Finding Aid for the Israel Stollman Collection of Stereographs

Beth Ann Guynn
Descriptive Summary

**Title:** Israel Stollman Collection of Stereographs

**Date (inclusive):** 1850-1979, undated

**Number:** 2005.R.11

**Creator/Collector:** Stollman, Israel

**Physical Description:** 61.4 Linear Feet (84 boxes, 2 flatfile folders, 1 roll)

**Repository:**
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu

**Abstract:** Comprising over 9,100 items, the majority of which are card stereographs (mounted photographic prints), the Israel Stollman collection of stereographs focuses on views of cities and urban areas, especially in the United States. As such the collection is not only a significant resource on the development of modern urban sites, it also encapsulates the production of stereographs, which flourished from the 1850s through the 1930s. The collection also contains a small number of transparencies and images printed on glass in the form of stereographs and lantern slides, a collection of stereo viewers, and small amount of related ephemera.

**Request Materials:** Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

**Language:** Collection material is in English with some French and German.

**Biographical/Historical Note**

Israel Stollman, FAICP, was a renowned American urban planner. He was born in 1923 on the Lower East Side of New York, the son of Russian Jewish immigrants. Stollman completed a B.S. in social science with an independent major in housing and planning from City College of New York in 1947 after taking two-and-one-half years off during World War II to serve in the Army Air Corps. The following year he received a master's degree in city planning from the Massachusetts Institute of Technology.

Stollman was then hired by the Cleveland Planning Commission as a junior planner and he also taught at Western Reserve University. In 1951 he became assistant planning director for the city of Youngstown, Ohio and rose to the position of planning director before joining the faculty of Ohio State University in 1957, where he was instrumental in establishing its graduate program in city and regional planning. He directed that program for the next decade.

Upon the death of Dennis O'Harrow in 1968 Stollman became the executive director of the American Society of Planning Officials (ASPO) in Chicago. During the 1970s Stollman concentrated his tenure on recruiting African-American members to the board of the ASPO, opening the planning field to minorities and preparing the merger of the ASPO with the American Institute of Planners (AIP), which resulted in the formation of the American Planning Association (APA) in 1978. Stollman served as executive director of the APA until his retirement in 1994, after which he remained active in the organization. In 1999 he became a charter member of the American Institute of Certified Planners (AICP) College of Fellows. He also continued his teaching career at the University of Virginia Northern Virginia Center at Falls Church. Stollman died in Christchurch, New Zealand in 2005 while he and his wife Mary were visiting one of their three daughters.

**Access**

Open for use by qualified researchers.

**Publication Rights**

Contact Library Reproductions and Permissions.

**Preferred Citation**


http://hdl.handle.net/10020/cifa2005r11

**Acquisition Information**

From the stereo collection of Israel Stollman. Acquired in 2005.
**Finding Aid for the Israel Stollman Collection of Stereographs**

2005.R.11

Processing History
The collection was processed by Beth Guynn, Lily Tsukahira, Linda Kleiger and Jan Bender in 2009 and 2014.

Related Archival Materials
The Getty Research Library also holds another smaller collection of materials assembled by Israel Stollman, accession number 2009.R.18, Israel Stollman Collection of Stereographs and Postcards, 1860-1930, containing approximately 398 stereographs and one postcard album of approximately 383 postcards. Additional large stereograph collections assembled by the repository include accession numbers ZS 1, Expositions Stereograph Collection; ZS 2 Cities and Sites Stereograph collection; ZSG 2 Cities and Sites Glass Stereograph Collection and ZS 1 Expositions Stereograph Collection.

Scope and Content of Collection
Israel Stollman began building the present collection in 1957 when he was hired by Ohio State University, charged with establishing a new graduate program in city and regional planning. He intended the collection to be used as a teaching and study tool in the broadest sense of the word and continued to add to it throughout his career. In addition to using the collection for teaching urban planning, Stollman often used the perspectival qualities of stereographs to convince his private clients of particular design solutions.

Comprising over 9,100 items, the majority of which are card stereographs (mounted photographic prints), the focus of the collection is views of cities and urban areas, especially of the United States. As such, the collection is not only a significant resource on the development of modern urban sites, it also encapsulates the production of stereographs which flourished from the 1850s through the 1930s. Disseminated widely for both personal entertainment and as teaching aids, stereographs were influential conveyors of information that helped form popular perceptions about a region, an object, or another culture. Their images were often reinforced by the texts printed on their versos which usually conveyed a specific cultural bias.

The individual photographs in Series I form the core of the collection. Stollman collected these stereographs individually or in small groups. Stereographs of North America form almost half of this series. The cities of New York, Chicago and Washington D.C. are prominently represented. Major European cities and sites, especially those of France, Germany, Great Britain and Italy are also well-represented. Broadly speaking, over 95% of the stereographs deal with urban themes. Other subjects including landscapes and rural views, ancient sites, famous personalities, interiors, railroads, views of monuments and works of art, views of significant events and genre scenes and representations of local peoples can be found within the individual countries represented in the collection.

Views of national and international expositions ranging from the Crystal Palace (London, 1851) to the Century of Progress Exposition (Chicago, 1933 to 1934) are also present. These stereographs help to reinforce the relationship of the design of world’s fairs and the development of urban planning as a profession.

Nearly every major publisher of stereographs is represented in this series including the American Stereoscopic Company; B.W. Kilburn Company (Kilburn Brothers); Breveté; E. & H.T. Anthony; Ferrier et Soulier; H.C. White Co.; Griffith & Griffith; Keystone View Company; Léon et Lévy; London Stereoscopic Company; Stereo-Travel co.; Underwood & Underwood; Universal Photo Art Company; and the Universal Stereoscopic View Company.

Photographers of note include Charles Bierstadt; Adolphe Braun; Abel Brique; Giacomo Brogi; Francis Frith; Frank Mason Good; B.W. Kilburn; Eadweard Muybridge; Alfredo Noack; Robert Rive; Giorgio Sommer; James Valentine (Valentine & Sons); and George Washington Wilson. Approximately ten percent of the views are unique, that is taken by amateur or little-known photographers. These include early European views and American views by small-town photographers.

Series II is comprised of boxed sets, that is stereographs purchased as sets and usually sold housed in special boxes. In addition to a Keystone View Company, Tour of the World set, there are sets for individual countries, a set of stereographs documenting medical conditions, small format sets and sets of film positive stereographs.

Small groups of glass format stereographs and lantern slides representing a variety of countries are found in Series III. Most of these items are unsigned, but stereograph makers include Ferrier & Soulier and Breveté. A number of the glass lantern slides are hand-colored. Stollman collected a variety of stereoviewers ranging from free-standing pedestal viewers to handheld viewers to compact collapsible viewers; these objects are found in Series IV. Some of the viewers were made to accompany the stereoscopes produced by a specific publisher and are of a more mass-produced nature, while others, especially the nineteenth-century models made by opticians and cabinet makers as parlor pieces, exhibit the qualities of small pieces of finished cabinetry.

Finally, Series V comprises various materials loosely related to stereographs such as a printed sheet of stereoviews, price lists, and stereograph club literature.

Arrangement

**Subjects - Names**
- Good, Frank Mason
- Frith, Francis
- Kilburn, B.W. (Benjamin West)
- Braun, Adolphe
- Bierstadt, Charles
- Brogi, Giacomo
- Briquet, Abel
- Rive, Robert
- Wilson, G. W., 1823-1893 (George Washington)
- Sommer, Giorgio
- Noack, Alfredo
- Valentine, James

**Subjects - Corporate Bodies**
- B.W. Kilburn Company
- Ferrier et Soulier
- Breveté
- American Stereoscopic Company
- Keystone View Company
- Stereo-Travel Co
- Universal Stereoscopic View Co
- Universal Photo Art Co
- Griffith & Griffith
- London Stereoscopic Company
- Léon et Lévy
- Louisiana Purchase Exposition--(1904 : Saint Louis, Mo.)
- Pan-American Exposition--(1901 : Buffalo, N.Y.)
- Century of Progress International Exposition--(1933-1934 : Chicago, Ill.)
- H.C. White Co
- E. & H.T. Anthony (Firm)
- Interstate Industrial Exhibition--(1873 : Chicago, Ill.)
- Great Exhibition--(1851 : London, England)
- Exposition universelle de Paris en 1855
- World's Industrial and Cotton Centennial Exposition--(1884-1885 : New Orleans, La.)
- World's Columbian Exposition--(1893 : Chicago, Ill.)
- Californina Midwinter International Exposition--(1894 : San francisco, Calif.)
- Centennial Exhibition--(1876 : Philadelphia, Pa.)
- Exposition universelle de 1867 à Paris
- Exposition universelle internationale de 1900 (Paris, France)

**Subjects - Topics**
- Exhibitions

**Subjects - Places**
- Venezuela -- Description and travel
- Uruguay -- Description and travel
- Ukraine -- Description and travel
Sweden -- Description and travel
Wales -- Description and travel
Puerto Rico -- Description and travel
Saint Vincent and the Grenadines -- Description and travel
South Africa -- Description and travel
Sri Lanka -- Description and travel
Sudan -- Description and travel
Pakistan -- Description and travel
Panama -- Description and travel
Iceland -- Description and travel
Gibraltar -- Description and travel
Indonesia -- Description and travel
India -- Description and travel
Greenland -- Description and travel
Grenada -- Description and travel
Greece -- Description and travel
Hungary -- Description and travel
El Salvador -- Description and travel
Egypt -- Description and travel
Finland -- Description and travel
England -- Description and travel
Ireland -- Description and travel
Iran -- Description and travel
Ecuador -- Description and travel
Dominica -- Description and travel
Cuba -- Description and travel
Czechoslovakia -- Description and travel
Denmark -- Description and travel
Djibuti -- Description and travel
France -- Description and travel
Georgia (Republic) -- Description and travel
Colombia -- Description and travel
Congo -- Description and travel
Singapore -- Description and travel
Scotland -- Description and travel
Russia -- Description and travel
Portugal -- Description and travel
Poland -- Description and travel
Peru -- Description and travel
Palestine -- Description and travel
Philippines -- Description and travel
Norway -- Description and travel
Netherlands -- Description and travel
Yugoslavia -- Description and travel
United States -- Description and travel
Turkey -- Description and travel
Syria -- Description and travel
Switzerland -- Description and travel
Spain -- Description and travel
Malaysia -- Description and travel
Martinique -- Description and travel
Lebanon -- Description and travel
Malta -- Description and travel
Jordan -- Description and travel
Korea -- Description and travel
Nicaragua -- Description and travel
Outer space -- Description and travel
Italy -- Description and travel
Jamaica -- Description and travel
Jersey -- Description and travel
Israel -- Description and travel
Morocco -- Description and travel
Japan -- Description and travel
Mexico -- Description and travel
Monaco -- Description and travel
Bosnia -- Description and travel
Bolivia -- Description and travel
Bulgaria -- Description and travel
Brazil -- Description and travel
China -- Description and travel
Asia -- Description and travel
Bermuda -- Description and travel
Belgium -- Description and travel
Middle East -- Description and travel
Chile -- Description and travel
Canada -- Description and travel
North American -- Description and travel
Oceania -- Description and travel
Argentina -- Description and travel
Algeria -- Description and travel
Africa -- Description and travel
Australia -- Description and travel
Austria -- Description and travel

Genres and Forms of Material
Lantern slides -- 20th century
Lantern slides -- 19th century
Collotypes -- 19th century
Photographic transparencies -- 20th century
Collotypes -- 20th century
Photomechanical prints -- 19th century
Photomechanical prints -- 20th century
Albumen prints -- 19th century
Tissue stereographs -- 20th century
Stereographs -- 20th century
Stereographs -- 19th century
Hand-colored photographic prints -- 19th century
Series I. **Individual stereographs, 1850-1960**

Physical Description: 31.65 Linear Feet (49 boxes)

Scope and Content Note

Stollman collected these stereographs individually or in small groups. Stereographs of North America form almost half of this series, contained in twenty-two boxes. The cities of New York, Chicago and Washington D.C. are prominently represented. Major European cities and sites, especially those of France, Germany, Great Britain and Italy are also well-represented. Broadly speaking, over 95% of the stereographs deal with urban themes. Other images of more general subjects including landscapes and rural views, ancient sites, famous personalities, interiors, railroads, views of monuments and works of art, genre scenes and representations of local peoples can be found within the individual countries represented in the collection. Significant events such as the eruption of Mount Vesuvius in December 1861 and the coronation of Nicholas II in 1896 are also documented in the collection.

The series also contains views of national and international expositions ranging from the Crystal Palace (London, 1851) to the Century of Progress Exposition (Chicago 1933 to 1934). These stereographs help to reinforce the relationship of the design of world’s fairs and the development of urban planning as a profession.

Nearly every major publisher of stereographs is represented in this series including the American Stereoscopic Company; B.W. Kilburn Company (Kilburn Brothers); Breveté; E. & H.T. Anthony; Ferrier et Soulier; H.C. White Co.; Griffith & Griffith; Keystone View Company; Keystone View Company; Léon et Lévy; London Stereoscopic Company; Stereo-Travel Co.; Underwood & Underwood; Universal Photo Art Company; and the Universal Stereoscopic View Company.

Photographers of note include Charles Bierstadt; Adolphe Braun; Abel Briquet; Giacomo Brogi; Francis Frith; Frank Mason Good; B.W. Kilburn; Eadweard Muybridge; Alfredo Noack; Robert Rive; Giorgio Sommer; James Valentine (Valentine & Sons); and George Washington Wilson. Approximately ten percent of the views are unique, that is taken by amateur or little-known photographers. These include early European views and American views by small town photographers.

Arrangement

Arranged alphabetically by continent or geographical region (with a Roman numeral assigned to each box within the continent/region); then by country; and then by city, when appropriate. Continents/geographical regions include: Africa, Asia, Australia, Europe, Middle East, North America, Oceania. Stereographs featuring people are found at the end of each country. The United States stereographs are arranged by state and then city when appropriate. Outer Space and Expositions are the final categories.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Location</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>5, folder 2</td>
<td>Australia</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Europe</td>
<td>I (Austria-Denmark)</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>II (Finland-France I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cities are alphabetically arranged through Nîmes.</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>III (France II: Paris I)</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>IV (France III: Paris II)</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>V (France IV: Paris III-France end)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>After the end of Paris the box continues alphabetically by city.</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>VI (Germany I)</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>VII (Germany II-Great Britain I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>England stereographs go through London I.</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>VIII (Great Britain II: England II-Scotland I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>England stereographs begin with London II. Scotland stereographs go through Edinburgh I.</td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>IX (Great Britain III: Scotland II-Wales; Hungary)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scotland stereographs begin at Edinburgh II.</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>X (Iceland-Italy I: A-G)</td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>XI (Italy II: H-R)</td>
</tr>
<tr>
<td>17</td>
<td></td>
<td>XII (Italy III: Rome)</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>XIII (Italy IV: S-Z)</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td>XIV (Jersey-Norway)</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td>XV (Poland-Russia I: A-P)</td>
</tr>
<tr>
<td>21</td>
<td></td>
<td>XVI (Russia II: S-Z; Spain I: A-Seg)</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>XVII (Spain II: Sev-Z; Switzerland)</td>
</tr>
<tr>
<td>23, folder 1</td>
<td></td>
<td>XVIII (Sweden-Yugoslavia)</td>
</tr>
<tr>
<td></td>
<td>Middle East</td>
<td>I (through Israel)</td>
</tr>
<tr>
<td>24, folder 1</td>
<td></td>
<td>II (Israel II-Turkey)</td>
</tr>
<tr>
<td></td>
<td>North America</td>
<td>I (Canada)</td>
</tr>
<tr>
<td>24, folder 2</td>
<td></td>
<td>II (Canada II-Mexico I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>III (Mexico II-US: AL-California I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IV (US: California II)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>V (US: Colorado-Georgia)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>VI (US: Hawaii-Illinois I [Chicago I])</td>
</tr>
<tr>
<td></td>
<td></td>
<td>VII (US: Illinois II [Chicago II])</td>
</tr>
<tr>
<td></td>
<td></td>
<td>VIII (US: Illinois III [Chicago III]-Maryland)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>IX (US: Massachusetts I)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>X (US: Massachusetts II-Montana)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>XI (US: Nebraska-New York I [through NYC I])</td>
</tr>
<tr>
<td></td>
<td></td>
<td>XII (US: New York II [NYC II])</td>
</tr>
<tr>
<td></td>
<td></td>
<td>XIII (US: New York III [NYC III])</td>
</tr>
<tr>
<td></td>
<td></td>
<td>XIV (US: New York IV [NYC IV])</td>
</tr>
<tr>
<td></td>
<td></td>
<td>XV (US: New York V [NYC V])</td>
</tr>
<tr>
<td></td>
<td></td>
<td>XVI (US: New York V [NYC VI])</td>
</tr>
</tbody>
</table>
Series I. Individual stereographs, 1850-1960

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>XVII (US: New York VII [Niagara-end]; Ohio I)</td>
</tr>
<tr>
<td>41</td>
<td>XVIII (Ohio II-Pennsylvania)</td>
</tr>
<tr>
<td>42</td>
<td>XIX (Rhode Island-Washington, D.C. I)</td>
</tr>
<tr>
<td>43</td>
<td>XX (Washington, D.C. II)</td>
</tr>
<tr>
<td>44</td>
<td>XXI (Washington, D.C. III)</td>
</tr>
<tr>
<td>45</td>
<td>XXII (Washington, D.C. IV; Washington State-Wyoming; US various subjects)</td>
</tr>
<tr>
<td>45A,</td>
<td>XXIII (US unidentified)</td>
</tr>
<tr>
<td>folder 1</td>
<td></td>
</tr>
<tr>
<td>45A,</td>
<td>Oceania</td>
</tr>
<tr>
<td>folder 2</td>
<td></td>
</tr>
<tr>
<td>45A,</td>
<td>South America</td>
</tr>
<tr>
<td>folder 3</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Outer space</td>
</tr>
<tr>
<td>folder 1</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Expositions</td>
</tr>
<tr>
<td>folder 2</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Contains expositions dated 1851 (Crystal Palace, London) to 1893 I (World's</td>
</tr>
<tr>
<td></td>
<td>Columbian Exposition, Chicago).</td>
</tr>
<tr>
<td>48</td>
<td>II Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Contains expositions dated 1893 II (World's Columbian Exposition, Chicago)</td>
</tr>
<tr>
<td></td>
<td>to 1904 (Louisiana Purchase Exposition, St. Louis).</td>
</tr>
<tr>
<td>49</td>
<td>III Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Contains expositions dated 1904 (Louisiana Purchase Exposition, St. Louis)</td>
</tr>
<tr>
<td></td>
<td>to 1933 (Century of Progress International Exposition, Chicago).</td>
</tr>
</tbody>
</table>

Series II. Boxed sets, 1890-1970s?

Physical Description: 12 Linear Feet (22 boxes)

Scope and Content Note
The series comprises boxed sets, that is stereographs purchased as sets and usually sold housed in special boxes. In addition to the Keystone View Company, Tour of the World set, there are sets for individual countries, a set of stereographs documenting medical conditions, small-format sets and sets of film positive stereographs. Included among the small sets is a set of ten homemade stereographs of local Cincinnati exterior and interior views by an unknown amateur photographer pasted onto cards whose versos contain endorsements for political candidates running in the 1895 Cincinnati election.

Arrangement
After the Tour of the World set the boxed sets are arranged alphabetically by country.

Keystone View Company, Tour of the World, between 1892 and 1933

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>Vol. I-II</td>
</tr>
<tr>
<td>50</td>
<td>Vol. III-IV</td>
</tr>
<tr>
<td>51</td>
<td>Vol. V-VI</td>
</tr>
<tr>
<td>52</td>
<td>Vol. VII-VIII</td>
</tr>
<tr>
<td>53</td>
<td>Vol. I</td>
</tr>
<tr>
<td>64</td>
<td>Original boxes</td>
</tr>
<tr>
<td>54</td>
<td>Underwood &amp; Underwood, China, 1900-1901</td>
</tr>
<tr>
<td>55,</td>
<td>Underwood &amp; Underwood, Belgium, 1901</td>
</tr>
<tr>
<td>folder 1</td>
<td></td>
</tr>
<tr>
<td>55,</td>
<td>H.C. White Co., France, 1901</td>
</tr>
<tr>
<td>folder 2</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Underwood &amp; Underwood, Egypt, 1905</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Accompanied by James Henry Brested, Egypt through the Stereoscope, Underwood</td>
</tr>
<tr>
<td></td>
<td>&amp; Underwood, 1905.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>57</td>
<td>Underwood &amp; Underwood, England, approximately 1900</td>
</tr>
</tbody>
</table>
Series II.Boxed sets, 1890-1970s?

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>58</td>
<td>Underwood &amp; Underwood, India, approximately 1900</td>
</tr>
<tr>
<td>59</td>
<td>Underwood &amp; Underwood, Italy, 1901</td>
</tr>
<tr>
<td>60, folder 1</td>
<td>Underwood &amp; Underwood, Jerusalem, approximately 1900</td>
</tr>
<tr>
<td>60, folder 2</td>
<td>H.C. White Co., Perfec-Stereographs, 1901</td>
</tr>
<tr>
<td></td>
<td>Original boxes, 1900-1905</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Includes original boxes for the boxed sets housed in boxes 54-60.</td>
</tr>
<tr>
<td>61</td>
<td>Dr. S.I. Rainforth, Medical Conditions, 1910</td>
</tr>
<tr>
<td>62</td>
<td>Small sets 1890-1939</td>
</tr>
<tr>
<td>63, folder 1</td>
<td>Keystone View Company, Universal Unit X-2, 1930s</td>
</tr>
<tr>
<td>63, folder 2</td>
<td># 107 Tour of the Big Cities of America, 1890-1900?</td>
</tr>
<tr>
<td>63, folder 3</td>
<td>Rellev, Views of Morocco and Spain, 1933-1934</td>
</tr>
<tr>
<td>63, folder 4</td>
<td>World Views proofs approximately 1900</td>
</tr>
<tr>
<td>63, folder 5</td>
<td>Cincinnati Election Views, 1895</td>
</tr>
<tr>
<td>63, folder 6</td>
<td>American Stereoscopic Views, San Francisco and Environs, circa 1930s</td>
</tr>
<tr>
<td>63, folder 7</td>
<td>Universal Photo Art Co., Stereograph Gems, vol. 1 1900-1904</td>
</tr>
</tbody>
</table>

Scope and Content Note

Five 2 1/2 x 4 3/4 inch gelatin silver stereographs (assorted views) with printed set description and original cellophane wrapper bearing a Marshall Field and Company gummed label.

Scope and Content Note

Twenty-three color letterpress halftone stereographs from a set of 25 by an unknown maker. Includes original box.

Scope and Content Note

Seventy-seven 2 1/4 x 5 inch gelatin silver stereographs from various Rellev series.

Scope and Content Note

Twenty-three 4 1/2 x 7 inch gelatin silver stereographic proof prints. Some numbered in the negative; all numbered in pencil on verso and stamped either "Good" or "Medium."

Scope and Content Note

Ten homemade collodion (?) stereographs of local exterior and interior views by an unknown amateur photographer. Prints 1 1/2 x 2 inches on cards 2 5/8 x 4 1/8 inches. Versos of cards printed by Allied Printing, Cincinnati, each containing an endorsement for a political candidate running in the 5 November 1895 Cincinnati (?) election. Texts are in English and German.

Scope and Content Note

Seven sets of gelatin silver stereographs, 3 5/16 x 4 7/16 inches, with original printed envelopes: San Francisco I (11); San Francisco II (10); Golden Gate Park, San Francisco (10); Oakland (10); Lake Merritt, Oakland (10); Marin County (10); Round San Francisco Bay (9). Left image with Series name and number in negative; right image with title in image. Distributed by Oliver Enders.

Scope and Content Note

Thirty-six platino print stereographs (world views and genre scenes) bound in a leather book for use with an Ideal Stereoscope viewer. Published by G. H. Graves, Philadelphia. Descriptions are printed on the verso of the succeeding stereograph so that they can be read while the image is being viewed.
box 65  **Film positives, 1930s?**
Scope and Content Note
Stereographs on reversal film, i.e. photographic transparencies.

box 65, folder 1  **Russia (Hermitage), 1960s-1970s?**
Scope and Content Note
Twenty chromogenic color or tinted stereographs with one sheet of description; mounts 1 7/8 x 4 inches.

**Stéréofilms Bruguière, 1950s?**
Scope and Content Note
Black-and-white stereopositives; 1 3/4 x 4 1/8 inches. Views of France and Italy (Rome) in sets of twelve. Some sets are incomplete. Titled and numbered on the film in the space between the images. For the stereoviewer that accompanies the set see box 74.

box 65, folder 2  **Bruxelles**

box 65, folder 3  **I**
Scope and Content Note
Nine stereographs.

box 65, folder 4  **II**

box 65, folder 5  **L’Alsace I**
Scope and Content Note
Eleven stereographs.

**Cité de Carcassone**

**Stereopositives**
Scope and Content Note
Eleven stereographs.

box 65, folder 6  **Glass slides**
Scope and Content Note
Eleven brown-tinted stereographs; numbered on glass between images.

box 65, folder 7  **Château de Fontainebleau**
box 65, folder 8  **Lisieux**
box 65, folder 9  **Lourdes**
box 65, folder 10  **Nice**
box 65, folder 11  **Nîmes**
box 65, folder 12  **Paris**
Scope and Content Note
Set is randomly numbered and contains a variety of views.

box 65, folder 13  **Les Invalides**
Scope and Content Note
Set is randomly numbered.

box 65, folder 14  **Paris IX: Montmartre**
box 65, folder 15  **Musée du Louvre**

I  Scope and Content Note
Two stereographs are from the Paris: II. Monuments series.
Series II. Boxed sets, 1890-1970s?

II

Scope and Content Note

Eleven stereographs.

Château de Versailles

I

Le Calvaire

II

data_value_missing_fae865ce78394a17829c7b14f4697170

Rome

Musei gallerie Pontificie

Original boxes

Series III. Glass stereographs and lantern slides, 1860-1930

Physical Description: 2.5 Linear Feet (7 boxes)

Scope and Content Note

Small groups of glass format stereographs and lantern slides representing a variety of countries are found in this series. Most items are unsigned, but stereograph makers include Ferrier & Soulier and Brevité. A number of the glass lantern slides are hand-colored.

Arrangement

Arranged by format and then size.

Standard size glass stereographs, between 1860 and 1900

Scope and Content Note

Fifty assorted stereographs. Countries represented include: Czechoslovakia; England; France; Germany; Italy; Netherlands; Spain; Sweden; Switzerland and Israel. Most stereographs are unsigned, but makers include Ferrier & Soulier and Brevité.

2 1/4 x 5 inch glass stereographs, 1930s

Scope and Content Note

Fifty-one stereographs; all without cover glass. Mostly Canada (Quebec, Montreal and British Columbia) with a few images of France and Italy.

Glass lantern slides, between 1880 and 1920

Scope and Content Note

Seventy-nine glass lantern slides, many are hand-colored. Countries represented include: Egypt; Burma; China; India; Austria; France; Germany; Great Britain (England); Italy; Netherlands; Poland; Russia; Spain; United States; and Brazil. Makers include Keystone, Chicago Transparency Co., T.H. McAllister, Joseph Hawkes and Edward van Alten.

Series IV. Stereoviewers, 1860-1979

Physical Description: 6.7 Linear Feet (7 boxes)

Scope and Content Note

Stollman collected a variety of stereoviewers ranging from free-standing pedestal viewers to handheld viewers to compact collapsible viewers. Some of the viewers were made to accompany the stereoscopes produced by a specific publisher and are of more of a mass-produced nature, while others, especially the nineteenth-century models made by opticians and cabinet makers as parlor pieces, exhibit the qualities of small pieces of finished cabinetry.

Arrangement

Arranged as found in collection.
box 74  
**Stéréofilms Bruguière Stéreoscope, 1950s?**  
Scope and Content Note  
Black leatherette cardboard and plastic box viewer with original cardboard box (lid detached); lenses detached (lacking one lens). Printed on box: Stéréofilms Bruguière / Stéreoscope / pour / positifs 45-107.

box 75  
**Keystone televiewer, approximately 1931**  
Scope and Content Note  
Blue plastic viewer with grey rattail neck cord (not original); missing stereoholder, lightbulb attachment, and handle. Patented in 1931 (patent number 160196) and in production until approximately 1948.

box 76, item 1  
**Keystone expandable viewer, 1933?**  
Scope and Content Note  
Burgundy and black metal viewer for 4 3/8 in. glass (?) stereographs. Possibly a viewer from Keystone's Chicago 1933 World's Fair set.

box 76, item 2  
**Soviet SKF-1 viewer, 1970s?**  
Scope and Content Note  
Yellow and black plastic viewer.

box 77, item 1  
**Coronet 3-D viewer, approximately 1954**  
Scope and Content Note  
Black plastic folding stereoviewer for black-and-white stereo prints or film transparencies with original paper wrapper. Made in Birmingham, England.

box 77, item 2  
**Solsona expandable viewer, 1930s**  
Scope and Content Note  
Black metal viewer for 7.5 cm glass (?) stereographs. Printed on face: Solsona / Galletas / Chocolates / Madrid / Barcelona.

box 78**  
**Pedestal stereoviewer, between 1860 and 1910**  
Scope and Content Note  
Rosewood (?) stereographoscope of nineteenth century French or English origin with a large attached magnifying glass for viewing cabinet cards. The stereograph holder is lacking the smoked or frosted glass backing necessary for backlighting tissue stereographs.

box 79**  
**Tabletop stereographoscope, between 1860 and 1910**  
Scope and Content Note  
Rosewood (?) stereographoscope of nineteenth century French or English origin with a large attached magnifying glass for viewing cabinet cards. The stereograph holder is lacking the smoked or frosted glass backing necessary for backlighting tissue stereographs.

box 80**  
**Handheld viewer, between 1860 and 1910**  
Scope and Content Note  
Burlwood or bird's-eye maple case with brass and glass fittings.

Series V Prints, objects and ephemera, 1893-1977, undated  
Physical Description: 8.6 Linear Feet(2 boxes, 2 flatfiles and 1 roll)  
Scope and Content Note  
The series is comprised of various materials loosely related to stereographs such as a printed sheet of stereoviews, price lists, and stereograph club literature.  
Arrangement  
Arranged as found in collection.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 81    | **The Ferris Wheel, World's Fair 1893, 1893**  
            Scope and Content Note  
            Sepia-toned photograph in a silver plated seashell frame. |
| box 82, folder 1 | **Ephemera, 1974-1977**  
                     Scope and Content Note  
                     Includes a National Stereoscope Association brochure entitled "The World Isn't Flat, So Why Are Your Pictures?" and a catalog and price list for reproductions of the original stereographs of H.H. (Henry Hamilton) Bennett. |
| box 82, folder 2 | **Map of a Chinese city, undated**  
                     Scope and Content Note  
                     Large printed map bound in silk and folded of an ancient Chinese city or site. |
| flatfile 1** | **Sheet of stereoviews, undated**  
                     Scope and Content Note  
                     Untitled photomechanical print with 48 stereo images, circa 111.5 x 74.5 cm. |
| flatfile 2** | **Bird's-eye view of the World's Columbian Exposition, Chicago, 1893**  
                     Scope and Content Note  
                     One photomechanical print, circa 75.5 x 100 cm. |
| roll 1** | **Pennsylvania Station, New York City...*, approximately 1910**  
                     Scope and Content Note  
                     Caption continues: Seventh Avenue and Thirty-Second Street; looking toward Long Island.  
                     Photomechanical print on fabric backing circa 85.5 x 146.5 cm. |