THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

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Heywood

(Editor's Note: This is the first of a two part article on Heywood, a pioneer stereo artist.)

By Ronald D. Lowden, Jr.

With each encounter with a small run of stereo views acknowledged as "Photo. by HEYWOOD," even an untrained collector's eye is strangely inclined to hesitate. Why? They possess a subtle dark tone quite uncharacteristic of most old stereo prints, even when the cardstock is battered and worn, yet they remain almost magically crisp and detailed. The combined effect easily can be likened to an underdeveloped print or underexposed negative. Momentarily attracted by the subtlety and magic, we are all prone to cursorily check the individually printed subject labels on each reverse, and quickly pass onward to material with more easily recognizable subjects and by far more highly publicized and renowned photographers.

Publicity and renown - Heywood apparently achieved neither. His name today is but a faintly silhouetted moment on the one hundred twenty year horizon of stereoscopy's past; his views, while of fair value purely because their square cornered, deep yellow, flat mounts and occasional revenue stamps collectively indicate an "earlier than most" vintage, are rarely sought by any but a few connoisseurs of photographic art and history, the latter who may yet write books about him, but as of this moment have only begun to "discover" his work.

Detecting the infrequent crossover from the everyday, pedestrian, two-dimensional photographic print into the realm of Fine Art is easy enough for those trained or conversant with the Fine Arts. Discerning Great Art within Fine Arts, of course, is far more a gamble. But when looking, not for Great Art but simply for Fine Art, while rummaging through an accumulation of stereoscopic viewcards, the examining process necessarily becomes entirely different and more difficult than for any other form of photography. For regardless of how well trained or conversant one may be, the discovery of stereoscopic Fine Art is impossible by conventional methods of individually examining each pair of 2-D prints or nonchalantly flipping through that small run of views.

Stereoscopic Art by nature is, and must be adjudged, three-dimensionally. It perhaps is one degree more noble than the Fine Art of Sculpture, because it incorporates unlimited depth as opposed to Sculpture's limited depth. Without examining a stereo viewcard specifically within a viewer, any determination made of its art quality must, at very best, be a faulty one. How many times have you picked up a new view, anticipating that with depth added once within the viewer, it ought to look sensational,

(Cont. on page 11)
(Editor's Note: This is the conclusion of a three part article on railroading in stereo. Turn to page 6 for a four page special stereo portfolio.)

By Gordon Hoffman

As mentioned before, the Anthony's had an interesting set of views covering both the C.P. and U.P.R.R. taken from negatives bought from other photographers and published by them. Some of their views show great human interest such as the view of the immigrant train and the ones of the Chinese workers on a hand car and their living quarters.

After the Civil War, Alex Gardner went West and produced a set of about 150 views on the U.P. Eastern Division. Views from this set show the cattle town and forts of Kansas, the terrain, construction scenes and most interesting a couple of views of Gardner himself sitting on his dark wagon. These views are today very rare and scarce.

Other interesting photographers of the Western Railroad movement were those men hired by some of the short line and main line railroad companies to be official photographers of their roads. The names that stand out are Gurnsey, Haynes, Huffman, Silvis, Sedgwick and Weitfle. Weitfle of the Colorado Central and F. J. Haynes of the Northern Pacific produced some magnificent views along their respective routes and are of the same quality and composition as those taken some years earlier by Hart.

"A Journey to the 100th Meridian"

was the title that J. S. Carbutt of Chicago, Illinois used to show how the railroad had progressed from Omaha up to the 100th meridian. A special train was made up of dignitaries, reporters and U.P. officials along with Carbutt and his photographic equipment. Special stops were made along the way and Carbutt took many interesting views showing the railroad, Indians, scenery, towns and the distinguished guests that were with the train.

As we have mentioned before, in the first part of this article, there were many fine views of railroading on the curved card mounts. Keystone issued views in the form that we now collect, until 1952. The views will show the most modern of the steam locomotives of the age, as well as the transition period into the diesel engines.

Also of interest were the many views taken at the expositions, which will show the Iron Horse on exhibit with its different styles and types of design, as well as replicas of the first steam locomotives.

Stereos of the steam locomotive were produced on the earliest of the glass Langenheims and on tissues also, (these being foreign views.)

Foreign photographers and publishers did not seem to hold the Iron Horse in such an esteem of love and affection as did most of their American counterparts. The ratio of foreign railroading views is very small in comparison to that of the American views, when one goes through foreign stereos. This in part may be due to the fact that the European countries were settled many years prior to the coming of the steam locomotive, while here in America we were still pioneering and exploring our country and the railroad played such an important part of this scene.

There are many fine railroading stereographs which have been published in articles, books or magazines. The one thing most readers of these publications do not realize is that a large number of the photographs of the early railroad subjects are taken from half-stereos, and are seldom identified to as such.

A well assembled collection of stereographs of railroading views would be a source of wealth to draw from for pictorial information for anyone who is engaged in research or writing a book on any particular railroad line or subject.

Even as I have been writing this article I have had to change ideas, facts or points of view, as I obtain new views. They can change an outlook on a particular subject or add new light on a given railroad.

Collecting railroad photographs is a thrill in itself, but to be able to acquire stereographs and view the subject in three dimension is a thrill that only a stereo collector can experience and it cannot be found in any other type of photographic collecting.

In conclusion, I would like to say that this represents a small study into stereo railroading. There are many more views and photographers which I

(Cont. on page 5)

"Fire Train at the Summit, C.P.R.R., Cal.," No. 203, by J.J. Reilly, Marysville, Cal. A view of the locomotive "Bald Eagle." Note the photographer's dark tent just to the left of the big pine tree on top of water tank. (Gordon Hoffman Collection.)

Page Two
By Paul Dickson

For NSA members planning their first (or next) trip to Washington, D.C., there are two major stereo-related stops that should be included on one's list of must-see attractions.

The first is the new Hall of Photography in the Smithsonian’s Museum of History and Technology which opened in late 1973. It bears no resemblance to the small photographic exhibit which was on view before a fire in that building in 1970. Although the earlier exhibit was not damaged, the third floor had to be cleared to repair smoke damage and that led to a major re-shuffling of exhibit space. When the floor opened again, photography in general and stereo photography in particular emerged with a lot more exhibit space. Stereo photography has its own corner of the exhibit which includes a number of viewers, views and - the highlight - a life-sized diorama of a Victorian family enjoying stereo views in their parlor. This exhibit clearly gives stereo photography its own important place in this history of the art - the earlier exhibit had but one stereoscope. In addition, the large, well-lit and colorful hall boasts a number of other attractions: an operating tintype studio, a gaily-lit arcade of operable mutoscopes (one stereo), zootropes, phenakistoscopes and the like; a Mathew Brady slide show; many important cameras; a diorama depicting Roger Fenton at work in the Crimea and much, much more.

Beyond the public exhibit, there is also the vast collection of hardware and images owned by the Division of Photographic History - several hundred thousand images alone - which by special arrangement can be seen by appointment in reference rooms. One should write ahead specifying exactly what type of material one would like to see or call upon arriving in Washington as it sometimes takes several days to arrange a viewing. One should write to the Division of Photographic History, Smithsonian Institution, 1000 Jefferson Drive SW, Washington 20560. Assistant Curator of Photography David E. Haberstich tells me that his group is aware of the work of the NSA, so it would not hurt to use its name when contacting the museum.

The Library of Congress is the other logical stop for the stereo scholar or collector. Its collections of views has never been officially counted, but the Library claims the (Cont. on page 18)
In the history of stereoscopy from the stereoscopic drawings of Della Porta to laser holography—anaglyphy, polarography, and parallaxography are the three most significant developments in three-dimensional image making. In the history of stereoscopy that is also photographic history, the stereogram, the anaglyph, the parallax panoramagram, and the 3-D motion pictures have played important roles in the commercialization and the popularization of photography. Although the development of these forms of photography was more technical than aesthetic, they represent a desire for perfection of the visual image through the illusion of the third dimension.

Perhaps the most dated attempts at photographic images are stereograms. They, along with the technology to produce them, were developed in 1850 to 1865: the period represented by the French Primitive Photography. Earlier, in 1584, Leonardo de Vinci wrote about relief perception. He concluded that with one eye or in one plane relief perception could not exist.

Giambattista Della Porta's De Refractione Opticae in 1593 on binocular vision and his stereoscopic drawings provided Sir Charles Wheatstone with a positive resource in his research in stereoscopy. Wheatstone invented the reflection stereoscope in 1838. With this device he could trace two images reflected from the two mirrors. The result, when properly viewed, appeared to be three-dimensional. Thus, the perception of relief from flat images was established.

The marriage of stereoscopy and photography was an inevitable union. Sir David Brewster (Oliver Wendell Holmes was working concurrently on stereographs in America) performed the ceremony in England. In 1844 Brewster began experimenting with his newly devised refraction stereoscope, and with the help of William Henry Fox Talbot, John and Robert Adamson, David Octavius Hill, and the albumen process, his stereographs were successful. Jules Duboscq, a Parisian optician who built Brewster's stereoscope, with the help of the albumen plates of Claude Felix Abel Niepce de Saint-Victor, made outstanding stereographs. Frederick and William Langenheim introduced stereoscopic views in Philadelphia in 1850; and Alexandre Hesler did likewise in Chicago in 1854. The success and popularity of stereographs increased in the 1850's and early 1860's in Europe and America to the extent that the combined sales of London Stereoscopic, Ferrier of Paris and E. & H.T. Anthony Company of America was in the millions of stereoscopic views sold. With the advent of the carte de visite, stereographs declined sharply in popularity.

The fall of the stereograph overlapped the development of the anaglyph. The anaglyph used complementary, or quas-complimentary colored images to produce the illusion of the third dimension. The history of the anaglyph is primarily names and dates until the boom of 3-D motion pictures in the early 1950's which led to its popular use by comic book magazine, and newspaper publishers. An anaglyph is a composite image which when printed or projected in two colors produces the illusion of a three-dimensional image when viewed through spectacles of the corresponding colors. Rollman, Gaumont, and Jules Richard developed the anaglyph by projection in theory circa 1853.
Director's Letter
From Rick Russack

This issue marks the end of our first year and there are a few things that I would like to take a moment to say. It has been a year that has seen the N.S.A. progress much further than I had believed possible. Our membership is now over three hundred and grows weekly. We have incorporated as a non-profit corporation and our application for tax exempt status has been approved by the I.R.S. Your dues, and any other contributions, now qualify as a tax deduction.

Cooperation from our members has been superb. For this, I thank you. Many have given generously of their time to write articles. We have several more fine articles promised and I hope that the same cooperation will continue through this year. Many members have already renewed their memberships based on our request in the last issue. We hope they will continue to come in so that we will not have to send renewal notices. Response to our catalog copies has been excellent and we have sold out of most of them. Several more are being readied.

Financially, the first year went as expected. There was a moderate loss which hopefully will be reduced this year as we learn more about the business of publishing a newsletter. Postal rates are likely to increase substantially this summer and we are considering alternate methods of mailing. The membership directory was expensive but had been requested by so many members that we went ahead with it. I hope all are pleased and have found it useful. Last, but certainly not least, I must say I feel that John Waldsmith, our Managing Editor, has done a simply superb job with each issue of "Stereo World." They seem to get better and better, and each has been mailed exactly on schedule. A fantastic job, John. Many thanks.

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Railroad Captions

We are proud to present this, the conclusion 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.

1. "All Aboard-Emigrant Train," No. 7681, by E. & H.T. Anthony & Co., from the Union Pacific R.R. series. This view shows the locomotive and box cars used to haul emigrants from points East to their homes on the Western frontier.

2. Bucker type snow plow used on the C.P.R.R. to clear the mountainous drifts that closed the line in the winter. By Alfred A. Hart.

3. "Pullman's Commissary Car, 'Elkhorn Club,' interior view," No. 1492, by Thomas Houseworth. A great view showing the style and comfort of the rail traveler in the 1860's. Also note the reflection of the photographer and his camera in the mirror.

4. "Snowflake Hotel-Utah," No. 72, by Jackson Bros., showing a group gathered in front of a makeshift hotel, typical of the many buildings to spring up along the railroad lines.

5. "Tower Mountain, Platte Canon," No. 218, by Charles Weitfle, Central City, Colo. A very interesting view showing two trains meeting at a junction on the line of the Denver, So. Park & Pacific R.R.


7. "Wasatch, Utah," by J.B. Silvis, showing the town and depot. Also note just below the water tower spout is J.B. Silvis' photo rail car.

8. "Winnebucca Depot, 234 miles from Sacramento," No. 319, by C.E. Watkins. This view shows a work locomotive and the huge water tanks that had to be hauled behind the locomotives as they worked their way across the desert regions of the C.P.R.R.

9. Drawing Snow Blocks Out," No. 1156, by Elmer & Tenney, Winona, Minn. One of the maneuvers used by the railroad men when cuts were piled to high to shove any more snow on top of them. They would shovel out these large snow blocks and drag them out to a more level surface and then push them to either side of the tracks.

10. "The Directors of the U.P.R.R. at the 100th Mer.," No. 219, by J. Carbutt from the "Union Pacific Rail Road, Excursion to the 100th Meridian, October, 1866."


Railroading
(Cont. from page 2)

have not covered in this series of articles, which I hope to discuss and study in future articles for Stereo World. Who knows how many stereo views were taken of the Iron Horse and its many related subjects? There are many different categories in the subject of railroading for one to collect and build a very interesting collection. Railroad bridges, roundhouses, depots, snowsheds, wrecks, tunnels and rolling stock make up just a few. I hope that this article has answered some questions of stereo railroading, I also hope that it has created some, so that we may join together in sharing and comparing notes to bring together a more complete history of the Iron Horse and Railroading in 3-D.

Page Five
The Story of the Amateur Exchange Club

An Old Photographic Club

(Editors' Note: This is the fifth part of an article published in Anthony's Photographic Bulletin from May 26, to November 10, 1888.)

By Coleman Sellers

Philadelphia has been called the city of homes. It is a city in which there are no apartment houses as they exist in most other large cities. Among those many homes there were at that time and still exist a few that are recognized by their oddity. These few houses are built of red bricks; they have white marble door-steps. There is a red brick pavement in front, which with the white steps has frequent washings. White shutters close the windows at night. In one of these peculiar houses on Arch street lives a member of the old club, as he there lived in the year 1861. The number of the house, 1717, is easy to remember. Some house numbers are more easily recalled than others. Once a friend said to us: "Come see me, I live at 150 Race street, remember, dollar and a half Race street." Then the house we were born in, 231, happens to be the cubic inches in a gallon. Mr. S. Fisher Corlies lives in 1717, and his house has always been the favorite meeting place when strangers, interested in the art or the members of the club, came to Philadelphia. In the upper part of his house, covering the whole area, is a billiard room, at one end of which is a sky-light with northern exposure, as perfect in its fittings as in any gallery of the art. His dark room is large and comfortable. When the Photographic Society of Philadelphia was being founded and the venerable Constant Guillou was named as President, Corlies, was made Treasurer, for, as Fassitt said, as only he can say such things, "Oh! yes, make Corlies Treasurer, for he has got a safe in his back parlor, don't you know." He was made Treasurer, and he is so to-day. It is true that he would be the right man to fill any high office, but when the right man is in the right place it is well to keep him there. Mr. Corlies, Mr. Fassitt and some few others have been constant in their devotion to photography, and they have worked through all the processes that have from time to time come into vogue. They are still taking pictures which show the master hand just as does this charming one of the aquatic birds on the lake in the Zoo that Mr. Corlies has just sent to us. He and Mr. Graft being active members of the Zoological Society. Mr. Fassitt the other day too, was there taking the portrait of the old white cockatoo which has talked to the goodly citizens of Philadelphia for over eighty years and considers itself young as yet calling to its friends to "come along," "how are you" and "good-bye" when he recognizes them and wants to be carried around and talked to. The fine picture of this bird as given to us on a white porcelain tile is in memory, of the chaff days inscribed: "An old friend from an old friend." Those members of the old club who have never, even for a time, lost their interest in the art, have now become fastidious as to what they consider worth photographing. The desire to make many pictures has long since departed and they now work with reason and for a purpose. Some portion of their time is given to the investigation of the science of the art and some given to careful retouching and method of making pictures other than the regular silver prints. They must try the new processes and they often add to the knowledge of the world by the results of their careful experiments. The term members of the club, in the mind of the writer, includes may (sic) who never heard of the organization, but who, exchanging with one or other member of the club have come to be considered in the light of belonging to the old organization. Thus in looking over one old account book of exchanges, we can find nothing to distinguish those whose name is in the list of members as published from time to time and those who have sent pictures and had others in return, who have written many pleasant letters and given much useful and interesting information.

The camera in the hands of such men as Professors Rood and Himes and many others is one among many instruments of research; they do not use it merely for the purpose of making pictures. Mr. Rutherford, while a member of the club, was mapping the sky and marking the stars on the plates. He gave us such pictures of the moon as had never before been produced. He made instruments of precision to enable him to engrave fine lines on glass to be used in his study of the spectra. We do not remember having seen any photographic pictures, portraits or views taken by the late Dr. Draper or his talented father, though, doubtless, they took many, yet it was the latter, who showed that the spectrum would act on a sensitive plate far below the ultra red rays, provided the plate was prepared for that purpose as he also explained many phenomena of light of interest to photographers. After the sudden death of Professor Henry Draper his talented widow is advancing the work he had in hand at the time of his death, and there is being given to the world as the DRAPER MEMORIAL the spectra of the stars as such photographs have never before been seen. The stars so small in the distance from us as to be but points, without length or breadth, of themselves incapable of enlargement by the most powerful telescope, have now been made to yield broad spectral bands as wide as can be desired, in which bands the absorption lines are all well defined as the Flonhoffer lines in the solar spectrum. In the hands of the learned, the camera is bringing to us the stars, it is seeking in conjunction with the electric light to map the bottom of the deep seas, and in thousands of ways in ministering to the mental wants of mankind.

Some members of the club exchanged with their fellow-members without much letter writing, while others, full of enthusiasm, wrote long and interesting letters and even went farther, sending sketches in pencil or color, and at times manuscript copies of their own music. Mr. Robert Shriver in 1861 was book-keeper in his father's bank in Cumberland, Maryland; now he is the President of the First National Bank of the same city. It is said one can, if he knows how, read character by the chirography of the writer. Mr. Shriver's hand looks like copper-plate engraving, while the title pages of his sheet of music are wonderful specimens of penmanship. All this denotes care—pains-taking care is needed in photography. We can find no picture sent to us by him that does not show the same care. He used to tell in his merry way how his younger brothers and sisters would meet him on his way home with "hurry, Bob, there are letters and pictures at home," from New York, Philadelphia." So it will be seen that Mr. Anthony's idea was bringing pleasure to many. Mr. Shriver's home was close to Mason and Dixon's line during the war of rebellion. Many times the war notes sounded near that home. It was in 1863 that he wrote "times hereabouts in the middle of June were very exciting. We didn't skedaddle, although strongly tempted to do so, but remained and were captured along with Cumberland and the spunky ones who stood by their homes.

"When the rebs left they did not take me, so I am here yet, You can tell my friends of the club" (this was to Mr. Thompson), "that I am around, and will be pleased to hear from any or all if so disposed." In writing to the "Print," he said in regard to care: "The best prints come only from him who are as well to it. This is the corner-stone of photography, and the man so works will succeed.

(Cont. on page 16)
Heywood
(Cont. from page 1)
only to be completely disappointed when it was tried? Conversely, how many times has a nondescript, apparently lifeless, long neglected viewcard in your collection revengefully shot out at you like a cannon, making you suddenly realize you never had it in a viewer before.

"Discovering" the stereoscopic art and its intricacies within "Photo. by HEYWOOD" material, becomes a game playable only within a stereoscopic viewer. Therein, we find a photographer very obviously both trained and highly versed in the Graphic Arts, for it becomes clear he deliberately and consistently employed numerous techniques, devices, tricks, and methods to varying degrees to achieve a three-dimensional effect. When it was tried? Conversely, how many times has a nondescript, apparently lifeless, long neglected viewcard in your collection revengefully shot out at you like a cannon, making you suddenly realize you never had it in a viewer before.

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The question then arises how really intentionally did Heywood develop and go about his 3-D technique? Is it quite possible that "phe-

omena" present in many historical stereoviews by others. Did he really apply all these and other self-invented tricks and techniques to such a tee as this writer would have you believe? The answer is simple; when found elsewhere these devices are isolated examples, non-repetitive and infrequent. But "Photo. by HEYWOOD" is almost an unconditional guarantee the view will spread them out for you in complex interacting multiples, repeated and activated within the depths of every one of the seven hundred fifty-odd issues bearing his name. Of a modest eighty Heywood views in my collection, there are three which do not perform in the fashion described in this article.

There can be no question he was, in his day, unique; no such magnitude of three-dimensional artist is evident in the products, singly or collectively, of any other historical stereog-

rapher. Certainly there are several early and later stereographers who are well known to have studied and practiced painting and drawing, i.e., the various Civil War travelling photographers who also excelled in the quickly produced action sketch, portrait, or vignette. Others, such as Jackson in the West, have had numerous examples of their sketches and paintings published, but few if any of them ever consistently or deliberately super-

imposed their artistic backgrounds into their photographic works.

If you were fortunate enough to have acquired that small run of "Photo. by HEYWOOD" views, after having flipped through them and despite their resort scenery subjects, try sitting down right now and trying them out. Test Heywood and this writer, if you will. Concentrate, and in a few moments you begin "uncover-
ing" a whole bagfull of marvelous, mysterious things!

For starters, take note of the texture of the stones, lichens, grasses, weeds, water, or whatever you find in the foreground. Does it march away from you, beginning in the foreground and on into the background, in a continuous, fading-out-of-detail type of perspective? Is the "composition" of the prints one in which the main subject is positioned in the dead-center of the scene (where it always seems to be in the works of other photographers), or is it off-center? It's off-center. (Hey-

wood rarely missed this opportunity if he could help it.)

Staying with the "subject" for a minute, do you find it, whatever it is, sort of "surrounded" or framed by a sprinkling of miscellaneous "things" - like, maybe, a woman, or two or three people, or an occasional dark - or odd-colored patch of rock, or a boat, or two, or a bush, or a tree, or two, or a combination of bits and pieces of such sorts of things, suggesting or implying a "ring" or "rings" or at least a few "arc segments" or a frame or a "surround", whatever, near to or somehow emphatically spread around the subject?

No? Well, since that one is more subtle and difficult than others to detect, let's try it another way. Do you find any rather strong "lines" in the view? That is, the horizon, or the top edge of a rock, or a long crack in the rock, or the shadow of one rock across another, or even the strata lines of the rock, or the slope of a hill, or of a distant roof, or a fallen tree trunk, or the water's edge, or the edge of a long ground-shadow created by an adjacent building or tree which may or may not actually be on the edge of the picture itself? Ask yourself - where do these lines point to? Where do they lead your eye to? Do they sort of converge on something? To the main subject?

Now, stop and notice that they are not two-dimensional lines, all running in a single plane. Rather, they are mixed - pointing from different direc-
tions - they lie in, and point along, different planes - they are three-
dimensional lines, which the photog-

rapher has put to work to converge upon his subject. Occasionally, when he could not avoid their pointing or leading the eye somewhere else than where he wanted them, he wiggled the camera around so that at least they contributed to the overall perspective of the scene, rather than leading your eye to the subject.

You can search around inside the scene for any sign of motion. Hey-

wood took advantage of that, too, but, of course, only when it was handy. One such source he found upon oc-
casion was the sea; the motion of the

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Q AND A

"If anyone is commercially producing any sort of stereo view (other than Viewmaster or cheap toy types) I would certainly like to know about it. Besides the antiques in stereo I am also interested in what is currently available as new merchandise. Other members might be?" Robert W. Dahl, Racine, Wisconsin.

* "Is there an opaque projector which will show the old stereo cards satisfactorily?" Ray Walker, North Conway, N.H.

* "Does anyone know anything about the J. Lizars Camera Co., in Scotland? Especially their stereo cameras; are they collectable and what would their value be? Is the company still in business making view cameras?" Rolf Eipper, Vancouver, Can.

CORRECTION

Due to a filing error in our Membership Directory, Mr. Ulric Messier was incorrectly listed. It should be listed as ULRIC MESSIER, 23 Park Ave., Needham, Mass. 02192. Also, John David Laird's correct zip code is 46805.

Mr. Ronald D. Lowden, Jr., has requested that we note that he collects all categories of views. His specialties are the works of Heywood, F.G. Weller, F.W. Bell, and Pach.

Announcement

We are proud to report that Mr. Paul Dickson has volunteered to take on the position of the NSA's Publicity Director. Paul has had extensive experience in this area and should be of invaluable assistance. He is a Washington-based writer, currently finishing a book on work places of the future. His previous books are Think Tanks and the The Great American Ice Cream Book. He recently (July, 1974) had an article in the American Heritage Society's Americana, on the current efforts to preserve America's historic landmarks.

Paul happened to see an old stereoscope in a shop several years ago and since has become an avid collector. This issue of "Stereo World" features his article on what may be found, stereoscopically, in Washington, D.C. Coming in the March issue of Americana is Paul's article on stereoscopes. Paul would like to receive your comments and suggestions. Write to: Paul Dickson, Box 80, Garrett Park, Md. 20766. We look forward to working closely with him in the future.

member comment

If any members are collecting Viewmaster views they should get the delux focusing viewer if they can find one. It was recently discontinued. A letter from them received recently said in part, "...the entire Viewmaster line taken over by GAF Corporation is now being turned into a toy line and I deeply regret the loss of many of our lovely scenic packets." Possibly this means that additional scenic packets will be discontinued? Perhaps these could be collectors items in the future. Robert W. Dahl, Racine, Wisconsin.

* Out of curiosity, I wrote the Keystone View Company in Meadville, Pennsylvania to determine the disposition of certain stereo negatives dating back to the 1860's. These negatives include U&U, Griffith & Griffith, H.C. White, Kilburn, Berry, Keystone, and numerous others. I was informed that the company has now moved to Davenport, Iowa, and is now named the Mast Development Co./Keystone Div. This company at present has 125,000 of these old stereo negatives in specially built vaults.

At present, Keystone does not offer any stereograms for sale. However, if we can generate enough interest, we might be able to obtain stereo views made from these original negatives. Please indicate your interest to: Gifford Mast, President, Mast Dev. Co./Keystone View Div., 2212 E. 12th, Davenport, Iowa 52803, or Gerry Tunstall, PSC 2 Box 13535, APO SF 96311 (Philippine Islands).

CATALOGS

THOMAS HOUSEWORTH, CIRCA 1869—The Metropolitan Museum of Art in New York provided the catalog that we offer this month, in photocopy form. It is a 93 page copy of a Thomas Houseworth catalog, circa 1869. The catalog includes lists of the Central Pacific R.R., hydraulic mining, placer mining, San Francisco, Stockton, Sacramento, Nevada, and many other views. The catalog is excellent, as in addition to the listings of the views, there is descriptive text referring to most of the series of views offered. The company was one of the most important and their catalog reflects the breadth of their offerings, as well as the interests of their customers. Price is $3.50 plus 50 cents postage.

Disasters

Compiled by Rick Russack

PART IV

MISSOURI

Kansas City, 1873, Cyclone, Unknown Photographer.


St. Charles, Feb. 27, 1876, Hurricane, R. Goebel.

St. Louis, 1896, Tornado, Keystone View Co., B.W. Kilburn.

St. Louis, 1904, Fire at the Missouri Building, World's Fair, Universal Photo Art Co.

St. Peters, about 1876, Railroad accident on bridge at Dardeene, R. Goebel.

NEBRASKA

Omaha, Mar. 23, 1913, Tornado, Keystone View Co.

NEW HAMPSHIRE

Jefferson, June 10, 1885, Owl's Head slide (Avalanche) at Cherry Mountain, W.B. Gleason and Son, B.W. Kilburn, Littleton View Co.

Clarendon (?), Mid 1870's Fire (?), Coffrin.

NEW JERSEY

Keyport, 1877, Fire, F.C. Lockwood.

Long Branch, Mid 1870's, Beached three-masted sailing ship, G.W. Pach.

Sea Bright, Jan. 1, 1877, Steamer "Amerique" ran aground, Diamond-H.

Newark, 1890's, Snow storm, Amateur (?).

NEW YORK

New York City, Dec. 29, 1859, Fire at the Cyrus Field Warehouse, E. Anthony.

New York City, Unknown date, Fire (?), Ruins of St. George's Church, E. & H.T. Anthony.

High Falls, 1870's, Flood, E. & H.T. Anthony.


Fish's Eddy, Mar. 2, 1886, Train wreck, Miller & Sprague.

Medina, 1870's, Fire, Unknown photographer.

Auburn, 1907, Fire, S.E. Tubbs.

Cohoes, Unknown date, Fire, I.H. New.

Keeseville, Unknown date, Wrecked Steamer "Champlain," Baldwin.

Niagara Falls, Early 1890's, Railroad depot fire, George Barker.
Stereoscopy

(Cont. from page 4)

and named their processes stereodrome, taxiphot, and verascope. Charles d'Almeida was in with his green-red projected anaglyphs (which became the standard in 1858.) The following were closely associated anaglyph experiments in the 1870's: Hanau, and his Marsouin; Joux, Alethoscope; Schrambach, Stereopocket; Leroy, Stereocyte; Fabre; Fauvel; Bellieni; Mackenstein; and Gaumont again, with his Stereospido. The work of these men led to the only significant contribution to anaglyph before 1950 in 1891 by Louis Ducos du Hauron. Du Hauron, a French physicist and a pioneer in color photography, developed the anaglyph to its most perfect form. More and more improvements and sophistications in the cameras, lenses, and anaglyphs should be noted as concurrent developments to the image, but they are too numerous to mention. As the anaglyph form overlapped that of the stereogram in the history of its development, such was the case as the products of polargraphy and parallaxography overlapped the anaglyph.

The history and development of polargraphy and parallaxography are confused by the fact that they were being experimented with concurrently, many men were doing this research, and everybody was calling his process something different. To confuse the issue further, several experiments were a hybridization of the two processes. Although there were polargraphical anaglyphs, polargraphy was primarily 3-D color motion pictures; (there were early black and white motion pictures, both anaglyphic and polargraphic) and parallaxography was primarily three-dimensional color stills (there were black and white parallaxographs, and there was a cyclostereoscopic process experimented with in Paris and in Moscow which would be parallaxographic motion pictures). These exceptions are properly slighted because they were never practical nor popular.

The parallaxographic imagery developed from the principle of the composite image. This principle was illustrated in 1861 by Francois Willeme with a diagram similar to the one on page four. Because of the interference the slits set up, the eyes see different portions of what is behind the slits. The left eye sees what is between slits 1 and 2, but the right eye does not. The right eye sees what is between slits 2 and 3, but the left eye does not. The images behind the screen are the result of a composit of the same situation in reverse. This consists of separate exposures through slits of a scene, one with the camera lens in the left eye viewpoint, and with one in the right. Du Hauron did much of the pioneering work in parallaxography along with Stanhope, Berthier, G. Lippmann, and Frederick E. Ives. Maurice Fauvel and Herbert E. Ives, with others working with the earlier (1861-1903) slit grid, began experimenting with a lenticular grid above the image surface. The lenticular grid used to produce parallax panoramagrams in 1908 is the basis of modern parallaxography. It is interesting to note that to produce these quasi-three-dimensional color photographs, which are viewed with unassisted eyes, a panning motion picture camera is used to record the image.

In the transition from three-dimensional still images to 3-D motion pictures and polargraphy, one hybrid process deserves special mention. In the early 1950's, Polaroid Corporation of Cambridge, Massachusetts and Technicolor, Incorporated of New York introduced vectograph stereographs to the public. The vectograph sheet contains clear crystals oriented in one direction on one side of the sheet, and on the other side are crystals oriented perpendicular to that direction. Stereographic negatives are used to expose matrix films which, when processed, are hinged together in register. The vectographic sheet is inserted between the matrix films and run through a wringer press. The resulting transparency must be viewed with polarized spectators to see it three dimensionally.

Ten-cent, cardboard-mounted polarized spectacles made the viewing of 3-D color motion pictures possible for millions of people. Also, they are credited as being responsible for making those paragons of 3-D technology die. The history of polargraph began circa 1853 in England when Dr. W. B. Herapth made the first polarizing screens. Coleman Sellers, a Philadelphia engineer, took still photographs through polarizing screens of successive movements of children playing. He mounted them on a paddlewheel device behind a stereoscope; thus, he produced the first (in 1861) moving stereoscopic pictures. In 1889, Friese-Greene took twin stereoscopic frames on quasi-motion film. Anaglyphic movie shorts were produced and distributed in the 1920's and 1930's with trade names of Televiews, Plastigrams, and Audioscopiks by J. F. Leventhan, J.A. Norling, and Pete Smith. These green-red motion picture shorts had a serious fault which would later be an unjust plague on the polargraphic films. Anaglyphic motion pictures caused bi-color scintillation which will result in eye strain in some people. The big break for 3-D motion pictures came in 1932 when E. H. Land used polarized light for stereoscopic cinematography. J. A. Norling quickly bested this event and produced the first stereoscopic films in color. Many experiments followed, and between 1936 and 1939 on film and two-dimensional polargraphic stereoscopic motion pictures were produced. This process was used in the United States to produce films for the Chrysler Corporation and the Pennsylvania Railroad to be shown at the 1939 World's Fair in New York. World War II put the dampers on 3-D motion picture experimentation at the time it was on the verge of being widely known. After the war, 3-D was revived very slowly. Two stereoscopic animations by Norman McLaren appeared at the British Film Festival in 1951. The advent of immediate popularity of television sent Hollywood studios in deep despair. When independent filmmaker Arch Oboler opened "Bwana Devil" in Los Angeles on Thanksgiving Day, 1952, the film broke box office records. Hollywood studios exploded, thus beginning the greatest commerical and technological war the industry had ever known. This explosion yielded thirty-eight full length polargraphic stereoscopic motion pictures. These 3-D movies lasted scarcely two years and then died. Out of the scramble came stereophonic sound, cinerama, and cinema-scope.

Today, stereoscopy lingers on. The Eastman Kodak Company put a parallaxogram on the front of its annual report; Venture Magazine uses parallaxograms on its monthly covers; and parallaxographic baseball and football cards are the prizes in boxes of Kellogg's Corn Flakes. There still exists a 3-D motion picture theatre in New York, and "The Stewardesses" has been distributed as a pornographic pique on the past. Perhaps a revival of stereoscopic popularity is on the way, and perhaps it is not.

Retrospect

"F.J. Haynes, the well-known photographer of Fargo, D.T., has established a palace-car studio to be run upon the railroads of the northwest. It is a most elaborate affair, and speaks well of Mr. Haynes' enterprising spirit."

The idea of a stupendous buried giant hoax was formulated by George Hull of Fort Dodge, Iowa, together with his cousin, “Stub” Newell in 1867. Newell owned a farm in Cardiff, N. Y. Together, they commissioned G. Frabisco Lala, a Chicago Sculptor, to carve a large figure of a man out of Iowa gypsum while scouring it with acid and wire brushes to remove the chisel marks.

In the fall of 1868, the figure was packed as machinery and shipped to Union, N.Y. where it was picked up by Newell and buried at night on his farm. The following year Newell gathered some neighbors to help dig a well, naturally in the same spot the giant was buried. The discovery created a national sensation and Newell had to fight 160 claimants for the rights of ownership. Phineas T. Barnum was interested in purchase but the price was too high. Thereupon he had one made of his own to pass off as the genuine. When some chisel marks were discovered on Lala’s figure, the game was up.

The giant was removed to a warehouse where it remained for 38 years. Finally, it was sold in a sheriff’s sale to Mr. Calkins of Syracuse, N.Y. for storage charges. J.R. Mulroney later purchased it for $10,000, and brought it back to Fort Dodge. Today it is part of the Farmers Museum exhibit at Cardiff, N.Y. The views are by an unknown photographer and are from Rick Russack’s collection.
FOR SALE


SERRING—3 stereoscopes, hand and table; stereographs, including disasters; glass negatives of cabinet stereo views and photographs; pre-1900 and later cameras. Slides, other photographicia. SASE, list, prices—P.O. Box 62, North Sutton, N.H. 03260

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

TRADE

TRADE—Have a variety of views to trade for views by Ohio photographers, especially want views by Sweeney, Cleveland; Waldeck, Cincinnatii; Oldroyd, Columbus; M.E. Beckwith & Son, Cleveland; etc. John Waldsmith, 1345 Tiverton Sq., N., Columbus, Ohio 43229.

WANTED

WANTED: Alaska views or any items pertaining to Alaska or the Gold Rush era to the Klondike. Also pocket size stereo views. Write George Shriner, 913 O'Connor Rd., Fairbanks, Alas. 99701.

BUY OR TRADE—Want views of Florida. N.C. Slade, Jr., 4290 Great Oaks Lane, Jacksonville, Flas. 32207.

WANTED: Florida, Caribbean, Civil War views, buy or trade. No color prints or lithos. Vincent Chassee, 2721 SW. 18 St., Ft. Lauderdale, Fl., 33312.

WANTED: Underwood boxed series other than Greece, Jerusalem and WWI. H. Fisher, 10 Marion Rd., Kings-}

WANTED: Views with patchwork quilts, New Mexico and Western views, tissues, American glass views, stereo daguerreotypes & tintypes, books on stereo, The Silver Sunbeam, by Towler (not the reprint), any images on milk glass or porcelain. Richard Levy, 2734 Burton SE, Albuquerque, N.M. 87106.

OREGON AND WASHINGTON State views, Cascade Mountains, Niagara Falls, Watkin's Pacific Coast or Hayden's Survey. Also interested in good stereo camera. Gerry Tunstall, PSC 2 Bx 13535, APO S.F. (U.S. rates).

WANTED: by beginning collector—1904 Keystone view No. 10936 showing children with cylinder phonograph, and any other views showing phonographs or gramophones. Will buy or trade. John Steffen, 573 King St. E., Oshawa, Ontario, Canada.

WANTED: View of American Revolution battlefields or buildings; ship U.S.S. Constitution; Grant's Tomb; Statue of Liberty; immigration scenes; Federal Hall; Washington's Birthplace. Singles or lots both welcome. Neal Bullington, Rt. 2, Box 200, American Fork, Utah 84003.

WANTED: Glass, Tissues, Civil War, Baltimore & Maryland views and publishers, circus. Description, condition, price. A. Seidman, 59 Carway Road, Reisterstown, Md. 21136. Tel. 301-833-8336.


INTERESTED IN CIVIL WAR, World War I, early American street, city and town scenes, also notable Americans. Have about 5000 views on various subjects. Would buy or trade. Am also interested in floor model viewer. Don G. Cooley, 404 E. Broad, Gainesville, Ga. 30501, Tel. 404-532-4371.

CANADIAN STEREO VIEWS, especially those of Hamilton, Ontario and vicinity. Flat mount views preferred. Robert J. Dynes, 70 Galbraith Dr., Stoney Creek, Ontario, Canada L8G 1Z9.

WANTED: James A. Hurst natural history views. Will trade for or possibly purchase some. John David Laird, 2024 California Avenue, Fort Wayne, Indiana 46805.

WANTED FOR RESEARCH: information concerning the whereabouts of Gardner Antietam stereos No. 564 and 572. Any leads will be greatly appreciated. Bill Frassanito, 7 Broadway, Garden City Park, N.Y. 11040.

WANTED: Blacks, Indians, Orientals, sports, Oregon scenes, etc. Stereo or other photos. Carl E. Mautz, 609 Pacific Bldg., Portland, Ore. 97204.

WANTED: Any views, paper or glass, also negatives, showing people at work or play, also nues and semi-nudes, burlesque. Also Rollfilmback for Heidoscope 6 x 13 cm., any condition, if price is right. Rolf Eipper, 102-1533 E. Broadway, Vancouver 12, B.C., Canada.

GOOD STERIOS wanted for future mail auctions. Lots, sets, lithos in groups, etc. Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191.

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" — 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.
STEREO VIEWS OF ANNAPOLIS, Md. or the Naval Academy. Kenneth Kingsbury, 88 Dewey Drive, Annapolis, Md. 21401.

NEIKRUG GALLERIES INC. at 224 East 68th St., N.Y.C. 10019 is interested in buying stereo cards in large quantities. The only criteria for selection will be “quality”. Indians, Western, cities and towns, Civil War etc., etc., etc. Please contact us with your offerings.

WANTED—Boxed sets of stereo views; also views of boxers and sportsmen. Describe and price. Send me your “For Sale” lists. L. Shannon, P.O. Box 71, Cheltenham, Pa. 19012.

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, Ken. 42259.

STEREOS OR PHOTOS showing telephones or bicycles. Write P. Rollinson, Box 419, Penetanguishene, Ont., Canada LOK IPO.

NEED CUTTER for stereo Sawyer’s Personal camera, Realist slides, View-Master reels, Tru-view filmstrips, all subjects. John E. Sabol, 8203 Snow Road, Parma, O. 44129.

WANTED: Erie, Pa. stereo views by Weber, Johnson, Holmquist, etc. Also stereo views by J.C. Goetchius (located in Titusville, Pa.) Bowie’s (located in Corry, Pa.) and oil region views. Alan Lutz, 934 Delaware, Erie, Pa. 16505, Tel. 814-456-1825.

Renew Now!

In order for us to keep track of the increasing membership, we have decided to pro-rate the membership in the N.S.A. Our calender year begins with this issue of “Stereo World” and all memberships expire next January 1, 1976. Any members who received all copies of the first year issues should renew now. Membership dues will be pro-rated; members joining prior to March, will pay full years dues ($10) and the dues will be reduced $2 as each issue of “Stereo World” comes out. The hack issue price is $2. Membership dues for members outside of the United States and Canada has been increased to $12. If you have questions concerning your membership dues, please address them to 475 Chauncy St., Mansfield, Mass. 02048.

Heywood

(Cont. from page 11)

waves, whether advancing or receding, he also manipulated into accentuating his perspective.

Look too, for his penchant to establish “scale” within every photo. (The word “scale” can be easily explained by describing a situation in which it is absent; imagine a photograph of an endless desert with an endless sky above it. Without some familiar 2-D or 3-D object to which the viewer can personally relate, the size or dimensions of the dunes and clouds in the scene can not be gauged, and the eyes will send messages to the brain which create disbalance, distortion, and discomfort.)

While Heywood seemingly shied away from crowded group and/or street scenes, wherein “scale” automatically exists, he invariably captured a familiar object or the figure of a person or two, asymmetrically, within views of such things as massive sand dunes or enormous rock cliffs or large bodies of water, in order to provide your eye something to which they comfortably could relate dimensionally. In incorporating “scale” he was by no means unique, but the difference in this regard between his work and that of most other stereo photographers, aside from his frequency of use, is that he also frequently attempted to maintain a “human scale” with a scene, regardless of the massiveness or monumentality of whatever he might be attempting to provide a portrait.

(Cont. on page 20)

EVENTS

As this issue of “Stereo World” is going to press, the details of a projected trade fair and show are being finalized. The Ohio Camera Collector’s Society will host the National Stereoscopic Association for a three day Trade Fair and Show on May 24, 25, and 26, at the Southern Hotel in Columbus, Ohio. Highlights of the event will be a banquet on Saturday night, interesting programs and a competitive exhibit of stereo views, viewers and cameras from the collections of O.C.C.S. and N.S.A. members. The exhibit will be judged by those people visiting the show on Saturday. Ribbons will be awarded in over thirty categories, plus a plaque for “Best of Show.” The exhibit will remain on display for the entire three days. Rules and details of the competition plus further information on the Trade Fair will be featured in the next “Stereo World” and also in the newsletter of the O.C.C.S.

Exchange Club

(Cont. from page 10)

and not until he does so do.”

It is no uncommon thing for such organizations to become mutual admiration societies. This was not the case with the Exchange Club, it having been formed from the best amateur photographers that Mr. Anthony with his means of judging could select; we all remember the fight between Siccus and Humidus; between the advocates of dry and the sticklers for wet collodion.

As for instance from the “Print” we take at hazard the following, omitting the name of the member referred to: “We have found a fossil. Here is work for the missionaries, Siccus! where are you? Read this from a letter from speaking of dry plates: ‘I am their sworn enemy. With the receipt of every tannin picture from the club, my hate increases; it is the bane of true artistic photography, and like the Main law and other dry things, destined soon to disappear.

Here’s a jolly go! Such pictures as Anthony’s ‘View from the End of Central Park,’ Hull’s ‘Old Mill at Croton,’ Seller’s ‘No. 6 of the Professor’s Visit,’ Peales’ ‘Treasury Extension,’ Shiriver’s ‘On the Potomac’—(the writer has this last enlarged in oil)—and dozens of others of like beauty, are hateful to Mr. . . . Joking aside, Mr. . . . takes famed pictures of animal life, and cannot use dry plates on that kind of work, hence his strong language. Hereafter we will only send him prints from our wet plate negatives, as we have hundres in box which will last one bi-monthly until conversion, and later.”

The old injustice saying, “because a thing has not yet become common it can never be done.” Where is the amateur wet plate photographer for animal and outdoor work in this the year of grace, one thousand, eight hundred and eighty-eight?

Mr. Anthony lived to see the beginning of the new life in photography; yes, he lived to help in the development of modern dry plate photography.

Retrospect

“An unusually interesting stereoscopic print comes from Mr. W.H. Kibbe, in the shape of a view of a woodcock nesting. We have never heard of such a photographic feat before, and we are very much pleased to get this highly interesting print.”

—Anthony’s Photographic Bulletin, 1885.
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Condition</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>1</td>
<td>RAILROAD. Devil's Slide Weber Canon by Carter - Close-up of natural stone formation along U.P.R.R.</td>
<td>VG</td>
<td>(5)</td>
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<tr>
<td>2</td>
<td>WESTERN. Charles Weitfle, 5 views. #114 Cameron's Cone, #306 Twin Lakes, #407 The Weird Sisters, #470 The Giants Club</td>
<td>VG</td>
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<td>3</td>
<td>WESTERN. Perry &amp; Bohm, 3 views, #135 Green Lake from the Battle Ground of the Gods, #61 Manitou House, Manitou, #52 Natural Bridge, Glen Eyrie, Scenic's</td>
<td>VG</td>
<td>(7)</td>
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<td>4</td>
<td>WESTERN. Kuykendall &amp; Whitney, 3 views, #7, 31 &amp; 1169, Scenic's</td>
<td>VG</td>
<td>(5)</td>
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<td>5</td>
<td>JAMES CREMER. Independence Hall, 5 views, 1 Interior, 4 Exterior.</td>
<td>EXC</td>
<td>(4)</td>
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<td>6</td>
<td>ELGIN, ILL. By S. M. Adams, Scenes in Elgin, EXC.</td>
<td>2 views</td>
<td>(3)</td>
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<td>7</td>
<td>FAMOUS PEOPLE. Miss Nilsson by Gurney</td>
<td>VG</td>
<td>(5)</td>
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<td>8</td>
<td>FAMOUS PEOPLE. Miss Kellogg by Gurney</td>
<td>EXC</td>
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<td>9</td>
<td>FAMOUS PEOPLE. Farepa, Rosa by Gurney</td>
<td>VG</td>
<td>(5)</td>
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<td>10</td>
<td>CIVIL WAR. Anthony's #2540 Photographic History, View on the James River, Looking East; the double Turreted Monitor Ogdensburg in the River, some light soil</td>
<td>VG</td>
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<td>11</td>
<td>MAMMOTH TREES. T. Houseworth, 2 views #880 House over the stump of the original big tree, #885 Big tree Wm. Collen Bryant</td>
<td>EXC</td>
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<td>12</td>
<td>MAMMOTH TREES. John P. Soule #1278 Big Tree (90 ft. Circum.) Hariposa Grove</td>
<td>EXC</td>
<td>(6)</td>
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<td>13</td>
<td>WASHINGTON D.C. J. F. Jarvis, 3 views, important buildings of the Capitol City</td>
<td>VG</td>
<td>(4)</td>
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<td>14</td>
<td>NIAGARA FALLS. 2 by Bierstadt #16 Point View, #30 Terrapin Tower, 1 by Anthony #7786 General View of Old Suspension Bridge</td>
<td>VG</td>
<td>(4)</td>
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<tr>
<td>15</td>
<td>E &amp; H. N. ANTHONY. 2 views, Orange Mounts #7054 showing park Police in front of the Grand Promenade, Druid Hill Park, Baltimore, Md. #6932 Kiskoququillis Creek near Lewistown, Penn.</td>
<td>VG</td>
<td>(3)</td>
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<tr>
<td>16</td>
<td>WASHINGTON, D.C. Anthony Orange Mounts, 2 views, #11078 Metropolitan Hotel, #11082 Nation Hotel</td>
<td>EXC</td>
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<td>17</td>
<td>WISCONSIN. By Bennett, 6 views, all scenes in and around the Dells, #176, 199, 16, 172, 171 &amp; 123</td>
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<td>18</td>
<td>WISCONSIN. H. H. Bennett, #1092 Med. Close-up of a Wis. River Boat Steamer</td>
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<td>20</td>
<td>EXPEDITION. Same as Above, #186 view North in the Elk Mts.</td>
<td>VG</td>
<td>(6)</td>
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<td>21</td>
<td>EXPEDITION. Powell Survey. Shows the Grand Canyon</td>
<td>VG</td>
<td>(8)</td>
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<td>22</td>
<td>RAILROAD. 2 VIEWS BY Purviance, 2 by Kleckner, all scenic views.</td>
<td>VG</td>
<td>(5)</td>
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<tr>
<td>23</td>
<td>EXPOSITIONS. 2 views by Keystone, Louisiana Purchase 1904, 1 by R. C. White</td>
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<td>24</td>
<td>EXPPOSITIONS. 3 views by Kilburn, World's Columbian Expo 1893 #8463, 8206, 8207</td>
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<td>25</td>
<td>SAN FRANCISCO EARTHQUAKE &amp; FIRE. 25 litho's showing the City after the quake and disastrous fire, by W. S. Smith, colored.</td>
<td>EXC</td>
<td>(35)</td>
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<tr>
<td>26</td>
<td>LITHO'S. W. W. I. Showing the Soldier from Enlistment to Discharge. 25 views.</td>
<td>VG</td>
<td>(30)</td>
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</table>
P. H. S. A.

Earlier this year the Photographic Historical Society of America became a reality after several years of discussion. As some of our members are aware there are about a dozen local photographic historical societies around the country. The groups are composed of collectors interested in various phases of photographica. They have periodic meetings, with educational programs, and buy and sell sessions in which members bring various items to sell or trade. We believe that membership in these local societies is extremely helpful to all collectors and we would encourage you to join if there is one in your area. These local groups have now come together and formed the P.H.S.A. which with some excellent long range plans will be of interest to all involved in any phase of photographic history. The P.H.S.A. publishes a quarterly magazine, "Northlight," which contains various articles relating to photo history as well as current events of interest to members.

We believe that the P.H.S.A. is a worthwhile organization and we are now affiliated. This makes it possible for our members to become members of P.H.S.A. if they want to, and at a reduced cost. Annual individual memberships in the P.H.S.A. are $8.00. The major benefit at this time is the subscription to "Northlight." By joining the N.S.A., it is possible to save $4.00 a year. Annual dues to those who are members of an affiliated group are only $4.00 and we feel this is a bargain.

If you would like to join the P.H.S.A. and receive "Northlight," send $6.00 ($4.00 annual dues plus $2.00 as a one-time initiation fee). We think that you will find your participation in this national group to be extremely worthwhile.

comment

By Rick Russack

A letter from a concerned member recently came across my desk asking some questions about the auctions I have run and the selection of the members of our Board of Directors. The questions raised should be answered.

First, let me say that the two stereo mail auctions that were run recently were private undertakings of my own. The merchandise offered was mine and all the expenses incurred were paid by me personally. The printing was billed separately and the postage was computed separately. The N.S.A. paid for neither. Mailing with the issue of "Stereo World" was a convenience which is available to any member.

Second, let me discuss the make up of the board of Directors. Naming members of the Board became necessary when it seemed worthwhile to incorporate the N.S.A. The incorporators are: myself, my wife, and John Waldsmith. In addition, to comply with I.R.S. rulings concerning tax-exempt organizations, and on the advice of counsel, we decided on a five member Board. In addition to the three incorporators, the Board includes Gordon Hoffman and Dr. Michale Swanson. They are long time collectors and both agree with the objectives of the N.S.A.

Renew Now!
Ernest Conover, Jr., a retired industrialist, collected photographica from about 1969 to 1973. During that time, he concentrated on camera apparatus, and amassed a collection of nearly 500 items, dating from approximately 1840 to the present, plus a smattering of 19th century scientific, philosophical, and optical instruments.

WE HAVE BEEN DESIGNATED EXCLUSIVE SALES AGENTS FOR THIS SIGNIFICANT COLLECTION, AND WILL OFFER IT IN TWO CONSECUTIVE CATALOGUES, TO BE ISSUED IN MARCH AND MAY, 1975.

Each item will be fully described, and most will be accompanied by photographs and historical data. These catalogues will not only offer the most significant historical collection of antique and collectible photographic apparatus to appear on the market in more than four years; they will also become a sought-after reference source in the future.

To: John S. Craig
P.O. Box 161
Simsbury, Conn. 06070

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This issue we feature a fine example of a stereo daguerreotype from the collection of Dale Monaghan. The stereo daguerreotype was well known and used before paper and glass stereographs. This one is housed in a beautiful case, patented in 1853 by J.F. Mascher. The Mascher case was both a viewer and case. Upon being opened, the small panel unfolds bearing two lenses. It must be noted that the grey area on the images is a reflection due to the mirror image of the daguerreotype. This view came from J.H. Whitehurst's Daguerrean Rooms, in Baltimore and probably dates from the mid 1850's. Do we have any members with different types or unusual stereo daguerreotypes?

Heywood

(Cont. from page 16)

Did you happen to notice whether the one or two human beings Heywood uses to provide "scale," or to three-dimensionally surround his off-centered subject, or both, are sufficiently dim or distant as to be only in silhouette? They quite often are, or, they are nearby but seated or standing with their backs to the camera. Either way, he still provides the scale and the surround, but by having them oriented away from you and toward or facing his subject, he introduces a third means to his end of enhancing the perspective and/or of "pointing" to his subject.

You may notice his perspective (3-D) techniques are almost consistently one-point, occasionally two-point. One-point perspectives appear, intentionally upon occasion, in the works of other stereophotographers, e.g., obvious views aiming bluntly down the railroad tracks, aiming bluntly up the tree while standing next to the trunk, aiming bluntly down the tree-lined country road or building-lined city street, etc., but never consistently. In addition, while Heywood is guilty of aiming sideways at least down a country road once in a while, his one-points are usually far more subtle.

Heywood's preoccupation with textures in Nature actually introduces a fourth psychological perspective dimension, e.g., to the earlier-mentioned foreground-to-background fading out of detail of stones (rough), lichens (coarse), grasses (soft), water (rippling), etc., there is added the recession of a feeling of touch! In at least one view he has played with, not just lines but zig-zag lines which gradually shrink from long to short as they jump back and forth while receding into the distance! In another view his delineation in 3-D of the texture of shrubs, rocks, and lichens provides a giant (two thirds of the entire photo) ornamental "surround" or window to his subject.

Now, stop and ask yourself: How long must he have studied such scenes with his eyes and the lens, positioned for it, structured it, restudied, repositioned, restructured, endlessly, until he got all the components in the scene precisely working for the 3-D effect he wanted, before he tripped the shutter?

Unique is the word for the man! The likes of his art are nowhere else to be found amid historical stereophotography, or at least that this writer ever has encountered. The man was an absolute genius, with a fantastically deliberate pair of eyes which knew exactly how to manipulate and compose everything in a scene so it would work more positively for his stereoscopic Art medium.

The subtlety and complexity pervading his views is elusive. Actually, this writer was attracted for several years by the "magic" of Heywood's work without really realizing, or attempting to figure out, or grasping, the reasons Why? and How? Yet how extraordinarily easy it is, once his not-so-obvious "secrets" are unveiled, to understand Heywood's clout and the mysterious ways in which it is derived.