Railroading In 3-D

By Gordon Hoffman

Railroad items in any shape, size or form have always attracted collectors, and stereographs are no exception. A stereo photograph showing the beauty of a gleaming, polished engine with her engineer and fireman posed in the cab or along side of her, kindles a nostalgic feeling within one that can only be understood by collectors alike of railroad memorabilia.

When one takes a stereograph and inserts it into a viewer to get the full three-dimensional effect, you can almost hear the hiss of the escaping steam and throbbing of the exhaust. You almost expect to be showered by cinders as the imaginary smoke starts to roll out of the stack as the engine begins to move.

As most collectors are looking for the close-up views of locomotives or trains, they tend to overlook the other fine views of railroad, such as views showing depots, bridges, snow sheds, tunnels and interesting construction scenes. The construction scenes are of a very special interest to collector and historians alike, as they often show the many hardships and natural difficulty that men and machine had to overcome, especially in the West with the building of the transcontinental railroad.

Before we get into the western railroad views, I think we should start at the beginning and start with the eastern section of the nation where railroad and photography got their start in this country.

The Langenheim Brothers are credited with having started the production of the stereographs in this country, and thus it is no surprise that they produced the first railroad stereographs. As most collectors have found out, Langenheim views are hard to come by, but to find a locomotive or train view which was photographed by them presents quite a challenge due to the scarcity and rarity of Langenheim cards. One of the more rare locomotive views is one by Langenheim Brothers taken in the late 1850's showing what is to be the first locomotive run in this country. The old rusting hulk of the locomotive Catawissa, Another early Langenheim view shows Ross Wins' camel-back locomotive close-up with a group of gentlemen in high top silk hats, of which one of them may be Wins himself.

The Baldwin Locomotive Works also had a fine series of views published in 1859 to advertise their different styles and types of locomotives. The photography was done by Coleman Sellers and views of this set are today very rare. These views had a very ornate back on them, although not all the cards of this set were issued with this type of back.

Edward Anthony was among the early stereograph producers to issue some fine views of trains, locomotives and other interesting railroad subjects. With the Anthony Brothers joining together in their partnership, they proceeded to produce many views

("D.E. Bradford at Dalles City, Columbia River" (Oregon), No. 1312, by C.E. Watkins, 1867. As fine a view as anyone could hope to have in a collection. (Gordon Hoffman Collection)."

(Cont. on page 16)
By Lester Ellis Colvin

Take one small boy—preferably four years old—who has never seen TV or movies—and one stereoscope with a set of views.

For Christmas 1906, my parents gave me a very small Sears, Roebuck stereoscope with a set of tiny cards, mostly pictures of zoo animals. I am sure it did not cost more than a quarter, probably less, but it was a generous Christmas gift. My father was raising a small family on $60 a month, the going pay rate at the time. Farm workers received $1 a day which put him in the bourgeoisie class.

There were no movies, TV or radio. The only visual entertainment was the annual chautauqua with its lantern slide shows in brilliant colors, usually views of the wonders of Europe, and the itinerant magic lantern shows with their gaudy hand-colored slides of rather shocking scenes, such as the horrors of the Inquisition or the guillotining of French Kings and Queens in the Revolution—all very fascinating to a young boy.

Almost every family had a good stereoscope and a box of views but these were kept in the parlor and were off-limits for the children. The pack-salesman who went from farm to farm usually had some new views among his other wares, which made him doubly welcome. I am sure the beautifully handcolored views of Paris, London and Rome with their art treasures and masterpieces had a lot to do with me going to Europe so many times in later years.

In 1912, my father went to work for the Government and we settled in Washington, D.C. By 1915 I had saved enough of my newspaper pennies to buy a stereo box camera. I was not satisfied with it, the pictures were too small to fit our big viewer, and the quality was poor compared to the commercial views. When I finally found a Blair folding stereo camera using No. 118 film, my joy was complete.

Most of the antique stores had boxes of old stereo views which they sold for five cents each. I had bought hundreds and now I had a camera which would make the same sized pictures. I did not know anyone else who took stereo pictures at that time, and sufficient years had elapsed for stereo to be a curiosity. So my pictures were a small sensation, which I found very pleasing.

My wife and I made our first trip to Europe in 1934. The Blair went along with a good tripod. I took pictures in fourteen countries, the last stop being about a month in London. Three blocks from our hotel (The Regent Palace), there was a camera shop that had more used stereo cameras and viewers than I had ever seen. I am sure I almost pushed my nose through the plate-glass show window. Each had a visible price tag and despite the fact that the English pound sterling cost about $4.90, the prices seemed quite reasonable. The salesman was a superior type. He probably disapproved of all Americans and as I was one of the stupid colonials who did not know that the letter "Z" was pronounced "ZED." He was distinctly chilly. Anyway, I had him take piece after piece out of the window and off the shelves until I had listed quite a pile of equipment on the counter. I had listed each piece and its price. When I totaled the list, I asked, "Now, what will you take for the entire lot?"

He did not say a word, he just started putting everything back on the shelves, "hold it," I yelled, "I'll pay your price!" Complete defeat for the colonist. It took two new suitcases to get the stuff home.

From then on I was thoroughly hooked, completely addicted, I bought stereo cameras, viewers, views and projectors wherever I could find them; but only the best. I found treasures in the most unexpected places. I once bought a Swiss Compass camera from a sailor off his ship. I wish I had kept it. An article in Modern Photography (Nov. 1973) said they are now worth $1,000 each!

I bought a Leica with a stereo attachment but I was not satisfied with the split picture. The window frame was just too narrow. On one trip to New York (stereo hunting) I found a 45 x 107 Voightlander with Heliar lenses and two magazines, each holding twelve cut films. I used Professional Kodachrome film and made some of the finest stereo views I have ever seen.

By that time I had sold some of my Blair negatives (Europe 1934) to TRU-VUE. They reproduced them on 35 mm film strips for children. This opened the door for more sales to other companies.

I had the good luck to find a 6 x 13

(Cont. on page 15)
Devil Tissues

The B. K. Diableries

By Paul Wing

One of the most fascinating of the collecting categories for early stereo views are the "tissues". The assembled view is a 4-part sandwich; a die cut cardboard front and rear which support a thin paper positive hand tinted on the reverse side and covered with a thin white paper both to hide the coloring and to serve as a diffuser when viewed against the light.

By reflected light, a normal sepia print may be viewed in the stereoscope. When held against the light the scene is transformed through the addition of color. The effect often is heightened by delicate piercings to light chandeliers or miladies' jewels or to accent a brightly burning fire. Much ingenuity was displayed in the coloring, piercing and shading of these views. Thousands were produced primarily in France, although the English makers including the London Stereoscopic Company also excelled in the art. In the United States, they were a popular import, but it wasn't until the 1890's that American makers turned out a selection. It was too late by the way, since the best views of the late 1850's and 1860's required more time for coloring and piercing than was practical by the turn of the century.

Remarkably little is known of the makers of these intriguing views. Among the French, one of the very best is known only as B.K. Editeur. The firm apparently operated from about 1860 to 1890, yet I have found no one with a clue as to their real identity.

Their tissues were generally of excellent quality particularly those on the yellow embossed card mounts of the 1860's. In particular, they produced a very popular series known as Diablerie depicting the life of the Devil in Hell. Their popularity is attested to by the large number of forgeries (non transparent) which are still around.

The entire set consists of 72 dioramas showing many aspects of life in Hell, and more particularly the Devil himself. It is not known whether the original dioramas were on public display or were produced only to be photographed. The views were sold for many years and produced in several different editions. As is true of most tissues, the quality was in large part in the hands of the worker who did the coloring and piercing. The very best are remarkable indeed. The devil and his cohorts have brilliant red eyes, jewels glitter and colored lights appear. No wonder they were popular over 100 years ago.

A rare early edition (not identified as to maker) is on light buff square cornered mounts. The prints tend to be thin perhaps through fading and the coloring and piercing than was practical by the turn of the century.

No. 23 shows the photo studio in Hell with the title "Open Day and Night." No. 48 "Visit of the sun to Satan" is a fine example of one of the more complex dioramas. No. 27 "The Infernal Lottery" is in a white mount with a red lithographed printed design. The date would perhaps be 1880-85.

No. 1 "The Seven Capital Sins" is the work of a man named HABERT and he inscribed both his name and the date 1860 on the plaster base. His signature shows on 7 others with the date 1861 on No. 33 and 1863 on No. 45. Starting with No. 4, nine of the dioramas are signed by HENNETIER. It is assumed that the unsigned ones are the work of one or the other of these imaginative gentlemen.

B.K. often sold the tissues in sets of 6 to 12 in lithographed boxes. On the flap is embossed the notation A. BLOCK Edit. and on the reverse is the list of titles. It would be a lucky collector indeed who turned up such a box with a set of mint views inside. The empty box I have is badly damaged.

Because of the tremendous popularity, and relatively high cost, not only were the non transparent pirated copies sold widely, but a large series of tissue "Devils" were also made by lesser publishers. There is no comparison with the original series, in origin-

(Cont. on page 15)
By Coleman Sellers

"But for his voice which we have never heard" was true for many years after, even when both had laid aside their cameras, and were taking photographs when they found them to their liking by means of silver in its coined condition, or when kind friends, remembering their liking for pretty pictures, gave them the fruit of their skill. When they did meet it was in the parlor of the Tremont House, in Boston. Having read every published line the poet had written we talked of his skill. When they did meet it was in the parlor of the Tremont House, in Boston. Having read every published line the poet had written we talked of his skill. When they did meet it was in the parlor of the Tremont House, in Boston.

The Story of the Amateur Exchange Club

An Old Photographic Club

(Editor's Note: This is the third of a five part article published in Anthony's Photographic Bulletin from May 26, to November 10, 1888.)

Dear Sir:

You are cordially invited to become a member of our Amateur Photographic Exchange Club, according to the general rules enclosed herewith.

Hoping an early and favorable reply, I remain on behalf of the Club, Yours, respectfully, F. F. Thompson, Secretary.

The names sent me at that date were as follows:


We find that we have added to this list in our own hand, perhaps a few days after, F.T. Fassitt, 1129 Girard street, Philadelphia; E. Borda, Schyullill County, Pa.

Later, a letter without date is in the book of the club accounts from Mr. H.T. Anthony, acting as Secretary pro tem, and directing us to add the names of Henry Bedlow, Newport, R.I.; Titian R. Peale, U.S. Patent Office, Washington, D.C.; Dickerson Sargent, Philadelphia; Frederic Graff, Arch street, Philadelphia, at the present time President of the Philadelphia Photographic Society, was a member, but later. So were many others whose names are in this book as exchanging under the rules, for the club was wisely constituted and was or became elastic, as will be seen.

Director's Letter

Our Association is far more advanced at this point in time than even an optimist like me could have hoped for when we started in January. Paid membership, as of this issue, is about 265 and member's collections range in size from 110,000 views to fewer than 100. Several major museums and historical societies have joined.

Hopefully, by the time this issue reaches you the National Stereoscopic Association will be incorporated as a non-profit, tax exempt organization, recognized as such by the I.R.S. At least, all necessary paper work has been submitted. One of our first major projects will be the creation of a library containing all reference works on stereo photographers, cameras, viewers, and all phases of the subject. In order to create this library we will seek outside funding through grants, etc. Assistance of members will be greatly appreciated. Members are encouraged to submit bibliographies of suitable material. Members with scarce literature are encouraged to submit photocopies for use until originals can be obtained.

It is hoped this library will be available to serious students and collectors of stereo material. Discussions are being considered presently as to location of the material so that it will be most accessible. I would expect more information on this subject to appear in the next issue.

If we can secure adequate funding to make the library a reality, our next goal, as we stated previously, would be a public (semi-public) collection of stereo views. Certainly this thought is premature now but with a little who knows? The legal steps we are taking to formalize our Association will be helpful.

"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

—Timothy McMahon's article on the Pach views of the Jersey Shore.

—Harold A. Layer discusses the mission of stereo collecting.
member comment

I am completing research on image variations in the Waldack views of Mammoth Cave that were published by E. & H.T. Anthony, and I would appreciate help. Specifically, could members please send me a xerox copy of the following from their holdings:

A) Waldack-Anthony orange mounts (not yellow) of nos. 2, 4, 6, 13-23, 28-34, 39, 41; B) Any 1866 or Jan. 1867 cancellation or other notation on the back of a Waldack-Anthony view of Mammoth Cave that would indicate it was sold before Feb. 1867; and C) Views of Mammoth Cave by Waldack and any other photographers on any label other than the Anthony label. To those that reply I will be glad to send a reproduction of Waldack-Anthony view No. 4, showing the photographers and their equipment at the entrance of Mammoth Cave in 1866. James F. Quinlan, Box 8, Mammoth Cave, Ky. 42259.

EVENTS

The 1974 Photographic Collectors Society 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.

The next Trade Fair of the Ohio Camera Collectors Society will be held Oct. 5-6 at the Pick-Fort Hayes Hotel, Columbus, Ohio. No banquet or programs are scheduled, this is strictly a trade fair. For more information, write the O.C.C.S., P.O. Box 4614, Columbus, Ohio 43212.

The Netherlands 3-D Club is organizing an International Congress of Stereoscopy to be held May 8-13, 1975, at Wageningen, the Netherlands. The purpose of the Congress is to promote stereo by international co-operation. For more information, write the Congress Secretariat, Dr. J.G. Ferwerda, Heeckerenlaan 49, Zutphen, the Netherlands.

Railroad Captions

We are proud to present this first of a three-part stereo photo feature from the collection of Gordon Hoffman. The following portfolio of twelve stereo views were personally selected by Mr. Hoffman as those which are exemplary of the types of railroad views discussed in his article.

“R. & P. Creek Lightning Express at Silver Lake” (New York), showing an unusual type of locomotive, by M.N. Crocker, Perry, N.Y., 1872.

“A superb broadband view of locomotive no. 14 of the Catawissa Creek R.R. in Pennsylvania.”

A close-up view of rescue train of the Hartford, Providence & Fishkill R.R. at the wreck above East Waterville where the bridge was washed out at Hancock Gulch, 1875. By D.S. Camp, Hartford, Ct.


“Engines covered with snow,” No. 865, by F. Jay Haynes, Fargo, D.T., showing the battle aftermath with huge drifts.

Train wreck in the early 1870s. Note the bodies of the fireman and engineer which have just been pulled out of the overturned locomotive and the derrick being used to right the coaches. By R.B. Whittaker, Liberty, N.Y.

Prices

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Prices

Prices realized list from the auction of Len and Carol Anne Ances which appeared on page nine of the July-August “Stereo World.”

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*Prices realized list from the auction of Len and Carol Anne Ances which appeared on page nine of the July-August "Stereo World."
"In your second issue Dale Walden hoped for an article on tissues and information on how to repair them. I’ve repaired a number of them in the past. I trimmed two pieces of cardboard to just fit inside the “window”. This cardboard is a bit thicker than the card used to make the original view. There is often up to three layers that make up the view and the tears are usually in different parts of the view. I used Elmers or other white glue thinned with water. Apply the glue sparingly, adjust the tears, cover each side with wax paper, apply the cardboard cutouts to the windows and place a weight on the “sandwich” until it dries.

“Referring to the question about mounting prints (Q and A, May-June), I have made a device to clamp the blank card while attaching the two pictures. I took a five or six inch clamp from a clipboard and fastened it to a smaller piece of plywood. (The clipboard could be used just as it is.) A mark is placed in the center of the clamp and several other marks 1/16th or 1/8th inch apart on each side of the center mark. The blank card is centered in the clamp at a depth depending on the height of the print. If the prints are wide enough they may have to be mounted touching at the center edges. If they are narrower then they can be positioned at one of the marks each side of the center one, so the centers of the photographs are not too far from an average three inches. Dry mounting tissue is used on the black and white prints with a piece of paper between the iron and the prints. Some color prints are damaged by a hot iron so another type of adhesive must be used. If the prints are made from an uncut negative pair they must of course be cut apart and transposed.

R.M. Bradley, Santa Ana, Ca.

*  R. Oestreicher asks: “Does anyone know anything about a British counterpart of the Amateur Exchange Club? We have found a large group of views of Rio de Janeiro apparently taken by amateur photographers c. 1861. Several are inscribed “Amateur Photographic Association 26 Haymarket S.W.” These were taken by W.H. Cock, Other photographers possibly associated with the group include: R.H. Klumb, Robin A. Rueley (or Rueell), Do any readers know anything about this association or any of these photographers? Has anyone seen other views by them? Also, is it possible Frederick Church was a member of the Amateur Exchange Club? Some views have the initials F.E.C. on them and these were purchased from the estate of his descendants.”

Re Harriet Hayes’ question: “I rebuild (not restore) the more common types of hand viewers. I have gone over perhaps fifty, from around 1860 on. I can furnish certain sizes of lens, but she must be very specific as to size, there being at least four. For hoods of papier mache or leather beyond recall, I have substituted a heavy leather. I make slides from scratch, much superior in strength to the original, and have probably sold 50 of these. Handles and hardware of the folding type, I can offer no help—these are always in shortest supply, and I have yet to find a suitable substitute. I actively solicit “junk chunks” (mostly hardware and lenses) from viewers to work with.”

Robert Wright, Ashland, Or.

*  “In issue No. 3 someone asked about repairing stereoscopes. Anyone who tries to rebuild a stereoscope from parts of two different ones of the same make and model may have trouble in matching the lenses if a right lens is taken from one and a left from the other. Many stereoscopes had simple element optics. A matched pair was obtained by making a single lens of large diameter, splitting it in half, and trimming off unwanted sections. This gave two perfectly matched optics at low cost. H.C. McKay wrote in one of his stereo columns in the late 1940s or early 1950s about the slight focal length variations which creep into the production of even the very high quality lenses for very expensive cameras such as Leica, Zeiss, Nikon (to use the name of a modern 35 mm camera), etc. Variations of as much as plus or minus three percent could be expected. Thus, for example, the actual focal length of a 100 mm lens could be anywhere between 97 mm and 103 mm. Trying to use such a mis-matched pair for stereoscopic photography or viewing would cause considerable eye strain. Stereo Realist advertising of the late 1940s claimed their camera lenses were matched within 1/2000 of one percent of their 35 mm focal length. My Stereo Realist purchased in Aug. 1947 had a slight mis-match in the lenses. They caught the error when I sent the camera in for a general check-up, cleaning and lubrication two or three years later. They replaced the lenses with a properly matched pair without charge.”

Robert W. Dahl, Racine, Wisconsin.

**Picture Maker of the Old West, William H. Jackson, by Clarence S. Jackson, the pioneer photographer’s son, is a revealing book of 393 photographs, sketches and paintings. This volume contains a fine pictorial record of the Old West. It in one sees the men and the oxen, the mules and the wagons that took the great caravans across the western mountains. It is presented in biographical form starting with W.H. Jackson’s early photographic training at Styles’ “Gallery of Art” in Burlington, Vermont; his first trip through the West in 1866; the famous Hayden Survey of the West and the first photographs of the upper Yellowstone region; and the first photograph of Holy Cross mountain. Also included in this book is a large number of Jackson’s Indian views. Originally published at $12.50 we are offering it to NSA members at $5.98. (Please include 50 cents for postage and handling.)

“The West: An American Experience. We are proud to present this historical-ly important book by David R. Phillips. Thousands have been sold at the retail price of $25. We are offering it, especially autographed by Mr. Phillips, to NSA members at $19.95 (Please include $1.50 for postage and handling).”

In answer to many requests, we still have available the books and catalogs offered in previous issues. Please make checks payable to National Stereoscopic Association and mail all orders to 475 Chauncy Street, Mansfield, Mass. 02048.
Bechtel Corporation has developed a modern use of stereoscopic techniques. They have developed an aerial camera kit that holds four cameras and straps under the belly of an aircraft. By taking photographs seven seconds apart from an altitude of 25,000 feet on a single flight line at 130 knots a stereoscope effect is obtained with the two views. By using an inexpensive scope made by Hubbard Scientific Company, Northbrook, Illinois, the relative height of structures can easily be seen. For more information, write Bechtel Corporation, P.O. Box 3965, San Francisco, California 94119. Mention the NSA when you write.

3-D Movies

For our members interested in 3-D movies who live in the San Francisco area or might be visiting in the future, we recommend the Avenue Photoplay Society Theatre. The theatre recently, on Aug. 6-10, presented a five-day 3-D spectacular. They featured “Creature From The Black Lagoon”. Jack Arnold directed, in 1954, this science fiction thriller for Universal about an Amazonian expedition that comes upon an amphibious prehistoric man-monster. It was presented in its entirety in the original dual projection 3-D system, as it was shown 20 years ago. For more information about the theatre and to obtain information concerning their next 3-D feature, write: Avenue Theatre, 2650 San Bruno Ave., San Francisco, Ca. 94114. Mention the NSA when you write.

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 to-day 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.

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.

PART II

ILLINOIS


Chicago, July 10, 1893, Cold Storage Building fire at World’s Fair, B.W. Kilburn.

Springfield, 1873, Fire, Unknown Photographer.

IOWA

Decorah, late 1860’s or early 1870’s Snowbound Train, Arthur L. McKay.


Grinnell, June 17, 1882, Cyclone, Child.

Independence, No date, Fire (?), Ensminger Bros.

Villisca (near), Aug. 1885, Flood, Fry.

KANSAS (Statewide coverage), 1903, Flood, B.W. Kilburn, Wm. H. Rau for Universal View Co.

KENTUCKY

Louisville, 1890, Tornado, Underwood & Underwood (Jarvis), Webster & Albée.

MAINE

Portland, July 4, 1866, Fire, S.W. Sawyer, J.P. Soule.

Bangor, No date, Trainwreck, A.K. Dole (Pub. by C.L. Marston.)

Hallowell, Feb. 20, 1870, Flood, A.F. Morse.

MARYLAND

Baltimore, July 24, 1868, Flood, Bell Bros., Chase.

FOR SALE

ROLLEIDOSCOPE for sale. Well kept. $600. Also for sale, hundreds of Nazi and other stereopairs and albums. Rudiger Klotze, 1000 Berlin 62, Gotenstr. 73, Germany.

FOREIGN VIEWS with foreign labels. For sale or trade. Write your wants. John David Laird, 2024 California Ave., Fort Wayne, Ind. 46805.

VIEWERS: Coin operated mechanical (iron) viewer holding 62 views, Advance Machine Co., Pat'd 1920. Best offer over $100. Also, Beckers table top (36 views), Pat'd Dec. 1859, best offer over $135. V. Buttnigol, 179 Glenfield Dr., Pittsburgh, Pa. 15235.

DR. RAINFORTH'S Stereo Skin Clinic, copyright 1914, 131 cards plus viewer in original box. (See Darrah page 163) $150. Lynn Koogle, 2929 Hazelwood Ave., Kettering, Ohio 45419.

STEREOS: NEW LIST—includes Civil War, Gurney personalities, Maybridge, American and foreign glass. Send long SASE. Some views from pervious lists still available. Send extra stamp for these. Swanson, 30 Orchard Avenue, West Newton, Mass. 02165.

FOR SALE OR TRADE: Send SSSE 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.

CHICAGO FIRE: 51 views on flat yellow mounts by Melander & Hender- son, will be sold to the highest bidder. condition: Good-Very Good. Closing date: 10:30 P.M., Sept. 21. Wendell K. Foster, 522 E. Southern Ave., Spring- field, Ohio 45505. Phone: 1-513-533-0973.

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.

FOR SALE stereo views and viewers, including hundreds of views for advanced and casual collectors. Illustrated list to be issued soon to all who send 20¢ in stamps to James S. Bento- ton, 3242 Sawtelle Apt. 2, Los Angeles, Ca. 90066.

TRADE

EXCHANGE: South African stereos wanted. (Only certain Boer War views required.) Various subjects for exchange, mostly Underwoods. Many old stereos copied to 35 mm available. Neal Du Brey, 8 Marchant Way, Tay- bank, Port Elizabeth 6001, South Africa.

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 Rus- sack, 473 Chauncy St., Mansfield, Mass. 02048.

TRADE—Have coronet stereo cameras with flash, viewer and case; trade for other stereo cameras of equal value. Also want stereo cameras for cash, Heidoscope, etc., or what have you. George Skelly, 52 Winding Lane, Bask- ing Ridge, N.J. 07920.

TRADE—Have a variety of views to trade for views by Ohio photographers, especially Columbus, John Waldsmith, 1345 Tiverton Sq., N. Columbus, Ohio 43229.

WANTED

WANT STEREO VIEWS of early sportsmen and events. Also views of photographers. L. Shannon, Box 71, Cheltenham, Pa. 19012.

WANTED: Views of Washington, D.C., all expositions, military, tissues, disasters, Eskimos, Indians, ships, Alaska, Arctic, soda fountains, ice cream parlors, marketplaces, personalities (especially writers, artists and presi- dents). Also interested in larger lots of mixed views for trading. Paul Dickson, Box 80, Garrett Park, Maryland 20766.

MINNESOTA VIEWS wanted—or any images by Minnesota photographers, Gurney, Plumbe, S.M. Fassett of Chicago. Also images of children, children with toys, pets, baby carriages; any Indians. Will buy or trade for stereo view of "St. Paul Pence Opera House" by W. Brown, Jimmy Moe, 5924 Halifax Ave. So., Minnesota, Minn. 55424 or 612-926-7536.

BUY OR TRADE — Want views of Florida. N.C. Slade, Jr., 1922 Sweet Briar, Jacksonville, Fla. 32217.

CAVES (any except at Niagara), Kentucky. Advertising cards in which text on rear relates to subject depicted. Views of many divers subjects available for sale or trade. James Quinlan, Box 8, Mam- mmoth Cave, Ken. 42259.

Standard Terms

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
WANTED: Old views of Southern California, especially Los Angeles. Also classic Comics and Sentimental views of the 1850's and early 1860's. Earl Moore, 152 Walnut St. Wooddale, Ill. 60191.


OCCUPATIONALS: Industrial, mining, lumbering, factory interiors, strikes and other activities, craftsmen with their tools. Buy or trade. Dick and Pam Oestreicher, 885 Sherwood Rd., Williamston, Michigan 48895.


COPY of Historie de la Photographie by Raymond Lecuyer, published in Paris by Basset et Cie, in 1945. Call Bill Bell collect at 215-687-0365 if you have a copy.

COPY CARDS of the 1870s: unusual types or bearing odd imprints (advertising, etc.). Also views illustrating depression of 1873-77 in any way. Send description, condition and price or trading interest. Mark Peters, 1786 Spruce, Berkeley, Ca., 94709.

GERMAN COLLECTOR will pay top prices for these cameras: Homeos Telephon Vega stereoscopic camera, Prismac stereo camera, Stereo Palamos, Goertz Stereo Binocle. For exchange (no sale) are: 6 x 13 stereo projector, Rolleidoskop 6 x 13 like new, Heidoscop with original Rollei 6 x 13 Rollfilmback, Bloch Binocular camera. For sale are: 6 x 13 Rollfilmbacks fitting Heidoscop and Stereoleftoscoops 6 x 13—price $100.-150. Paul Volkmann, 2 Hamburg 50, Elbchauese 58, Germany.

NEW YORK CITY street scenes eagerly sought especially Anthony’s. Also interested in any early views of Blacks. Pearl Korn, 25 Knolls Crescent, Bronx, N.Y. 10463.

WANTED. Dogs alone: stereo daguerrotypes, ambrotypes and glass, paper stereographs. Also catalogs and instruction manuals for old stereo cameras and equipment. Mrs. Reed Berry, 381 North Kenter Ave., Los Angeles, Cal. 90049.

GEORGE N. BARNARD—any stereo imprinted by George N. Barnard. Also stereos that relate to A. Lincoln—House in Springfield, funeral, etc. W.J. Kaland, 47 W. 12th St., New York, N.Y. 10011.

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.


NEED STEREOVIEWS 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.

WILLING TO BUY or trade for views in most categories; esp. trains, ships, autos, town scenes, post offices; also Arkansas and California views. Appreciate correspondence. Lee Huniccutt, Box 921, Azusa, Ca. 91702.

"Two Points Of View: The History of the Parlor Stereoscope", by the late Harold Jenkins, was written in 1957 and has long been out of print. It has just be re-published, in paperback, by the Warman Publishing Co.

The book contains 76 pages, 29 short chapters dealing with the various categories of views, 5 pages illustrating different types of viewers, and a short pricing guide. Surprisingly, the pricing guide seems to fairly accurate except in the area of glass views where it falls far short. Perhaps most useful might be the section containing the illustrations of the various viewers.

The author dated most of the viewers and while we would disagree with some of the dating it is still a useful guide. There is, after all, very little written on viewers.

Members seeking to establish a complete stereo reference library will need to have a copy of this book. It is printed on heavy, glazed paper, with a still heavier cover. The retail price is $5.00. We are offering it to members at $4.00. (Please include 50c for postage and handling.)

Stereo Views: A History of Stereographs in America and Their Collection, the "book" on stereo collecting by William Culp Darrah. 256 pages, 46 illustrations, alphabetical and geographical checklists of photographers and publishers. The number one reference for our members. We are offering it to members at $6.95 (Postpaid).

George Moss has written an outstanding book. It is called "Double Exposure: Early Stereoscopic Views of Historic Monmouth County, New Jersey and Their Relationship to Pioneer Photography", but do not be misled by its title. Its interest far exceeds the New Jersey shore. The book is illustrated with over 250 illustrations, many of them stereo views. Furthermore, the book contains detailed information concerning over a dozen stereo photographers who worked in the Monmouth County area, as well as checklists of their views. Monmouth County, N.J., was a major resort of the period with notables, such as President Grant, owning cottages in the area.

The book contains illustrations of many stereo of other parts of the country with a discussion of the role of the stereo view in general. Also included is a discussion of the early photographic processes and a stereo viewer to be used with two of the views in this book.

The book is a limited edition and we feel should be in the library of every member. Beaumont Newhall of George Eastman House says, "In addition to its value for local New Jersey historians, Mr. Moss' book is an excellent survey of the history of American photography from the introduction of the daguerreotype in 1839 up to, but not including the prefection of the gelatin 'dry plate' in 1850. Here are descriptions of the various processes and kinds of photographs popular in America, liberally illustrated not only with reproductions of examples, but also with wood-engravings of apparatus and whole pages in facsimile from instruction manuals."

The retail price of "Double Exposure" is $12.95. However, Moss, who is a member of our Association, has graciously allowed us to offer the book to members at $10.95. (Please include 50c postage and handling.) It should be noted that this book has never before been offered at a reduced price.
In 1849, Alfred Ely Beach, a young man with visionary ideas wrote an article for the Scientific American, propounding the concept of erecting a tunnel under Broadway in New York City. By 1866, his experiments with pneumatic power proved feasible and by the following year he was able to have a 6 foot tube constructed at the old Armory on 14th St. in which a car carrying ten persons was dispatched from one end to the other by a ten foot fan supplying compressed air. Financiers were interested to the amount of $5 million investment in Beach's plan to construct a tube under Broadway. In 1870, it was opened to the public. The tube was 312 feet long. A large waiting room with carpets, paintings, bubbling fountain and grand piano were parts of the elaboration. The circular car was richly upholstered and fit snugly against the walls allowing little air to escape. After a struggle with Boss Tweed and a failure to get financial backing for a longer tube, Beach abandoned his pneumatic underground railway. As an aftermath, workmen on the BMT subway in 1912 came across the forgotten tunnel. Everything was as it had been left. Today, a plaque in the BMT City Hall Station marks the sight of the Beach tube. The two stereo views illustrated are inscribed “Photographed at night by artificial light. Rockwood & Co., No. 839 Broadway.” (Rick Russack Collection)
Stereo
(Cont. from page 2)

Heidoscop and a 45 x 107 Rolleidoscop, both in beautiful condition. I kept adding to my collection and now have more than forty cameras. I have about 35,000 commercial views and about 15,000 I have taken myself.

In 1948 I got my first Realist. It so pleased me that it has done most of my stereo work since.

Mrs. Colvin and I go to Europe almost every summer and I take 300 to 500 views each trip. Last summer (1973) we took a fifty day cruise stopping at twenty-five cities. In every camera store I could find I asked about stereo cameras. I particularly wanted one of the new Russian 35 mm stereos. No one I talked with had ever heard of it and when we docked at Leningrad, they would not allow us to go shopping—just museums and sightseeing from the bus, and back at night to the Ballet. I found only one stereo camera on the whole trip; a beat-up VIEW MASTER in Stockholm. I left it there.

Stereo, what a wonderful way to relieve a trip? There is nothing like it. It is the only true miracle available to everyone today. A bit of flat film viewed through a stereoscope becomes a real-life creation. Buildings tower in their full shape. People stand forth, not flat replicas. Animals look alive. Everything is in it’s true shape and all imprisoned on one small flat card. Truly a gift from ZEUS, JUPITER, ODIN and Co. (listed in the Yellow Pages under “Deities.”)

I have read that 3-D television has been perfected. At my age, the odds are against me ever seeing it in my home. If there is anything to the reincarnation bit, maybe I will see it the next time around. Here’s hoping.

Diableries
(Cont. from page 3)

alit, photography, coloring or piercing.

Throughout the entire period, B.K. also produced a beautiful series of dioramas of plays, ballets and operas. Lesser publishers also made similar sets, some using full size sets and live actors. They are among the very best tissues ever produced—veritable jewels of perfection when found in mint condition. But that is another story. In the meantime if anyone desires, I will be glad to send a list of titles for the 72 Diablerie on receipt of a SSAE.

Paul Wing, 12 Weston Road, Hingham, Mass. 02043.
along the lines of the Erie, Pennsylvania and New York Central Railroads, and most other major eastern roads, including the Union and Central Pacific R.R. They had their own photographers and also bought many negatives from others.

Chase of Baltimore, Maryland was another fine eastern photographer who issued some fine views. Most notable among them were his Baltimore and Ohio R.R. views. One of his outstanding views shows a close-up of a locomotive on the bridge at Harpers Ferry around the Civil War period.

Other noted stereograph producers who were known for fine R.R. views were Kleckner, Purviance, Gutkunst, and in the later years, Kilburn, Underwood & Underwood and Keystone.

Keystone issued a fine boxed set of 100 cards showing the Baltimore and Ohio R.R. Centenary Exhibition and Pageant, with many nice close-ups of the older funnel stacked locomotives on up through the locomotives of the time. The Kilburn Brothers also issued many fine views of R.R., but seemed to excel and show their best work in the early Mt. Washington R.R. Views show construction along the line with the early engines shown hauling supplies up the completed part of the line. Other views show work being done on the hotel and depot. Many fine views show close-ups of the specially designed engines that were used on the steep incline, as well as the incline itself.

The Kilburn’s issued views of this line from their start in stereophotography, till they sold out, and it gives us a pictorial history of the R.R., showing the change in motive power and design of engines from the start in the late 1860’s up through the 19th century.

Through the mid-section of our country, we also had some very skilled photographers who took some very good railroad views. Although many of them were not as well known as their eastern and western counterparts, they more or less issued views of railroad in the general flow of their normal business of stereo marketing and did not concentrate on one railroad line or issuing sets of railroad views. Many of these views show the everyday life in a small town or community where the train was considered a very important source of communications and transportation. On these types of views, we find many good examples of the small town photographer of the period of the 1870’s and 1880’s.

Harriet Hayes has sent us this photograph of an unusual viewer in her collection. On the back panel, in gold lettering and surrounded by gold scroll-type decoration, is the following inscription (only partly discernible because of several coats of furniture polish or stain): “Stereoscope furnished by Clark, Lake & Co., In connection with W.S. Clark’s Elements of Geography and History and Company, Inc. Stereoscopic Illustrations.” This particular stereoscope was obviously used in connection with teaching or at least associated with a text book. Most of the stereographs (totalizing 100) are multiple numbered and refer to page numbers. The dimensions of the box are: sixteen inches high, nine inches wide, and at the top is a hinged door which is eight inches in length, and when opened, admits light for viewing the stereographs. Do we have any members who can give us information as to date of manufacturer or other particulars about this viewer?

Of the more well known photographers was J. S. Carbutt of Chicago, whose views show the start of the greatest railroad center in the world. His views, showing the interiors and exteriors of the Pullman palace cars, along with the Pullman general office, are most interesting.

H. H. Bennett of Wisconsin Dells, Wisconsin, or Kilbourn, as it was known back in those days of yesterday, also issued some fine locomotive and railroading views along the line of the Chicago, Milwaukee and St. Paul R.R. One of his most important views shows the interior of his photo rail car with an assistant working with the equipment which was on board.

The mid-western stereo photographers also took some very interesting views of the big snows of the time, showing the men, equipment and snowplows used to clear the track. We can not fully grasp in our minds, what severe blizzards and bitter cold were encountered by the early railroad men, till we have seen views of the aftermath of one of these storms. Tracks were closed for many weeks and sometimes for even months till the crews were able to open lines for the train to go through.

In the Southern states, views of railroading seem to be a little more difficult to find; and part of this may be due to the Civil War and the rebuilding of the South after the war. This may have caused a lack of interest or money for many photographers and thus not many views on railroading were taken. I am sure that there are many fine views around of this section of the country, but so far as my collection is concerned, and my collecting experience, I have found few views in number that are on a comparable scale with the rest of photographers that produced railroad views. One photographer does stand out, Rufus Morgan of Morganton, North Carolina. His works are equal to the best in the business.

Although the Civil War produced many good railroad views, most of these were published by the Anthony’s as part of their Civil War series. Gardner also had some railroad views among his Civil War set.

Train wrecks seem to hold a very special interest among collectors. Though a bit more harder to find, there are enough of them available to make a collection of them most interesting. Views will show head-on collisions, bridge wash-outs, where a whole train has fallen into the river or ravin, derailments, boiler explosions and the like. Of special mention in railroad disasters, is the Railroad War at Pittsburgh, of which a set of 42 cards were issued by S. V. Alpine, showing the unbelievable destruction to railroad equipment and buildings. (See Mar.-Apr., “Stereo World”).

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