A Closer Look

J.B. Dancer's Camera

By Matthew R. Isenberg

I hope this will be the first article of many I will be writing for "Stereo World" on the hardware or cameras that were used to make stereo images. All the cameras we shall investigate, including this one, are from my private collection which is more directed to stereo cameras rather than stereo views. One of the reasons for this initial article is to see if you readers would like to know something of the equipment that made those stereo views possible. Hopefully you will get a cross section of various types of cameras from a variety of countries and from a wide range of time periods.

As a start, I thought I would take a "closer look" at one of my all time favorites, J.B. Dancer's stereo camera of 1856. Of all the cameras I have ever examined, this is definitely one of the most exciting visually. Well, to start with, who was J.B. Dancer? He was an instrument maker from Manchester, England, from 1812 to 1887, who was also famous for his thermometers, microscopes and microphotographs. So we now see why the camera looks like a fine instrument with generous use of brass. As a footnote to his other activities, Dancer apparently made glass stereo views, since I have one in my collection that bears the printed inscription, "J.B. Dancer, Manchester." It is a view of Parliament Oak, Sherwood and is dated Nov. 2, 1870. It measures 6¼" x 3¼" and fits exactly into the plate holders of this particular camera. It has the appearance of a view made for commercial distribution rather than for his own personal files.

On to the camera itself. Dancer received British patent No. 2064 in 1856 for this model stereo camera and it was exciting at the time since most stereo pictures were taken before then by sliding a single lens camera body into a second position for a second exposure such as those made by Otte-will, Collis & Co. of London. This had some drawbacks since any movement of the subject matter between exposures could be a problem. The two views would not always agree and of course, instantaneous views were impossible where any motion was introduced. Even exposure variations could be a problem such as clouds covering the sun on one of the two exposures creating a much darker image on one view than the other. All the above problems were solved by the "Dancer" since it was one of the earliest cameras to take two views simultaneously.

Another innovative feature of the camera was the fact it had a changing box built into the lower section which could hold twelve dry plates of Taupe-not's collodio-albumen process. Thus it either could take single wet plate stereo exposures or numerous early dry plate ones by screwing a rod in (Cont. on page 11)
Of special interest to the stereo collector is the fact that in 1865 Mosely formed a partnership with Carl Meinerth, a German immigrant who had been a photographer in Portsmouth, New Hampshire since 1853. The Mosely-Meinerth business relationship is well documented as a result of both men’s habit of advertising in the form of rather detailed Special Announcements and a prolonged business feud during Mosely’s last year in Newburyport. In 1864 Mosely advertised that he had taken Meinerth into the business “to overcome the deficiencies associated with boy power”, and by 1865 they were advertising as the full partnership of Mosely & Meinerth. Apparently Meinerth had nothing to do with Mosely’s other business interests.

For some reason they did very little advertising in 1865 and in 1866 Mosely announced that he was selling out and retiring from the Jewelry business in order to take on a new line of work. While Mosely continued with a flood of ads describing the merchandise that he wished to dispose of, in April Meinerth announced that Mosely had turned the photography business over to him. However, the same month a notice appeared to the effect that although the former partnership was dissolved, in the future Meinerth would continue the portrait department while the stereoscopic and landscape work would receive the attention of Mr. Mosely.

During the following months Mosely continued to advertise his eye glasses and pianos at cost, and in July, just two weeks after the disastrous fire at Portland, Maine, he advertised views of the ruins. The news department of the same paper referred to the fact that Mr. Mosely had sent them some fine views of the ruins in Portland, taken by himself.

It was at this point that the stereo rivalry broke out, for only a month later Meinerth advertised that a generous friend had given him a stereoscopic camera and he would be taking and selling views. The ad goes on to say that it had been suggested that he had no right to take such views, but since he possessed a tolerably acute memory, together with a tolerably Christian conscience, and having made an agreement with no one not to take outdoor views, he thought the idea absurd. According to Portsmouth sources Meinerth had taken an excellent series of views in that city as early as 1859. Mosely did not dignify the feud by replying in the press and quite surprisingly under the circumstances, Meinerth continued to occupy Mosely’s studio until Thanksgiving Day when he moved to the studio across the street formerly occupied by Luther Dame. In the meantime Mosely advertised his intentions to leave the city while seeking a buyer for his jewelry business, and offered satisfactory reasons for doing so upon application to him.

And there the facts lie buried. Possibly Mosely was a difficult person to get along with. For all his paid ads during his final years in Newburyport, the papers gave him very few free news releases while other photographers were receiving frequent editorial praise, and his most frequent going out of business ad oddly features a reference to his “Uneasy and Jealous Neighbor” who was buying his stock at greatly reduced prices and reselling at normal markup.

At any rate, during the balance of 1866 Mosely continued advertising his clocks, watches, hair jewelry and eye glasses. A December ad includes stereoscopes; during the summer he had advertised stereotype slides of Switzerland, Rome, and Egypt, and in November he advertised a large stock of Stereoscopic Slides of the White Mountains as just received, but nowhere do his ads mention the outstanding views of Newburyport and Vicinity that his labels indicate he photographed and published himself.

Meinerth’s first ad after leaving Mosely’s indicated that he would be taking pictures by December 14, but delays in building a skylight postponed the grand opening until January of 1867. In the meantime he advertised views that he had previously taken plus decalcomanic supplies and instructions to be handled by his son Charlie. Since Meinerth was only forty-one in 1867, Charlie was probably not much over twenty, but an 1870 ad indicates that Charlie had operated the studio during his father’s long illness, and Taft (“Photography and The American Scene p. 206”) includes a picture taken by Charlie in 1861 when they were living in Ports-

(Cont. on page 15)
Stereo Celebrities

(Editors Note: This is the first of three articles on famous personalities who have appeared on stereo views. Turn to page 5 for a special 15 view portfolio of the U.S. Presidents in stereo.)

By Gordon Hoffman

One of the more sought after categories in collecting stereographs is the one known as Famous Personalities, or as it is more often referred to as Famous People. This category covers people that were well known for their titles, deeds or acts in the time period that stereographs were made.

One of the reasons that this type of view was so popular during the stereo period is that the books and periodicals which were published at this time did not have the pictorial coverage. This process left a little something to be desired as it did not capture the true likeness of a person. Henceforth when one was able to buy a stereograph they got the exact likeness of a person, and not only that, but when the view was inserted into a viewer they got the 3-D effect of seemingly being right there with them.

Stereographs of Famous Personalities were being produced almost from the very beginning of the production of the stereo view by the Langenheims right on up through the declining years of the Keystone View Co. The earliest views of stereo celebrities were on glass and were produced and published by the Langenheim Brothers. I know of three of these types of views; one shows General Winfield Scott seated on the steps of a building at West Point, the second shows Henry Wadsworth Longfellow seated on the porch of his home in Cambridge, Mass., and the third view shows Washington Irving seated on the front porch of his home at Sunnyside. Other early glass views showing famous personalities were produced by Babbitt at Niagara Falls showing the visiting Prince of Wales and Blondin walking his tight rope across the falls. I am certain there are other early glass stereo celebrities that exist, but they will have to be discovered and brought to light.

The one subject of collecting famous personalities that arouses the most interest among collectors seems to be the Presidents of the United States. This one aspect of collecting is a very interesting study into stereographs, as there are any number of Presidential and related views one can collect.

Although there are no known stereo views of President Buchanan, there is no reason not to believe that there were any made, as stereo photography was at its pioneer beginning at the time Buchanan was in office. We do know however, that there are copies of all the other Presidents from Lincoln up through Eisenhower, numbering nineteen altogether.

The stereo view of Abraham Lincoln seems to be the pinnacle that all collectors strive to achieve. Though very scarce and rare, they do occasionally drift out of attics and accumulations, although in recent years most that have come onto the market have come from collections that were assembled years ago. There are six different known stereo cards of Lincoln that were issued. Four of these were issued by E. & H.T. Anthony & Co. and were given the numbers of 2968 and 2969 even though the prints were different. All of these views were taken with a multiple lens camera. Why the Anthony's used only two different numbers for four different cards remains a mystery. Alex Gardner is credited with taking the remaining two views numbered 602 and 605 in his Civil War set. Both of these are true stereos as they were taken with a stereo camera in the field. View number 605 was issued while Lincoln was still alive, while number 602 was issued many years later in the Taylor & Huntington set.

One of the more interesting unsolved riddles of Lincoln photography is, why are there any number of different photos of Lincoln on daguerreotypes and cartes-de-visites, but so very few on stereographs?

Views of President Johnson are just as rare and scarce as those of Lincoln if not more so. This may be due in part to the fact of Johnson's unpopularity and the short term he held office. The few views that do exist show Johnson in the reviewing stand in Washington, D.C. at the end of the Civil War. He is shown with his Cabinet, Generals Grant and Sherman as well as other Civil War Generals and dignitaries, viewing the troops that were in the parade to mark the end of the Civil War and the Union victory. These views are from Anthony's Civil

(Cont. on page 16)

GETTYSBURG: A JOURNEY IN TIME

N.S.A. member Bill Frassanito has just completed a remarkable book entitled Gettysburg: A Journey in Time. The book is a study of the approximately 260 contemporary photographs of the Gettysburg battlefield taken from 1863 to 1866. It is illustrated with many photographs from stereo views. Each photograph is examined in detail and when more than one photographer took a particular subject, the different photos are analyzed and compared. There is an abundance of previously unpublished information about the photographers: Brady, Gardner, O'Sullivan, Tyson and others. What was Gardner's preoccupation with the scenes of death? Why are the death scenes almost only the work of Gardner's crew? Was one of Gardner's assistants captured by Confederate General J.E.B. Stuart on his way to take pictures of the battlefield? These questions, and dozens of others, are answered in this book.

Gettysburg: A Journey in Time recreates the battle through the photographs. In addition to the wealth of information for the photo-historian, the book is a powerful history of one of the major battles of the Civil War and is must reading for those interested in the War. It is published by Charles Scribner's Sons at $12.95 and should be available at local bookstores.

Q AND A

Re T. Waldsmith's question: "I've spent many hours checking all kinds of records without even finding the name Rutter. I have a few outstanding letters which probably won't bring replies. It begins to appear that the National Archives are wrong on their 1869 date. However, I won't stop searching." Elwood P. Bonney, Madison, N.J.

Disasters

Compiled by Rick Russack

PART VI

SOUTH DAKOTA

Yankton, Apr.-May 1881, flood, Unknown Photographer.

TEXAS

Galveston, Sept. 8, 1900, Hurricane and tidal wave, Keystone View Co., International View

Presidents Captions

The following portfolio of fifteen stereo views were selected from the collection of Gordon Hoffman and are exemplary of the types of Presidential views discussed in his article.

1 "President Andrew Johnson at a picnic at Willow Brook with Gen. Grant, Vice-admiral Farragut and the members of the Cabinet," by an unknown photographer, c. 1866.

2 "President Grant at his Cottage by the Sea," by G.W. Pach, 858 Broadway, N.Y. This view was taken at Grant's cottage at Long Branch, N.J. in 1872. It shows him with his wife and youngest son.

3 "Rutherford B. Hayes," by George O. Bartlett, c. 1876. Hayes was the nineteenth President.

4 "President James A. Garfield delivering his Inaugural Address, March 4, 1881," by J.F. Jarvis, 135 Pennsylvania Ave., Washington, D.C.

5 "(President) Grover (Cleveland) taking in the sights, Atlanta Exposition," No. 10811 by B.W. Kilburn, 1896.

6 "William McKinley, the martyred President—grand in Public and Private, heroic in Life and Death," by Underwood & Underwood, 1898.


10 "President Harding Making One of His First Speeches on Great Alaskan Trip at Martinsburg, Maryland," No. 18504 by Keystone View Co., 1923.


12 "President and Mrs. Hoover, Mr. and Mrs. Edison and Mr. Ford Boarding a Train of 1879 Model-Light's Golden Jubilee," No. 17423 by Keystone View Co., 1929.


14 "President Truman at His Desk," No. 37903 by Keystone View Co., c. 1946.

The Story of the Amateur Exchange Club

An Old Photographic Club

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

By Coleman Sellers

In 1869 Professor Himes was one of the party organized by Professor Morton, under the United States Government, to observe the total eclipse of the sun, and wrote the report of the section stationed at Ottumwa, Iowa, and Professor Morton in his report speaks in the highest terms of his efficiency and coolness in preserving the records of this section.

In 1879, he published a history of Dickinson College, more particularly of its scientific department; an elegant little volume, illustrated by photographs taken in the laboratory, and which possesses a great general interest as a contribution to the history of scientific education in this country.

During a visit to Europe in 1883, he took the camera into the Zermatt region in Switzerland, and obtained a series of interesting views, and contributed an account to the "Philadelphia Photographer." Also made successful negatives on return on shipboard.

In the summer of 1884, he suggested and conducted a summer school of amateur photography at Mount Lake Park on the Alleghanies. The detailed plan for this school, with its courses of practice, might serve as a model for similar enterprises. It was wonderfully successful in all respects, and demonstrated the availability of photography for rational summer recreation. In the fall of the same year delivered a lecture in the course, at the International Electrical Exhibition on Actinism, at the request of the Franklin Institute, in which marked attention was called to ortho-chromatic photography.

In 1887, he lectured before the Franklin Institute on "The Stereoscope and Its Applications," including a "Discussion of the Phenomenon of the Horizontal Moon," previously read before the New York Academy of Sciences.

Besides the contributions to photographic literature, he has contributed papers and addresses on educational and scientific subjects, and has edited several laboratory hand-books.

For seven years was collaborator with Professor Baird, late of the Smithsonian Institution, in the preparation of the "Annual Record of Science and Industry," and other scientific publications, and at present is on the staff of the Franklin Institute Journal for photographic notes.

Upon the completion of the new scientific building at Dickinson, in 1885, which he was mainly instrumental in having erected, in the division of the chairs, he assumed the chair of physics, which he now holds, as patriarch of the faculty in service, though not in years. It is almost needless to add that photographic practice has its place in the course, in the physical laboratory, beginning with the old wet collodion process.

In the club, the champion of dry plate photography was Mr. Eugene Borda; but before sketching his life as a photographer, we would say a few words about one of the portable tents that were so strongly recommended by their inventors. Mr. Fassitt had his tent mounted on a wheelbarrow, and this tent was trundled about until one day he came across a gentle horse, and a wagon that had a trunk-rack on the back of it. This was a great piece of good luck. He would stop the horse in midroad, and standing back of the vehicle, would work with comfort in his dark tent that covered the upper part of his body but left his legs free. The plan worked so well that he in time did not tie the horse. One day in a sudden rush the horse took a notion to seek the shade of a wooden bridge near by. He came to this conclusion while Mr. Fassitt was in his tent with a charming negative of the bridge nearly done. Kind readers, those of you who know Mr. Fassitt can imagine the sound of the smothered exclamations that came from under the black cloth while the poor operator was following the vehicle in a sort of slow trot, not knowing when or where the horse would bring up. It is well for us that Mr. Fassitt is kind enough to tell his friends about his adventures, even going so far as to tell how he spent one whole afternoon trying to develop an extra ground glass that he had carried afield in a package of dry plates. He said, "he could not tell why in the mischief he could not get a sign of an image on it," not finding out the trouble until he had put it aside to dry, after vainly trying to clear it in hypo.

Mr. Eugene Borda is a native of France, the grand-nephew of the great mathematician, Jean Charles Borda, who figures prominently among the great savants of the end of the last century. The letter asking Mr. Borda to become a member of the Exchange Club found him at his then home in Schuylkill County, in Pennsylvania, where he directed his own coal mines.

We have but to open a little box bearing on its cover the one name, Borda, to see his surroundings at that time as he saw them; while among our own pictures we can find some that show what the scene was when we paid a visit to our fellow-member at that country home.

The sun shone bright that day, the few clouds serving to add to the beauty of the landscape as they cast deep shadows over the far-off hills, shadows that chased each other, now darkening the woods, now casting a shade in the valley. Merry children played about, their bright faces rosy with health, making an attractive foreground to the pictures either seen or taken, during that too short visit. The little ones paying little attention to the photographic talk that occupied the attention of two enthusiastic amateurs at their first meeting.

P. H. S. A.

In our Nov.-Dec. issue we announced that the N.S.A. had affiliated with the Photographic Historical Society of America and we invited our members to join the National Society at that time. Some did. However, for those of you that did not we have arranged with the P.H.S.A. to mail with this copy of Stereo World the current copy of Northlight, the quarterly journal of the PHSA.

The scope covered by Northlight is broad and includes stereo photography. As we stated in November we believe that a functional national society will be beneficial to the photograph field in general and we strongly support the PHSA. We invite our members again to join the National. Annual dues for those joining the National through an affiliated society are only $4.00 per year which includes the subscription to Northlight. We are charging a onetime initiation fee of $2.00 for members joining the National. This fee will allow us to recover the $100.00 initiation fee that the N.S.A. paid to affiliate with the National. Please return your dues ($6.00 for the first year) with your application. We will forward the payments to the National.

Canada

A new group, The Photographic Historical Society of Canada, has been formed and is now accepting applications. A newsletter is in the works and many activities are being planned. They will hold the 1st annual Canadian Photographic Fair at the North York Memorial Hall on Saturday, May 24.

Membership in the Society is $10.00 (National and Toronto Chapter) or $5.00 (National only). Information is available by writing the P.H.S. of C., 6 Kirkton Rd., Downsview, Ontario M3H 1K7.
 EVENTS

The Midwest Photographic Historical Society will hold their Seventh Semi-Annual Antique Camera and Photo Show on Saturday and Sunday, May 10 and 11, at the Ramada Inn, Columbia, Mo. They plan to have thousands of antique and classic photographic items on exhibit and for sale. A special feature will be a public vote for the favorite exhibit. For information, contact: Midwest Photographic Historical Society, Box 882, Columbia, Mo. 65201.

* 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.

* The Western Photographic Collectors Association will hold their "Spring 1975 W.P.C.A. Photohistory Fair" on May 31 and June 1, at Pasadena City College, 1570 Colorado Blvd., Pasadena, Ca. The Show times will be Sat. 12 A.M. to 9 P.M. and Sun. 11 A.M. to 5 P.M. Their exhibit theme will be "Stereos." For further information contact: W.P. Carroll, 8500 La Entrada, Whittier, Ca. 90605. Tele. (215) 693-8421 or write to W.P.C.A., P.O. Box 4294, Whittier, Ca. 90607.

Announcement

The National Directory of Camera Collectors, 1975 edition, is available from its Editor, Mr. Alan Cotter. It is an excellent guide to service organizations, publications, clubs and societies, which cater to the collector of photography. Included is a listing of collectors who subscribe to the N.D.C.C. service from New York to California, and from countries around the world. They include most active members of all the existing collecting and photographic societies in the United States at the present time, as well as individuals who have no society affiliations. Collectors or historians are individually cross-referenced by name alphabetically, by town and state, and by field of interest. The price for this years Directory is $6.00 (plus 50c postage and handling). Californians are requested to add 6% sales tax. Foreign orders are $7.50 surface mail. The Directory is available by writing Alan Cotter, N.D.C.C., P.O. Box 4246, Santa Barbara, California 93103. Listings for the next Directory are free of charge and a registration card will be sent upon request.

 Prices

These are the prices realized in Pam Oestreicher's mail auction which appeared on page 15 of the Mar.-Apr. "Stereo World." Numbers not listed did not receive bids.

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The following are the prices realized in Gordon Hoffman's recent mail auction which appeared on page 11 of the Mar.-Apr. "Stereo World." Mr. Hoffman reported heavy bidding on railroads, famous people, caves, and views of the Crystal Palace. Numbers not listed did not receive bids.

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 Dancer

(Cont. from page 7)

from the top and lifting them into position. This camera led the way for magazine changing box cameras which became popular almost thirty years later. This early camera had a simple swivel shutter mounted in front of a matched pair of rotary disk stops with five diaphragm positions. The focusing is by rack and pinion and the actual movement is created by having a box in a box which slides in and out quite easily. Added to everything already mentioned, we find this camera of almost a hundred and twenty years ago had a rising and falling front lens board in order to rid the image of that great stereo bugaboo, too much foreground. The two main camera sections come apart by simply swiveling two brass hooks, one on each side of the upper body.

All told the camera is surprisingly compact for all its features. It measures approximately 10 inches high, 8¾ inches wide and 7 inches deep, the lower or storage section being about 5½ inches high with the upper or operating section being only 4½ inches high.

For quality of workmanship, the camera is magnificent in its construction. Hand dovetailing throughout plus a beautiful choice of nicely grained wood, finished in a way that only the English and a few other nations could duplicate due to their pride of craftsmanship at that time. Remember these cameras were individually handmade and quality British workmanship was tied in with national pride in the mid nineteenth century. Also quality guild or crafts workmen were satisfied with a lot less than this our present economic system, thus allowing tremendously long hours of handwork to be economically feasible whereas today such a system of manufacture would be inconceivable. The difference in what was economically possible due to less expensive labor yesterday is one of the main reasons that so many quality antique objects of the last century had that "certain look" that today's manufactured goods lack. Even precision machine and fine tolerance do not please the antique buffs like quality handcrafting.

Add to this the true marriage of wood and brass that the designer of this camera intended and one gets the warm look pleasingly peculiar to the finest of English antiques.

Page Eleven
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 $25 per word. Please include payment with ads. Display ad rate is $25 per 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
STEREO VIEW MAIL AUCTIONS held periodically. Six sales $2.00, with prices realized $3.00. A one-time sale of single (not stereo) views coming. $1.00 for list and prices. Earl Moore, 152 Walnut St., Wood Dale, Ill. 60191.

FOR SALE: Stereo collection and 28 viewing devices @ 10,000 cards. Some books. Now specializing in military only. Very few lithoprints and most cards are good or better. To be sold altogether only. $7,500. Send stamp to trade. John David Laird, 2024 a7ine Avenue, Berkeley, California 94709.


STEREOCARD WANTED: "Photographie History. War for the Union" showing seated Union officer before tent, with very large white dog at his feet. Also Indian Wars stereos. G. Owen, Drawer C., Torrington, Wyo. 82240.

ANY AND ALL STEREO VIEWS OR glass or photo views of Central New York, especially Spencer, Spencer Springs, Trumansburg and Taughannock Falls. Mrs. Joan F. Cooke, 1241 Log Cabin Ct., Hesperia, Alas. 99701.

I WANT TO KNOW if anyone has seen, or produced, an easily constructable Elliot's stereoscope. Perhaps cardboard that can be published in a magazine, or if you can do it. Please contact Connie Hitzeroth, 9 Lakeshore Dr., Toronto, Canada.


WANTED: Baltimore & Maryland; Circus; Presidents: Hayes, Garfield, Arthur, Cleveland, Harrison, Taft. Description, condition, price. A. Seidman, 59 Caraway Road, Reistertown, Md. 21136.

CAVE STEREOVIEWS, prints, books, etc. Also: views of photographers and accouterments. 1500 selected cards for trade or sale. New members: Send address for stereo view catalog. Russell Norton, Dept. Biology, Yale Univ., New Haven, Conn. 06520.

MEMORABILIA OF ANNIE OAKLEY in any form. Photographs, programs and especially stereo views. Mrs. Frank Sayers, Rt. #2, Ostrander, Ohio 43061.

WANT VIEWS of John Rogers sculpture and Civil War scenes, F. Roshon, 3710 Buchert Road, Pottstown, Pa. 19464.

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

Trade OR Sell—Collection of 100 French titled stereoview cards—mainly of buildings and street scenes in almost new condition. John Steffen, 573 King St., E., Oshawa, Ontario, Can.

TRADE OR SELL—Collection of 100 Alaska or Klondike views. Post cards, books about Alaska, Klondike Gold Rush or early Explorations. Lina Gerson, 1241 Log Cabin Ct., Fairbanks, Alas. 99701.

TRADE OR BUY: Our auction this week: Fine building views, naturally. We are interested in any and all stereo views or glass or photo views of Central New York, especially Spencer, Spencer Springs, Trumansburg and Taughannock Falls. Mrs. Joan F. Cooke, 1241 Log Cabin Ct., Hesperia, Alas. 99701.


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

WANTED: Baltimore & Maryland; Circus; Presidents: Hayes, Garfield, Arthur, Cleveland, Harrison, Taft. Description, condition, price. A. Seidman, 59 Caraway Road, Reistertown, Md. 21136.

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Standard Terms

WANTED: 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 average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
STEREOVIEWS WANTED in "Book Box" sets, Keystone or Underwood. Also want text books issued in conjunction with "Book Box Sets." Henry Ewald, 9920 Bassett, Livonia, Mi. 48150.


WANTED: Stereo cameras and related apparatus, stereo mounted lenses, roll back 6 x 13 cm, inserts for 45 x 107 mm plate holders. George Skelly, 52 Winding Lane, Basking Ridge, N.J. 07920.

OHIO STATE UNIVERSITY. Want views of buildings, especially construction scenes, students, activities, etc. Would like to borrow for photo-copying. Ruth Jones, O.S.U. Photo Archives, Brown Hall, Columbus, Ohio 43210.

ANY VIEWS RELATING to The Ferris Wheel in Chicago 1893 or St. Louis 1904; Roller Coasters; Spanish-American War, El Caney, Cuba; Cincinnati and St. Louis bridges. R.M. Bueschel, 36th Fl., 1 E. Wacker Dr., Chicago, Ill. 60601.

WILL BUY FOREIGN VIEWS—all countries—of any date—except very common Keystones and Underwoods, or picked over lots. Both paper and glass views wanted. Will pay generously for rarer material such as some North German cities, Poland, Hungary, Oriental, sub-Sahara Africa, Latin America, etc. before 1890, as well as for first rate material of the usual countries. Views of peasant costumes, shipping, railroads, famous people, factories, and historic events especially sought. Rarer boxed sets, e.g. Double-day series, wanted. Also unusual foreign comics or genre subjects. Convert your holdings into cash! Fred Lightfoot, 11 Court Drive, Huntington Sta., N.Y. 11746.

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.

**BOXES**

Storage is possibly one of the greatest problems for stereo view collectors. We have received several requests from members asking for help and we hope we have found an answer. After careful study we have found an excellent storage box, designed specifically for the archival storage of stereo views.

The boxes measure 8-1/8" wide, 12" long, and 5-1/8" deep. They will accommodate any size stereo view up to 5 x 7 inches. The boxes are made of high quality, acid-free solid fibre-board with metal reinforced corners. They have full telescoping lids with a thumb cut in the sides.

The capacity is about 150 views stored in Kodak transparent sleeves, or about 200 unsleeved. (Several members have written asking about the sleeves. These are available from major photo dealers at about $5.00 a hundred.)

The boxes cost $2.50 each plus 25¢ each for shipping (in most cases by United Parcel). As far as we know these boxes are being made available only by the N.S.A. to its members with no restrictions on quantity ordered. Send orders to the attention of John Waldsmith, 1345 Tiverton Sq., N. Columbus, Ohio 43229. Make checks payable to National Stereoscopic Association.

**COMING**

—Neal DuBrey's article on the South African (Boer) War.
—T.K. Treadwell's article on stereo blind-stamps.
—William C. Darragh's article on Foreign views.
—Brant Rowles' article on Holography.
—Gary N. Chamberlin's article on Franklin White.
—Allen Weiner's article on Photographers at Work.

"STEREO WORLD" is published bi-monthly by the National Stereoscopic Association, 475 Chauncy St., Mansfield, Mass. 02048. Richard Russak, Director. John Waldsmith, Managing Editor. 1345 Tiverton Sq., N. Columbus, O. 43229. The business office of the NSA is at the Massachusetts address. Other correspondence may be sent to either address. Annual dues $10. ($12 outside the U.S. and Canada.) Closing date is three weeks prior to publication date.

**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 photogaphica for all collectors and will include many stereo views, viewers 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 consignor.

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 Russack, 475 Chauncy St., Mansfield, Mass. 02048.

Columbus

We are proud to announce that Mr. Matt Isenberg will be the special guest speaker for the N.S.A. at the May Trade Fair. Mr. Isenberg is one of the leading collectors of photographic hardware and he will speak on the relationship of stereo hardware to stereo images. It will be a slide presentation tracing the development of the stereo camera and theory from Wheatstone onward and the images that were produced by the various cameras. He also will include a discussion on viewers. The presentation will be made using views from Richard Russack's collection and cameras and viewers from Mr. Isenberg's extensive collection.

The program will be presented on Saturday evening, immediately following the banquet. N.S.A. members are invited and we know they will find Mr. Isenberg's program both interesting and informative.
The following is taken from an article, "We all Loved the Music Maker" which appeared in the Dakota Farmer in 1957. The article is about a traveling salesman who went from farm to farm in the early days when one did not "run into town" for everything one needed. The following short passage pretty well describes why the stereoscope was so popular on the prairies about 1900 (a lot of North Dakota was just being homesteaded then.) We thank N.S.A. member Mrs. Roy Rutledge for bringing this article to our attention and Mr. Joe Isakson for giving us permission to present this reprint.

The old man would rub his hands together excitedly and ask, "And now would there happen to be anyone here who might like to see some pictures?" At the ecstatic "Yes!" that greeted his question, he would beam, and take from his pack the last treasure—a faded red plush box which he handled almost reverently. Each child waited anxiously for Kvaernbraaten to open the box—knowing what was in it—yet as aglow with anticipation, as if seeing it for the first time. Kvaernbraaten would slowly lift the hinged lid, reach inside, and take out—a stereoscope! He would ceremoniously choose a picture from the box, insert it in the wire holder on the handle of the viewer, and hand it to Father. Father, striving hard to appear nonchalant, would peer through the velvet-edged eye-piece, and after sliding the picture back and forth a few times to get it into proper focus, would look at it intently for several seconds and finally exclaim, "Ah! A fine view!"

Then he would hand it to Mother, and after she had properly admired it, it would be passed on from the oldest to the youngest in turn, till all had had a chance to look through the marvel. Then another picture would be inserted, and the whole process repeated. Each child would have to refocus the picture for himself, whether it needed it or not—anything to prolong the enchantment of holding the fascinating instrument, and of gazing at the strange double pictures which were magically transformed into one wonderfully real scene.

There would be views of Norway, some of the Statue of Liberty and New York City, a few taken in a large park, and some (the children's favorites) of animals in a zoo.

To these prairie-bred youngsters who had never been beyond their immediate neighborhood, these pictures were doors to the outside world—doors opening on scenes they could only imagine. To their parents, the pictures were reminders of the world they had left to become pioneers—a world they almost had forgotten in the rigors of daily existence in a strange land.

**Retrospect**

"Messrs. Gurley & Harris, Utica, New York, have bought the A.B. Gardner Gallery of that city, and will run it in connection with their own. They are making large improvements in both studios, and will carry on the business on a larger scale than ever. Mr. Gardner will devote his time to his real estate business."


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

This month's "unknown" I run, not because we do not know the subject, but would like to know more about the photographer. This view is sent to us by Mrs. E. McCann of Regina, Saskatchewan, Canada and is from the collection of A. Itomlenski. The view is entitled "Flos & His Tease" and is an excellent instantaneous animal study. It was taken by an amateur, known only as "Mrs. Harte" and is mounted on a standard yellow mount. From a family daily record, we do know she traveled to Cincinnati, Ohio from Waterloo, Ontario in the Spring of 1877. She is mentioned in another entry for the summer of 1879. Do we have any other members with views by "Mrs. Harte," or does anyone have any further information?
CATALOGS

The response to the N.S.A. photostat 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 Prison, 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 list 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 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 Oil 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.

Newburyport

(Cont. from page 2)

mouth. In January of 1867 Mosely announced that he had sold his Jewelry business to Edwin A. Taft of Boston and thanked the general public for their liberal patronage during the previous eighteen years. He did not indicate in his farewell announcement just what his new business would be, but the following December he advertised his Boston Microscopic Photo Gallery in the Newburyport newspapers. Very little else has been discovered about Mosely’s Boston career. Since he advertised that his studio was just across the street from the famed photographer Whipple, and Whipple had advertised in the Newburyport papers, possibly these men were close acquaintances. As Mosely’s Boston home address was the Adams House, and his Newburyport address had been the Merrimac House he had been successful enough to afford very good accommodations in both cities, but other than the fact that he was married, little else is known about the man.

Since the Boston Directory for 1871 lists only Mrs. Robert E. Mosely, a search of the death records in the State Archives revealed that he died May 8, 1870, aged 52 years and 8 months. With the cause of death listed as rheumatism, heart disease and kidney failure there are broad possibilities as to why he sold his Newburyport business or been forced to operate on a more modest scale, but here again, nothing is certain. Information that was considered newsworthy in Newburyport did not even make the Boston papers. At any rate, all of Mosely’s pictures had to have been taken before the summer of 1870, with the Newburyport pictures no doubt taken before 1867; and he died before the Boston fire and similar events would no doubt have earned him greater recognition.

Although Meinerth was certainly an outstanding early photographer, most of his stereographs were also probably taken before 1870. No doubt his most important photographic accomplishment was his development and patenting of the Mezzo-tint Photograph, a form of photography on porcelain. By 1880 he had discontinued his downtown studio to work out of his home, and by 1882 his primary occupation was teaching piano, organ, guitar and flute lessons. At the time of his death at age 66 in 1892 he was referred to as our well known music teacher and former photographer. He took a num-
Newburyport
(Cont. from page 15)
ber of excellent views of Newburyport ship launchings and a very good view shows State Street after a big snow storm on January 17, 1867, the same week that the skyline was finished in his new studio, but surviving views do not indicate great stereoscopic activity. In 1865 he advertised some Civil War views, but they were advertised as specifically advertised as for the album, and no doubt copies. In 1867 when Macintosh and Thompson were advertising the new Berlin Process, Meinerth countered by publishing a letter to the effect that his photographs had been highly praised by the leading photographers in Berlin. In the following years Meinerth’s sons Charlie and John concentrated their efforts in a notions and stationery store that also sold stereos before moving to New York State.

Newburyport’s many early photographers resulted in outstanding documentation of the last half of the last century. For all that, most were professional photographers, apparently stereo photography accounted for only a small portion of their photographic output, and the majority received at least equal recognition in some other field. After graduating from tuning organs to stereo photography, in 1882 D. T. Reed was advertising a high spirited elixir of doubtful medical value known as REED’S CURE. Phillip Coombs had taken and published very professional looking views before he died at age 24 in 1864, but he was primarily an accountant. Both Macintosh and Selwyn Reed are known to have been active in early volunteer firefighting societies and served as the City firechief, and in 1870 the city’s most important fire pump was named after Macintosh. Luther Dame became principal of one of the city’s elementary schools and Colby Lamb, after selling a patient medicine developed by his brother, later became a full fledged physician in Salem, Massachusetts.

There are many stereo views of Newburyport at the Newburyport Public Library, the Essex Institute in Salem and other New England Museums, but much of the story and background remains to be written. The building where Mosely operated has been so extensively restored that all traces of the jewelry store and photo studio have disappeared, but many of the buildings of old Newburyport are currently being restored to their original appearance and former glory. Meinerth’s building was torn down in the 1930’s and Albion Hall is hidden behind a tacky facade, but Essex Hall where Thompson and others before him caught the light still appears almost exactly as it did 100 years ago, and almost unbelievably the studio where Perkins took Daguerreotypes in 1854, followed by Chase’s stereos in 1867 and still later S. C. Reed processed stereographs still includes the cover for the photographer’s skylight as part of the roof. Through stereo, the light that filtered through this skylight over 100 years ago is still reflecting nineteenth century Newburyport.

Celebrities
(Cont. from page 3)
War set, although there is one other view, unidentified as to photographer, showing Johnson with General Grant and other dignitaries at a picnic at Willow Brook, Auburn, N.Y., that was taken shortly after the end of the Civil War.

Stereographs of President Grant are probably the most numerous of the earlier Presidents, and I think that this may be due in part to his great popularity as a Civil War hero. Another reason that they are more readily found may be that Grant took many of his vacations along the Eastern Seaboard where stereo photographers were plentiful and this no doubt adds to their being more easily found, due to the number of views taken. G.W. Pach was one of these stereo photographers who had access for taking views of General Grant. His views show Grant at his cottage, as well as Grant’s family and guests. Charles H. Shute & Son of Edgartown, Mass., also issued a nice set of views of Grant and his friends while they were attending a party in his honor that was given by Dr. Tiffany at Oak Bluffs on Martha’s Vineyard in 1874. Other views of Grant show him at his Inaugural Parade, as well as, him and his cabinet at the Centennial Celebration at Concord, Mass. in 1876.

Views of President Rutherford B. Hayes are harder to find than those of Grant, but there are enough of them to make the collecting of them worth the time and effort. The best stereo view of Hayes is one taken by George O. Bartlett. Other views show him on his Western trip that he took in 1878. As is true of the other Presidents there are views showing his home and places he stayed at while he was in office.

President James A. Garfield views are not too difficult to find and perhaps the best ones were those taken by J.F. Jarvis showing Garfield delivering his Inaugural Address and viewing the troops in the Inaugural Parade. With Garfield’s assassination and the funeral which was to follow there were two photographers in Cleveland, Ohio that excelled in the obsequies of the funeral in that city. A set of 26 views by A.K.A. and M. Liebich show the proceedings from the arrival of the funeral train to the placing of the casket in the vault.

In the years that Presidents Chester Arthur, Grover Cleveland and Benjamin Harrison were in office there seemed to be a general decline in the interest of taking and buying stereographs of the Presidents, as I find these three Presidents the hardest of all to collect. I have only one view of Cleveland while he was serving in his first term in office. This shows him on a picnic while on a visit to his favorite vacation spot at Thousand Islands, Alexandria Bay on the St. Lawrence River. I have yet to see a stereo of President Chester Arthur, but from one view in my collection titled “Indian Reception For President Arthur”, I believe that F.J. Haynes took and published a few. Then there is the story of Benjamin Harrison in the period when the curved mount card was becoming popular and there are a small number of him on this

Comment
By William C. Darrah

Ronald Lowden’s article is a fine appreciation of Heywood, a master landscape photographer, and a record of the range of his stereo work. Some biographical notes and further explanation of the publishing of his stereographs may be helpful.

John B. Heywood was a daguerreotypist in Boston in 1847, probably earlier. Throughout the 1850’s he specialized in portraiture of celebrities, mostly theatrical. He began the first in Boston to produce ambrotypes and carte de visite. Heywood achieved fame—and some scorn from fellow photographers—as “the original 25 cent daguerreotype man,” operating two studios at 228 Washington Street and 3 Summer Street, “cheaper than any other place in Boston.” (his own claim).

About 1862 Heywood became interested in landscape photography and, having mastered the wet collodion method, applied his skills to “instantaneous” views of ocean waves and spray.

In 1864 a selection of his stereographs “Cape Ann Scenery” and “Boston and Vicinity” were published by Frank Rowell, 335 Washington Street. This first issue, on ivory card stock, invariably bears 3-cent revenue stamps. This issue was distributed simultaneously by Hervey Friend of Gloucester, bearing labels identical to those of Rowell in all respects except for the distributor’s name. These cards were actually published by Rowell.

Later issues are on various yellow, red or green mounts. Those sold during the latter half of 1865 and early 1866 bear revenue stamps of 2-cent

(Cont. on page 17)
Heywood
(Cont. from page 16)
denomination. Cards of both Rowell and Friend are known with such stamps.
In 1866 Friend used the label "Her-
vey Friend and Co., Gloucester and
335 Washington Street, Boston", the
latter being Rowell's address. Before
the end of the year, Friend withdrew
from the business and all later issues
have only Rowell labels. Early in 1867
Rowell relocated at 25 Summer Street.
This new location did not seem to
attract many new customers, so Rowell
and Friend did not publish any more
stamps.
The key role of the specialized pub-
lisher in the stereo trade is seldom
realized. Rowell, who was in some way
associated with Heywood in the earlier
1860's, was a publisher and seller of
prints, who also had considerable ex-
perience in photography. It is not
known if he manufactured the Hey-
wood stereo views or had them made
by one of the commercial photo-
printers in Boston. Rowell, in 1868,
sold the Heywood negatives to the
American Stereoscopic Company
which was then purchasing sets of
negatives to build their extensive trade
list. Thus all of the stereographs dis-
btributed by Rowell and Friend were
issued between 1864 and 1868.
Heywood did produce views under
his own imprint. The earliest known to
me are grey mounts with a small
blind-stamp on the lower left corner,
copyrighted in 1859.
In declining health, Heywood re-
tired from photography in 1868 and
died in 1870.
Columbus
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, tele-
phone 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 in-
sured First Class or best appropriate
way and include enough postage or
funds for its return in the same man-
ner. 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 Direc-
tor (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 be placed by
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 show-
ing the items. There is a maximum of
three entries per member. Neither
O.C.C.S. nor N.S.A. can take respon-
sibility 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 cate-
gory. He may enter up to three (3)
categories for a total of 36 views. A
member may substitute an explanation
of, a view for a view entered. (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,
the view will be a card stating the
title of the view, the photogra-
phers name, and the date of issue.
9.) Viewers—All viewers will be
grouped by general categories. A mem-
ber may enter no more than three
viewers in each category. With each
viewer, submit a description card (5 x
7) giving specific information concern-
ing manufacturer (if known), approxi-
mate 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
category of the competition. Views will
be judged individually, unless the member
specifies he wants his views or cam-
eras 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 cate-
gory 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 cam-
era over-all. A 'BEST OF SHOW'
plaque will be awarded to the item or
items receiving the most votes over-all.
Categories
Stereoscopic 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 Rail-
roads, wheeled vehicles, autos,
etc.
8.) Ethnic, racial, or religious
groups, such as Blacks, Mor-
mons, Shakers. (American In-
dians and Comic views are ex-
cluded and each have their own
category.)
9.) The West (Pre-1900). Views por-
traying the American Western
pioneer.
10.) American Indians
11.) Occupational views
12.) Expositions and Fairs
13.) Tissues (A display will be pro-
vided so tissues will have back
lighting.)
14.) Views by a particular photog-
rapher 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.)
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 fit within the
above categories.
Stereoscopic Cameras
23.) Pioneer (Pre-1861)
24.) Table models
25.) Hand Held
26.) Floor Models
27.) Open—For viewers which are un-
usual or do not fall into the
above categories.
Stereoscopic Photos
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 un-
usual and are hard to fit into
the above categories.
Execution!

Hanging of the Conspirators

By John Waldsmith

These two dramatic views are from Rick Russack's collection. They portray the execution of the Lincoln assassination conspirators in the yard of the Old Capitol Prison. On the gallows shown with guards and members of the clergy, are (left to right) Mrs. Mary E. Surratt, Lewis Paine, David Herold, and George Atzerodt. The views were published as Nos. 799 and 800 in the Taylor and Huntington reprint series "1861—Photographic War History/The War For the Union—1865." The following description of the execution comes from a vivid and detailed narrative, "The Assassination and History of the Conspiracy," published by J. R. Hawley & Co. of Cincinnati in 1865.

"At a quarter past one o'clock, the doors of the prison were thrown open, and the culprits led out.

"Mrs. Surratt came first, supported by two officers, and attended by her spiritual friends, Fathers Wigel and Walter. Next came Atzeroth, (sic).... Harrold (sic) followed,.... while Payne, (sic)..... came last.

"General Hartrauft (sic) now advanced and read the sentence of death; after which the dying service of the Catholic Church was read to Mrs. Surratt by Fathers Wigel and Walter, she holding the cross fervently to her lips.

"The prisoners were now placed over the fatal drop. As the fatal moment approached, Mrs. Surratt said: "Please don't let me fall.'

"After a violent effort with his feverish lips, Atzeroth said: 'Gentleman, take ware— (meaning warning.)

"After the white caps were all put over the prisoners' heads, Atzeroth said, in distinct tones: 'Good-bye, gentlemen, who are before me now; may we all meet in the other world. God help me now. Oh! Oh! Oh!' and the four criminals were hanging in the air.'

The bodies were cut down and buried in graves dug near the gallows out of sight to the right of these views. On July 7, 1865, a national nightmare had completed its final chapter.
1. Alaska Gold Rush, 1898. 2 Keystone orange mounts 9195 preparing to climb & 9196 climbing the Golden Stair. Excellent. $7.5
4. Black. Palmer; Aiken, SC. Old gentleman leads cart, mule & cow pull! Artistic size mount. VG $6
7. Civil War. Taylor & Huntington, 2077. Stonewall Jackson, vignette portrait. VG. $20
8. Chicago Fire. Bullock 222 & 235. Artistic size, both good prints, VG condition. $6
9. Clock. Lardner. Engle Clock & its builder. Huge ornate clock, many mechanical figures. Its maker was blind. Artistic size mount, VG-E. $6
12. Fire Engine. Side view of horse drawn steam pump, sun behind engine, good detail, 1870's. $9
17. Mass., Amherst. Lowell photos 1870's. 5 College views: 3, 4, 8, 9, 12. VG; Grace Church, G. $12
18. New York City, 1860. E. Anthony Instantaneous # 301. Broadway, tinted, mount rubbed, some soil $6
19. Novelty. Cyanoprint stereo view, artistic mount 3 girls in woods, center crease, VG $4
21. Panama Canal Construction. 3 Keystone: 20852, 20881, 20889. 2 with steamshovels. E. $5
22. Personalities. Six views: 2 Sarony, 4 Curmev; 1 girl, 5 women. 5 VG, 1 Good. $21
23. Russo-Japanese War. 30 views by Keystone; White U&W. Includes full length general, admiral, field marshal; 2 field hospital interiors, ships, troops combat. Virtually all VG-Excellent. $65
25. Ship. Continent Stereo Co. close sideway view steamer Bristol. VG condition, VG photo. $4.5
27. Tintype stereo view. Lightly tinted image of 2 women at table. VG contrast, VG. Rare. $35
29. Watertown, NY. 49 views, many by Hart, 1860's & 1870's. Good group with about 20 interesting views of firemen & engines, factories, arcades, streets, covered bridges, etc., G-VG. $80
30. Watkins Glen, NY. JD Hope. 5 beautiful scenes, artistic size, excellent images. E. $17
32. West. Savage, UPRR. "Sherman Sta. highest RR Sta. in World" Ramshackle town, VG image, G-VG. $7.5
34. White Mountains, Franconia. 15 Kilburn Bros. views, 1870's. All Good. $8
35. White Mountains, Crawford & Mt. Washington. 10 Kilburn, 1870's. Overall Good. $6
36. Yellowstone Through the Stereoscope. [Book]. Underwood, 1909. 68pp., 6.5x3.5" for 30 view set. VG $9.5
37. Yellowstone. 17 views; 12 are fine sepia toned U&W, 4, Keystone, 1 unidentified 1870's. VG-E $12
38. Yosemite. 5 Anthony "Glories..." series, 2 artistic size. All fine scenes with "EA" blimstamp. Overall VG. $13

TERMS: Please enclose check & SASE with order. Phone orders held 5 days for your check. All prices include shipping & insurance, 5 day return privilege if not as described.

I am always interested in buying stereo views and pay generously. I collect views of CAVES, PHOTOGRAPHERS & PHOTO EQUIPMENT.

Page Nineteen
Paul Jones has sent us a photo of his Grand Parlor Stereoscope. It is one of the most unusual and ornate viewers we have seen. The viewer stands 24 inches high and is fitted with colored paper on rollers in the back which is used to give a tint to glass views. The lever on the face of the viewer adjusts the spacing of the lens and focusing is done by a knob protruding from the bottom of the viewer body. The hinged lid on top is fitted with a mirror to reflect light on cardboard views. The viewer was made in England in probably the 1870s. In checking the U.S. Patent records, John W. Storrs, in 1868, of Birmingham, Conn., patented a hand held viewer utilizing a colored strip, as in this viewer. He claimed that feature as one of his inventions. (Patent No. 73472). Do we have any members with more information or a similar viewer?

**Celebrities**

(Cont. from page 16)

A type of card by Underwood & Underwood, but they seem to be hard to find and show him in the distance rather than close-up.

This now brings us up to what we collectors refer to as the modern type stereo views of collectible interest. Starting with President Cleveland's second term in office, the interest of Presidential stereos seemed to capture the public's attention more than it had done in the previous 20 or so years.

With the Inauguration of William McKinley and his assassination a few years later, the stereo photographer had a field day in photographing and publishing views in huge quantities. This continued on over into Theodore Roosevelt's term and between these two Presidents, there was a pictorial history on stereos of the Presidents that was unequaled for any of the other Presidents, in the past or in the remaining years of stereo photography. I have catalogued, listed and identified no less than 106 different views showing McKinley and about 212 different views showing T.R. Roosevelt. Then there are the many other views showing McKinley's and Roosevelt's inaugurations, social events and well up over 100 different views of McKinley's funeral.

With the election of William H. Taft and his term in office, the interest in Presidential views started to decline, though there are enough views around of Taft to make a fairly nice collection of them. Views of Woodrow Wilson did take a small sprint upwards with the United States involvement in the First World War. Many of the Wilson views will be found in the boxed sets that were put out by Keystone and Underwood & Underwood, although there are singles that were published that do not appear in the sets.

After Warren G. Harding took office, Keystone issued a magnificent set of 100 boxed views of his trip to Alaska. While returning from this trip, Harding took ill and died in San Francisco, Ca. This set shows the funeral obsequies as well as the train trip carrying his body back to Washington, D.C. from San Francisco. There were also single cards issued of Harding that do not appear in this set of 100 cards.

With the passing of Harding, Calvin Coolidge took office and there are a fair amount of views showing him and his Cabinet and other dignitaries. Views of Herbert Hoover and Franklin D. Roosevelt are scarce with about 6 different views showing F.D.R. and about 3 views of President Hoover.

Stereo cards showing Presidents Harry S. Truman and Dwight D. Eisenhower are very scarce, with most collectors not even aware that they exist. There is only one different copy of each known and these are both done by Keystone. In fact the Keystone View Co. was the only one to publish views of the Presidents from Harding up through Eisenhower.

Of particular interest are the views of the President's wives, either as portrait shots or views showing them posed in their husband's office or at political gatherings.

Views of political dignitaries are also very interesting as they show political candidates. Most notable among this group are the ones of William J. Bryan. Being a candidate for the office of President a number of times, he was quite often photographed. Also shown are the different Republican and Democratic conventions that were held, as well as, those people who served in Congress in the Senate and the House of Representatives. There is a boxed set by Underwood & Underwood showing all the Congressmen and Senators around the turn of the century.