Santa Claus
Symbol of a Season

By John Waldsmith

Yes Francine, there really is a Santa Claus. He lives forever photographically on stereo view cards. With the Christmas season close at hand, it is fun to draw from my collection those views which portray the jolly old man of the season. It is well for us not to forget this is the celebration of the birth of Christ but for the wide-eyed amazement of children throughout the world, this is the time when Santa Claus comes bounding down millions of chimneys to bring toys and goodies to all the "good" boys and girls.

The myth of Santa Claus is derived from a real person, St. Nicholas, who lived in the A.D. 300's. The Santa Claus we envision today was graphically portrayed in Clement C. Moore's "A Visit from St. Nicholas," written in 1822 as a poem for his own children. Thomas Nast depicted Santa in cartoon form in 1863 and later 1866 in a Christmas drawing for Harper's Weekly showing Santa Claus in his workshop checking his record book of the good and bad children.

Of the various stereo views examined, he retains his jolly rotund appearance with flowing white beard and high black boots. F. G. Weller, in 1870, issued a series "The Night Before Christmas" which was sold for several years by Littleton View Co. and later by Underwood & Underwood. In 1900, Keystone View Co. sold a view depicting Santa surrounded by a bevy of young ladies clamouring for his affections. R. Y. Young, in 1902, for the American Stereoscopic Company photographed the jolly gentleman sitting among a group of toys and a Christmas tree, checking the children's record.

With the rush and frustration of this years holiday season, it is a great relief to sit down to a crackling fire and peer into my stereoscope at a Christmas of yesterday, when it was much simpler and probably much more fun to wait in expectation for Christmas eve and the arrival of St. Nick.

"Santa Claus looking up the Children's record," by R. Y. Young for the American Stereoscopic Company, 1902. (John Waldsmith Collection.)

Some photographers had special equipped railroad cars where they carried their equipment and developed their glass plate negatives as they worked on the line. These men were designated as the official photographers for a particular railroad. Two such photographers, J. B. Silvis and an unknown photographer who is identified only as the Palace R.R. Photograph Car Company, had advertisements on the back of their cards showing their rail car studios. These cards today are very rare and hard to find.

Western railroad views hold a very special interest among collectors as the "lure and romance" of the West makes the minds imagination run rampant with excitement at what it must have been like to live in the days of the Western railroad pioneers. The building of the transcontinental railroad is a story in itself and gave the photographers a chance to record the building of a railroad which at that time most skeptic's thought to be impossible. Here photographers had the natural beauty of the surroundings to work with and their works show the many difficulties that the engineers and laborers had to overcome.

The photographer that best captured these difficulties and gave us truly excellent stereo photos as to artistry and composition was Alfred A. Hart of Sacramento, California. He took and published around 370 views of the C.P.R.R. and was named their official photographer. His views today are very rare, hard to find and command a premium price when offered.

Hart took many fine views showing actual construction in progress and had a very keen sense of usually getting some superb locomotive shots in a number of his views. He started at Sacramento and worked his way East as the road progressed. Being official photographer for the C.P.R.R. Hart would load his dark wagon on a flat car at Sacramento and as sections of the road were completed, he would go out and photograph the finished part of the road, and then unload his dark wagon, hitch up the horses and move up ahead where the construction crews were laying track, grading or blasting out tunnels. After developing the glass plate negatives in his dark wagon or tent, he would load his wagon back on the flat car and return to Sacramento to make his prints and publish his views.

I have selected a number of views to be printed with this article to show Hart's work, and to show what I think were his best views showing locomotives and the progress of the road to Promontory Point.

Other photographers that followed the Transcontinental Railroad were W. H. Jackson, C. R. Savage, T. Houseworth, A. J. Russell and C. E. Watkins.

Some people credit Watkins with taking views along the C.P.R.R. while it was being built, but on examination of all of Watkins' 300 plus views, I find that they are all numbered and titled exactly the same as Hart's. We know that Watkins bought Hart's railroad negatives and produced and published them under his own name without giving credit to Hart. This was a common practice at that time.

Watkins did, however, photograph and publish views on the C.P.R.R., but after the road was completed. His locomotive and train views of the early West were among some of the very best produced on stereo.

A. J. Russell being official photographer for the U.P.R.R. had the same rights as did Hart on the C.P.R.R., and also produced some very fine and interesting views showing construction scenes and the lives of the workers on (Cont. on page 13)

"Showing connecting point of U.P.R.R. with C.P.R.R.," No. 158, by A.J. Russell. Because of widespread interest in the event, its historical importance, and the extreme rarity of photographs of the occasion, this is doubtless one of the most valuable railroad stereographs. Though not a photograph of the Golden Spike ceremony, it is none the less a true "Meeting of the Rails" as it must have appeared on the morning of May 10, 1869. The record reads: "When the sun went down on May 9, the Central Pacific and the Union Pacific were just about one hundred feet apart." That is about the situation shown here, and from this it would appear that the picture was taken the next morning before the final rails were laid, (these being seen on the track) and before the arrival of the Union Pacific special from Omaha in the afternoon. (Gordon Hoffman Collection.)
After the Civil War while some stereographers were heading West to the frontier, others had found “seaside Meccas” on the Atlantic Ocean in Monmouth County, N.J. Here was the first summer resort in America”, Long Branch, the lavish and exciting competitor of Newport, Saratoga, and Cape May. It was emerging as the playground of Presidents, princes, actors, gamblers, and everyone. To the South, a different resort awaited the stereographer. The Ocean Grove Camp Meeting was “carved out of the wilderness” in 1869, just an infant resort when its first stereo views were made. Across Wesley Lake from Ocean Grove, Asbury Park, also another fledgling resort, became a reality.

The earliest stereograph views of Monmouth County pre-date the Civil War and while there were several local photographers here in the 1860's, it was not until about 1870 that locally produced views began to appear on the scene.

Long Branch had been catering to summer vacationers for almost a century when young Gustavus W. Pach (rhymes with lock) opened his photographic studio here in 1867. Pach began to attend to the usual aspects of photography at that time, namely portraits and landscapes. He was eventually joined by brothers Gothelf and Oscar, hence why the label Pach Bros. was used widely especially on the leading portraits of the era. G. W. Pach photographed most of the “cottages” of the rich businessmen and other celebrities in 1867-68.

The first Pach studio was located on the grounds of the Continental Hotel, once owned by Jim Fisk, and across from which was the “Ocean Pier” and its successors. (There have been five different oceanfront piers between 1870-1911).

The arrival of President Grant to Long Branch in 1869 made the old resort more popular than ever, and while away for short stays at Cape May or Martha's Vineyard, Grant always returned to his oceanfront cottage every summer while in office. The wounded Garfield was brought here to recover by the ocean, but the President died after two weeks not far from Grant's cottage.

The popularity of Ocean Grove soon brought G. W. Pach's wagon to photograph the beachfront services or tent life in this Methodist Camp meeting resort. While gay Long Branch flaunted its luxury and extravagance in that “Gilded Age”, plain though stylish architecture spoke of this place. Instead of lavish mansions, one found gingerbread homes often on a Lilliputian scale. I think Pach captured the charm of this one resort perhaps better than any other of his resort locales. Surprisingly real to life, Pach stereographs of Ocean Grove were abundant with happy people, including the comedians perched on porch railings or rooftops.

This was the place Stephen Crane summered as a boy, and where the ailing Gen. Grant (then a former President) spoke briefly in his last public appearance on crutches. Asbury Park, then a suburb across the lake, was similar in many ways to Ocean Grove before becoming a tourist mecca in the late 1890's. Here are some comments on Pach stereographs:

1) Apparently, G. W. Pach made more than four hundred different stereographs of the Monmouth County shore areas between the years 1870-1884. 2) Pach stereographs usually have a good element of 3-D. Perspective was given by some object in the immediate foreground, like a tree, or clothesline. Further depth detail was enriched by persons sitting in various fashion, or holding objects such as oars, flags, etc. 3) Pach views are flat, and the red mount is most common, although yellow and green mounts also were used. 4) Pach stereographs are usually labelled either on back or on the front. Many are numbered.

Besides those stereographs of the ocean resorts, Pach also made views of other sections of the county, but seemingly in contrast to the larger resorts, only scenic or prominent subjects were recorded for us on stereographs. Possibly the issue of “souvenir books” by firms such as Albertype Co. and Louis Glaser along with the general decline in the use of the parlor stereoscope diminished the once thriving resort trade. The Pach firm was

(Cont. on page 13)
By Ray Walker

Nathan W. Pease, whose stereo views of the White Mountains are much sought by collectors, was born in Cornish, Maine, June 4, 1836, not many miles from North Conway, across the line in New Hampshire. In 1858 he established business in North Conway, becoming one of the leading producers of stereo views, portraits and landscapes of the area.

He married Sarah F. Butterfield in October 1862 and one child, a daughter, was born of this union. Five years later Pease built a frame building just north of the Baptist Church, enlarging his business to include a shop where photographs, souvenirs and novelties were sold to vacationers who then, as now, throng North Conway.

Older residents remember as children having their “picture taken” by Pease in the building which still stands opposite the town park. His studio was only a short walk from his home, with the Kearsarge, then North Conway’s largest hotel, nearby and the railroad station across the highway. Here departing vacationers had a last opportunity to buy gifts for the homefolk before boarding their train.

That Pease was quite as good a business man as he was outstanding in his profession is evident. His photographs and stereo views found ready sale in shops and hotels throughout the White Mountains. Group pictures of guests in the many hotels and boarding houses also were an important part of his enterprise.

Pease took a lively interest in town affairs, serving as a fire warden, and when a railway from the town center to Mt. Kearsarge was proposed in April of 1885, he was one of the incorporators and a director.

Though operating on a smaller scale than the famed Kilburn Brothers of Littleton, fifty miles north, it is apparent that he was well able to hold his own in competition not only with the Kilburns but with a score of other photographers who “worked” the area, including H. Ropes of New York, John P. Soule of Boston and J.S. Moulton of Salem, Mass., all well known makers of stereographs.

While photographers from all over the United States made thousands of views of Niagara Falls, careful search reveals none by Pease who evidently believed there were subjects quite as desirable nearby and so chose to operate almost entirely within a short radius of his home and headquarters. Judging by the quantity and quality of his output it was a policy that paid off.

Nathan Pease died September 29, 1918, aged eighty-two. He was held in high esteem by his neighbors and business associates. His views of the Granite State are prized by collectors nationwide. He rests in the family lot, Cornish, Maine, near his birthplace.

The White Mountain Echo and Tourist’s Register,

Sept. 14, 1878.

Photographs.

Views of North Conway and White Mountain scenery for the Stereoscope and Portfolio. Photographs of residences, with parties, taken on application. Large assortment of rustic and oval frames, Italian and Swiss carved fancy goods, playing cards, drinking cups, White Mountain Guides, etc., etc.

N. W. Pease,
Near the Brown Church, North Conway.
Rooms at Kearsarge House.
Stereo Collecting

By Harold A. Layer

For years archeologists have labored to furnish the physical evidence needed by anthropologists for unlocking the mysteries of our past. Without the systematic collecting of artifacts, we would know little of our prehistoric heritage.

The collecting of photographic images is beginning to serve the same purpose for social historians in their studies of the nineteenth and twentieth centuries. A new kind of book is resulting from this collecting activity, of which WISCONSIN DEATH TRIP and DOUBLE EXPOSURE are fine examples. They display the character of their subjects in ways impossible by words alone.

Written histories have tended naturally to dwell on people and events recorded in print. Words support words. The activities of the literate and the ruling upper-class are emphasized. On the other hand, any collection of late-19th-century photography reveals a wide, almost indiscriminate view of the century. All social classes and all milieu are there. They may be seen and felt directly rather than through the filter of a contemporary writer.

Thus, image collections widen our access to the anonymous of past decades. The stereograph collector is performing a vital service for our culture, if for no other reason, by saving these unique visual documents of the past. However, the fact that his collected images are stereo images may be ultimately one of the most important features of his collection. If stereoscopy, holography or some hybrid technology evolves into a major or even dominant visual medium in the future—as color photography has recently—then the search will be on for stereo images of the past 120 years to use with that 3-D visual medium.

Unfortunately, future historians will make an unhappy discovery that the period of 1850 - 1920 is better documented stereoscopically than 1920 - 1975; World War II better than World War I; and the Victorian Era better than the Psychedelic Era. The future collector of mid-twentieth-century 3-D images will need to search among diverse sources to build, at best, a meager profile of our society.

I hope that present-day stereo collectors will consider the worthwhile goal of systematically locating, identifying and labeling “post-stereograph” 3-D images. A wide variety of formats will be included in such a collection: 45x107mm slides, 60x130mm prints, Realist 35mm slides, Viewmaster reels, 3-D filmstrips such as TruView, and others. Building a collection from the vast quantity of amateur images must be considered as necessary to fill the gap left by the fact that most commercial stereo images produced in the last fifty years have been banal in terms of subject matter and aesthetic quality. However, amateur images, such as produced by P.S.A. members, are a rich, untapped source for the collector. But, many of these images are now being lost because of neglect, just as stereographs were being discarded not too many years ago.

Stereo may yet fulfill its promise of being the ultimate mode of photographic expression. After all, binocular reality is the only domain of vision that the other visual arts cannot easily explore. If stereo is photography at some future date, then stereo collections will surpass in documentary value collections of monoscopic images.
The Story of the Amateur Exchange Club

An Old Photographic Club

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

By Coleman Sellers

Rules of the Amateur Photographic Exchange Club as just published in 1861, were

1. None but amateurs in the art shall be recognized as members, and the number shall not exceed twenty.
2. No member shall forward for exchange any work not his own.
3. Every member shall forward each other member on or before the 15th of January, March, May, July, September and November, at least one stereoscopic print, a copy of which has not been sent before, or its equivalent.
4. Every member shall forward each other member, charging each print sent and crediting all received. Should any members desire to exchange with any others oftener than bi-monthly, they can do so by agreement.
5. Any one failing to send one print bi-monthly, shall be struck off the book of the party he so fails to send to, unless satisfactory reason is given for his default.
6. All photographs must be properly labeled with a descriptive name, the name of the artist, and the date of the printing, and they must be guaranteed not to fade for two years; and if toned by experimental process, must be marked "Experimental."
7. Two unmounted prints shall be equivalent to one mounted and finished of the same size. Two card or quarter plate shall be equivalent to one stereoscopic and two stereoscopic to one whole plate.

From the year 1861 to 1863 there was great activity in the club. On February 1st of 1863 Mr. F.F. Thompson issued the first number of a modest paper entitled "The Amateur Photographic Print," dedicated to the Amateur Photographic Exchange Club. The prospectus sets forth:

"The 'Amateur Photographic Print' is just what the title indicates. It is issued for the benefit of the members of the club, and for their mutual edification. It is printed and issued by the secretary solely. He sets the type, locks the form and prints the sheet on a private press, in his own photographic 'den.' The publisher being pure amateur of the laziest kind, the precise day of issue will depend very much on time and pleasure; but he intends to issue the 'Photographic Print' monthly, if not too lazy.

"In fact this is a purely independent sheet. The terms of subscription are of the most liberal kind; filthy lucre being entirely disregarded, and the whole number of the subscribers on the free-list. Only the members of the club will be recognized as having the right to blow up the editor, and they in return for this privilege will be expected to keep the 'Print' alive by frequent contributions. Short articles, written to the point, will have the preference. Short, because our compositor, being a green hand, would be 'stumped' with a long job, and the d-i (we mean the one in our office) can't find room on the press for but a limited amount of matter."

Seven numbers were issued in eight months, each on time, the last on September 1, 1863, on the last page of that last sheet we find that Messrs. H. T. Anthony and C.W. Hull had been drafted, and the wish expressed that "success may attend their victorious arms."

Then we find that Dr. O.W. Holmes has been obliged to decline the invitation to join the club for want of time, and he is quoted as saying: "I must therefore plead inability to avail myself of the privilege you offer me, and be contented with assuring the club of my interest in its labors, and my wish for its continued prosperity."

I do not understand this, for in my account book of the club I find his name in my list and note the first lot of pictures sent to him was on April 9, 1862, and the first print he sent to me was a fine stereoscopic picture of a large ball of rock crystal from Japan, and on the surface of which can be seen the reflection of the objects in the room.

In the first number of the "Print" the rules are repeated; this was two years after the foundation of the club. The limit of twenty having been omitted, the list of members was published, and then comprised twenty-three names. Mr. Thompson expected to take a trip of six weeks with dry plates to Portage, N.Y., and said he would not be able to issue another number before December 1st. No other number was ever issued, because he was obliged to march with his regiment to Richmond. And now, in 1888, he tells us that that was the reason for his giving up the publications.

Doubtless there were some members of the club who were quite active; and yet never had the pleasure of meeting the officers in New York. Those who met Mr. Anthony, in particular, were the gainers. He was a genial companion and a kind friend, ever willing to help all who came to him for advice. The club as formed, had its members scattered widely over the country. They in consequence formed smaller local societies of an informal kind, or may be, were more earnest in their correspondence with some members than with others in accordance with personal taste and kindred likes. No history of the club written by one member can therefore be perfect, for like the soldier on a battle-field he can see only the events that occur nearest to him.

One bright summer's day there was an accidental meeting of the members who lived in New York on the occasion of the visit of a non-resident member to the metropolis. It was planned, that there should be a friendly contest between the advocates of wet and dry photography, or was said then between Siccus and Humidus. The ground chosen was at or near High Bridge, where Croton's water crosses that brackish stream. One member had with him a novel sort of box to enable him to work wet plates without the use of water. This small box contained all that was needed for the flowing and developing of the plates, but the washing was dispensed with and in its place he flowed the developed plate with a mixture of glycerine and water, and then shut the wet plate up in a light tight box to be well washed at home and fixed. He had been able to keep plates in that manner in a moist condition for several years. Mr. Anthony stood by the shade of a large tree while the first plate was being developed. It was fogged. He then from his pocket full of letters selected a yellow envelope to cover the little yellow glass that admitted light to the box. No more plates were fogged that day. He watched the process and took part in it, trying the working of the developing box and making the day one long lesson in the art. The party had gone to the High Bridge in open wagons through the then new Central Park, where the trees yet small, gave but little shade, but where the eye was never tired of looking at what art had done to add charms to the rudest, wildest nature. We were to dine and spend the evening at Mr. Thompson's residence. It is easy to imagine the house of a man fond of scientific investigation in which work he had the hearty support of his family. It was a merry evening—plenty to talk about on the common ground of the hobby. There were music and games, and here it was that our Anthony was so strong in his merry way planning (Cont. on page 13)
Prices
By Rick Russack

From the number of bidders in the mail auction mailed with the September issue, and some of the prices realized, it would appear that interest is great and the market strong. There were over sixty bidders and there were forty-nine successful bidders.

The O'Sullivan Indian view sold for $48, and there were nine bidders. The lot with the highest number of bids (13) was No. 246, the view of the Wright Brothers' plane. There were 12 bidders on lot No. 265, the small German views. Interest was high in the early material, occupational, Civil War, famous people, western and comic/sentimentals. As a group the tissues were very heavily bid on.

Much of the above is about as expected. However, one trend was quite apparent to me. The curved mount, later views, are in extremely heavy demand. Nearly all went at prices above the estimates. Good subject matter, combined with fine condition, really brought out the bidders. The prices realized list is worth some study. I think that you will find some other surprises.

Perhaps a word of advice on bidding in mail auctions would be helpful to some members. There were several tie bids and the earlier post mark was accepted. These ties were all exact dollar amounts. It would therefore be sure that they get the lots they really want.

Railroad Captions

This is the second 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.


2. "Snow Gallery around Crested Peak. Timbers 12 x 14 inc., 20 in. apart," No. 252 by Alfred A. Hart. A good example of one of the many snow sheds that had to be constructed in the Sierra Nevada Mts.

3. "Train in Dixie Cut, Gold Run Station, Placer County," No. 60 by Alfred A. Hart. A great over-all shot showing a work train and laborers at work as they cut through one of the many banks on the C.P.R.R.

4. "Summit Tunnel, before completion; Western Summit Altitude 7,042 feet," No. 197 by Alfred A. Hart. This view gives us an eye witness account of the hard granite rock that the men of the C.P.R.R. had to blast through.

5. "Unloading Ties and Iron, on line of Railroad Track," No. 49 by A. J. Russell. A good example of a construction work train on the U.P.R.R.

6. Casements men going to work, by C.R. Savage. This view shows a portion of the "casements train" - The great track laying outfit of the U.P.R.R. The passengers are mostly "Greeks" from the Emerald Isle.

7. "Deep Cut, Bitter Creek, near Green River," No. 60a by A. J. Russell. A good look at how the U.P.R.R. worked to get through their many cuts.

8. "Central Pacific Railroad Freight Train, leaving Cisco, Placer County," No. 1254 by Thomas Houseworth. This view shows the locomotive Hercules with a train load of supplies for the work crews at the end of the track.

9. "Steamer Landing, and Pacific Railroad Depot, Sacramento City," No. 1076 by Thomas Houseworth. This is where the C.P.R.R. line began and supplies were shipped in from the East.

10. "The Last Rail is Laid. Scene at Promontory Point, May 10th, 1869," No. 356 by Alfred A. Hart. This view shows where the last rail and tie were put into place.

11. Meeting of the engines, May 10th, 1869, by Savage & Ottinger. This view shows Gen. G.M. Dodge on the right, Chief Engineer of the U.P.R.R., shaking hands with an engineer of the C.P.R.R.

12. U.P.R.R. Celebration in Chicago, May 10th, 1869, By Copelin & Melander. Everything on wheels in and around the city was used for this great celebration. This scene shows the parade proceeding east on Lake St. from the corner of Clark.

EVENTS

The Photographic Historical Society of New England will be presenting their Third Antique Photographic Show and Trade Fair on Nov. 9 and 10, from 10 A.M. to 5 P.M. at the Copley-Plaza Hotel, Boston. Guest speaker for Saturday night will be Mr. Weston Naef (a NSA member), Assistant Curator of Prints at the Metropolitan Museum of Art in New York. Mr. Naef will speak on "Southworth and Hawes," illustrating his talk on these famous early Boston daguerreotypists with examples of their work presently in their Metropolitan collection. For more information, write: Box 93, Simsbury, Conn. 06070.

The Western Camera Collectors Association will hold their trade fair at Pasadena City College, Pasadena, CA., on November 23 and 24. For more information, write: P.O. Box 2342, Riverside, Ca. 92506.

The Photographic Historical Society of New York have scheduled their semi-annual trade fair for Dec. 7 and 8. Also the Photographic Historical Society of America will hold their annual meeting. The trade fair will be presented at the Hotel McAlpin, Broadway and 34th Sts., New York. Educational programs are scheduled for Saturday with the Trade Fair on Sunday only. For more information, write: Shirley Sprung, 202 Herrick Ave., Teaneck, N.J. 07666.
Thomas Waldsmith asks: "Does any member own views by or have information about a photographer Thomas H. Rutter, Butte City, Montana (Ca. 1868-1874)? Recently I acquired from a local antique dealer two early views of the Yellowstone Park region. The photos are on square cornered, canary yellow mounts and are identified on the back "Thos. H. Rutter, Photographer, Butte City, Montana." After extensive research I discovered the photos pre-date 1875, the year Butte changed its name from Butte City. Because of the early-style square cornered mounts it appears there is a possibility the photos could have been made prior to Jackson's "first" photographs for the Hayden Survey, July, 1871. Since Butte City was first settled in 1868, the views seem to have a range of dating between 1868 and 1874. To further complicate matters, in my research I happened to stumble across Ann and Myron Sutton's Yellowstone, A Century of the Wilderness Idea (MacMillian Co., New York 1972). On page 145 they captioned it as a stereo half "Yellowstone River, 1869." As with most books they fail to tell who the photographer was, simply note the source as the National Archives. Could this be a misprint? Or is it a precarious and shocking oversight? Since Butte is approximately 120 miles away from Yellowstone, is it fair to assume a conceivable chance exists Rutter could have made a journey to the area before July 1871? Through additional research I have found he was not a member of either the Cook-Folsom-Peterson (1869-1871) or the Washburn (1870) expeditions."

Re R. Oestreicher's question: "The Stereoscopic Exchange Club," later called the "Amateur Photographic Exchange Club," was organized in England in the spring of 1859, fully two years before its famous American counterpart. It began with approximately 50 members and was active until 1865 but for some years thereafter. I have the names of the charter members and those active until 1862. In all, several hundred correspondents exchanged views. The names Cock, Klumb and Ruelle do not appear in my lists. Possibly they were members after 1862. One of the aggravating circumstances encountered with the views exchanged by the members was the fact that the cards are seldom identified as to photographer, even when they are blind-stamped with the oval imprint of the club. Many correspondents complimented the American Photographic Exchange Club because its members were required to provide full identification with each print. There is no doubt that the American club was inspired by the British organization." William C. Darrah, Gettysburg, Pa.

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Editors' Letter

At this time we are planning many exciting items for upcoming issues of the "Stereo World." Included is an article on famous people and how they have been portrayed in stereo. An issue will be devoted to the amateur stereo photographer and the conclusion of Coleman Sitter's history of the Amateur Photographic Exchange Club. A series is in the planning stages surveying the American West and the frontier photographers. We will take a fresh new look at the foreign stereos and the increasing interest in this most forgotten area. There will be in depth reviews of the lives and works of famous stereo photographers. We plan to publish more pictures of outstanding views, viewers and cameras from our member collections.

The most exciting news we pass along is the plans for a trade fair and show which will include a special showing of the finest views, viewers and cameras, very few of which have been placed on public display. Complete details of the show will appear in the next issue of "Stereo World."

With this issue we remind our members to please renew their memberships. The 1975 dues will remain at $10. Members will still receive their 100 words of free classified advertising and other NSA benefits. Do not miss a single issue of "Stereo World," renew now.

CATALOGS

KILBURN BROTHERS: UNDATED

The Kilburn Brothers started in business in 1865. The photcopy that we offer this issue must be one of their very early catalogs although it is not dated. It lists only 282 views and establishes a relationship between Kilburn and Bates of Boston. The front cover clearly states "For Sale By Joseph L. Bates." The catalog lists the views by categories which makes it interesting. It is a very useful item for those interested in early stereographs and those collecting Kilburns. Eight pages, plus covers; price $2.00 plus 20 cents postage. Make checks payable to National Stereoscopic Association and send to 475 Chauncey St., Mansfield, Mass. 02048.
Railroading
(Cont. from page 2)

the U.P.R.R. Russell views of locomotives and trains are harder to come by as he didn't take as many fine shots of the Iron Horse as did Hart and seemed more intent on photographing the surrounding landscape. His first issue cards are hard to find and like the Harts are scarce. The first issue Russell cards can be identified by their scroll type writing on the back. Also, the first issue views were numbered and titled on the front of the card with many different card color stock making up the set. Later published views had the titles printed on the back of the card stock or had labels pasted on the rear and had his address listed as New York.

Views by Thomas Houseworth are along the same line as those by Hart. Although Houseworth didn't follow the construction crews like Hart, he was more interested in taking views of the finished road. His views show great composition and also featured some outstanding locomotive and train views. Houseworth also made some fine views of railroad car interiors showing the Pullman Palace sleeping cars.

(Cont. on page 16)

Pach
(Cont. from page 3)

still in Long Branch as late as 1896 when the only known photograph of the three Pach Brothers was taken.

The Littleton View Company re-issued about 17 of Pach's views in their coverage of New Jersey. Usually these Littleton copies are much poorer in photographic quality than the originals. To a lesser extent, Anthony and Kilburn also represented the Monmouth "shore" on some of their stereographs, and along with the few local independent makers in the county during this period, produced the remainder of views that are found today scattered among a half-dozen collections here. I might add that I began to collect the local stereographs prior to the Centennial of Ocean Grove observed in 1969 to accompany my extensive collection of picture postcards of the area. When the two medias are combined, one has an almost unbroken link of the past century's progress, or changes.

Exchange Club
(Cont. from page 6)

the most laughable charades and carrying them out with the master hand of the artist. It is only bright meetings like this one that remain in mind, after so many years have gone by and some who were there then have gone to their home beyond the grave.

Civil War
For our members interested in the Civil War, we recommend GAF's View-Master Picture Presentation of "The Civil War." For less than $2, GAF Corporation offers three View-Master reels (or 21 stereo pictures) of a select group of stereo views from the files of The Library of Congress. Included with the reels is a booklet describing the views as they relate to the overall history of the conflict. For those who may never get a chance to see these in their own collection, this inexpensive set is invaluable. The sharpness and clarity of the reproductions is outstanding. Subjects include a fine portrait of Lincoln, Grant in his Field Headquarters, the famous O'Sullivan "Council of War at Massaponax Church," and an interesting portrait of Jefferson Davis and Family. If the packet is not available at your local dealer, write to GAF Corporation, New York, N.Y. 10020.

Disasters
Compiled by Rick Russack
PART III

MASSACHUSETTS

Northampton, June 20, 1870, Hailstorm, Knowlton Bros.

Worcester, June 23, 1870, Railroad explosion, Berg.

Worcester, Mar. 30, 1876, Flood, H.J. Reed.

Norfolk, 1871 or 1872, Flood (?), Unknown photographer.


East Lee, mid 1870's Flood (?), E.A. Morley.


Provincetown, Winter, 1875, Ice flows and shipwrecks, G.H. Nickerson.

Provincetown, early 1870's, Wrecked (Beached) bark "Frances" (?), G.H. Nickerson.

Clinton, Mar. 26, 1876, Flood, J.L. Sweet.

Vineyard Haven, Apr. 4, 1876, Steamer "Maryland" driven ashore, C.H. Shute & Son.

Taunton, No date, Hurricane (?), Photographer unknown.

Nantucket, No date (1870's), Full rigged ship on the beach, J. Freeman.

Haverhill, mid or late 1870's, Little River flood, Photographer unknown.


Westfield, mid 1870's Flood (?), Goldsmith & Lazelle.

Lawrence, mid or late 1870's, Bridge disaster or fire (?), A.B. Harmon.

MICHIGAN

Grand Rapids, July 26, 1883, Flood, B.D. Jackson.

MINNESOTA

Minneapolis, May 2, 1878, Mill explosion and fire, Jacoby, M. Nowack.

Winona and southern part of state, Mar. 29, 1881, Snow storm, Elmer & Tenney.

Rochester, Aug. 21, 1883, Cyclone, J.C. Cook C.A. Tenney.

Auctions
Richard Russack, 475 Chauncy St., Mansfield, Mass. 02048. Closing date, Nov. 21. 294 lots of stereo views. Mailed free to NSA members and included with this issue.

"STEREO WORLD" is published six times a year by the National Stereoscopic Association, 475 Chauncy 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
—Lloyd William Bell's article on the Development of Stereoscopy.
—A Special Feature Issue devoted to Amateur Stereoscopy.

Page Thirteen
Some 500 glass stereo views of Canton Historical Museum, 11 Front St., Collinwood, Conn. 06022.

POLYSCOP (ICA) 45-107 mm w/Zeiss 4.5 lenses; Magazine & film pack backs; in V.G. condition w/case $175. AMERICAN OPTICAL (SCOVILL) 5 x 8 stereo view camera. Rising front, tilting back. No lens board or lenses, V.G. $150. ZEISS IKON wooden viewer (paper or glass views) in original box V.G. $50. Thom Hindle, P.O. Box 951, Eatontown, N.J. 07724. 201-988-9287.

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

TRADE


WANTED


WANT PRE-1930'S, singles and sets, on: New York City Street scenes, sports, comic scenes, cartoon characters, movies, American Negroes, magic, circuses, vaudeville. A. Newgarden, 47 Park Court, Staten Island, N.Y. 10301.

Views of disasters and sentiments by Weller and Melander of great interest. Please contact Pearl Korn, 25 Knolls Crescent, Bronx, N.Y. 10463.


Wanted- 3½" x 6½" glass slides, negatives, slide viewer, slide printer, stereographs-front shutter 3½" separation 1½" diameter—45 x 107 slides, Autochromes, negatives—45 x 107 Verascope cable release, timer, Autochrome items, other accessories—R. Bond, 348 Chalet Dr., Millersville, Md. 21108 --- 301-987-5318 --- Weekdays 301-765-5686.


Stereoviews of Dickens, Mark Twain or any "risque" subjects. B. Rowles, Route 4, Box 198, Big Rapids, Mi. 49307.

Keystone, Underwood, White, etc. stereoviews of Chinese buildings, peoples, landscapes, etc. Please send titles and numbers to C.J. Lucas, 2400 Bluff Blvd., Columbia, Mo. 65201. Also will purchase round lens viewer in good condition.

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 Meadow, P. O. Box 3216 San Angelo, Tex. 76901.

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, Mammoth Cave, Ky. 42259.

WANTED: Stereo views of Santa Barbara, Ca. and Vicinity. C.E. Piper, 222 W. Pueblo St., Santa Barbara, Ca. 93105.

6 x 13 C.M. STEREO CAMERA. Other sizes considered excepting 35 mm. Conventional Zeiss equipment to trade. Microflex, etc. Also have 35 mm suit case M.P. projector. F.A. Case, P.O. Box 336, Canby, Ore. 97013.

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" — 90 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" — 90 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.

Views of Washington's Monument (Wash., D.C.) half completed and view of the Capitol (D.C.) Building without the dome. Must be good. Lester Ellis Colvin, 5920 Woodley Road, McLean, Virginia 22101.

Wanted: Numbers 1 & 2 of series of stereographoscopes, unusual stereo to us concerning the matter. IS, that it has been given wide circulation; but surely this same objection will hold good in any other production of photography, and its resurrection should be gladly welcomed.”

Railroading

(Cont. from page 13)

car, dining car, bar car and parlor car. Like most of his contemporaries, he also issued views showing the towns that sprang up along the railroad as it was being built and had been completed.

The Jackson Brothers took and published a series of views along the U.P.R.R., but seemed more interested in the scenery rather than the construction of the road. Although there are some interesting views showing locomotives, stage coaches, depots and the like. Of special mention are the second issue cards by them with a very ornate back showing a train, and Indians in their natural surroundings and other western art work.

Savage and Ottinger took many very interesting views along both the C.P. and U.P.R.R. and had some good construction and locomotive views. As the road progressed into Utah, Savage incorporated some Mormon views in his series, which adds more interest to the railroading subject. Brigham Young had agreed with the U.P.R.R. to furnish Mormon laborers to help build the road, if the U.P.R.R. in turn would help him get started on the building of the Utah Central line after completion of the U.P.R.R.

Some of Savage's Utah Central Railroad views are very interesting and important as to the building and expansion of the West, and show the Mormons at work on their own road, as well as the U.P.R.R. A. J. Russell also had a few of the Mormon views in his set.

We have been indeed fortunate enough to obtain from the National Stereoscopic Association copied catalogs of Hart's, Houseworth's and Russell's numbered titles of their railroading sets. These are most helpful in showing what views are needed and what views are missing from a collection.

The before mentioned six photographers took the bulk of the views that have made up the photographic history of the transcontinental railroad and have given us a truly magnificent and thrilling look back at history in the making. One is truly amazed at the results that these photographers got with their cameras, crude methods and means with which they had to work with.

These men truly deserve all the honors and merits which were bestowed upon them and I feel that we modern day collectors should cherish their works.

For as many photographs as these men took, none were more important than the views taken at the meeting of the rails at Promontory Point. Hart, Savage, and Russell were all there to capture with their cameras the ceremony and highlights of the Driving of the Golden Spike. These views seem to be the ultimate to all collectors to have in their collections. Very scarce and very rare, these views are all but impossible to find and when one does come on the market, it commands a premium price. Many of the top officials were there, Governor Leland Stanford and his party from the C.P.R.R. and T. C. Durant, Sidney Dillon and John Duff from the U.P.R.R.

As the last rail was laid into place and the Golden Spike was readied to be driven, the crowd pushed closer together while Hart, Savage, and Russell clicked their shutters to capture the monumentous moment. After the photographers had taken their pictures, the crowd gathered even closer around obstructing the view to the photographers as the Golden Spike was driven in. As the spike was driven, a great cheer went up from the crowd and when all was done the two locomotives, the Jupiter from the West and the 119 from the East, moved together until they touched. Then men from both lines clambered on top of the engines, as the photographers took their historic views showing the men of both lines shaking hands and passing the wine bottles.

In my study of the Promontory Point - Golden Spike Ceremony, I have found that Russell took a series of stereo views comprising a list of 9 numbers and titles as I will list here:

1. #534 - Assembling to lay Last Rail
2. #535 - Junction of Rails, Promontory
3. #536 - Promontory from West
4. #537 - Ceremony of Laying of Last Rail
5. #538 - Morning before Laying Last Rail
6. #539 - Chinese at Laying of Last Rail
7. #540 - Laying of Last Rail
8. #541 - Scene before Laying Last Rail
9. #543 - Group of Officials at Laying Last Rails

Hart took 7 views of the great event and his numbers and titles are as follows:

1. #354 - The First Meeting of the Rival Monarchs
2. #355 - The Last Rail - The Invocation
3. #356 - The Last Rail is Laid
4. #357 - The Rival Monarchs
5. #358 - The Monarch from the East
6. #359 - The Monarch from the East
7. #360 - The Last Act

Savage took around 7 views as far as I am able to make out, but did not number or title any views that I have seen.

Between the three photographers, they took a total of around 30 stereo views of the great event, which gives us a well covered event pictorially.

There were also views issued in the bigger cities showing the celebrations of the occasion of May 10, 1869. Copelin and Melander of Chicago had some views taken from their studio window showing the hugh parade that was held in that city. Houseworth also had some of the same views showing the San Francisco celebration.

Other photographers that took views along the C.P. and U.P.R.R. were Muybridge, Reilly and Carter. Most of their views show the finished road, and lack the real interesting views showing train, locomotive and good construction scenes.

An Unusual Viewer

This very interesting viewer is from Richard Russack's collection. Rick believes it is probably a custom made cabinet viewer. It takes one stereo view at a time through a slot in the rear. The cabinet is all walnut with carte de visite-type photos built in. The views of statues and a long bridge are behind glass and can not be reached. Another unusual feature of this viewer is the storage space built into the back. Do we have any members with a similar custom made viewer?