shape the priorities.

This collection informed by importance of place and the built environment to MHPC's use.

How might it be understood as:

~Art?

~Social history?

~Ethnography?

~Natural history?

Research



What reveals a “hidden” collection?

- Information that identifies and locates objects
- Information that explicates objects



The Internet, lol

We tried to balance *depth of detail* with *completeness* and *speed of production*.

A contrast with library-style cataloging:



5550 The veteran sportsman, Thomas Martindale in his camp in the Maine Wilderness. Copyright 1901 by C. B. Brown.

In Library of Congress collections and MHPC collections

The veteran sportsman, Thomas Martindale in his camp in the Maine wilderness

About This Item

Obtaining Copies

Access to Original

Title: The veteran sportsman, Thomas Martindale in his camp in the Maine wilderness

Date Created/Published: [1905]

Medium: 1 photograph : print on card mount ; mount 9 x 18 cm (stereograph format)

Reproduction Number: LC-DIG-stereo-1s12914 (digital file from original)

Rights Advisory: No known restrictions on publication.

Call Number: STEREO U.S. GEOG FILE - Maine--Hunting [item] [P&P]

Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>

Notes:

- Title from item.
- No. 3850.

Subjects:

- [Maine--1900-1910.](#)

Format:

- [Photographic prints--1900-1910.](#)
- [Stereographs--1900-1910.](#)

Object #: MHPC.S.11488

Object Name: [stereographs](#)

Artist/Maker: [Graves, Carlton Harlow \(Bio. Info\)](#) [Photographer \(Bio. Info\)](#)

Publisher: [Graves, Carlton Harlow Publisher](#)
[The Universal Photo Art Company Publisher](#)

Publisher PENNSYLVANIA Philadelphia and Napierville, Illinois

Location:

Title: 3850 The veteran sportsman, Thomas Martindale in his camp in the Maine Wilderness.

Series: The Art Nouveau (Platino) Stereograph

Date Created: 1905

Place Depicted: [MAINE Piscataquis County T6 R13 WELS](#)

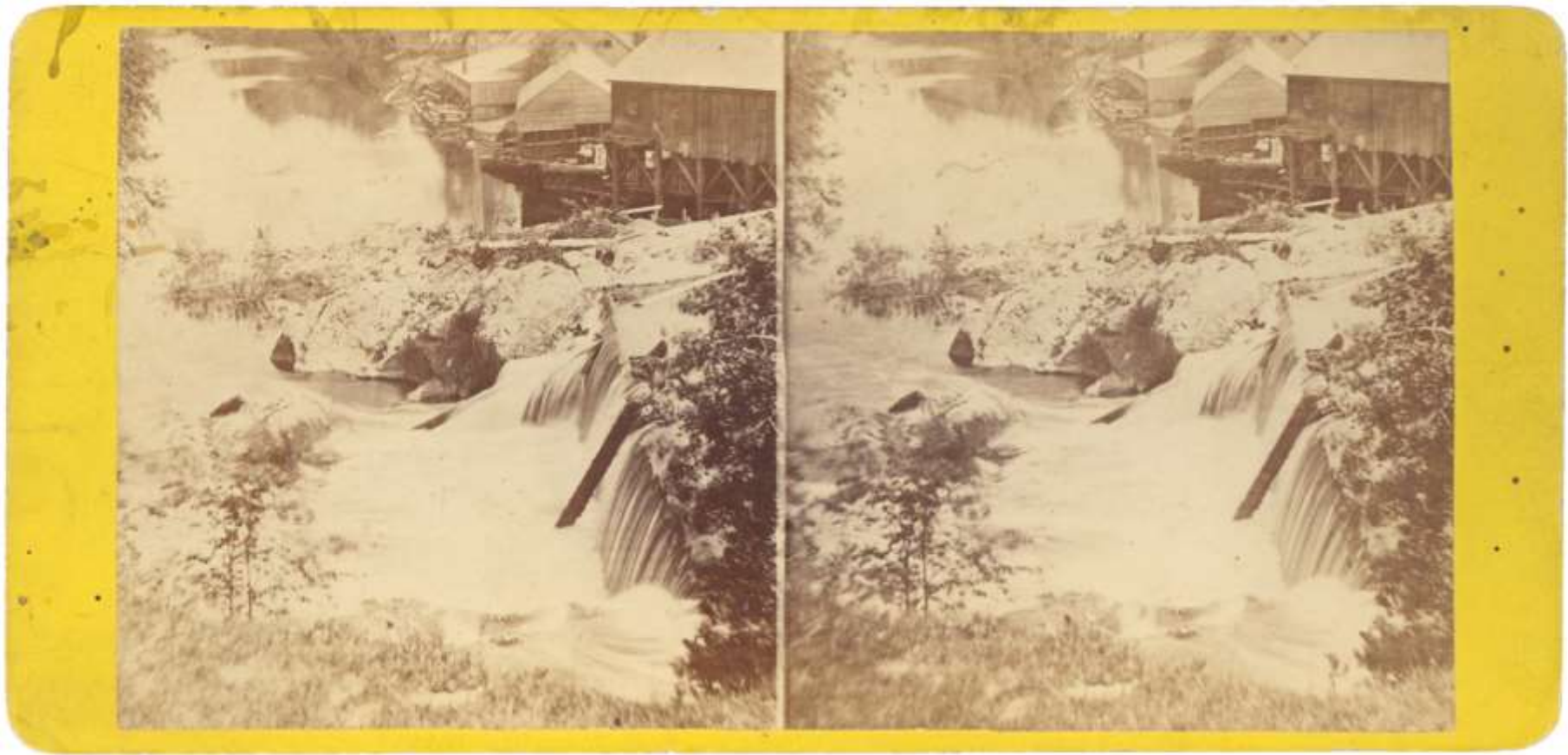
Subject Association: [hunting lodges](#) [People](#) [log cabins](#) [sportsmen](#)

Description: View of Thomas Martindale (1848-1916), prominent Philadelphia merchant and big game hunter, posing with a rifle, another man wearing a plaid jacket, and deer, porcupine, and game bird carcasses at his hunting camp in the vicinity of Umbazooksus Lake in T6 R13 WELS.

Inscriptions and

Text:

General notes: Martindale disguises the location of his Maine camp in his book "With Gun and Guide" (1910), but it is probably near Umbazooksus Lake. His "Our Lake" is reached by traveling up the Penobscot River from the Northeast Carry and crossing Chesuncook Lake to its north shore, where a "large cove" and a three-mile stream lead to the lake, which has a dam at its outlet. "Our Lake" is also within walking distance of Cuxabesis Lake, and a long carry from Chamberlain Lake. Photographer Carleton Graves accompanied Martindale on at least one trip to his Maine camp, and some of his photographs were used in Martindale's books. Although the text on the mount promotes the "platino" (i.e. platinum print) stereograph, these prints are likely gelatin silver prints. They exhibit metallic reflection (i.e. silvering) in areas of high density in raking light, and the paper is coated and exhibits some gloss, features not seen in platinum prints. Additionally, the copyright date of 1905 comes at a time when platinum was substantially more expensive than silver (52 times more expensive by 1907). Platinum eventually became prohibitively expensive even for most fine-art uses, let alone a mass-production genre like the stereograph.



In Library of Congress collections and MHPC collections

Bowman's block, Kenduskeag Bridge, Bangor, ME, falls at Lovers Leap

About This Item

Obtaining Copies

Access to Original

Title: Bowman's block, Kenduskeag Bridge, Bangor, ME, falls at Lovers Leap

Date Created/Published: [between 1860 and 1920]

Medium: 1 photograph : print on card mount ; mount 9 x 18 cm (stereograph format)

Reproduction Number: LC-DIG-stereo-1s12891 (digital file from original)

Rights Advisory: No known restrictions on publication.

Call Number: STEREO U.S. GEOG FILE - Maine--Bangor [item] [P&P]

Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>

Notes:

- Title from item.
- No. 3.

Subjects:

- [Bangor \(Me.\)--1860-1920.](#)

Format:

- [Photographic prints--1860-1920.](#)
- [Stereographs--1860-1920.](#)

Object #: MHPC.S.4655

Object Name: [stereographs](#)

Artist/Maker: [Trask, Manly G. and Dole, A. K. \(Bio. Info\)](#) [Photographer \(Bio. Info\)](#)

Publisher: [Trask, Manly G. and Dole, A. K. Publisher](#)

Publisher MAINE Bangor 3 Bowman Block, Kenduskeag Bridge

Location:

Title: [None]

Series: Stereoscopic Views by Trask & Dole

Date Created: 1869

Place Depicted: [MAINE Penobscot County Bangor](#)

Subject [streams](#) [dams](#) [sawmills](#)

Association:

Description: View of the dam and Morse & Co. sawmill and salt factory on the Kenduskeag Stream in Bangor, seen from below the cliff known as "Lovers' Leap."

Cataloging *identifies and locates* objects but doesn't necessarily *explicate* them unless a commitment to research is made

Major collections (e.g. Library of Congress, New York Public Library) are less than 100% useful when their most important details are locked away in the images instead of recorded in the collections database.

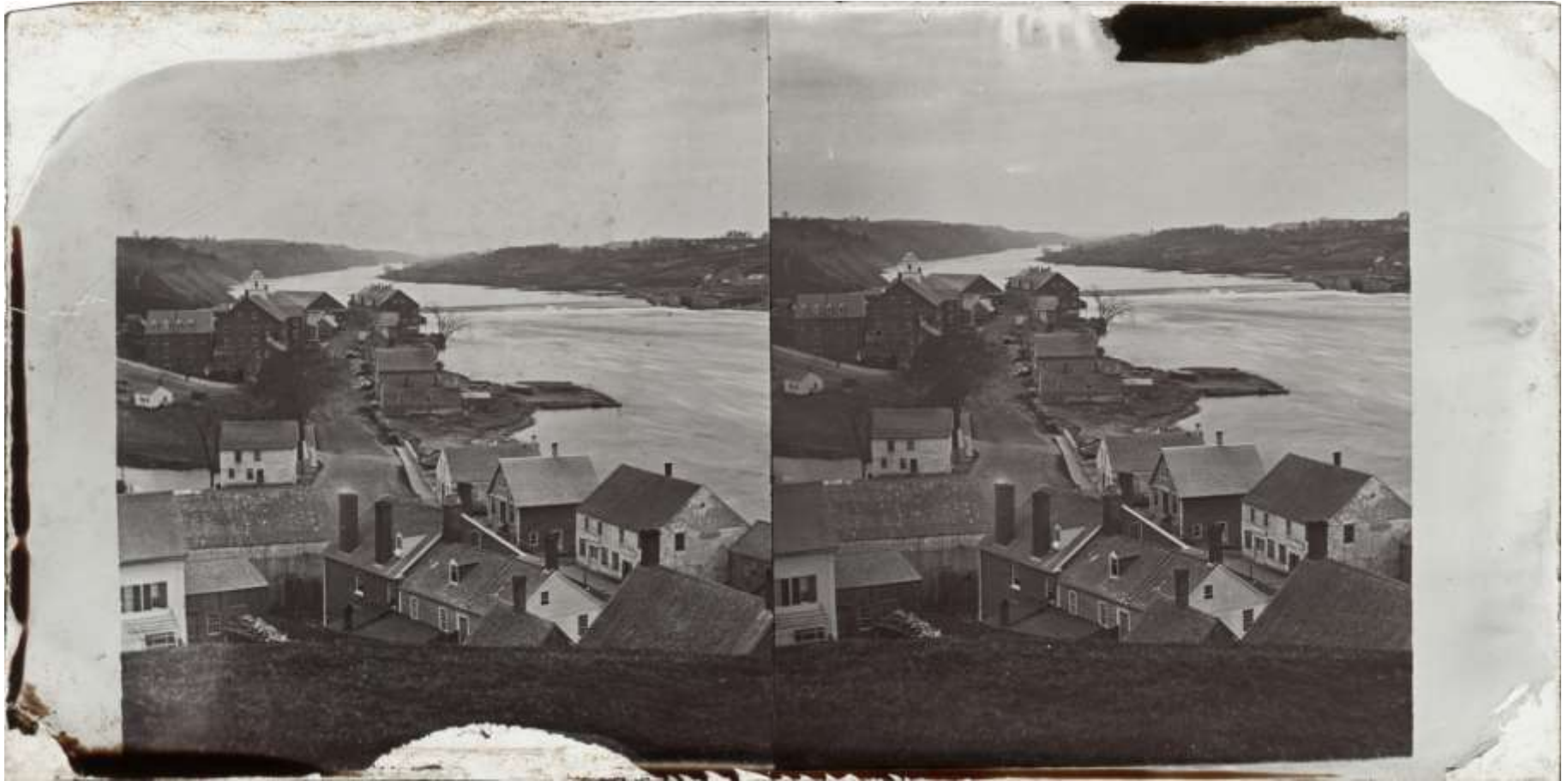
Deep research possible when resources are close to hand:

- Maine Registers
- Business directories (ME, New England)
- Town/city directories
- Town maps/Sanborn insurance maps/bird's-eye views
- U.S. Census and state birth/death/marriage records
- *Annual Register of Merchant Vessels of the United States*
- Town/county histories
- Newspapers
- Modern history and regional interest publications
- Arcadia Publishing series
- Maine Memory Network
- Local historical society websites
- Online museum catalogs (e.g. Penobscot Marine Museum, ex-American Textile History Museum)
- Enthusiast/collector communities and their websites
- Google Maps/Earth

Assemble the information...weigh the sources...corroborate...use cautious judgement...don't be afraid to qualify.

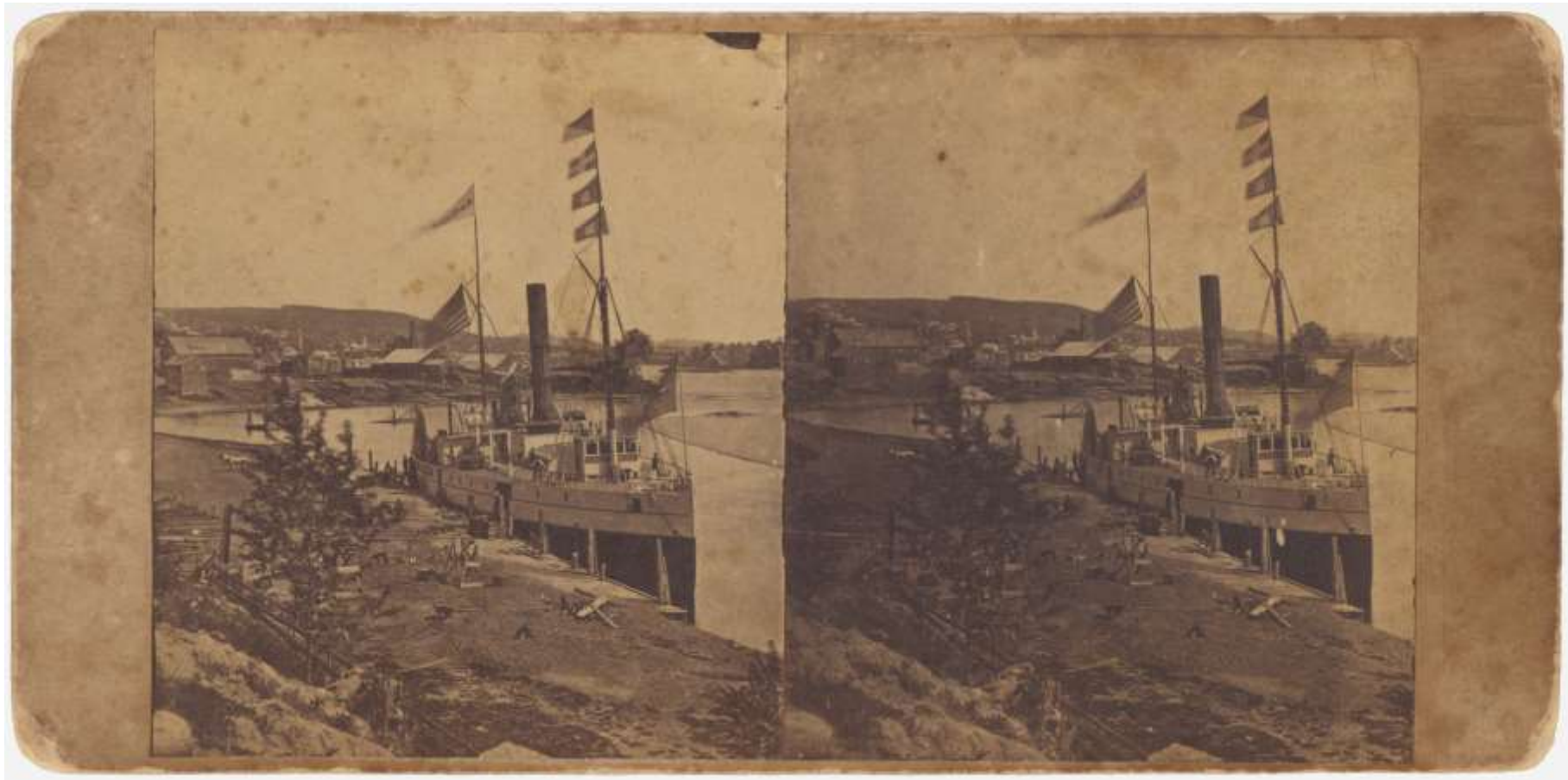
Why Explore Photo Collections In Depth?

Mass visual media spanning 80 years of U.S. history



North end of Water Street, Augusta, about 1857-59.
Simon Wing, photographer. MHPC.S.18522

Mass visual media spanning 80 years of U.S. history



Steamboat Eastern Queen at Gardiner, about 1857-62.
Simon Wing, photographer. MHPC.S.10037

Mass visual media spanning 80 years of U.S. history



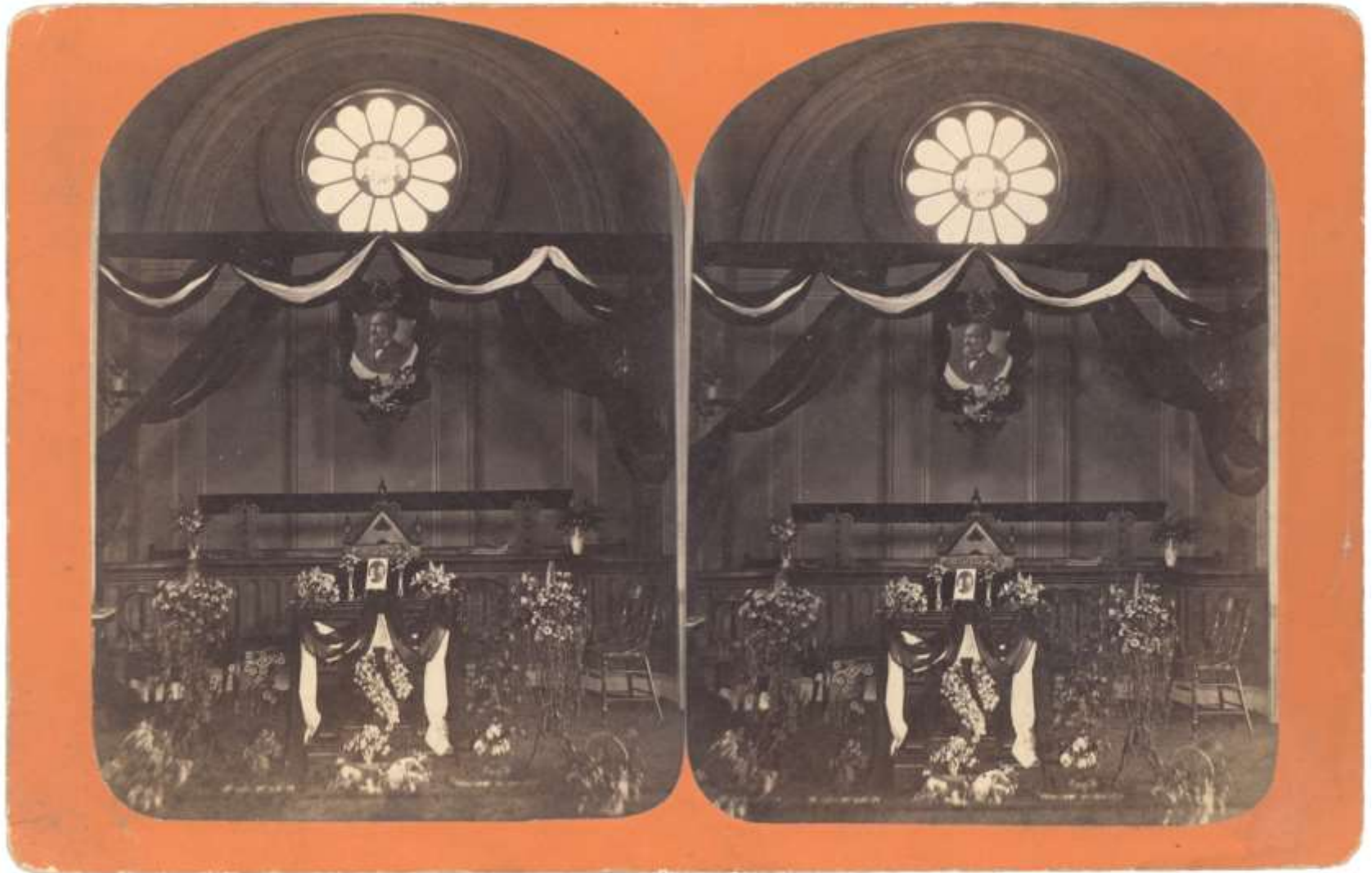
Army of the Potomac entering Petersburg, VA, April 2-3, 1865.
Frederick C. Low, photographer. MHPC.S.18351

Mass visual media spanning 80 years of U.S. history



Black Hills Gold Rush miners, Deadwood, South Dakota, c. 1875.
Vose & Paul, publisher. MHPC.S.15787

Mass visual media spanning 80 years of U.S. history



Mourning President Garfield, Cherryfield Baptist church, Sept. 1881.
Lycurgus Wasgatt, photographer. MHPC.S.18463

Mass visual media spanning 80 years of U.S. history



Maine National Guardsmen departing for war service, Dover-Foxcroft, 1898.
Sumner J. Chase, photographer. MHPC.S.8825

Mass visual media spanning 80 years of U.S. history



President Theodore Roosevelt speaking at Waterville, 1902.
Underwood & Underwood, photographer. MHPC.S.17457

Mass visual media spanning 80 years of U.S. history



USS *Warrington* guarding interned German liner, Bar Harbor, 1914 .
Charles A. Townsend, photographer. MHPC.PC.1261

Documentary Value

Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1870-1874.

Edward L. Allen,
photographer
MHPC.S.4775

Documentary intent,
naïve style, and limits of
photo-manipulation at
the time make for good
records

Documentary Value

Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1875-1876.

Bryant Bradley,
photographer
MHPC.S.5381

Documentary Value

Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1878.

Bryant Bradley,
photographer
MHPC.S.5383

Documentary Value

Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1878-1879.

Bryant Bradley,
photographer
MHPC.S.5384

Documentary Value

Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1879.

Bryant Bradley,
photographer
MHPC.S.5385

Documentary Value

Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1880.

Bryant Bradley,
photographer
MHPC.S.5370

Documentary Value

Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1882.

Bryant Bradley,
photographer
MHPC.S.5369

Documentary Value

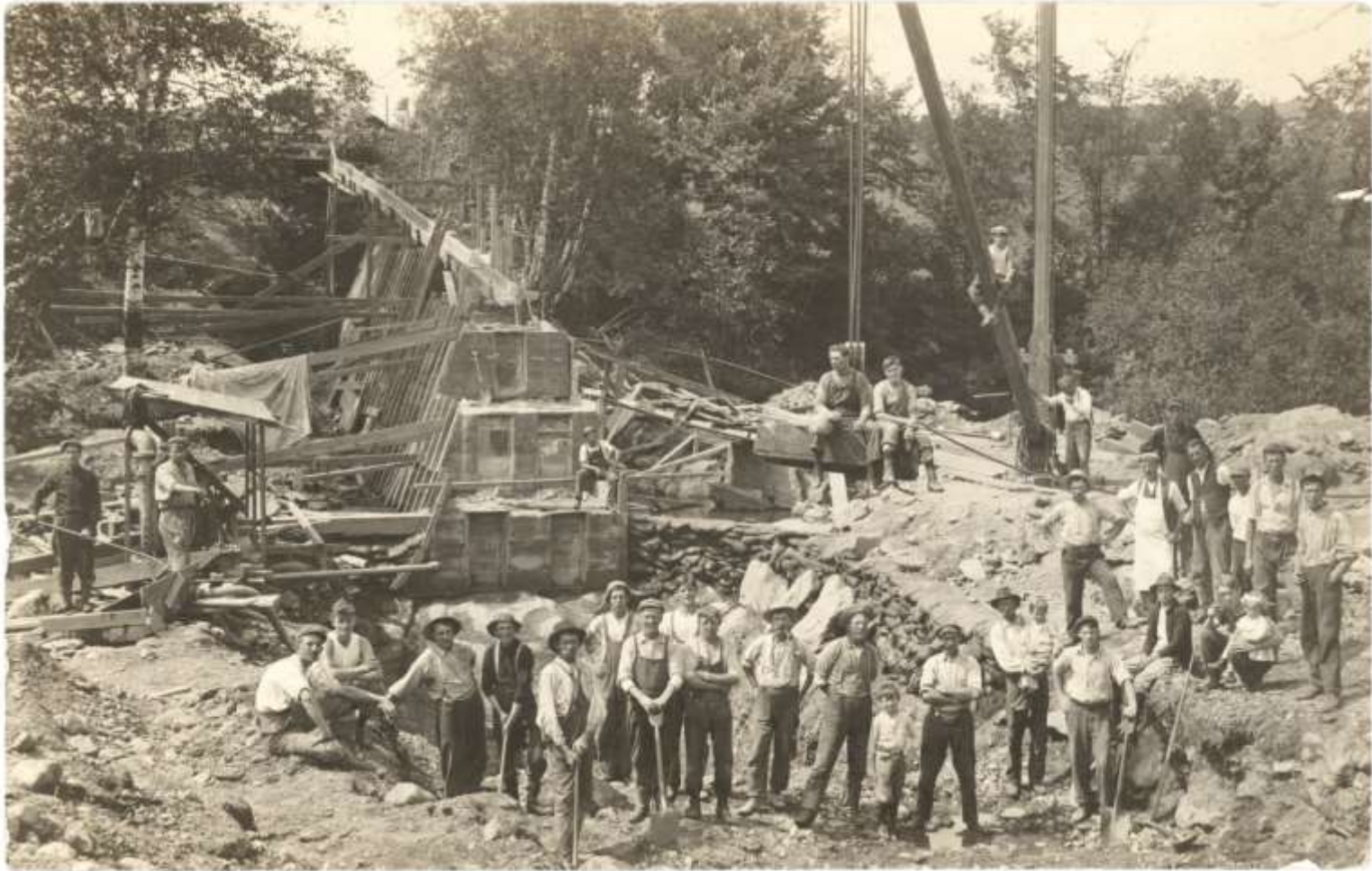
Bar Harbor's Growth as a Summer Resort, 1870-1886



Bar Harbor from
Hamilton Hill,
1886.

Bryant Bradley,
photographer
MHPC.S.5368

Local scene + Local photographer + Local user
= Local Interest



Sennebec Dam work crew, Union, 1912.
Frank W. Cunningham, photographer. MHPC.PC.4603

Local scene + Local photographer + Local user
= Local Interest



“Union 8/26/12 / This will give / you an Idear [sic] / of what I have / bin [sic] doing this / summer the / dam is to be 240 ft / long and aboit [sic] 20 ft / of cement in deepst [sic] place / M.S.W.”

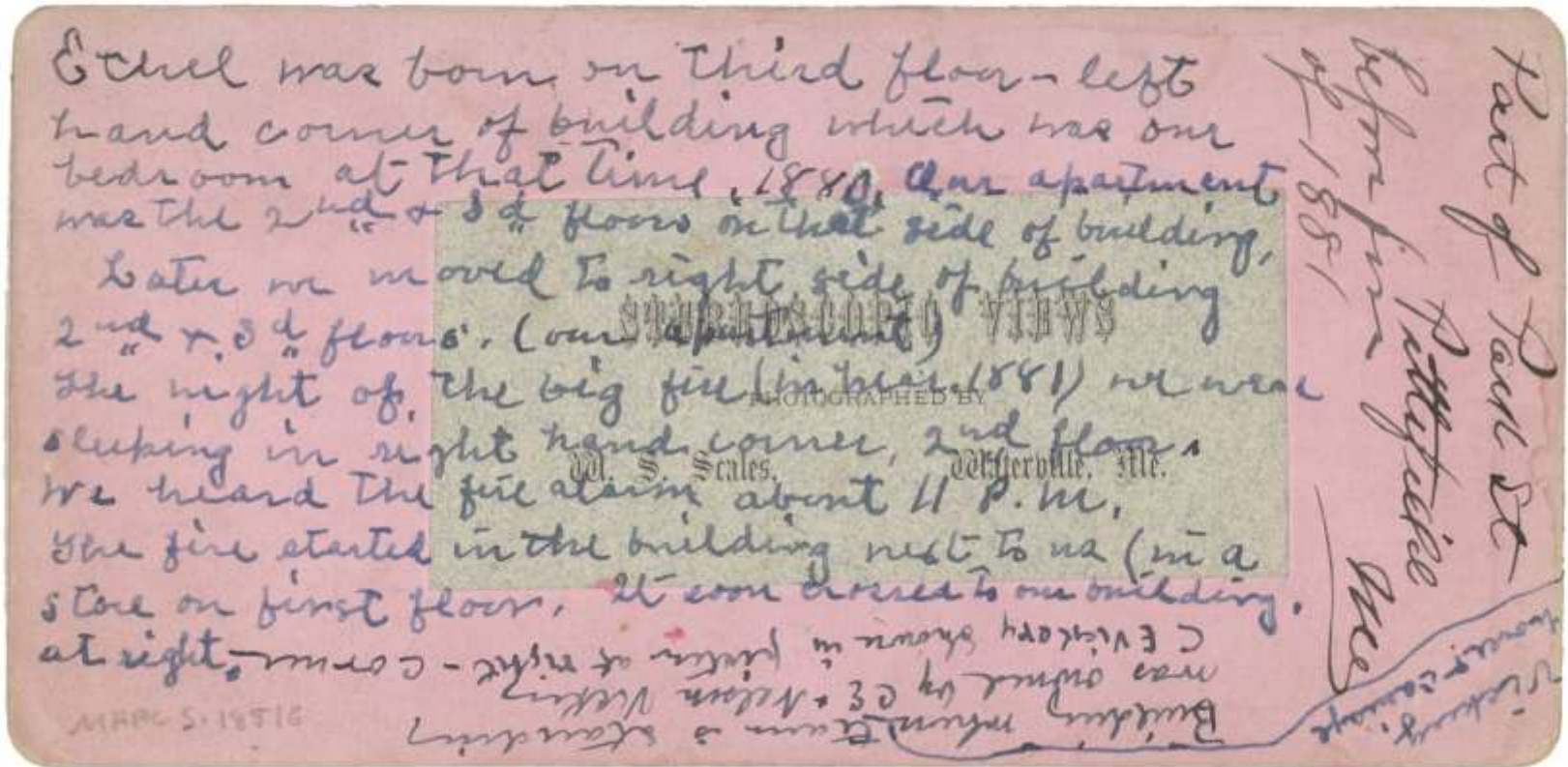
Message from Sennebec Dam worker to acquaintance.
MHPC.PC.4603

Local scene + Local photographer + Local user
= Local Interest



Vickery buildings, Park St., Pittsfield, c. 1878 (burned 1881).
William Scales, photographer. MHPC.S.18516

Local scene + Local photographer + Local user = Local Interest



“Ethel was born on third floor - left / hand corner of building which was our / bedroom at that time, 1880. Our apartment / was the 2nd & 3rd floors on that side of building. / Later we moved to right side of building / 2nd & 3rd floors. (our apartment) / The night of the big fire (in Mar. 1881) we were / sleeping in right hand corner, 2nd floor. / We heard the fire alarm about 11 P. M. / The fire started in the building next to us (in a / store on the first floor. It soon crossed to our building, / at right.”

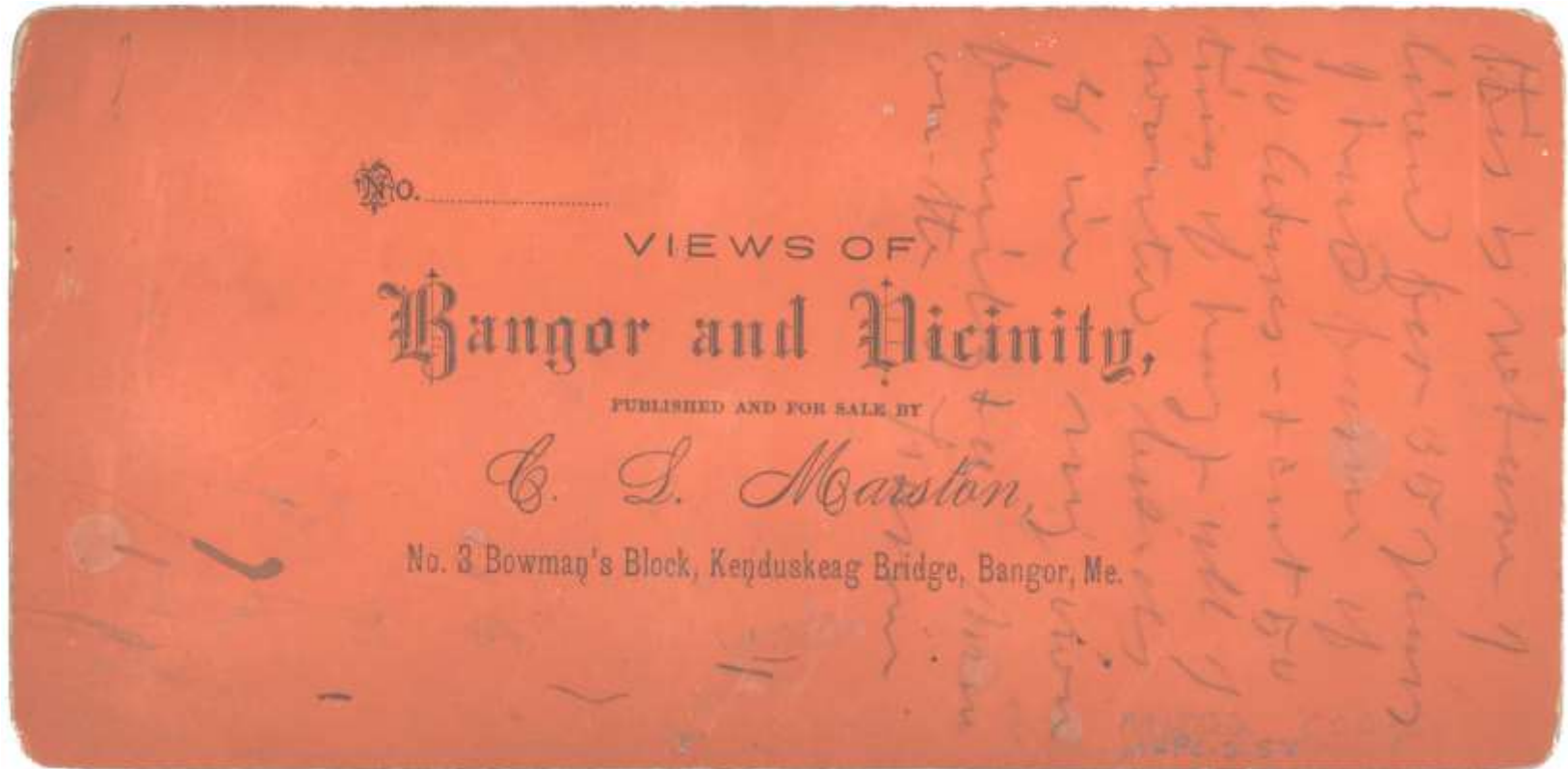
Account of living in Vickery buildings at start of “Great Fire” of 1881.

Local scene + Local photographer + Local user
= Local Interest



George W. Spratt residence, State St., Bangor, c. 1876.
Charles L. Marston, photographer. MHPC.S.58

Local scene + Local photographer + Local user
= Local Interest



“This is where I / lived for 35 years / I had farm of /40 Akres [sic]- & cut 50 / tons of
hay & well of / worter [sic] besides / 8 in my own / family & a man / on the farm”

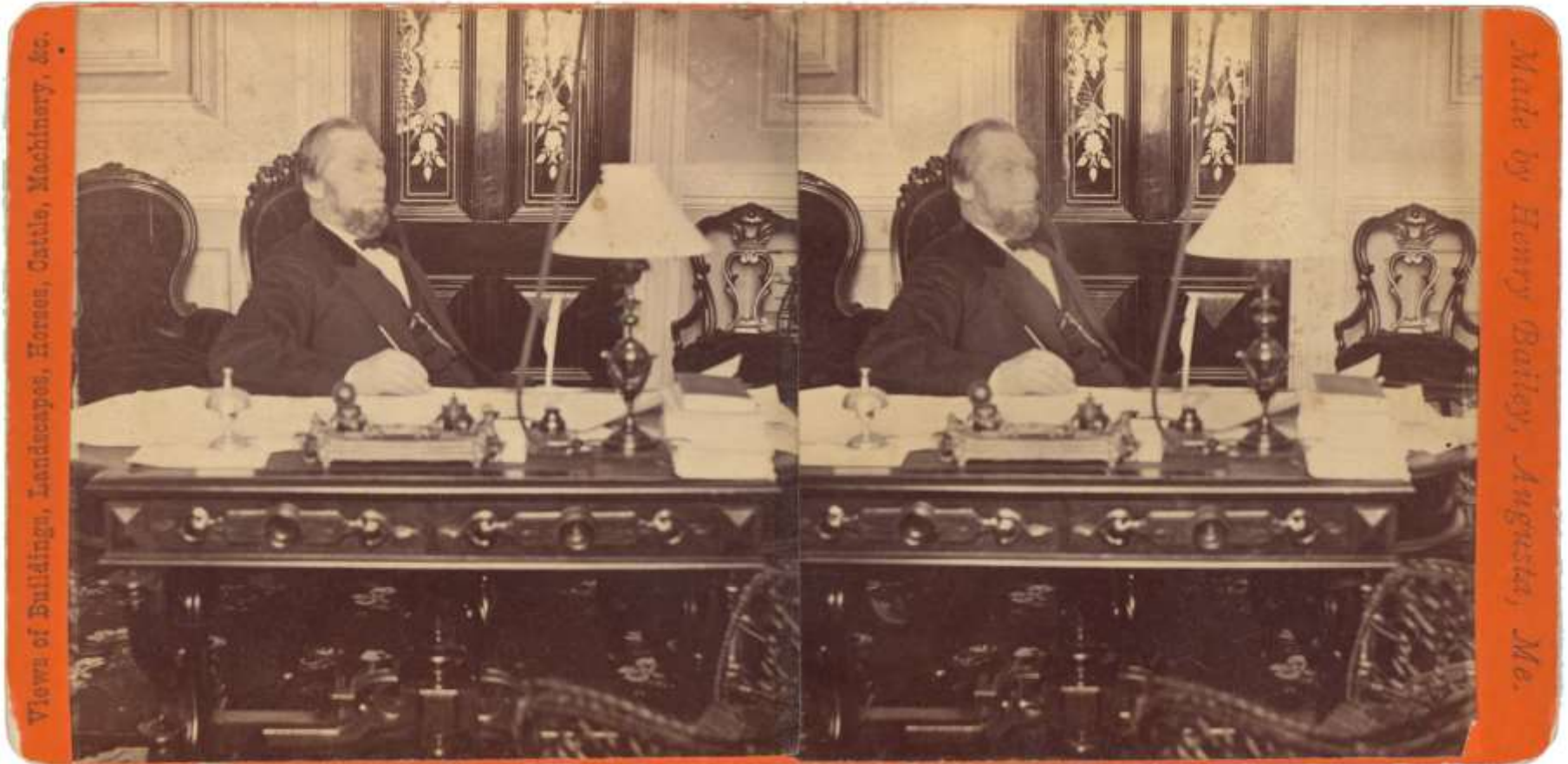
Caption by member of Spratt household about the family farm.
MHPC.S.58

Direct look at history, high and low



Governor Joshua Lawrence Chamberlain (1828-1914), c. 1869.
Manly G. Trask, photographer. MHPC.S.4559

Direct look at history, high and low



Governor Sidney Perham (1819-1907) in his office, Augusta, 1871-1874.
Henry Bailey, photographer. MHPC.S.872

Direct look at history, high and low



Women and children in Continental Mills spinning room, Lewiston, 1885-1889.
Henri Larocque, photographer. MHPC.S.3401

Direct look at history, high and low



Laundry day on Matinicus Island, c. 1877.
J. Henry Allen, photographer. MHPC.S.11369

Direct look at history, high and low



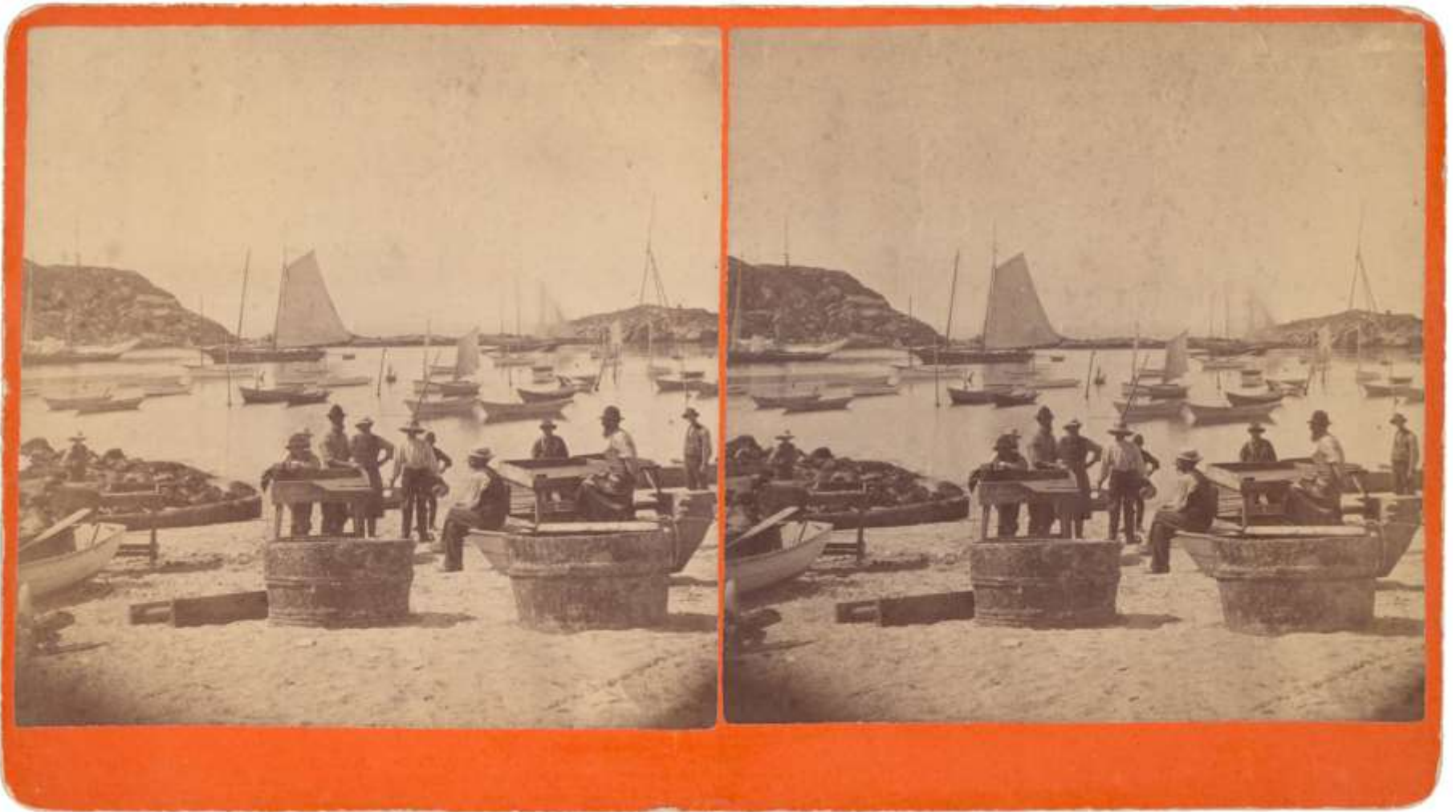
Women wiring hats in factory, Lewiston or Auburn, c. 1875.
Unknown photographer. MHPC.S.3886

Direct look at history, high and low



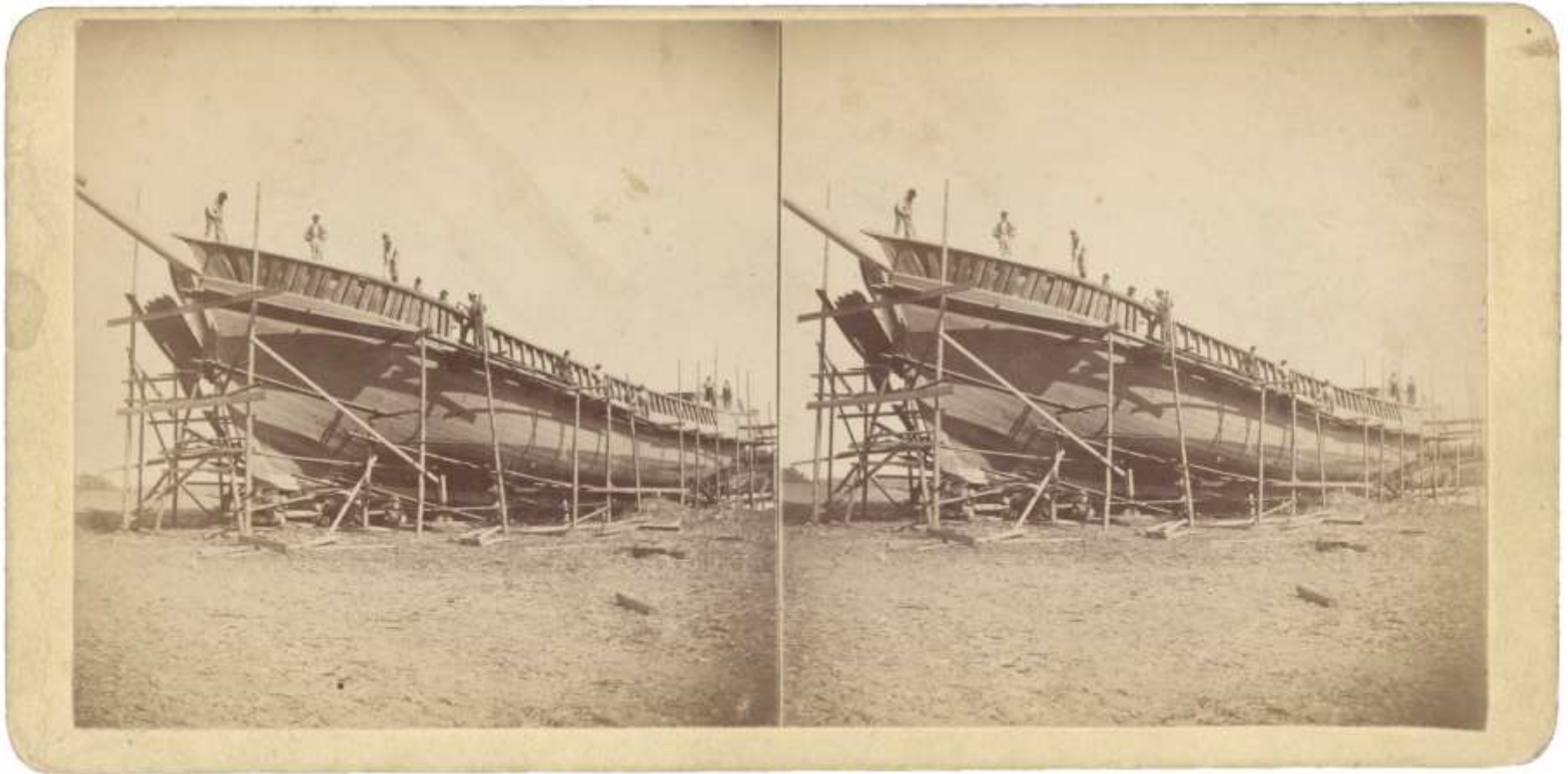
Black freedmen working at spoil dump of Merrill quarry, Brownville, c. 1870.
Amos L. Hinds, photographer. MHPC.S.7197

Direct look at history, high and low



Processing the catch on Fish Beach, Monhegan Island, c. 1880.
Unknown photographer. MHPC.S.11570

Direct look at history, high and low



Planking a vessel at the Saco Shipbuilding Company yard, c. 1878.
Unknown photographer. MHPC.S.15044

Direct look at history, high and low



"Joan of York," York, c. 1870.
O. H. Copeland, photographer. MHPC.S.17949

Direct look at history, high and low



Marie Pelagie Nicola (1775-1867), a.k.a. Molly Molasses, published 1869.
Manly G. Trask, photographer. MHPC.S.18345

Direct look at history, high and low



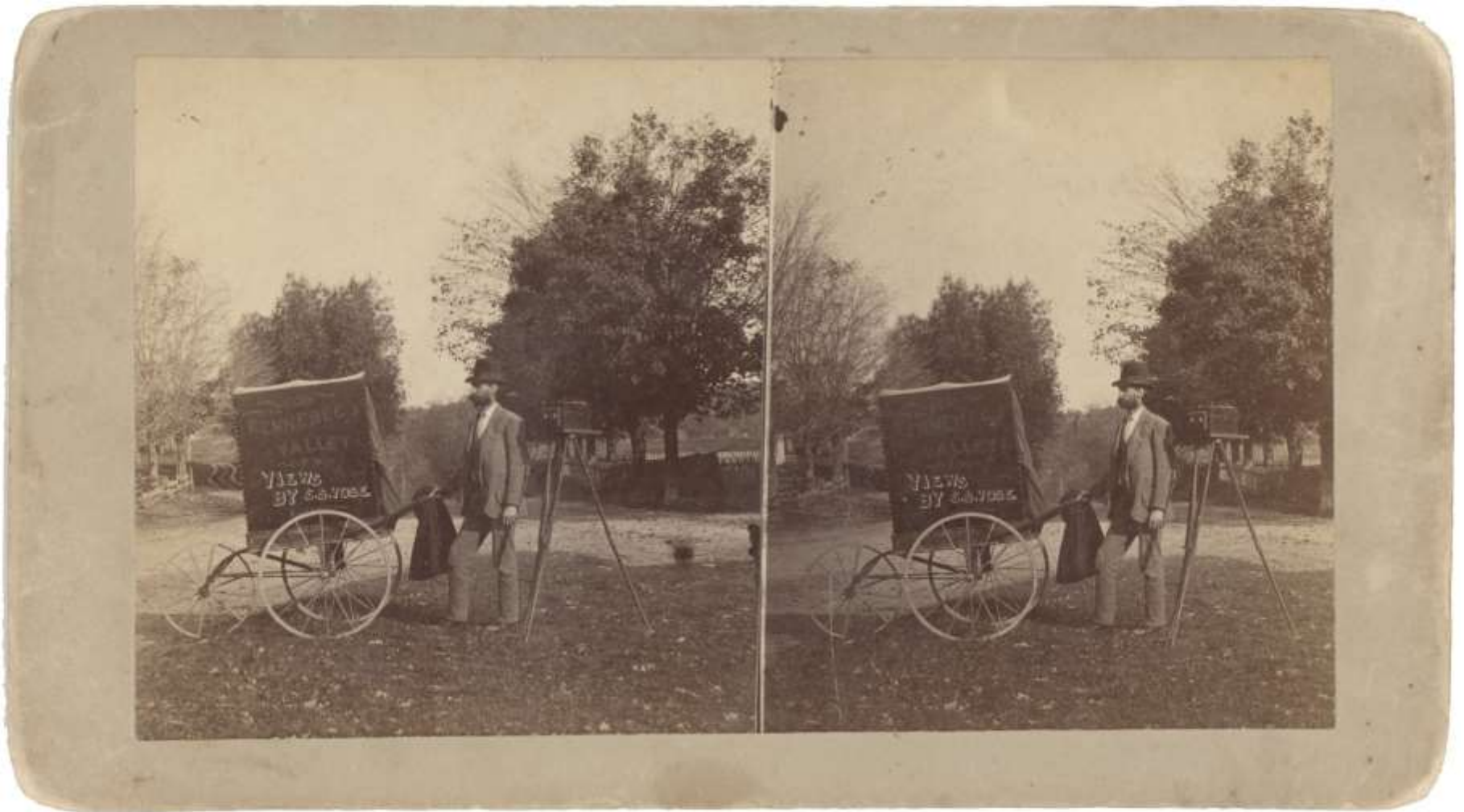
Indigent settlers at Lower Dallas (a.k.a. "Boobytown"), Dallas Plantation, c. 1875.
Harrison P. Dill, publisher. MHPC.S.13949

Direct look at history, high and low



Self-portrait of William P. Dean, Bowdoin College East Grant Township, c. 1880.
William P. Dean, photographer. MHPC.S.9847

Direct look at history, high and low



Sebastian S. Vose with mobile darkroom and camera, Skowhegan 1871-1873.
S. S. Vose, photographer. MHPC.S.15505

Photographs speak to each other, to other collections



“Hanoverian Family” (William H. Hatch and family) with instruments, Cornish, 1880-1882.
Unknown photographer. MHPC.S.8502



“Hanoverian Family” (William H. Hatch and family) with instruments, Cottage Grove Park, Old Orchard, 1877-1887
A. Judson Whittemore, photographer. MHPC.S.13147

Cataloging the Cornish view allowed later identification of the Old Orchard view.

Photographs speak to each other, to other collections



Wilton village from Bass Hill, Flavius Goodspeed house in foreground, post-1903.

Bicknell Manufacturing Co., publisher. MHPC.PC.4239

Photographs speak to each other, to other collections



Flavius Goodspeed house, detail.
MHPC.PC.4239



Weather vane, Flavius Goodspeed house.
Maine State Museum, 2017.63.1
Museum identified and acquired at auction because
of postcard

Stereographs in Your Collections

A Primer

Picturesque Views

Novelties of Ancient and Modern Art.

WONDERS OF ANCIENT RUINS.



MOUNTAIN, VALLEY AND STREAM.

Architecture and Landscape.

Of all Countries.

With the Stereoscope, by the fireside, one can wander through strange cities and sunny valleys, over bleak mountains, or delve among the wonderful ruins of the past. [Over.]

Advertising stereograph, druggist Uriah W. Curtis, Addison, c. 1878
MHPC.S.1

The Stereograph Era:

- Commercial stereoscope and stereographs first exhibited in 1850
- Introduced to U.S. in 1854
- Holmes stereoscope (1860) launches popular craze in U.S.
- Panic of 1873 takes a toll, craze wanes 1880s-1890
- National market consolidates 1890s-1920s; amateur stereography takes off; snapshot cameras change commercial photography industry
- Commercial stereographs relegated to educational material 1920s-1960s; stereography with color transparencies appear in 1930s-1940s

Dating by Photographic Process

A good non-specialist resource for identification:

Image Permanence Institute Graphics Atlas
(<http://graphicsatlas.org/identification>)

Dating by Photographic Process

Daguerreotype (used stereographically 1850-1860)



Henrietta Phillips McAllister, May 18, 1855

Library of Congress, LC-USZC4-4956 (color film copy transparency)

Dating by Photographic Process

Hyalotype/Collodion glass positive (used
stereographically 1854-1865)



John B. Brown family in front of "Bramhall," Vaughan St., Portland, 1858-1860.

Franklin White, photographer. MHPC.S.2545

Dating by Photographic Process

Tintype (ferrotype, melainotype) (used
stereographically 1856-1860s)

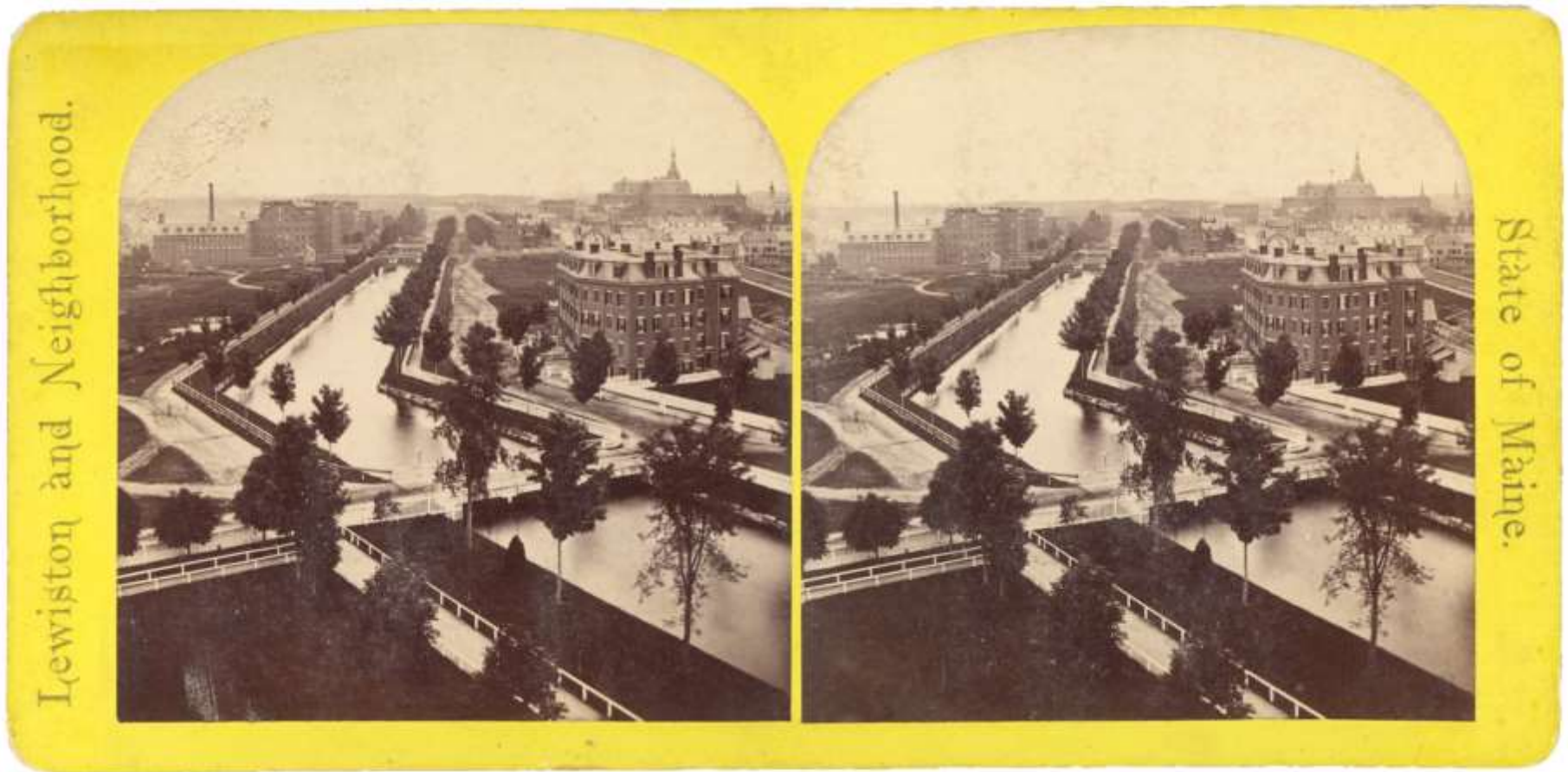


Centre Street, Bath, c. 1867.

George W. Barnes, photographer. MHPC.S.6203

Dating by Photographic Process

Albumen print (used stereographically 1850s-1890s)



Canal No. 1 from Androscoquin Mill, Lewiston, c. 1874.

Unknown photographer. MHPC.S.3576

Dating by Photographic Process

Albumen "tissue" print (used stereographically 1858-1875)



Studio of Philip Henry Holmes, Gardiner c. 1870.
Unknown photographer. MHPC.S.9677

Dating by Photographic Process

Collodion print (used stereographically 1885-1910)



Buffalo Bill's Wild West and Congress of Rough Riders parade, North St., Foxcroft, 1900.
Sumner J. Chase, photographer. MHPC.S.8838

Dating by Photographic Process

Gelatin silver print (used stereographically 1890s-1930s)



Cobbler in shop (probably Herman W. Sanborn), Wilton, c. 1905.

William H. Harris, photographer. MHPC.S.17608

Dating by Photographic Process

Gelatin silver print (used stereographically 1890s-1930s)

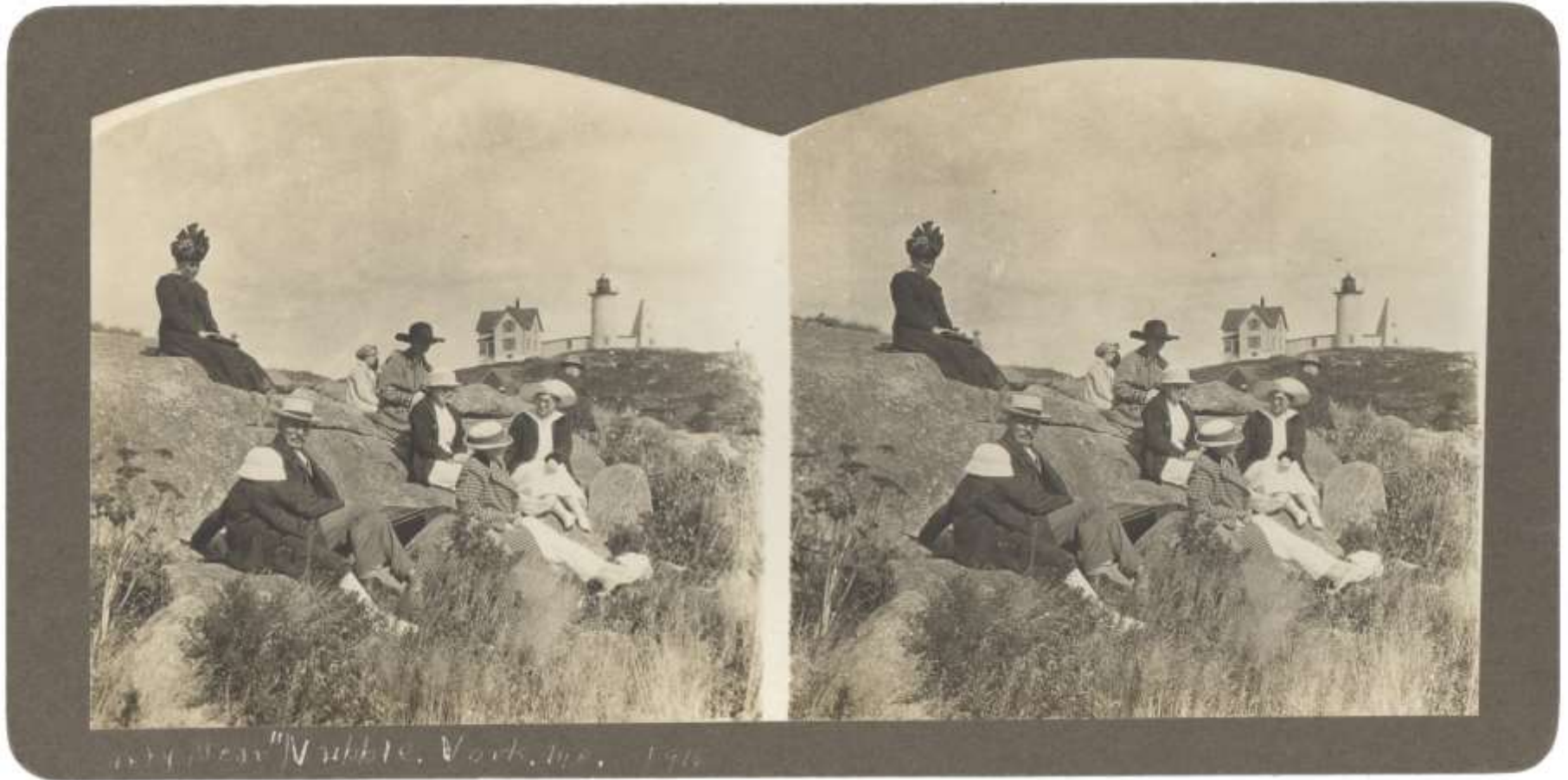


Bathers at Short Sands Beach, York, September 5, 1915.

Unknown photographer. MHPC.S.18062

Dating by Photographic Process

Gelatin silver print (used stereographically 1890s-1930s)



Tourists at Cape Neddick, York, 1916.

Unknown photographer. MHPC.S.18064

Dating by Photographic Process

Gelatin silver print (used stereographically 1890s-1930s)

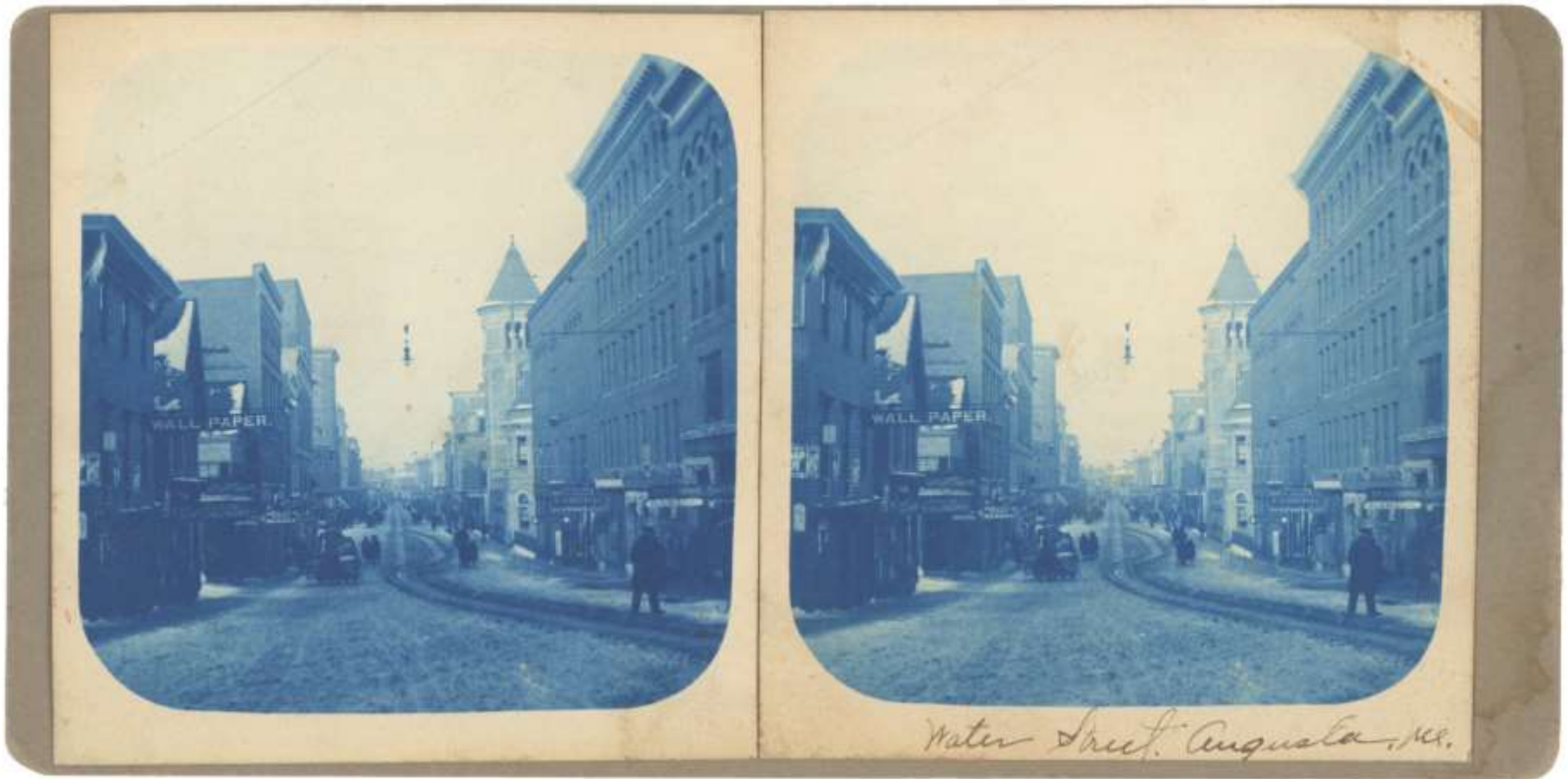


Aboard the excursion motorboat *Songo*, Naples, 1939.

Unknown photographer. MHPC.S.18217

Dating by Photographic Process

Cyanotype (used stereographically 1900s-1920s)



Water Street, Augusta, about 1900.

Unknown photographer (possibly Raymond Meservey). MHPC.S.4240

Dating by Mount Size



“Standard” mount, 3 ½ in. x 7 in.: 1850s-1930s

“Cabinet”, “Deluxe,” “Imperial” mount, 4 in. x 7 in.—5 in. x 7 in.: 1873-c.1890

“Boudoir” mount: 5 ½ in. x 8 ½ in.: 1880s-1890s

Dating by Mount Color



Mount Color:

Only a rough indicator of date

- White, cream, ivory, gray (mfg. 1854-1862)
- Dull grays, matte browns (early 1860s)
- Yellows dominant 1862-1868, but also widely used into 1870s
- Blue, green, violet, pink common c. 1868-1875
- Red, orange, pink (esp. 2-sided orange/pink) popular 1870s-mid 1880s
- Buff/tan late 1870s-1890s
- Dark gray 1890s-1940s
- Black 1900-1910
- Some amateur mounts self-made, highly irregular

Corner style:

Approximate dating

- Square corners at first
- Round-corner cutter patented 1868
- Square-corner stock still for sale in 1876

Curved mount:

- 'Bowed' mount introduced by Kilburn Bros. 1879

Civil War Revenue Stamps



Diamond Cove, Casco Bay, 1865-1866.
Kilburn Brothers, photographer. MHPC.S.2027

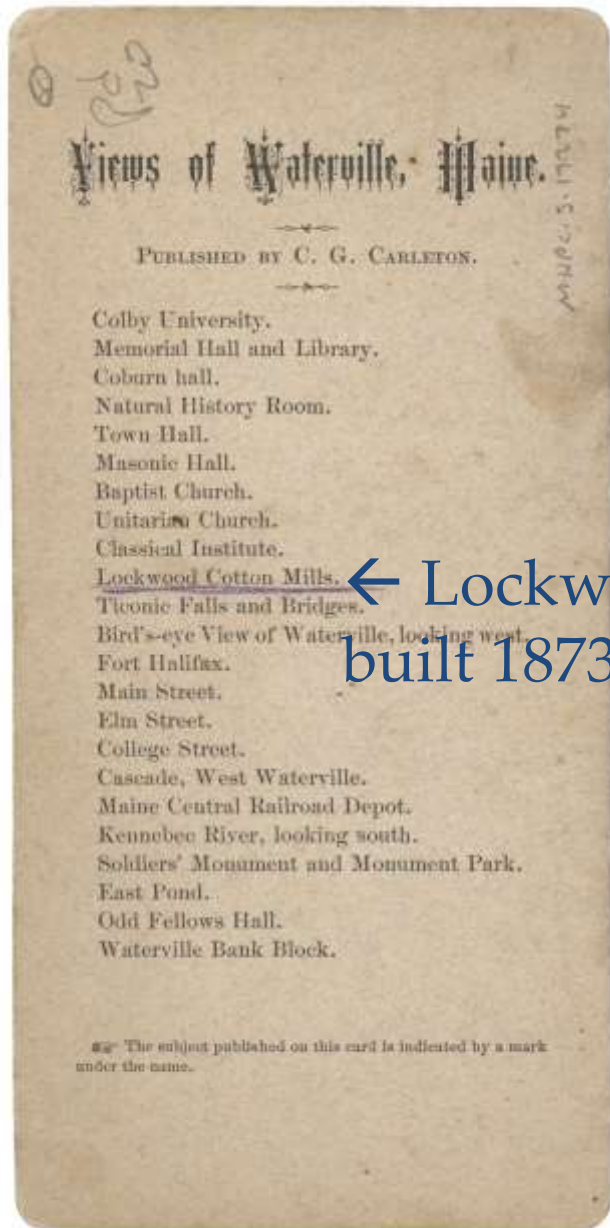
Civil War Revenue Stamps

Internal Revenue stamps:
Photographs sold Sept. 1, 1864-Jul.
31, 1866

- Supposed to be cancelled with photographer's initials and date of sale; not always done
- Fade mark may show where stamp once was, but other (advertising) labels also sometimes affixed
- Collector interest occasionally provokes missing or counterfeit stamps

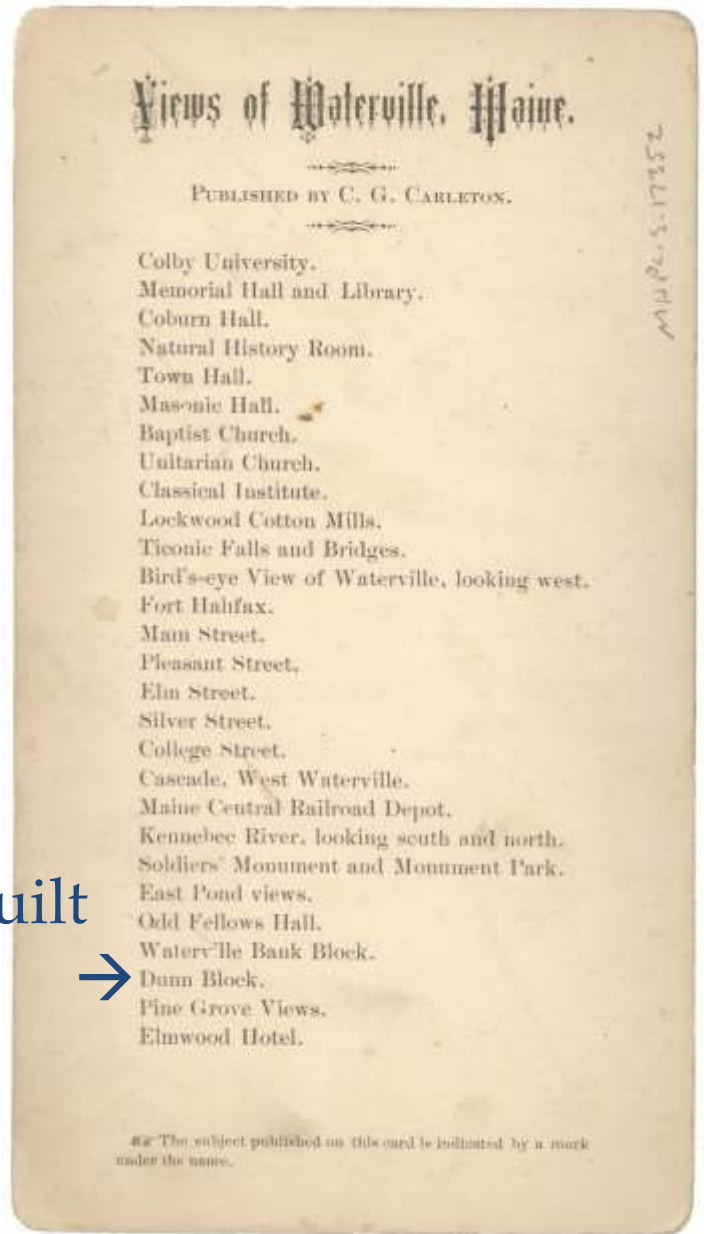


Dating by Series



← Lockwood Mill No. 1
built 1873-1875

Dunn Block built
1879-1880



Pitfalls of Identification

Photography vs. Publication



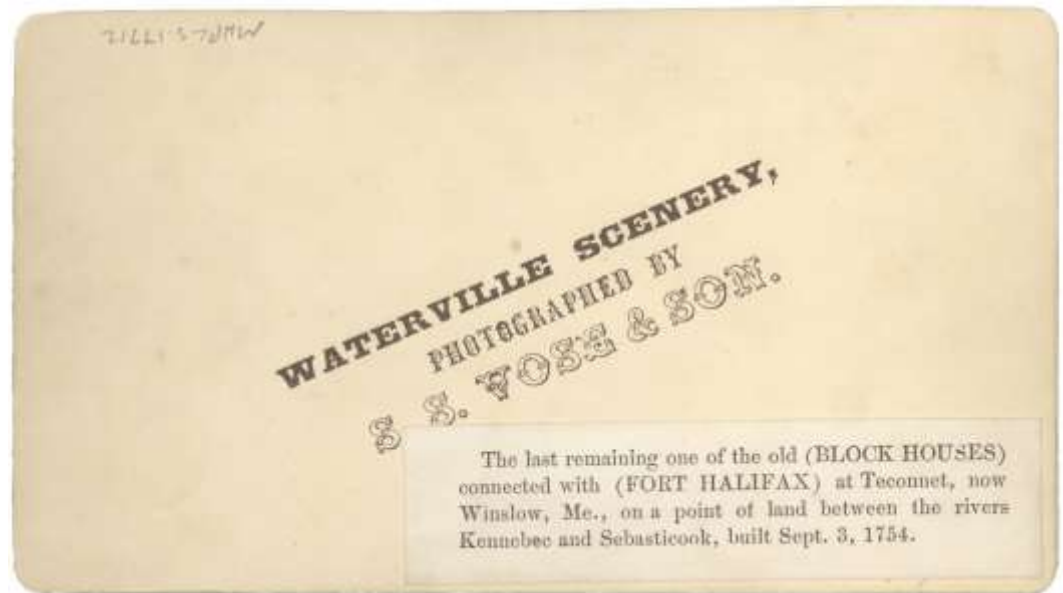
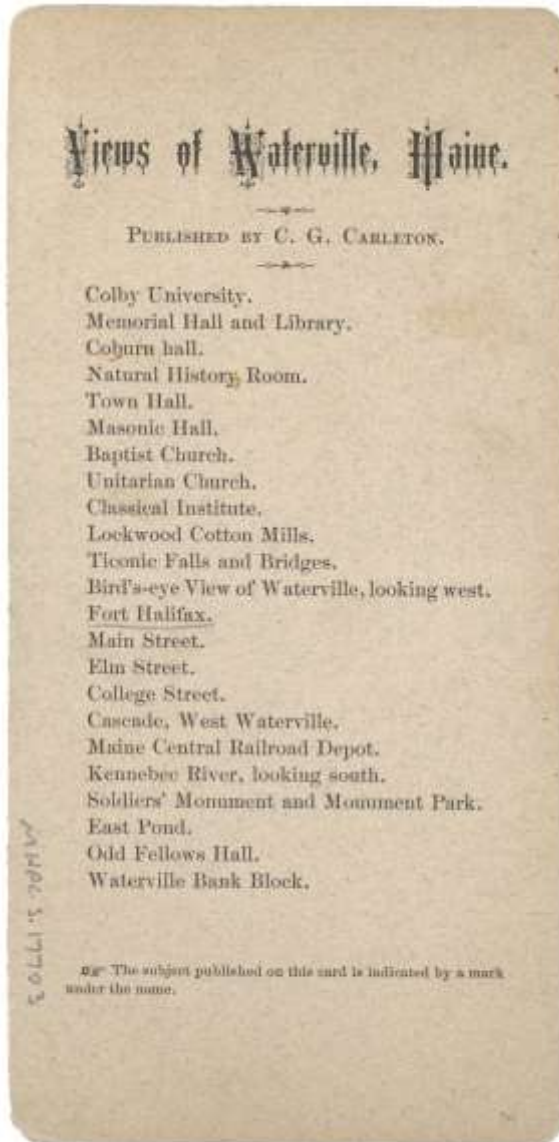
Fort Halifax, Winslow, after 1875.
Charles G. Carleton, photographer
MHPC.S.17703



Fort Halifax, Winslow, c. 1870
Sebastian S. Vose, photographer
MHPC.S.17713

Photography vs. Publication

- C. G. Carleton active 1860s-1890
- Series dates mount to 1875 or later, but prob. pre-1880.
- S. S. Vose & Son active 1881-1891
- Vose views widely republished by him and others



Photography vs. Publication

- Visual inspection reveals better condition of walls and roof in Carleton view
- History of Fort Halifax confirms 1870 repairs by private parties; new roof in 1875 by Lockwood Co. when it purchased site
- Carleton view not published earlier than 1875, not later than 1880s
- Vose view not published before 1881

Therefore, Vose view published about 10-20 years after first photographed; Carleton view published within 5 years of photographing

Reuse of Photographs

Negatives were often republished by their original photographers, sold or licensed to other photographers or publishers, transferred to other photographers when a business was sold, or outright pirated.

The names on a stereograph are not necessarily the names of the original photographer and publisher— they will help date the stereograph but not necessarily the original photo.

Reuse of Photographs



Northerly view of Camden-Lincolnville turnpike and Megunticook Lake, Camden.

Hanson A. Mills, photographer

Reuse of Photographs



1865-1868



1868-1873



1868-1873



1869-1875



1870-1877



1873-1877

MHPC.S.7825
MHPC.S.7826
MHPC.S.7827
MHPC.S.7828
MHPC.S.7829
MHPC.S.7830
MHPC.S.7831



1876-1885

Hanson Albert Mills
Active in Camden
about 1865-1885

Diffusion of Photographs



Temple sawmill, Moscow,
c. 1872
Sebastian S. Vose, photographer

Diffusion of Photographs



MHPC.S.11949
Pub. S. S. Vose
1871-1873



MHPC.S.11950
Pub. Vose & Co.
1874-1875



MHPC.S.11951
Pub. Vose & Paul
1876-1879



MHPC.S.11954
Pub. Bachelder,
C. Pollock, agent
1871-1874



MHPC.S.11955
Pub. Bachelder,
J. Bates, agent
1871-1872



MHPC.S.11956
Stereoscopic Gems
1871-1879



MHPC.S.11957
Pub. for F. F. Powers
1871-1879



MHPC.S.11958
Artistic Series, Gems
of Maine Scenery
1871-1879



MHPC.S.11959
Misc. Series of
Stereoscopic Gems
1871-1879



MHPC.S.11960
Pub. for Bixby & Buck
1872-1879



MHPC.S.11961
Pub. for N. R. Ramsdell,
Boston 98 Cent Store
1871-1879

“Successor to...”



Alewife fishing at the lower falls,
Waldoboro, 1873-74 or 1881-1883.

Asa H. Lane, photographer (active in
Waldoboro 1870-1883)
MHPC.S.16964

Alewife fishing at the lower falls,
Waldoboro, 1873-74 or 1881-1883.

E. A. Noble, publisher (successor to
Lane, active in Waldoboro 1883-1886)
MHPC.S.16965

“Successor to...”



Ice storm at Kaler's Corner,
Waldoboro, Dec. 1885-Jan. 1886.

E. A. Noble, photographer (active in
Waldoboro 1883-1886)
MHPC.S.17069

Ice storm at Kaler's Corner,
Waldoboro, Dec. 1885-Jan. 1886.

Edward N. Wight, publisher
(successor to J. M. Whittemore, active
in Waldoboro 1887-1894)
MHPC.S.17070

“Successor to...”



Alewife fishing at the lower falls, Waldoboro, 1873-74 or 1881-1883.

Wet collodion negative in E. Joseph Leighton Collection (active in Lincoln Co. 1900s-1940s)

Maine State Museum, 91.26.196

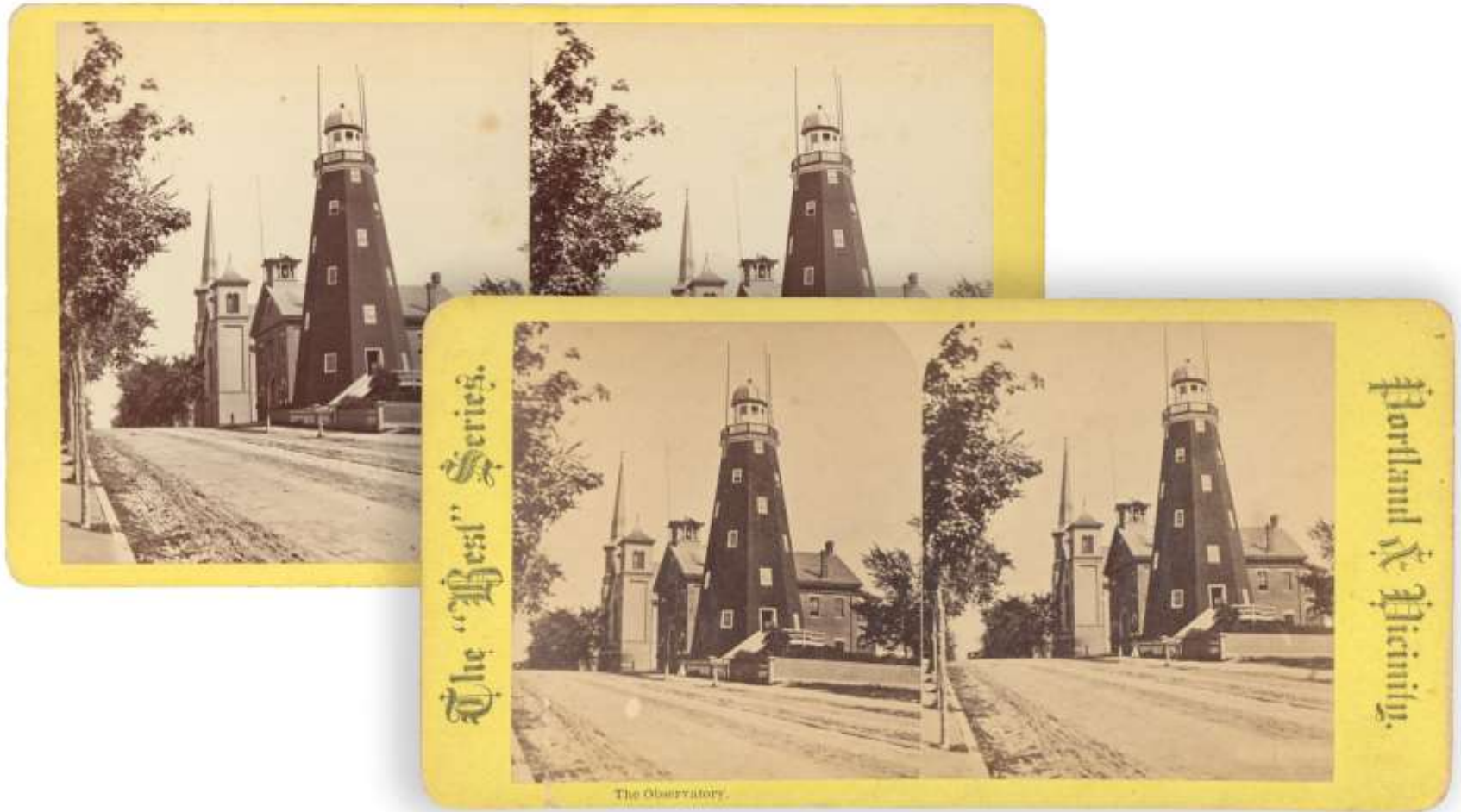
Piracy!

Stereographs were also duplicated by directly photographing published stereographs, and republishing them with mounts cropped out under one's own imprint.

Indicated by visible print edges in copied image.

Generally poorer-quality prints on cheap mounts. Best Manufacturing Co./Miller & Best prolific publisher of pirated images, but a common practice to generate new images for sale.

Piracy!



Observatory, Engine House No. 2, and Methodist Church, Munjoy Hill, Portland.

Top: Marquis F. King, photographer/publisher, 1873-1881. MHPC.S.2198

Bottom: Best Manufacturing Co., publisher, c. 1880. MHPC.S.1652

Piracy!

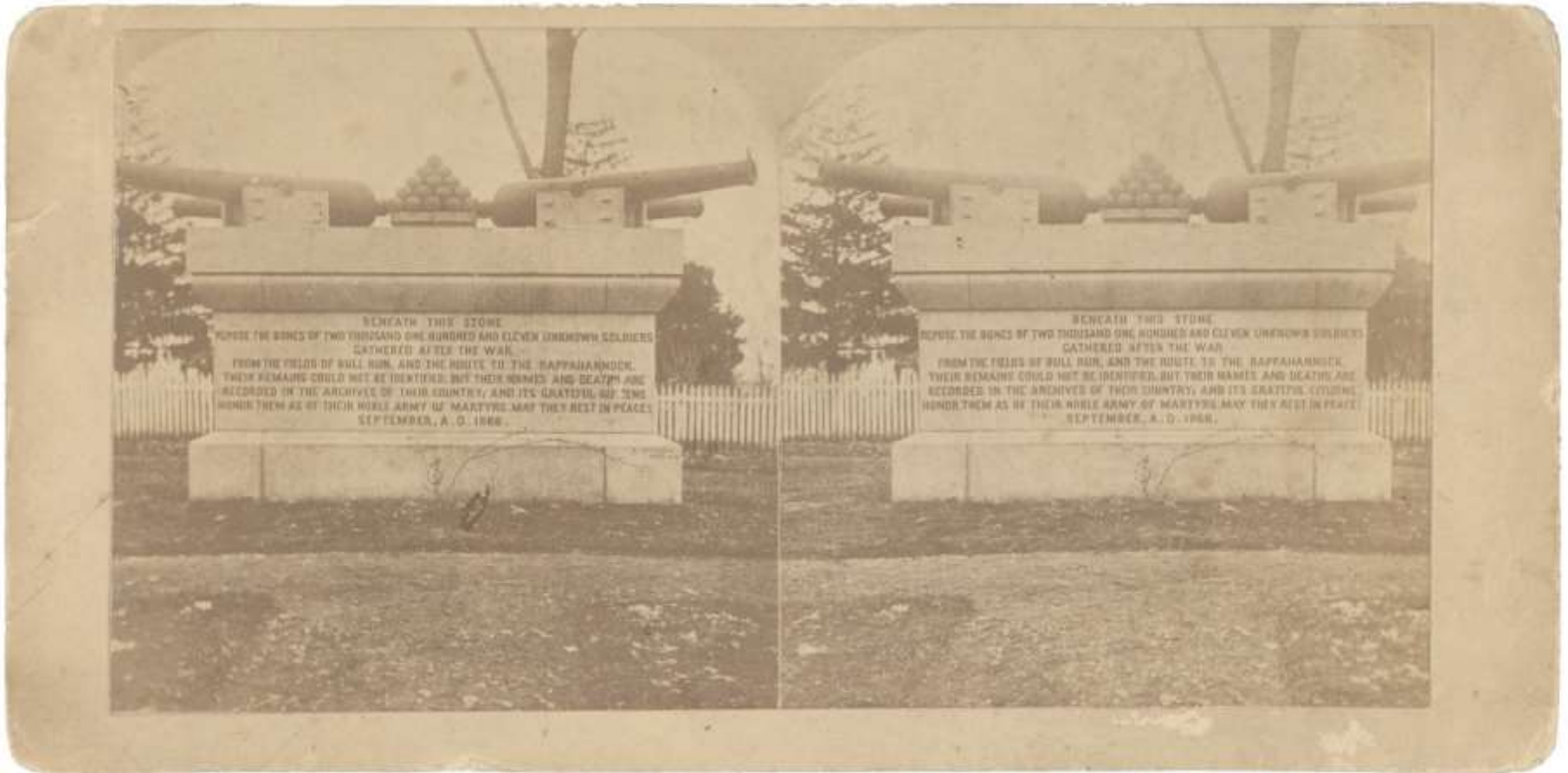


Hanging Bridge in Royal Gorge, Canon City, Colorado.

Unknown photographer. C. A. Paul, publisher (1879-1882).

MHPC.S.15427

Piracy!



Civil War Unknowns Monument, Arlington National Cemetery, Virginia.

Bell & Bro., photographer (1860-1876). S. S. Vose & Son, publisher (1881-1890).
MHPC.S.17433

Trick Photography: “In the Pale Moonlight”

Photographic syntax: The difference between reality and the rendering of reality by photographic technology (also between the intent of the photographer and the outcome of his process) discernable as visual signatures in photographic images.

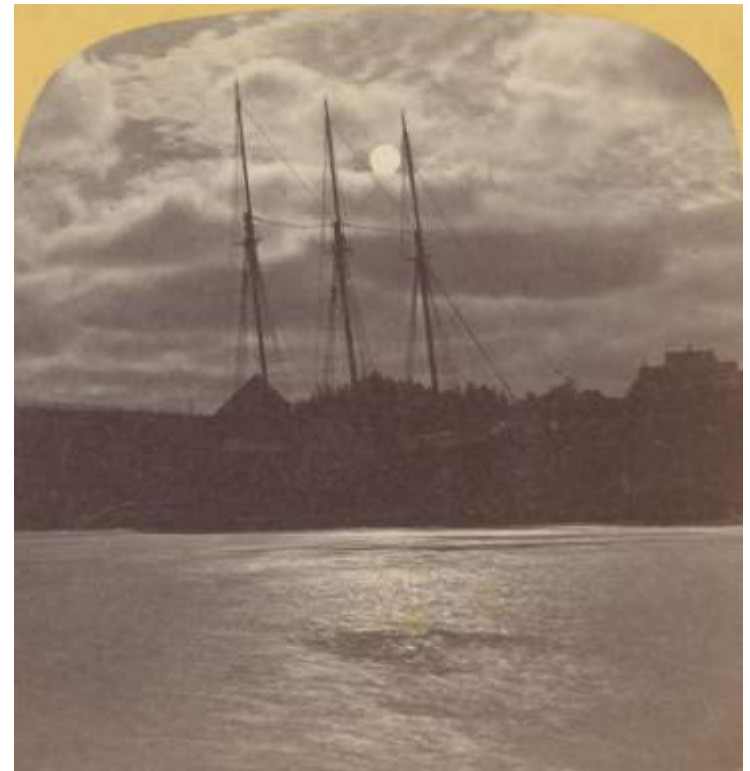
Learning to ‘read’ photographs is useful to the cataloging process.

See *The Keepers of Light: A History & Working Guide to Early Photographic Processes* by William Crawford

Trick Photography: “In the Pale Moonlight”



“Moonlight (Casco Bay)”, c. 1870.
Amos L. Hinds, photographer. MHPC.S.2003



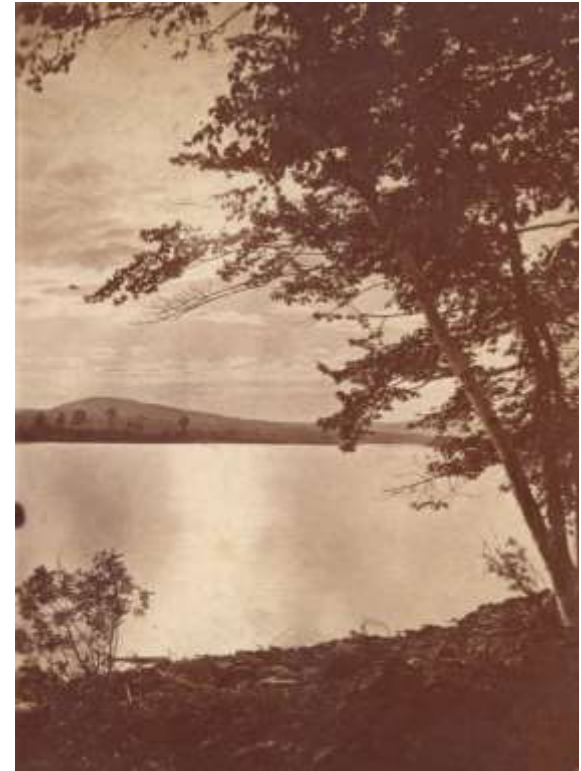
“Moonlight on George’s River”, 1870.
Enoch Chase Fernald, photographer.
MHPC.16442

‘Moon’ is crisp circle imposed over clouds. Note extent of sky illuminated and water detail in Hinds view.

Trick Photography: “In the Pale Moonlight”



“Eagle Lake by Moonlight, Mt.
Desert, Me.”, c. 1880.
Bryant Bradley, photographer. MHPC.S.5284



“Moonlight on Lake Canaan”, c. 1880.
James Polk Armbrust, photographer/Frank H.
Crockett, publisher. MHPC.14437

Note sharpness of water detail in Bradley view and extent of sky illumination and shadow detail in Armbrust view.

Trick Photography: “In the Pale Moonlight”



“Moonlight scene at Old Orchard Beach”, 1876-1880.

James O. Durgan, photographer. MHPC.S.13317



“Camden Harbor by Moonlight”, c. 1880.

H. A. Mills, photographer. MHPC.8052

Durgan view possibly an underexposed sunrise. Mills view plausibly moonlit.

Trick Photography: “In the Pale Moonlight”



Winter moon over North Jay, c. 1900.
Unknown photographer. MHPC.S.18677

- Motion blur of moon a dead giveaway — reveals exposure time greater than 2 seconds and shorter than 10 minutes (1/6 diameter of blur)
- Sky and snow about equal brightness; both dark despite long exposure
- Low contrast, no ground shadows, poorly-lit dark areas — no major unaccounted-for light source

Looks Like a Duck, But...

Stereographic cameras could be used to create two separate exposures on one negative to save cost.

Individual prints could also be mounted side-by-side on one mount, creating the appearance of a stereograph.

'Folk stereoviews' were sometimes made by mounting two postcards or prints, cut to size, side-by-side on one mount.

Looks Like a Duck, But...



Four young women in Philpot's studio. Southern Maine, c. 1885
Fred C. Philpot, photographer. Maine State Museum, 2017.64.28

Looks Like a Duck, But...



Two young men in Merrill's studio, Waterville, 1891-1893
Elwood G. Merrill, photographer. MHPC.PP.28



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