

Stereo World

VOL. 2, NO. 1

MARCH-APRIL 1975

Newburyport It's Pioneer Photographers

(Editor's Note: This is the first of a two part article on the stereo photographers of Newburyport, Mass.)

By William Varrell

How often do we sort our stereo cards according to photographer and assemble a large collection taken by the same person, but still know little about him except his last name and the general quality of his work? A number of articles have been written about the Anthony's and Kilburn's, and the Western photographers have been fairly well documented by Ralph Andrews, but hundreds of the pioneer photographers who recorded the day to day events of the East during the infancy of photography are known only as names.

During the 1860s and 1870s these photographers captured the profiles of dozens of important cities, towns and resorts on stereographs in far more detail than ever recorded in books, and

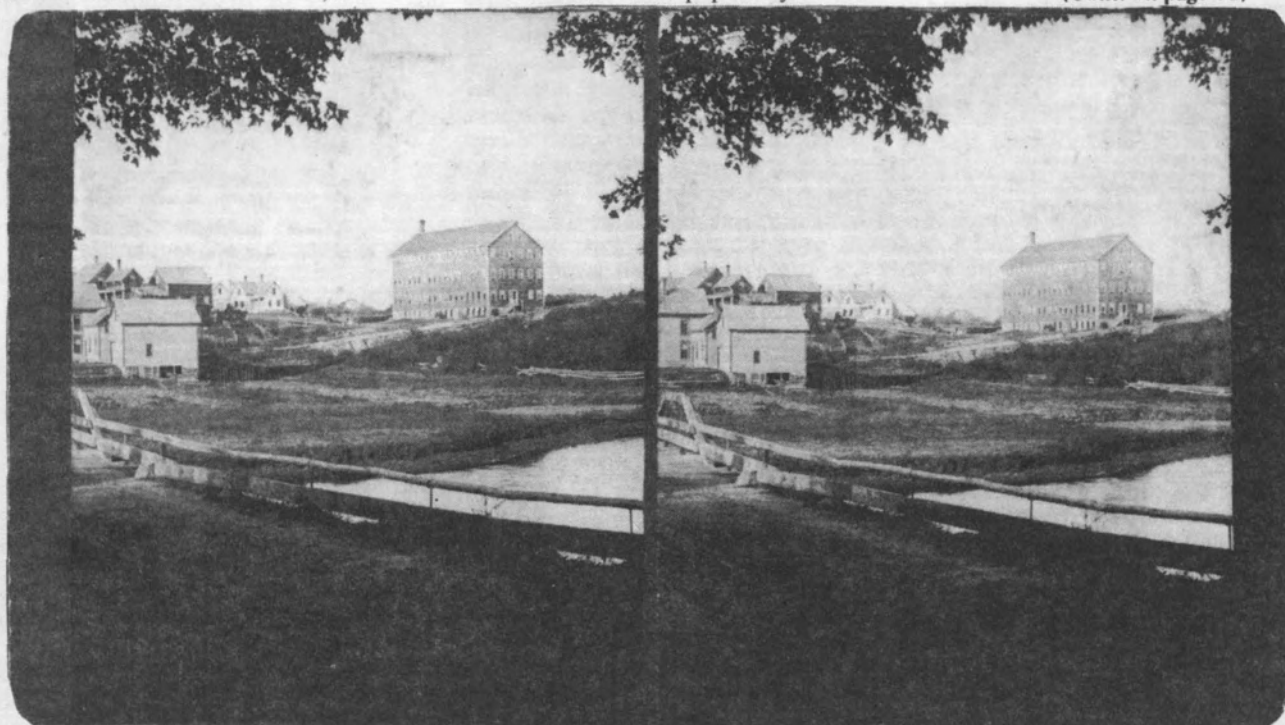
although few became wealthy selling these early views at less than \$1 a dozen, the surviving pictures are collectors items. One such city to be extremely well captured on cards is Newburyport, Massachusetts; an important early New England community that was building clipper ships among its gems of Federal architecture during the golden era of stereo photography.

I have not been able to determine just who took the first stereo photographs of Newburyport, but by 1865 at least a half dozen photographers were competing for the available business. At the same time the majority of Newburyport's cameramen were featuring tintypes, but such known stereo photographers as Reed, Mosely, MacIntosh, Meinerth and Thompson, as well as Lamb, Thurlow, Batchelder & Clement and Dame were all part of the local competition, and existing views indicate their popularity at this

time. Existing views by Luther Dame and Philip Coombs indicate that they were selling views as early as 1861, and H.P. MacIntosh, who took over Perkins' Ambrotype Saloon in 1859, advertised stereographs in the 1863 Business Directory that no doubt went to press in 1862. Perhaps more important are several 1863 news items which refer to the well known stereos taken by Mosely that were even then prized possessions of the collectors of Boston.

Another of the early Newburyport photographers was W.C. Thompson who began taking pictures in J.A. MacArthur's Ambrotype studio in 1859. In 1862 he enlisted in the Union army and for a time operated a photo studio at New Bern, N.C. In 1865 he returned to Newburyport to work for Batchelder & Clement in the new Essex Hall studio, and in 1867 he bought them out. Thompson again

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"Scene near Newburyport, Mass," by Reed's Photograph & Ferreotype Rooms, c. 1880. (John Waldsmith Collection.)

Heywood

A Mysterious Stereo Artist

(Editor's Note: This is the conclusion of a two part article on Heywood, a pioneer stereo artist. Due to reproduction problems we were forced to leave out Mr. Lowden's illustrations of the corner ornaments which appear on the view's descriptive labels. A xerox copy of the label ornaments will be sent to members, if desired. Send request to the attention of the Managing Editor.)

By Ronald D. Lowden, Jr.

Last but not least of the mysteries to be associated with Heywood is one encountered when attempting to determine who he was. Appropriately perhaps, one of the biggest unknowns about him is his name! It is never revealed on his stereo view labels. We are not even provided with his first initial! To be truthful, your author does not really have the slightest idea who he was at this point. Information concerning him and his life is nowhere immediately available. However, at this moment it is questionable as to how important such information would be to research. Much as it may be vital to stereoscopic history, his life is secondary within this particular article; primarily the purpose here is to unveil Heywood's fine art, three-dimensional photography, and to reveal his accomplishments in it, the latter which have lain hidden for the past one hundred years.

The small amount of statistic facts which can be derived from his views is given herewith for what it may be worth; at best it is meager.

He apparently never published his own work but rather sold or allowed it

to be published by others. The first company so involved used labels stating, "Published by Hervey Friend & Co., Gloucester, Mass., U.S.," Oddly, from the very beginning Heywood's name is more prominently displayed than the publisher's, and it is believed here that this particular publisher never issued views by any other stereographer.

The first label-group of cards issued bore the publisher's statement written above and was numbered 1 to at least 128 and perhaps all the way to 141. (Groupings of card numbers given here and hereafter are only approximate, owing to the limited size of the author's collection, but they nonetheless should be fairly accurate.) They comprise two different series, "Cape Ann Scenery," numbers 1 to 53, and "Views of Boston and Vicinity," numbers 64 to 128. They are easily recognizable by the Gloucester-only address of the Friend firm. The mounts all are with yellow fronts and white backs; the labels are pink or dark brown. By the way, all the labels here and throughout the entire history of Heywood's work are pasted on. One is led to think that perhaps in his own day, if not until now in the recording of stereo history, Heywood's art and his quality may have had some recognition, if not renown; the labels are separately printed for each and every title. While not an unusual procedure in itself, it was generally reserved for issues by only the very largest firms or for the work of small photographers who nonetheless received large dis-

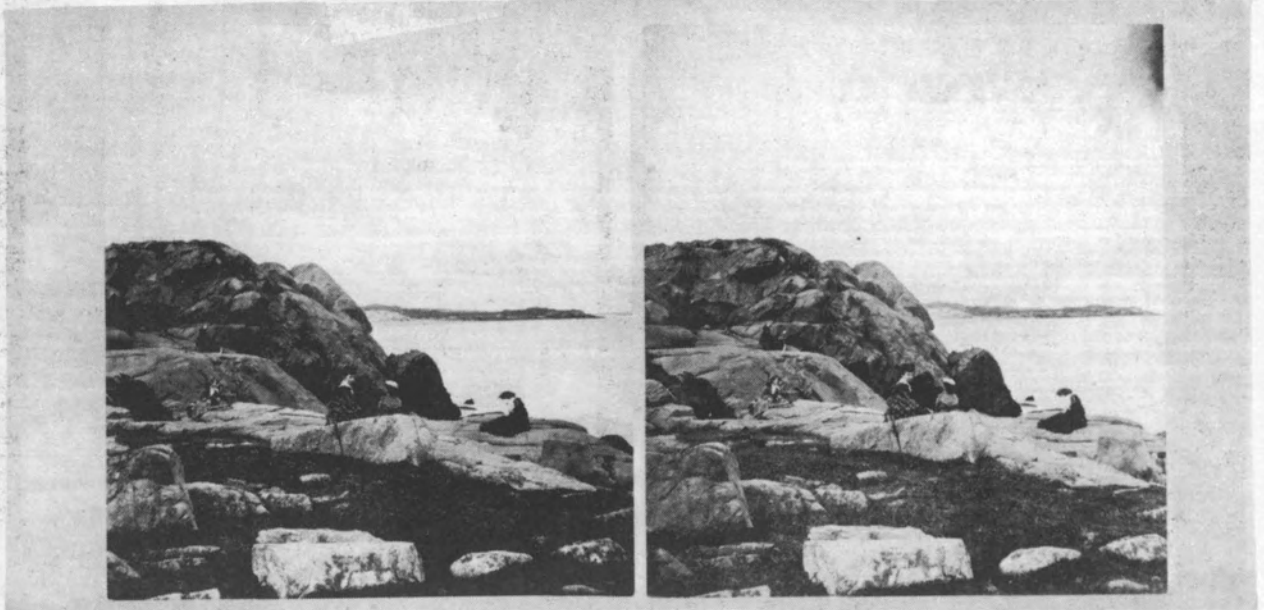
tribution. The friend firm obviously was not a large one, and its distribution was apparently quite small if not possibly also even local to New England.

The second label-group to be issued reads, "Published by Hervey Friend & Co., Gloucester, and/ 335 Washington St., Boston, Mass., U.S.," and consists of new numbers running from at least 142 up to at least 319 and perhaps all the way to 333, as well as reissues of some of the original group of numbers. The various new series included are: "Green Mountain Scenery/Stowe, Vt.," nos. 142 to 153; "Green Mountain Scenery/Summit Views," no. 184; another "Views of Boston and Vicinity," nos. 190 to 203; another "Cape Ann Scenery," nos. 211 to 239; "White Mountain Scenery," nos. 255 to 304; and another "Cape Ann Scenery," nos. 317 to 319. The mounts seem mostly to be with yellow fronts and backs, although a few have yellow fronts with white backs or ivory fronts and backs. The labels are various colors.

It is only upon cards in your author's collection from this second group that U.S. Internal Revenue stamps appear, hence it may be logical to presume the first label-group, at least, was purchased, not necessarily published, prior to the September 1, 1864, through August 1, 1866, validity period of the revenues.

The second group may be recognized by the same rear corner ornament as on the first group but with the

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"View of Bass Rocks," No. 25, from the "Cape Ann Scenery" series by Heywood, published by Frank Rowell, negative c. 1862; print c. 1868. A three-dimensional arc formed by the people surrounds the bay, the latter itself a three-dimensional arc, double accenting the vista off the edge of the view to the right. In this case the "subject" is not off-center but mostly off the card! Many elements point or lead the eye to it. (Vivian and Ronald Lowden Collection.)

