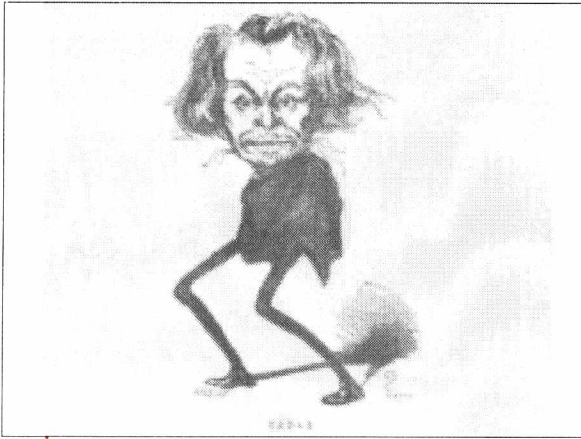


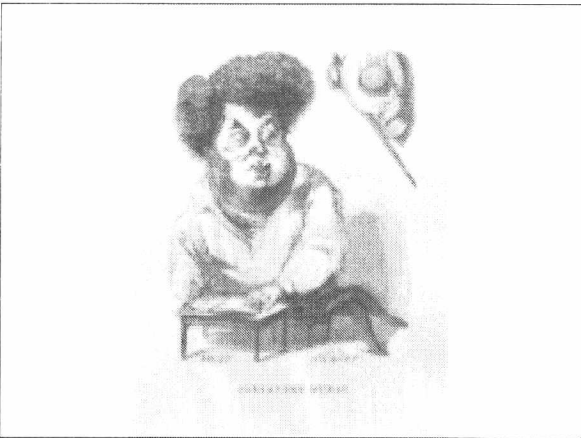
Tonight I want to show you an ^{Valuable} incredible cache of photographs that reside at the Jones Memorial Library. They are part of an album of fifty-two aerial photos made 100 years ago, in 1924, of the Lynchburg area. They were produced by the firm of Underwood & Underwood, which operated out of New York—as well as Kansas, New Jersey, San Francisco, Toronto, London, and Bombay.

But for the first 15 minutes I want to give you a little background on aerial photography and a short history of Underwood & Underwood, and I will focus a few minutes on this guy, known as Nader. Then we will look at the Lynchburg slides.

Balloons



Gaspar Félix Tournachon (born in 1820) was a well-known Parisian political cartoonist by the late 1840s. This is a self portrait. Tournachon was nicknamed “tourne à dard” or “the one who twists the dart.” He liked the nickname and shortened it to “Nadar.”



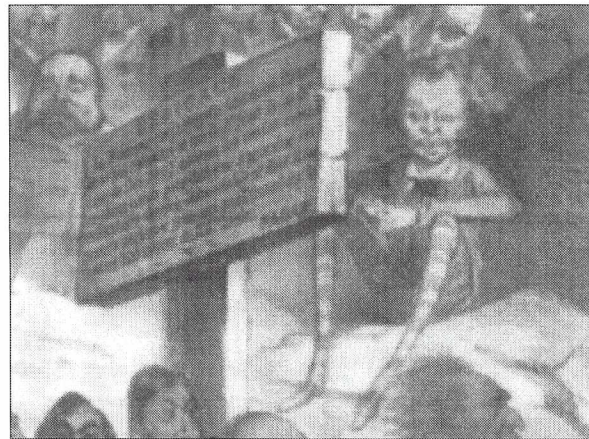
Here is his caricature of Alexandre Dumas (pere), one of hundreds done for small newspapers of the day. After the government of Louis-Napoléon Bonaparte banned (ca. 1852) several democratic and socialist newspapers—along with political cartoons—Tournachon limited himself to caricatures of artistic and literary figures, most of whom he knew personally.



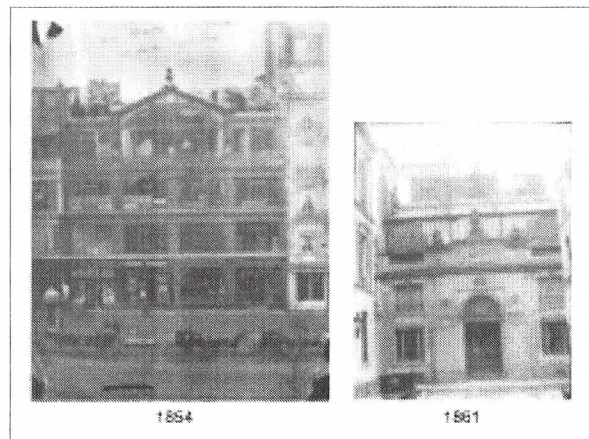
His Pantheon Nadar, published in 1852, contained caricatures of 250 people arranged in a long, twisting procession. Among them are Balzac, Victor Hugo, Baudelaire, Dumas, Dumas fils, and some guy at the top left, sitting by himself, named Stanislas Godefroy. (agent of the Society of Men of Letters. L.A.S., Paris, October 22, 1856)
George Sand is one of the few women in the group—though she is shown as a bust at the lower left. Do you see the other women?



Ten more women's busts are balanced on the head of a leading feminist poet and dramatist, Ernest Legouv . One more woman is standing directly behind Legouv —Harriet Beecher Stowe, the American author of *Uncle Tom's Cabin*.



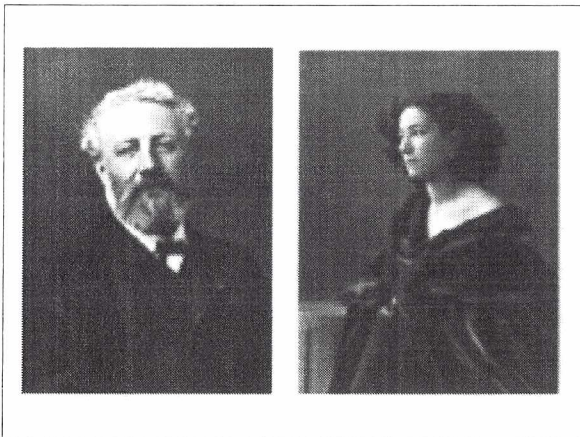
Nader dedicates this massive effort to an unknown man not yet born for another 1,100 years: "To the gentleman who I most assuredly regret in advance not knowing, and who, on the 2nd day of the 3rd moon of the year 3067 will be dashing from one auction house to another like a lost dog, in order to purchase at an astronomical price this now exceedingly rare copy, which he simply must have for his major study of the great historical figures of the 19th century." And that is he, Nader again, sitting behind the sign.



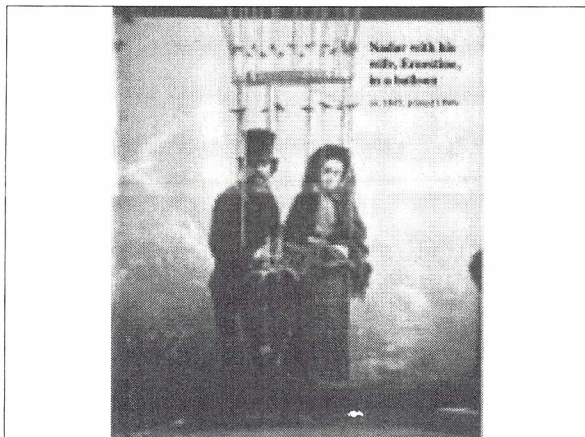
Nadar was a very successful political cartoonist, but when the wet-plate collodion negative process was invented, it revolutionized the portrait studio business. Many prints could be made from such a negative, unlike the one-print Daguerreotype.

Felix Nadar set up his younger brother, Adrien, in a grand studio in Paris, but Adrien's heart was in painting, and his venture didn't last. Thus Felix entered the photography business, downsized to a more affordable building, and built up one of the most desirable photo studios in Paris,

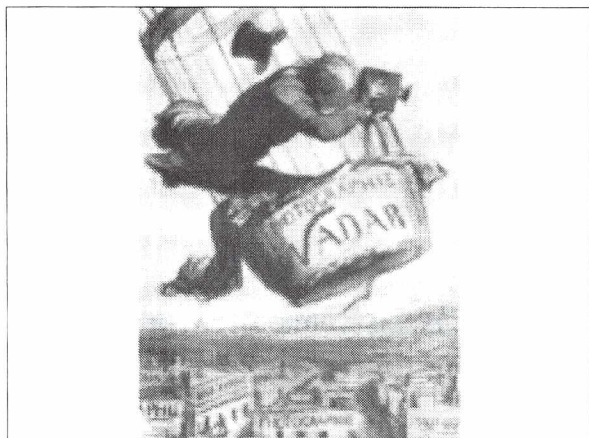
and a body of work that his son Paul built on called the “Gallery of Contemporaries.”



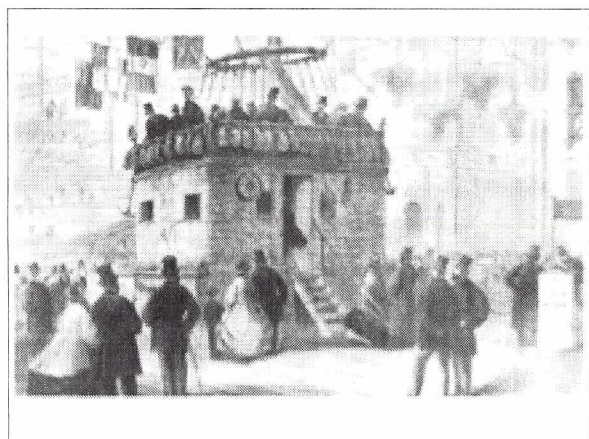
Here are two of Nadar's subjects: his friend Jules Verne and Sarah Bernhardt.



This staged studio shot shows Felix Nader with his wife, ostensibly in a hot-air balloon gondola. Jules Verne modeled the hero of his moon-journey novels [*From the Earth to the Moon*, *Around the Moon*] on Nadar (the character's name, Ardan, is an anagram of Nader). Verne and Nadar were both members of the Society for the Encouragement of Aerial Locomotion by Means of Machines Heavier Than Air, a group of visionaries dedicated to raising funds for the construction of helicopter-like flying machines, which met at Nadar's Paris studio.”



Nadar patented the use of aerial photography in mapmaking and surveying in 1855. After three years he successfully produced the first aerial photo—a view of a French village (Petit-Becetre) from a hot-air balloon tethered 80 meters above the earth. Because of the collodion process, he had to have a complete darkroom in the balloon basket! [by the way, this drawing of Nader was done not by himself but by (Honoré) Daumier]



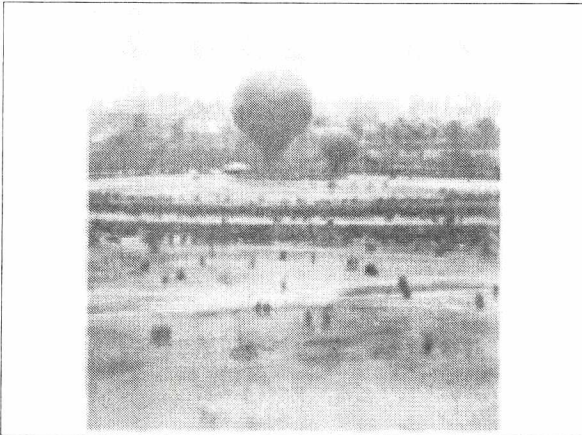
In 1863, Nadar's huge new balloon (60 meters high) called "Le Géant" made its debut in Paris.

Donald Dale Jackson described Le Géant in his 1981 book *The Aeronauts*:

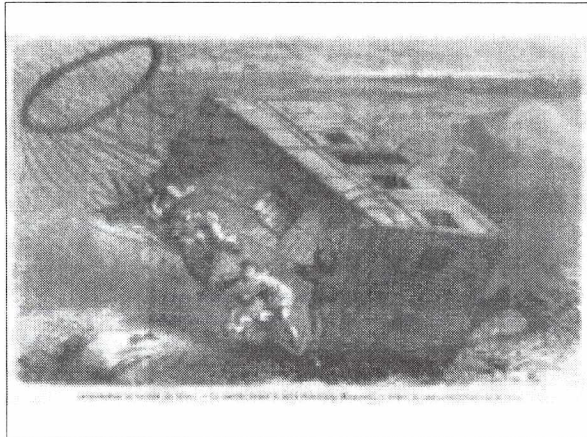
"It was an airborne cottage. Made of wicker, two stories high with a balcony on its roof, it contained six compartments: two cabins, a printing room, a photographic office, a lavatory and a storeroom [I read another account that said it had a refreshment room and a billiard table too.]. The balloon made two ascents from Paris in October of 1863, attracting the largest crowds for any aeronautical event since the historic flight of Jacques Charles 80 years before. But it was just as well that the crowds were not around for the landings.

"Nadar and his two deputies, the ballooning brothers Jules and Louis Godard, carried 12 eager passengers on Le Géant's much-publicized maiden voyage on October 4. By the time they lifted off, late in the afternoon, spectators had become so impatient with the tedious inflation process that they watched the ascent in petulant silence. Anticipating an all-night ride across Europe, the passengers had thoughtfully provided

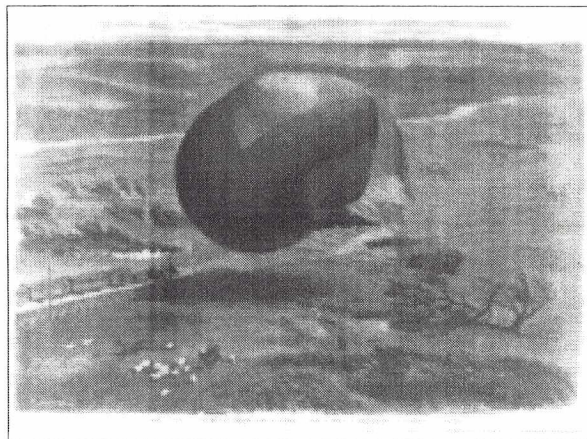
themselves with guidebooks and passports, but it was soon evident they would not need them: The balloon dropped violently to earth after only 15 miles, dragging the wicker bungalow on its side for a bone-rattling mile.



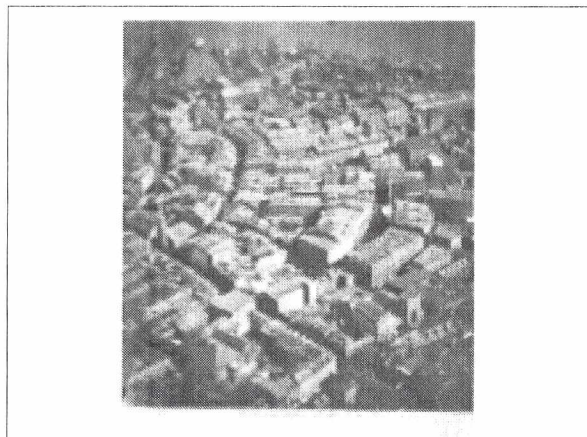
“If the first flight was a disappointment, the second, a fortnight later, was a catastrophe. The audience for this ascent, estimated at half a million, included both the Emperor Napoleon III and the King of Greece. Again the lift-off was delayed, but this time the great balloon sailed gracefully off to the northeast, climbing easily to an altitude of 4,000 feet. The six passengers and three crewmen repaired to the balcony for a fine meal as the balloon floated toward Belgium, then over the Netherlands and into Germany. By dawn they had traveled some 400 miles. As they watched a brilliant sunrise, Nadar, fearing that the sun’s heat would cause the balloon to burst, ordered a descent.



“Suddenly the idyll was transformed into a roller-coaster ride as the monster balloon encountered strong winds near the ground. They had valved gas so liberally on the way down that they were unable to reascend. Le Géant bounded across woods and fields, tearing through trees and bouncing off the earth, Nadar said, ‘like an India rubber ball from the hands of an indefatigable player.’

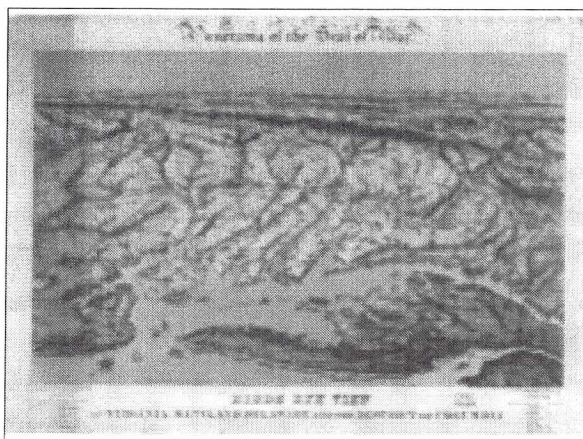


“Nadar saw to his dismay that they were on a collision course with a railroad train. ‘A few more revolutions of the wheels and it will all be over,’ he wrote in a fervid memoir. ‘A single cry escapes our throats, but what a cry!’ The engineer whistled in reply and halted the train with feet to spare. Moments later the runaway balloon finally stopped at the edge of a wood, and burst. The passengers, most of whom had jumped or had been thrown from the car, were strewn over the ground like so many fallen apples.”

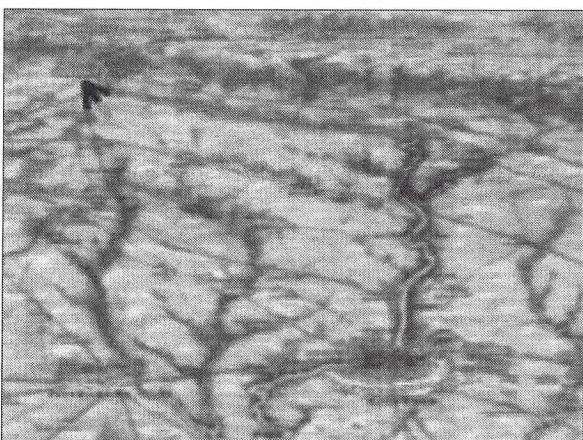


His first photo (the one from 1855) no longer exists though, so the earliest aerial photo in existence is this one by James Wallace Black, taken in 1860 from a hot-air balloon over Boston, entitled, *Boston, as the Eagle and the Wild Goose See It*.

Quickly, aerial reconnaissance was put to use by the Union and Confederate Armies in the Civil War, though there is no credible evidence that aerial photography was of practical use during the war.

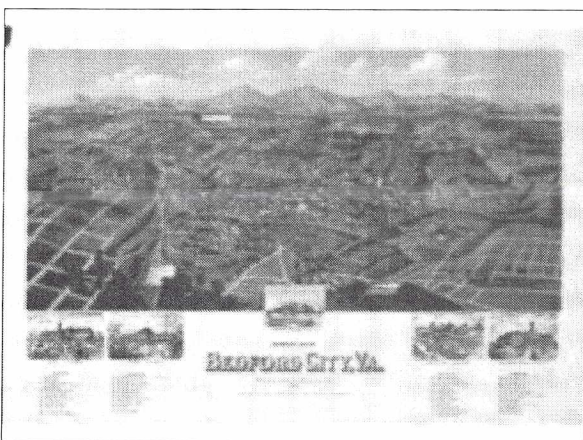


This *Panorama of the Seat of War* is the type of map that Civil War-era mapmakers were drawing. No hill would have been high enough to see all the way from the Chesapeake Bay to the Appalachian Mountains, nor would a balloon have been, so this was mostly an imaginative drawing of known topographical features. The text says it was drawn from nature by John Bachmann.



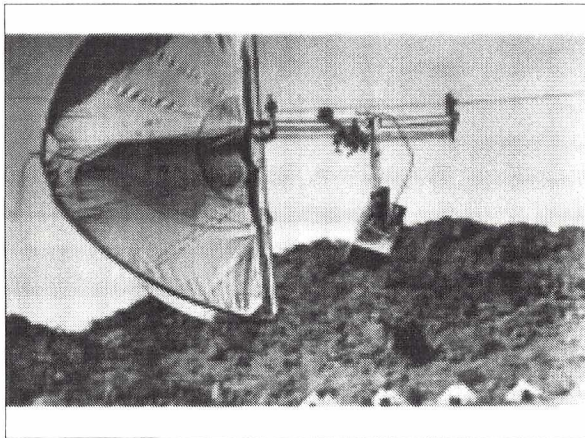
This is very nice detail of rivers and towns, though the roads look suspiciously straight.

** You can see Lynchburg here, as well as Richmond and Petersburg.

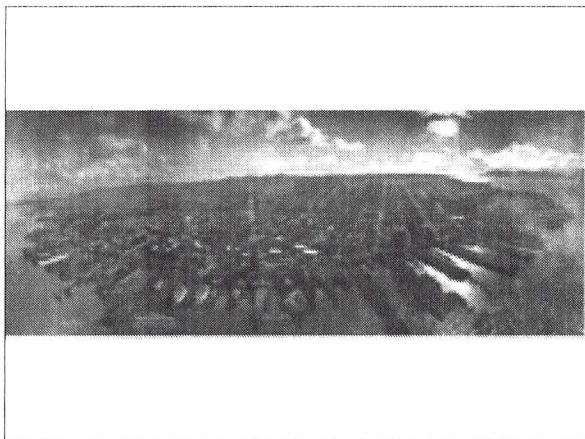


This bird's-eye view of Bedford could have been seen from a hot-air balloon, but it's doubtful.

Kites



With continual improvements in the technology of photography, cameras were employed on more high flying devices. Here is a camera mounted on a kite.



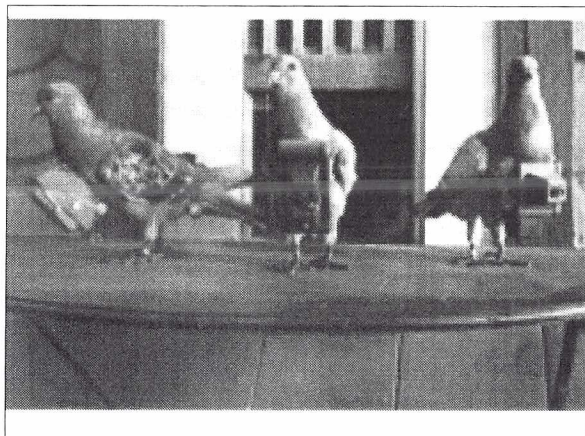
In 1882 English meteorologist E. D. Archibald used a string of kites, with the camera being attached to the last. In France, Arthur Batut took aerial photographs from a kite in the late 1880s. He suspended his camera from a single kite, and set a time exposure.

The image seen here is by George R. Lawrence, who photographed the devastation of San Francisco after the 1906 earthquake and fire using a camera attached to a string of kites.



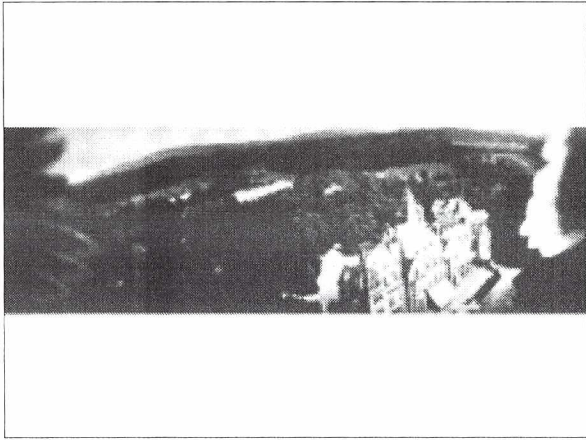
Lawrence's specially designed large-format camera had a curved film plate to provide panoramic images, which remain some of the largest aerial exposures ever taken. The camera, which was large and extremely heavy (49 pounds), took seventeen kites to lift it 2,000 feet into the air. Some of his negatives were as large as 20 by 48 inches, showing remarkable detail.

Pigeons



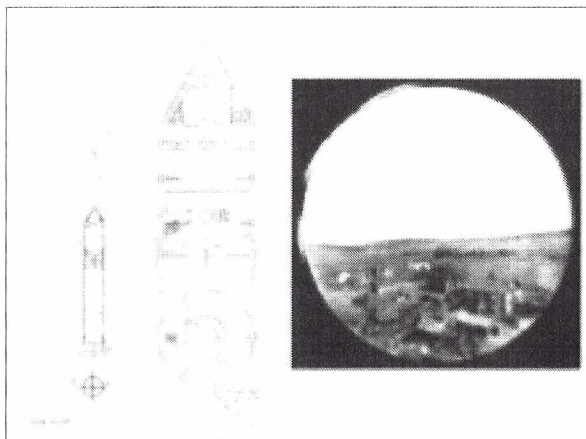
German apothecary Julius Neubronner invented the technique of pigeon photography in 1907. (Previously he had used the pigeons to deliver medicine.) He fitted a homing pigeon with an aluminium harness and attached a miniature camera to it.

He publicized the technique at the 1910 and 1911 Paris Air Shows.



The military showed interest in pigeon photography for aerial reconnaissance, but with the rapid development of aviation during the World War I, military interest in pigeon photography faded. Here you see one of the drawbacks of pigeon photography: the wings coming in from each side.

Rockets



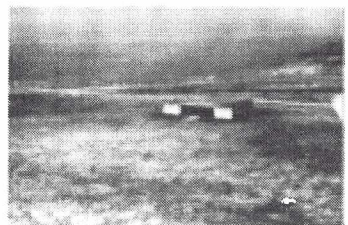
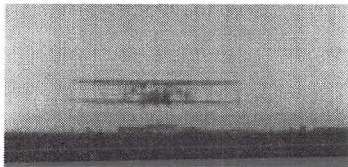
Alfred Nobel, the Swedish millionaire who invented dynamite and originated the Nobel prize, filed a patent for "an improved mode of obtaining photographic maps" from aerial platforms, including rockets, in 1896. Each rocket launch would produce one image, taken by the camera while parachuting back to the ground. He used a time fuse to control when the shutter released.

Nobel died before a prototype was built, but on April 26, 1897, his team completed a rocket camera, and purportedly took two photographs

looking down on the town of Karlskoga, in Sweden.

However, there is no account of the device being launched, despite detailed records. Because the two photos are taken from nearly the same location, researchers think the camera was on a fixed mount above the ground, and not mounted on a rocket. Still, Nobel gets credit for a good idea.

Airplanes

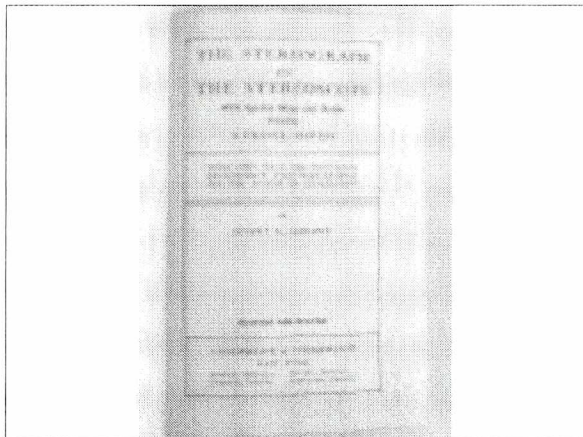


In 1909 the first aerial photography was taken from an airplane flown by Wilbur Wright while he was in Italy to market planes to the Italian government. A passenger in his plane took motion pictures of an airfield near Rome. (Top image)

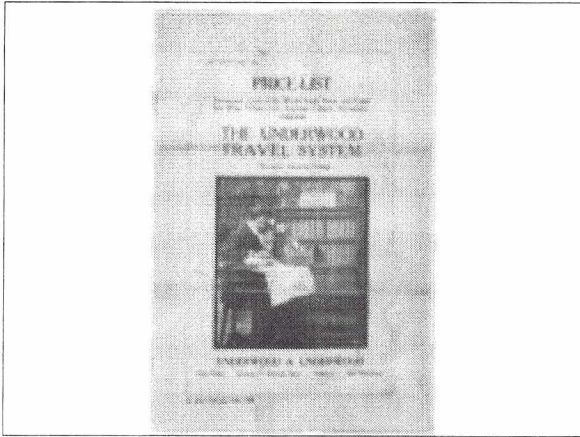
The first still aerial photography was taken the next year, 1910, when Orville Wright took rookie photographer William Mayfield for a ride over Dayton, Ohio. (Bottom)

During World War I battle maps used by both sides were produced from aerial photographs.

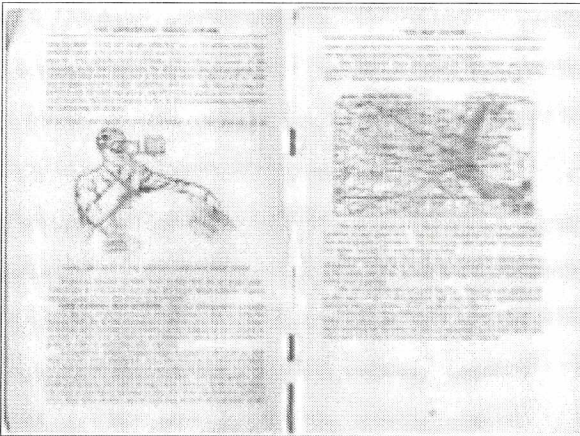
Underwood
&
Underwood



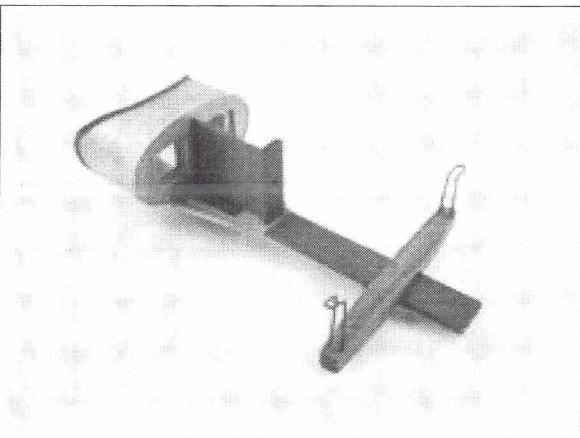
Underwood & Underwood was founded in Kansas in 1881 by two brothers, Elmer and Bert Underwood. It was the largest producer of stereo views in the world. They developed a system of selling door-to-door using college students.



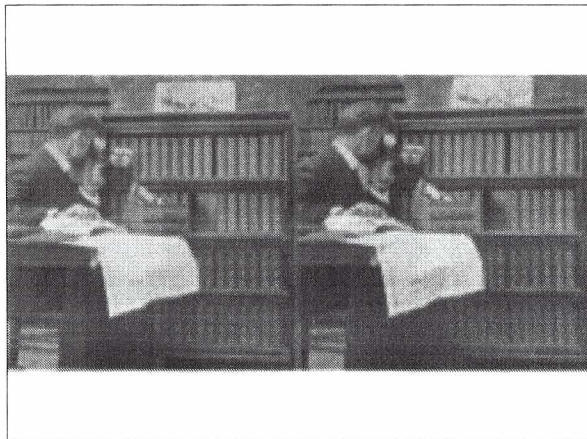
By 1887 they outgrew their Kansas office and moved to Baltimore and then New York. They also had a number of freelance photographers, and were publishing 25,000 stereographs a day by 1901. Around 1900 they began marketing boxed sets with themes like education and religion and travel sets showing popular tourist destinations.



Here's part of the "Travel System" they were promoting.



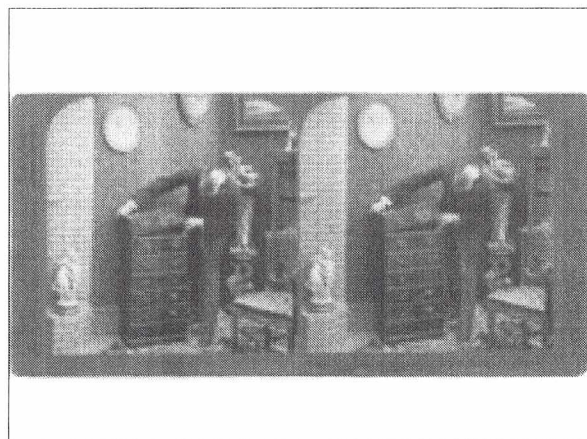
And this is a stereoscope viewer made and marketed by Underwood.



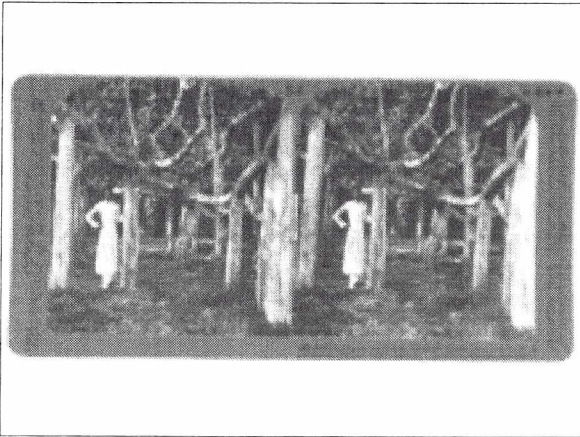
This photo tickled me when I first saw it.



I see this guy as one of the first SPHEX Club members, at home, traveling vicariously around the world, with his atlases, maps, and his library of stereoview photos all within easy reach.

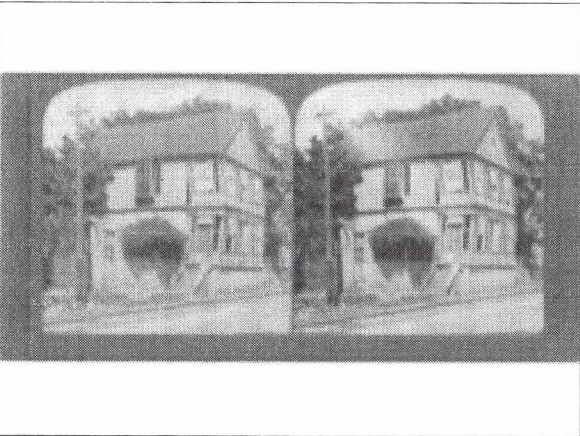


And here is the expandable case they sold him to keep all of his travel slides in.

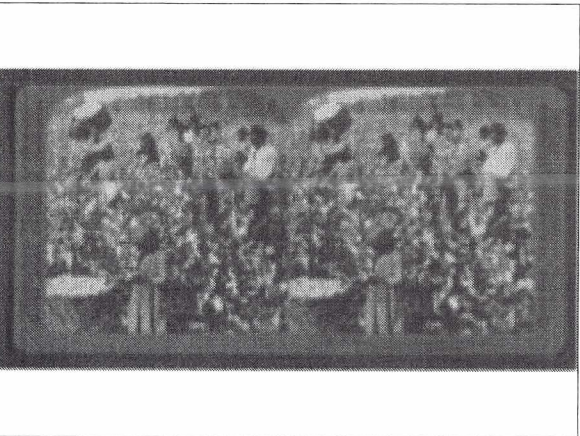


I'll quickly show you a few of these slides to show the variety:

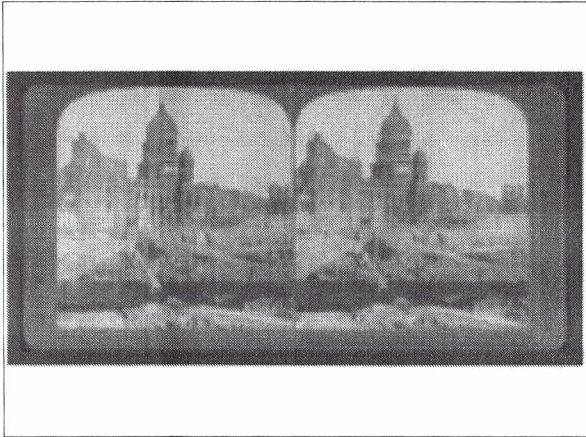
This is labeled: "Among the aerial roots of a single banyan tree 1000 ft. in circumference, Calcutta, India."



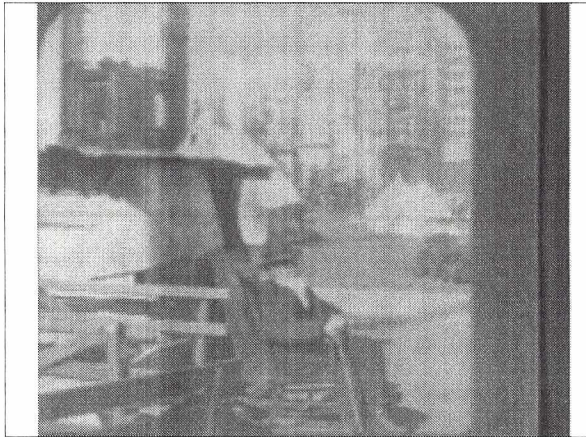
"Curious effect of the earthquake, twisting and bulging a frame house, Kingston, Jamaica."



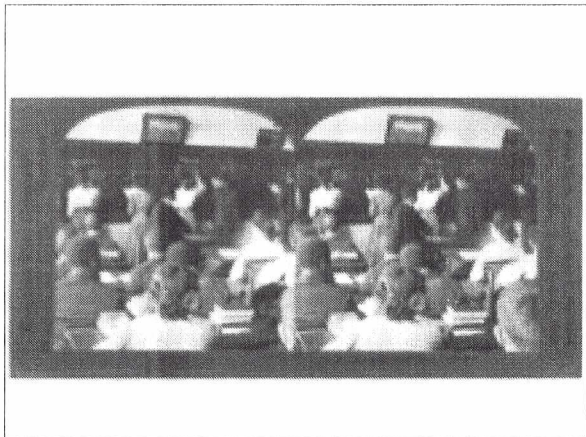
"Cotton is King—Plantation Scene, Georgia"



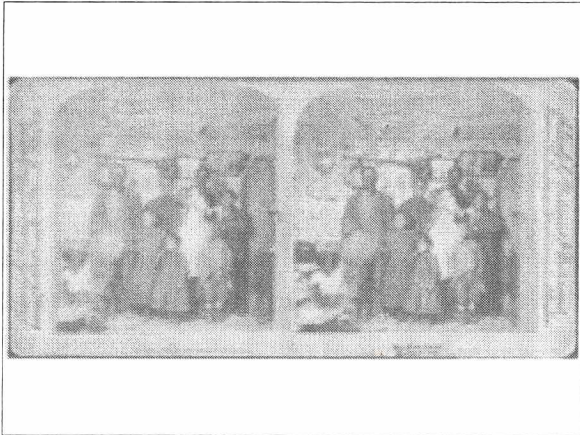
“Havoc of the terrible earthquake—ruins of the once magnificent City Hall, San Francisco, Cal.”



“Homeless among ruins of former wealth—crude shelters in Union Square, San Francisco, Cal.”

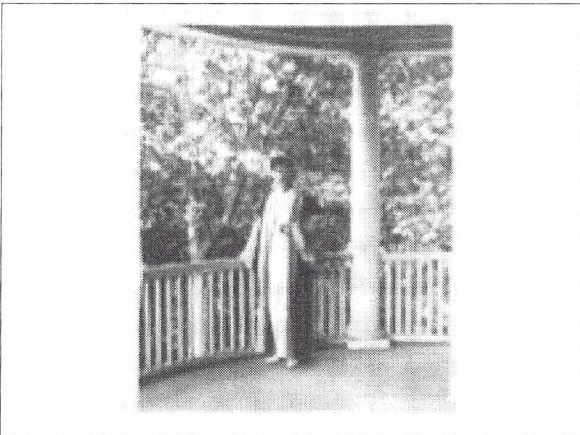


“An Arithmetic Class, Tuskegee.”



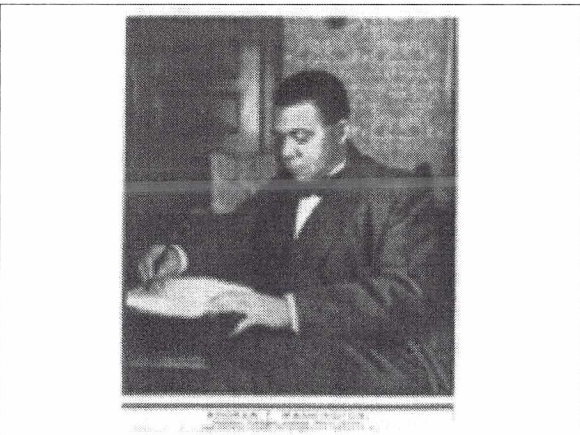
“The New South. El Nuevo Sur”

During its 25 or so years of business, Underwood & Underwood had produced as many as 40,000 stereographic titles. In 1920 Underwood & Underwood ceased stereoview production and sold its stereographic stock and rights to the Keystone View Company.



By 1910 Underwood & Underwood had gotten into news photography.

Here's a photo of Samuel Langhorne Clemens from their news service.
(Mark Twain)



This is Booker T. Washington.



So now, finally after nearly 50 slides, we get to the point of this talk: the aerals of Lynchburg.

One reason this talk was so front-loaded with information about aerial photography is that I can find almost ZERO on Underwood & Underwood aerial photography. Online searches show these Lynchburg photos on my LynchburgHistory.com site. And they show a set of Roanoke aerals from the same year that are now housed at the Virginia Room of the Roanoke Public Library (and available online). The Roanoke Library site indicates that the photos were made for the Roanoke Railway and Electric Company.

Similarly, the Jones Library site describes the collection as: “Aerial views of Lynchburg and vicinity: made for Lynchburg Traction and Light Co. by Underwood and Underwood.”

The only online reference I can find to Underwood & Underwood aerial photography comes from a Wikipedia site: “In 1924-25, Underwood & Underwood took the first vertically controlled aerial photographs of the new cities of Miami and Miami Beach. Approximately 400 images were taken showing the final phase of the first building boom, which collapsed shortly after when the Great Hurricane of 1926 destroyed both locations. The quality of the images was superb for the day and rivals modern aerals in detail due to the low altitude of the aircraft taking them. Little else is known about this aspect of the company's work.

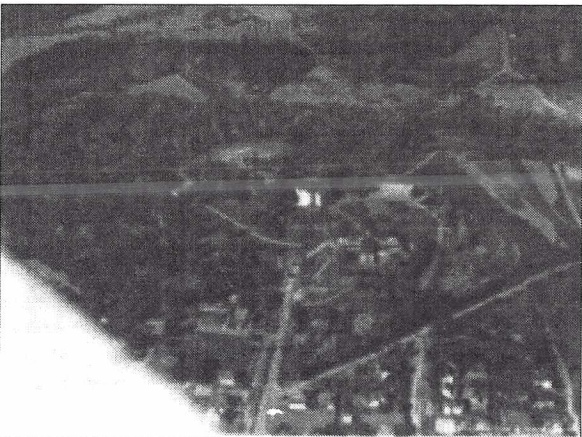
The company ceased trading in the 1940s.” That is all I know about Underwood & Underwood. *aerial photography.*

And from this point on, I’m fine with anyone chiming in if you have a comment or question about these.

So, have you figured out what this is a photo of?

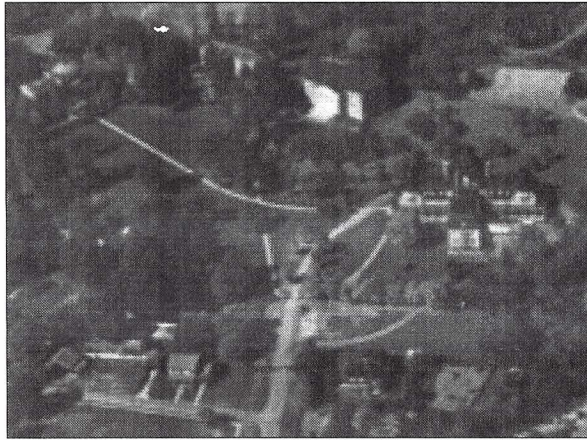


This should give you a hint.



This is a 1924 photo of Lynchburg College, now University of Lynchburg.





Notice how high resolution these photos are.



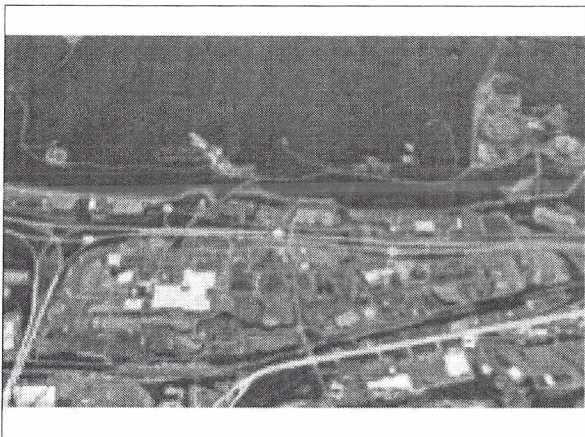
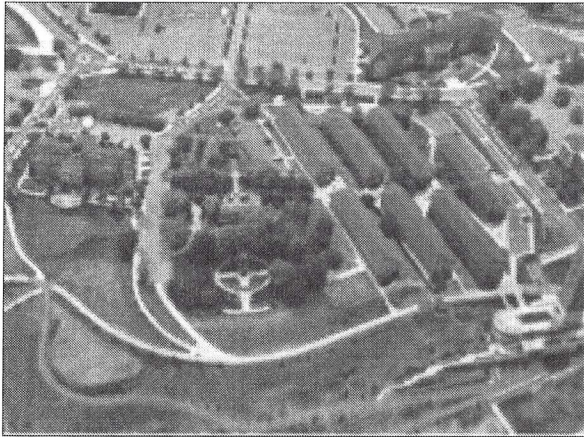
This is Virginia Episcopal School in 1924. Headmaster William Pendleton spent the summer of 1921 with his nephew and some friends building Johnson field along with the help of two Fordson tractors and some scoops. Here it is three years later. The buildings visible are Langhorne Chapel, Pendleton, Jett, Mingea Cottage (now demolished) and Barksdale Gymnasium.

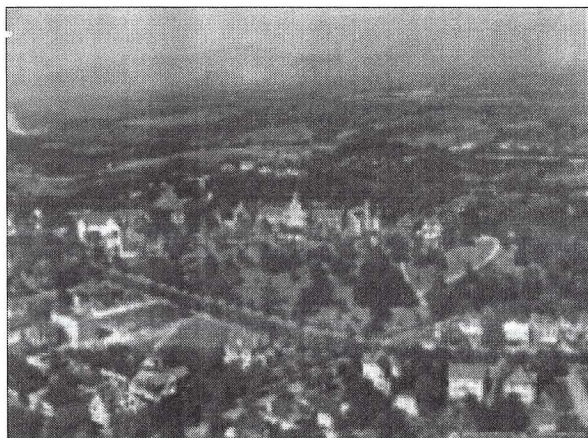


Keeping with the institutional theme, this is the Presbyterian Home, next door to VES.



This one doesn't look so institutional because it wasn't—yet. This is the Carter Glass estate near Candler's Mountain—now home to Liberty University.



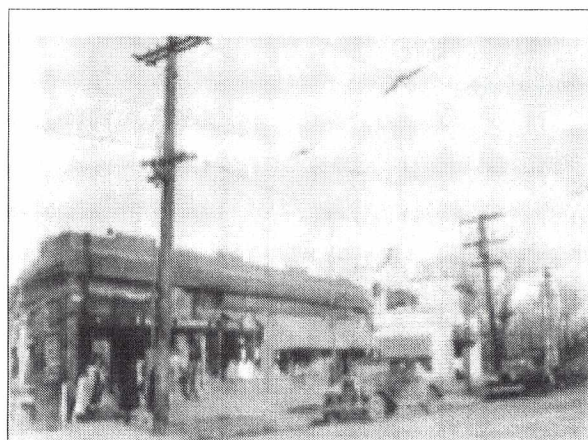


This is Randolph-Macon Woman's College (now Randolph College). The front campus hasn't really changed that much in 100 years.

Note the houses at the lower right.



The building on the corner that I will always call Trotters is there—called College Pharmacy at the time. The buildings beside it were “The Randolph” and “The Ghent”—apartment buildings—C. O. Thornhill, grocer, with the awning, and another unnamed apartment building on the far right.

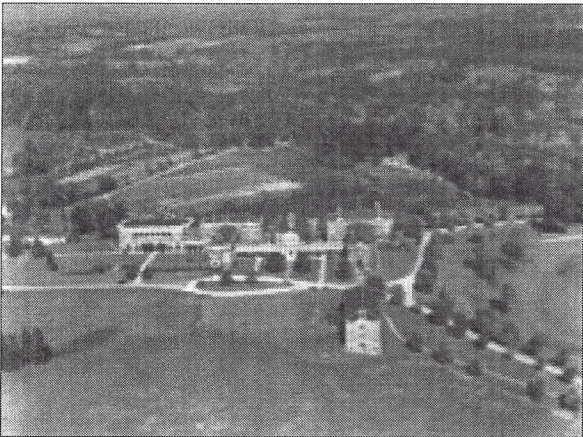


Here's a closeup of that Rivermont Pharmacy (Trotters) on the corner of Norfolk and Rivermont.

(Photo Lynchburg Museum)



This one is titled “State Epileptic Colony,” later known as Lynchburg Training School and Hospital. It is just across the river in Madison Heights. It is a beautiful campus, designed by Stanhope Johnson, now in ruins awaiting a new purpose.



Sweet Briar College

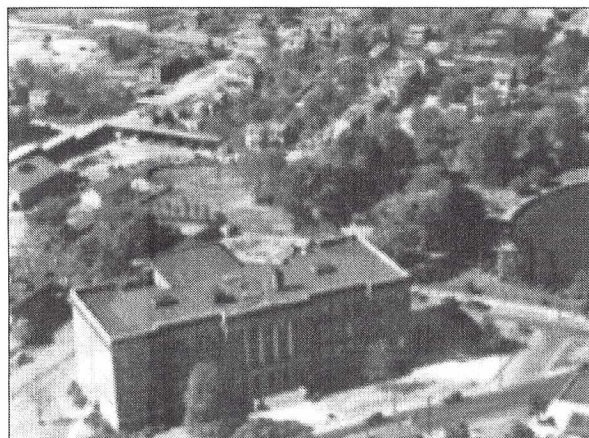


Moving back into town, this is the old E. C. Glass High School on Park Avenue.

You can see the reservoir beside it.



At the top left you can see the Old City Cemetery.



And to the rear of the reservoir was a place called Helbig's Park. The reservoir was part of the park and provided a place to promenade.

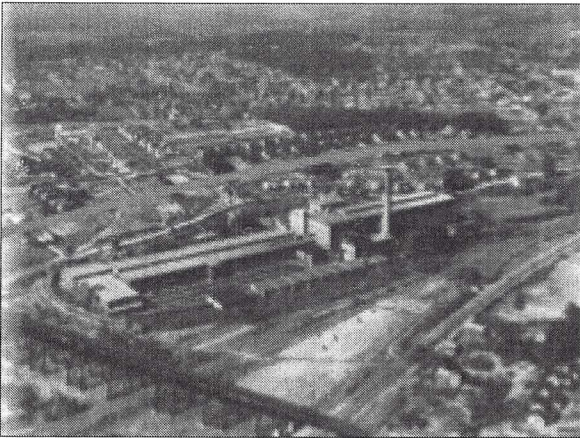


"Cotton Hill" is what this area was (and still is) called. Built as Lynchburg Cotton Mill, it became part of Consolidated Textile Corporation in 1919, which produced clothing and accessories under various brands including Fruit of the Loom.

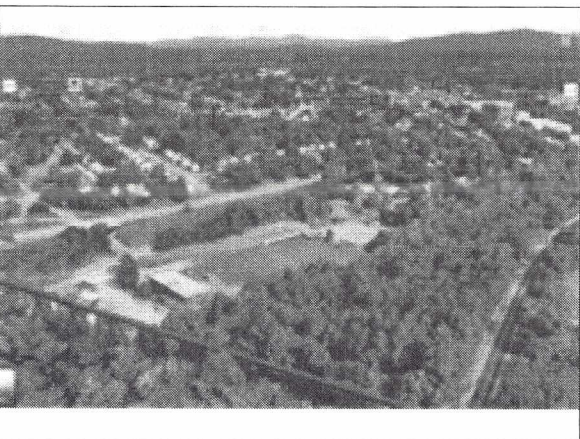
The mill built a community for its workers, including housing to rent for a few dollars a month (seen here), child care, and a church. It closed in 1957.



This photo is from about 1957, the year the plant closed, showing the construction of the Lynchburg Expressway, looking southward toward those mill houses on the hill. The expressway cut right between the mill and its workers' houses.

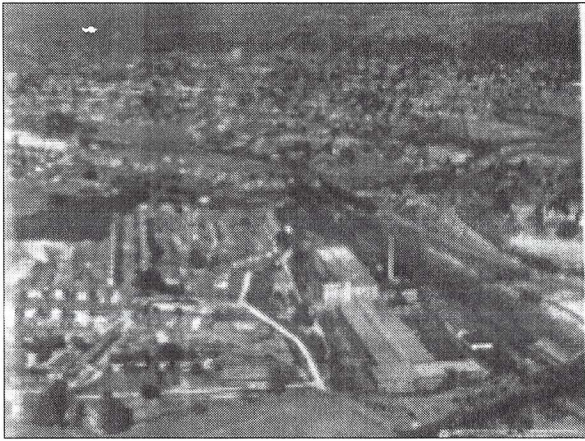


This shows the route of the expressway.

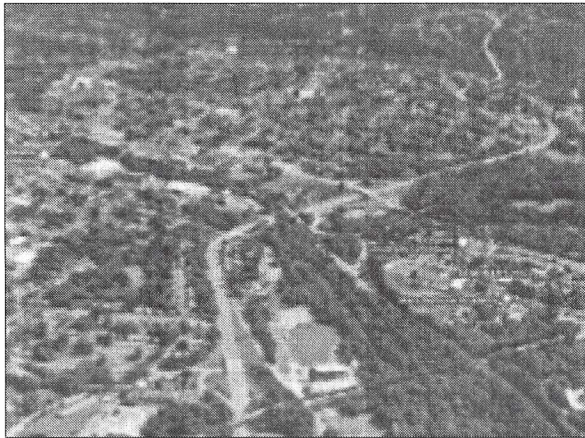


The nursery building is one of two buildings left standing today.





Here's another shot from the south.



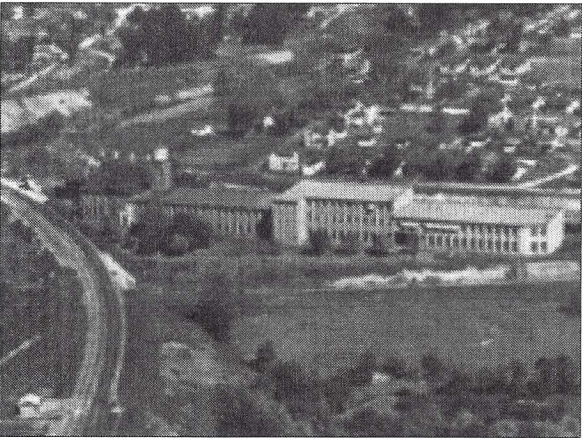
And a modern Google aerial of the same.



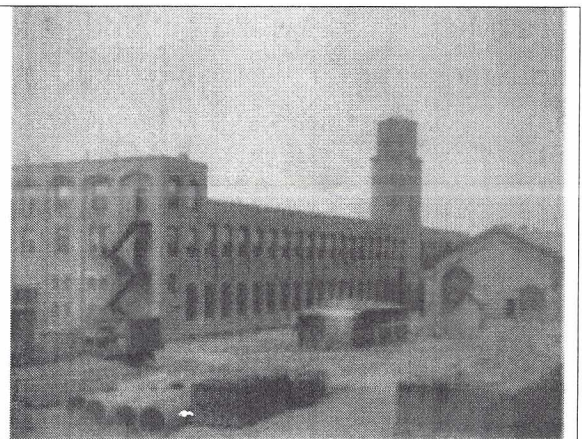
And while we're in the neighborhood, I want to show you the area known as Durmid. You can see two railroad lines here. Durmid was primarily a railroad depot, but also a community.



One institution that was there was the Virginia Seminary and College, now VUL.



Also in this area was a factory many of you had never heard of before—before Mike Bradford’s talk about the Bonsack Cigarette machine. By the way, did Mike tell us that Bonsack died of apoplexy in a bank vault in Philadelphia in 1924? Anyway, this is the United Cigarette Machine company that made his machines (and possibly some auto parts later), built in 1907, closed in 1956.



This photo from the Lynchburg Museum shows the factory as it looked back then. I got this from the Lynchburg Economic Development site which listed the Cigarette Machine factory as a brownfield site.

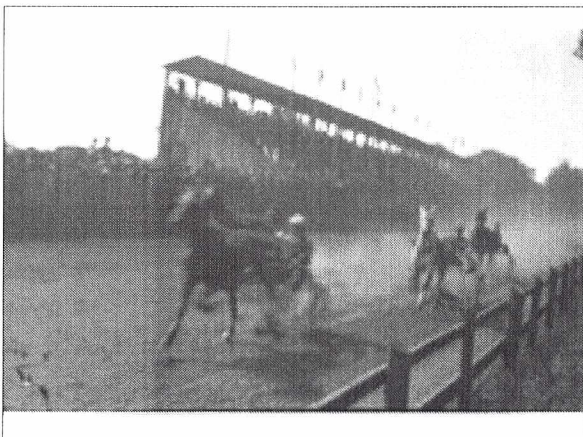


This is an illustration from their site showing what it could become. We'll see.



This area was called the Fairgrounds in 1924. Agricultural shows and fairs were held here. This is where City Stadium is today.

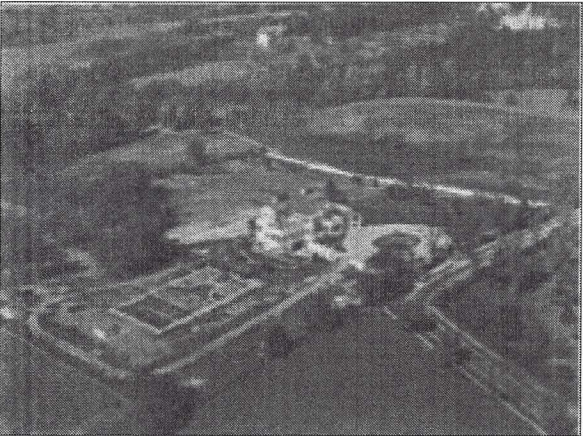
You can see the grandstand there on the left.



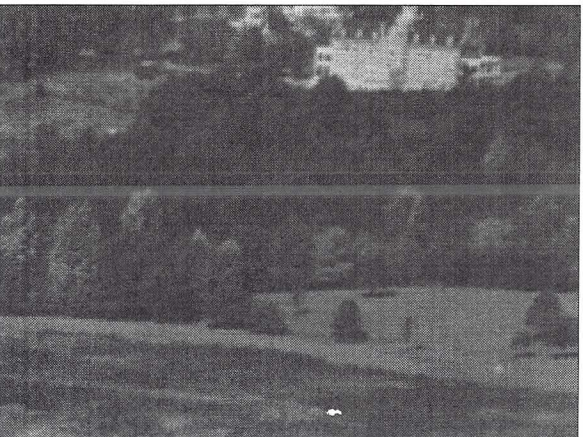
Here it is from the ground during a sulky race. (The sulky is thought to have been invented in the early 19th century by an English physician and was supposedly named for his sulkiness in wishing to sit alone.)



This view shows a new Garland-Rhodes School at center. Riverside Park was in the process of being built to the right. The swimming pool was built in 1924, but it must be behind the trees in this picture. Before it was a park, the land was used as a tree nursery. The new railroad line crossing on the high trestle and going immediately through a tunnel had just been built twelve years earlier.



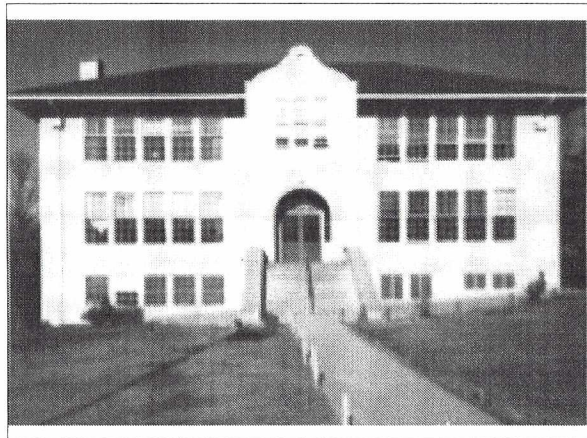
This house is the brand new (built in 1923) Sidney Loyd home, at the corner of Langhorne Road and Sunset Drive. It is not as visible from the road since it is hidden by a high stucco wall.



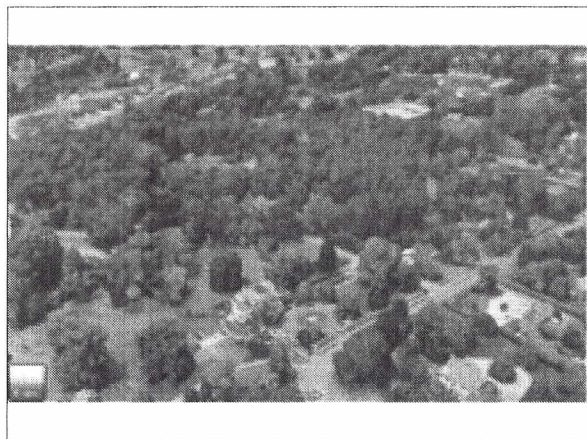
This building in the background was pretty easy to recognize as Virginia Baptist Hospital.



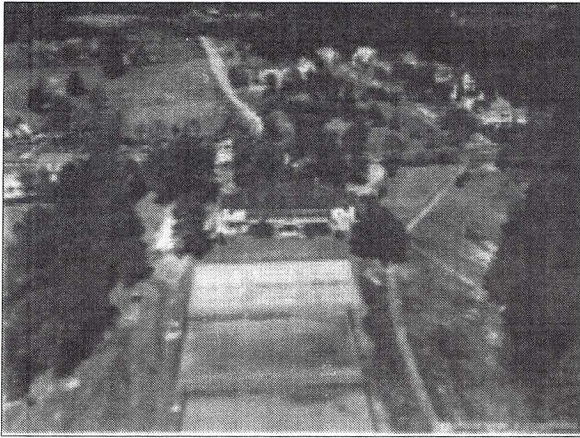
But this tall house was more of a mystery, mostly because, grand as it is, it's not there anymore.



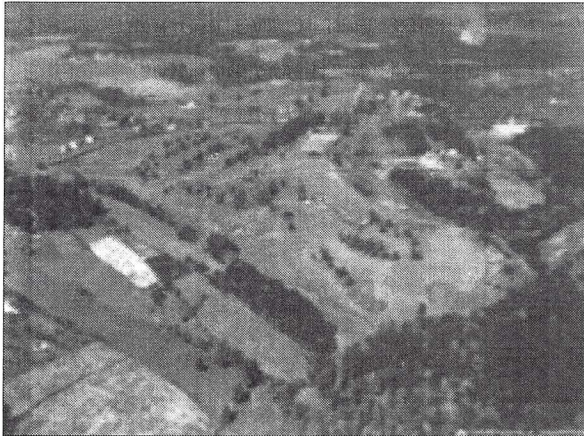
Turns out, it's not a house at all, but Oak Lane School, built in 1919.



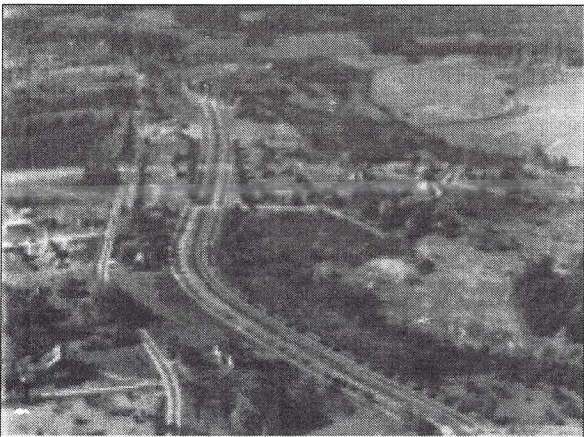
Here's what the area looks like today. The Loyd house looks remarkably the same. But Virginia Baptist Hospital is, not surprisingly, unrecognizable.



Here is Oakwood Club from the back side.



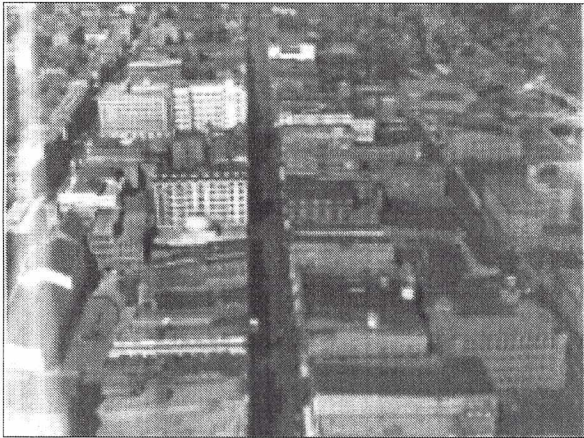
This is a long view of the same scene with the area of the golf course visible. I don't know that the course had been finished yet, though.



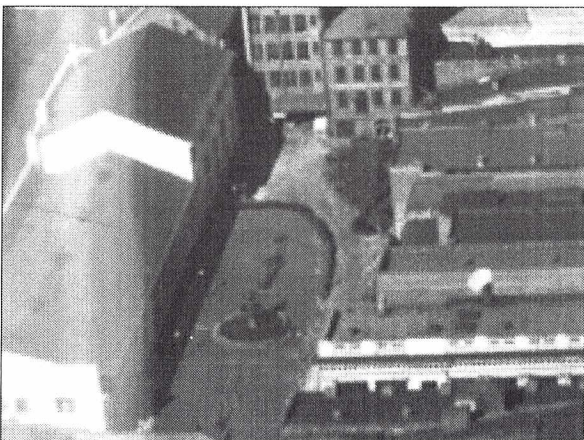
Here is Peakland Place, then known as Catalpa Drive. As you can see, there are very few houses on the street. Boonsboro Road is just to the left.



Moving downtown, we see the Lynchburg courthouse, now museum at the bottom center, in this view from the southwest. At the top is the James River and the Madison Heights cliffs.



This view looks northwest on Main Street.



One interesting feature is something that has jumped around town a bit. At the lower left you can see the Fireman's Fountain that had recently been at the bottom of what would, in a couple of years, become Monument Terrace. The buildings it was behind were the fire department and City Hall. Today that whole space is taken up by the building that is one again City Hall. The fountain moved to Miller Park, where it was flattened by a tree, but its replica still stands today.



Another detail in this photo is a glimpse of the Williams Viaduct, that had many ramps, including the one that led to Cabell Street.

You can also see three pedestrian bridges crossing railroad tracks and Blackwater Creek there.



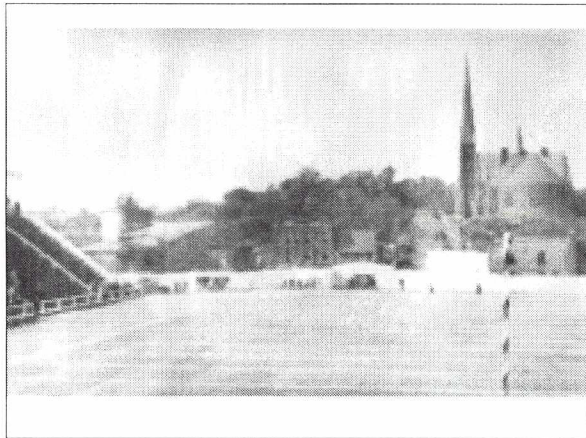
This view looking west on Church Street shows so many interesting sites. Every time I look at it I see something else. At the top center you can see the Jones Memorial Library, built in 1908.



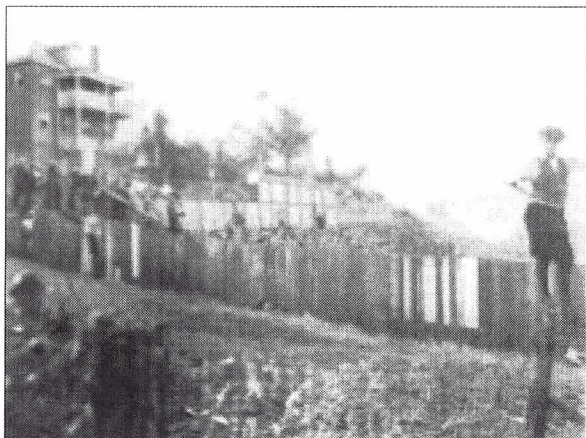
The big dirt field on the lower left seems to be an unofficial athletic field.



But the field used to be a landfill. Here's the landfill as seen from Court Street on Diamond Hill. Note First Baptist Church beyond.



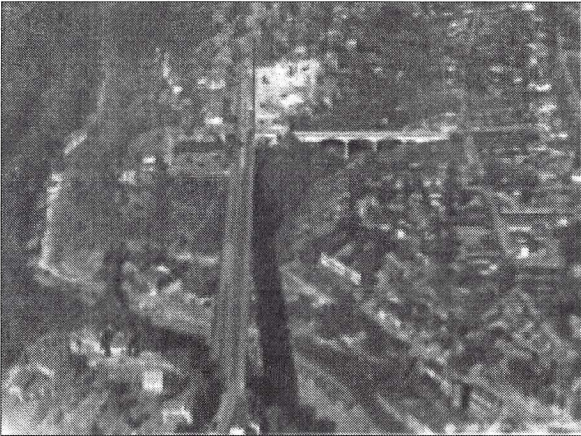
A few years later it became the official city stadium for a short time—until the stadium was moved to the Fairgrounds (where the sulky race was) in 1939.



I just had to show this one of the boys standing on and peeking through the fence surrounding the Court Street stadium. You might notice part of the crowd, near the high end, looks very consistent. My guess is that this is a match between VMI and VPI, or least one of them with their corps of cadets in uniform in the stands. They played here several times.



This view of Clay Street features the Clay Street Reservoir at the center, with St. Paul's across Clay Street, Holy Cross Church across Seventh, and Court Street United Methodist behind it on Court Street. Court Street Baptist Church is visible just beyond on Sixth and Court. Bigger School on Fifth Street is at the upper left.



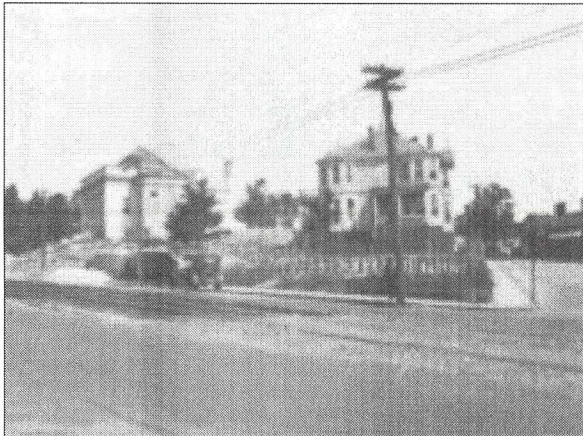
This is a view looking across the Rivermont Bridge. There's a good view of the Jones Memorial Library, and it looks like there's some construction (or demolition) happening on the grounds.



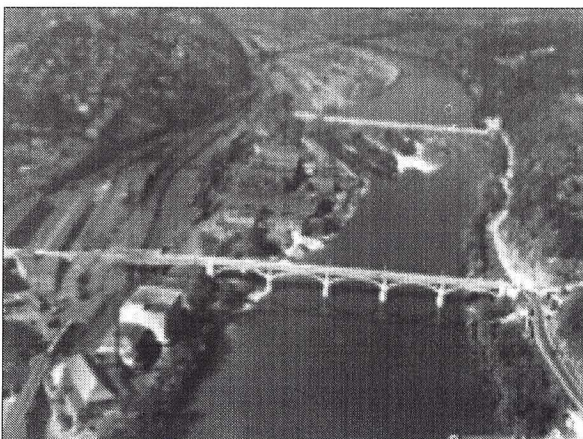
On the left side of the street at the bottom is the old Piedmont Business College and its dormitory beside it. The business college failed about this time and the building was bought by J. Everett Faber Sr. for his funeral home. He got his son, Everett Faber Jr. to gussy it up and add the two-story columns to the front.

There had been two houses below the library. One had been moved up the street to the other side of the library on Victoria. The other was moved to Old Rustburg Road in Campbell County. It was the house Jerry Falwell

was later raised in.



The other (shown here) was moved to Old Rustburg Road in Campbell County. It was the house Jerry Falwell was later raised in. You can see construction of a wall and the new entrance staircase that were built in 1924.

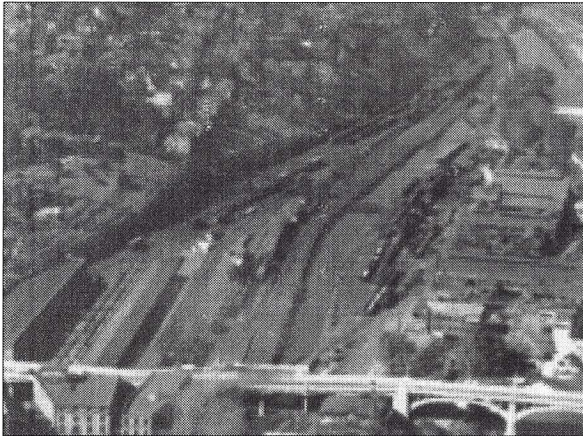


This view of the old Williams Viaduct illustrates that the road that became Rt. 29 hadn't yet been built up the hill. Vehicles crossing the viaduct had to turn right and drive to the old Ninth Street Bridge to continue up the road into Old Town Madison Heights. A left turn from the Viaduct led to Scott's Mill at the dam.

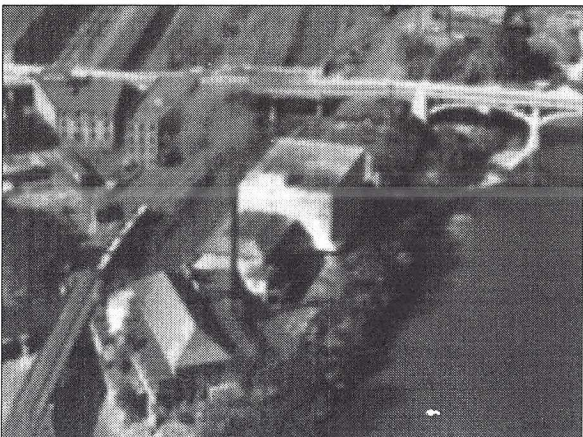
The old Orange and Alexandria bridge crossed the river on an island at the top center. All the bridges in this photo are gone now, including the footbridges that workers from Daniel's Hill used to cross the tracks and

the canal to get to the foundry. (Dabney, Phoenix, Glamorgan...)

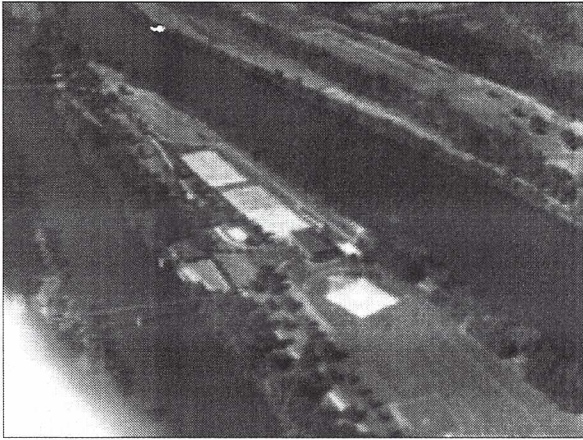
On the left side of the river, left of the foundry, the canal still carried water to industries in the city.



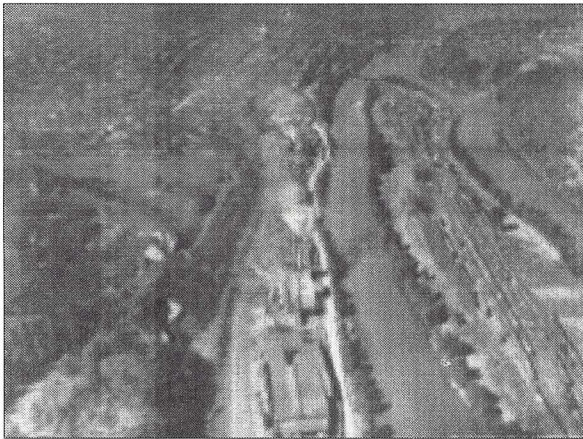
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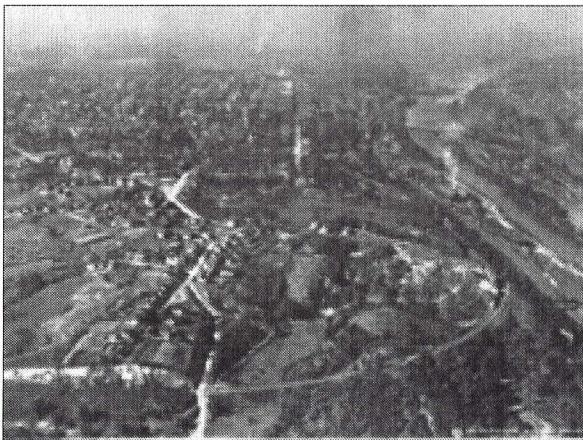
At the bottom left you can even see the canal aqueduct crossing Blackwater Creek UNDER a train track.



A little farther upriver was YMCA Island, What we call Treasure Island today. Multiple ball fields, tennis courts, boat houses, and swimming platforms provided summer entertainment for couple of decades, but began to decline in the 1920s with the rise of suburban culture, automobiles, country clubs, and new areas of public recreation.



This photo gives you a perfect view of Percival's Island. If you ever walk along the bike trail on the island, you'd be hard put to know what used to be there.
To the left you can see where White Rock Hill got its name.



Here again you can see the white rocks surrounding the hill. And a rather complete view of the city.

