Newburyport

It's Pioneer Photographers

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

By William Varrell

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

During the 1860s and 1870s these photographers captured the profiles of dozens of important cities, towns and resorts on stereographs in far more detail than ever recorded in books, and although few became wealthy selling these early views at less than $1 a dozen, the surviving pictures are collectors items. One such city to be extremely well captured on cards is Newburyport, Massachusetts; an important early New England community that was building clipper ships among its gems of Federal architecture during the golden era of stereo photography.

I have not been able to determine just who took the first stereo photographs of Newburyport, but by 1865 at least a half dozen photographers were competing for the available business. At the same time the majority of Newburyport's cameramen were featuring tintypes, but such known stereo photographers as Reed, Mosely, MacIntosh, Meinerth and Thompson, as well as Lamb, Thurlow, Batchelder & Clement and Dame were all part of the local competition, and existing views indicate their popularity at this time. Existing views by Luther Dame and Philip Coombs indicate that they were selling views as early as 1861, and H.P. MacIntosh, who took over Perkins' Ambrotype Saloon in 1859, advertised stereographs in the 1863 Business Directory that no doubt went to press in 1862. Perhaps more important are several 1863 news items which refer to the well known stereos taken by Mosely that were even then prized possessions of the collectors of Boston.

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

(Cont. on page 16)
Heywood

A Mysterious Stereo Artist

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

By Ronald D. Lowden, Jr.

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

The small amount of statistic facts which can be derived from his views is given herewith for what it may be worth; at best it is meager. He apparently never published his own work but rather sold or allowed it to be published by others. The first company so involved used labels stating, “Published by Hervey Friend & Co., Gloucester, Mass., U.S.” Oddly, from the very beginning Heywood’s name is more prominently displayed than the publisher’s, and it is believed here that this particular publisher never issued views by any other stereographer.

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

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

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

(Cont. on page 7)

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

Page Two
As announced in the last issue, the Ohio Camera Collectors Society will be hosting the N.S.A. at a Trade Fair and Show to be held on May 24, 25 and 26 at Columbus, Ohio. The theme of the show is “Stereo.” All N.S.A. members and their families are invited to attend and to participate in the activities. The show will be held at the Southern Hotel, located in downtown Columbus.

On Friday night, before the show officially opens, we invite members to attend a “Hospitality Hour” where you may have a chance to meet and get acquainted with other enthusiasts.

Saturday morning the Show will open at 9 A.M. with a Trade Fair of over 100 tables, and an exciting competitive exhibit of outstanding stereo items, from the collections of O.C.C.S. and N.S.A. members. Members are invited to obtain table space ($15) where they may display items for sale or trade. The competitive exhibit is open to all members of O.C.C.S. or N.S.A. It will include over 30 categories of stereo views, viewers and cameras. Ribbons and plaques will be awarded to the “Best” in each category, as voted by Saturday’s visitors. Saturday evening, at 7:00, there will be a banquet followed by programs and a guest speaker.

On Sunday at 2:00 P.M. the N.S.A. will have a business meeting with a panel discussion to review the objectives and plans for the Association. Sunday evening, at 7:30, an auction of outstanding photogaphica will be held. Members are asked to submit items for the auction and support the N.S.A. with donations or you may sell your items. The O.C.C.S.—N.S.A. will deduct 20% of the price realized and the balance will be paid to the consignor.

Monday, the show will officially close at 4 P.M. We hope you will plan to attend what is projected to be one of the largest photogaphica events of the year.

The Competition

Rules

1.) Only members of the O.C.C.S. or N.S.A. will be permitted to enter the competition. Only stereo items are eligible.

2.) Entries must be received by the Trade Fair Committee no later than Saturday, May 17. NO ENTRIES WILL BE ACCEPTED AFTER THAT DATE.

3.) Each entry must be submitted on an official entry form or an 8½ x 11 sheet of paper, either typed or printed with entrants name, address, zip, telephone number and indication of whether a member of O.C.C.S., N.S.A. or both.

4.) For members not attending the Trade Fair—Mail your entries by insured First Class or best appropriate way and include enough postage or funds for its return in the same manner. NOTE: Do not send your items with your entry form. Send items so they arrive during the week of May 19, prior to Saturday, May 24.

5.) Members planning to attend—Bring your items to Columbus and check-in with the Competition Director (John Waldsmith) at the Southern Hotel on Friday evening or before 9 A.M. Saturday morning, May 24. Please bring your items in early enough to allow us to put them on display.

6.) The Competition Committee will provide all display materials and means for the display. There will be an entry fee of $3 per category entered to cover the cost of the display materials, table space, awards and security. The fee must accompany the entry.

7.) All entries must clearly state the category of the entry or entries and give a full description of the items to be displayed. This will allow us to make better plans for properly showing the items. There is a maximum of three entries per member. Neither O.C.C.S. nor N.S.A. can take responsibility for damaged or stolen items but every precaution has been instituted to protect each members property. All items received by mail prior to the show will be stored in a safety deposit box of the Ohio National Bank of Columbus.

8.) Views—A member may enter no more than twelve (12) views per category. He may enter up to three (3) categories for a total of 36 views. A member may substitute an explanation card measuring no more than 5 x 7 inches for a view. Example: he may display 11 views and an explanation card. The views will be displayed on 20 x 30 inch white panels. (See rule 6.) Each view will be protected in an individual Kodak transparent sleeve (5 x 7). The sleeves will be attached to the board. Therefore, no fastening devices will damage or harm the views. They will be protected from handling or possible theft. Within each sleeve, with the view, will be a card stating the title of the view, the photographers name, and the date of issue.

9.) Viewers—All viewers will be grouped by general categories. A member may enter no more than three viewers in each category. With each viewer, submit a description card (5 x 7) giving specific information concerning manufacturer (if known), approximate date of issue and other details you feel are important.

10.) Cameras—The same rules as apply to viewers. A member may enter no more than three cameras per category.

11.) Views will be judged for each panel, and viewers and cameras will be judged individually, unless the member specifies he wants his viewers or cameras grouped as one item to be judged.

12.) All items will be judged by the visitors to the Show on Saturday, May 24. Some will not have knowledge of values or name recognition of stereo items, but many will. They will be asked to pick the BEST in each category of views and the BEST individual cameras and viewers by category. They will be asked to consider the visual appeal, the subject matter (Does it fit the category?) and the condition or state of restoration.

13.) Ribbons will be awarded in each category. Plaques will be awarded to the BEST panel of views over-all, BEST viewer over-all and BEST camera over-all. A BEST OF SHOW plaque will be awarded to the item or items receiving the most votes over-all.

Categories

Steroscopic Views

1.) Pioneer views (including glass), published prior to 1861.

2.) Views of a State or Region in the United States.

3.) Views of a (one) city or town in the United States.

4.) Views of Natural Wonders, such as Yellowstone Park or Caves.

5.) Views of Famous Personalities

6.) Disaster views

7.) Transportation, such as Railroads, wheeled vehicles, autos, etc.

8.) Ethnic, racial, or religious groups, such as Blacks, Mormons, Shakers. (American Indians and Comic views are excluded and each have their own category.)

9.) The West (Pre-1900). Views portraying the American Western pioneer.

10.) American Indians

11.) Occupational views

12.) Expositions and Fairs

13.) Tissues (A display will be provided so tissues will have back lighting.)

14.) Views by a particular photographer or publisher

15.) Photographic Subjects, such as photographers at work, interiors or exteriors of studios, wagons, etc.

16.) Military and War views (Includes Naval)

17.) Naval views (Non-military, such as whaling vessels, etc.)

(Cont. on page 10)
By Robert Skole

In a small laboratory located near Harajuko Station in Tokyo, in an area that is known for shops featuring the finest fashions from all over the world and some of the city’s most intriguing coffee shops, technicians are working on a 3-D projection system that provides stereo effect without glasses. The system uses a lenticular screen, with very fine lines engraved on it. In a demonstration, using a normal stereo projector, the developers showed that they had come a long way toward creating what will undoubtedly be one of the more exciting stereo moves in the future.

Behind the project is a company that is dedicated to stereo, the Itzuki Instrument Co. This firm manufactures stereo equipment sold under the trade name “Stitz”, which right now is not being handled by any American importer.

However, the company, whose president is stereo enthusiast Michio Kawazoe, manufactures a unique stereo adapter that can be used on any modern single-lens reflex or other 35 mm camera, with standard or telephoto lens. What’s unique about this adaptor is that you can use the very same unit on any standard slide projector to project 3-D views onto an ordinary screen. The adapter fits any camera lens focal length from 55 mm to 300 mm.

The adaptor is fitted onto the camera using an adaptor ring that fits the individual camera. A special stand is used to hold the adaptor to the ordinary projector (When viewing projected pictures, you must wear polarizing eyeglasses.) The adaptor is simple to use—and with a little practice, excellent 3-D pictures can be taken. Of special interest is that you use your ordinary 35 mm camera, that you are accustomed to. The adaptor can be adjusted for distance (to subject) up to infinity, as well as adjusted to telephoto lenses. A diaphragm adjustment ring allows the two images to be “separated” properly.

The company also manufactures small plastic viewers for viewing stereo prints (which are the “standard” 9 x 13 mm size for 35 mm prints that are machine made), as well as projection screens, and a long line of standard camera equipment.

The stereo adaptor, with carrying case and adaptor ring to fit your own camera, retails in Tokyo for about $90.

For details, write to Mr. Kawazoe, president, Itzuki Instrument Co., 20-3, 1-chome, Jingumae, shibuya-ku, Tokyo 150, Japan.

Blair Hawkeye stereo camera. Lenses are Bausch & Lomb Rapid Rectilinear. Shutter speeds are 1-2-5-25-50-100-b-T. This camera uses #118 film. (Lester E. Colvin Collection.)
The Story of the Amateur Exchange Club

An Old Photographic Club

(Excerpts from "The Story of the Amateur Exchange Club"

By Coleman Sellers

In 1863 the members of the club were advised to pay no attention to the advertisement of a new process in printing sold for three dollars, by a leading photographer in New York. They were told that the information offered for the sum named was nothing more or less than the fuming process, as it is still called. The submitting the silvered albumen paper before printing to the fumes of ammonia in a box adapted to the purpose, and termed the fuming-box, which at that time had been in use nearly two years by the club. It may be that the process was independently proposed by several persons, among whom Mr. Henry T. Anthony was certainly one; and it is claimed that he was the one who had given the process to the advertiser in that case. In Volume V of the "American Journal of Photography" for 1862, much information can be had as to the discovery of this process, and on page 42 one member of the club says: "Mr. Anthony, amongst numerous valuable hints which has freely and generously been given to me, states that some years ago he had submitted a dry plate to the action of ammonia, and obtained with it a good negative with very short exposure." It is interesting now in looking over the dispute as to priority to find such difference of opinions as to the utility of fuming the silvered albumen paper, while the fuming of plates has been forgotten. Prof. Chas. F. Himes very aptly hits the condition of the art in the early part of the sixties. Those were the heroic days of photography. Most processes were in the experimental stage; very little material was in the market ready prepared; everything in the way of apparatus crude and imperfect. We worked for what we got, and worked harder testing and perfecting processes than for pictures. We can scarcely realize today the gantlet of possible failures that a perfect negative had to run then. How the nitrate bath—blameless enough in the laboratory, but a very uncertain factor in the field—was made the scapegoat for failures of great diversity. He regards the wet process as still the best introduction to practical photography, and requires all his students to practice with it first. Some student put on his history of his practice in the laboratory the motto, "It looks easy, try it."

Professor Himes, now for a long time connected with Dickinson College, Carlisle, may be considered as one who has from his early connection with Anthony's club, carried his enthusiastic interest in photography down to the present time and been more than an amateur photographer. He went to Troy as tutor but was soon elected professor of mathematics; he was, however, quite an enthusiastic, and for the times, successful amateur before he went to Troy, before the formation of the club. An attempt had been made by Joseph M. Wilson, now President of the Franklin Institute, and Professor Himes, to found the Pennsylvania Photographic Society, but they did not know any other amateurs, so it failed for want of members enough to fill the offices they had provided for in the constitution. Whilst at Troy he published a method for the "Preservation of the Alkaline Gold Toning-bath," a very simple matter now, but then, especially to an amateur, the apparent waste of gold seemed an item. Davanne & Girard translated it almost entirely into their "Researches on Photographic Printing," accompanied by a footnote giving Regnault's indorsement and additions. In a paper on the "Convergence of the Optic Axes in Binocular Vision," he called attention especially to the possibility of binocular combination with divergence of the axes. In 1864-65, whilst working in the laboratory, and attending lectures on chemistry and physics at the University at Giessen, Germany, was a frequent contributor to the British Journal of Photography and Photographic Achievements, and published a method for the "Preparation of Dry-plates in Daylight, and Field Photography Without a Silver Bath." The latter promised well, but the successful emulsification of bromide of silver and collodion about the same time superseded it. Upon the assumption of the chair of chemistry in Dickinson College in 1865, a laboratory course was made elective with Latin and Greek in the last two years, a great innovation at the time in a college course, and practical photography was made a part of the course. In 1868 he wrote "Leaf-prints; or, Glimpses at Photography," an excellent book-of-hand of silver-printing, with additional historical and educational matter and processes, a large edition of which was soon sold, and which has long since been out of print.

Disasters

Compiled by Rick Russack

PART V

NORTH CAROLINA

New Bern, August 31, 1866, Boiler Explosion, Geo. W. Nason (3).

OHIO

Bedford, 1896, Bridge disaster, Alfred S. Campbell.

Caddiz, No date, Train wreck, A. Warfel.


Cleveland, 1871, Rolling Mill fire (?), Thos. T. Sweeney.

Cleveland, Jan. 31, 1874, Fire in the Worthington Bk., Thos. T. Sweeney.

Elyria, Mar. 15, 1873, Fire (?) in the Ely Bk., W.E. Potter, publ. by Potter & Son.

Fremont, 1870s, Tornado (?), R. Grobe.

PENNSYLVANIA


Manayunk, early or mid 1870s, Schuylkill River ice jam, Unknown Photographer.

Milton, May 14, 1880, Fire (?), Rippel Bros. (Ripple Bros.)


Olean, 1883, Oil Tank Fire, J. West.

Philadelphia, Feb. 10, 1860, Gas Works Explosion, Coleman Sellers (?).

Philadelphia, Mar. 4-5, 1872, Fire (Jayne's Building), Brooks, R. Newell.

Pithole, 1866, Oil Fire (Burning of the Flats), John A. Mather.

Pottsville, June 20, 1873, Fire, A.M. Allen.


Titusville, 1892, Oil Fire (Oil Creek Disaster), Geo. Barker.

Retrospect

"We note with regret the death of George Swan Nottage, The Lord Mayor of London, who passed away on April 11, at the age of 62. Nottage was the founder of the well known London Stereoscopic Company."

The response to the N.S.A. photcopy reprints of early stereo catalogs has been tremendous. With this issue, we offer five new catalogs plus list all catalogs which have been offered. All past catalogs are still available but supplies are limited. Please include enough for postage and handling. Make all checks payable to National Stereoscopic Association and send your orders to 475 Chauncy St., Mansfield, Mass. 02048.

S.R. Stoddard, Glens Falls, N.Y., 1877—An interesting 15 page catalog by this well known New York State photographer. The list only includes “the principal views” in areas such as: the Adirondack Mountains, Ausable Chasm, Clinton Pason, Fort Ticonderoga, and other New York State scenery. Price is $2.50 plus 50¢ postage and handling.

Brady & Co., June 1864—A most important catalog of Civil War stereo views and photographs. The listing includes “Lt. Grant’s Late Campaign” and starts at No. 8891. The highest number in the catalog is 11,042. Not all numbers in between are accounted for but the 6 page catalog is an excellent listing of views published under Brady’s own label. Price is $2.50 plus 50¢ postage and handling.

Alexander Gardner, Washington, D.C., Sept. 1863—A 28 page catalog which is a must for those interested in the Civil War period. The value of this catalog lies in the fact that each and every negative is credited to the photographer who took the picture. It includes names such as Barnard, O’Sullivan, Gardner, Wood, and Gibson. This is a not a complete listing of the “Photographic Incidents of the War” but the numbers do run into the high 600s. Price is $3.00 plus 50¢ postage and handling.

C.W. Woodward, Rochester, N.Y., June 1876—This is an interesting 40 page catalog by a major publisher of the period. It lists views of Rochester, New York State, New York City, New England, a large listing of Pennsylvania, including the Oils Regions, Western subjects and some foreign. The catalog also includes a very useful reference item: a listing of the total number of views issued in 48 different categories prior to June 1876, along with prices per dozen of the different categories. Price is $3.50 plus 50¢ postage and handling.

H.C. White, Bennington, VT. 1907—This is a 116 page catalog plus a 16 page supplement. It is a superb reference item and checklist for collectors of H.C. White views or curved mount views in general. The scope of the subject matter covered is very broad, including dozens of foreign countries plus thousands of American subjects. The catalog lists the views in each set and describes each view. It also includes “sales pitches” for each set. In addition this important catalog includes a numerical index through view No. 16,953. Price is $4.50 plus 50¢ postage and handling.

Still Available

Langenheim Brothers, Philadelphia, 1861—Available again, this 36 page catalog of the pioneer American firm of stereo producers. Price is $2.50 plus 50¢ postage and handling.

London Stereoscopic Company, 1860—53 page catalog issued by the firms New York office. Price is $3.00 plus 50¢ postage and handling.

E. & H.T. Anthony, New York, c.1867—This 104 page catalog is one of the most important in the field. Price is $4.00 plus 50¢ postage and handling.

The Government Survey views of W.H. Jackson—This 81 page catalog was issued in 1875 by the Government Printing Office which lists William H. Jackson’s photographs taken while he was employed on the Government Surveys. Price is $4.50 plus 50¢ postage and handling.

Kilburn Brothers: Undated—A very early 8 page catalog which should be useful to those interested in early stereographs. Price is $2.00 plus 20¢ postage and handling.

Thomas Houseworth, c. 1869—A 93 page catalog including lists of the Central Pacific R.R., hydraulic mining, placer mining, San Francisco, Stockton, Sacramento, Nevada and many other views. Price is $3.50 plus 50¢ postage and handling.

Please note: If ordering more than three catalogs, include $1.50 postage and we will mail the book rate.

Q AND A

“Does anyone have any idea how many magazines or newspapers printed stereo views on a regular basis? Has anyone seen a magazine with the views intact? Also, how common are the viewers that fold up into their own box?” John E. Carson, Bellevue, Wash.

“Can any member provide information about views marked ‘The American Colony, Jerusalem, Palestine.’ I have a series of 47 views. The photography is beautiful and I really think they must at least compare with those by Frith in his well known Holy Land series.” Harriet Hayes, Sheridan, Ore.

CORRECTION

We are still receiving comments on the N.S.A. membership directory. Apparently some members did not receive one and we ask them to please let us know. Please take note of the following corrections and additions:

L.M. Rochette’s collecting interests are of Brockton, (North Bridgewater), Mass. photographers, and stereographs, and marine views, specifically waterfront and riverside views and sailing, side and stern wheeler vessels. Valentin Buttiognel’s new address is 9893 West Mocasen Trail, Wexford, Pa. 15090. George R. Rinhart’s new address is Goodhouse Rd., Litchfield, Connecticut 06759.

COMING

—Neal DuBrey’s article on the South African (Boer) War.
—T.K. Treadwell’s article on stereo blind-stamps.
—Gordon Hoffman begins a series on Famous Personalities.
—William C. Darrah’s article on Foreign views.
—Matt Isenberg begins a series on stereo cameras.
—Allen Weiner’s article on Photographers at Work.

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Heywood

(Cont. from page 2)

double address of the Friend firm. (See Editor's note which refers to the corner ornaments.) It is tempting to speculate concerning this second address, since, as will be shortly seen, the third label-group retains the second address but the Friend name no longer appears. Did Heywood's first publisher really open a second shop in Boston, or was Heywood's over-successor, Rowell, actually publishing them simultaneously for a time?

Whichever, the third group's labels read, "Published by Frank Rowell/335 Washington St., Boston, Mass., U.S.A.;" and Hervey Friend's name is nevermore to be seen. Similar to Friend, it appears Rowell never published the work of any stereophotographer other than Heywood himself.

Numbers appearing for the first time are few in this group, running only from at least 334 up to at least 400 and perhaps all the way to 410, and only one new series seems to have been introduced throughout those numbers, namely, "Winter Views of Niagara," numbers 334 to 400. Many previous numbers, presumably all the way back to 1 were reissued. The mounts have yellow or green fronts, with yellow, green, or white backs; the labels, again, are printed on various single-color papers. Recognition is by the Rowell name, the 335 address, and the same corner ornament as on the first and second groups.

The fourth group reads, "Published by Frank Rowell/335 Washington St., Bos- ton, Mass., U.S.A.;" with numbers from at least 411 up to at least 519 and perhaps all the way to 520 being new; series introduced include, another "Views of Boston and Vicinity," number 411; "White River Scenery," numbers 427 to 432: "Lake Winnipiseag (sic) Scenery," number 453; and another "White Mountain Scenery," numbers 457 to 519. Reissues number back to at least number 197. Mounts have yellow, ivory, or green fronts, with yellow, green, orange, or white backs; labels are the usual various colors. One mongrel card form appears in this group in your author's collection (on number 374 only); the obverse has a copyright designation printed vertically on the left edge, but unfortunately the copyright line merely says merely, "the District Court of the District of Massachusetts." Certainly other lines in this tiny printing appeared above that line originally, but on this card they do not owing to the cardstock being machine cut just above the one readable line, rather than being banded and worn above it. Recognition is by the all-capitalized first line containing the publisher's name, the 335 address, and a new ornament in the rear label corners.

The fifth label-group reads, "PUBLISHED BY FRANK ROWELL, 25 Winter St., Boston, Mass., U.S.," with new numbers from at least 521 up to at least 560 and perhaps all the way to 582, and with new series including, another "Views of Boston and Vicinity," number 521; "Miscellaneous" (depicting coral and statuary), numbers 427 to 456; a differently and specially labeled view depicting "Freedman's National Monument" (a model of a large, almost cemetery-type mausoleum in the shape of a roundish building) which is designated vertically on the left edge of the obverse as "Entered according to Act of Congress, in the year 1866, by Harriet G. Hosmer, in the Clerk's Office of the District Court of the District of Massa- chusetts.", number 560. Reissues run back apparently all the way to number 1. Mounts run yellow, green, orange, or ivory on the front, with purple, yellow, green or white on back; labels are the usual rainbow variety of choices. Recognition is via the all-capitalized top line, the new Winter Street address, and the ornament of the fourth group here repeated throughout.

The last important label-group, the sixth, reads, "Published by Frank Rowell/No. 25 Winter Street, Boston, Mass., U.S.A.," with numbers from at least 583 up to at least 754, and with new series including "New York State Scenery" (invariably with "Spence Spencer, Ithaca, N.Y.U./Agent for the State of New York" acknowledged at the bottom of the rear label), numbers 583 to 631; another entitled "New York State Scenery./Freer's Glen, Watkins, Schuyler Co.," which runs in at least four "Sections" or small groups of cards of the same area (very similar to the "Sections" issued by stereographer G. F. Gates, also scenes of Freer's Glen (renamed Wat-kins Glen shortly thereafter), in 1865.), the third Section being a few scenes of Glen Cathedral (number 648) and the Fourth Section being a few more of the Glen of the Pools (number 653); another "New York State Scenery," number 659; another "Views of Boston and Vicinity," numbers 693 to 697; and finally, "Mount Desert Scenery,," numbers 705 to 754. Reissues seem scarce, but do go back all the way into the numbers contained within the original first Heywood label-group. Mounts are found with only yellow or green fronts, but with yellow, orange, green, white, or pinkish orange backs; labels are most commonly flat, but also appears an occasional white or bluish green. Recognition is by the upper and lower case publisher's name, the 25 Winter Street address, and a wholly new corner ornament.

While about half of the fifthgroup seems to be on square-cornered flat mounts and half on rounded-corner flats, the sixth seems to be predominantly rounded flats, hence it is presumed the last of these Heywood views must have been issued during the transitional period between 1868 and early 1869 when rounded cardstock corvers were first generally introduced in the U.S. It is also worth noting that about twenty five percent of the prints in your author's fifth group have round-cut print corners, and about twenty five percent of the sixth have the same thing. None of the first through fourth groups have anything but all four corners square-cut. Such print cutting, of course, is not generally dateable, since only the habits of a particular stereo view-card publisher over the years rather than any general trend or national stereo industry changeover.

The Rowell-published negatives apparently were sold or licensed very soon thereafter to one of the several companies in stereo history bearing the name "American Stereoscopic Co.", specifically which is uncertain. This company indulged in some re-numbering of the old Heywood/Rowell numbered scenes, but they are reissues nonetheless. Among them are a "Winter Views of Niagara./First Series.", newly numbered as 500 to 553 but corresponding exactly with the old Rowell numbers and sequence of titles running from 334 to 367. There is also a "Winter Views of Niagara./Second Series," newly numbered 534 to 566, corresponding exactly with the old 368 to 400 Rowell numbers, titles, and sequence. Additionally, titles from the Rowell "Mount Desert Scenery" series were reissued as numbers 1800 to 1849, again corresponding exactly with the old 705 to 754 numbers in all respects.

The American Stereoscopic Co. covered almost the entire rear of their mounts with blue pasted labels, listing each number and title in the whole specific series and with the pertinent title of the scene on the obverse underlined by hand in red pencil. Heywood may or may not be acknowl- edged as the photographer on these labels; if not, American Stereoscopic Co. isn't noted either. When their two names do appear, they occur side by side in very tiny print on the very last line at the bottom of the long title list.

Repeat: information regarding Heywood's life is meager, indeed, if derived without further opportunity for research from only a modest collection of his views. Therefore, your author

(Cont. on page 10)
CLASSIFIEDS

As part of their membership dues, all members receive 100 words of FREE classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 12¢ per word. Please include payments with ads. Display ad rate is $25 a page, “Camera Ready” (to be reproduced exactly as submitted.) Other size ad rates sent upon request. Deadline for Classified ads is three weeks prior to publication date. Notice of display ads must be received three weeks before publication date, but the actual ad copy can be received up to two weeks before publication date.

FOR SALE


PRECISION STEREOSCOPIC VIEWER. Originally made for the military for stereo inspection of 70 mm transparencies. Contains illuminated stage, three different magnifications, precision optics, interocular and vergence controls. Very good condition. 45 lbs. $150, or best offer. Standish D. Lawder, Associate Professor, Dept. of the Hist. of Art, Yale Univ., 56 High St., New Haven, Conn. 06520. (203) 436-8853.

NUDES. 35 mm color stereo of the 1950s. These are the best of thousands checked. Only $12.50 for 10 different, postpaid. Total quantity available 110. F. Lightfoot, 11 Court Drive, Huntington Sta., N.Y. 11746.

INQUIRIES INVITED on sale of my personal collections of Maine, Vermont, New Hampshire, Massachusetts and Rhode Island stereos. Possibly never-to-be-repeated chance to acquire outstanding views in far above average condition. F. Lightfoot, 11 Court Drive, Huntington Sta., N.Y. 11746.

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


WILL TRADE fine, c. 1875 mass-produced views of N.Y.C., 1:1, for “Skeleton (Phantom, Dissected) Leaves,” any date. Please describe. Xerox if by Soule or unidentified. Ron Lowden, 314 Chestnut, Narberth, Pa. 19072.

WANTED


WANTED: Round lenses for stereo viewers (Buy outright or trade for square lenses) and stereo viewer for 35 mm transparent mounts. William F. Swegley, 5103 Hamilton, Omaha, Neb. 68132.

WANTED: Stereo views of the San Francisco Earthquake (sets especially), Indians, trains, Western views and any humorous or sentimental sets. Also interested in an inexpensive but usable stereo camera. Please send description, condition and price to Russell Nelson, 635 Gerona Rd., Stanford, Ca. 94305.

BOOKS, BIBLIOGRAPHIES, Literature on stereoscopic photography. J.P.H. Webber, 1034 Cromwell Dr., Ottawa, Ont., K1V 6K5, Can.

WANTED: Table or floor model stereoscope. Carl E. Mautz, 609 Pacific Building, Portland, Oregon 97204.

WANTED----Polyorama Panoptique slides depicting prominent landmarks (Large size) Top prices paid. Describe scene and condition. Write: M. Schnebel, 622 S. Allison St., Greenscastle, Pa. 17225.


WANT VIEWS of John Rogers sculpture and Civil War scenes, F. Roshon, 378 Buchert Road, Pottstown, Pa. 19464.

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

REWARD!! Wanted, Alive (In Stereo). Close-up or medium distant shots of Presidents Benjamin Harrison and Chester Arthur. Write or call collect (week-ends) Ed Burchard, 2734 Ridge Ave., Evanston, Ill. 60201, 312-475-0973.

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.

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.

Standard Terms

VIEWS

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

CAMERAS

“New” — Equipment as shipped from the manufacturer. “Mint” — 100 per cent original finish, everything perfect, in new condition in every respect. “Excellent” — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable wearing of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. “Very good” — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. “Good” — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. “Fair” — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
WANTED: Pre-1880 stereo view of Moon; 13 x 18 cm plates containing 24 stereograms (For Educa viewer); 8 x 17 cm glass slides and tray for Taxiphot, P. Schultz, P.O Box 1262, Cupertino, Ca. 95014.

STEREO VIEWS of the West, American Indians, any part of the state of Arizona. Write first listing views, condition and price, Hollis Plaster, Jr., 513 Mulberry Ave., Fayetteville, Tenn. 37334.

WANTED: Views of Haverhill, Mass. by any photographer; also Rogers Groups stereos. Send list stating photographers, condition and price, or items you will trade for above. Ray A. Walker, Box 203, No. Conway, N.H. 03860.


PLEASE HELP BOOK by forwarding pertinent information and copy photographs for credited publication in a new history of Canadian photography including chapters on Canadian stereographs from 1850s to W.W.I. Mrs. E. McCann, 4120 Dewdney, Regina, Sask., Canada S4T1A3.

PAYING HIGHEST PRICES for Canadian stereographs in collections or singly, particularly interested in genre and Western Canadian images. Mrs. E. McCann, 4120 Dewdney, Regina, Sask., Canada S4T1A3.

BUY OR TRADE—Want views of Wisconsin, Switzerland, WWII. Furnish description, condition and price or trade requests. R.M. Spielman, 1335 25th Ave., Monroe, Wis. 53566.


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


PRINTED MATERIAL such as stereo views, postcards, sheet music, books, advertising, magazines, etc. featuring "Negro" subjects. From any era, in any quantity. Richard Horlick, P.O. Box 34633, Los Angeles, Cal. 90034.

A. F. Isler, Photographer of mining views from Michigan's upper peninsula—wish to purchase or trade for. Also interested in American Indians, Michigan and railroad subject material. Leonard Walle, 521 Adams, Plymouth, Mich. 48170.

WANTED TO BUY or trade for: Hurst's Stereoscopic Studies of Natural History. Especially want Hurst's view of Passenger Pigeon. John David Laird, 2024 California Ave., Fort Wayne, Ind. 46805.

AUCTION

Sunday evening, during the May Show, we plan to conduct an auction at the Southern Hotel. The auction will, we hope, offer some outstanding photographica for all collectors and will include many stereo views, view- ers and cameras. Members with material they would like to sell are invited to consign lots to the auction. The O.C.C.S.—N.S.A. will deduct a commission of 20% of the price realized and the balance will be forwarded to the consigner.

Sellers must agree to unreserved bids unless the value of the lot is over $10.00, in which case the seller may stipulate a minimum acceptable bid. This should encourage an active auction of quality items while still protecting consignors of valuable items.

Members are also invited to donate items to the auction sale, with the full price realized being specified to go to the O.C.C.S., the N.S.A. or both. As we are now a fully certified tax exempt organization, any donation of material you make is fully deductible for the full selling price. Adequate receipts will be provided to those requesting them. This is a simple way to really help the N.S.A. prosper. The size of our newsletter, "Stereo World," is directly tied to the size of our available funds. Members wishing to donate or consign items should contact the Auction Director, Rick Rus-suck, 475 Chauney St., Mansfield, Mass. 02048.

member comment

"Regarding Earl Moore's article on the Cardiff Giant (Jan.-Feb.): one minor correction - the Giant is today located at the New York State Historical Association's Farmers Museum in Cooperstown, N.Y., not Cardiff, N.Y.

"As an additional point of interest I might mention that the New York State Historical Association has on file at its Cooperstown Graduate Programs an entire Masters Thesis on the subject of early stereo views of Cooperstown, N.Y. by local photographers. The thesis was written by Miss June Stafford (now Mrs. June Stafford Sampson) and is quite detailed." William A. Frassanito, Garden City Park, N.Y.

"Reference is made to Gordon Hoffman's splendid article on "Railroading in 3-D" in the Jan.-Feb. issue of 'Stereo World.' I was especially interested in the photos.

"Merely as a point of information and not to criticize your photos—photo No. 11 is not in the Royal Gorge although it is so labeled. This is a classic example of plagiarism and mis-naming by many of the photographers. The original picture was taken by Alex Martin and it is Engine No. 107, Union Pacific, Denver and Gulf R.R., on the Big Fill which was part of the old Georgetown loop." Francis B. Rizzi, Lakewood, Colo.

"I would be forever grateful to fellow members holding buff mount Keystones if they would share the following information with me: Stock number, Subject (full title unnecessary), copyright date if given, and a simplified issue number based on branches as follows— (1) Meadville, (2) Meadville, Chicago, Kansas City, (3) Meadville, St. Louis, (4) The confusion of 1904." Robert Wright, Ashland, Oregon.

Announcement

Three N.S.A. members received awards at the Sixth Annual Fall Exhibit and Trade Fair of the Western Photographic Collectors Association, on Nov. 23 and 24.

George Kirkman won the award for Post 1910 cameras of a type with his fine display of Verascope cameras. Barbara and Pete Schultz received the Best Exhibit prize for their excellent presentation of early panoramic cameras and images made with them.

This was the largest W.P.C.A. show to date with 71 trade tables on both days manned by people from seven states.
"Two Points Of View: The History of the Parlor Stereoscope", by the late Harold Jenkins, was written in 1957 and has long been out of print. It has just been re-published, in paperback, by the Warman Publishing Co.

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

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

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

Stereo Views: A History of Stereographs in America and Their Collection, the "book" on stereo collecting by William Culp Darrah. 255 pages, 46 illustrations, alphabetical and geographical checklists of photographers and publishers. The number one reference for our members. We are offering it to members at $6.95 (Postpaid)

The Unknowns

By John Waldsmith

In response to many requests from members, we begin a new series, "The Unknowns." After a short time most stereo view collectors find they have accumulated a number of interesting but totally unidentifiable views. To help in the identification of such views, please give as much detail as possible, especially where it was originally purchased.

To begin the series, I have selected one of my favorite views. I purchased this view in a very dusty "antique" shop in Western Ohio, not far from Oxford, north of Cincinnati. It appears to be a professional quality view but is on a rather cheap quality red mount, typical of the types sold in the mid 1870s. The man standing in front of the balloon, with the stovepipe hat, resembles the famous balloonist Thaddeus Lowe, who travelled about the U.S. demonstrating his balloons and lecturing on the subject. The location appears to be a fairgrounds. Other than that, it is a total unknown.

I would like to hear from other members with unknowns and hopefully we can find other N.S.A. members who may be able to identify them.

Columbus

(cont. from page 3)

18.) Foreign, other than Canada.
19.) Views of Canada
20.) Comics and Sentimentals
21.) Surveys and Expeditions
22.) Open Category. For those views which do not fall within the above categories.

Stereoscopic Viewers
23.) Pioneer (Pre-1861)
24.) Table models
25.) Hand Held
26.) Floor Models
27.) Open—For viewers which are unusual or do not fall into the above categories.

Stereoscopic Cameras
28.) Pioneer (Pre-1861)
29.) Cameras manufactured from 1861 to 1900
30.) Cameras manufactured from 1900 to the present
31.) Open—For cameras which are unusual and are hard to fit into the above categories.

Members having questions concerning the Competition, please contact John Waldsmith, 1345 Tiverton Sq., N., Columbus, Ohio 43229. Tele. 614-885-9057.

Heywood

(cont. from page 7)

would greatly appreciate any information or clues the NSA readership might be kind enough to provide him. Similarly, any information adding or contrary to that written above regarding this wizard's stereoscopic views also would be gratefully received. Please write Ronald D. Lowden, Jr., 314 Chestnut Avenue, Narberth, Pennsylvania, 19072.
STEREO-MANIA

Gordon D. Hoffman
Stereo Collector Extraordinaire
Box 324
Green Lake, WI 54941
Tel: 414-294-6458

STEREO MAIL AUCTION

1. Usual auction terms apply.
2. Numbers in () are estimates.
3. Successful bidders will be notified by mail, postage & ins. extra.
4. CLOSING DATE IS MARCH 27, 1975.

1. RAILROAD. Close-up of Pres. McKinley's locomotive used to draw his train at Oakley, C., by O & U. Sm. piece of emission missing, other wise EX. (5)

2. Elioturn #5612 Train in the canyon of the Rio de las Animas, D. & R.G. W.R. (5)

3. Jackson 9000 mile trip d a group of men leveling the tracks and railroad beds. Jackson's name is not on card. (5)

4. Miss. Russell, H., address: 217th Oth stage station at Kaho, Van horn's, and words in front of stage station, V.G. Some rubbing at corners. (5)

5. Nice close-up of a locomotive by American Scenery. Print is light and worn washed out, other wise V.G. (5)


7. T.P. Ryan #60 that from Cabinet Landing, Train in background running across a view. Top 2 corners have been trimmed. V.G. (3)

8. Cent. Photo. Co. #307, mural hall, with train in foreground. Used to pass passengers around cenetral grounds. G. (3)

9. Horse Drawn Street Car. Portland, Me. Spring st. from high st. Med. close horse ears. (3)

10. City Hall interior, M., by J.J. Penney, horse car in foreground, close horse ears. (5)

11. World's Fair Big. Denver, Co. Four views, all scenic. (5)


13. 1877 High Semi-Permanent cards, by Nash & Co. 2 view. One shows Hall of the Arts, with some of L. B. Young's things on display. One shows a line of hand girls & people selling goods from them. G. - V.G. (5)

14. Care of the Minds by W.H. Jackson. 5 views. #344 The Boy Christian. (7)


16. One orange mount, #18 Washington Spring, at Entrance Spring. #9056 General view of Old Suspension Bridge at Niagara Falls. Ex. (5)

17. Three scenic railroad views by J.J. Savage. Teve's slide, View in the Falls, and Fallside from above. G. - V.G. (5)

18. Colorado scenic views by four different photographer. G. - V.G. (5)

19. Western Exposition Dept. of the Interior. V.G. Jackson photographer. 3 views from beneath roof, fowl along bottom part of card. #937 Hot Spring Bath, Lower Fine Hole. No. bear in upper right photo, done while mounting. G. - V.G. (5)

20. Same as above, 3 views. #42 Hot Spring Bath & Center of the Castle. Upper Basin. Thrift view does not have #0 or title, but shows a small person. G. - V.G. (5)

21. Same as above, but published by I.S.P. Anthony. #11 Old Faithful in Yellowstone, 79 bridge Canyon, near Ft. Ellis, H.T. & Lower Falls of the Yellowstone & Grand Canyon of the Yellowstone. G. - V.G. (5)

22. Survey of the Colorado River, by Powell & Thompson. Miller & School photographers. #71 Mouth of Bishop's Creek, 115 Fantastic Pools, 116 Shoshone Falls, W. & C. (5)

23. Same as above, 3 views. #6 Upper Panamint, 172 Mirror Lake Pocket, 194 Granite Buttes. G. - V.G. (5)

24. Reproduction. Philadelphia 1876. 3 views. Two are panoramas, the other shows the main building. Publisher unknown. G. - V.G. (5)


27. Famous People. Charles Dickens by Gurney, although Gurneys name is not on the card. G. - V.G. (5)

28. Miss. Lulu Prior, by Gurney, V.G. (5)

29. Rose Haussey, by Gurney. G. (3)

30. Miss. Wilcox, by Gurney. G. (5)


34. Nice close-up of Pres. McKinley at his desk. By IBU. G. - V.G. (5)

35. Gurney's Colored & pricked, 3 views. One of the Belle de la Bibliothecue, Vaucouss. The other view seems to be some kind of theater, location unknown. 50 years. Ex. (5)

36. Lightly colored and pricked. 3 views. Overview and Telegraph, showing the Bastion de Tunisiere, the other shows troops and cavalry on a parade ground. Location unknown. 30 years. V.G. (5)

37. Two views by London Co. with their blind stamp in the margin. Colored and pricked, but only done as in the photo's at the low contrast. Titles are "Shanty Bird", and "View in Paris". G. - V.G. (5)


39. San Francisco E.A.F. by H.C. White Co. #9701, 9711, 9740. V.G. (5)

40. Johnstonstown, 5 views. Two by Webster & Ilbey, 2 by G. Barker, 1 by IIBurn Bros. Corners have been trimmed on the first 5 views. G. - V.G. (5)


42. Balloon. Street Car, 3rd Battery and Balloon Corps, S. by IBU. V.G. (5)

43. Same as above, balloon watching ahead for the Boers. W. G. (5)

44. West Point. By G. Barker, Group of cadets making a large cannon. #1070 overlooking the Hudson River towards Crown Point. V.G. (5)

45. West Point. Two orange mounts, #42 Washington Spring, at Entrance Spring. #9056 General view of Old Suspension Bridge at Niagara Falls. Ex. (5)

46. Same as above, 2 views, #1173 The Sound Steamer "Bristol". V.G. (5)

47. Six orange mounts of Washington D.C. #11085 Varible Sheet, Treasury Dept., Navy Dept., #1090 Bronze Door of the Senate, #1174 Four and one half St., #1165 View from the Treasury, #1106 V.O. Observatory. V.G. (5)


49. Crystal Palace. Four early views, 3 interior, 1 exterior. G. - V.G. (5)


52. Dead on Horse Back. Print is washed out and seems to be a copy print. No publisher or photographer listed, but could be by Houver. G. (5)


54. San Francisco. 4 views. By Lina Anger, 1915, Three street scenes, one of a ship in the Harbor, view of corner rising on one. G. - V.G. (5)

55. Jackson. 3 views by Lina Anger, About 1915. "Views show points of interest and highlights of a trip to Alaska, from "nestle", Wash. also shows town, forts and sites in Alaska, as well as interesting men and harbor shots. G. - V.G. (5)

56. St. Paul, Minn. 4 views, large cabinet size. 2 views over looking the city & river. V.G. (5)

57. Grand Central Station, N.Y. 2 exterior views, 1 interior. G. - V.G. (5)

CLOSING DATE IS MARCH 27, 1975.
All items subject to prior sale. Phone orders accepted and items held for seven days pending receipt of payment. Items not as described can be returned for full refund. Prices include postage and insurance.

1) "Catalog of Stereoscopic Views" - Kilburn Bros., c.1875 - lists views thru #2085 - 3½x5¼" - original catalog in very good condition $50.00

2) Viewer - "Baby Becker's" - standard table top model with patent dates thru 1857 - mfg. by Jas Lee, N.Y. - exterior refinshed and in very good condition - belts required 105.00

3) Viewer - Brewster style - probably pre-1860 - bird's eye maple - good condition except for corner chip on mirror door 55.00

4) Viewer - Brewster style, except folds up into very small box - French - unnoticeable interior chip - made of mahogany - vg 75.00

5) Stereo tintype - exterior view of private home, probably Brookfield, Mass. - view dark - uncased - good condition 17.50

6) "Hurst's Stereoscopic Studies of Natural History" - 1870 - series of views of stuffed animals posed as if in the wild - group of 27 in generally good condition except as noted - #1, 2, 4, 5, 6, 8, 9, 10, 11, 12, 17, 13, 15, 18, 19, 20, 21, 22, 23, 24, 27, 32, 35, 36 (crossed), 38 (one corner slightly trimmed), 54, 57 (14½x38) 55.00

7) Francis Frith - "Views in the Holy Land" - square corner unglazed gray mounts - generally/vg - #000, 409, 419, 421, 434, 439(441) same series but square corner buff mounts, glazed stock - good/vg - #355, 377, 400, 401, 407, 408, 412, 413, 414, 430, 435, 436(438), 441(442), 441(443), 441(444), 441(445), 452, 453, 454, 455

"Views in Egypt" - square corner buff mounts, glazed stock - good/vg - #450, 461, 468, 471, 472, 473, 474, 475, 476, 477, 478, 480, 481, 482, 483, 484, 485, 486

"Views in the Holy Land" - square corner buff mount, glazed stock - good/vg #514, 515, 521 numbers are those in negative - those in parentheses are the numbers on the reverse when they differ from negative - individually priced at 4.25

8) Hoosac Tunnel - group 12 views by different photographers - show tunnel under construction, workmen - all good/vg 30.00

9) WM Griswold - "Griswold Compositions" - group of seven human cards from several series - one duplicate - one of the rare uncommon human series - good/vg - several tinted 31.00

10) Oil Regions of Penna. - 14 views all of which show derricks, storage tanks, or some part of the industry - later issue cards - mostly by Woodward, Union View Co., American Scenery - generally good condition 55.00

11) Maple Sugaring - 6 views by various photographers, Inc. Anthony, Kilburn - show collection of sap, boiling down, etc. - good/vg 25.00

12) Civil War - Anthony View - #326 Lion, Gen Grant and his favorite horse - Lexington, Taken at Cold Harbor, Va, June 4, 1864 - Square corner yellow mount - condition good - minor fading - negative by Brady & Co. 37.50

13) Civil War - two views showing our batteries in Charleston, SC - one from outside showing our Educación, other Interior of "Congress Hall" showing guns open and condition - 11½x15½ - condition - good 50.00

14) Shaker Village, Canterbury, NH - interior of dining hall by Kimball, Concord, NH - print slightly pale, otherwise vg 10.00

15) Langenheim - "Penza RR - Chimney Rocks, near Hollydaysburg, Pa" - ivory mount with blind stamp - good 12.50

16) London Stereo Co - North American Series - #40 General View of the Falls, Niagara, from Prospect Point - better than VG 12.50
17) Mining - Lawrence and Houseworth #796 Hydraulic Mines - The Palm Climb, Timbuctoo - shows water columns and sluice (1866) - VG $12.50
18) Watkins - #796 Montgomery St., from Austin's Building, July 4, '65, SF - (actual date 1867) - square corner yellow mount showing parade downtown - almost new 17.50
19) Oil Regions - JA Parker - 2 views - one identified group of storage tanks and derricks - other derrick at Oilinooe Well - corners quite burred but prints generally good - tax stamp on one 20.00
20) Oil Regions - Drake Well, by Frank Robbins, Oil City - cabinet mount - later view of first well - good 10.00
21) Whaling - view of whale pulled up to whale ship, with winches lifting off strip of blubber - tinted - by Freeman, Nantucket - VG 20.00
22) Nantucket - four views by Freeman - "The Hermit of Nantucket", Eupus Whale's Jaw (in museum), and two panoramas of town - several corners burred - good 15.00
23) London Stereoscopic Co - North American Series - "View in the Bay of New York, from the Revenue Office" - shows a number of ships in the harbor - 1860 - minor folding but good - a rare card 22.50
24) Tintype - 6 views of interior of Tulleries - all tinted - vg 22.50
25) - 2 views taken on deck of unknown ship - vg 15.00
26) - very nice view of train engine, close up - minor folding 8.00
27) Tintype - two by FK - #70 VG, and #55 repaired, but still good, plus a third from another series 10.00
28) Tintype - early still life with nature birds - tinted - vg 7.50
29) - group of 7 from Versailles, six interior, one of garden - all tinted - very minor tear in one, otherwise prints all vg - minor burring at some mounts 25.00
30) - group of 6 of Paris - all tinted - three are very fine street scenes downtown - others are interiors of buildings - vg 26.00
31) - Military - battery of howitzers with two soldiers - vg 6.00
32) - Italy - three of Venice and one of Rome - all exteriors of buildings and fountains - tinted - VG 14.00
33) Stereoscopes - one of Suite "Kitten" series - "Auto-Graphite" - several kittens sitting on and in old wooden view camera - good 6.50
34) Views of viewers - group of eight views showing viewers includes two early ones with viewers (inc. London Stereoc photo by Fenton), two of Cadwell's (quite faded), new, Pecker style, one of traveling man in Boston with viewers (cressed), and one with advertising on back for Bellevue Stereoscope (with picture) - fair to good 25.00
35) Weather Station - four views of Station on Mt Washington by Cloosch and Macbell - one interior showing weatherman and instruments, one outside showing them using instruments, and two other exterior views of buildings in snow - vg 12.00
36) Store Interior - three views of interior of Manchester Bros, Grocery store in Providence - shoe counters, food, salesmen, dry goods - nice view of life in the 1870s - VG+ 15.00
37) Currier & Ives - manufacturing - two views of stiles, with barrels, stove, etc. - cabinet mounts - vg 10.00
38) Printing - three views of interior of print shop showing printers at work, by Proctor, Salem, Mass. - print's pale, but good subject 10.00
39) Jewelry Store - interior of Cadwell's, Philadelphia - shows cases of goods, VG 5.50
40) Drug Store - interior of city Drug Store, Burlington, VT. - shows cases with dry goods, ads on walls VG 7.00
On the afternoon of May 31, 1889, an earthen dam, near Johnstown, Pa., broke after a heavy rainfall, causing one of the worst flood disasters in recorded history. About twenty million tons of water emptied down a narrow valley onto the defenseless city. About 2,200 persons lost their lives. The exact number was impossible to determine. Several stereo photographers were quickly on the scene (See Disaster list in this issue.) The best views are those taken by R.K. Bonine, of nearby Tyrone, who was one of the first on the scene and remained for several days, making a remarkable record of a city trying to recover.

shown here is Bonine's No. 36, "A View of the ruins down at the Point."

Possibly the most reproduced photograph of the disaster is George Barker's "Wreck of the Day Express--P.R.R. at Conemaugh." Here we present it in its entirety, probably the first time in a regular publication.
MAIL AUCTION
Pan and Dick Ostertrecher
885 Sherwood Road
Williamston, Michigan 48895
517-865-1259

Terms of auction:
1. Prices are suggestions only. Bid as you wish. Bids reduced to 10% over next bid. Single bids reduced to suggested price if higher.
2. We reserve the right to reject bids.
3. Condition as defined by Stereo World: all lots returnable if not as described.
4. Postage and insurance extra.
5. Phone bids OK between 6:30 and 10:00 p.m. Eastern time.
6. Winning bidders notified by mail. Lots shipped on receipt of payment.

Lots:
1. Centennial-5 views by Centennial Photographic Co. (2 stamped "grade 2"). #1242: Interior U.S. Govt. Building; #460: Main Building from Grandstand Looking North; #218: Belgian Curved Pulpit, Main Building; #4132: Fountain Ave., from Catholic Fountain; #4125: Main Building from W. Gallery. G-VG, some soiling. $10
2. Centennial-6 views from Centennial Series-1776-1876. One exterior, five interiors and exhibits. Reprints (?). VG. $10
3. Columbian Exposition by Kilburn:
   3 Interiors: 3 Fine Arts Building, 2 Liberal Arts Building. #8's 8145, 8218, 8451, 8416, 8868. Average VG. Show statuary and display areas. — $10.
   3 Interiors: Iowa and Illinois State Buildings. Close-ups of exhibits. #8's 8143, 8182, 8273. VG-Exc. $10
   3 Interiors: Horticultural Hall. #8's 7948, 8195, 8027. Show plants and displays. G-VG. $5
   3 Close-ups of exhibits. Model of Windsor Castle, the Glass Domes, Dure and Co. #8's 8183, 8630, 8096. VG. $6
   7 Interiors: Women's Building, Electric Building. #8's 8599, 8912, 1 mount stained, otherwise VG. $4
5. 7 Interiors. Overviews and various buildings. #8's 8185, 8395, 7890, 8437, 8172, 8409, 8623. G-VG. $12
6. St. Louis World's Fair, 1904. The Ten Million Dollar Pike. Whitting. #204. $2.50

7. Colorado:
8. New York State:
9. Minnesota:
   2 views, ca. 1870. Yellow and green mounts. Bridal Veil near St. Anthony, Whitney and Zimmerman; Minne-ha-ha (Falls), Belle's Gallery, Minneapolis, VG. $3.50
10. Michigan:

17. Occupational: Lumbering. Another from the Jenney series, saving logs. Men at work. One inch tear lower left image, little effect to overall subject. Otherwise VG. Cabinet yellow mount. $6
20. Occupational: Iron Industry. 5 Keystone showing various processes in steel production. #6's 6322, 6531, 6420, 3365. G-VG, some wear to mount edges.
21. Watkin's Pacific Coast Series. #6's 3 and 1098. Tacyoe--The North Dome; The Sentinel from Yosemite Falls. Yellow mount, ca. 1870. G-VG, $7.50
22. Watkin's Pacific Coast Series and Underwood various landmarks. VG. The Half Dome; Pohono--The Bridal Veil. VG. $7.50
23. Watkin's Pacific Coast Series, #6's 20 and 1129. Pisyau--The Vernal Fall. VG. The Domes, water spats left image. $5
26. Yosemite: E.M.T. Anthony, 591 Broadway, Glories of Yosemite Series. 4 cabinet, 1 regular. Moro nave mount reverse, ca. 1873; #7931, Nevada Falls; # 431, Cathedral Rocks; # 56, Vernal Falls; # 44, From Top of Vernal Falls. Ave. G-VG. $10
28. Sentimental-conic. 3 Wellsore Stereoscopic Treasures. #824, Good Night, tinted, child preparing for bed; #381, Don't Pull So, mother comforting child's hair; First Lessons in Knitting, # 353, grandmother and child. $4.50
31. Niagara Falls: 15 views, orange mounts, ca. 1870's. 3 Anthony's. G-VG. $3
33. The Doors of the Capitol Building, Washington, D. C. 9 views, 1865-1875. 2 sq. corner mounts. 8 regular views of the panels of the bronze doors by Roger Thane is discovery of America by Spaniards. 5 identified as by Jarves, all wit paper labels describing panels (one torn). Cabinet view is of whole door, and describes it, its design, and history. G-VG. $12
34. New York City: Central Park. 6 views. Kilburn #3106, The Swans; A. J. Fisher, Marble Bridge; 2 American Scenery, 1 Diamond Series, 1 Stereoscopic Gem Series. VG-Fine (1 torn on right of mount) $5
35. Upper New York State. 21 1870's views. Watkin's Glen, Catskills, Genesee River. Two Anthony's. Most VG. $15
36. New England: 8 misc. views. 1 Moulton, Boston Common; scenes of Maine, White Mountains, 1 water stain, others VG. $5
37. Sailing: 3 views. Kilburn #10357, The Defender and her Tender (Newport, copyright 1895), G-VG; #6031, The Genesta, St. International Yacht Race (copyright 1895), twelve ships visible, Fine. Yacht Race, pencil title, several small yachts along boardwalk, yellow mount, ca. 1870's, VG. $7.50
38. Kilburn Bros. Nice selection of earlier work. #32, Our School Days; #34, Valley of the Sacred; #40, Newport, R. I.; #6714, Monument to Peace-Killed #2197 The Leap for Life, Leatherstocking Series. VG-Fine. $8
40. Keystone: 30 European views. Many nice urban views. Exc. $8
41. Pope Plus A. Underwood. Fine. $3
42. Cleveland and Thurman 1880 Campaign view. Portraits with Leaves. Littleton View Co. #1427. Slightly dark, otherwise Exc. $7.50
43. Variant of above, #1427 A. Exc. $7.50
44. Field Memorial, Interior of church. Altar draped in black, Darfield portrait, sign "We Bourn Our Martyred President". Forshee, Hudson, N.Y. Cabinet mount. VG. $4

44. McKinley Assassination: 3 views. Kilburn #654, The Temple of Music Where Our President was Assassinated. Pan American Expo. VG. #14595, The Peaceful Quiet Home Where Our President Loved to Dwell. VG. Keystone #12445, Pres. McKinley Funeral Services, Canton. VG. Fleetwood $3
45. Pres. and Mrs. McKinley, 2 Underwood. Pres. McKinley at desk, mount edges torn, images VG. Mrs. McKinley in Conservatory of Executive Mansion. Tinted, G-VG. $5
47. World War I, 20 views. 28 Keystone, 1 Underwood, 1 troop, troops, destruction, cannon, aircraft (1 close-up), submarine construction, captured U-boat, Gen. Pershing. Nice selection of historical interest. Most Exc. $5
48. E. 448T. Anthony, 591 Broadway. Closing Date: March 21st
Appleton's Motoscope

This small leather covered book-like viewing device, from Rick Russack's collection, comes with a set of 12 lithographed views. Published by D. Appleton & Co., there are patent dates over each lens. One (left) is March 8, 1853, and the other is Feb. 9, 1856. These dates are unfortunately too small to be read in this photograph. Under the lens it reads: A.A. Turner, Photo. and 555 Broadway.

Inside a label is attached, stating in part: “The Motoscope with 12 views; exhibiting the figures in the pictures in motion.” Under the heading “Directions for its Use,” is an imaginative description of its ability to show motion. “Push the wire at the right of the Stereoscope back and forth at the speed of about once every two seconds; when the figures will be seen in motion.” The retail price of this interesting book-viewer was 62 cents.

Newburyport

(Cont. from page 1)

relocated in 1870 when he moved to Amesbury and became the semi-official photographer for poet John Greenleaf Whittier, but in 1895 he returned to spend his final productive years in Newburyport where he operated the Colonial Picture Company, producing pictures of Newburyport’s historic buildings which were hand colored by his wife.

There were so many early Newburyport photographers named Reed that it is almost impossible to keep them straight. According to a 1910 Business Directory, S.C. Reed was still taking pictures, but little is known about his early years other than that in 1869 he was working for MacIntosh and in the 1870s he was operator in the studio of his father, D.T. Reed. An 1867 ad for MacIntosh indicates that he had purchased the negatives taken by Luther Dame and Mr. Reed, so one of the Reeds apparently dropped out of the competition rather early, but Edgar Reed was still taking pictures at the time of his death in 1892 and the 1866 Business Directories identify Vellado Reed as belonging to the firm of Reed Brothers, “Photographers and photographer’s Colorists.” Vellado Reed had been born in Chester, N.H. and was still taking pictures in 1888 when he died of meningitis at age 53. Although Daniel T. Reed had published stereo views in 1871, it was not until the following year that he advertised a new photography business, his earlier business ads referring only to his profession as a reed organ tuner and ladies hair worker.

Thurlow’s primary occupation was proprietor of a fancy goods store that among other things advertised stereo views at 85 cents a dozen, but an 1865 ad also refers to Frank Thurlow and Colby Lamb as operators of a photo gallery that featured large photographs and card pictures. In 1863 Lamb’s primary business ad indicated that his new photographic rooms included a large stereoscope with views from all parts of the world, “Exhibition Free to All.”

Another Newburyport native who published and sold stereographs was E.R. Perkins who preceded MacIntosh at 33 State Street. His most active years as a stereo photographer were spent in Salem, but the Newburyport Herald claimed he had been born and trained in their city. Perkins’ Salem stereo ads give equal attention to the fact that he also raised and sold thirty different varieties of fancy game fowl, and at the time of his death he was primarily a poultry dealer.

Probably the most active of the early Newburyport photographers was Hiram P. MacIntosh. According to his obituary he was born in Boston, but at an early age the family moved to Newburyport, his mother’s home town. Business directories from the 1850’s list him as a dealer in West India Goods (later better defined as a grocery clerk), but by 1859 he was proprietor of the Albion Hall Ambrotype Saloon, formerly operated by Perkins. Although MacIntosh is well known as the photographer and publisher of hundreds of stereographs, during his lifetime he was better known as Newburyport’s fire chief, and later as Collector of Customs. At the time of his death in 1907 he was said to be the senior Collector of Customs in the United States.

Probably the most talented of the early Newburyport photographers was Robert Ellis Mosely who was born in England in 1817. Although it is not known just when and under what circumstances he came to this country, by 1849 he was operating his own store as watchmaker, engraver and manufacturer of Hair Jewelry, as well as being dealer in fine china and silver goods. During 1862 he advertised as a dealer in Piano Fortes and Seraphines which he generally rented rather than sold, and other ads refer to his being an optician. This training no doubt influenced the quality of his photographs. It is not certain just when he published his first stereos. Several news items in 1863 refer to stereographs he had recently taken at Ipswich Bluff, Georgetown and Governor Dummer Academy for the schools 100th anniversary. Although reported to be an amateur at that time, his stereo views were said to be prized possessions of Boston collectors and one news item refers to the rumor that he had leased the State Street armory which he proposed to convert to a large stereo factory.

It is very rare to find a Mosely stereo of poor quality. The great majority of his views show considerable appreciation for composition and perspective, and many are expertly tinted in subtle shades of green and blue. Especially frustrating is the fact that although Mosely was a prominent businessman who frequently advertised his numerous business interests, since he was an amateur during his most productive years as a stereo photographer, he did not advertise the views that he took and published himself.