the Photographist

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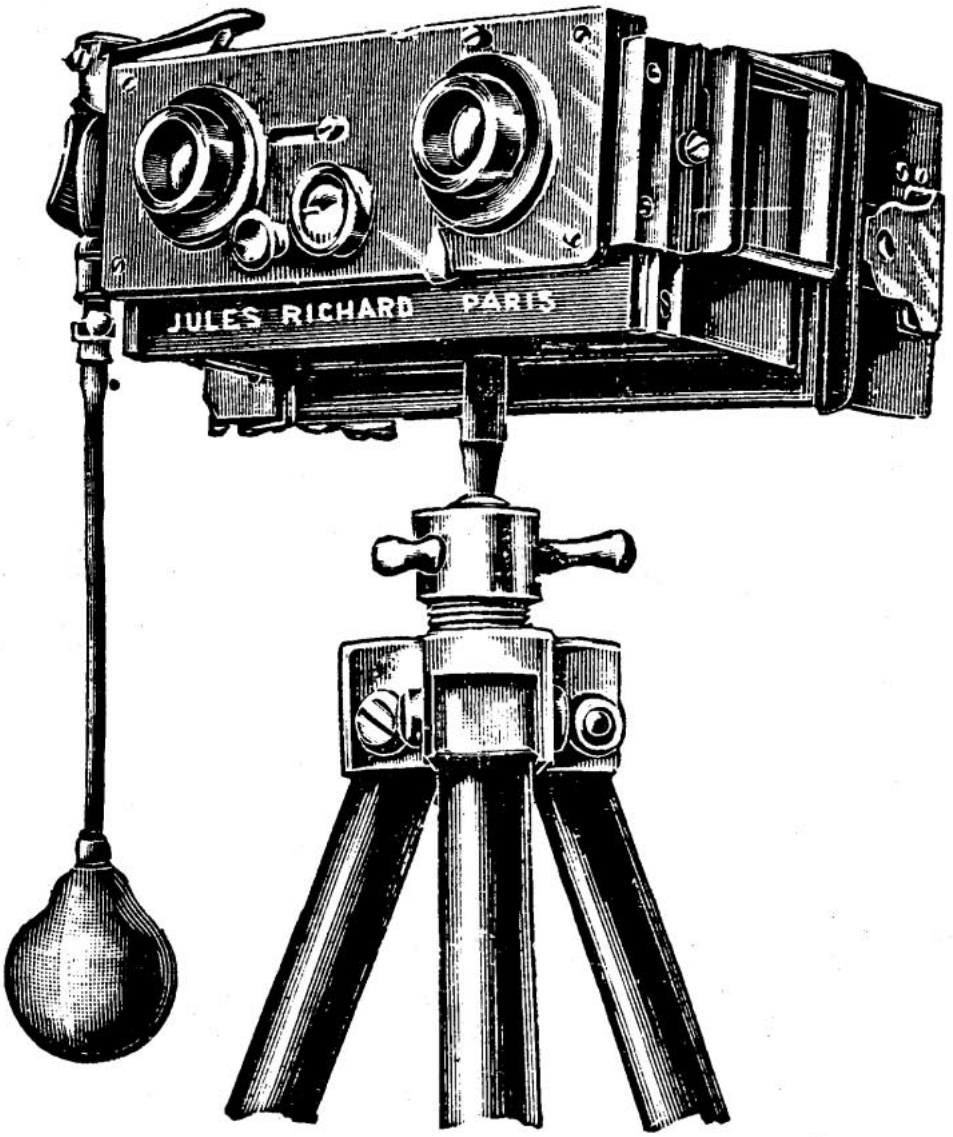

THE VERASCOPE

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SPECIAL FEATURES

FOCUS

My friends. I humbly stand before you and take a well-deserved bow. What for? Well, it certainly can't be for getting this thing out on time can it? Naaah. . . that'll never happen. No. It's my twentieth anniversary and, though times were sometimes tough, the road often long and lonely, the years have been good to me and I am exceedingly . . . no, it's NOT my wedding anniversary — Gladys gets all the bouquets for that one. No, it was exactly twenty years ago that I completed my first camera-hunting trip to the east coast.

It was the summer of 1970 when I took all the seats out of my VW "beetle" except for the driver's side, walled myself in with box after box crammed full of folding Kodaks, said a quick farewell to my folks and headed north along the Pacific Coast Highway. Staked with about a thousand dollars from the sale of my prize winning collection of mineral crystals, my excitement was in a higher gear than the Volkswagon. The next four weeks took me on grand tour of the U.S. and Canada. San Francisco, Portland, Vancouver, Calgary, Minneapolis, Chicago, Rochester, Columbus and St. Louis; each felt my "shock" wave as I traveled from collector to collector.

All I had to go on was an unquenchable thirst for antique cameras and a notebook full of names provided by Dr. Bingham, taken from correspondance to him and his new museum in the Riverside Mission Inn.

In those early days few collectors knew each other; even those in the same town. Only two collectors organizations existed, the Ohio group in Columbus and of course, Rochester. On that first trip alone I was responsible for "putting together" dozens of collectors. I knew I was a sort of catalyst as I eagerly sought out all the pioneers of camera collecting. I met Eaton Lothrop Jr. at the George Eastman House in Rochester where he was doing research for his book, "A Century of Cameras." I literally passed out on the floor (in front of a bunch of tourists) when he informed me that the venerable old piece that I had traded for five folding Kodaks the previous day, was in reality a Lewis daguerreotype camera.

In the course of my travels I met Walter Johnson, John Craig, Ed Kaprelian, and many more. A veritable rogue's gallery of intense but unconnected collectors. In the process I lucked into, stumbled over, and traded for a literal carload of rare and beautiful antique cameras.

Over the next twenty years I made nearly forty cross-country expeditions, each time returning with more of my special brand of treasure, though not always with the same engine in my car — or even the same car. Once outside of Chicago I did a four and a half "fliperoo", landing crosswise but upright in a rain-soaked ditch. Without a scratch, thanks to my seatbelt, I verified the legendary toughness of that poor, totaled "bug" as I calmly backed it up onto the interstate before it coughed its last in front of a rather unsympathetic Highway Patrol officer.

My trips in those first few years were strictly on the cheap, necessitating a lot of sleeping in the car. This worked pretty well as I had replaced the passenger seat with three cases of cameras, topped with a foam mattress and a sleeping bag. Whatever I picked up on the trip was piled each night in the drivers seat when I went to sleep. I found that I could travel quite comfortably, (and cheaply) this way, although it provided me with a few more adventures than I bargained for. For example, one late summer night I was "camped" in a park in Portland, Oregon, when I was awakened by someone bumping the

car and making strange, soft noises. With visions of an ax murderer lurking outside I peered into the darkness, but I couldn't see a thing. This happened four or five more times. Finally, my patience used up, I cautiously opened the door and tiptoed around the VW. Carefully I knelt down and looked underneath. At least a dozen geese were huddled in the warmth of the engine, grunting and jockying for position.

I picked up a few more grey hairs on a hot desert night in New Mexico where I was sleeping in the parking lot of a Stuckys that had closed for the night. All the windows were down and it was still impossible to find enough air to breathe. As I tried to drift off to sleep I was constantly awakened by little feathery tickles on my arms and face. Finally I found the energy to switch on the light and gave out with an involuntary "WAAAAA . . ." I was hosting a family of Walking Sticks; six inch grotesque but harmless mantis-like insects that apparently preferred me to a cactus plant.

Originally I made two or three trips a year, meeting collectors and trading cameras. Soon a circuit of camera shows developed and trading gave way to buying and selling. Other "crazies" like myself began following the shows and soon we were a band of gypsies, partying in hotel rooms (trust me, it was cokes and chips only) and coordinating our travels so we could meet at collectors homes between shows. The addition of the big, eastern flea markets added spice, and antique cameras literally fell from the trees. And then . . .

Twenty years later I've told everyone, "That's it!" "I'm through, finished." It's ridiculous to suffer like this. I'm sick and tired of that L O N G drive across country, and after twenty years most of the old gang is gone. Some died, some sold their collections, others lost interest when prices shot out of sight and the good stuff became nearly impossible to find. True that collecting clubs have flourished and shows have proliferated, but of course that's what killed collecting.

All the shows have to offer anymore is usable equipment. Dealers who used to display tables full of antiques now survive by selling catalogue reprints and Nikon neck straps. Most of the good antiques have gravitated to two or three mega-collections, and when a good pieces DOES appear on the market, the price would raise eyebrows at the U.S. Mint.

This last trip of mine was a long, lonely, miserable, rotten, endless parade of cheap motels, fruitless flea markets, and endless ribbons of highways connecting depressed (and depressing) collectors. A happy hobby that became a fascinating and obsessive way of life has now wound down like a tired music box.

Still I can't quite end this on a completely negative note. Maybe it's just the momentum, built up with the luck and skill of the years, but dammitall - I returned home this time with just as full a car(VWs have given way to Volvos) as ever. In fact, this last trip was responsible for some of the finest pieces I've ever come up with for the collection. I know it's OVER, and I SWEAR I'll never do it again, but well . . . quien sabe? Check with me again next April.

Mike Kessler

MUSEUM REPORT

After four years of planning and construction, the University of California, Riverside's new California Museum of Photography opened on Saturday, April 7, it was announced by Concha Rivera, acting director of the museum.

"The California Museum of Photography has been a well kept secret, except for those keenly interested in the art and technology of photography," said Rivera. "This new, innovative building in a popular downtown Riverside location will help make that secret public."

Grand opening activities included the unveiling of four exhibitions:

—"By Choice: Photographs from the Ruttenberg Collection," a show which explored the nature of collecting and its impact on contemporary photography.

—"Time/Motion:Mandel/Gilbreth," included photographs by efficiency experts Frank and Lillian Gilbreth with additional images by artist-curator Mike Mandel. Mandel's photos are witty and sometimes unsettling visual responses to the Gilbreths' pioneering studies of workers' motions.

—"Visial Index: A Guide to Collections," an introductory exhibit to the museum's vast holdings of photographic negatives, prints, and equipment.

—"New Acquisitions: Photographs by American Women Artists," featured newly acquired works by living photographers. The images were purchased through gifts of private museum supporters whose donations were applied to a matching grant from the National Endowment for the Arts.

In addition, the museum debuted two permanent displays—selections from the Bingham Collection of photographic apparatus dating back to the invention of photography and selections from the museum's print collections ranging from the earliest daguerreotypes, to three-dimensional stereographs, to contemporary color prints.

The museum is located in the former Kress variety store building, a 23,000 square foot, three floor structure which was renovated at a cost of $2.5 million.

The museum is designed as a metaphor for a camera in which the visitors are the film. Internationally renowned architect Stanley Saitowitz envisioned the museum as an extension of the camera, becoming an instrument itself for the display of photography.

Visitors will be able to actually walk into a camera and see on the inside a live, inverted image of the downtown mall at the front of the museum. Such cameras were precursors to the modern miniatures that use film, and existed from the time of Leonardo da Vinci.

An interactive gallery, made possible by the Junior League of Riverside, will bring to life the wonders of photography for children and adults in a "please DO touch" environment.

The California Museum of Photography, founded at UCR in 1973, has photographic collections on par with those of the International Museum of Photography at George Eastman House in Rochester, N.Y., and the Smithsonian Institution in Washington, D.C.

The CMP's collections—including both photographic apparatus and images—span more than a century of photographic history. Among them are the Keystone-Mast Collection, the Bingham Collection of photographic apparatus and technology, numbering more than 6,000 items; and the University Print Collection including images by such master photographers as Ansel Adams, Walker Evans, Barbara Morgan, and William Henry Jackson.

Admission is $2 for adults; $1 for senior citizens and children over 12; and free for children 12 and under, UCR students and museum members.

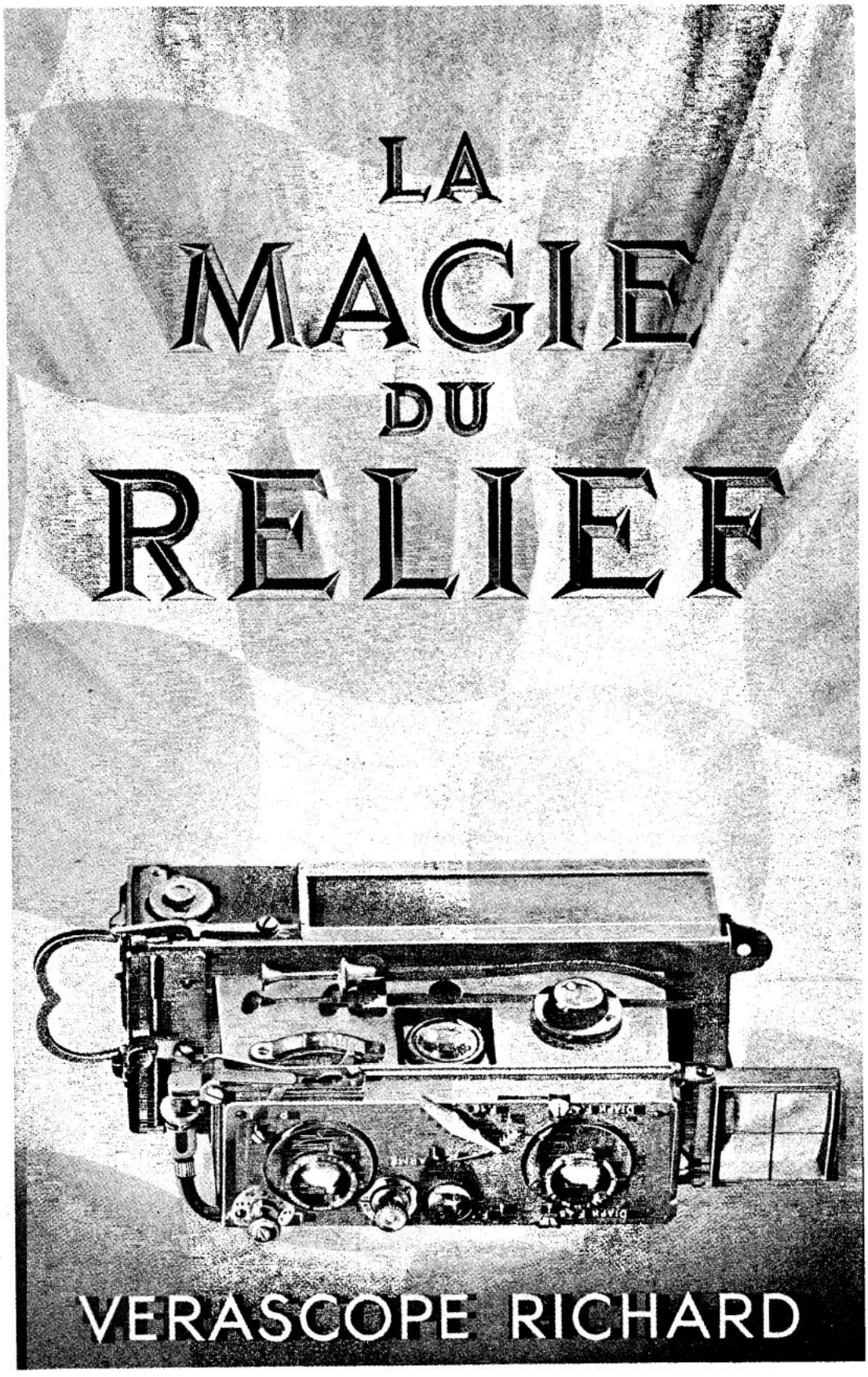
Hours are 10 a.m. to 5 p.m. Tuesday through Saturday and noon to 5 p.m. Sunday. Group tours of the new museum headquarters can be arranged by calling (714) 787-4787 for reservations.

LE VERASCOPE DE JULES RICHARD

Créé en 1892 cet appareil stéréoscopique conquit le monde entier.

Jules Richard en 1878.
Il a 30 ans
(photographie Bacard Fils).

The Verascope of Jules Richard
Invented in 1892, his stereoscopic camera conquered the entire world. Photo by Bacard and son in 1878 of Jules Richard at the age of 30.


LA
MAGIE
DU
RELIEF
VERASCOPE RICHARD

"The Verascope of Jules Richard" was originally published in the ninth issue of Prestige de la Photographie, April 1980. This short-lived but high quality publication remains one of the best sources for information on French photographic history. Your editor and the WPCA felt that the interest in collecting Richard cameras and related material around the world warrented devoting this entire issue to the story of Jules Richard.

THE VERASCOPE OF JULES RICHARD

When one speaks of the best-made automobiles, one thinks immediately of Rolls-Royce; if one discusses wine one thinks of Mouton Rothschild or Pommard, but if it is a camera of which one speaks, in 35mm it is the Leica, in 6x6 it is the Rolleiflex or the Hasselblad; in the larger formats a Linhof or Sinar, and when one arrives at stereo, the first name that comes to mind is the Verascope by Richard. I think that it is not an unimportant glory to be, or to have been the first in one's category, and to represent, in the eyes of the public, the Ne Plus Ultra; to be in some sense the champion of the world.

Jules Richard was born in 1848 in surroundings which predisposed him to be interested in all sorts of objects of precision. His father directed a small factory where he fabricated instruments for measuring such as aneroid barometers and mercury thermometers. When Jules Richard reached the age of 21 in 1869, one of the sciences which was developing most rapidly was photography. We were at the great epoch of wet collodion, which had already dethroned the daguerreotype, ushering in the taking of pictures with such sensitivity that it permitted the occasional instantaneous exposure. Unfortunately the necessity of preparing the material so that it be used in the wet state was extremely limiting. Everyone said to himself that there would come a day when a sensitive surface would be discovered which would keep for a long time. The reviews and books of the period related the numerous efforts of researchers to achieve this objective. It was natural that Jules Richard himself felt thrilled by photography, and this passion led him, in 1869, to construct a camera for his own personal use.

THE HOMEOSCOPES

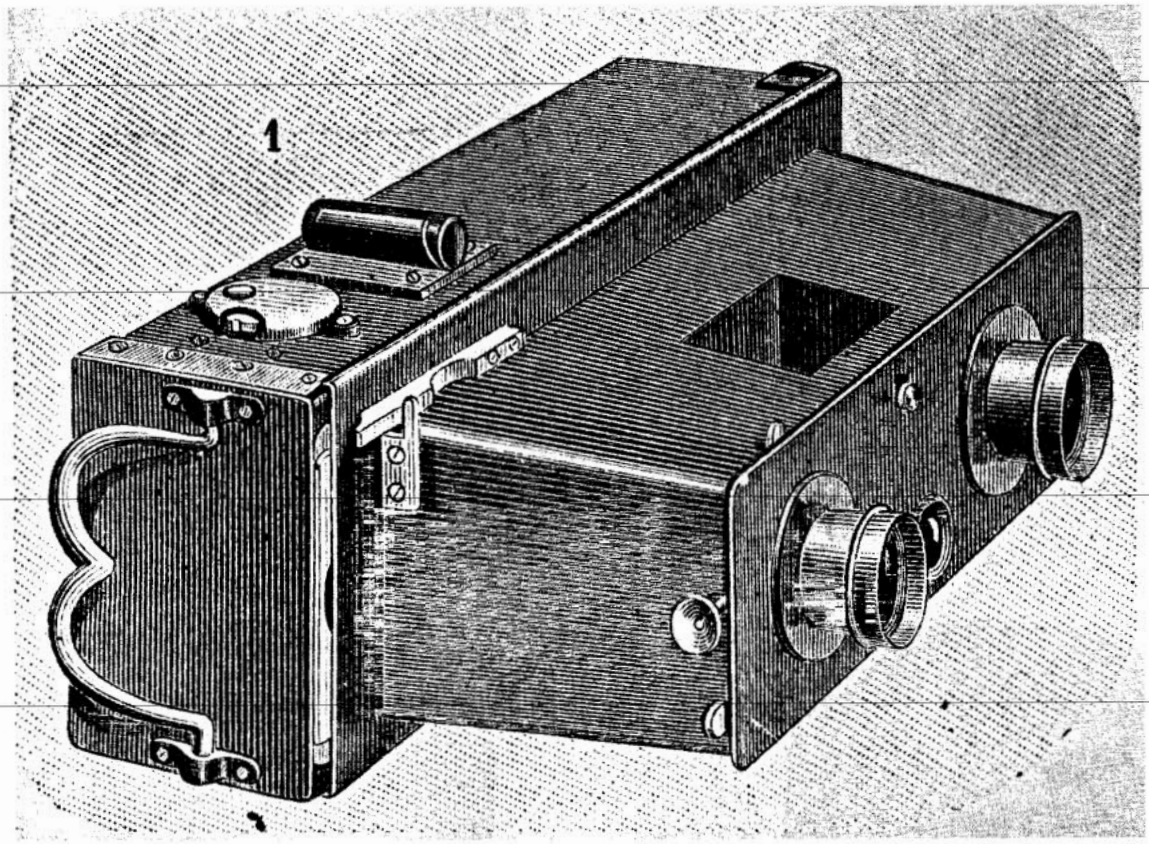
It was not until much later, around 1890, that one began to find in commerce the first cameras carrying the name Jules Richard and the trademark R.F., which did not signify the Republique Francaise but Richard Freres (Richard Brothers). There were four brothers and their factory was at Impasse Fessart a Belleville. Those cameras with the name Homeoscope were so-called after the family name of one of Jules Richard's collaborators named Homeos, apparently the creator of these cameras and who, to speak truthfully, did not show great originality. These were jumelle or "twin" stereoscopic cameras resembling like sisters many others which were made at the same time by other builders. They were made of wood, covered in black leather, with a guillotine shutter and an automatically changing plate magazine. One peculiarity of the Homeoscopes was their use of two independant plates to create the stereo pairs. Two of 6x6.5 were used to obtain 6x13, and two of 8x9 to obtain 8x18. Of course this was not seen exclusively in the Homeoscope as other cameras such as the Stereocycle de Bazin and the Leroy employed two plates as well. This facilitated the transposing of the plates in printing, which was important somewhat later when autochromes appeared, as it avoided having to cut them apart with a diamond point.

THE VERASCOPE

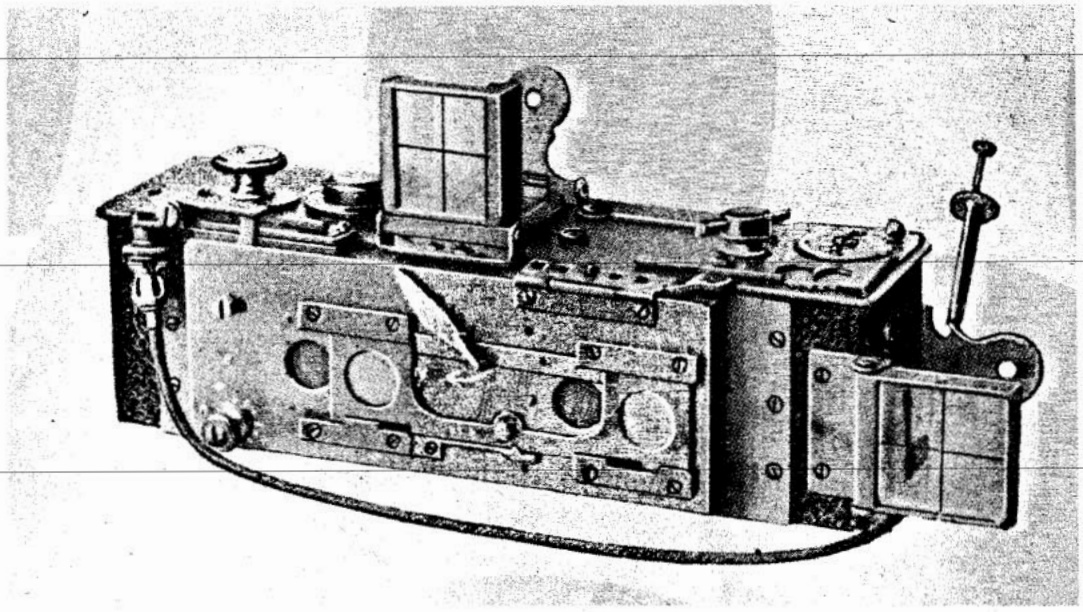
If the establishment of Jules Richard had stayed with this sort of camera its name would not have survived, except as one of a long list of French makers of stereo cameras, and only some collectors would remember it, but in 1893 Jules Richard, leaving completely the beaten path introduced, with much publicity, a new, truly revolutionary model for the time. He christened it the Verascope, a name which would, over the next sixty years, remain attached to his company, symbolizing, not only in France but in the entire world, the most perfect version of the stereoscopic camera.

The Verascope was revolutionary, first of all because of its format. When one remembers that at the end of the last century the standard format was 13x18 cm; the Verascope with its 4x4 cm pictures was really considered a miniature camera, and Jules Richard in presenting it, declared that only the grain in the plates prevented him from reducing the format of his camera still further. Even such as it was however, the small format offered considerable advantages which our grandparents discovered with wild enthusiasm. With a very short focal length of 55 to 60mm and a rapid rectilinear lens opening to f:8, there was no longer any need for focusing. Everything was sharp from five meters to infinity, closer if one used a diaphram, and in stereo photography that was indispensable. In effect the relief which the procedure gives to different planes only is successful if all those planes are sharp. What interest would there be to see the

***TOP:** The offices of Jules Richard, 19 rue Melingue, Paris. The building was constructed about 1890 and destroyed in 1971. Jules Richard also had two sales outlets in Paris, rue Halevy and rue Lafayette.*
***BOTTOM:** Jules Richard and his collaborators in 1892. The creator of the Verascope is the seventh person from the left in the second row.*



The First Verascope of 1893



Thè Homeos

1910 publicity for the Richard Verascope

background separated from the foreground if the latter wasn't sharp?

The Verascope 45x107, for such is the format of the entire plate, was all metal, constructed out of silver plated copper, oxidized and varnished; exceptional construction for 1893. I have before me a catalogue for that year where it is the only camera offered among several dozen which was not made of wood. Of course Jules Richard praised highly the merits of his chosen material, totally unaffected as it were by intemperate weather, cold, humidity or heat. It was presented as the ideal tool for explorations for the colonies, for photography aboard ships at sea, etc. Another advantage of course to the reduction in format was the size of the camera itself. Compared with the enormous 8x16 cameras of Gaumont or Bellieni, the Verascope could be a pocket camera, not requiring the complicated procedures of a field camera with its ground glass for focusing or composing. It was truly a device which one could always have with one, ready to take a subject on the fly before other cameras could even be pointed at it. The first Verascope was extremely simple. Its guillotine shutter had only time and instantaneous settings, and its lenses were rectilinear, without factory name, but nevertheless so well made that the sharpness of the images was astonishing. It had two viewfinders, one a reflecting mirror located within the camera itself, between the two lenses to be used at chest level. The other, tubular, attached to the magazine for eye-level viewing. Richard had another idea for his Verascope, which I think he was the first to put into practice. Once the pictures were taken, developed and printed as positives, it was not necessary to acquire a stereoscope to look at them. It was the camera itself which one could use for this purpose. When the Verascope was finally perfected Richard renounced this possibility, but it would surface again in the form of the Glyphoscope, of which we will see more a little later. In general the lines of the Verascope 45x107 remained unchanged for more than 30 years, but successive alterations transformed the simple initial model into a tool of great precision as well as high price, having

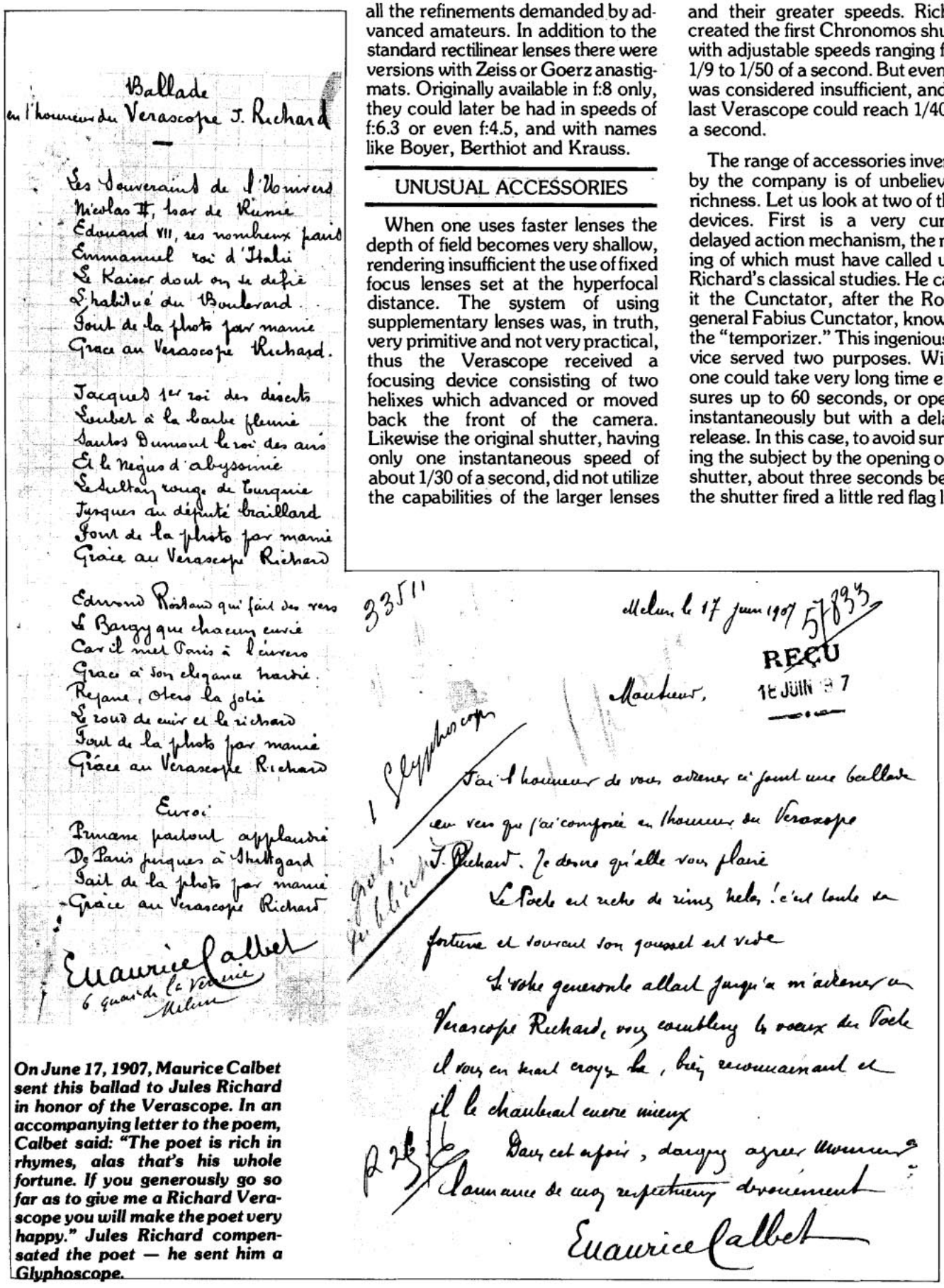
Jules Richard and his friends from the Paris nightclub, Bal Tabarin (about 1900)

all the refinements demanded by advanced amateurs. In addition to the standard rectilinear lenses there were versions with Zeiss or Goerz anastigmats. Originally available in f:8 only, they could later be had in speeds of f:6.3 or even f:4.5, and with names like Boyer, Berthiot and Krauss.

UNUSUAL ACCESSORIES

When one uses faster lenses the depth of field becomes very shallow, rendering insufficient the use of fixed focus lenses set at the hyperfocal distance. The system of using supplementary lenses was, in truth, very primitive and not very practical, thus the Verascope received a focusing device consisting of two helixes which advanced or moved back the front of the camera. Likewise the original shutter, having only one instantaneous speed of about 1/30 of a second, did not utilize the capabilities of the larger lenses and their greater speeds. Richard created the first Chronomos shutter with adjustable speeds ranging from 1/9 to 1/50 of a second. But even this was considered insufficient, and the last Verascope could reach 1/400 of a second.

The range of accessories invented by the company is of unbelievable richness. Let us look at two of these devices. First is a very curious delayed action mechanism, the naming of which must have called upon Richard's classical studies. He called it the Cunctator, after the Roman general Fabius Cunctator, known as the "temporizer." This ingenious device served two purposes. With it one could take very long time exposures up to 60 seconds, or operate instantaneously but with a delayed release. In this case, to avoid surprising the subject by the opening of the shutter, about three seconds before the shutter fired a little red flag lifted



Ballade
en l'honneur du Verascope J. Richard

Les Souverains de l'Univers
Nicolas II, tsar de Russie
Edouard VII, ses nombreux pairs
Emmanuel roi d'Italie
Le Kaiser dont on se défie
L'habitué du Boulevard
Tout de la photo par manie
Grace au Verascope Richard.

Jacques 1er roi des déserts
Loubet à la barbe fleurie
Santos Dumont le roi des airs
Et le Negus d'abyssinie
Le sultan rouge de Turquie
Jusques au député braillard
Tout de la photo par manie
Grace au Verascope Richard

Edmond Rostand qui fait des vers
Le Bargy que chacun envie
Car il met Paris à l'envers
Grace à son elegance hardie.
Réjane, Otero la jolie
Le roud de cuir et le richard
Tout de la photo par manie
Grace au Verascope Richard

Envoi
Prunne partout applaudie
De Paris jusques à Stuttgard
Fait de la photo par manie
Grace au Verascope Richard

Maurice Calbet
6 quai de la Vera[illegible]
Melun

33511

Melun le 17 juin 1907 57893

REÇU
18 JUIL 1907

Monsieur,

J'ai l'honneur de vous adresser ci joint une ballade en vers que j'ai composée en l'honneur du Veraxope J. Richard. Je donne qu'elle vous plaise

Le Poète est riche de rimes helas, c'est toute sa fortune et souvent son gousset est vide

Votre generosité allant jusqu'à m'adresser un Verascope Richard, vous comblera les voeux du Poète il vous en saura croyez bien, bien reconnaissant et il le chantera encore mieux

Dans cet espoir, daigner agreer Monsieur l'assurance de mes respectueux devouement

Maurice Calbet

1 Glyphoscope

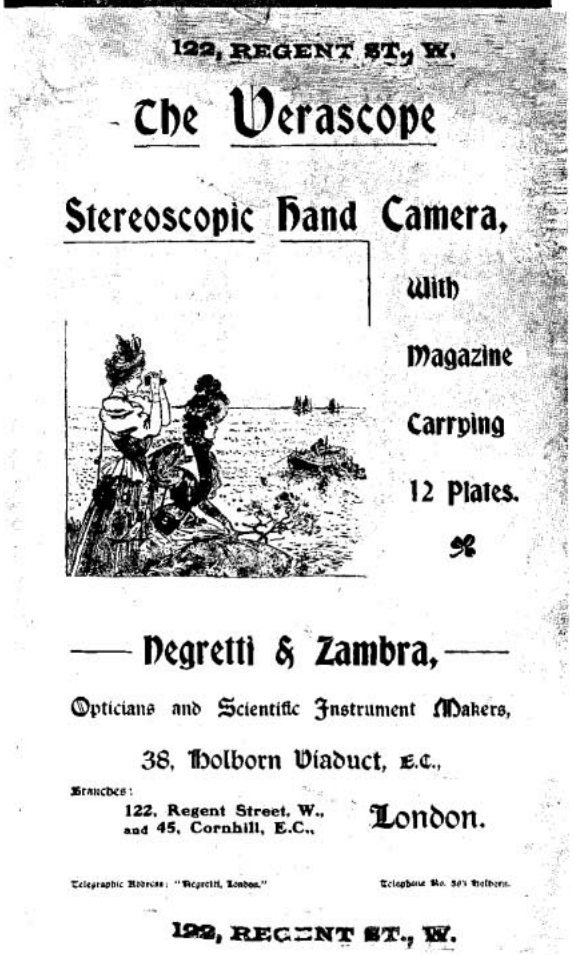
Prix 25 f

On June 17, 1907, Maurice Calbet sent this ballad to Jules Richard in honor of the Verascope. In an accompanying letter to the poem, Calbet said: "The poet is rich in rhymes, alas that's his whole fortune. If you generously go so far as to give me a Richard Verascope you will make the poet very happy." Jules Richard compensated the poet — he sent him a Glyphoscope.

as if to say "attention!", the little bird is going to come out.

AN EXCEPTIONAL SUCCESS

As the use of film was spreading in the photographic world, Richard proposed to replace the plate magazine with a film magazine. The Verascope which one finds today with this magazine has considerable extra value, because it permits not only the admiration of the beautiful mechanism of the Verascope, but also using it now that glass plates have disappeared. Richard realized that the use of flexible films might result in a lack of sharpness if they could not be held exactly in the focal plane of the lenses. He designed this new magazine so that the film was placed against a piece of glass, giving it the same sharpness as a glass plate. Notice that much later Rollei took up the same idea when it put out its first 6x6, f:2.8 camera. When one finds today a film magazine for the Verascope, pay attention, because the earliest of them were designed for a film of 6 exposures on number 121 film which disappeared a long time ago. Shortly afterwards Richard adopted the universally popular vest-pocket 127 film which is still available today. It is hard to imagine the unprecedented success of the Verascope 45x107. This format was an original creation of Richard and it was, I think, the first and only time that a French manufacturer succeeded in imposing upon the entire world a new format which he had created. This honor was normally reserved for the very great manufacturers like Kodak or Leitz. The 45x107 format was adopted not only by the largest French companies but the German ones as well like Zeiss, Voitlander and Rollei. For many years one merely asked for "Verascope plates" and not 45x107, in the same manner that one asked for a "Vest Pocket roll" or a "Leica film", instead of asking precisely for a 4x6.5 film or a 24x36 cassette.

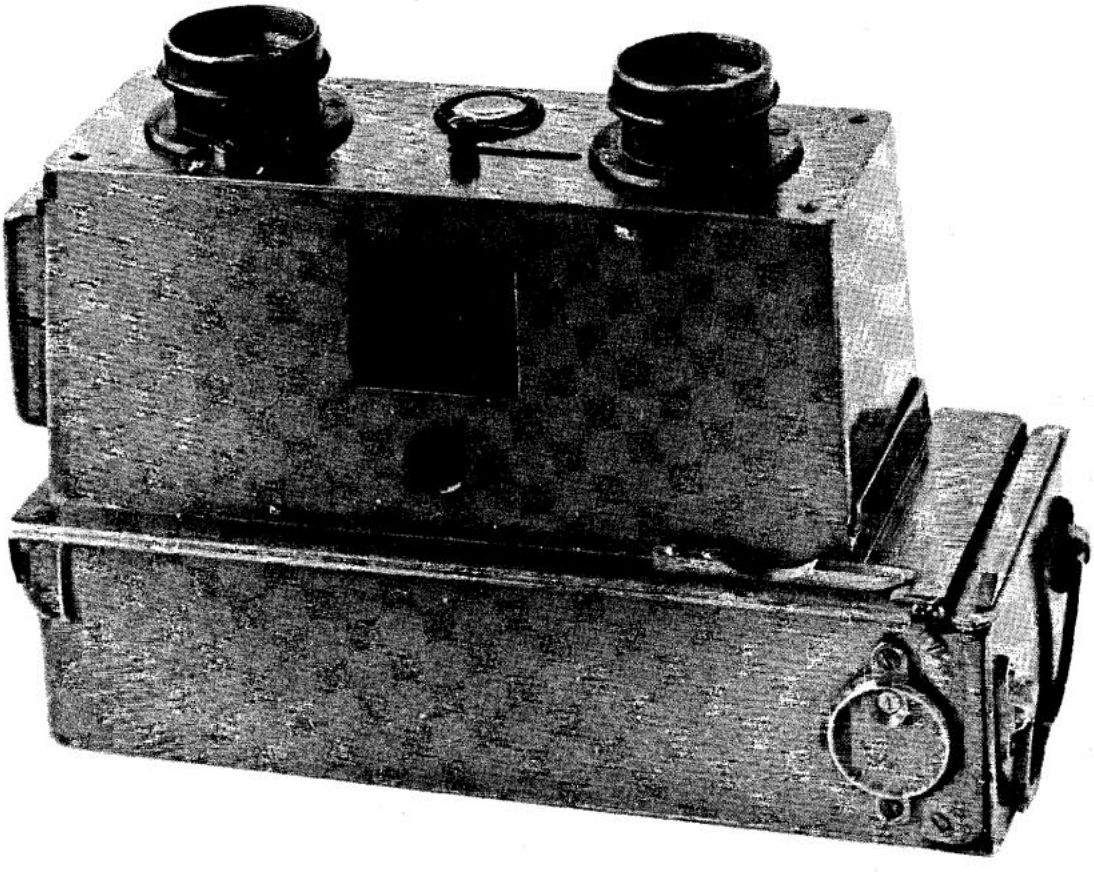


Jules Richard sold his cameras around the world. Here are the covers of two of his catalogues, one in Russian (Bere Brothers and Company, Moscow), and the other in English (Negretti and Zambra in London).

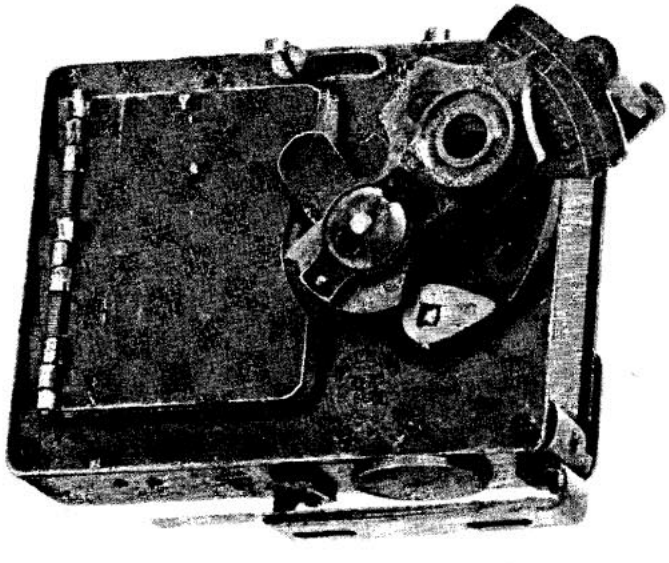
Jules Richard in 1910 (photo by P. Bellingard)

ÉPREUVE AU CHARBON

Bellingard Garantie Inaltérable LYON

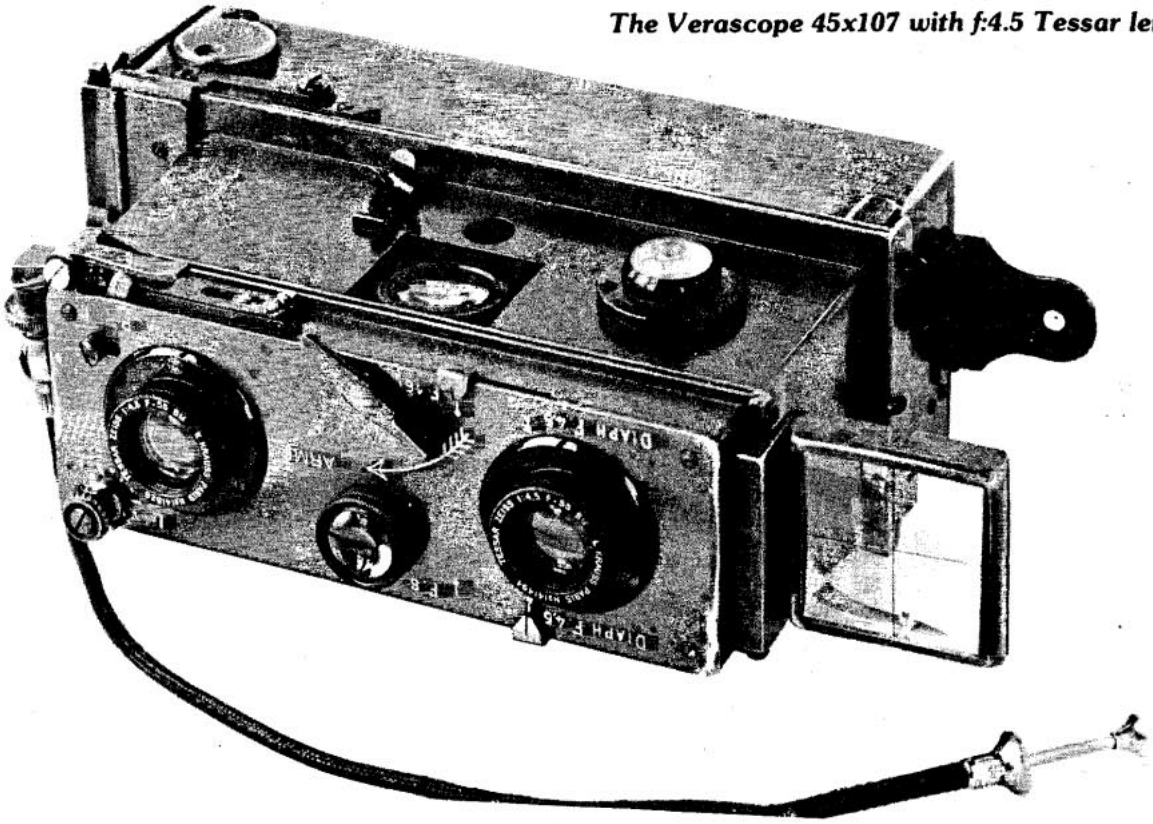


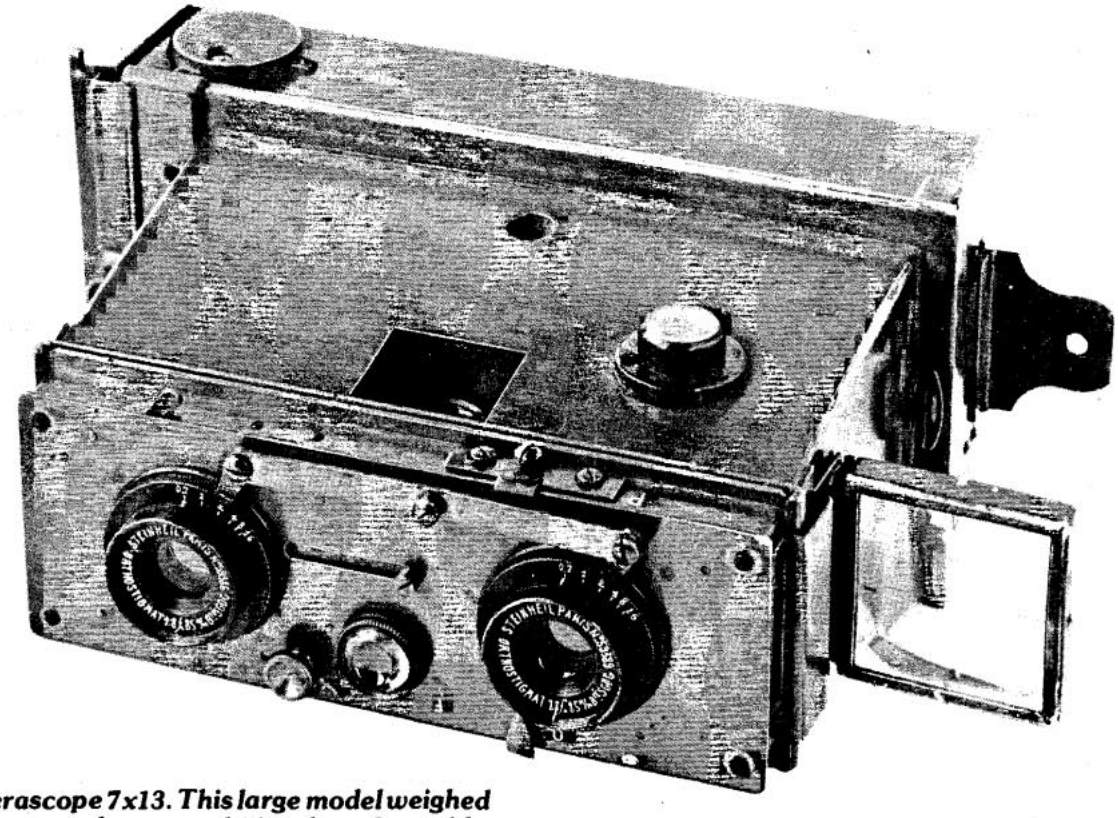
An ordinary Verascope 45x107 with rectilinear lenses.



The Cunctator. This self timer was first offered in 1913. It came in two models. One which acted instantaneously, the other which operated instantaneously and time.

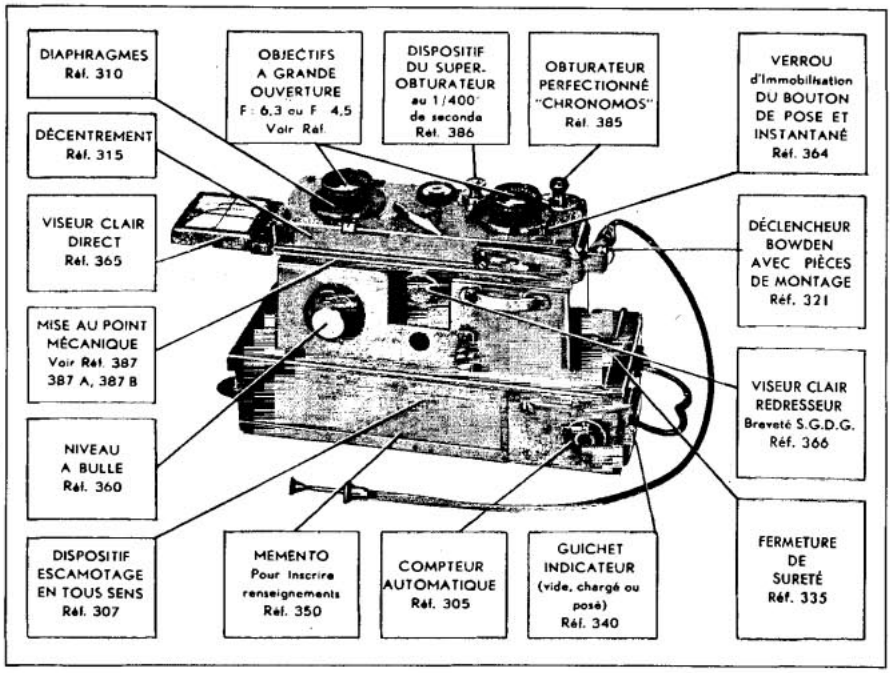
The Verascope 45x107 with f:4.5 Tessar lenses.





The Verascope 7x13. This large model weighed 1650 grams and measured 16cm long. 8cm wide, and 13cm high.

Photographic montage used in advertising the Verascope



Jules Richard and his Verascope (about 1922)

The Verascope and its different moving parts. (1912 catalogue)

THE GLYPHOSCOPE

But a beautiful Verascope with Zeiss lenses, constructed with great precision, inevitably reached a very considerable cost. In 1907 for example a Verascope with Tessar lenses cost 500 gold Francs or about 25 Louis. Although it is difficult to compare this figure to the equivalent value of today, this was obviously a sum which an amateur photographer would have difficulty in finding. Richard understood this perfectly and resolved to make available to all a camera which would sell for 35 Francs. This was the Glyphoscope. Its success quickly exceeded the hopes of its maker, and permitted those less fortunate to taste the joys of stereo photography. The Glyphoscope was as revolutionary as the Verascope had been fifteen years earlier. No longer made of polished wood or precisely finished metal, the body of the Glyphoscope was molded in one piece of a material which is today called plastic, but which in 1907 was baptized more elegantly as IVORINE (editor's note: this may be in error as the name would imply that it was used as a substitute for Ivory, a material the black moulded Glyphoscopes could never be confused with). It was a sort of thick, black Ebonite of surprising solidity. Chemists have affirmed, without doubt correctly, that plastic materials have since then made sensational progress, but in no way have modern plastics gained anything in robustness, for in the more than ten years I have been looking at collectors cameras, I have seen quantities of Glyphoscopes, not one of which was either cracked or broken. Another advantage was that when the amateur had spent his 35 Francs for his Glyphoscope, he had nothing more to acquire in order to see his stereos. In effect the whole front section with the shutter was detachable and the apparatus became an excellent stereoscope, achieving ideal conditions for viewing because the lenses of this stereoscope were the very ones with which the views had been taken. To achieve this record low price the twelve plate magazine of the Verascope was replaced by single

plate holders which could be exposed one after the other. The Glyphoscope 45x107 was sold by the tens of thousands during more than thirty years. In the course of this time Richard increased his quality. The basic "Ivorine" model 45x107 remained at the base, but for a little extra one could obtain it in leather covering with a better four-speed shutter, and even later in a 6x13 format. Though the Glyphoscope 45x107 is easy to obtain now, the 6x13 model is indeed rare.

THE VERASCOPE 7x13

In 1905 Jules Richard, encouraged by the audacious success which he had achieved in advancing the 45x107 format, wished to repeat the same success by producing a new Verascope, not in the universally accepted 6x13 format but in 7x13. This additional centimeter was the result of an inquiry made by the directors of the French Stereo Club, who said that 7x13 was the most rational format which one could create, as the length of 13 centimeters corresponded to the normal separation of the eyes. Innumerable articles and specialized reviews argued in favor of this new format, and the arguments were many. The best was that the pictures would be square, whereas those of 6x13 were not, but logic counted for very little in the face of routine as well as the interests of the plate-makers. They argued that manufacturing plates in the 7x13 format would cause great losses of material, while a 13x18 glass plate could be cut into three 6x13 plates without the loss of a millimeter. Enlarging the size of the Verascope also caused it to lose one of its principle advantages; it became heavy and cumbersome. The 7x13 existed for several years but, little by little, amateurs abandoned it. Because of the difficulty in procuring plates in this format, especially in the more distant cities where the only available sizes were 45x107 or 6x13. Jules Richard, being a conscientious manufacturer and not wishing to leave his customers in distress, began to deliver special plate holders permitting the use of 6x13 plates in the Verascope 7x13. In the end the "Ideal" format was abandoned and, like all the others, Richard delivered

Three models of the folding pocket stereoscope

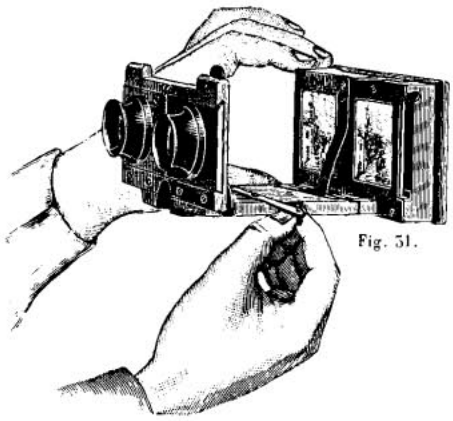


Fig. 31.

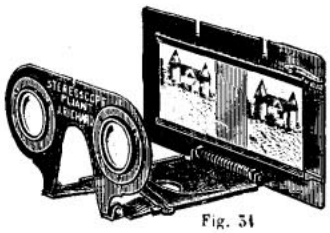


Fig. 34

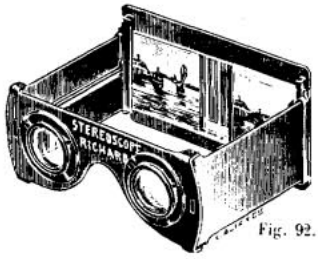


Fig. 92.

Fig. 28.

Ce stéréoscope a sensiblement les dimensions du modèle dit américain de 50 vues. En appuyant sur un levier, les diapositifs placés dans une boîte à rainures se présentent devant les oculaires et se succèdent sans que le classement puisse jamais être modifié (*fig.* 28), et il est facile de ne faire monter devant les oculaires que la plaque désirée sans toucher aux autres.

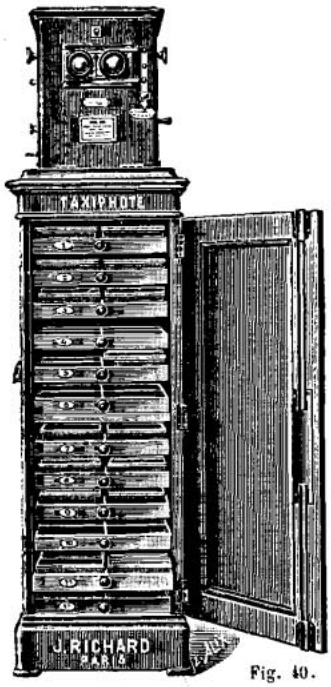
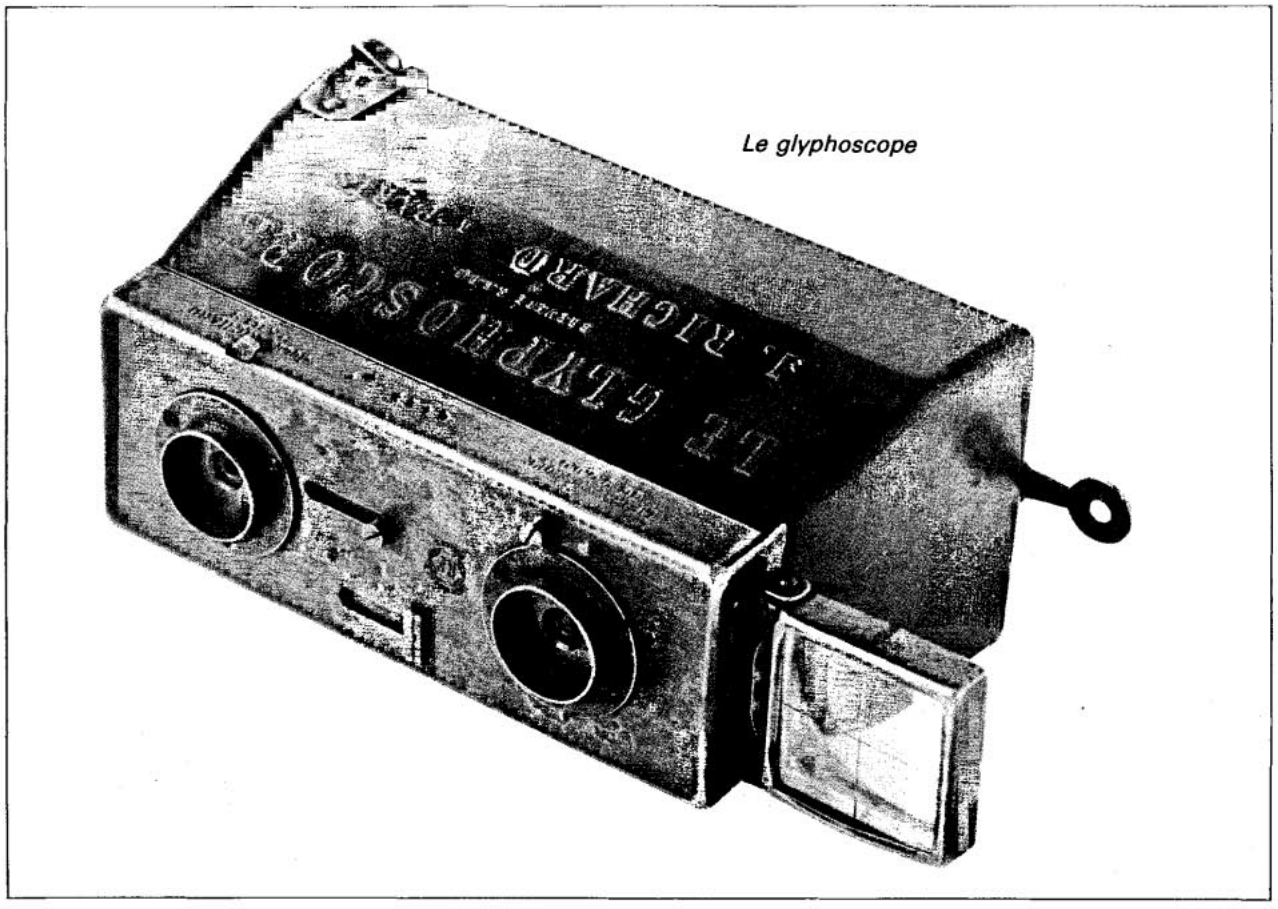
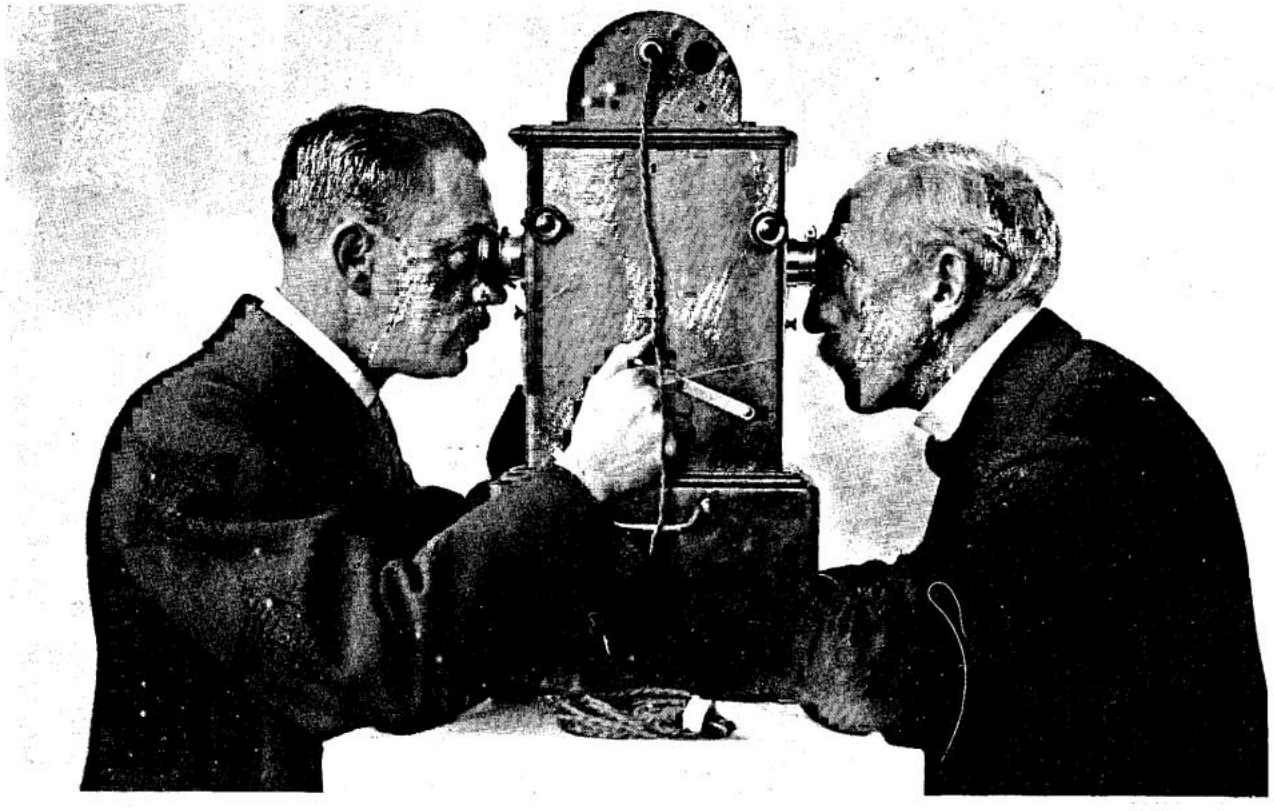


Fig. 40.

The Taxiphote
A mechanized viewer offered by Jules Richard which allowed one to see and classify stereoscopic views.





TOP: The Glyphoscope.
BOTTOM: Device invented by Dr. Cheron which permitted two persons to simultaneously view the Taxiphote slides (1920).

his large Verascope with 6x13 holders only. Collectors today do not always see things with the same eyes of the amateurs of fifty years ago. Today the rare Verascope 7x13 is infinitely more precious than the little 45x107s which were so successful, and for that reason are still very available.

THE HOMEOS

With his first Verascope 45x107, Jules Richard was the champion of the small format, and this made his fortune. When on the contrary he tried to increase the dimensions of the images to 7x13, his failure was equally complete. Perhaps that was one of the reasons why, 20 years later in 1913 he resolved to go still further in the direction of miniaturization. Meanwhile Louis Lumiere had discovered the cinema and perforated 35 millimeter film had conquered the world. There had also been important progress in the sensitivity of emulsions. The cinema in effect demanded a fineness of grain and much superior emulsions to that of plates. It was this material that Jules Richard decided to use in his Homeos.

The Homeos was one of the first cameras in the world to use movie film, and certainly the first to use it for stereo photography. All metal like the Verascope, it was equipped with f:4.5, 28mm Optis or Krauss lenses, and its short focal length, in spite of the large opening of the lenses, allowed the use of fixed focus. The sharpness extended from 1.5 meters to infinity. Because of this one would not have to use supplementary lenses. The images which it formed measured 19x24 millimeters, and its cassettes containing 1.15 meters of film permitted 24 stereo pairs. If the two images were placed side by side on the film, the distance necessary for the perception of relief would not be sufficient, thus the images of the successive pairs were interlaced with each other.

Richard, who had seen the birth of the glass plate, seemed to be very suspicious of the flatness which could be achieved by flexible film. Thus, as in the film magazines of the Verascope, the film in the Homeos was held against a piece of glass by a metal plate which moved away automatically when the film was advanced so that there would not be scratches.

The Homeos arrived too soon, twelve years before the first Leica, to have very much success. It only aroused curiousity and few were sold. Richard realized that the public was apprehensive about developing these new delicate films, so he created a laboratory which would develop the film and even make positive copies. But in 1913 this was not the custom and the stereoscopist would have thought himself dishonored if he had not done all the work from A to Z in his own darkroom.

The Homeos remained for a long time in the catalogue of Jules Richard. It could be seen there as late as 1935, but most people believe that this longevity was due more to the difficulty of unloading stock than because of a constant demand. The best proof is that today, in spite of this prolonged commercialization, the Homeos is one of the most sought after models by collectors, and one of the most difficult to find.

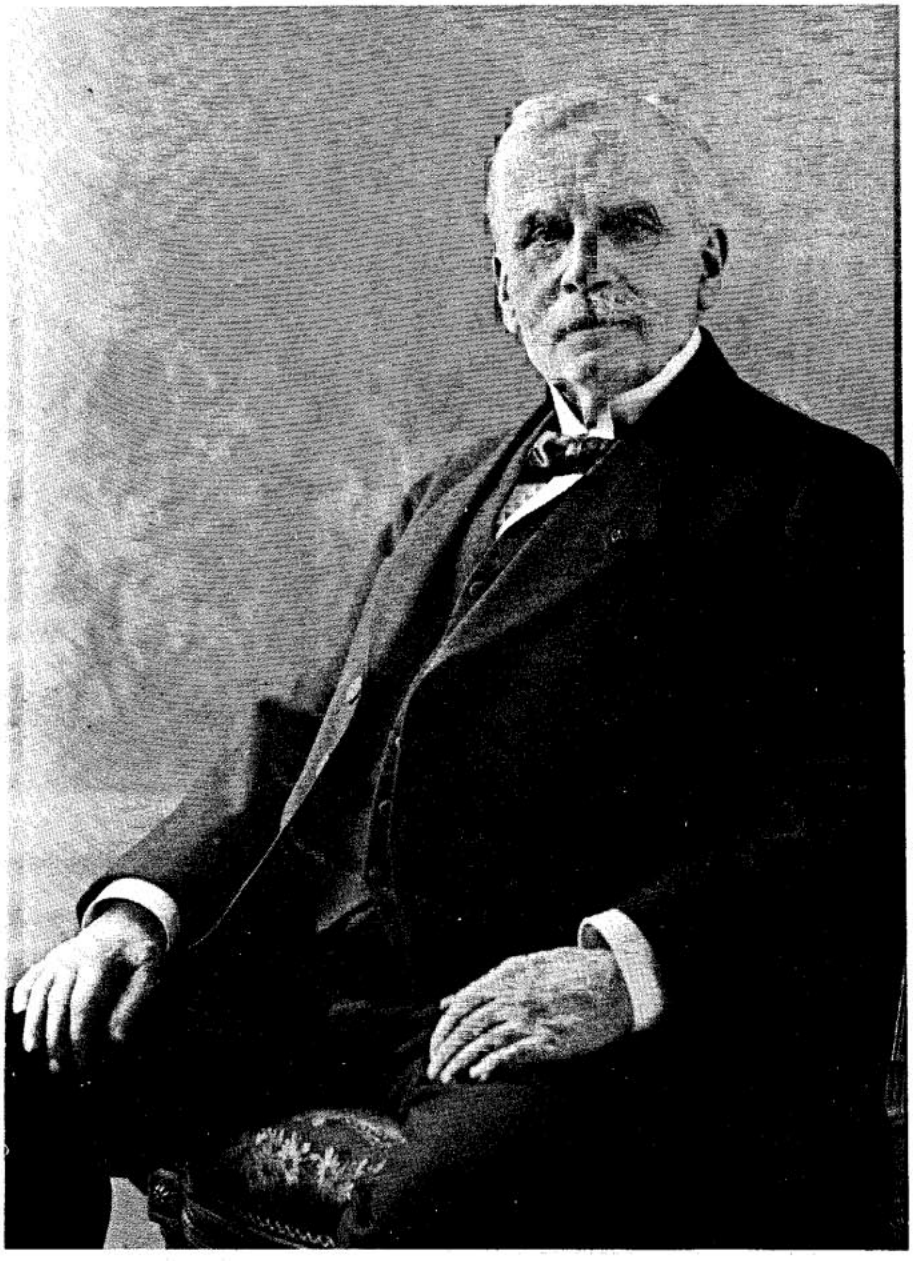
The beginning of the 1930s marked the beginning of a new era in photography. It was around this time that the glass plate, which had reigned for 70 years as absolute sovereign, began to give way to film. One has only to look into the catalogues of the large establishments of the time. In 1930 the immense majority of models were plate cameras. Film cameras were put at the end of the volume and only included cameras for beginners; the box and simple folding cameras. The Kodak was not more than a camera for use on summer vacation. Any serious work was done with plates. Nine years later in 1939, on the eve of the war, the situation was totally reversed. Of a hundred models offered by the Photo-Plait catalogue, 90 percent were film cameras. All the precision cameras; Leica, Contax, Exacta, Rolleiflex, Super Ikonta etc. utilized film, and the catalogue only mentioned three or four plate cameras for semi-professional use or for old stubborn amateurs.

Stereo was really in the trough of the wave as it had remained faithful too long to the glass plate. It was completely lost to the new generation and it appeared to be forgotten forever. French factory makers seemed to have folded their arms and abandoned the struggle.

Jules Richard died in 1930 at the age of 82, and one had the impression that no one after him would take the flame for the old house. In 1939 all the beautiful Verascopes had disappeared from the Photo-Plait catalogue, and the only Richard camera which the establishment offered was the Sterea, a modest 6x13, very much simplified, with Trylor Roussel f:6.3 fixed focus lenses and a four-speed shutter. The Sterea could be obtained either in leather covering or in stamped metal. It was truly the end of a series. The aesthetic appearance in any case was very sad beside the mechanical marvels with their shining chrome, their coupled rangefinders, their shutters of 1/1000 of a second and their interchangeable lenses, which were now appearing from beyond the Rhine. Everything would lead one to believe that once the stocks of stereo cameras had slowly disappeared, the old French mark would join its ancestors, completely forgotten in 1939, only to be rediscovered years later by collectors.

THE VERASCOPE 40

Appearances were deceiving however because Richard came back to life, and a new team quietly prepared a model which, as soon as it appeared, would re-establish the name Verascope to first place in the world. The prestigious name and the glory of the establishment were judiciously conserved and the camera carried the name Verascope 40 or F:40. Catalogues alternated between the two designations and the cameras themselves were delivered in two variations, some with 40 and others with F:40 engraved on their leather coverings. F:40 signified that the focal length of the lenses was 40 millimeters. In effect Richard had adopted the principle of the small format cameras such as Leica and Contax. It used two standard cassettes containing 1.60 meters of 35 millimeter film, on which



Jules Richard, photographed by Sartony in 1927

one could place 21 stereo pairs of the format 24X30, or by simply turning a button, close one of the two lenses, modifying at the same time the advancement of the film to create 42 separate views. The body of the Verascope 40 was of cast metal covered with real leather and matte chrome, and was as beautiful as the finest German cameras with its completely modern look. This one was far from the dried aesthetic of the Sterea, and the amateurs who carried it on their breast no longer had to suffer the ironic smiles of the fans of the modern camera. It was not only its appearance which raised the Verascope to the pinnacle of greatness; its refined mechanism was extremely advanced. There was a coupled rangefinder which one manipulated from the back by a large wheel, which moved the whole front plate, permitting one to approach the subject as close as 50 centimeters; a performance which Leica and Contax could not accomplish without supplementary accessories.

The Verascope shutter was of the guillotine type, much preferable for stereo work to those which use twin Compures, and a single button fixed on the front face of the camera which, thanks to a gear, permitted one to adjust the speeds from one second to 1/200th of a second. Some shutters were said to attain the speed of 1/300th, but this is perhaps overestimated. The lenses were nearly always those of Flor Berthiot but there were some by Saphir Boyer. Later Angenieux contemplated offering lenses for this camera.

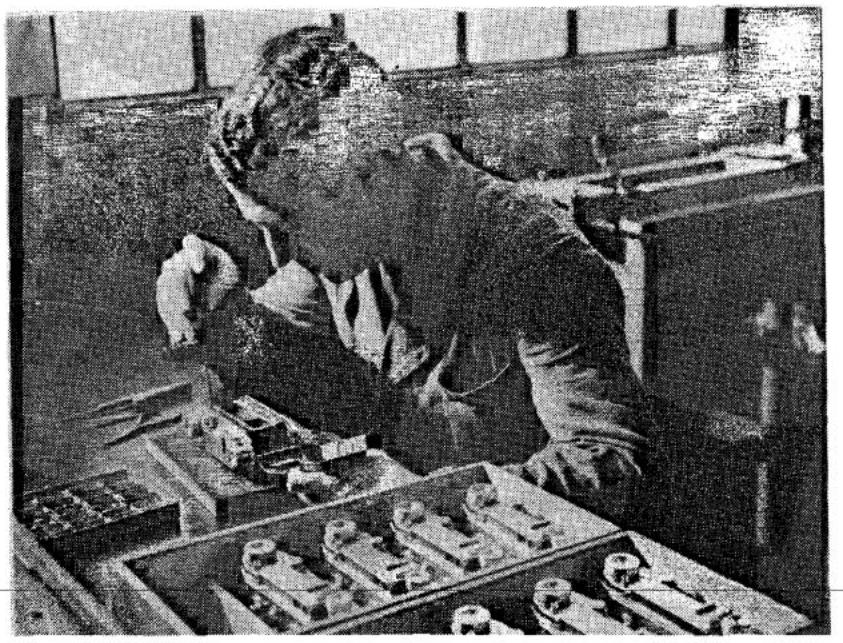
The first examples were delivered at the end of 1938. The war arrived in several months and almost completely interrupted the fabrication of the cameras for five years. It was only after 1945 that deliveries once again regained their normal pace. It is remarkable that even in that period of greatest hardship which followed for two years after liberation, the quality of the Verascope did not suffer, contrary to nearly all of the other cameras of the same period. However the beautiful publicity photos with which Richard promoted its stereo equipment did have to suffer the poor quality of the paper in the journals in which they appeared. For more than 20 years,

from 1938 to 1958, the Verascope 40 sold throughout the entire world and was the symbol of the highest quality which one could obtain in its category. In the United States, where there was considerable competition, it was called the Bush Verascope from the name of its importer.

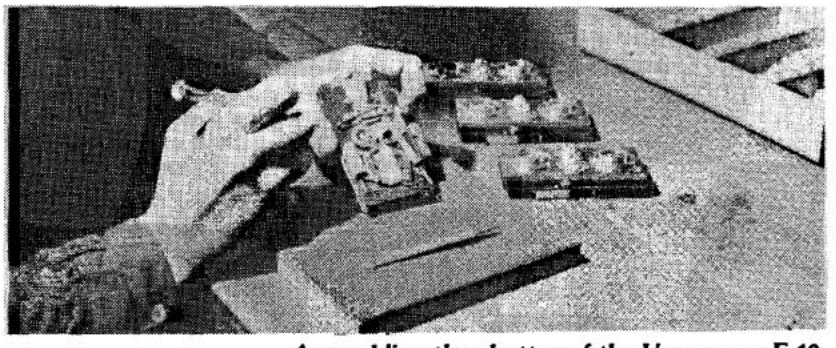
THE PROTOTYPE

For the destination of the American market, where nearly all the other makers, following the lead of Kodak, had opted for a stereo format of 24x24 on 35mm film, not 24x30 as in Europe, Richard had a prototype constructed in this format which still exists. The body and interior mechanism are of Richard fabrication, while the lenses and shutter are from a German Edixa. Richard gave the prototype to the shutter specialists, ATOMS of Neice where they created for it a special stereo shutter. It was at ATOMS that the prototype was discovered.

I have limited myself in this article to reviewing the cameras, created for more than 60 years by this establishment, because they are the most interesting to collectors. It would take at least ten additional pages to study all the other products of Richard dealing with photography: viewers, stereoscopes, taxiphotes, enlargers, plate transposers etc., not to mention the immense outpouring of all sorts of instruments of measurement which came from his factory. Richard is, I think, the only large establishment in the world in which the photographic section has never delivered anything except stereoscopic models. In this it was truly the incontestable champion. An important exception occured however in 1947. At the Salon of Photography for that year the booth of Jules Richard announced the forthcoming creation of a 6x6 single lens reflex, and presented a prototype. The interest of amateurs and professionals alike for the camera was enormous. Because of the almost total lack of cameras in the years after the war, everyone thought that if Richard would enter into this area, a reflex camera which carried the Richard name would have to be extremely popular. But

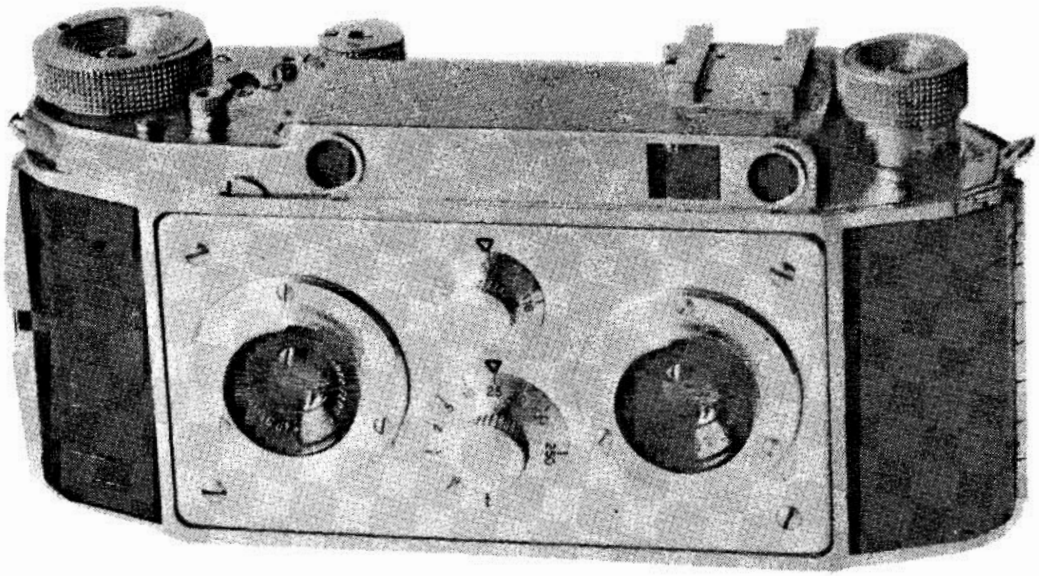


Assembling and testing the Verascope F:40

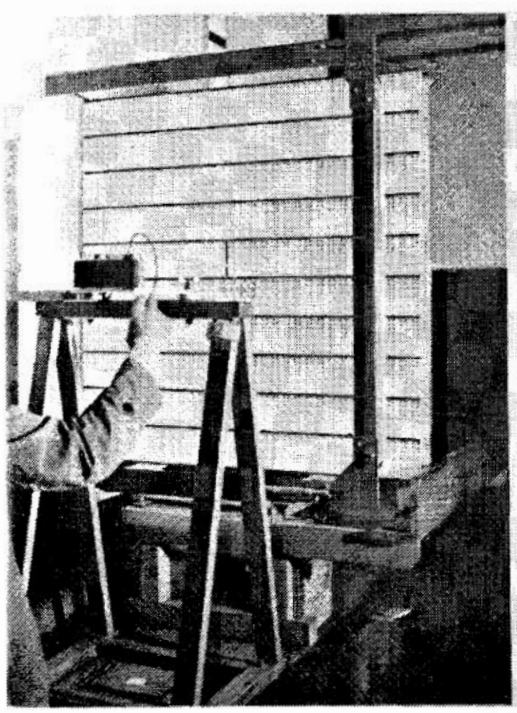


Assembling the shutter of the Verascope F:40

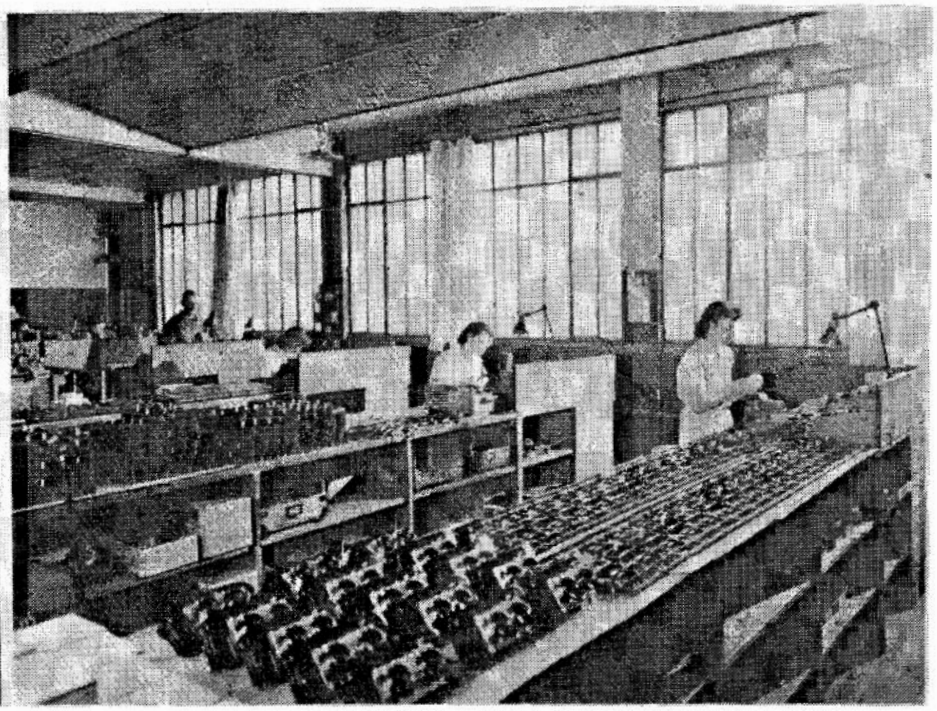
Assembling the Verascope F:40



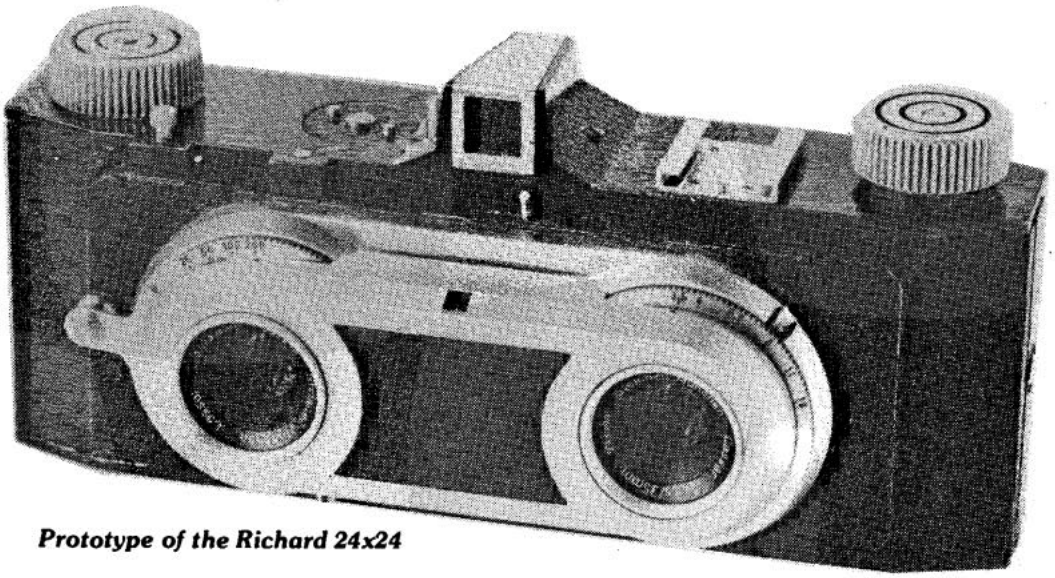
The Verascope F:40



Adjusting the focus

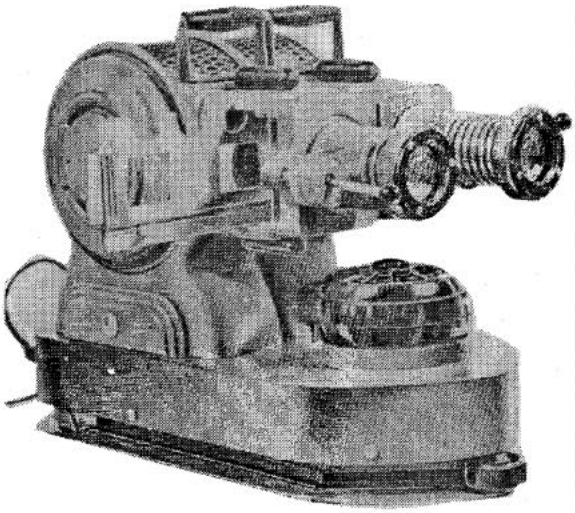


The assembly line



Prototype of the Richard 24x24

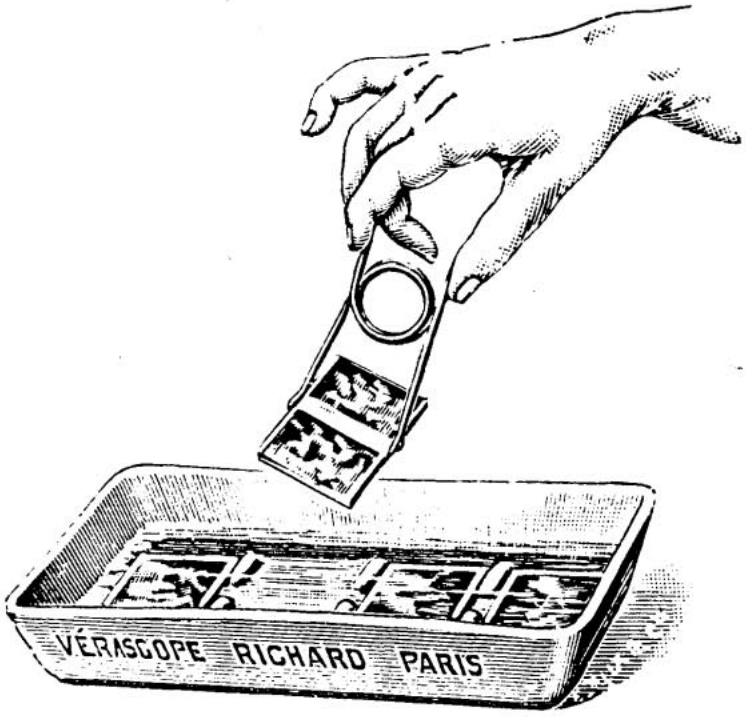
3-D projector with two, forty-watt lamps. For stereoscopic projection each spectator must be given a pair of special glasses equipped with the same polarizing filters as the projector.

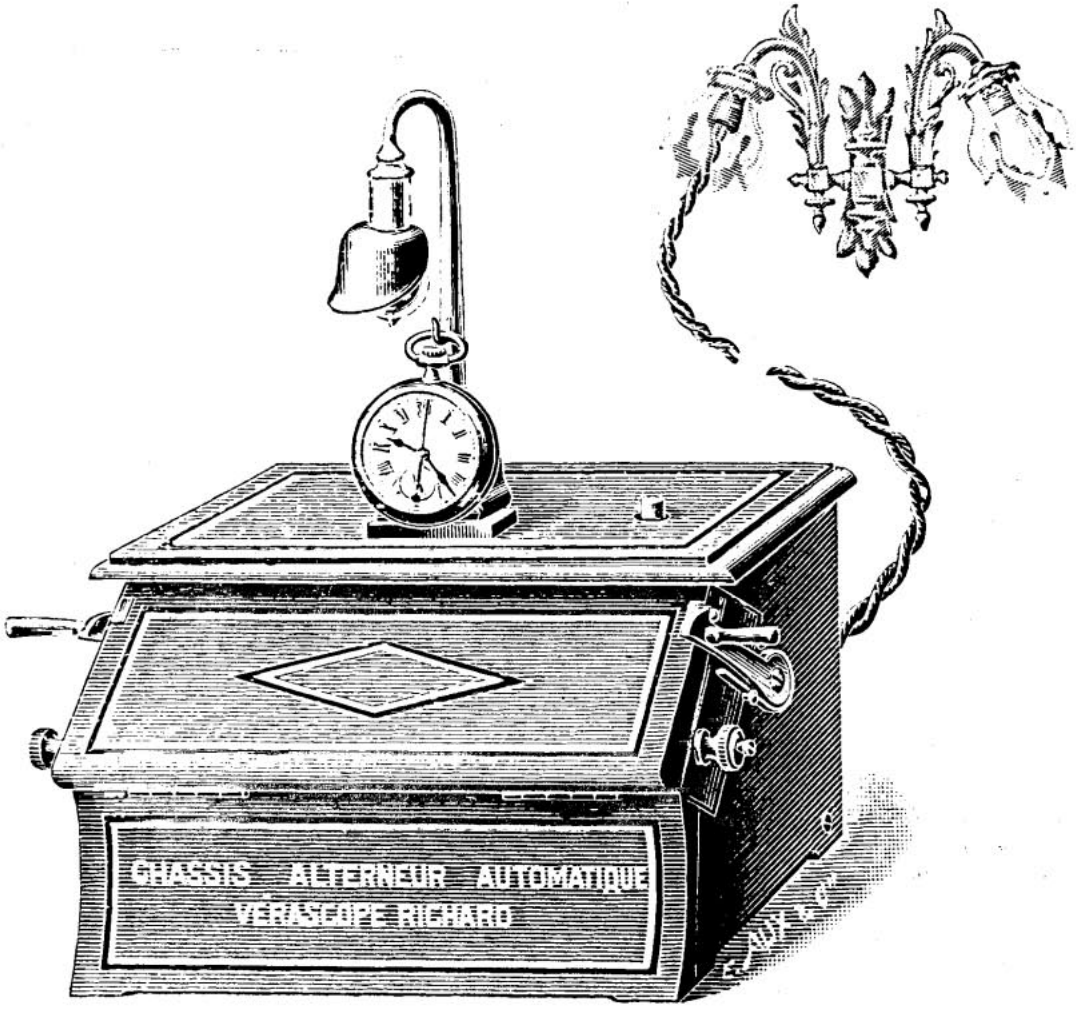


Viewing the stereoscopic projection

the passing months did not see the materialization of this hope. Unfortunately the publicity had been so great that an astute "sharpie" profited by appearing at photography stores, calling himself an envoy of the firm and promising priority deliveries of this famous reflex for the payment to him of 10,000 Francs. There must have been a great many victims because the Richard company felt obliged to place a notice in the professional journals warning photographers to "beware of sharpies", but if they had already been swindled that "It is the ransom of great glory!" One does not know exactly the reason the project was cancelled, however because of this renunciation the old French establishment could point with pride to having concentrated its photographic activity in the service of stereoscopy.

BERNARD VIAL





HOW ONE MAKES AN INVENTION WHICH PRODUCES MILLIONS

Prestige de la Photographie (the publication in which this article originally appeared) has found a manuscript by Jules Richard, in which the father of the Verascope tells how he invented his camera. We present here this unpublished evidence, retaining the style and "turn of the phrase" of the original. For Jules Richard this text was nothing but a rough copy, destined to be re-edited.

HOW ONE MAKES AN INVENTION WHICH PRODUCES MILLIONS

Passionate for photography I began, in 1867, with a pretty little camera called the Dubroni, which I have since offered to the Conservatorie des Arts et Metiers. These little photographs made of collodian enchanted me, but they were small, just the size of a silver five Franc piece.

Then I bought another collodian apparatus, 6½x9, to make portraits and landscapes. With this camera as with the Dubroni, one could not be hurried, and if one came back with five or six plates for the whole day, one would have to be happy. But the images were still very small. Then I bought a 9x12 and I began then truly to make something of interest. I then bought a larger camera, 13x18, and after having made a large number of plates I began to be satisfied. I was presented to Monsieur X, who was a decorator at l'opera comique. I talked photography with this gentleman who told me that photography was a frightful thing because of the distortions it made in the landscapes presented by it.

I found his ideas so exaggerated that I promised to make him four photos of that sort which I was sure he could find no fault with.

I positioned myself in a garden under a tree that was not too shady and obtained four plates which I thought were superb. I put every possible care into printing the four negatives on paper, framing them and sticking them onto a card mount.

I was satisfied and carried these four prints to Monsieur X who, after having looked at them for an instant, gave them back to me without saying anything.

"You see therefor" I said, "that these pictures are irreproachable and all the criticisms which you made to me of photography have been without basis in fact."

The truth is that he feared to make me unhappy, considering the air of satisfaction which he saw in me. But I begged him to tell me all which had inspired him on looking at these prints. He replied: "What is the good, considering the number of times that I have said what I think when I see that I am not understood, and that I am preaching in a desert and no photographer understands me?"

I beseeched him further, saying that if he would show me the defects for which he reproached photography, I said to him, "I will look until I have conquered these defects." Finally he said: "I would very much like to try to get you to see the defects, but I tell you that you will never conquer them because they are the result of the lens. There is such a difference between the human eye and a lens. It is at this point, at my age of 72 years" he said to me, "that I do not fear to go as far as Seville in Spain to redo the stage sets for the Barbier de Rossini. I could have had people send me pictures of this country, however I prefered so strongly to be true and accurate that even though I am tired I will spend a great sum of money and go that far to fill my eyes with the things of that country, when the light and the interpretation of the landscape is such that I desire to reproduce it accurately." He showed me in his notebook what he had brought back from his trip, drawings made at the place, and said to me: "That is how the eye of a painter has interpreted this; it is exactly what I have seen and it's what I would like to make other people see who go to the comic opera, The Barber of Seville. You see that these little squares of drawings made with the crayon allow me to reproduce, on a canvas 25 meters high and 15 wide, the view as it should be seen in the theatre." Returning to my four prints he showed me that the young lady who was featured in one photograph had too small a head and her legs too long, and there was a great distortion. "Like other amateurs you have these distortions in your spirit, and if one shows you a complete photograph properly done you would not like it as you are used to these distortions."

This artist who had gone to Spain to obtain truer details for his occupation as decorator inspired me to such an extent that I said, "This man must be right. I must therefor find a method for correcting photographs which are so deformed. I must correct the distortions and above all increase the dimensions of the objects in

5 Je préchais dans le Désert, aucun photographe ne me comprenant.
Comme je le suppliais en lui disant que si il me montrait le défaut qu'il reprochait la photographie, je lui dis: je chercherai jusqu'à ce que j'ai vaincu ces défauts.
Enfin il me dit: je veut bien essayer de vous faire voir ces défauts mais je vous le dis, jamais vous ne pourrez les vaincre car ils sont le résultat que donne l'objectif et il y a autant de différence qu'il en existe entre un oeil humain et un objectif.
C'est a ce point que mon âge 72 ans me dit il

6 je n'ai pas craint d'aller jusqu'à ~~la ville de~~ Séville en Espagne pour refaire les décors du Barbier de Rossini.
Or j'aurai pu me faire envoyer des photos de ce pays, eh bien j'ai préféré tellement j'aime mon métier de peintre et tellement j'ai le désir d'être vrai que je me suis bien fatigué et ai dépensé une grosse somme pour aller si loin me remplir les yeux de ce pays quand a la lumière et quand a l'interprétation du paysage que je désirais reproduire.
Il me fit voir en effet sur son calpin qu'il avait rapporté de son voyage, des

Handwritten notes by Jules Richard relating "How one makes an invention which produces millions".

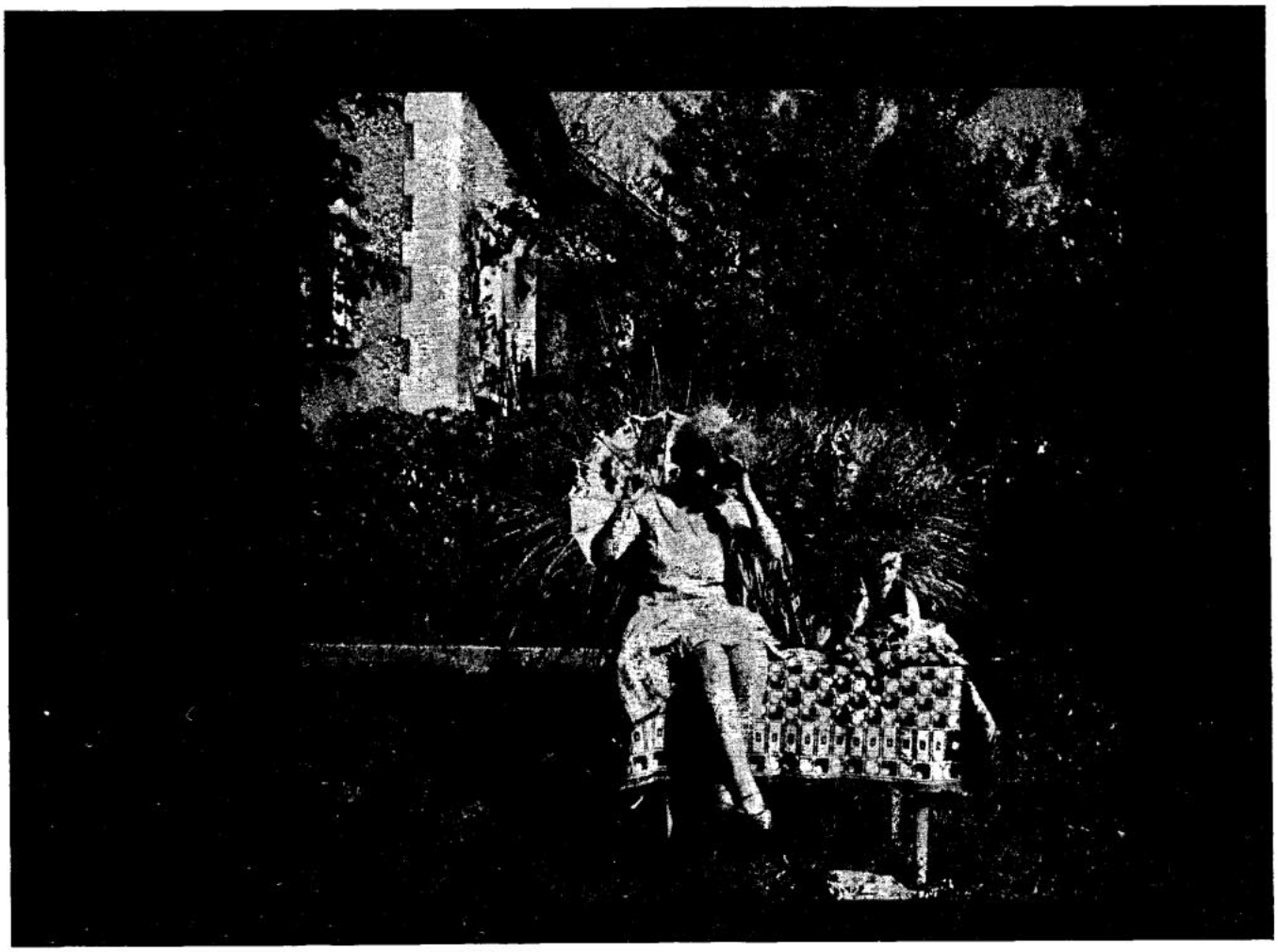
Jules Richard photographed at the beginning of the century with the family of a friend. The inventor of the Verascope was a passionate photographer as well.

the middle ground and background, while diminishing the objects in the foreground." I then read a volume on photography at the library of the Conservatorie des Arts er Metiers, where I saw a stereo photograph with a road in the foreground dotted by the droppings of a horse. The distortion was so great when looking at the flat photograph that the droppings appeared to be the principal object. In looking at this in stereoscopic form however the distortion disappeared.

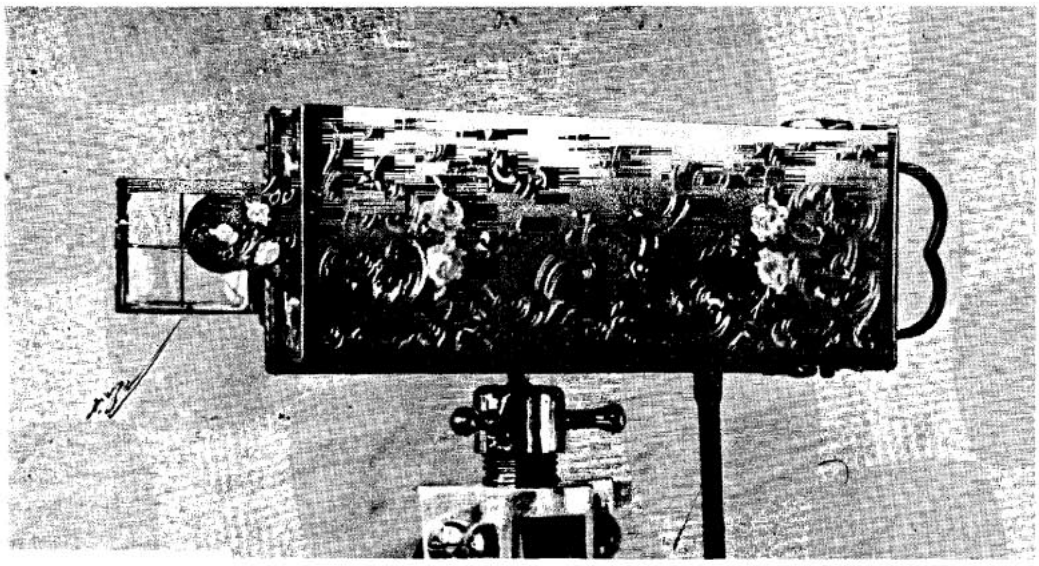
I was thinking about this problem constantly when, one day, I relaxed with a trip to Royat je Montais, where I climbed a little hill to a park. There I found a painter who had just finished a picture. The view which one saw from this height was very beautiful, and the principal object to be seen was the mountain of Puy de Dome. He had interpreted this view with meticulous care, and truly, when I looked at this view and then at the painting I understood that there was a great difference between reality and photography. I asked the painter to let me reproduce his picture with my 13x18 camera. Then I put myself in the same place as he had been for making his picture in order to compare later the reproduced painting with the photograph and the view obtained directly from my plate. Now I understood the distortions which I could not comprehend earlier. How right my friend had been in telling me that photography would be of no use. In effect we were 16 kilometers from Pue de Dome, and the eye which looked at this view saw the mountain as quite grandiose, but in the photograph it was so small in comparison with the mountains in front of it that it appeared no larger than a mound of freshly dug earth. There was not one proportion that looked as the details appeared to the eye, and there was no harmony in this very beautiful view.

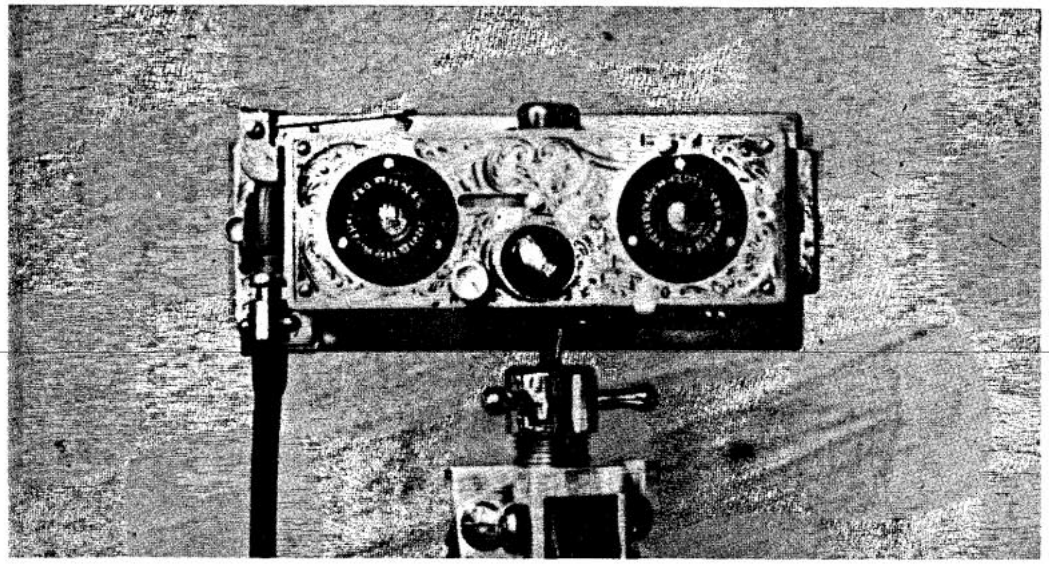
From that moment on I worked to correct these mistakes. One of my first ideas was that stereoscopy should render a much truer image. Later I consulted a treatise on physics and saw that each time you pass a ray of light through a refractive material the ray is deformed, but it regains its original position when it is passed again in the opposite direction. Thus I said to myself, when one does stereoscopy, undoubtedly the rays come back in reverse form. It is necessary of course to have a stereoscope with lenses which are very similar or complimentary to those of the camera, but also the focus must be exact and the distance between the two lenses must correspond to that of the two eyes. Through the making of this experiment I observed that the image had a natural size, and I deduced immediately that all images, whatever the format of the camera, should be equal, provided that one looks at the photograph obtained through the same lenses that the photograph was obtained with.

Thus I went to see my friend Nadar, who I knew had

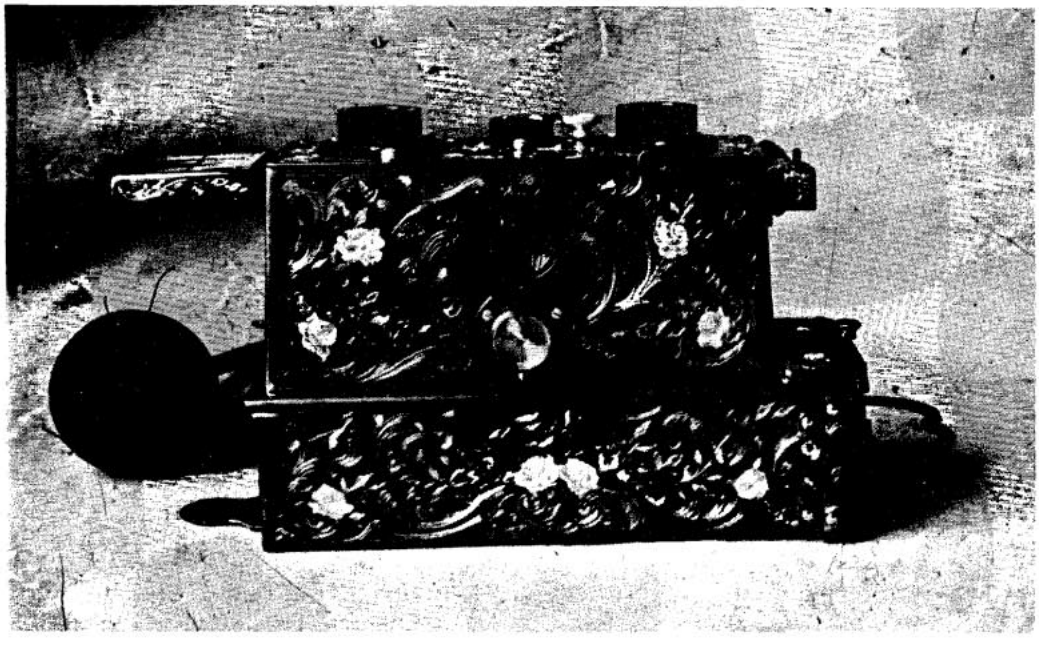


Stereoscopic views made by Jules Richard who did not mind using a bizzare setting.





Jules Richard made a gold-plated Verascope. This exceptional piece has disappeared.



cameras of immense size such as 50x60, while I had my 4x4 camera, which made his 15 times linearly larger than mine and 187.5 times larger in area. My friend made me see that my theory could not be possible because the little plate was already so much smaller than the 50x60 that seen with his lens from the point at which the plate had been taken it would appear greatly enlarged when compared to looking through the lens which had produced the photograph. It would be impossible to compare them or superimpose them.

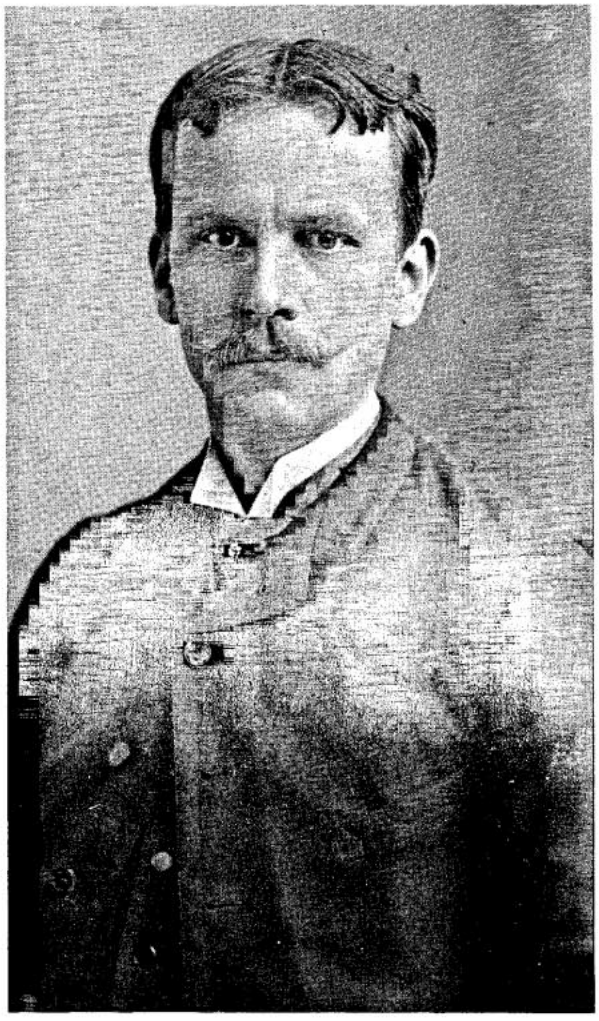
There is nothing so brutal as fact, and I don't deny that my heart was beating violently when I compared the one with the other. It was laughable to see this camera of 50x60 with its 90mm lens, and my little 4x4 camera with its 55mm lens superimposed one upon the other. The little one was entirely contained within the lens shade of the large one.

All this happened in 1891, and I am so sorry that my great friend, the painter Moynet, chief decorator at the opera comique, had died without knowing of my revelation. I would have so liked to have submitted it to him and asked him to criticise it as his criticism before it had been so useful.

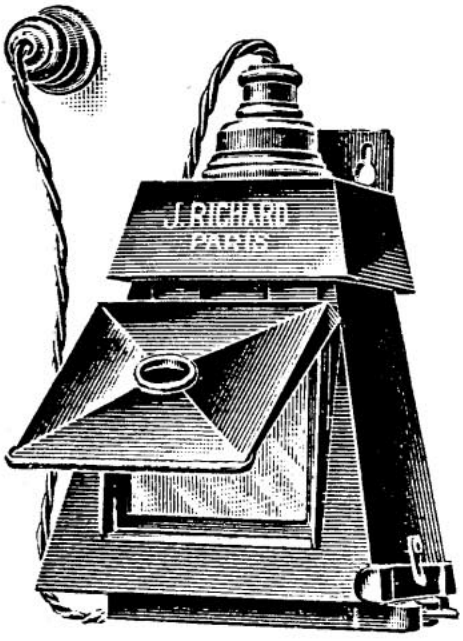
Jules Richard

Editor's Note:

Thanks to Susan Pinsky and David Starkman for the loan of their copy of Prestige de la Photographie, April 1980. Thanks to Margaret and Ed Lewis for their heroic efforts in translation, and lastly your editor pats himself on the back for turning everything into nearly readable English.



Jules Richard at age 20 (photographed by Nadar)



The following ten pages are taken from a Jules Richard catalogue printed in English and imprinted with the name of a New York dealer, R. J. Fitzsimons Corporation. The catalogue has no date or prices but is apparently from around 1915. (editor's collection)

The Verascope, Nos. 1, 1A & 1S.

Ordinary Model.

The No. 1 Verascope (Fig 1) comprises the following :—

1. The body of the camera, fitted with two rapid rectilinear lenses, a shutter giving time and instantaneous exposures, two view finders, a direct vision, and an ordinary ground glass finder.
2. A magazine changing box to hold 12 plates 45×107 mm., provided with a plate indicator and safety slide.
3. Twelve plate carriers for the changing box.

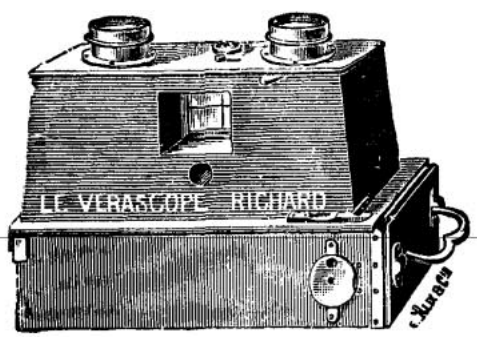


FIG 1.—Verascope Ordinary Model.

No. 1	Model	with	Rectilinear Lenses	...	...	... ...
No. 1A	—	—	Krauss Anastigmat Lenses F/8	...	...	
No. 1S	—	—	Sapphir Anastigmat Lenses F/8	...	...	

The Verascope, Nos. 2, 2A & 2S.

The No. 2 Verascope has an automatic indicator to the changing box instead of the hand operated one fitted to the No. 1 Model. It also has a speed indicator fitted to the shutter and slow or fast instantaneous exposures can be given.

No. 2	Model	with	Rectilinear Lenses	...	...	... ...
No. 2A	—	—	Krauss Anastigmat Lenses F/8	...	...	
No. 2S	—	—	Sapphir Anastigmat Lenses F/8	...	...	

If with improved safety fastening to magazine and short slide, which is more convenient when making exposures, £1 1s. 0d. extra

The Verascope, Nos. 3, 3A & 3S.

With this model it is not necessary to draw out a slide before taking the photograph. The slide itself remains in position when the shutter is set, and the new pattern fitting for holding the magazine on the camera renders the apparatus perfectly light-tight.

This model includes :

1. The body of the camera fitted with two rectilinear lenses, with a shutter giving time and instantaneous exposures with variable speeds, an additional aperture to the lenses, and also a pneumatic or metal release as desired.

A direct vision view finder with sighter. A brilliant view finder.
A socket for fixing camera on tripod. A spirit level.

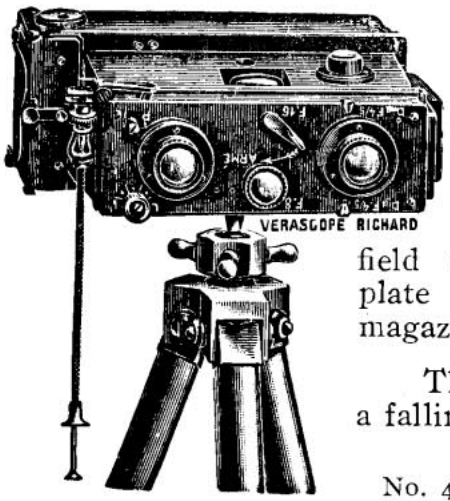
2. A magazine changing-box, complete with 12 plate-holders, an automatic plate indicator and a short slide; also a long steel slide for completely closing the magazine, enabling it to removed from the camera in daylight.

No 3 Model. With Rectilinear Lenses.....
No 3A — With Krauss Anastigmat Lenses, F/8.....
No 3S — With Sapphir Anastigmat Lenses, F/8.....

The Verascope, Nos. 4, 4A & 4S.

With Rising Front

This model has, in addition to the fittings of the No. 3 Model, a soundly constructed rising front, which enables the lenses to be raised one-third of an inch above their normal level.



This rising front will be found useful in taking photographs of high buildings, etc. The direct view finder, being attached to the rising front, will give the exact field of the picture appearing on the plate if used with the sighter on the magazine.

The rising front can also be used as a falling front by reversing the camera.

No. 4 Model, Rectilinear Lenses.....
No. 4A — Krauss Lenses.....
No. 4S — Sapphir Lenses, F/8.....

The Verascope, Nos. 5A 5L and 5S.

With F/6·3 Anastigmat Lenses.

These differ from the No. 4A Model in respect to the lenses.

The No. 5A Model is fitted with Anastigmat lenses working at the large aperture of F/6-3. In addition to this aperture there are two additional apertures, viz. F/8 and F/16.

In fitting these additional diaphragms it has been necessary to make a slight modification in the shutter.

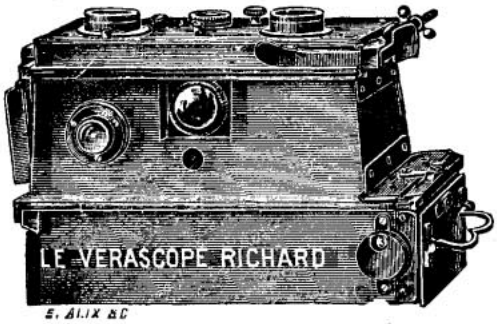


Fig. 49.

No. 5A Model with Krauss F/6·3 Anastigmat Lenses.....
No. 5L — with Lacour-Berthiot « Olor » Anastigmat Lenses F/6·3 .....
No. 5S — with Sapphir Anastigmat Lenses F/6·3.....

The Verascope, No. 6.

With New "Chronomos" Shutter and F/4·5 or F/6·3 Lenses.

The No. 6 Model Verascope is distinguished from the earlier models, as it is possible to obtain this with lenses working at a much larger aperture viz., F/4·5 in place of F/6·3 if desired ; also by the shutter, the construction of which permits the maximum amount of light to enter to the plate.

The exterior appearance of the camera is similar to the No. 5 Model. The shutter, however, is of an entirely different design, which we have named the « Chronomos. » By means of an extremely simple system, exposures from 1/8th to 1/150th of a second, and also time exposures may be given. The manufacturers test the speeds of each shutter, and a list of the actual working speeds is given with each camera. The lenses are fitted with two additional stops, viz., F/8 and F/16. When using the full aperture, F/4·5 objects are in focus from approximately 20ft. to infinity ; with the aperture F/6·3, 18ft. ; with F/8, 15ft. ; and F/16, 12ft.

The Verascope, No. 6

With New "Chronomos" Shutter and F/4·5 or F/6·3 Lenses (continued).

For photographing near objects, supplementary lenses which are made specially for the purpose can be fitted on the front of the lenses. The glasses of these supplementary lenses are of the best quality, and their use does not affect in any way the definition given by the lenses. The use of the above for photographing near objects has a great advantage over the mechanical system of focussing, in that it is not necessary to introduce into the manufacture of the camera any mechanism which, by constant use, is likely to affect the focus, and in a camera with lenses of a short focus this must be extremely precise.

The use of supplementary lenses, which do not require any special fitting likely to get out of order, is the most practical for a camera of a solid pattern such as the Verascope.

The difference between the No. 6A and No. 6B Models is that the former model is fitted with lenses working at F/6·3.

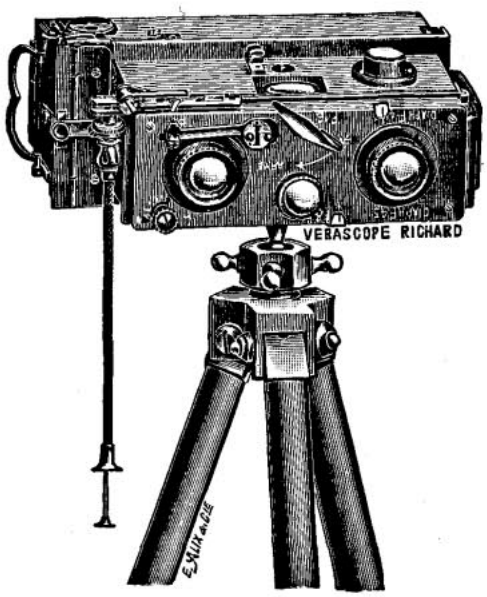


Fig. 52.

No. 6A Model with Krauss Lenses F/6·3.....
No. 6L — with Lacour-Berthiot « Olor » Lenses F/6·3.....
N°. 6B — with Krauss Lenses F/4·5.....
No. 6BL — with Lacour-Berthiot Stellor Lenses F/4·5.....
N°. 6S — with Sapphir Anastigmat Lenses F/6·5.....
No. 6BS — with Sapphir Anastigmat Lenses F/4·5.....

This model is recommended. Fitted with F/4·5 lenses for Three-Colour Work and can be supplied with complete Three-Colour attachment from stock for £2 10s. 9d. extra.

The Verascope, No. 7.

Fitted for Three-Colour Work.

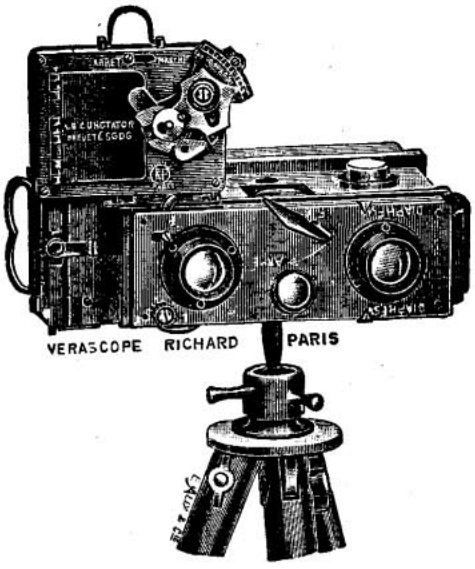


Fig. 94. Verascope No. 7bp with Cunctator closed.

The No. 7 Verascope possesses the same improvements, both optical and mechanical, as the No. 6 Model, but it is fitted with the latest additions made for the Verascope, as it is often desired by customers to have a camera with all the improvements up-to-date.

The No. 7 Verascope is therefore fitted with F/4·5 lenses and the Chronomos shutter as in the No. 6 Model, with the following additions.

1. A block system which prevents the plates being changed after the 12 plates have been exposed.
2. A frame fitted on the magazine to hold sheets of paper for recording exposures.
3. A movable plate fitted on the magazine showing : EMPTY, LOADED, EXPOSED.
4. A pair of screens fitted inside the camera for autochrome colour photography.
5. A Cunctator for instantaneous exposures.
6. A set of 8 special plate carriers for Autochrome plates.

No. 7A Model with Krauss Lenses F/4·5.....
No. 7B — with Lacour-Berthiot Stellor Lenses F/4·5.....
No. 7S — with Sapphir Lenses F/4·5.....

If with Time and instantaneous Cunctator 2-60 secs. (P2)
— — — — 1-30 secs. (P1)

The Verascope, No. 8.

Fitted with High-Speed "Chronomos" Shutter

To 1/400, Focussing Adjustment and F/4·5 Lenses. Time for delivery and prices on application.

Detachable Parts of the Verascope.

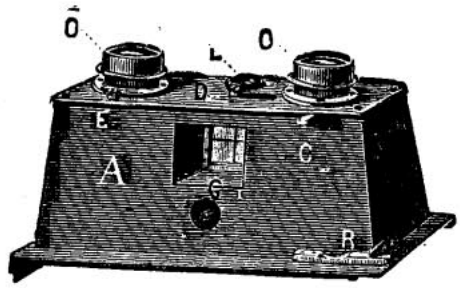


Fig. 3.

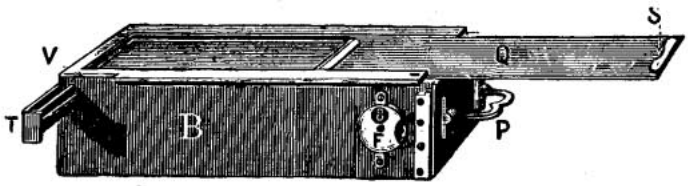


Fig. 5.

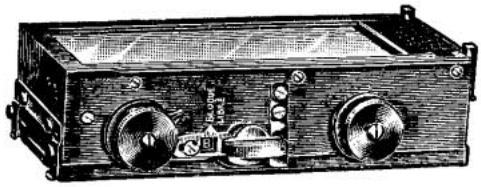


Fig. 87.
Roll Holder (exterior).

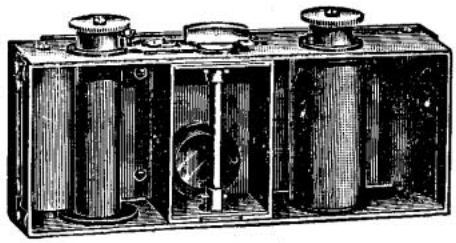


Fig. 88.
Roll Holder (interior).

Nos.		
101	**Magazine changing box**, with sighter for direct view finder, and ordinary carriers (fig. 5)....	
102	Ditto, with automatic plate indicator.....	
103	Ditto, with automatic plate indicator, block system	
104	Ditto, with automatic plate indicator and block system, and memo holder.....	
104B	Ditto, with indicator plate, « Empty, Loaded or Exposed ».....	
	(When ordering magazines, if required or cameras with rising-front, state if camera is dated before or after Jan. 1st. 1913).	
105	**Roll-holder** for daylight-loading roll films (figs. 87 and 88).	
106	**Glass** for roll-holder.....	
	(When ordering it is necessary to furnish the number of the Roll Holder).	
110	**Front part of Verascope** fitted with two rectilinear lenses, time and instantaneous shutter, and ground glass finder.....	
113	**Plate Sheaths** for Magazine, in iron.... per doz.	

The Homéos Camera

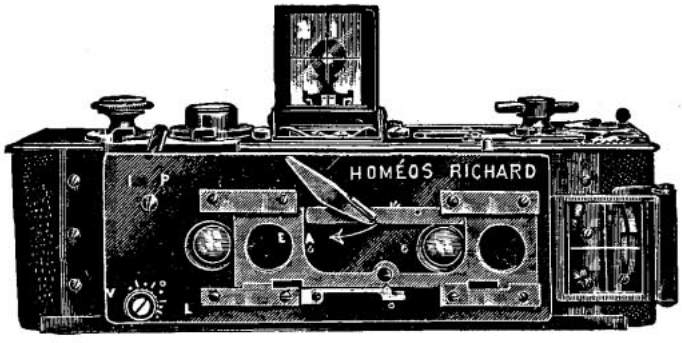


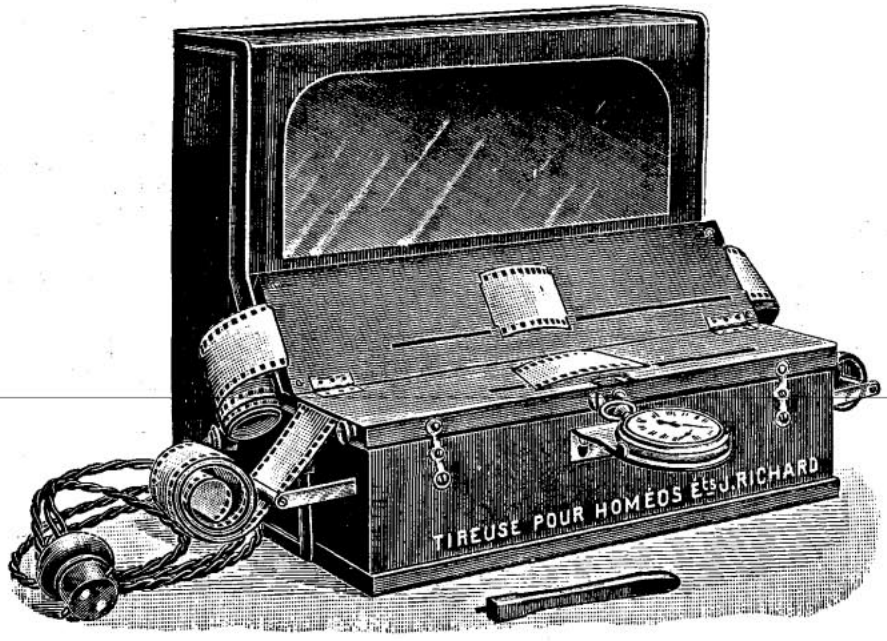
Fig. 1 Homéos Camera.

There is no other camera quite like the Homéos, and this notice is intended to give some idea of it. Put as briefly as possible, the Homéos is a small, metal-built camera, designed to produce stereoscopic pictures on cinematograph film. But that description gives no idea of what a wonderful and perfect little instrument it is. Some years have been devoted to bringing it to perfection, and it emanates from the workshops of Jules Richard, of Paris, whose name is a household word amongst French photographers, and whose astronomical and other scientific instruments are used and esteemed throughout the world. The Homéos camera is worthy the great reputation of its maker. The general appearance of the camera is seen in Fig. I, where it is shown with one view-finder erected, and the lenses open as for a time exposure. The dimensions, over all projections, are only about 6 1/2 × 2 1/4 × 2 1/4 inches, making it very portable and compact. It is most beautifully made in metal, so that it is extremely durable and climate proof ; there is nothing to warp or come undone. Every part of it is so designed, made, finished and adjusted, that every movement is smooth, accurate and infaillible. Everything, down to the smallest detail, has received the most careful thought and attention. It is scientifically and mechanically perfect. The two lenses, made to a Zeiss formula, are an optical triumph. The diameter of the front of the lens, including the mount, is only 3/8 inch ; yet it is a perfect anastigmat, giving critical definition over the whole field at the full aperture of *f*/ 5. The lenses are accurately paired, and their stops can be simultaneously set to apertures of *f*/4·5, *f*/6·3, *f*/8, *f*/10, and *f*/20.

No focussing is necessary, but if it should be required to photograph an object as close as half a metre (about 18 inches) away, a pair of suitable magnifiers can be slid into position.

light developing tank, and produces a continuous band of 54 perfect little negatives.

A still more remarkable achievement is the printing machine, which produces a corresponding strip of positives, also on cinematograph film. Each pair of pictures is accurately and automatically transposed. A full-size section of positive film is illustrated in Fig. 2. In Fig. 3 is shown, the stereoscope for viewing the pictures. By pulling a rod, each pair of pictures on the strip can be brought into position, and the whole 27 subjects viewed in succession. The stereoscope has focussing eye-pieces to suit all sights, and can be easily carried in the pocket.



The strip of positives must be wound up when not in use, so that a hundred complete stereoscopic pictures can be slipped into a vest pocket. Nothing of the kind has been accomplished before.

It must not be supposed for a moment that because the pictures are so small they are in any way insignificant or inadequate when viewed in the stereoscope. On the contrary, the results are unsurpassed. There is the most surprising and perfect realisme imaginable ; with wonderful suggestion of solidity and modelling, space and distance, light and shade. The name Homéos has been adapted from a Greek work meaning « like », and nothing in graphic art is so strikingly like the real thing as the Homéos stereoscopic transparencies.

A lever sets the shutter, which gives an accurate range of automatic exposures from 1/8 to 1/150 of a second. The former is about the slowest safe speed for hand exposures ; the latter, considering the short focus of the lenses, is sufficiently fast for such subjects as athletics, yachting, horse-racing, ski-ing, and all such cases where there is very rapid movement.

The intermediate speeds, in conjuction with the various apertures of the lenses, complete the requirements for dealing with every possible phase of hand camera work as regards both subject and light.

Exposures of any duration beyond 1/8 of a second can be given by setting the shutter to « time », counting seconds in the usual way, or, better still, with the aid of that ingenious little clockwork device termed the « Cunctator », whose mechanism automatically releases the shutter thirty seconds after it has been set, and gives any desired exposure from 1 to 30 or 2 to 60 seconds (according to the model) by the simple adjustment of an indicator, this also providing a most useful addition to the camera outfit for self-portraiture where it is desired to be included in the picture. There is a trigger release to the shutter of the Homéos Camera which can be operated by hand or by a detachable wire release.

Longer exposures than 1/8 second of course demand the use of a stand, and a metal tripod is provided with a specially ingenious and convenient top. A socket in the bottom of the camera instantly drops on to a small tapered rod, so that the usual awkward screw is dispensed with. Although the camera is thus held firmly it can be swung round to right or left with ease. It can also be pointed upwards or downwards by means of a ball-and-socket joint.

A spirit level on top of the camera ensures the true vertical and horizontal adjustment when required.

Two full-size direct view-finders, with sights, are also fitted. They have automatic spring erectors, and fold down when not in use.

A striking feature of the Homéos camera is that it takes daylight-loading spools of standard cinematograph film. One is shown in Fig. 3. Each small spool carries a metre of film (just over a yard), and this takes no less than 27 pairs of stereoscopic pictures.

The spools are easily inserted in, or removed from, the camera in any light. Each section of film si brought in turn exactly behind the pair of lenses, and the winding key automatically registers the number of exposures. During exposure the film is pressed into contact with a plate of glass, so that the focal plane is perfectly maintained.

The exposed spool of film can be readily developed in the length in the usual way in a dish, or by means of a day-

Nor is this all. The little negatives are so perfect that any single one can be used to produce a fine enlargement ; or from it a transparency can be made on film or glass, and used for projection on to a screen as a lantern slide.

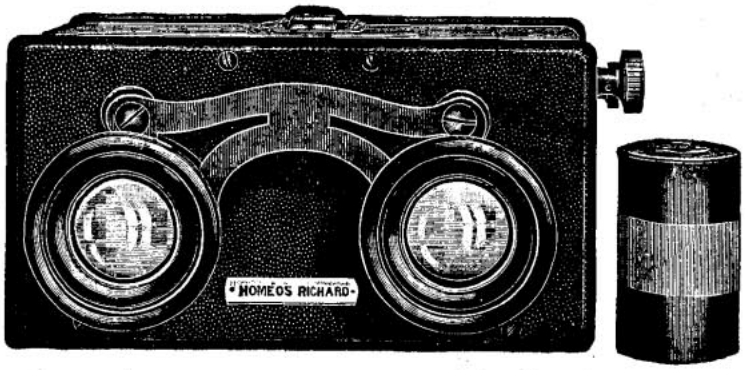


Fig. 2. Homéos Stereoscope and Spool of Film.

This brief description of the Homéos camera is sufficient to suggest that it is unique. It is perfectly adapted for every possible kind of hand camera work ; for use on a stand ; for the production of the most perfect and portable stereoscopic pictures ever conceived, and also of lantern slides and enlargements. It is not, and could not be, a low-priced instrument : but it is remarkably cheap. Consideration must be paid to its design, workmanship and material ; to its perfect and accurate working ; to the wonder of its lenses ; to its durability and portability ; and, above all, to the unique character and exceptionally wide and varied range of the work it produces.

The Homéos camera stands alone in a class by itself. It is the last word in photographic instruments. It marks a new era in realistic pictorial representation on original lines. And in spite of its extraordinary possibilities there is no other camera so simple and reliable in use.

Current Prices of the Homeos and Accessories

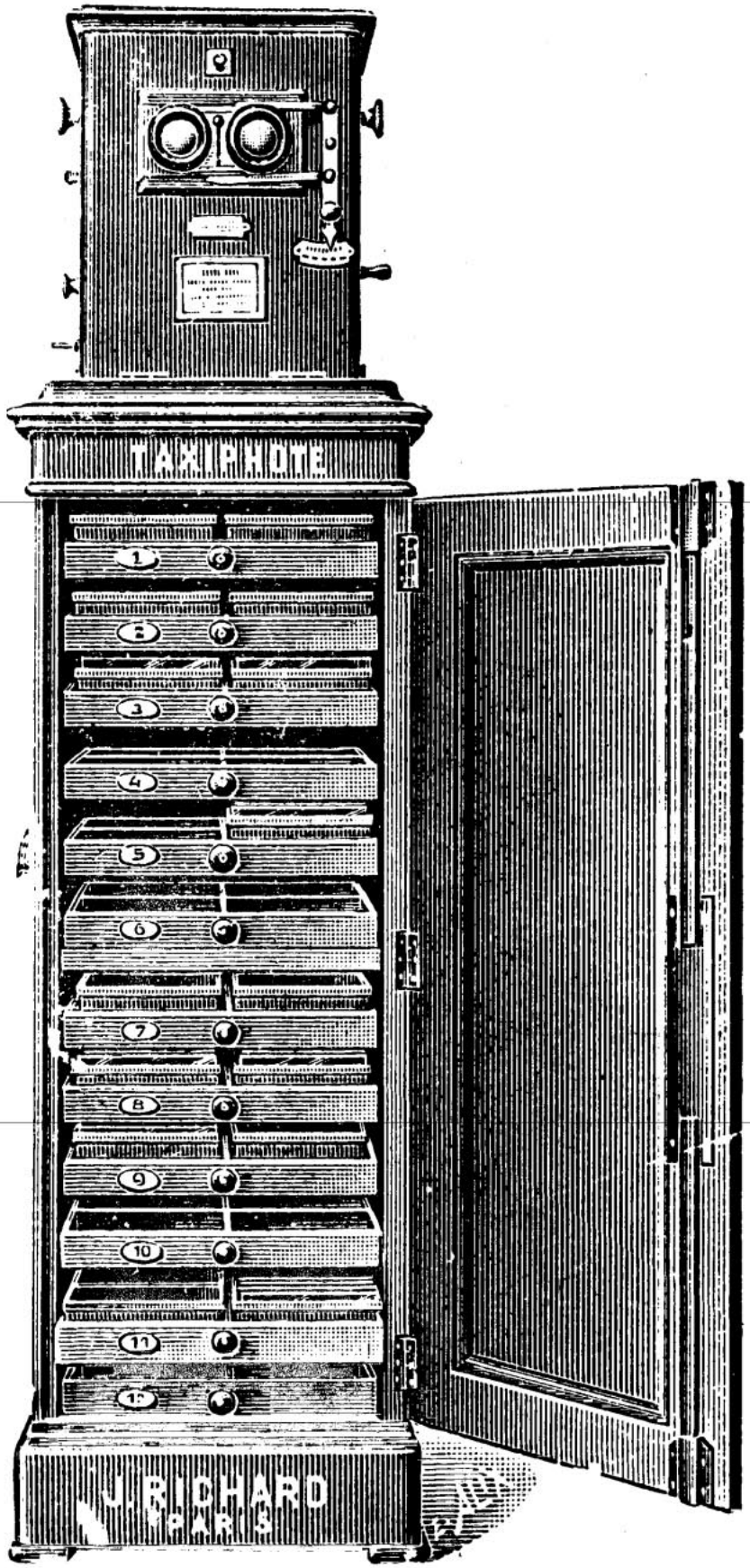
Jules Richard Homéos Camera, fitted with a pair of Tessar f/4-5 Lenses, complete with Leather Sling Case and Shutter.....

Homéos Roll Film Spools, 26 pairs of exposures, per spool.....

Homéos Positive Roll Film Spools to print 26 Stereoscopic Transparencies.....

Jules Richard Homéos Electric Printing Machine for printing the positives.....

Jules Richard Homéos Pocket Stereoscope.....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