By Gary N. Chamberlin

Of the patriarchs of local stereoscopic photography in the White Mountain Region of New Hampshire, a direct line of descent is traced to Franklin White of Lancaster, New Hampshire. Stereoscopic photography did not suddenly appear here, nor was one man responsible for its development. Similarly, other local variations on the development of stereophotography during the mid-nineteenth century reflect this trend, that this art form was being introduced by degree to every hamlet and crossroad of their known world. One cannot fully appreciate the later development of the stereoscopic industry in Northern New Hampshire to include the well-known firms of Franklin Weller (1867-1876) and the Kilburn Brothers, Edward and Benjamin (1865-1909) without identifying the agents of this development. With the exception of the stereoscopic artist F.B. Gage of St. Johnsbury, Vermont, Franklin White represents the most significant influence on the early development of the stereoscopic industry of the White Mountains.

Franklin White, daguerrian artist, first appears in the business directories of Lancaster, N.H., in the mid 1850's. In this respect he was joining the ranks of many other local photographers: Sheppard, itinerant ambrotype artist of Newbury, Vt.; O.C. Bolton, ambrotype artist of Littleton, N.H., and F.B. Gage, daguerrian artist of St. Johnsbury, Vermont. He thus began in the commercial trade of portrait photography, but it was his work in landscape photography which set him apart from most of his contemporaries.

The development of the tourist industry in Northern New Hampshire brought about a favorable climate for both the artists and the audience of stereoscopic views. The early unique, local view gave way to a wider selection, and finally an attempt to distribute views. Among the earliest White Mountain attempts was the list of twenty views of the stereoscopic Company of the Langenheim Brothers in 1858. Five views were offered: Tip Top House, Summit of Mt. Washington; The Flume; Mount Washington, from the Glen House; Scene in the Notch; and Echo Lake. It is not presently known if Franklin White may have contributed views to the Langenheim list as did F.B. Gage to the E. Anthony list.

The viewbooks of Franklin White present one of the first comprehensive attempts to treat the White Mountain Region as a whole. The culmination of his summer of wanderings in 1858 with pencil, brush, and camera was an album of oval plain and tinted views, entitled Photographic Views from Mt. Washington and Vicinity and the Franconia Range. His first viewbook of twenty-four views was published in Lancaster and bears the copyright date Jan. 1859. He subsequently published at least two additional viewbooks, White’s Photographic Views, for 1860, 2nd Series (Cont. on page 20).
Imprints On Stereo Views

By T. K. Treadwell

A rather unusual practice by photographers, dealers, and collectors has been the marking of stereoviews using incised or raised, non-inked, letters or designs. This technique is usually called imprinting, blind-stamping, or embossing. While never common, it was considerably more so on very early views, being used by such pioneers as Langenheim and the London Stereoscopic Company. The practice died out in the mid-1860s; was briefly revived in the mid-1870s; and persisted in limited use into the present century. Many of the large companies such as Kilburn never used the technique at all; others such as Anthony, Bierstadt, and Gutekunst employed it only for a short time.

Although the results are superficially similar, three completely different methods were commonly used to create a non-inked surface marking. The first was to mold the desired lettering into the cardboard mount during its manufacture; the maker's identification was usually a minor part of an overall ornamental design, as on the French tissue example shown in Figure 1. These molded markings are usually the only maker's identification found on this type of view.

Second, incised marks could be made by running the mount through a printing press, but without ink and with the spacing between type and mount set close so that the type pressed into the paper to give an incised "non-printing". Figure 2 shows the use of this technique on a rather late card from the C. H. Graves Company.

Finally, one could press the name or design into the mount using a hand-held or table-mounted die-stamping device. Die stamps can be bought today in any design desired, and are often used to create a personalized stationery. This type of imprint is by far the most commonly found on stereoviews; it could be applied at any time, and indeed views are found with as many as three separate stampings. Figure 3 shows one of the six known imprints of the London Stereoscopic Company; on the other end of the same card (not shown) is an owner's imprint.

Marks could be incised, of course, on any material softer than the die; I have examples of an owner's mark stamped into a wooden box top, and even into the metal liner of a case for glass views. Use of dies on such hard material would naturally soon blur the image and shorten the working life.

The reasons for the early use of imprints are not at all clear. When embossing replaced printing entirely, as with the French tissues, it probably was a cost-saving device. In the great majority of cases, however, imprints were applied later, often in addition to printed material. This could only have been more expensive and troublesome. Permanency was also probably not a reason; inks of that period were adequate; durable, as evidenced by the large quantities of printed cards which have survived.

However, during the revival of imprinting about 1874, the mark was almost always put on one or both of the photos, and the motivation is much more obvious. This revival followed closely on the flood of illegal copy prints, and the imprinting was certainly designed to identify (and hopefully deter) a pirate, without greatly marring the original photograph. It served this purpose well, since when an imprinted photo is viewed normally, in direct light, the imprint is inconspicuous. In the sidelighting used in photo-copying, however, the imprint is shadowed and stands out accusingly in the copy.

In the case of owners' imprints, one can only speculate that the motive was a combination of status symbol and insurance; much fancier than a written or rubber-stamped owner's name, and considerably harder to erase. Examples of personal imprints are shown in Figure 4.

Following is an alphabetical listing of the 91 imprints known to me; I am obliged to Rick Russack for contributing several early marks. Additions and comments from readers would be appreciated.

F. H. Aiken, Manchester, N.H. (owner?)
A. M. Allen, Pottsville, Pa.
E. Anthony (Initials EA in circle)
A. B. (French) (A. Block?)
L. B. (French)
J. W. B. (J. W. Black, Boston?)
B. & D. (French)
D. Barnum, Boston (two varieties)
Geo. L. D. Barton, Boston
Joseph L. Bates, Boston
Beckel Bros., Lockport, N.Y.
H. H. Bennett, Kilburn City, Wisc.
Bierstadt Bros., New Bedford, Mass.
C. Bierstadt, Niagara Falls, N.Y. (initials in palette)
A. Boisseau (Canadian?)
W. E. Bowman, Ottawa, Ill.
Cades (probably owner)
J. Caile, Regensburg, Germany
C. R. Chisholm & Bros., Montreal, Canada (probably dealer)
Colby (probably owner)
Ch. D. (French)
H. D. (French)
T. M. V. Doughty, Winstead, Vt.
John G. Doughty, Winstead, Vt.
J. O. Durgan, Portland, Me.
Edinburgh Stereoscopic Co., New York City
J. Elliott (English) (Crown design)
G. A. F. (French)
W. A. Faze, Painesville, Ohio
Ferd. Finsterlin, Munich, German
French & Sawyer, Keene, N.H.
Godfray (English)
J. Goodman (English)
C. H. Graves Co., Philadelphia (Universal Photo Art Co.)
F. Gutekunst, Philadelphia
A. H. (French)
Harwood (probably 1890s U.S.)
International View Co., Decatur, Ill.
Isidor Hatschek, Vienna, Austria
H. W. Hayt (owner)
J. F. Jarvis, Washington, D. C.
J. H. Johnston, New York City
B. K. (French)
E. L. (French)
J. L. (French; J. Levy?)
John Lawrence, Dublin, Ireland.

(cont. on page 14)
Stereo Celebrities

(Editor's note: This is the second of three articles on famous personalities who have appeared on stereo views. Turn to page 5 for a special 12 view portfolio of Military Leaders in stereo.)

By Gordon D. Hoffman

Military leaders of the Civil War and other wars our country fought seem to be next in line of popularity with collectors after the Presidents. Most of the Civil War military leader stereo views I have seen were on the Anthony mounts, either in their Prominent Portrait series, or in their War For the Union set. Gurney and Cremer also issued some very nice Civil War portrait views as well as did some private photographers whose names do not appear on the cards. All of the views will show the more well known generals, along with most of the lesser ranking officers, posed in studio shots or as they were taking a break from the heat of battle at their headquarters or meeting places.

Some of the more well known generals that frequent the stereo cards are Generals Grant, Sherman, Stonewall Jackson and Hancock. There are any number of views showing the brigadier generals and lower ranking officers.

Groups of Generals and their staff officers were also well photographed with Alexander Gardner making some very interesting ones out in the battlefields. Most notable among these were the views showing Lincoln as he went to the battlefield to confer with General McClellan. One other view worth mention by Gardner shows Major Allen and his staff, as he was known during the Civil War, or as he is more famously known now as Allen Pinkerton, originator and founder of the famous Pinkerton Agency.

Mathew Brady also took and published some fine Civil War portrait views and these are today very scarce and rare as are the stereos of his Civil War battlefield scenes.

Many of the above mentioned views were also issued in the Taylor & Huntington set. This set also contains portraits of the generals that are not found on any of the before mentioned sets or photographers.

I would estimate that there are over 300 views showing Civil War generals, either as portraits or as views taken in the field. There were views taken of the Confederate Generals also with most of these being done by the Anthonys after the war had ended, with the most notable one being of General Lee. This is the only known stereo view of General Lee. It was taken in 1869, shortly before his death. Two other Confederate Generals worth mention that appear in stereo, dressed in the full uniform of the gray army, were Generals Stonewall Jackson and Beauregard. These two are very rare.

There may be other photographers that took views in the South of their military leaders, but I have yet to see any, although I do know of one view showing Jefferson Davis and his family taken at his home in Biloxi, Mississippi, after the war.

The next conflict of war which was to involve our country was the Spanish-American War of 1898 and here too we find the stereo photographer busy taking views of the leaders both on the land and on the sea. Possibly the most sought after views are of Admiral Dewey after he had achieved his great victory in Manila Bay. The stereo collector will also find some good views of General Shafter and Lawton as well as some of the lower ranking officers.

With the intervention of the United States into World War I, Keystone and Underwood & Underwood took some fine views of General Pershing which may be found in their boxed sets of World War I. There are also some very nice single views of Pershing which are not found in the sets. Of mention were the Allied Generals shown with Pershing as well as the single shots of Joffre, etc.

Views of military leaders of World War II are very scarce with the only one I know showing General Eisenhower returning to his native soil sometime after the War had ended. This view was published by Keystone and shows Eisenhower waving to the crowd from a large jeep.

I have failed to mention any of the foreign leaders and wars but have chosen to cover only those conflicts which involved our own country and military leaders.
Military Leaders Captions


Page Four

Ron Lowden’s comments on the need to evaluate stereographs in relation to their effect in the viewer are well taken. The stereoscope was hailed from its beginnings for the ability to recreate the illusion of reality, including depth. Yet today, many people who collect, or buy and sell, stereos do not examine them carefully in a viewer to determine how well they achieve this basic purpose.

There are several possible reasons for this. One is that many people do not have excellent depth perception. Varying degrees of deficiency occur in something like fifty percent of our population, and this is one factor in the failure of 3-D movies to prosper. For these people, there is little to be gained in the use of a viewer besides magnification of the image. Then there are buyers who intend to use views to illustrate books, etc., where only one half of the view is required. Finally, even people with good 3-D perception need time and experience to develop discrimination in evaluating views as first class 3-D photographs.

While standards have to be relaxed in the case of important views taken originally with inferior technique, or rare views which cannot be readily replaced, there are a number of points to be checked in evaluating whether a view deserves a place in a serious collection.

1. The two halves must be taken from two viewpoints, normally a 2½ to 3 inch separation, and they must be mounted to give a true 3-D image in the viewer. If both halves are the same, the image will be “flat.” If they are not properly transposed, objects far away will appear closer than nearby objects. This is a “pseudoscopic” effect.

2. The two halves should be mounted squarely—not tilted—and with base lines on the same level. Otherwise eye strain results.

3. Separation of identical points on the two halves should not be much above 2½ inches. Otherwise it may be too difficult to fuse the two halves into one image.

4. If the two halves do not cover exactly the same area of the subject laterally, the right hand half should show more of the subject at the left, and vice versa. This creates the illusion of looking at the subject through a window. Reverse “window” is distracting.

5. The image should be sharp. Fuzziness detracts from the 3-D effect and, of course, is not characteristic of the original subject in most cases.

6. The image should have good contrast and reasonable detail, highlights and shadows.

7. There should be as few flaws, “anomalies” and print defects as possible, as they detract from the sense of reality. (Anomalies are difference between the two halves, caused by separate exposures of a subject where there is movement.

8. Beyond all the above—which are essentially technical details—a view should have good stereo composition. “Head on” shots may be necessary and satisfactory for many subjects, but placement of the main point of interest to one side often allows a more aesthetic composition. In outdoor scenes there usually should be a succession of objects between the observer and the most distant object, so that the eye moves from point to point. (Note: 3-D perception ceases after about 150” for normal eye separation.) However, where there are no convenient objects to achieve this, the foreground of land or waves can still contribute to the 3-D effect and sense of reality. “Strong foreground objects” are often recommended to establish an obvious 3-D composition, but this should not be overdone. A feeling for the best viewpoint for taking a stereo picture is largely intuitive, and perhaps can best be developed by studying pleasing examples.

As Ron Lowden indicated, Heywood’s views are eminently successful aesthetically, and they are generally excellent technically also. The result is that a Heywood view of a wooded road is arresting, whereas the same subject in other hands is dull. Views taken by John Moran in the U.S. and by G.W. Wilson, F. Good, and Bedford in England are in the same category of this kind of mastery.

The beginning collector who analyzes his acquisitions in terms of technical and aesthetic details will find that truly first class views are greatly outnumbered by the so-so and poor ones. As a result it takes many years to build a fine collection unless other collections are bought.

“Doing one’s own stereo photography, especially in black and white (or sepia!) will do much to deepen an appreciation of quality in old views, (Cont. on page 12)
The Story of the Amateur Exchange Club
An Old Photographic Club

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

By Coleman Sellers

Among the societies advertised in the journals of the day there are some organized for exchange. To these the history of the old club may be of interest. Such a club was the more valuable when the means of obtaining information were more limited. When there were fewer persons interested in photography outside of the profession. To-day there are places in our great cities where in the limit of a few blocks about the house of any one, more amateurs can be found than were then to be found in the whole of the United States. At the present time there are two kinds of exchange clubs worth organizing. A local one where the members can meet and talk. One formed by careful selection from men or women, or both, who are far from each other; each being surrounded with subjects not available to the other, can exchange to great profit. Small international exchange clubs have a special advantage if a locality is anxious to exchange our surroundings in the new civilization of the western continent with the amateurs who can send us old castles rich with the civilization of Scotland, the card presented to him two years ago, when the writer was once more in England after the lapse of a quarter of a century or more, his hearty welcome from those who had known him only through his connection with the literature of photography, showed that the work of the early writers had made a deep impression on the minds of those who yet hold the photographic art in active daily practice.

Visiting the Astronomer Royal, of Scotland, the card presented to him recalled those early days, and he had not forgotten one whose letters he had read so long ago. November 29th, 1861, Mr. Anthony wrote: “It is gratifying to me as proposer of the club, to find the proposition so favorably received as it has been. In the outset of all organizations, time is required to get all things in working order. The fact that you may not have received exchanges from all the members of the club, may be accounted for by the lack of a general understanding as to the time when the exchanges should commence. In my own case failure to ‘come to time’ is due entirely to the circumstance that, notwithstanding my intimate connection with photography for some years past, I have never yet been away from New York to take a negative. I was consequently unprovided, within a week of the 15th, with one of the essential bases of qualification for membership. I made an effort, however, and one bright morning I started out with my six dry plates, expecting fine results. Unfortunately, however, before I reached my ground the day was overcast and so dull, I could with difficulty draw a focus. Since that day I have not been able to leave my business to make another trial. In case I am obliged to send prints from one of the View-Master tables, I think you should also check out the “History of Flight” set. It's another 3-reel packet of 21 pictures with about half being vintage stereo re-issues of Keystone airplane shots, including "Wilbur Wright Planes in Flight," “Graf Zeppelin Flying in Egypt”, etc. Though not as pure gold as the Civil War set it is still well worth the $1.75 since the reproductions are excellent.

"Also to anyone who is a real nut for stereos of Presidents: there are view-master shots of JFK for sure and possibly Ike, Nixon, JFK, and who knows? There are usually bins of discontinued views at a dime each at stores carrying View-Master products. It's been my experience that the more interesting views are therein. With a view of both Lincoln and LBJ, you have covered 100 years of American history and are still concerned with the same basic problems for each. The more things change..."
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 10¢ per word. Please include payments with ads. Display ad rate is $25. (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

PERIODIC SELLING LISTS of photos with some stereo views for 50 cents. Also buying photo collections, unusual or rare singles. CEM, 3083 N.E. Regents Drive, Portland, Oregon 97212.

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

TRADE

I HAVE MANY STEREO VIEWS copied to 'Realist' format and mounted ready for hand viewing or projection. Will trade for your similar slides. Neal DuBrey, 8 Marchant Way, Taybank, Port Elizabeth, South Africa.

WANTED

KEYSTONE CARD 98, Pocahontas saving the life of John Smith. To complete a series—$5.00. Steflik, 751 Layne Ct., Palo Alto, California 94306.

H.C. WHITE VIEWS WANTED, in sets or quantity lots; also any scientific and industrial views. Will swap my itemized trade list for yours. Mark Peters, 1786 Spruce St., Berkeley, Ca. 94709.

WANTED views of California towns, San Francisco, Indians (pre 1890), describe fully and price. Larry Moskovitz, Box 13151, Oakland, Calif. 94661.

WANTED: Stereo cards from Johnstown Flood, May 31, 1899. Special reward for one showing my grandfather. He was there and survived, but not certain that he was photographed. Also buying stereo cameras. George Skelly, 52 Winding Lane, Basking Ridge, N.J. 07920.


WANTED: Nudes, erotica, double sided cards; also views of old cameras, talking machines, Edison, Singers, entertainers, political figures. Edward Couture, 2859 Leeward Ave., Los Angeles, Ca. 90005.

ALL CONNECTICUT stereo views, special emphasis on Northeastern quarter towns and cities; Willimantic, Norwich, etc.; all types of viewers, military and war views. Bill Kotrba, RFD, Lebanon, Conn. 06249.

EX-CAMERA REPAIRMAN wants non-working Stereo Realists in any condition. Will pay according to condition. R.F. Johnson, 13320 Winfield St., Panorama City, Ca. 91402.

A.J. RUSSELL VIEWS along the Union Pacific Railroad. Van Dren Coke, 1412 Las Lomas, N.E., Albuquerque, New Mexico 87106.

NEED KEYSTONE colored wildflower views—#s F9, F42, F53, F56,F62, F76 of 100 set, Need Greece U&U #31 of 100 set. Need Norway U&U #s 18, 71 of 100 set. Ernest M. Petscher, 1325 Stuart St. N.W., Washington, D.C.

WANTED: Views by J.C. Potter, W.E. Potter, or Potter & Son of Elyria, Ohio; and views by W.H. Potter of Mansfield, Ohio and Indianapolis, Ind. Also want their views of Virginia and West Virginia. Would like xerox copy of backs of their views which list subjects or xerox copy of their trade catalog. Will buy or trade. John Waldsmith, 1345 Tiverton Sq., N., Columbus, O. 43229.

BRADY AND E. ANTHONY "War for the Union" stereo views, also want Civil War stereos by Tipton, Mumpower, Tyson, Weaver, Soule, Bierstadt, Moulton. John A. Hess, 659 Waverly, No. Andover, Mass. 01845.

WANTED FOR RESEARCH: Any and all information on Civil War photographer James F. Gibson. Photos, names, dates, biographical information, as well as reprints of documents or letters concerning the above mentioned. Tom Waldsmith, 1345 Tiverton Sq., N., Columbus, Ohio 43229.

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.

Standard Terms

VIEWS

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

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.
Calendar

The first colored pictorial calendar of historical cameras has been announced by Euro-Publishing Establishment of Liechenstein. In large format (16 x 17 in.), the calendar shows the finest and rarest cameras from the beginnings of photography, with detailed descriptions of the cameras, accessories and their methods of use. The most attractive feature of the calendar is the full color photographs with captions in English, French and German.

Of the twelve cameras, two are stereos; the Photosphere and the Sigriste. Other cameras featured are the Sutton Panorama, the original Daguerre, the rarest Leicas, I. Voigtländer all-metal camera, Dubroni No. 1, Escopette de Darier, Ben Akiba walking stick, Lumière's Cinematographe, Jumelle de Nicour and the Camera obscura and its history. The extensive texts were written by Michel Auer, Klaus Op Ten Hofel and Eaton S. Lothrop. The calendars sell for $20 each including packing and shipping ($2.50 extra for air mail). It is being distributed in the U.S. by Antique Camera Calendar, Pawlet, Vermont 05761.

Center

The International Museum of Photography at George Eastman House, Rochester, N.Y., announces the opening of a Regional Center for the Conservation of Photographic Materials. Installed in over 1200 square feet, the Center has been made possible by a grant from the National Endowment for the Arts, and through the generosity of the Eastman Kodak Company, and Ehrenreich Photo-Optical Industries, Inc. (Photo-Technical Product and Instrument Groups).

Operational as of June 23, the Center is presently staffed by Dr. Walter Clark, consultant on conservation, and Mr. Jose Orraca, museum conservator. A post graduate conservation intern and a darkroom technician will soon join the Center's staff. For more information contact: Christine Hawrylak, (716) 271-3361.

Announcement

On Sept. 1, the N.S.A. moved from Mansfield to Fremont, N.H. (near Danville). Please take note to no longer address letters to the Mansfield, Mass. address.

Thanks to the efforts of Ray Walker who has been searching for information on New Hampshire photographer, Nathan W. Pease, we have obtained this photograph of Pease from a descendent. Ray also has located a Pease family album and other valuable family records.

Railroading

Priority Projects, Inc. of Ridgewood, N.J. have announced the production of a group of 48 stereo views of railroad subjects made from a collection of long-stored vintage negatives. The views are mounted on quality fiberboard in the traditional manner. We have not seen any samples of the views but several are reproduced in a folder which is available from the publisher. Views illustrated were “A view of a 4-cylinderead Vauclain compound,” “One of the Espee's first 4-8-8-2 “Back-up,” and “A glossy ten-wheelers awaiting the starting signal.” The total price for the 48 views is $125 which includes a free viewer. They also offer a decreasing-payment plan. For an illustrated pamphlet and further information write Soot and Cinders, P.O. Box 122, Ridgewood, N.J. 07451.

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 $2.50 extra for air mail. 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 all orders to the attention of John Waldsmith, 1345 Tiverton Sq., N. Columbus, Ohio 43229. Make checks payable to National Stereoscopic Association.
and will have the additional recommendation of helping supply future generations with views from our own time.”

Frederick S. Lightfoot, Greenport, N.Y.

“Mr. DuBrey’s article, “The South African War, 1899-1902,” though quite interesting, was a bit disappointing in that he confined most of his remarks to Underwood & Underwood. At least three other American firms issued cards purported to be issued in 1912, (Editors note: There is question as to the validity of this date). Keystone issued many of their own views of the conflict; most of those I have examined were sepia prints on buff mounts which had largely been supplanted by the heavy grey card stock by the time Keystone obtained the Underwood negatives. Kilburn also issued numerous Boer War cards (the numbers run from at least 13691 through 14248 although this does not represent a continuous run); included in this series are several very fine views of Boer troops apparently purchased from local photographers and several of Red Cross operations in South Africa. The Universal View Co., of Philadelphia also issued several cards which were however almost certainly faked views taken right in Pennsylvania as the terrain seems to indicate. This practice was not uncommon, several photos (not stereo) of the Battle of Colenso were evidently taken right in England according to the British Journal of Photography.

“In addition to the boxed sets mentioned in Mr. DuBrey’s article, Underwood also issued boxed sets of 36, 100, 200 and even 300 cards, the latter being very rare. In an attempt to cater to the Canadian trade, Underwood issued numerous single cards with such titles as “staunch Support from the Dominion of Canada—Canadians leaving Cape Town for the front, South Africa”; I have encountered several of these in antique shops in southern Canada. Although Underwood’s photographers have a tendency to remain anonymous, one of those sent to South Africa was H.F. Mackern. As Mr. DuBrey points out, the use of duplicate or replacement negatives was a common one; I have seen four nearly identical (but different) versions of the view reproduced on the first page of this article.

“Neal DuBrey comments that ‘Underwood titles are in the main accurate, full, and factual, and often include the date to the day on which the picture was taken.’ Unfortunately they are also somewhat suspect since at times one occasionally encounters identical cards with different titles and even copyright dates. For example, I have in my collection two cards, one of which is entitled “Worcesters skirmishing with Boers near Cokesberg on Feb. 12th—the Boers drove them back”; the second reads “The Warricks skirmishing with Boers near Weppener, East of Bloemfontein, South Africa.” Yet the views are identical. Another example: two apparently dissimilar cards, “Gras Pan Stables—

the Australians just arrived are welcomed by London Volunteers, South Africa” and “Arrival of Gen. Cronje at Mdlffer River, a prisoner of war, escorted by C.L.V. Mounted Infantry, South Africa”; the first bears a 1900 copyright, the second 1901. Nevertheless they are exact duplicates. The reasons behind such a remarkable coincidence are puzzling; was Underwood purposely issuing the same view on different titles for some unknown reason or did someone carelessly mount one print on the wrong card? Whatever the reason, the historical accuracy of Underwood’s titles is not above reproach.

“Finally, a question for your readers. The Boer War produced two extremely popular national heroes in England, Robert Baden-Powell, who later founded the Boy Scouts, and Winston Churchill. Baden-Powell was the commander of British forces besieged by the Boers at Mafeking; Churchill, a war correspondent, gained national recognition when he was captured by the Boers after helping an armoured train loaded with wounded British troops to escape from a Boer attack. When Churchill escaped from a Boer prison a few weeks later and after a long and dangerous journey made his way safely back to the British lines, he was lionized by his comrades and apparently photographed extensively while in Cape Town. My question is this: has anyone seen any stereo views of either of these men?”

Richard C. Ryder, Collingswood, N.J.

(Editors note: In response to your request we made a call to Gordon Hoffman and sure enough he produced for us the view shown here. Now do we have a member with a view of Baden-Powell?)

STEREO-MANIA
Box 324
Green Lake, WI 54941
Tele: 414-294-6458

STEREO MAIL AUCTION

TERMS OF AUCTION

1. Prices listed are just Blind Bids, bid as you see fit. Highest bids are reduced 50% over next bid. In the event, only one bid is received on a lot, it will be reduced to the listed price, if it is higher.

2. Grading is based on the Standard, see North by STEREO WORLD. All lot returns, if not described correctly.

3. Successful bidders will be notified by mail.

4. Lots will be shipped upon receipt of payment. Postage and insurance are extra.

5. Photo bids accepted up to 12:00 midnight, Central Standard Time, October 6, 1975.

6. We reserve the right to reject bids.

1. RAILROADS A.A. Art #56 Rolling Cape Horn - Road to Iowa hill from the river. Super view. Taken from stop the cab looking down the full length of the hollow. 8x10. V - DVD. $35

2. A.A. Art #68 Bear River. Full length view of a train in center foreground. 8x10. V - DVD. $50

3. A.A. Art #6 Dutch Flat. Placer County, 61 miles. Super view of this early railroad town. 8x10. V - DVD. $35


5. Jackson Bros. #69 west from tunnel. #64. East end #39 both views. Light prints which is true for most of these early Jackson Bros. 8x10. $10

6. R.V. Kilburn #204 Faber House, White Mts. Full view of train stopped in front of house. 6 Couple of small spots. O. $7

7. E & B.T. Anthony #1299 The suspension bridge at Bishop. locomotive stopped in the end of the bridge, label in missing. 8x10. $10


10. FAMBRO PROFILES #11 #94 #1154 Pres. T.R. Roosevelt reviewing sailors at the amphibian cap. & an inauguration scene. Some corner damage to first view. 8x10. O. $8

11. December, Ill. #993 International View Co. Scenes. O. $10. O. $10

12. Two views of Pres. T.R. Roosevelt by WM at the old mission by the Franciscan Fathers, Santa Barbara, CA at the home of the Pres.'s Mother, Ronald. O. $10


14. vendell Nath Phillips - Photographer unknown but may be by Frankie. Center. O. $15

15. The Earl by J. Spencer & Son. Small Piece of emulsion missing in corner. O. $5

16. HABAN #55 Big Bow, Chief of the Kiowa by Bennett & Brown, New Mexico. Nine close-ups. V - DVD. Fronts show some wear. $35

17. PERK OIL. #56 By W. V. Zachary, Bradford, PA. General view of town & oil derricks of Perk, PA. Interesting view. O - V - DVD. $25

18. HABAN PF #3 Two views by Bennett & Brown #3 The Plaza & #53 San Miguel Chapel, 300 years old. #3 has one corner bent otherwise O - V - DVD. $45

19. WHEELER EXPEDITION OF 1873 Photo by T.R. O' Sullivan #20 Apache Lake Rev. $10

20. CALIFORNIA Periscope at Alameda Co. by Mayher. Close-up of this very large mansion. Rev. $10

21. CIVIL WAR Anthony's "War For The Union" #194. The ditch on the west side of the union fort Sedgwick. O - V - DVD. Yellow mount. $15

22. Anthony's #195. Not a reprint by Taylor. Looks just like Anthony's orange moon only label on the back is different. Maj. Gen. J.F. Smith (Haudy Smith) and his staff near Malvern Hill during the "Seven Days Fight" in 1862. O - V - DVD. $35

23. Anthony's #1011 Gen. Sherman's men tawing up the railroad before leaving Atlanta. O - V - DVD. Some broken spotting. $10

24. F.P. Adams - Reprint from the original neg. by Delmarat #1022 O - V - DVD. $2


26. SWAN MARY "Surprise" loaded with passengers by D.O. Haigler. Ocoee, WI - DVD. $35

27. CENTRALI CALIFORNIA # 6 views by Centennial Photographic Co. # 966,966, 966 & 116 C. $5


30. WESTERN UNION #48, Central City, Co. by International View Co. & #9 Montico & Primrose, Co. Kilburn Bros. O. $2

31. LOS ANGELES, CA Two views #3167 Keystone & #1012 Spring St. L.A. by stereoscopic O. $10

32. SAN FRANCISCO, CA Four views by Keystone #15167, #10169, #10393, #10393 O. $25

33. Three views #4496 Kilburn, interesting view of the city from Telegraph Hill, YFS view showing Market St., & #4977 by Webster & Abele showing the Eddy Bath, Golden Gate Park O. $30

34. Earthquake & fire & views, 3 by R.C. White #10101, #10572, #10573 O. #10571 O. $7.35

35. THE WAMONA TREE #18 views of this famous tree now no longer standing. O. $5

36. HAMMIL 1 Keystone views #88081, #88082, #88083 O. $25

37. ALASKA Keystone #15158 Sinking ship on the Yukon River, showing a group of Alaskan Indians. O. $15

38. BOWIE Close-up of an early bus used for sight tours, by Universal View Co. O. $5

39. WOMEN TAHOE SKI Lake City, Utah. Photographer unknown O. $5

40. WALTZING MAMAS #606 Showing a group of macons posed in front. O - V - DVD. $35
EVENTS

Members of the N.S.A. living in the Central States are invited to attend a two day Talk and Swap Meet which will be held near Tinley Park, Ill. on the 1st and 2nd of November, 1975. This will be a very informal and casual get-together of all N.S.A. members who live in the states of Minnesota, Wisconsin, Michigan, Ohio, Indiana, Illinois, Kentucky, Missouri and Iowa. All members outside of this area are, of course, invited to attend. If this event is successful, we plan to hold others in the East and the West. The arrangements are still being made. Please send for more information to: Gordon Hoffman, Box 324, Green Lake, Wi. 54941. So bring all the views, viewers and cameras you would like to trade or sell to this meeting and enjoy a weekend of stereo-mania.

The Chicago Photographic Collectors Society will be holding their Fifth Antique Camera, Image Show and Sale on Saturday and Sunday, Sept. 27-28 at Howard Johnson’s Central States Motor Hotel, 10249 W. Irving Park Rd., Chicago, Ill. (Mannheim Rd. and Irving Park Rd.) The show will feature an authentic “Turn of the Century” photographic studio and nationwide collectors exhibits. The following three categories will be awarded bronze photographic medals: Best General Interest Exhibit; Best Image Exhibit; and Best Hardware Exhibit. For additional information please contact Ron Miller, 1027 N. Vail, Arlington Hts., Ill. 60004.

The Western Photographic Collectors Association will hold a two day trade fair at Pasadena City College, October 25 and 26. Information is available from WPCA, P.O. Box 4294, Whittier, Ca. 90604.

The Midwest Photographic Historical Society will hold a photographic show on Nov. 9 and 10 at Hospitality Inn, Earth City (St. Louis), Mo. Additional information is available by contacting Tim Wright, 10072 F Crown Point, St. Louis, Mo. 63136 Phone (314) 867-1873.

The Michigan Photographic Historical Society will hold its annual Trade Fair Nov. 15 at the Dearborn Youth Center. Further information is available by writing MiPHS, P.O. Box 191, Dearborn, Mi. 48121.

Exchange Club

After discussing the idea with several members over the last few months, it is apparent that we are ready to form the N.S.A. Amateur Photographic Exchange Club. The purpose of the exchange will be to stimulate interest among our members to produce high quality stereo images which, when viewed 100 years from now, will be considered as historically significant as the views of the original Amateur Photographic Exchange Clubs.

The rules will be very similar with a few changes to fit the needs of modern members. There will be two clubs of no more than twenty members each. One club will exchange views mounted as photographic prints on approximately 3½" x 7" card mounts. The other club will exchange transparency mounts. (Arrangements as to format will have to be worked out among the exchanging members.) If the response is large enough we will expand to form other clubs.

As with the original club, exchange will be on or before the 15th of January, March, May, July, September and November. (See Nov.-Dec. “Stereo World” 1974, p. 6 for the original rules). All members must exchange only their own stereo work. The print or transparency mounts must be labeled “N.S.A. Amateur Photographic Exchange Club.” The name of the photographer, the date, and title must also appear on each mount.

We encourage members of the clubs to exchange views which are aesthetically and historically good stereo views. Take advantage of opportunities to photograph historical events, famous people, important landmarks, transportation, or any subjects which will be “collectable” to the photo historian of the 21st Century.

Members interested in joining or wanting further information should write to John Waldsmith, 1345 Tiverton Sq., N., Columbus, Ohio 43229. Please indicate which club you would like to join. A list of members in your chosen club will be mailed to you and a date announced to start the exchange.

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Imprints

(Coat from page 2)

Lee Galleries, Richmond, Va.
Leon and Levy (French – stamp is “Concession Unique”) London Stereoscopic Co. (6 different stamps) Mills

John Moran, Philadelphia.
R. E. Mosely, Newburyport, Mass.
Moser, Berlin, Germany
E. Nescman, Marysville, Calif.
Wm. Nichols, Cambridge, England
Otis Norcross, Boston
Noss, New York City
Paul and Curtis, New York City
Geo. Pierson, St. Augustine, Fla. (large capital P)
C. L. Pond, Buffalo, N.Y.
C. Ponti, Venice, Italy
Radiguet et Fils, Paris, France
Robinson, Dublin, Ireland
T. C. Roche, New York City

Rockwood, New York City
A. Schiwert, Vienna, Austria

John Moran, Jr., Pittsfield, Mass.
C. B. Shepherd (U.S.A.)
M. Silbermann, Trieste, Italy
J. Silvester, (English)
Slee Bros., Poughkeepsie, N. Y.

(Cont. on page 15)
Imprints
(Cont. from page 14)

John P. Soule, Boston
E. C. Swain (probably U. S. owner)
Thomas T. Sweeney, Cleveland, Ohio
T. T., Paris, France
F. F. Thompson, Amateur Photographic Exchange Club
G. W. Thorne, New York City

Henry Tournier, Paris, France

Upton, Minneapolis, Minn.
W, (probably U. S. photographer)
F. A. Wait (probably U. S. Owner)

Chas. Waldack & Co., Cincinnati, Ohio
Mrs. A. H. Wheeler, Wauwatosa, Wisc.

J. A. Williams, Newport, R. I.
Wilson, New York City

L. T. Young, Philadelphia, Pa. (capital Y in a star)
C. A. Zimmerman, St. Paul, Minn.

CATALOGS
Make all checks payable to National Stereoscopic Association

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 50c 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 50c 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 50c 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 50c postage and handling.*

H.C. White, Bennington, VT., 1907—This is a 116 page catalog plus a 36 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 50c 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 50c 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 50c 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 50c 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 50c postage and handling.*

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

Stereo Exhibit

The Hall of Science, Flushing Meadows Park, Queens, N.Y. has opened "The History of Stereo," the first in a series of special "rotating" photographic exhibits. This show traces the roots of stereo photography back to its beginnings in the early 1840's, when it developed side-by-side with single lens photography.

Prepared under the direction of N.S.A. member Fred Spira and Spira-tone, Inc., of Flushing, New York, the exhibit highlights such early items as Negretti and Zambra stereo viewers from the 1850's and stereo daguerreotypes and ambrotypes from the same period.

Announcement

We received a good response to our Disaster list. It is now hoped that we can compile a similar type list of views of American Indians. We would like to limit the list to views of Indians before 1900. When sending your list of Indian views in your collection, please note the titles, names of photographers or publishers and any information which may help in completing this list. We will begin publishing the list in the next "Stereo World." Again Rick Russack will be compiling the list

Page Fifteen
At 5:13 A.M. on April 18, 1906, San Francisco was shook by an earthquake which heavily damaged the city of nearly 350,000 people. The first shock damaged the vital water system and as a result the numerous fires which had broken out could not be brought under control. Fireman and soldiers fought the flames with little success until the third day when they began to dynamite entire blocks of buildings to create fire breaks. After three days of earthquake, fires and dynamite, one of the largest cities in the U.S. had been reduced to a city of smoldering ruins. 700 persons lost their lives and 497 blocks of buildings covering 4½ square miles were destroyed.

Many fine stereo photographers rushed to San Francisco to record the disaster. Shown here are two views from a set of 53 or more outstanding amateur views taken by George F. Bouquet of nearby Oakland. Each and every view has handwritten in pencil across the top of the reverse an identification of the scene depicted, zeroing in the location and from where taken. At the bottom on the reverse in the same hand appears “By George F. Bouquet” and a negative number. These views were found in a downtown Philadelphia curio shop and miraculously tucked loose between two views was a slip of yellow paper with the following written on it: “-1906- / George F. Bouquet / Manager - John Tisch Co. / Barbers, Oakland / Residence 703 Sycamore.” Well-mounted and well-printed amateur stereos are scarce enough, but to have them precisely identified, even to the pinpointing identification of the amateur himself, is to be unbelievable!
1. Alaska Gold Rush, 1898. 2 Kilburn views of women prospectors on the way to the Klondyke: 12724 & 12725. Small corner chip, VG. $8
2. Arid. Richardson photo, bird egg snake on nest Brecksville, Ohio, VG-E. Scarce snake stereo. $4
3. Airplane. Lindbergh and Spirit of St. Louis, Exc. Keystone. $6
4. Bathing Beauty. Cabinet size, G-VG. Naked from the neck up, nice. $4
5. Bennett, H.H. 3 fine views, all Exc.: 2 scenes, 1 instant: 433, 213, 282. $9
7. Big Trees. 3 views by Houseworth, Calaveras Big Trees: 875, 899, 909. Includes interior of stamp house, VG. $9
8. Blacks. Cabinet size, cotton field, Launey & Geibel, Savannah, 91. VG. $5
9. Boston Fire, 1872. 3 views: Moulton cabinet "View on Park St." with firemen; Taber, 18, "Interior of Old South Church" with soldiers; Partridge, view of smoke from inside, VG. $13
11. Civil War. (Bierstadt Bros.) 1321: "Picket Guard on alert near Lewisville, Va." Rare, Exc. $25
14. Calyastas, Disaster, 1903. 4 views by Underwood including "burning bodies of dead covered over with wreckage of their former homes." VG-E. $11
15. Groups. 3 beautifully tinted early English views in near new condition: forlets, piano, etc. $6
16. Frith, 1908: "Elgin Cathedral", North-east Corner." Ruins, slightly light, as usual. VG. $5
17. Horswood. 3 views, 2 tax stamps, 179, 180, 607. All Exc. and typical of his work. $9
21. Kilburn. 3 nicely tinted studio studies, 228, 582, 777, near Excellent. $7
24. Macaher. 2 views: U&W 3432, Exc. view of hermit sitting in center of four cow dung fires. Also: White 1726, casts of corpses in Pompeii, VG. $6
25. Moon. 2 views, Bierstadt Bros. & Soule, VG. $4
26. Mt. Pisgah Disaster, 1902. 3 views by U&W including view of Orange Hill and exploring ruins, Exc. $7
27. Mt. Wash. Cor. RR. Close view of early engine at base sta. during construction. Exc., probably F. White photo. $5
29. New York City. Key Galatine-Bromide Process. Anthony. Union Sq. with 4 horse trolleys and traffic arrested in motion. Published to advertise the new dry plate process. Quite important and scarce. VG. $15
30. Occupational. Kilburn 767: "The Old Miller." Interesting mill interior, VG-Exc. $4
32. Press. Coolidge. Key. 2800!, VG-E. Close, scarce. $8
33. Press. Grant. Copy of Shute view showing Grant on porch at Oak Bluff, better than most originals which tend to be faded. $8
34. Prison. Clinton, NY. 4 Stoddard cabinet size: 1234 march of convicts, 1236 prisoners in hall, 1237 prison fare, 1238 chapel. VG. $14
37. Tissues. 3 exquisitely tinted and pierced GAF interiors in perfect condition. $12
38. West. "Root's High Water Views at Dubuque, 1880." Waterfront, log rafts, paddle wheelers, water into buildings, nice. VG+. $5
39. Whaling. Freeman, Nantucket. Whale being stripped along ship at dock, close. Very lt. streak, VG-. $14
40. World Peace Jubilee, 1872. 3 Pollack views: 2 of crowd in coliseum and one unusual view of vols. mailing in "Press Headquarters," VG. $10

TERMS: Check with order. Phone orders held 5 days for check. Five day return privilege. Please offer me stereo, I even buy clean Niagara Falls and foreign.
The Unknowns

By John Waldsmith

This month we feature two unknowns which were brought to my attention at the May Show. Hopefully members will be able to identify these views. The first is from George V. Allen, Lawrence, Kansas. It shows a large ship under construction. In the distance are other ships. We feel this may be a whaler but are not sure. It is on a flat, canary yellow mount with round corners. The second is an interesting portrait with the title "The Photographer's Studio" penned on the reverse. It is from Tom and Pam Heseltine, Tinley Park, Ill. The view is on a square cornered canary yellow mount. It shows two men with an enormous amount of photo equipment. The man at left has a Brewster stereo viewer on his knee. The man at right resembles famed Chicago photographer Alexander Hesler. (Compare with Taft p. 359.) We would like to hear from N.S.A. members who can identify these views.
Eaton Co.  
Canada's Store of Stores

By Ronald D. Lowden, Jr.

The views shown here are from a set of 44 or 50 issued by and to advertise the T. Eaton Co., Limited, of Toronto, Canada. Whether these precede or follow the issuance of the Sears, Roebuck and Co., set of 50 in the United States is unknown. In appearance and from the types of views (black and white lithographs), their purpose, etc., are quite similar. Each card has a lengthy description on the reverse illustrating the many departments and services that Eatons offered to their customers. When these views were published (c. 1905), Eatons was the equivalent of Sears, Roebuck in almost all aspects. For simple farm folk with limited means and literally no transportation or communication with such cities as Toronto, the Eatons Catalog was a standard family book from which anything and everything was mail-ordered - clothes, toys, books, kitchenwares, farm tools and equipment, etc. To them it was the Store of Stores!


“Stoves and Hardware,” published by The T. Eaton Co. Limited, c. 1905. (Vivian and Ronald D. Lowden Collection).
John Steffen of Oshawa, Ontario, Canada is the owner of this very unusual pedestal floor model viewer. It stands four feet high, is 16 inches long and 10 inches wide. It consists of a 6 inch diameter map reader glass on top of a floor model viewer consisting of three separate removeable parts. 1) A wooden pedestal base on casters with etched wood designs. 2) a skirt, consisting of wood chip inlaid designs all around. 3) The top deck with stereo viewer built into the deck, and wood chip designs all around. It is unlabeled as to manufacturer. The hand crank at the viewing front is for raising height angle 6 inches. The handle at the side is for stereo card distance adjustment. At the rear is a "hidden" drawer holding an extra stand for large card viewing. John's youngest son, Alan, 5 years, is shown enjoying counting the Bunnies on Keystone view No. 11422, sitting on an old organ stool.

Do we have any other members with similar pedestal-style floor model viewers?

Franklin White

(Cont. from page 1)

consisted of 25 views (half stereos) and was a joint undertaking with his brother, Luther White of Montpelier, Vermont. A notebook entitled Franklin White, Lancaster, N.H. 1861 containing 12 views (half stereos) represented a handmade version of his original work, although the pictures are different. It may be speculated that these latter viewbooks were not designed for circulation but were used to secure copyrights for his stereoscopic views.

Franklin White's stereoscopic trade list for October 1859 covers thirty eight local subjects and twenty three views from Boston and Quebec. All views mentioned were on glass, however, sixteen additional paper stereographs were also offered. The cost was $15.00 per dozen on glass or $4.00 per dozen on paper.

Mt. Washington views represent the most prolific subject of White. A title on Mt. Washington from his 1859 stereoscopic trade list has at least seven variants. Other subjects to which F. White is credited much success are views of the White Mountain resorts: the Glen House, views in Gorham, N.H., and Franconia Notch to include the Profile House, and views along the Atlantic and St. Lawrence Railway as well as views in and around Lancaster.

Subsequent stereoscopic studies of the area reflected White's treatment of the White Mountains. The views of the Bierstadt Brothers, John P. Soule and later the Kilburn Brothers expanded the tradition begun by White.

In 1867, half interest of the stereoscopic business of F. White was purchased by Franklin G. Weller, of Littleton. Weller, like White, was a landscape artist, having been a pupil of the famous landscape painter, Samuel L. Gerry (1813-1891) of Boston, Mass. While F. White retired to paint, Weller moved the stereoscopic business to Littleton, N.H.

Some of F. White's views appear in the first lists of Weller. The most notable was Weller No. 10 entitled Interior of Summit House Feb. 1862. White's greatest impetus to the new firm was in the stimulation of publishing viewbooks. At least three were issued by Weller before 1873, none of which were stereoscopic. Weller remained in the shadow of the much more successful landscape business of the Kilburn Brothers, however, the heritage of F. White on his early landscape work helped to produce excellent views not found in the Kilburn lists.

Franklin White, stereoscopic photographer, and landscape artist contributed his talent in developing the stereoscopic market of Northern New Hampshire. In presenting views of the White Mountains as a totality, he was among the first to promote the attractions of the region. His efforts helped shape the developing stereoscopic industry which would later be absorbed into the larger firms of F.G. Weller and eventually B.W. Kilburn.

1 Dates given represent the years in which one may find evidence of a commercial product. Admittedly Weller was engaged in photographic activities as early as 1861, and Edward Kilburn as early as 1855, but here the dates refer to the dates in which they offered stereos for sale as a going business.