Sentimental Stereographs

By William C. Darrah

A very popular genre known as "groups" was developed during the first decade of stereographic history (1851 - 1860). Such views depicted one or more persons placed in a setting, usually in the studio but also outdoors. The intent ranged from comic to sentimental to allegorical. Hundreds of titles produced in England and France were widely marketed in the United States in the 1860s.

About 1870 several Americans ventured into group stereophotography and published, during the period 1870-1880, many hundreds of remarkable stereos. Not only do many of them record fine detail of costume, toys, furniture, and the like, but also they tell a great deal about contemporary satire, almost-forgotten social customs, and moralistic teaching of children. Even without other considerations they are charming and interesting.

It is not yet certain who was actually first in the field. Priority is unimpor­tant for three photographers were marketing views by 1872:


"Griswold's Compositions" are of exceptional interest. No. 1, "Hen's Nest" and No. 2, "Blowing Bubbles" show studio setting at its best. "The Loiters", No. 20, a photograph of three children at a rail fence is also typical, although obviously posed.

Ten card formats and seven different Griswold imprints are known to have been issued between 1870 and 1875. The first two issues, both available tinted and untinted, bore a copyright line without the location, Lancaster, Ohio. In late 1873 the series was issued on yellow cards with the backs ornamented by a blue geometric design. Various issues have round or oval vignettes.

After 1875 the series was distributed by many publishers, without a Griswold imprint. Early issues on gray and yellow mounts today are quite scarce.

The best known and most common sentimental groups were produced by F. G. Weller. Weller had begun operating independently in 1867, producing a series of White Mountain views wholly imitative of the Kilburn Brothers' work. In the fall of 1870 Weller issued a small series (Nos. 281-286) illustrating "The Night Before Christmas" in time for the holiday trade. The idea proved a great success encouraging him to undertake further experiments in this genre.

In 1871 Weller commenced his "Stereoscopic Treasures" and during the next seven years produced more than 400 titles. So popular were these stereo views, the name of Weller became associated with the "sentimen-

(Cont. on page 10)
Glass Stereo Views A Statistical Review

By Howard E. Bendix

Three years ago I solicited collectors of stereo views seeking to learn the number of pre-1870 glass stereo views held either in their own collections or in other collections of which they had knowledge. The purpose was to attempt to determine the approximate number of such views which were then still in existence, with the thought if enough information was assembled figures would be available which not only would prove interesting to the collecting fraternity but could serve as a basis for determining relative rarities of these early pictures. Obviously absolute accuracy in such an undertaking could not be achieved, but I hoped for a fair sampling, and sufficient data was obtained through the cooperation of many collectors to enable me to offer the figures with accompanying notes of interest in a paper titled "A Statistical Study of Early Glass Stereoscopic Views" which appeared in the April, 1971 issue of "Photographic Collector's Newsletter."

In the opinion of many collectors, the early glass represent the "classics" of stereo views, similar if you will to the first few groups of American postage stamps in their relationship to the broad field of philately, and important enough to warrant attention. They preceded the paper views by several years, and were themselves preceded in the stereo family only by daguerreotype stereo views, few specimens of which exist today. The first glass were offered in America by F. Langenheim of Philadelphia in 1854, and those produced by that pioneer and some of his contemporaries satisfied, or perhaps it may be more accurate to say created, a growing market for stereo views in this country. Starting about 1859 the paper views began to take hold in the public fancy, and the glass started to decline in popularity. Very few American glass views were published after 1864, although many photographed prior to 1864 continued to be sold for several years after. European and other foreign glass views however were sold well into the 1880s.

The figures in this paper up-date and replace the statistics set out in the 1971 paper, again after solicitation of collectors and from the vantage point of three years of growing collector interest and activity. All of the references to glass views appearing here, unless otherwise noted, relate only to standard size views which measure approximately 3¾ x 6¾ inches, and which were photographed or sold prior to 1870. The new figures are compiled as of June 15, 1974.

A few generalizations about glass views became apparent as the 1971 study took shape, and bear repeating here. Briefly summarized, these are all of the surviving American views reflect the photographic artistry of less than a score of mid-19th century photographers, a substantial number of views bear no photographer identification, and foreign views exceed American views in number of survivals.

The Summary Table on page three provides the statistics. The first column shows the name of the photographer or publisher of the view, and the second and third columns indicate the number of attributable views held in private or institutional collections respectively. The institutions are the International Museum of Photography, the Kansas State Historical Society, The New York Public Library and The New York Historical Society. The fourth column gives us the totals for each photographer.

In the Table foreign views as well as American are broken down by photographer or publisher; this was not done in the first study, and may be useful in giving us some idea of the leading producers in other countries. It must be noted, however, the foreign figures are not truly representative for the principal reason three collectors, who reported a total of 904 foreign views shown in the Table, furnished no breakdown by photographer. It is also unfortunate a vast number of the foreign bear no photographer identification and naming them with accuracy is difficult and often impossible.

The existence of 2870 glass views is now verified, as compared to 1742 located at the time of the first study, a substantial increase. The number attributable to American photographers has increased from 651 to 1025, or about double. Views by Langenheim led the earlier listing with 224, followed by White with 59, Babbitt with 51 and Bierstadt Brothers with 43, and while Langenheim continues to lead the new American list with 276, Babbitt is a close second with 250, followed by Watkins with 103, Bierstadt Brothers with 70 and White with 56.

The submitted figures show the majority of reporting collectors individually own relatively few views. Two (Cont. on page 4)

A rare glass view showing crude water purification machinery used during construction of the Suez Canal, with crew. Note folds in parasol shifted by breeze, proof the unknown photographer made two exposures with a single lens camera to obtain stereo effect. (Bendix Collection; photo reproduction by Jerome Sprung)

Page Two
SUMMARY TABLE
Pre-1870 Glass Stereoscopic Views in American Collections
Compiled as of June 15, 1974

<table>
<thead>
<tr>
<th>American* Photographers</th>
<th>Held By Private Collectors</th>
<th>Held By Institutions</th>
<th>Totals</th>
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<tr>
<td></td>
<td>a) American Views</td>
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<tr>
<td>E. &amp; H.T. Anthony</td>
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<td>5</td>
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<tr>
<td>P.D. Babbitt</td>
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<td>18</td>
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<td>Bierstadt Brothers</td>
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<td>TOTALS-American</td>
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<td>1439</td>
<td>406</td>
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<td>GRAND TOTAL</td>
<td>2192</td>
<td>678</td>
<td>2870</td>
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</table>

* "American" includes Canadian.
** Includes all Ferriert partnerships and successors.
By Coleman Sellers

It will be readily seen that Mr. Anthony's business must of necessity have put him in communication with most of the operators in the country, both professional and amateur. Mr. Henry T. Anthony, who was associated with his brother, had chances to learn the names of all interested persons, and he had been noted for his kindness to the amateurs who always found him willing to assist them in their work. With surprising tact and forethought he selected from among the correspondents of his brother's house and from among those who had written for the current literature on the subject, the names of the men most likely to work in harmony. In connection with the two gentlemen already named he formed the Amateur Photographic Exchange Club. Very many letters in the writer's possession show that Mr. E. Anthony was interested in his brother's work.

By means of this organization, men in his own city who were unknown to each other became intimate. In Philadelphia the same influence began friendships that ended only with the lives of the friends. The men so brought together in Philadelphia, very soon after founded their first photographic society, and the Photographic Society of Philadelphia, after having entered on its second quarter of a century is now as active, under the Presidency of Mr. Frederick Graff, himself a member of the old club, as any other of the twenty-nine societies that advertise their meetings in the journals of the day. Boston gave good names; so did Washington, Baltimore, Cumberland, Md., Pittsburgh, Pa., and farther north, Troy supplied three professors: Rood, Himes and Emmerson (sic), who now far apart, were then, working in harmony under one collegiate roof. It is very certain that Dr. Oliver Wendell Holmes after having contributed one paper on photography to the pages of the Atlantic Monthly, would not have written the "Doings of the Sunbeam" as he did, but for Anthony's club; for it was of the members of that club he wrote on subjects suggested by it. It was in that paper he claimed the formation of intimacies through photography as a new form of friendship. Leading up to this subject he has told how we can now construe the old fable of Apollo flaying Marsyas, as we can flay our friends and be flayed by them in turn, for he says we can not "slip off from the Dome of St. Peter's that other imponderable dome that fitted it so closely that it betrays every scratch on its original" or "we skim off a thin dry cuticle from the rapids of Niagara, and lay it on our unmoistened paper without breaking a bubble or losing a speck of its foam; steal a landscape from its lawful owners, and defy the charge of dishonesty" and even "skin the flints by the wayside and nobody accuses us of meanness."

So, by means of the pictures stripped off those who correspond with us, a friendship may begin, in the way he so touchingly details.

He says, a few pictures sent with the letters that open the correspondence between men who have never seen each other leads in time to matters of more interest. "The artist sends his own presentment, not the stiff shape of a purchased carte de visite, but as seen in his study or parlor, surrounded by the domestic accidents which add to the individuality of the student or the artist. You see him at his desk or table with his books and stereoscopes about him; you notice the lamp by which he reads—the objects lying about, you guess his condition, whether married or single, you divine his tastes apart from that which he has in common with yourself. By and by, you discover toward you he sends you the picture of what lies next to his heart—a lovely boy for instance, such as now laughs upon us in the delicious portrait on which we are now looking, or an old homestead, fragrant with all the roses of its dead summers, caught in one of nature's loving moments, with the sunshine gilding it like the light of his memory. And so these shadows have made him, with his outer and his inner life, a reality to you; and but for his words which you as he never heard, you know him better than hundreds who call him by name as they meet him year after year and reckon him among their familiar acquaintances."

Do not these words, combined in the happy way the poet has of writing prose, apply to many individual cases and seem written to fit each case? One there is, who can never forget the impression the words made on him as he saw in his mind's eye the very picture described in the order he has sent them, and which pictures had with the correspondence that accompanied them, been the means of securing to him the friendship of the autocrat of everybody's breakfast table.

The Story of the Amateur Exchange Club

An Old Photographic Club

(EDITOR'S NOTE: This is the second of a five part article published in Anthony's Photographic Bulletin from May 26, to November 10, 1888.)

Glass

(Cont. from page 2)


member comment

"I believe members will be interested in a comment on two very useful systems for storing and housing a stereo collection. About two years ago in stores such as Woolworth, K-mart and others, a plastic box in yellow or green was available for $2 or $3. This was designated a “dress pattern storage box.” Dimensions are 8½ inches wide, 7 inches high, and 11½ inches deep. The lid is hinged, has a clasp, and a recessed carrying handle. Four plastic dividers are included which can be positioned as desired and labeled using a felt-tip pen. The box is manufactured by Wilson Mfg. Corp., Sunbury, Pa. I regret to say I have not seen the box lately in the stores but I believe it may still be available from the manufacturer.

“The other system is a custom-made storage box sold by Sol Salkind, 3306 Rochambeau Ave., Bronx, N.Y.10467. This box is constructed of tough fibrous material (not cardboard), with reinforced metal edges inside the box. The corners are reinforced by metal brackets. The box is sturdy and as many as 10 can be stacked without worrying about the bottom one breaking. The standard size has dimensions of 7½ inches wide, 5 inches high, and 16 inches deep, but any size can be made on order. The minimum order is two boxes of any size. The price was $6.50 each postpaid for the standard size as of February 1974. I would suggest checking the price before ordering. These boxes are designed particularly for philatelic cover storage.

“I have found both boxes extremely useful. In particular, they solve the problem of how to store cabinet size stereos along with the regular size. For the record, I have no personal or financial interest in either box.” Wallace R. Beardsley, Pittsburgh, Pa.

* * *

“I enjoyed the second issue of your magazine very much. Wm. Jennings Bryan lived just a couple of blocks from us (in D. C.) when I was young. He had a big red-brick mansion on the corner of 13th & Clifton Sts. N. W. — on top of a very high hill. From his front door he could look out all over the city. He always dressed well and carried a gold-headed cane. I can see him (in my memory) coming out of his front door and pausing to survey the world beneath him (and occasionally one small boy — me) before he descended his steps and got into his limousine. I particularly liked him when he wore his high silk hat.” Lester Ellis Colvin, McLean, Virginia.

Prices

We have had requests from several collectors for some information relative to current market prices for views. Beginning with this issue, therefore, we will try to provide some guidelines. Prices quoted, for the most part, will be prices published either in auction prices realized lists or in lists issued periodically by knowledgeable dealers. Let us know if you feel this section is useful.


(We asked Earl Moore to comment on his stereo view auctions, held several times over the last seven years, and he was kind enough to send along the following.)

From the first attempt to sell stereos by mail auction in January, 1967 there has been a steady rise in demand for better material. A group of McKinley views in 1967 brought just 55 cents each for the most part, with some going for only 25 cents! A nice set of 16 of a sanitarium in Battle Creek, Mich. by Schuyler C. Baldwin brought just $4.01. A group of 6 of Clinton, Iowa fetched just $2.03. A lot of 25 New Hamshire views brought $5.45. By November of 1967 another auction saw a rise in bids though most of a sale of 276 lots, were under $1. I was always singing a “Swan Song” believing the last auction was the last, but some one always sent in material for the next. I added views of my own from time to time.

There have been thirteen sales in all since the first. The latest, of March 30, saw few bids under $1., the highest being $112.50 for a school book dated 1872, dealing with stereos applicable to geographic studies. Many beginners ask advice as to values of stereos but it is difficult to place even an estimate on certain subjects so fluctuating are they. All I can advise is to place one’s absolute highest bid of a particular lot and then be assured they will get it for less if successful and there are no other bids similar.

Q AND A

Harriet Hayes asks: “Is there an antique dealer or collector that perhaps carries parts from broken viewers and/or stereo lenses for use in repairing stereoscopes and other stereoscopic equipment?”

EVENTS

The exhibit “Through Two Lenses” Early Stereographic Views of New Jersey (1859 - 1889) was previewed to the members of the Monmouth Museum, Lincroft, New Jersey on Sunday, May 12. The views are from the Collection of George H. Moss, Jr. (NSA member) who conducted a walking tour of the exhibition held at the Lincroft Park System Visitor Center. The exhibit was sponsored by the National Endowment for the Arts, Monmouth County Park Systems. For more information concerning the exhibition write: Monmouth Museum, Lincroft, New Jersey 07738.

* * *

Inter Navex '74, The International Audio-Visual Aids Conference and Exhibition will be held July 16 - 19 at National Hall, Olympia, London, England. A major feature of the exhibition will be a section called “Stereoscopy ’74.” The stereoscopic section will consist of hundreds of colorful and fascinating pictures projected on to twelve screens of size up to 21 feet by 28 feet across. The three dimensional effect will be produced by polarised light filtered at the projectors and viewed through polaroid spectacles. For more information write: John Northover, The National Committee for Audio-Visual Aids in Education, 33 Queen Anne Street, London W1M OAL.

* * *

The 1974 Photographic Collectors Show, sponsored by the Chicago Photographic Collectors Society, will be held on Saturday and Sunday, Sept. 7 and 8, at the Howard Johnson’s O’Hare International Motor Hotel, 10249 W. Irving Park Road, Schiller Park, Illinois. For further information write: Chicago Photographic Collectors Society, P. O. Box 375, Winnetka, Illinois, 60093.
Disasters
Compiled by Rick Russack

From correspondence we have had with numerous members, there seems to be a great deal of interest in views which show various disasters. To my knowledge, there is no comprehensive listing of the various disasters photographed stereoscopically. Since one of the purposes of the NSA is the creation of various checklists, it was decided to start with a listing of the disaster views. Somewhat arbitrarily, we have defined the scope of the checklist to include only natural disasters or accidents. Therefore, subjects such as war ruins would not come within the scope of the checklist as, by our definition, they are the results of deliberate acts.

The list below is quite incomplete, but it represents a starting point. It is hoped collectors with views not included in this list will send us a listing of their views so we may expand it. Some of the views listed are from my collection and I would like to thank the members who have taken the time to list their views for us: Laurance Wolfe, Paul Dickson, Fred Hoffman, Tom Heseltine, John Waldsmith, Wallace R. Beardsley and Len and Carol Anne Ances.

Disasters listed by state.

Location, date, type of disaster, photographer or publisher.

PART I

Alaska
Sheep Camp, Apr. 3, 1898, Snow slide, Keystone View Co.

California
Sacramento, 1860, Flood, Houseworth
San Francisco, 1866, Earthquake, Wm. Shew

Colorado
Denver, 1864, Flood, Wakely
Denver, May 22, 1878, Flood, W. G Chamberlain

Connecticut
Hartford, No date, Hurricane, Camp.
Middletown, March 29, 1876, “City of Hartford” rammed drawbridge, Unknown photographer.
Norwich, Mar. 26, 1876, Flood, Webster.
Stafford Springs, No date, Dam burst, Unknown photographer.
Tarriffville, Jan. 15, 1878, Train wreck W. Alderidge, Camp.
Wallingford, 1880s, Tornado, H. N. Gale & Co.

Florida
Monticello, Ca. 1880, Fire, A.D. White

Hawaii
Mokuawoweo, July 4-21, 1899, Volcano eruption, Underwood & Underwood.

Idaho
Wallace, Ca. 1890, Black Bear snow slides, T.N. Barnard.

Graphic Antiquity, P.O. Drawer 1234, Arlington Heights, Ill. 60005. Illustrated catalogue $2. Closing date Oct. 2

Len and Carol Anne Ances, 205 Lexow Ave., Upper Nyack, N.Y. 10960. A mail auction of stereo views on page nine of this issue of “Stereo World.” We encourage others to do the same.

Auctions

Catalogs

E. & H.T. Anthony Circa 1867 -- One of the most important catalogs we have to offer is a 104 page one issued by E. & H.T. Anthony Co. It is undated but is probably 1867. It has several pages of complimentary remarks about the quality of the products and a few pages showing pictures of viewers along with prices. This catalog has a very extensive listing of the “War for the Union” series. The listing may be complete as there seems to be well over 2,000 war views listed. Also listed, the prominent portrait series as well as the many other fine Anthony series. This is a very important catalog and we would suspect almost any member would find it of interest. Price to members $4.00; non-members $4.50. Please add 50¢ for first class postage.

3-D Movies

Students of stereo history will be interested in the April 1974 issue of American Cinematographer, a trade magazine of motion picture photographers. The entire issue is devoted to the subject of three dimensional films, both as they are developing today and their history. The magazine contains several 3-D pictures and a viewer with which to view the pictures. One article contains a checklist of all three dimensional films produced to date over 140 titles. Other articles go into technical details of various processes. The issue is available for $1.00 a copy from: American Cinematographer, P.O. Box 2230, 1782 N. Orange Drive, Hollywood, Ca. 90028. Mention the NSA when you write.

“The burning of Cyrus W. Field’s Warehouse in New York,” No. 255. Taken Dec. 29, 1859, which may make it the earliest American stereo of a disaster, certainly the earliest with a claim to being “instantaneous.” The view was photographed by E. Anthony or one of his men. (Lightfoot Collection)
FOR SALE

COMPLETE 16mm stereo film equipment consisting of Bolex 16mm stereo lenses and 16mm sound projector for sale or for exchange against old cameras. Equipment is like new and works excellent. Paul Volkmann, Hamburg, Elbchausee 58, Germany.

ICA POLYSCOPE camera for sale. All metal construction 45 x 107 format, serial No. C 27838 with Carl Zeiss Tessar lenses, f: 4.5 6.5 cm focal lengths. Overall very good condition; shutter is has a cracked glass; bubble level intact, mechanism and diaphragm setting flawless; sticky on slow speeds, focusing mechanism and film changer that functions perfectly, but without septums. Vertically adjustable lens front. Price $150. postpaid. Nicolas Grossman, 13 Watchwater Way, Rockville, Md. 20850.

FOR SALE OR TRADE: Send SSAE for list of views and other miscellaneous photographic I have to offer. Wanted: Views by Ohio photographers, especially Columbus, John Waldsmith, 1345 Tiverton Sq., N. Columbus, Ohio 43229.

STEREO VIEWS in paper and glass. Viewers, cameras and all other antique photographica. Write for free mailings. Leon Jacobson, 161 Genesee Park Drive, Syracuse, N.Y. 13224.

TRADE

EARLY WESTERN views for trade. State what you have to offer and what you are looking for, be specific. Also have 30 glass French views, c. 1865, for trade. Roger N. Shelby, P. O. Box 7708, Pheonix, Arizona 85011.

HAVE GOOD WESTERN, Indian, city, and town views, and Civil War to trade for Langenheim paper views with a copyright date of 1854, Amateur Photographic Exchange Club, and other fine early material. Rick Russack, 475 Chauny St., Mansfield, Mass. 02048.

WANTED

STEREOSCOPIC STUDIES, Edinburgh Anatomy, Section I, IV, V, VII. Sentimental sets by Underwood, Kilburn, Ingersoll or Universal, complete or partial. Underwood Tour sets, complete or partial. Kermit Dilts, Rt. 8 Newark, Ohio 43055.


ANY STEREONEWS, photos, or lantern slide of Canadian or Artic interest, views produced in Canada bearing name of company or photographer; American street scenes, any: Disasters, Exhibitions, Transport (especially balloons), Military, Navy, Personalities, Indians, Pioneering, P. Rollinson, 81 Main St., Penetanguisneen, Ontario, Canada LOK 1P0.

Wanted: Stereographs of 1866 Captain Fisk Expedition to Montana by W. H. Illingworth and Bill, Published by John Carbutt of Chicago. Need for graduate research paper. Desire to copy or buy. Call collect, Jeff Grosscup, 612-825-1923.

VIEWS OF THE AMERICAN INDIAN, individual cards or boxed sets, especially N. W. coastal Indians. Also views of Seattle and Alaska, Judy Trauth, 995 Schiller Ave., Louisville, Ky. 40204.

NEED STEREONEWS of caves in U.S. or abroad, and especially of Mammoth Cave and Carlsbad Caverns. Will buy or trade. Have assorted subjects, photographers and publishers. Tom Meador, P. O. Box 3216 San Angelo, Tex. 76901.

PETER BRITT: Will buy or trade for views by this frontier photographer of Southern Oregon and Northern California. Also want Britt manuscripts for use in future publications. Alan Miller, 807 Grandview Avenue, Grants Pass, Ore. 97526.

ZEPELINS, AIRSHIPS, dirigibles, early airplanes, any size, including good amateur, North Carolina, excellent Rolleidoscope, quality 6 x 13 printing frame, Rolleivi stereo slidebar, instructions, Stereo Kodak Model 1, Nate Skipper, 4782 Crestview Ct., Birming- ham, Mi. 48010.

WANT 5" x 7" STERE VIEWER, will pay premium price. Also want views of presidents, especially Hoover, Coolidge, F. D. R., Lincoln, celebrities, including aviators, scientists, disasters, San Francisco Quake, Chicago Fire, etc. Must be in excellent condition. Dr. Irving G. Scheeter, P. O. Box 0, Shoreham, N.Y. 11786.

WANTED ROLLEDISCOPE 127 size. Stan Fishfader, 5868 Compass Dr., Los Angeles, Ca. 90744.

OLD TOWN and city views. Theatrical and political personalities, tissues and glass slides. Also old trains, ships and autos. Will trade or buy. Write for list and enclose SSAE. Albert Brouse, 605 N. Verdugo Rd., Glendale, Calif. 91206.

THE VALUE of better grade stereos is soaring. Don't sell your views or collection carelessly. Get top dollar by consulting us, as many collectors have in the past. Lightfoot Collection, 11 Court Drive, Huntington Sta., N. Y. 11746.

CAVES, MOUNTAINEERING, or Alaska stereoviews. Can use all types of cave material, especially early items on Mammoth Cave, Carlsbad Caverns. Guarantee top prices. Also want cave books, postcards, etc. Charles R. Pease, Jr., 766 33rd Ave., B NE, Great Falls, Mt. 59404.

SUMMER HOTELS - Seeking views of Victorian resorts between Salisbury, Mass. & Old Orchard Beach, Maine. Also want biographical information on Soule, Mosely or Davis Bros. William Varrell, 17 Edge St., Ipswich, Ma. 01938.


INTERIORS — Looking for English and French interiors showing furniture and fine art. All periods sought, need not be “excellent.” Lynn Koogle, 2929 Hazelwood Ave., Kettering, Ohio, 45419.

WANTED: Views published by northwestern photographers. Also want views of Alaska and the northwest. Provide prices, description and condition. Ira Franklin, P. O. Box 78102, Seattle, Wa. 98178.

CANADIAN STEREO views, especially those of Hamilton, Ontario and vicinity. Flat mount views preferred. Have American views to trade. Robert J. Dynes, 70 Galbraith Drive, Stoney Creek, Ontario, Canada L8G 1Z9.

I WANT TO BUY stereo views by H. H. Bennett of Kilbourn City, Wis. Also Minnesota views. Please send descriptions and prices to: David A. Hanson 791 Carroll St., Brooklyn, N. Y. 11215.

OREGON stereoscopic views wanted, furnish description including publisher number and condition E. D. Culp, 595 — 24th Street NE, Salem, Ore. 97301.

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WANT STEREO VIEWS by Stanley J. Morrow — Yankton, Dakota Territory, photographer. Please send description price or items wanted for trade to: W. H. Over Museum, The University of South Dakota, Vermillion, S. D. 57069.

PLEASE OFFER original photographs, books or albums containing mounted photographs, also photographic journals, manuals, stereoviews, daguerreotypes, etc. Top prices paid promptly. George Rinhart, 920 Park Ave., New York, N. Y. 10028.

STEREO AND T.V. literature, pre-1940 only, any language. Will buy or trade. Anyone having a stereo calculator, please write to me. H. A. Layer, AV-SFSU, 1600 Holloway, San Francisco, Ca. 94132

WANTED: Cheaper, but clean cards. Beginner with 900 good cards accumulated in early 1960’s while in different hobby. Have Darrah’s book and will appreciate any correspondence. Arthur Lynch, 4310 Rudy Lane, Louisville, Ky. 40207

SHIPS, HARBORS, N. Y. City, “Old West” towns and cities, historic events, croquet players, Nyack, N. Y. stereos—buy or trade. Also, have many views for sale. Len and Carol Anne Ances, 204 Lexow Avenue, Upper Nyack, N. Y. 10960

PAIR OF FRONT eye pieces for a non-stereo French type, Polycroma, hand viewer and also a polycroma drawing. Write description and quote prices asked to: Mrs. Harriet Hayes, P. O. Box 185, Sheridan, 0.97378.

WANT TO BUY OR TRADE for old stereo cameras, viewers, stereo items, particularly U. S. made ones, literature — For sale or trade, old folding cameras, French stereo cameras. Jullien, 31 Bd. des Monts — 73000 Chambery, France.

I BUY OLD stereo cameras. Send price and description to: M. Isenburg, Box 164, Hadlyme, Conn. 06439

PRINTED MATERIAL such as stereo views, postcards, sheet music, books, advertising, magazines, etc. featuring “negro” subjects. From any era, in any quantity. Richard Horlick, P.O. Box 34638, Los Angeles, Cal. 90034.

BUYING JULES Richard Homeos camera and/or accessories, Glyphoscope / Verascope accessories, first model Verascope, Richard hand viewers and literature, and Verascope glass stereoviews, especially colored. Richard Lipack, One Deepdale Dr., Randolph, N.J. 07801.

KEYSTONE comment

In our May-June issue we presented an article about the Keystone View Company. As an introduction to the article we felt it was necessary to present some facts concerning the large number of views acquired from Underwood and Underwood. We stated the date of this transaction as 1912, based on the statement made by W. C. Darrah in “Stereo Views.” Robert Wright has written to correct this date which he says is 1921 based on footnote No. 374 in Robert Taft’s “Photography and the American Scene.” Mr. Wright wrote “Keystone dated their cards into 1915. Some of the subjects I have for that year on dated cards are: Panama Canal, Panama-Pacific Expo., California-Pacific Expo. and ‘European War.” Until Keystone took over the Underwood negatives, the only sets of World War I they ran were those in the 100 series, the large part of which were made from negatives which included the Boer, Spanish-American, Russo-Japanese Wars, and even included parades for the coronation in England shortly after the turn of the century. They plainly did not have more than a handful of WWI negatives. On acquisition of the U & U negatives, they cranked out the 300 set, with the book. This book is copyrighted 1923.” We apologize to Mr. Wright for our failure to catch this error.

There is also controversy concerning the number of stereo negatives in the Keystone files. We stated the amount as two million but apparently after further investigation this number is considerably much lower.

“STEREO WORLD” is published six times a year by the National Stereoscopic Association, 475 Chauncey Street, Mansfield, Mass. 02048. Richard Russack, Director. John Waldsmith, Managing Editor, 1345 Tiverton Sq., N., Columbus, O. 43229. The business office of the NSA is at the Massachusetts address. Other correspondence may be sent to either address. Annual dues $10.00. Closing date is three weeks prior to publication date.

COMING

— An article by Paul Wing on diablaces on stereo tissues.
— Lester Colvin’s first-person account of his interest in stereo since 1906.
— Harold A. Layer discusses the mission of stereo collecting.
— Gordon Hoffman begins a series of western railroad views.
Mail Auction

STEREO MAIL AUCTION
Len & Carol Anne Ances
201 Lexa Avenue
Upper Nyack, N.Y. 10960
(914) 358-1114

Terms of Auction

1. Stated condition (Good, Very Good and Excellent) is as defined in "Stereo of Stated condition (Good, daily, next highest bidder. CLOSING DATE IS Inform lot. You may bid the minimum or any amount above, highest bidder will win lot at 10% above the next highest bidder.

2. Closing Date is ** AUGUST 1, 1974 **


4. Civil War, Wade Hampton, others, viewing Fort Sumter 2 days after Union evacuation. Untitled copy print by Barnard, Charleston, S.C., Exc. 91 (5)

5. Russo-Japanese War, 8 Und. & Und. views of Japanese attacking and bombarding Port Arthur. 2 have orange stain across top of card. Fair-exc. (5)

6. Naval, 5 warped views, Russian fleet in Port Arthur; American WWI suba in San Diego; German warship "Kaiserin Augusta"; turret guns of battleship "Oregon"; 13" guns and crew of "Iowa." 4 G, 1 Exc. (5)

7. Famous People, 5 warped views, Major General Wheeler, others, including Col. Teddy Roosevelt; Clemenceau, Wilson, Lloy George leaving Versailles; Joffre & Pershing in Paris; Grave of Quentin Roosevelt in France; Cardinal Mercier, VG-Exc. (5)

8. WWI, Complete Und. & Und. 100 view boxed set, Much rarer than Keystone set, Exc. 92 (25)

9. WWI, Aviation, 3 views, Quickfliers (37mm) mounted on front of Volcan 5 early bomber; view of German town from British plane; German observation balloon being shot down, 1 G, 2 Exc. (4)

10. WWI, Battle wreckage, Keystone. Decomposing skeleton in partial British uniform; shell craters, troops, etc., Battle of Cambrai; battered tank, Cambrai; Nomans land, Lens, France; Dead Germans in trench, La Bassée area, 5 views, all exc. (4)

11. McKinley, 2 of Mrs. McKinley; 2 of McKinley at desk; 1 McKinley with Cabinet; 1 McKinley funeral in Washington, 6 views, VG. (5)

12. Lawrence & Housewright, Yo-Semite, 1885-86, 5 views. #796, The Sentinel; #885, Big Tree A-M, Cullen Bryant; #1111, Yo-Semite Fall; #1114, North Dome; #1119, Vernal Fall. G-VG. Corner of 1 card chewed up. 1/17.9 (5)

13. Kilburn, White Mt. BR. #23, workman sliding down Jacobs Ladder; #101, base house with train, coaches, etc. #134, steam engine pushing car up Jacobs Ladder, #691 3 men sliding down 2 G, 2 Exc. 1/17.5 (5)

14. Niagara Falls, 17 views, Anthony, Bierstadt, Curtis, Baker, etc. Most G-VG. (4)

15. Frank Good, Series Jerusalem & Constantineople. #22a, 22b, 24, 32b, 231. VG-Exc. 5 views. 1/17.9 (5)

16. Early American Views, E. Anthony, F. B. Gage photos; #598, Curve at Ow Bow, Waterford, VT. Franklin White: Mt. Washington from Glen House, Revenue stamp. Slight damage to right corner of right view, VG-2 views. 1/17.5 (5)

17. Bierstadt Bros., New Bedford, 3 mint condition White Mt. Scenes; Thompson's Cascade, Old Man of the Mt., Glen Ellis Falls in winter. 1/17.5 (6)

18. J. P. Soule, 3 mint condition New Hampshire scenes, Jackson Falls, Thompson's Cascades, Valley of the Notch, 2 with Revenue stamp, 1 with stamp removed. 1/16.9 (5)

19. 1862 Exhibition, London Stereo Co. 4 stationary views (955, 105, 220, 233). Exc. 1/16.9 (5)

20. Children with Animals, Mice, warped cards, Children with cats, dogs, horses, etc. 12 views. G-Exc. (4)

21. Boston Fire, J. P. Soule, Panoramic view from Wash. St. (card bent in center, Image VG); Trinity Church and Summer St. G, 2 views. 1/16.9 (4)

22. Centennial, 7 stationary views, Cent. Photo Co. Exc. (4)

23. Centennial, Machinery Hall. 1 birds-eye exterior and 2 interiors of Corliss Engine. Cent. Photo Co. VG (2) 1/16.9 (4)

24. Centennial, Main Bldg., 1 exterior, 4 interior. Cent. Photo Co. 2 Exc., 3 VG. (4)

25. Centennial, Federal Bldg., interiors-boats, lighthouse equipment etc. Cent. Ph. Co. 51, faded. 3 views. 1/16.9 (2)

26. Centennial, Exterior views, 3 James Cremer panoramas (1 bent in center, image VG); 2 Cent. Photo. Co. Agricultural Hall and Horticultural Hall, 1 VG, 1 faded. 1 Log Cabin, G, 6 views. (5)

27. Military. Soule. Rifled guns and machine shop, Charles Town Mans. (#589); Parrott gun, West Point (#385). VG (3)

28. White Mts., 2 Tip Top House by S. P. Adams-people, close-up of carriage, etc. 1 faded, 1 VG; 1 Kilburn #12 Franconia N.H. faded, G, 3 views. 1/16.9 (2)


31. Automobiles, 3 warped views, Car driving away from Texas oil wells; closeup of many cars at Dayton Beach; many cars parked before factory. G-Exc. (5)

32. Dixon Crossing Niagara. Closeup of Dixon on one foot on high wire, Und. & Und. by Geo. Barker, VG (2)

33. New England Towns, 4 flat views, Lewiston, Maine; Brattleboro, Vt. By C. L. Howe (several horse carriages, etc.); St. Ann's Church, Lowell, Mass; Park St. Church town and photographer unidentified (Holmes-Bates Stereoscope label on back) VG-Exc. 4/5 (3)

Prices Realized List 25¢

We also have a number of hand-held wooden and metal viewers for sale from $15-25, and many views for 35¢ on up. Contact us if you are interested.
Sentimentals
(Cont. from page 1)

tals." Weller also experimented with allegorical and tabletop photography in the mid-1870s.

The trade list is very diversified so it is unfair to single out a few titles as typical. Generally Weller injected more humor than sentiment in his subjects. No. 533, "Bliss Disturbed" depicts irate parents driving the daughter's beau from the parlor at 2 a.m. No. 309, "Just Before the Battle" shows several young ladies chaired by a rat. No. 329, "Women's Rights, the Rehearsal" is a women's libber of a century ago. Weller has some touching sentiments too. No. 311, "Hope and Despair" depicts a young bride and a young widow in characteristic gowns.

All Weller's "Stereoscopic Treasures" were available tinted and untinted, the latter more common except for a few especially popular titles that were usually sold tinted.

G. H. Aldrich and Co. of Littleton succeeded Weller in 1878, taking over the trade list and facilities. He continued publication of the "Stereoscopic Treasures." Two years later the Littleton View Co. succeeded Aldrich as publisher, becoming in 1883 an integral member of the Underwood and Underwood organization.

In 1872 E. E. Walker commenced issuing his series "Pleasings Studies for our Young Folks." The photography is superior but the settings are confined, even pinched. No. 26, "We-We and Bob-The Newsboys" and No. 48, "Fanny and Willie and the Album" are typical examples. I know of 85 titles, but the total may have been larger.

Melander and Brother began photographing sentimentals in 1873 with the first 46 numbers published as a series by Lovejoy and Foster in 1874-1875. In 1875 Melander and Brother published the views under their own imprint adding titles until the mid-1880s. Their photographs, despite obvious posing and occasional awkwardness, are rather ambitious. No. 76, "The Child's Prayer," No. 94, "The Widow's Mite," and No. 117, "Frontier Life (After Supper)" are representative. Like Weller Melander began operating in the 1860s producing scenic views and after undertaking group photography virtually abandoning all other types of stereo work.

A. P. Sherburne published a variety of copies (pirated?) views of English groups as well as a considerable number of his own. Some of these "originais" are close imitations of well-known English views, as for example, "American Group Series." No. 12

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Perry's Unique Viewer

Featured this issue is an unusual, early stereo viewer from the collection of Allen and Hilary Weiner. The viewer is marked "S. Perry's Patent June 7, 1859." The inventor was Stuart Perry of Newport, N. Y. The machine has a capacity for 52 single views or 104 views back-to-back and is beautifully inlaid with mother-of-pearl with hand painted scenes on each side. The mechanism is unusual because as each slide comes into position in the interior, it is then lifted straight up into the viewing area at the top of the viewer. The Weiner's viewer is missing the twin binocular style eyepieces which would go on either side of the viewing area. Do we have any other members with a similar Perry style stereo viewer?

"Attack," a boy plunging into dinner.

There is some evidence which indicates the photography was done by H. P. Moore, whose "Ghost Series" copyrighted in 1869 was after 1870 published by Sherburne.

Many other photographers produced small numbers of groups but none issued them in quantity.

The cards sold by Griswold, Weller and successors, Walker, and Sherburne were available throughout the 1870s and even later. There were many copy negatives, sister negatives and replacements so large numbers of variants, especially of Weller's series, are known.

Some mention of a little-known series sold but not produced by -- E. & H. T. Anthony is of interest in this connection.

A series of at least 120 titles, without Anthony numbers, was sold around 1870-72 with the imprint: "The Young Idea Series" Sold by E. & H. T. Anthony. The mounts are off-white and the images either tinted or untinted.

At least 30 titles show groups of two to nine children at various types of play. The remarkable feature is the setting, a room or studio in which all of the photographs were taken. The furniture and decorations are variously rearranged but the paneled walls and major items of furniture are readily identified. The source is American in as much as a flag is shown in several scenes. While the reprints and copy issues are common, those with the Anthony imprint are rare. The series has tantalized my curiosity for many years but thus far I have not been able to find reliable information about the photographer or the primary publisher.

The group genre, ridiculed by Oliver Wendell Holmes, today has an appeal of its own. The wide variety of views are eagerly sought by collectors for different reasons. The groups record a long past phase of American history -- rural, simple, moralistic, sentimental, and romantic. From the viewpoint of history of stereophotography, they record a remarkable period of experimentation with pictorial realism, especially with studio settings and backgrounds.

Unlike so many types of interesting stereographs, the "sentimentals" are still quite common. Patient hunting at flea markets and shows will be rewarded by unexpected finds at modest cost.

Glass
(Cont. from page 4)

glass, eventually found their way to The New York Public Library, The New York Historical Society and the International Museum of Photography and all of the glass are included here. My conclusion is the figures are fairly representative, if not complete. Whether additional views in any considerable number will come to light must be left to the future.

I had hoped to describe some of the views reported, but space does not permit. They will be described in a later article if sufficient interest is evidenced.

Many thanks go to the many cooperating collectors, too numerous to list, who wrote me about their collections; also to Gretchen Van Ness, Research Assistant at the International Museum of Photography, for her kindness in examining the more than 300 glass views there and furnishing a breakdown by photographer and geographic area.