FOR MORE THAN SIX YEARS, WE HAVE BEEN OFFERING ITEMS FOR SALE THAT SPAN THE ENTIRE RANGE OF PHOTOGRAPHICA, FROM EARLY CAMERAS TO NEW BOOKS, INCLUDING DAGUERREOTYPES, AMBROTYPES, CARTES, PRINTS, CATALOGUES, CAMERAS AND, OF COURSE, STERO VIEWERS, VIEWERS, CAMERAS.

As this ad appears, we have a current list of more than 1000 views for sale. Shortly, we expect lists of stereo cameras and viewers, as well as additional lists of views.

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EUROPE
1: J.A.: 16 RCT & Purple, 1870's. Mostly city, some scenic in France and Italy. G-F $12.50

FRANCE
2: KE of Paris: 11 views, mostly Paris, incl. one of the ruins of the commune (only fair). Av.VG 9.50
3: CS of Paris: 4 SCT of the city, G-F 4.00
4: Streets Guard of Paris: 14 SCT of Paris incl. 6 instantaneous street scenes. VG. 22.00
5: A. Hautecour of Paris: 16 SCT of Paris, mint. 25.00
6: A. Hautecour of Paris: 13 RCT, SCT of Paris & Switz. 4 are pseudoscopic. G. 5.00
7: N.C. of Paris: 12 SCT of the city. G. 6.00
8: Paris: extraordinary lot of unidentified SC views by several photographers, early and MINT. 31 tot. 75 C.
9: Paris: 7 early SC Ivory views of the city by one photographer, format like Langenheim. Fine. 25.00
10: Tissot: 3 views "Paris Instantanee" 2 are streets with people. VG, a bit light. 10.00
11: Tissot: 9 views, interiors mostly in Royal Buildings, eg Throne Room. Av. G-VG 14.00
12: France: 6 RCT of Paris, all by the same good photographer. Notre Dame, Madeleine, etc. Fine 8.00

HOLLAND
13: Holland: 4 RCT & RCO; Harlem & Hague. G. 2.00

ALPINE EUROPE
14: Braun of Dornach, Svitz: 22 SLK & SCT. Fine views of city and scenic. A few dupes. 28.00
15: Lange: 20 RCT & RCO of mountain & Chateau scenery. Fine. Excellent B&W slick sheets on 13, hence 15.00
16: Germany: 13 RCO & Y, all city, by Stehame, Crefields, Frichard, etc. 8 F, rest G. 15.00
17: Germany: postcard Europe: 30 of all formats by many photographers, both city & scenic. G-F 17.50

ITALY
18: Giacomo Brogi of Florence: 9 RCO, Excellent cond.
19: 5 city, 3 statutory, 1 painting. 15.00
20: R.P.Calino of Napoli: 3 RCT of Statuary, Ex. 1.50
21: G.P. of Venice: 7 RCO, St. Mark, an interior, 4 good statutory. G-F 7.00
22: Giorgio Sommer of Napoli: 28 RCOY of 9 exteriors, 3 paintings, 14 statutory, Fine. 15.00
23: Giorgio Sommer of Napoli: again 28 RCOY, same combination of subjects & Condition. 15.00
24: Vedute di Roma: 14 KE White, 2 of St Peters and the rest statutory. Fine. 12.00
25: Italy: 23 predominantly SCT views of Naples, Ventie, Pompeii, etc., by several photographers. VG 19.00
26: Italy: 10 SCT of Naples, Pompeii, etc.--are good views, but 4 are pseudoscopic. Fine. 6.00

BUYING STEREO
SEEKING VIEWS IN FINE CONDITION

ENGLISH VIEWS:
F. Good, Bedroom, London Stereoscopic each $3.00
Cam Wilson, A. Wilson each $1.50
Any best views of peasants each $5.00

UNDERWORLD SETS
Africa, Boer War, Russia, Russo-Jap war, World War I. each 75.00
SF Quake (36) 75.00
Alaska (250) 50.00
England, France, S. Sea Islands... each 50.00
Fres Roosevelt (36) 90.00
Egypt 57.00
Philippines, Haiti, Sano. 50.00

SF Quake each 2.50
Aviation 2-5.00

ANTHONY INSTANTANEOUS under #1000, on 5 Anthony mounts 5-10.00
on "1899" mounts 12.50

Also Appleton, Barrum, Kilburn under 1000, any fine busy streets, nudes, famous people.
Any who are interested in trading Wilson or SF Quake please write: I have plenty of duplicates for exchanges.

HISTORICAL & TOPICAL
26: St. Louis World’s Fair 1904: 2 Underwoods, incl. Am.Indians with rattlesnakes. Mint. $ 5.00
27: Russo-Japanese War 1905: 7 prime underwoods, incl. the best portrait of the set, that of General Baron Hobg. Mint. 16.00
28: Aviation. 2 WJ Keystone: Biplane shooting down observation balloon, & Zeppelin in flight. F. 6.00
29: World War I: I have a very large number of Keystone WW in new condition. Specific numbers you need for a set ———— 2.25
Sets of 10 12.50
Sets of 25 26.00
In these sets, may specify any major interests and I will try to include proportionately more of those—e.g., Army, Navy, Training, Prisoners, etc.
30: President Wilson: with Clemenceau & Lloyd George at Versailles. Mint. 6.00
31: Caesar Nicholas’ Coronation: 1 Kilburn, European Oceans and Princess posed elegantly. F. 2.50
32: Spanish American War: 4 views, U.S, Stroh, incl. two of the lines firing, one insurgent camp, one Admiral Simpson at celebration. 2F, 2G. 3.50
33: President WW Sears of Sears & Roebuck at Desk: #1 from the famous litho set VG 2.50
34: Panama Canal: Excavating at Gaillard Cut, overview. A massive work. 2.00
35: Cupola: Wiping and sanding up hard. 2 Key F. F. 5.00
36: Flood: Building dikes at St. Lo. c. 1910, Key.C. 1.50
37: Judica: Nice UU view of a crowded Wailing Wall, 1897. G. 3.00
38: Industrial and Interior Occupations: 25 Keystone on factory work, smelting, spinning, tire mgfr etc.25.00
39: Interior Occupations: Logging, Farming, Fishing, etc as above. VG-VF 9 views, Keystone. 6.00
40: Caves: Jerolim Caves, Australia. F, interior 1.25
41: Animals: Have several lots of 19; from birds to zoo, chimpanzas to rhinos. Each lot (Key-VG) $10.00
42: Plants: Trees, Fruits, etc etc. 9 Keys. 1.00
43: Comic & Children: 16 views, the majority nostalgic shots of children at various activities. G 9.00
44: Comic & Sentimental: 20 views, almost all curved, of romantic & humorous subjects. C-VG 15.00
45: Japan: 50 of the brilliant Underwood set, new condition, from U.S. best period technically. Mint 47.50
46: Mill River Flood: 4 First class views by Geo. Ireland for Anthony and on his mount, showing the extent of damage of this disaster of May 1874. Fine. 12.00
47: Chicago Fire of 1871: 11 RCT by JH Abbott of the damage, VG. 28.00
48: Chicago Fire: 44 by P.B. Greene showing the ruined city. G-VG. A bargain by the lot. 88.00
49: Chicago before and after the fire by Lovejoy & Foster, RCOs, 14 total, VG 28.00

NORhteast USA Views before 1885
50: Rochester NY: Overview of the city by CW Woodward, RCO, VG 3.00
51: Northampton, MA: 15 views of the town and vicinity including 2 nice overviews and some of the Mt Holyoke RR. VG. 20.00
52: Springfield, MA: 4 RCOs by Anthony, Buchols & Goldsmith & Laseil. VG-F of area, buildings. 7.00
53: Mt. Tambothas Report: 6 RCOs by T. Linds; boaters, lodge, etc. VG 5.00
54: Niagara Falls: 15 quality views of the falls and area by Anthony, Bally, Kilburn, Soule, Davis, Baker, Bierstadt. Greatly above average.VG-F 12.50
55: Niagara Falls: 5 RCOs by Curtis, Fine. 4.00
56: Central Park: 5 early views, by Stacey, one of which has his rare label (Ivy card), and one unidentified early grey mount view, prof. Appleton. VG. 12.50
57: Central Park: 30 views of the bridges, lakes, etc. and meadows which were enjoyed in the 60s (70s-G-F,17.50

JSB
List 01
6/17/76
"O" SIGNS OF USE
"O" CLEAN AND FRESH
"O" BETWEEN G & F
"O" SQUARE CORNERED
"O" ROUND CORNERED
"O" "YELLOW MOUNT
"O" ORANGE/RED MT
PHONE (213) 397-4932
By John Waldsmith

My sincere thanks is extended to the many readers who took the time to write and express favorable comments about the Stereo World format and the editorial page. We have some printing problems to work out but have taken another step forward to provide you with an outstanding publication.

I have just returned from Boston, Mass., where I attended the Trade Show of the Photographic Historical Society of New England. When I arrived, I could see that the show committee had obviously made every effort to advertise the show, because of the tremendous crowd. The aisles were jammed with enthusiastic buyers, and dealers were doing a brisk business. It was reported that over 800 paid admissions were collected, making this one of the largest attended shows for the PHSNE. For the stereo enthusiast there were stereo views priced from 50¢ to a high of $150.

I saw a number of nice viewers, including a couple Holmes-type table and Beckers-type viewers. In addition, there were several stereo cameras for sale.

A major reason for the success of the show was their appraisal table which was manned by N.S.A. members Matt Isenber and Allen Weiner. I personally favor appraisal services and encourage other show committees consider this feature for future shows. It lets the general public know that there are collectors for photographica items plus helps to bring some forgotten items out of dusty attics.

Following a banquet dinner on Saturday evening, the PHSNE provided an interesting consignment auction. A Beck viewer, missing part of the wood lid and mirror was sold for $150. A 3-D penny viewer was gavelled out for $40 and a Brewster viewer (non-focusing type), missing the ground glass sold for $35. A surprise was a total lack of interest in a lot of 140 early foreign stereo views with a reserve of $7. One of the top items was a Dancer stereo camera, which was missing several parts and was rated at about 1/3 original, which was bid up to $600 by a California collector. N.S.A. member N.M. Graver offered one of his own stereo views of William C. Darrah, shown with John Craig at a past PHSNE show. The view sold for $5.

One of the objectives of these shows is the presentation of quality photographica from member collections. At the New England show, N.S.A. member Paul Wing displayed a large number of his nickel-plated, velvet-hooded stereo viewers. It had to have been the finest groups of stereo viewers ever provided for public display.

All in all this was an excellent show. Also this show is typical of the many fine shows which occur throughout the United States. I urge you to check the listing of shows in the “Events” section of Stereo World and to attend one, especially if you have never been to an antique photographica show. It is unfortunate that some regional areas are not represented by a group conducting shows. For those people, I urge support of a local group which may eventually grow large enough to conduct a show.

I believe the photographica show remains as the most important unifying force in collecting. It is a place to renew friendships, gain new friends who are as enthusiastic and interested as yourself, plus a marketplace for you to buy, sell and trade. As at the PHSNE show, most of the photographica shows offer educational displays. This allows you to see collectible items that you may have read about but have not had an opportunity to see firsthand.

I attend as many shows as my schedule and income may handle. This year I will attend more shows than ever before, since my election to the Board of Directors of the Photographic Historical Society of America requires my attendance at Board meetings, which are held in conjunction with regional shows.

Regardless of where you live, I urge your attendance at the N.S.A.'s national meeting which will be held in conjunction with the Chicago Photographic Collectors Society, Sept. 11 and 12.

One of our objectives is to bring members in regional areas closer together. This can be accomplished by having regional meetings. The success of our N.S.A. Central States regional meeting at Chicago last November, indicates that many stereo collectors will support these regional get-togethers. It was kept very informal and was enjoyed by all who attended. The next meeting of the N.S.A. Central States members is May 15 and 16. (See “Events”) We would like to see the formation of other regional N.S.A. groups. Our large membership in California and the Far West would be the most likely area of need. At this time, they have only one show, The Western Photographic Collectors Assn.'s May 15-16 meet. Write to me if you would like to have a regional meeting and I will put you in touch with others with like interests plus give you some guidelines and ideas. Publicity is essential and Stereo World will see that you get all you need.

I hope you enjoy this issue and I look forward to seeing you at a coming event.
THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

VOL. 3, NO. 2

May-June 1976

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THE COVER: This issue we have enlarged half of W.H. Illingworth's No. 854, "Custer's Expedition" from the series "Stereographs of the Black Hills". It appears in full stereo above. Turn to page 16 for Richard C. Ryder's article on the Custer Expedition of 1874. (Richard C. Ryder Collection).
**A Photographic History of Early Kansas**

By Robert Taft

While nearly the entire set deserves reproduction in some form in which they could become better known to the citizens of the state, the expense of such an undertaking is at present prohibitive. In lieu of such reproduction the writer has compiled a detailed catalogue of the Gardner set, so that the set may become better known. While it is realized that a catalogue is not exciting reading, yet I venture to say that anyone interested in Kansas history reads the entire compilation he will be astonished to find that such photographs exist, and a desire will be created to see the actual prints themselves. In the event that the reader is fortunate enough to view these series it is recommended that they be examined stereoscopically. The stereoscope introduces a sense of perspective and reality that the flat prints do not possess. In addition, stereoscopic examination eliminates in a considerable measure many of the defects, both photographic and mechanical, which the prints possess.

A CATALOGUE OF THE GARDNER STEREOGRAFHS IN THE POSSESSION OF THE KANSAS STATE HISTORICAL SOCIETY

The collection numbers some 150 different views. They all bear, on the reverse side from the prints, the following information: "From Gardner's Photographic Art Gallery, 511 Seventh street, Washington. Across the Continent on the Union Pacific Railway, Eastern Division." In addition, they bear a serial number, the title, and a distance expressed in miles "west of St. Louis, Mo." The catalogue given below gives Gardner's serial number (all are called by Gardner, "Class D"), the title with Gardner's spelling, and the number of miles west from St. Louis, which for the sake of brevity is expressed simply as the number of miles. This series of stereoscopic views was acquired by purchase by the Kansas State Historical Society in 1930 from Miss Crete Rose, of Lanham, Md. Miss Rose stated that this set of views had been in her family since her father's childhood.

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Discussion of each of the stereographs listed above would carry us too far afield from the object of the present paper. As a matter of fact, a detailed discussion of each picture and the ramifications it suggests would eventually lead to an exhaustive history of the state in 1868. The opportunity, however, is too good to be passed over completely, and accordingly, a few will be selected for such comments as are due to the author.

**Review**

By Ed Berkowitz

Collectors' Guide to 19th Century Photographs by William Welling, a Director of the Photographic Historical Society of New York, is claimed to be "among the very first full length guides to the subject". Published this year by Macmillan Publishing Co., Inc., New York, it is available through most bookstores at $15.95 and is bound to catch the eye of most historians, is a list of major repositories of photographic archives, major special collections of photographs in the prints and photographs division of the Library of Congress, and a 21-page list of late 19th century photographic societies, including officers and location.

148. U.S. Express Overland Stage Starting for Denver from Hays City, Kansas
149. View on the Plains, Six Miles West of Fort Hays, Kansas
150. View on the Plains, Kansas
151. Construction Train West of Fort Hays, Kansas
152. "Westward, the Course of Empire Takes its Way," Laying Track 600 miles west of St. Louis, Mo.
153. View at Hays City, Kansas

This handsome book includes more than 300 illustrations, including details of the elements of daguerreotype and ambrotype cases. The 19-page section on stereographs contains 15 pages of photographic reproductions taken from the collection of N.S.A. member George R. Rinhart.

The majority of the references in the stereograph section are to William Culp Darrah's book Stereo Views (Gettysburg, Pa., 1964). In the opinion of this reviewer, if the reader's primary interest is stereoviews, Mr. Darrah's book, as might be expected, contains far more information than Mr. Welling's. On the other hand, The Collectors' Guide to 19th Century Photographs is a valuable reference for the beginner not constrained to stereophotography. Of probable interest to the seasoned collector and historian, is a list of major repositories of photographic archives, major special collections of photographs in the prints and photographs division of the Library of Congress, and a 21-page list of late 19th century photographic societies, including officers and location.
Come to Chicago

As announced in the last issue, the Chicago Photographic Collectors Society will be hosting the N.S.A. at a Trade Fair and Show to be held on Sept. 11 and 12 at Chicago. All N.S.A. members and their families are invited to attend and to participate in the activities. The show will be held at the O'Hare Inn in Rosemont, Illinois.

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

Saturday morning the Show will open at 11 A.M. with a Trade Fair of over 100 tables, and an exciting competitive exhibit of outstanding stereo items, from the collections of N.S.A. members. Members are invited to obtain table space ($30) where they may display items for sale or trade. The competitive exhibit is open to all members of N.S.A. It will include 26 categories of stereo views, viewers and cameras. Ribbons and plaques will be awarded to the “Best” in each category, as voted by Saturday’s visitors. Saturday evening, at 7:00, there will be a buffet dinner followed by our guest speaker and an outstanding auction sale.

We are pleased to announce that our guest speaker will be Van Deren Coke from the University of New Mexico Art Museum. Mr. Coke is one of the leading photographic art historians. Author of several books and articles, Mr. Coke is presently researching the life and work of Civil War and American Western photographer A. J. Russell.

On Sunday at 2 P.M. the N.S.A. will have a business meeting with a panel discussion to review the objectives and plans for the Association. The show will officially close at 4 P.M. on Sunday. We hope you will plan to attend what is projected to be the largest photographic event of the year. (See the enclosed inserts concerning the show).

The Competition

Rules
1.) Only members of N.S.A. will be permitted to enter the competition. Only stereo items are eligible.
2.) Entries must be received by the Competition Director no later than Sept. 4. NO ENTRIES WILL BE ACCEPTED AFTER THAT DATE.
3.) Each entry must be submitted on an official entry form or an 8½ x 11 sheet of paper, either typed or printed with entrants name, address, zip, telephone number and indication of selected or proposed title for the exhibit.
4.) For members not attending the Trade Fair – Mail your entries by insured mail or best appropriate way and include enough postage or funds for its return in the same manner. NOTE: Do not send your items with your entry form. Send items so they arrive during the week of Sept. 6, prior to Saturday, Sept. 11.
5.) Members planning to attend – Bring your items to Chicago and check-in with the Competition Director (John Waldsmith) at the O’Hare Inn on Friday evening or before 9 A.M. Saturday morning, Sept. 11. 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 $4 per category entered to cover the cost of the display materials, table space, awards and security. The fee must accompany the entry.
7.) All entries must clearly state the category of the entry or entries and give a full description of the items to be displayed. This will allow us to make better plans for properly showing the items. There is a maximum of four entries per member. Either the C.P.C.S. nor N.S.A. can take responsibility for damaged or stolen items but every precaution has been instituted to protect each member properly. All items received by mail prior to the show will be stored in a safety deposit box. Last year we had a number of views and viewers shipped to us for the competition from as far away as Canada, and New Hampshire. All items were returned as shipped without incident.
8.) Views – A member may enter no more than twelve (12) views per category or less than six (6) per category. He may enter up to four (4) categories for a total of 48 views. A member may substitute an explanation card measuring no more than 5 x 7 inches for a view. Example: he may display 11 views and an explanation card. The views will be displayed on a 20 x 30 inch white panels. (See rule 6.) Each view will be protected in an individual Kodak transparent sleeve (5 x 7). The sleeves will be attached to the board. Therefore, no fastening devices will damage or harm the views. They will be protected from handling or possible theft. Within each sleeve, with the view, will be a card stating the title of the view, the photographers name, and the date of issue.
9.) Viewers – All viewers will be grouped by general categories. A member may enter no more than four viewers in each category. With each viewer, submit a description card (5 x 7) giving specific information concerning manufacturer (if known), approximate date of issue and other details you feel are important.
10.) Cameras – The same rules as apply to viewers. A member may enter no more than four cameras per category.
11.) Views will be judged for each panel, and viewers and cameras will be judged individually, unless the member specifies he wants his viewers or cameras grouped as one item to be judged.
12.) All items will be judged by the visitors to the Show on Saturday, Sept. 11. Some will not have knowledge of values or name recognition of stereo items, but many will. They will be asked to pick the BEST in each category of views and the BEST individual viewers and cameras by category. They will be asked to consider the visual appeal, the subject matter 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 the BEST camera over-all. A BEST OF SHOW plaque will be awarded to the item or items receiving the most votes over-all. (See the description of last years competition in the July-August, 1975, Stereo World.)

Categories

Stereoscopic Views
1.) Pioneer views (including glass), published prior to 1861.
2.) Views of a city, state or region in the United States.
3.) Views of famous personalities.
4.) Transportation views (Land, sea or air).
5.) Ethnic, racial, or religious groups, such as Blacks, Mormons, Shakers, or Indians.
6.) Occupational views.
7.) Expositions or Fairs.
8.) Views by a particular photographer or publisher. (See category 17.)
9.) Military and War views.
10.) Foreign views.
11.) Comics and Sentimentals.
12.) Surveys and expeditions.
13.) Disaster views.
14.) Photographic subjects.
15.) Historic events.
16.) Quality of Life.
17.) Views by a member of the N.S.A. (Those wishing to enter transparencies must provide a projector, screen, glasses or

Page Six
Stereoscopic Cameras.

24.) Pioneer (Pre-1890)

The response to our early catalog reprints has been tremendous and with this issue we feature several new ones. Also we are offering again some which have been sold out and are still being requested.

NEW CATALOGS

Kilburn Brothers, circa 1867. An undated catalog but obviously very early as the numbers do not reach 300. The cover of the catalog indicates that the views were for sale by Bates of Boston. Ten pages. Price $2.00 plus 39¢ for first class postage.

L. M. Melander & Bro. Chicago, c. 1880. Melander was a very prolific publisher and this large catalog lists many subjects including: comics, Yosemite, California, New Mexico, Indians, Canyon de Chelle, Fort Defiance, Southern, and others, such as Chicago and the Fire. Includes a copy of the order blank that was apparently distributed with the catalog. 24 pages. $3.00 plus 78¢ for first class postage.

London Stereoscopic Co. A very important catalog dated 1860. We've had numerous requests to offer this one again. This catalog lists the second series of the Views of American Cities series which is the one with the fancy back. It also lists the fine foreign views available, including those of the Holy Land and Egypt (Britt). China, Switzerland, Paris, etc. Also lists a set of 30 views of the Great Eastern (Price $14.00 in a morocco case) but does not indicate individual titles. A must for any collector interested in early material. Also includes a price list of views. 50 pages. $3.00 plus 78¢ for first class postage.

John P. Soule, Boston. This undated catalog is believed to date May, 1868. It lists the first 900 views issued by this very fine and underrated photographer. Subjects include the entire White Mountain Series as well as the Civil War subjects and the Portland Fire views. Also includes Niagara Falls and West Point. Many of the views are dated precisely in this catalog. 27 pages. $3.00 plus 78¢ for first class postage.

Kilburn Brothers. Undated catalog circa 1874. The highest number in this catalog is 2085 and it lists the entire Mexican series which was issued in 1873. It contains the full scope of the Kilburns at the time and they call themselves the largest firm in the country at the time. Subjects include the Boston Fire, Canada, California, Washington, D.C. and numerous foreign views. The large number of American views include a listing of the Mt. Washington R. R. views, Maple Sugaring, Harvesting, Yachting, Mill Interiors, etc. The catalog is 44 pages and is a most important one. Price is $3.50 plus 78¢ for first class postage.

Alfred A. Hart, Central Pacific Railroad. This is not a catalog but it is a listing of the title of each of the 364 views that Hart took along the line of the C.P.R.R. Watkins used the same numbers so this list will help collectors to know what they are missing. Price is $2.50 plus 65¢ for first class postage.

Still Available

Brady & Co., June 1864 – A most important catalog of Civil War stereo views and photographs. 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. Price is $3.00 plus 50¢ postage and handling.

S.R. Stoddard, Glens Falls, N.Y., 1877 – An interesting 15 page catalog by the well known New York State photographer. Price is $2.50 plus 50¢ postage and handling.

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.

C. W. Woodward, Rochester, N.Y., June 1876 – This is an interesting 40 page catalog by a major publisher of the period. Price is $3.50 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.

If you wish you may specify “book rate” postage on orders for three or more catalogs and include $1.50 for postage.
I am a firm believer in reading distribution into my findings. I refer to how many of each particular view of each format we find, most especially in the first fifteen years, when so many changes of format and stock were taking place. Take card #1 above. I find it evenly scattered throughout the years bearing dates from 1892 to 1896. I find no reason to doubt it being the standard format of that period. The first mount was a sick ivory yellow, used 1892, 1893, and well into 1894, encompassing numbers 1 to somewhere beyond 600. The color is very close to the paint chip called Cottage Ivory at your Pittsburgh paint dealer. All those cards marked A-F above are on this stock. This stock was followed by various shades of buff, which at this time I find no value in differentiating.

A copyright notice is printed on any material to be protected at the time it goes on sale, at which time a copy of such is filed. Apparently the pictures only were being copyrighted at this time. Later, the rear text also was protected. With cards A-F, any I have found dated bear an 1893 date. My own feeling is that these cards represent a search for an elite or a deluxe format, and that these were never offered for sale as a standard product. Was the answer found in the redface mount? This seems to have been introduced in 1894 as an alternate, and was produced throughout the rest of the buff card period. (I consider it a true alternate, even though a few cards were produced in both. Almost any rule you make up with Keystones turns out to be broken.) With the switch to gray stock, this function went to the black printed in gilt, a real disaster.

Using the distribution factor as a guide, the #1 format was used well into 1896. The #2 appears to have been used about a year, and then the #3 came into production in 1897, which is when I consider Keystone to have come around the corner and really got into the competition. Others feel attrition has done away with the large part of the early Keystones, but I feel they were really a small producer, and largely had very small sales, during their first five years. When the quality of chemical work is compared with that of White, Underwood, or even Davis, I wonder that Keystone survived at all. A large part of the weakness is of a type that is not apparent at the time of printing, but worsens with time. I have never encountered such poor work from the competing companies, whereas it is a common factor throughout the years with Keystone. My greatest complaint with Singley and his followers is the lack of quality control.

It was very gratifying to peruse the Xerox copy of the White catalog offered to NSA members. Here is demonstrated what Singley had started at Keystone 5 years previous to White’s entry into stereo view production – the spacing of subjects over large spans of numbers, so that new titles within a subject could be appended at a later date. I call this method of entry layering. While White by 1907 had scattered about 7000 titles over 18000 numbers, it is doubtful Keystone produced over half that number by 1899, an equal period. The single longest span of time covered in year layering I have encountered in Keystones runs from numbers 11400 to 11499, where the years are layered almost continuously from 1900 to 1913.

Gaining information by use of copyright dates must be done with care. A date of 1897 would indicate that negative was not used before that time, but any time afterward, consistent with the issue of card. A single view was produced in volume, so that particular number bin would have stock to draw on. On a low sale card, then, the sale of one issue or format might reach well into the production period of another. The full text on the rear, well under way by 1906, was by then also a copyrighted feature. The same text was used year after year without updating, and was often carried to one or more different negative numbers, so that it is not unusual to encounter a 1906 rear text on a set sold ten years later. Most often, the original negative number was left with the text, so that when, in the early twenties, the Underwood negatives were either substituted for original Keystones, or initially layered into the lower numbers which had been bypassed on initiation of year layering in 1895, we come to a paradox – there are many Underwood negative V numbered pictures accompanied by a text on the back of a higher number.
Relating Keystone numbers to years is at best a shaky proposition. At the outset, numbering started at one and ran continuously to somewhere around 700, probably at the very start of 1895. This year, the seeding began for the year layering, with entries scattered at least to 2100. Layering continued until 1898, at which time the bulk of new entries were numbered from 9000 onward. Most of 1899 tied directly to these, but a good amount of layering was done again in 1900. One could say of the 1898 production, Numbered as Printed, since we have many diverse newsworthy subjects shoulder to shoulder, with the comics and sentimentals thrown in. By 1900, things were cooling a little, and could be relegated back to a geographical heading. Basically, the year layer prevailed from this time onward, with only a few subject grab bags thrown in from time to time. Many numbers were bypassed in early years, starting 1895. These were returned to and filled to a good extent in 1905-6 by many industrial negatives, as well as some much later on, such as the B & O Centennial set in 1927, and the Catholic Mass and Benediction set which I find first mentioned in 1928. I am reasonably convinced that, for one reason or another, many of the numbers below 9000 were never filled, at least by stereo negatives. There is always a possibility they are taken by single views, since, as far as I know, only one system of numbering covered all negatives until much later.

Also very gratifying is my Xerox copy of the 1923 Keystone catalog—it has substantiated many of my opinions, some of which were stated in my previous article (Stereo World Vol. 1 No. 2). At the start, they state they now own the U & U negatives, and will supply stereo views or stereoptican slides from these as well as the original Keystone products. Three types of sets are offered—Keystone, U & U, and consolidated, the latter representing the best from both companies of a particular subject, the Underwood known by V prefixed numbers. A page describes the WWI set with book, to be offered in increments of 36-48-100-200-300. The set is not listed. Farther on, we come to a description.

The reverse of Keystone No. 270. (The Treadwell Collection).
of the common WWI 300, with titles. On this page, it is said the set was proven not worthwhile to be broken into such small segments, and is therefore offered as 75-100-200-300. Apparently a good number of the first sets were made up, as we often run into the cards with the first type sub-sets listed on the back. Some of these were removed from the standard set and other views substituted; the large part were rearranged to conform to Major Mills’ book. The standard 300, then, came about c1923, with the rear format showing increments starting at 75. This rear format was dropped, but the set was basically unchanged until being expanded to 400 in 1932. I find no other subject as tossed around to bear a dozen different set numbers. As a rule, these sets were either the standard set and other views rearranged to conform to Major Mills’ view, or a product of the very least, as the 600 Set was based on 1923 catalog was the 600 Set, the largest set offered at that time, and is unknown to me. This is probably the commonest Keystone set.

Another subject of interest to me in the 1923 catalog was the 600 Set, more often called the education set. It was the largest set offered at that time, the World Tour being only a 200. The education set was first offered in 1906, but its size and introduction is unknown to me. This is probably the commonest Keystone set.

Why are some early views dated and others not? Copyright dating was sporadic (and sometimes wrong), especially before 1905. I feel it must deal with negative ownership, as all copyrights into 1905 bear Siring’s name, thereafter that of the Keystone View Co. At the very least, there must have been a major re-organization. This is the approximate date when many of the large independent competitors disappeared from the scene, leaving only a half dozen large producers. Whether there is any connection in these factors is outside my conjecture.

As some of you are aware, I am currently assembling a list of the buff mount titles of Keystone. The information I solicit is this: Catalog number, Issue (1-4 as shown), full title, and year if given. I would further appreciate a notation if the mount is an ivory or redface. The same information would most especially be appreciated on outlaws A-F. I would like to build a fire under those of you who would enjoy the harvest of information without joining in the spadework of investigation, ala The Little Red Hen.

A final note on the strays A-F. A and E are practically identical, the E being mostly a sharper, more slender type, C and D are identical except for word spacing.

I am obligated to Ernest Petscher for his help in preparing this article, and to Tex Treadwell for the loan of the views A-F.

I have here attempted to cover the ground more brought up in questions addressed to me regarding the Keystone views. I would hope to be able to do another, but must have the information the large part of you are sitting on. If this article has any meaning to you, send those titles in . . .

For those of you holding either oddball types of Keystones A-F, or those designated 1 and 2, who are willing to register these cards with me, the greatest service would be done me in the following manner: If at all possible, I would like you to xerox these views — all on a single sheet if possible. The views are of least importance. I would want them offset to each other so the head of each is visible, as well as the bottom to show title and copyright area. On each card on the xerox, please indicate which are of the slick ivory stock. I am most anxious to register all ivory stock titles.

Stereo Views

Do you have a friend or relative who is interested in stereo views and is not an N.S.A. member? If so, you may be interested in our Gift Membership offer. We are offering a years membership in N.S.A. which includes six issues of “Stereo World”, 100 words of free classified advertising and participation in the fastest growing photographica organization in the world. Also with the membership will be included a copy of William C. Darrah's Stereo Views: A History of Stereographs in America and Their Collection. This book is a must for any collector of stereo views. We are offering this Gift Membership offer at $15 (A $19 value).

The Darrah book is also being offered at $8.95 postpaid. Quantities on this book are limited. We strongly recommend Stereo Views as the most important reference source for all N.S.A. members.

Comment

“We are doing a photo-essay on the international boundary monument No. 122, and are seeking photographs of Nogales, Arizona & Sonora, from 1880 to the present.

“If you have any Nogales photographs in your photo archives, please let us know.” Fred Rochlin, Arizona-Sonora Historical Society, 14007 Margate Street, Van Nuys, Cal. 91401.

“More GAF reels surfaced around Christmas on the West Coast. Two historical sets were available — “Famous People” and “World War I”. Each has twenty-one views on three reels. The “People” is really fascinating for personalities: Buffalo Bill, Mark Twain, Bell, Marconi, FDR, etc. Though every selection is not a gem, there is more than enough to make the $1.75 list price more than reasonable. Though most collectors have their own ideas about Keystone stereo views of WWI, I don’t think you would be disappointed in either the selection or the quality of the View-Master set. However, be forewarned and beware of a set called “20th Century” which promises so much and delivers nothing — these views are drawings not photos!! Evidently writing to the GAF people had some effect and I hope that more NSA members support commercial re-releases like these because of the inexpensive way in which it keeps stereo views available to everyone.” Lee Hunnicutt, Covina, Ca.

Comment on the viewer feature in the last issue (Plumber’s Nightmare).

“I can’t add much but I do know that the viewer is made by H.C. White Company. I am sure as I realize you must be that the superstructure must have a purpose but I have never been able to fathom what it is. The H.C. White Co. did make sets of cards held in nickel plated rings. I have one set but wasn’t able to figure out how to hang it on that framework.” Paul Wing, Hingham, Mass.

Q AND A

In answer to John Steffen’s question in the last issue, we received the following note.

“I use a dilute solution of drug store ammonia to clean photographs. Cut concentrated ammonia (4 oz costs about $5 a quart) about 1:10 for stock solution. Then cut about 1:5 to use with cotton balls. Be careful not to drag a fingernail and scratch the damp emulsion. I’ve used it on both gelatin and albumen papers with success.” Thom Lindsay, Manteno, Ill.
O’SULLIVAN PORTRAIT FOUND TO BE MORAN

By Russell Norton

The only portrait published before 1975 stated to be of Timothy O’Sullivan is “Photographer at Pinogana” (see illustration), a stereo view apparently first reprinted in Robert Taft’s (1938) Photography and the American Scene. It now seems certain that this view shows John Moran, an important, talented, photographer and a brother of Edward and Thomas Moran, famous American painters.

Commander T. O. Selfridge’s (1874) Report of Explorations and Surveys to ascertain the Practicability of a Ship-Canal between the Atlantic and Pacific Oceans by way of the Isthmus of Darien (House Misc. Doc. 113, 42nd Congress, 3rd Session) lists personnel for the three years of the expedition. In 1870 the photographer was T. H. O’Sullivan; but in 1871 O’Sullivan was with the Wheeler Expedition in the southwestern U.S., and John Moran was the photographer. No exploration took place during 1872, and no photographer is listed among the personnel for 1873.

During the first year, 1870, the expedition visited areas along the central and northern portions of the east coast of Darien, including Caledonia Bay, the Sassardi, and the San Blas. During the second year the expedition operated mainly along the west coast and on the southern portion of the east coast on the Gulf of Darien (Uraba). Most Darien expedition photographs can thus be attributed either to O’Sullivan or to Moran according to the geographic locale in which they were made. The “Photographer . . .” was taken at Pinogana, located on the Rio Tuyva near St. Maria del Real (El Real). The river’s estuary is Darien Harbor, a portion of San Miguel Bay on the west coast, and was not reached until the expedition of 1871. Thus the “Photographer . . .” is apparently John Moran. On detailed examination, an original stereo view of the “Photographer . . .” (Weiner Collection) bears a strong resemblance to the likeness of Edward Moran (A. J. Russell but previously thought to be by O’Sullivan. With sufficient care and communication, I believe we will eventually be able to have a fairly accurate understanding of 19th Century photographs and photographers.

views distributed by Anthony, unlabeled soft white mounts, unlabeled buff mount views by O’Sullivan, some of which were apparently never issued in other series. W. Darrah (pers. comm.) has confirmed that his mention (Darrah, 1964) of Gardner as an expedition photographer was inadvertent.

My thanks to F. Lightfoot, who suggested the “Photographer . . .” as an example of an uncertain and ambiguous identification. Attribution and identification of photographs is a general and recurrent problem. The last issue of Stereo World (Vol. 3, No. 1) featured a view of ‘Wild Bill Hickok’ which is actually “Buckskin Sam” (Maj. S. S. Hall), who bears little resemblance to Hickok. Recent books on the history of photography have misattributed O’Sullivan photos to Jackson, Moran photos to O’Sullivan, and there is some doubt about King Survey photos recently attributed to A. J. Russell but previously thought to be by O’Sullivan. With sufficient care and communication, I believe we will eventually be able to have a fairly accurate understanding of 19th Century photographs and photographers.
Hurst's Stereoscopic Studies
Of Natural History

By John David Laird

The Hurst and Sons Free Museum at 9 and 11 Elm Street, Albany, New York, must have been a wonderous attraction in its day! If the stereo views photographed therein are an indication of the quality and quantity of the contents of the museum, approximately sixty outstanding displays containing mounted wildlife specimens in their natural habitat were exhibited.

As a taxidermist and a collector of stereo views, I was naturally attracted to the stereographs of the Hurst exhibits. The mounted specimens photographed in the museum rival or surpass present day taxidermy and are a tribute to great skill and dedication.

The name James A. Hurst first appears in the 1852-53 Albany Directory as a taxidermist with the State Geological Hall (predecessor to the State Museum). From 1869 until 1875, the directory entry is: “James A. and James H. Hurst, taxidermists and free museum, 9 and 11 Elm Street.” It was during this period that the natural history stereo views were published. After 1875 the “free museum” no longer appears in the directory, the entry being: “Hurst and Son (James A. and Herbert Hurst), taxidermists at 11 and 13 Elm Street.” From 1878 until his death on December 18, 1882, James A. Hurst is listed alone as taxidermist.

The exhibits were photographed by Eugene S. M. Haines, one of Albany’s oldest and most successful photographers. He came to Albany in 1865 and moved to Boston in 1883. During this period he was said to have photographed just about everyone and everything in the city.

The Hurst views are beautifully hand tinted — in itself a work of art. The large labels affixed to the backs of the views provide explicit information about the various specimens photographed and indicates that the views were, as advertised, “For Object Teaching in Schools and Parlor Entertainment.” Many of the views had the price, 50 cents, imprinted on the labels — a considerable amount in the 1870’s!

A more than casual viewing of the stereo views is necessary to fully appreciate each exhibit. In many of the exhibits, smaller and less prominent specimens are strategically positioned along with the main subjects. Mounted turtles, fish, chipmunks, squirrels, frogs, lizards and other small creatures appear to the viewer after careful observation. Variations in some displays are evident during the period the series was maintained. Views with identical descriptions and negative numbers are found to have specimens added or positioned differently, the habitat changed, or both.

Many of the labels contain the words “First Series (North Amer-

“The Raccoon”, No. 45 by Eugene S.M. Haines, published by Hurst & Sons from the Stereoscopic Studies of Natural History. (John David Laird Collection.)
ican). I do not know if it was the intent of Mr. Hurst to publish other series featuring specimens from other parts of the world. The only additional efforts I am aware of is the "Second Series (Miscellaneous)," which features mounted specimens, usually monkeys, apes, or squirrels, posed in human-comic situations—a striking contrast to the educational intent of the first series! Exhibits photographed in this series include: monkey musicians performing on a stage; a bar scene featuring a monkey bartender and monkey customers; a dying squirrel surrounded by his wife and various friends. All views from this series that I have seen convey much activity and comedy.

One interesting view from the second series is entitled: The Taxidermists' after-dinner dream. "We thought all nature subservient to our will." The view depicts many mounted specimens converging upon a man sleeping in a rocking chair. The view is photographed in a taxidermy studio, and I believe the man to be James A. Hurst!

Stereo views from both the first and second series were later published by Kilburn Brothers. Some were tinted, but I have found none with the detailed information found on the Hurst published views.

The serious collector of stereo views may feel disdain for the Hurst efforts. However, an examination will show that the views are worthy of respect, for they display great talent in photography, taxidermy and art. In addition, the lover of nature can spend many hours enjoying the creative efforts extended by James A. Hurst over one hundred years ago.

Historical data used in the preparation of this article was provided by the Albany Institute of History and Art, and the New York State Library, Albany, New York.
By John Waldsmith

We continue to receive information on the unknown views featured in the Jan. - Feb. issue. George Allen of Lawrence, Kansas, writes that “John Wise wrote a book Through the Air published in 1873. In this book he relates (on page 565) the circumstances of a flight from Chambersburg, Pa., on July 29, 1871, and states that the flight was made over what he considered the most beautiful countryside he had seen. He also had a son, C.E. Wise, who was a balloonist and since they were in the general area of Lancaster it is entirely possible that this flight was made there at approximately the same time.” The 1871 date fits the time period of the view and is most likely correct.

Robert (Zeke) Wright of Ashland, Oregon, suggests that the Indian view featured in the same issue may be of the Cayuse war by an Oregon City operator. He states that the round corners on the mount may discredit this theory. I must state that the mount had worn corners and may originally have been a square cornered mount. I hope we may hear from some of our Indian view collectors who may help us out on this one.

This issue we feature four unknown views from the collection of Harriet Hayes of Sheridan, Oregon. Two of the views show a large residence or hotel-resort. One view shows possibly a jockey on a fine horse at the left. There are a number of finely dressed ladies, gentleman and children. One boy sits on a hammock on the porch. There are servants (cook) at the rear side door. Also in the views is a carriage and a candy striped tent. Harriet suggests this may be a photographic dark tent. I doubt this because the tent is not light-tight. The purpose of the tent is a puzzle. The views are similar, taken from slightly different angles with the people moved about. The views are on red-orange, round-cornered mounts. The other two views show what appears to be a clock shop with numerous clocks in the windows and boxes out on the plank sidewalk. The same shop appears at the right looking down a street. The clock shop has no markings other than a sign at the right which reads “Grecoa. . . Harness”. In the street scene we can see the sign for “C. or G. G. Hunting, Boots and Shoes.” Another building is marked “Tanner, Staple and Fancy Dry Goods.” The views are on “artistic” mounts, one being red-orange and the other ivory-yellow. Harriet notes that she has similar views to the first two views with a notation for “Drew, C. & J.H., Boston, Mass.” on the reverse. Darrah notes that they operated in Boston, c. 1868-1878. We would like to hear from members who may help identify these unknowns.
Custer's Black Hills Expedition of 1874

By Richard C. Ryder

One hundred years ago next month, Lt. Col. George Armstrong Custer and some 225 troopers of the famed Seventh Cavalry Regiment crossed a low ridge above Montana's Little Bighorn River. In the valley below, partly obscured by clumps of cottonwoods lining the stream, lay a massive encampment of hostile Cheyenne and Sioux. As Custer and his men rode into history, they could not know that they were facing the largest assemblage of warriors ever gathered in the century long struggle for dominance of the American West.

Although the disaster at the Little Bighorn, June 25, 1876, is the most famous incident of that struggle (and the subject of controversy to this day), its background is less well known. The battle was the direct culmination of a chain of events that began two years earlier at Fort Abraham Lincoln on the banks of the Missouri River (the site of present day Bismarck, N. Dak.).

Little was known of the Black Hills region in 1874. Rumors of fabulous mineral wealth in the area appealed to a country in the grip of a severe economic depression. They were viewed somewhat differently however by the northern plains tribes who held that the Black Hills were sacred ground. The fact that the land was guaranteed to the tribesmen by treaty would be but a minor consideration to gold hungry prospectors. In this rather fluid situation, the government felt that a thorough survey of the Black Hills was in order. Col. Custer was given the job; his task: to explore and map the Black Hills, locate a suitable site for a fort, and check out the rumors of mineral wealth.

Thus, on July 2, 1874, a long column left Fort Lincoln and headed south across the plains. Custer had assembled more than 1000 men - cavalrymen of the Seventh, two companies of infantry, and the numerous other assorted individuals necessary to a well-equipped reconnaissance party. Among the latter was W. H. Illingworth, a photographer from St. Paul, Minn.

Although at times the expedition took on the appearance of a vast pleasure excursion, steady progress was made. For more than a month the party explored the Black Hills, the engineers mapping the region and Custer bestowing the names of expedition members (and his immediate superiors) on various natural features; even Illingworth shared in the glory, having a valley named after him (which he duly recorded in stereo). Illingworth was busy with his camera and, after the expedition returned to Fort Lincoln at the end of August, he made preparations to issue a series of stereographs.

The views, 55 in all, were issued on yellow mounts with buff backs. The reverse contains a complete numerical listing of all the views in the series as well as a general description of the region. Although many of the views emphasize the scenic wonders of the Black Hills, several illustrate various facets of the expedition itself. The two views shown here are of particular interest. No. 854 provides a graphic overview of the expedition - long parallel lines of covered wagons flanked by columns of cavalry as a precaution against attack, with a large attendant cattle herd in the background. No. 852 also shows the wagon columns and, in addition, Illingworth's photographic wagon in the foreground.

Illingworth preserved a significant moment in American history for the Custer Black Hills Expedition was pivotal to the events that followed. Even before the expedition returned to Fort Lincoln, the news spread to the country that the rumors had been confirmed - gold had been found in the Black Hills. From that moment a clash with tribes was inevitable. Newspapers exploited the gold excitement (indeed, several of Illingworth's stereographs refer to it) and the army proved incapable of dealing with the swarms of goldseekers. In less than two years, Custer and his men would die in a war they helped to create.

STEREO VIEWS: FOR SALE OR TRADE

LARRY & LU ROCHELLE, 107 CONNELL AVENUE, BROCKTON, MASS. 02402 - EVENINGS - (617) 586-3414

WESTERN:
A.W. Dennis-Canon City, Colo. View of log cabin w/surveyor's/Assayer's sign and man standing in front w/transit-G/Folded $3.50.

Frank Kuykendall (Kuykendall & Whitney, Mayaville, Colo.-2 views, #s 546 & 551, of street scene, showing Decken's Drug Store, Post Office, a large group of people, and a dog. G/VG $37.50.

W.H. Jackson-Denver, Colo. # 510-Platte Canon, Above Dean's, Paded, Worn Corners. F/G $8.00

Bilbrough-Dubuque, Iowaa- A group of 11 views in, and around Dubuque; lavender fronts with orange backs, round corners-E $5.50.

Haynes, St. Paul, Minn-A group of 8 Views from his Yellowstone Park Series #s 4501, 4504, 4506, 4508, 4510, 4518, 4519, 4526, all in Excellent condition with some "silvering" $20.00.

- - - - - - ANOTHER Group of 9, See Above, # 4530, 4531, 4533, 4535, 4536, 4537-Corner Folded, 4542, 4548, & 4550. Excellent, some silvering 20.00.

- - - - ANOTHER Group of 8, See Above, # 4553, 4554, 4555, 4556, 4558, 4562, 4565, & 4567-Exc/Silvered. 20.00.

Watkins, San Francisco, New series 41240, Lower Multnomah Falls, Columbia River-G 4.00

Russell-U.P.RR. Series, #551 underlined, but probably Another as "old cedar" is shown, colored, About Good, some fading 4.50.

Chas. Wettie, Central City, Colo. A group of 5 Views #s28, 86, 91, 10h (some Staining) & 12h. G/VG, except #10h 17.50.

- - A group of 5 Views #s 142, 249, 325, 226, & one, un-numbered, all in good, or better cond. 17.50.

RAILROAD:


P. Fangel, Middelfart, Denmark Head-on shot of European Loocomotive pulling a string of cars, # 3492, Toget ved Holdepladen, (in Danish) VG $8.00.

Q.V., Switzerland, Inclined Railway engine pulling passenger car, #2776 Le Chemin-de-Fer du Righi. Station du KULM-G/VG 7.00.

G.H. Aldrich, #750, Train on the P. & O.R.R., White Mountain Notch-Exc. 7.00.

J.J. Reilly, Bloomer Out, C.P.R. R.-G/VG/ 5.00

Unidentified, #43, Penn Central RR., Railway Bridge across river w/figure in the mid ground-tar in left image, sky, does not af-

fect viewing-G/VG 4.00.

Kilburn, #2817, Orange mount, P. & O.R.R. Train, Winter, G/VG.

Webster & Albce, #320 Kinzua Viaduct w/Train in mid ground, some fading - G/VG 4.00.

Youth's Companion/Perry Mason Co., Elevated Railway, New York, W/Train Cars & Engine-Exc. 7.00.

W. Reeves, New Haven, Conn. Transparent Stereographs-Stereo Cosmorama, Machines Leased, No one authorized to sell them. Unusual View of inclined Engine/Car on Mt. Washington-View is Matted like a Standard Tissue, but Packing is Plastic V/G/Exc/ 12.00.

PORTRAITS:
Gurney, Ida (Yerance?) Exc-10.00.

Sarony, Siddone V/G/VG 10.00.

Sarony, Unidentified View of Girl w/long hair, pearls, earrings, & coronet in her hair-VG 10.00. from a house balcony, & Niagara from the distance-G/VG 15.00.

STATUARY:
Haines, Albany, N.Y. The angel of the Sepulchre by Palmer-VG-5.00 & 11, &Bridge in Central pa-
rk, #112, Frambles, Rocks, etc in Central Park - G/VG 22.00.

W. England, #18, Infantile amuse ment marble figure by C. Uraldi, Turnpike Looking South-G 3.00.

J.L. Bates, Poston (W/Holmes/ Bate's Label) Reading Girl-VG- 6.00.

Centennial Photographic Co., PhilaView On The Turnpike G/VG 4.00.

Doremus, Patterson, N.J. Two Children under Umbrella-VG 5.00.

MINNESOTA:
Jacobj's Artistic Minn. Views, $520, Fort Snelling-VG 5.00.

Minneapolis, G/VG 5.00.

Elmer & Tenney, #1380, St. Paul Bridge-Exc. 7.00.

SOUTHERN:
Upton, 2 Views, #31 & 32, of interior of Fort Marion, in St. Augustine-G/VG 11.00.

- - - , #16, View of city gates, St. Augustine, Looking In. G.VG, Pent Corner 5.00.

FOREIGN:
H.M. Good, 2 Views, #s 21 & 24, Good's Eastern Series, Pa-

lestone, G/VG 11.00.

Anthony, 551 Broadway, #1408 The Pyramid & Sphinx, Folded, Verti cal crack thru right side but does not affect image-Good /Very good 6.00.

Langenheim & Loyd Co., #64 Views in Egypt & Nubia, The Temple Palace of Goorhe at Thebes - g 18.00.

London Stereo, (although Fine- nd Stamp is missing), #313, On the Rothy, near Brathay Bridge Westmoreland, Tinted. VG 6.00.

Frith Reprint?, Karnak & The Nile, Egypt, -G- 9.00.

NEW YORK, CITY & STATE:
STACY, Sleepy Hollow On The Hudson (folded), Hudson River &alack, & Niagara from the distance-G/VG 15.00.

TROY, Harlem River- #411, Yacht, Leaves boatyards Exc 15.00.

NEW JERSEY:

Doremus, Patterson, N.J. Two Cabinet Orange Mounts, 1st of a River between high banks, 2nd - of cliff w/figure VG/Exc 9.00.

ALL VIEWS ARE GRADED AS CLOSERLY AS POSSIBLE TO STEREO WORLD STANDARDS, AND ARE RETURNABLE IF NOT AS ADVERTISED, WITHIN THREE DAYS OF RECEIPT. POSTAGE IS NOT INCLUDED IN PRICES SHOWN; PLEASE ADD $1.00 FOR ORDERS UP TO $50.00, AND $2.00 FOR ORDERS OVER $50.00. IF AT ALL POSSIBLE, ORDERS WILL BE SHIPPED Via U.P.S. WE ARE INTERESTED IN OBTAINING VIEWS OF CENTER, Stern, AND SIDE WHEELERS, AS WELL AS HARBOR, & DOCK SCENES, SAILING VESSEL VIEWS, & VIEWS OF BROCKTON, (N. BRIDGEMATER, MASS.)
STereo Views of the Golden Era in San Francisco is now for sale. Ten large anaglyphs (including glass), lovely stereo borders, for sale. Ten large stereo photographs. For sale. Just starting.


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

OLD ENGLISH COMICS and sentimentals wanted in good condition. Also any views with artistic compositions of a photographic nature. Earl Moore, 152 Walnut St., Wooddale, Ill. 60191.

WANTED: Flat cards relating to early Florida history. Will trade for cards of other states or other subjects you may be collecting. Will consider buying, also. Carol K. Sell, 1012 Florida 32306.

WANTED: 3-D slide projector, old views (slides OK). Interested in personalites, historic/topical events, aerial views. Also want books on stereo theory, history, equipment and such. Jeff Conner, P.O. 2691, Santa Cruz, Ca. 95062.

PERMANENT WANTS: California, books and all types of California photography. Douglas Antiques, 1 H Main Street, Jackson, Ca. 95642 Tel. (209) 223-3780.

WANTED — Cave postcards and stereoviews. Top prices guaranteed. I pay minimum of $10 per view of Mammoth, Carlsbad, Oregon, Wind, Duray or Howe Caverns that I buy. Charles R. Pease Jr., 766 33rd Ave. B NE, Great Falls, MT. 59404.

WANTED: will buy views of Gunnison, Crested Butte, Irwin, Gothic, Tincup, Floresta, Colorado. Mining camps, mines and identified people. Views by Mellen, Dean, Swan Bros. of Gunnison County also. Gary Christopher, Box 331, Crested Butte, Colo. 81224.

ANY STEREO VIEWS of Louisville wanted. Also Kentucky and Indiana scenes. George Yafer, 417 Belgravia Court, Louisville, Ky. 40208.

SAN DIEGO views wanted. Pre-1880. Will buy or trade. Send your want list to receive future lists of stereo views. Maitell, 862 S. Sierra, Solana Beach, Ca. 92075. (714) 755-5894.

SAN FRANCISCO, SAN JOSE, Yosemite and other California scenes wanted, especially choice early views, collections. Also general western, expeditions, Underwood U.S. boxed set. Lou Smaus, 668 Oakwood Ct., Los Altos, Ca. 94022.

TRANS-MISSISSIPPI EXPOSITION, OMAHA, NEBRASKA 1898. I am compiling a listing of all stereo views for this Expo. Please send a list of your views with makers name. All letters answered with return of your postage. Leonard M. Owen, 684 North 59th St., Omaha, Nebraska 68132.

WANT stereo views, cartes de visite, album photos, postcards of human freaks, daring-unsual feats, bizarre, Mexican border activities. Tom Meador, Box 3216, San Angelo, Texas 76901.

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.
WANTED: Stereo cameras and stereoscopes in "new", "excellent", or "very good" condition. Top price for really top quality equipment. Write Bill Bell, 38 Homestead Rd., Stafford, Pa. 19087, or call 215-569-8200 extension 384.


WANTED – Darius Kinsey or Kinsey Stereo Views. Also any stereo of Alaska, Yukon, or Pacific Northwest. Ralph Munro, Rt. 3, Box 810, Olympia, Wash. 98506.

WANTED TO BUY old views of Harpers Ferry or Negroes – Stereo views of postcards. Also old color lithos or engravings of U.S. views, battles, etc. Jim Mundis, 6601 Lybrook Ct., Bethesda, Md. 20034.

OPTICAL ODDITIES wanted, including peepshows, panoramaics, zootropes, mutoscopes, and other pre-cinematic amusements. Also old books and catalogs dealing with such. A. Newgarden, American Dust Co., 47 Park Ct., Staten Island, N.Y. 10301.

WANTED: stereo and single views by Watkins, Muybridge, Jackson, Geologic Survey, Portland, Oregon, etc. Mautz, 3083 NE. Regents Dr., Portland, Ore. 97212.

WANTED FOR RESEARCH: Any and all information on Colorado photographer Charles Weitlfe; especially biographical data. Also I am looking to compile a comprehensive list by negative number and title of every stereo view published by Weitlfe from his Central City studio. I will send to all helpful collectors the comprehensive list when completed. Tom Waldsmith, 1330 Presidential Dr., Apt. No. 214, Columbus, Ohio 43212.

EARLY FOREIGN: events such as Suez Canal construction; early wars; Franco-Prussian, Schleswig-Holstein, Crimean, etc.; occupational and industrial; Amateur Photographic Association. Buy or trade. Dick Oestreich, 885 Sherwood, Williamston, Mich. 48895.

SUBSCRIBERS WANTED. Send six dollars to receive three issues of our illustrated catalogue of antique photography. Hundreds of select images, stereoviews, daguerreotypes, cases, much more. GRAPHIC ANTIQUITY, P.O. Drawer 1234, Arlington Hts., Ill. 60006. 312-255-4612.

WANTED: Western towns/cities views, particularly Colo. subjects. Also interior/exterior mining views showing miner's candlesticks. Any help appreciated. Geo. R. Eichler, 2162 Beech Ct., Golden, Colo. 80401.

PRINTING/PUBLISHING – eagerly seeking views related to this topic (people reading, libraries, printing plants, etc.); also want H. C. White views. Write for latest swap list. Mark Peters, 1786 Spruce St., Berkeley, Calif. 94709.

AUSTRALIAN AND TASMANIAN VIEWS wanted: any period, any condition. Also non-stereo photos. Nigel Lendon, C/O Commonwealth Bank, 1 East 75th St., N.Y., N.Y. 10021.


SAN FRANCISCO and California city views, early Indians (pre 1890), and Western town views – Pay top price or trade? Especially Watkins, Muybridge, Houseworth, Taber and W. H. Jackson. Larry Moskowitz, P.O. Box 13151, Oakland, Calif. 94661.

Announcement:

We are pleased to announce that we have received a letter from Ronald D. Lowden, Jr., of Norberth, Pa., with an offer to place his fine stereo view collection on temporary loan to the N.S.A. Ron and Viv Lowden have been active collectors for many years and have a collection of over 20,000 views. It is maintained by an index in which 90% is by subject and 10% by early photographers of the 1850s and 1860s which take precedence over subjects. The Lowden collection is available for use by serious students and collectors on their premises by appointment. For further information, contact the Lowden's at 314 Chestnut Avenue, Norberth, Pa. 19072 (215) M07-0257.
EVENTS

The Photographic Historical Society of Canada will hold its second annual fair Sat., May 15, at Cody Hall, 217 Bloor St., E. Toronto, from 11:00 a.m. to 5:00 p.m. Activities will include displays of old and interesting cameras and photographs and a swap meet. Beginning collectors will find this an excellent opportunity to see and learn about historic photographic items. Admission is free for members, $1 for non-members. Memberships will be available at the door. For further information call H.O. McNutt, 485-0093.

* The Western Photographic Collectors Association will hold their Trade Show on May 15-16. For further information, contact W.P.C.A., P.O. Box 4294, Whittier, Calif. 90607.

* The Central States members of N.S.A. will hold their Talk & Swap meet at Alsip, Ill. (S.W. of Chicago) on May 15 and 16. As with the last meeting in November 1975, this Talk & Swap meet will be held at the Holiday Inn, just off I-294 at 127th St. and Cicero. Starting time will be noon Saturday with a mini-auction at 9:00 P.M. Saturday night. As before, donations as well as consigned items will be auctioned off. All proceeds will go to pay expenses for the meeting room and the excess will go to the N.S.A. treasury. On Sunday, the meet will open at 10:00 A.M. with a Show and Tell session at 1:00 P.M. The meeting will close at 6:00 P.M. There will be a $1 donation asked of all who attend to help pay expenses.

At our last meeting we found the Holiday Inn's restaurant served excellent food with an extensive salad bar. We will try to have members sit together for dinner again, but do not plan to have a banquet. We have reserved 10 rooms, which are located in the same wing as our meeting room. For advanced reservations and further information, please contact Gordon D. Hoffman, Meet Chairman, Box 324, Green Lake, Wl. 54941.

* The Ohio Camera Collectors Society will hold their Antique and Classic Camera Workshop and Photographic Trade Fair on May 29-31 at the Southern Hotel, Columbus, Ohio. Don Ryan of the Eastman Kodak Patent Museum will provide the program, speaking on "The History of the Panoramic Camera". On Sunday evening they will have an auction sale. Another feature of this show will be a display of tintypes from member collections. Ohio's Governor James A. Rhodes has proclaimed May 30, 1976 as "Photo History Day in Ohio." For further information write the O.C.C.S., P. O. Box 282, Columbus, O. 43216.

* The Photographic Historical Society of the Western Reserve will hold their Annual Trade Fair at Stouffer's Somerset Inn, Cleveland, O., on July 31 and Aug. 1. The theme of the show will be Margaret Bourke-White, the famous Life Magazine photographer and resident of Cleveland. Extensive displays on the life and work of Margaret Bourke-White will include holdings of the Western Reserve Historical Society, along with displays on the history of her work with Life. For further information contact PHWSR, P.O. Box 21174, South Euclid, O. 44121.

* The Stereo-Club Francais and the International Stereoscopic Union have announced the date of the 2nd International Congress of Stereoscopy. It will be held at Saint Mande, France, Sept. 2-5. The purpose of this gathering is to further the aims of the I.S.U. as they were expressed at Wageningen, the Netherlands, last year, to bring together stereographers from all countries and provide them with matter for discussion through an attractive program.

The rules of the Union are to be finally submitted to a vote and proposed for ratification. The technical committee working with the intention of making international communications easier plans to discuss uniform standards and the definition of stereo terms. Collectors and historians will find an exhibition of not so recent equipment as well as an exchange-mall of old stereograms. A book stall will offer a few documents, anaglyphs, stereo postcards while a special postal office will, on the premises, stamp first day issue envelopes.

The provisional program includes an illustrated talk on recent theories concerning binocular vision; a commentary on methods for establishing a stereoscopic record of historical monuments and works of art; and shots taken deep under the sea.

For further information and applications, write to Mr. Jean Soulas, Secretariat, 2nd International Congress of Stereoscopy, 5 avenue du General Detrie, 75007 Paris, France.

The Chicago Photographic Collectors Society will host the National Stereoscopic Association to what is being planned as the largest photographic Exhibition held to date. It will be held at the O'hare Inn, Chicago, Ill., on Sept. 11-12. Over 9600 sq. ft. of display area have been reserved. Plans have tentatively been set for a banquet dinner, guest speaker, and an auction sale. Also there will be competitive displays plus over 100 tables of items for sale or trade. Sunday of the Show, the N.S.A. will hold their annual meeting.

* The Photographic Historical Society (of Rochester, N.Y.) and the International Museum of Photography at George Eastman House will co-sponsor PhotoHistory III, third international symposium on the history of photography, to be held in Rochester, N.Y., Oct. 9-10. Speakers are expected from the United States and several European countries. Symposium lectures will be held at the Eastman House, with time provided for attendees to tour the photographic exhibits. For more information contact the symposium publicity chairman, Jerome P. O'Neill, Jr., 261 Roslyn Street, Rochester, N.Y. 14619, (716) 436-0059 or 271-2150.

LIBRARY

By Rick Russack

Our Library is off to a fine start. We have received over $750.00 in pledges and we've started to purchase materials. Several collectors have told us that they would donate reference works once the library was a reality so the outlook is really fine.

We are presently conducting negotiations with a major Ohio museum that seems to be very enthusiastic about working with us on this project. Among the currently available books we have so far selected the following: History of the Camera by Michel Auer; Images and Enterprise by Reese Jenkins; History of Photography - 1665 to 1914 by H. and A. Gemsheim; The Stereoscope It's History, Theory, and Construction by Sir David Brewster (reprint); and Timothy O'Sullivan: America's Forgiven Photographer by James Horan. Many more will follow.

We have arranged to purchase, at reduced prices, the current publications through John Craig of Classic Photographic Apparatus, P.O. Box 161, Simsbury, Conn. 06070. In addition to selling stereo views, John has a fine selection of current literature for the collector. If you are looking to purchase reference books, I'd suggest writing to John, mentioning your N.S.A. membership.

We're off and rolling. Keep the pledges coming in and we promise to create a truly fine library.
All items domestic postage paid, 5 day return privilege

1. **Airplane.** Key 26409. The Chicago, L.t. Smith's around the world plane. Close, VG+ $6

2. **Airplane.** Key 32372 Ford Trimotor close VG+ $5

3. **Airplane.** Key 19019 French Nieuport hiplane, LeZhone rotary engine v. close, VG $6

4. **Alaska Gold.** Key, 9201 Couple in front of tent on Klondike, title "Claim..." is a pun. Orange, Exc $4, $7

5. **Alaska Gold.** Killburn 12729 Looking for dead after snow slide, dramatic view, VG+ $5

6. **Anthony.** New Gelatine-Bromide Process. Broadway, NY, an exc.instant. view published to advertise the new process, important, scarce, Exc. $10

7. **Automobile.** Amateur view showing convertible with running board, rumble seat, close, Exc. $5

8. **Balloon.** Key 18736 close, observation type ready for launching, Exc. $5

9. **Balloon.** U&W 14394 close, 2 observation types with crew, Exc. $6

10. **Bryan.** William Jennings. U&W close view in his home library, VG $6

11. **Centennial.** Cabinet size 2025 Colossal hand and torch, Statue of Liberty, sent to US to raise funds, the most desirable Cent. view, VG+ $14

12. **Civil War.** Anthony 2358 Great Siege Train at Yorktown, mortars, cannon, man fill view VG $25

13. **Civil War.** Taylor-Huntington 740, Hospital at Fredericksburg, dramatic view, Exc. $15

14. **Civil War.** Soule 353 Interior Ft. Moultrie, Battery B, scarce, VG+ $16

15. **Civil War.** Soule 354 Sally-Port Ft. Moultrie, guard, scarce, VG $15

16. **Cyclone.** Cabinet card (single image) by Judd, Jamestown, Dakota Territory, June 1887 shows main street, people watching approaching tornado, ominous and rare, VG+ $25

17. **Groups.** Embossed T. Elliott, Escape of Mary Queen of Scots, historical tableau, VG $3

18. **Groups.** London Stereo Co Macabre legend of Genebra imprinted on reverse, shows new bride stepping into chest where she is discovered years later, tinted, wierd $3

19. **Groups.** London Stereo Co Scotchman, "ye London Oabs ken how to charge" tinted VG+ $2.5

20. **Harte.** Bret. American writer. Close view, heavy spotting, otherwise very clear, G-VG $10

21. **Ibsen.** Henrik. Norwegian playwright, Key 607, wrote "A Doll's House" VG $6

22. **Idaho Springs.** Cabinet card (single image) 1807 good overview circa early 1880's, VG $6

23. **Indian.** B.F. Childs Mrs Lo and Little Negez, Indian in western dress with papoose in front of bark wigwam, interesting, G-VG $8

24. **Indian.** Anthony cabinet size Glories of Yosemite 128, cashes or Indian acorn storehouse, VG $8

25. **Indian.** (Anthony) Glories of Yosemite, Plute Boy, close view, VG $12

26. **Lighthouse.** Morton, Providence. South Light on Block I. Cabinet size, VG $4

27. **Maybridge.** San Francisco 552, Woodward Gardens overview, Helios imprint, G-VG $7

28. **New York.** Anthony Instantaneous 309 Park Row from Tryon Row, traffic, orange mt. VG+ $8

29. **Parade.** Vt. Stereo Co 467 Ye Ancient Horribles, St. Albans, & July 1872. Shows grotesques on horseback, strange, VG $6

30. **Paris.** Tissue of instant. street traffic, with surprise balloon, tinted, VG $6

31. **Philadelphia.** American Scenery 1021 Arch St. Theatre, street level instant. view VG+ $6

32. **Pres. Harding.** Key 23309 with Souix & Crow Chiefs at White House, interesting, VG $8

33. **Pres. Roosevelt.** At Santa Fe. U&W 1903, good view, Exc. $5

34. **Railroad.** American Scenery, view on line of Penn. R.R, good diamond stack loco, G-VG $12

35. **San Francisco.** Hazeltine photo Russian Hill VG+$18

36. **Ship.** Bennett 316 on board caravel Santa Maria looking aft, fine view, Exc. $12

37. **Ship.** Procter Bros. Arctic Views Gloucester Harbor, winter of 1875. #909 city, harbor, wharves, schooner frozen in, dramatic, VG $10

38. **Viewer.** Brewer style, attractive light and dark banded wood, optically exc., fine mirror VG $80

39. **Viewer.** Keystone Model 40 Eye Comfort. Podium type table model, eye test scale, unusual. VG $41

40. **Viewer.** Keystone stand type, unusually late, circa 1910 with flat, rather than round, top and sides viewer body 16" high, heavy base for stability, optically exc., VG+ $61

41. **Watkins.** New Series, 2 views of Hotel del Monte, Monterey. Orange mts. VG+ $10

42. **Yosemite.** Anthony cabinet size Glories series 125 one of the natives—rattlesnake, dead, VG $5

43. **Yosemite.** 2 views in Glories series (Anthony) Yosemite Falls, pine with woodpecker holes VG$6

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(Editor's Note: A portion of this article was published in the Feb. 1976 issue of Winona County History Today and appears in this issue with added information supplied by Mr. Sterling. The article is reprinted by permission of the Winona County Historical Society.)

By David N. Sterling

Charles Adna Tenney (1847-1917), born to Adna and Susan C. (Weld) Tenney in Hanover, New Hampshire on June 6, 1847, learned photography in Chicago in 1869 and moved to Winona, Minnesota (on the Mississippi River) in 1871 where he set up the studio of Hoard & Tenney at 40 East Second Street. In 1874 the studio was moved to 18 Center Street (on the Morgan Block which was leveled by HRA in 1971 for urban renewal). This building became 115 Center during a street numbering change in 1885. In 1879 the studio became Elmer & Tenney, with E. S. Elmer purchasing Mr. Hoard's interest in the business. Only stereo cards labeled "Photographed and Published By" can we be sure were Tenney's work.

Scenes from New Hampshire to Yosemite Valley were "Published By" Elmer & Tenney but printing rights may have been purchased from other photographers. Only stereo cards labeled "Photographed and Published By" can we be sure were Tenney's work.

The Rev. Henry M. Tenney (1841-19-17), Charles' brother, moved to Winona in 1870 from Dorchester, Massachusetts. In Winona Rev. Tenney was the first officially installed pastor of the First Congregational Church which was Winona's first church, founded in 1854.

On January 28, 1874 Charles Tenney married Addie (Ada) Louise Hoard, sister to his first business partner, E. Harry Hoard. The ceremony was performed by Rev. Tenney at the home of the bride's father, Col. Joseph S. Hoard, on Broadway. Among the guests were members of the Laird (Winona lumber barons) and Bunnell (first permanent settlers in Winona County) families. A local newspaper account of the wedding was titled "Hymeneal Pleasures."

Charles and Ada had met previously in Vineland, New Jersey where, at ages seventeen and fourteen respectively, they were converted during a series of revival meetings and joined the Presbyterian Church with thirty-eight young people in 1866.

Charles Tenney was a music lover and sang in the Male Quartet of the First Congregational Church where he and his family were active members. He also led the music in the Congregational Sunday School. Charles left Winona in Sept. of 1892 for Minneapolis and removed to Creston, Ohio, in Sept. of 1893 where he died in Oct. of 1917. In 1904 he was superintendent of the Horr, Warner Co. of Wellington, Ohio, an onion farm.

Rev. Tenney left Winona in 1875 for Steubenville, Ohio (1875-80), First Church of Cleveland, Ohio, (1880-89) and Second Church of Oberlin, Ohio, (1889-19-9).

A Tenney display, "Bicen-Tenney-Al Exhibit V, Double Exposure; The Preacher and the Picture Taker," is scheduled for May 16-23 at the First Congregational Church, Winona, in the Fireside Room.

Interior of Hoard & Tenney Photographic Studio, Winona, Minn., c. 1876. (Winona County Historical Society Collection).

... #314.Int. of fort sumpter,Charleston Harbor,S.C. April 15,1917.the ceremony of raising the old flag-orange card V.G. $2.

... #314.... Gen.Anderson and Gilmore,more toward the center of scene orange card.V.G. $125.

... #276.Sibb prison orange card.VG. $15.

5. Soul war views. #357.Fort Sumpter from the Sar.VG. $125.

3. Anthony war views. #904-No photographer in Fort Sumpter.Home V.G. $2.

2. Anthony war views. #333.Woodard,Tuba and his band on the main opposed.MINT. $95.

1. Anthony war views. #232.cattle,indian,cart,plowed down yellow card,cabinet small tears not disturbing.VG. $8.


In the January-February, 1975, *Stereo World*, we featured a stereo daguerreotype in a Mascher patented case. In 1856 after Mascher had introduced his case-viewer, he presented before the Franklin Institute, examples of two other viewer designs. One of these is an unusual locket which unfolds to reveal a viewing device for stereo daguerreotypes. The other is the viewer we feature in this issue. This Mascher book-viewer is from the collection of Lynn Maillet of Solana Beach, Ca. A full description of this book stereoscope may be found in Vol. XXXI-Third Series No. 5-May, 1856 of the Proceedings of the Franklin Institute, pages 322-325. Called “Mascher’s Book Stereoscopic”, it was granted letters patent February 18, 1856. Along with a wood-cut illustration, the following description is given: “This stereoscope consists of a book, in which the stereoscopic photographic pictures are permanently bound. A supplementary lid, containing the two lenses, is attached to the outer edge of one of the lids of the book, and a “supplementary back,” or perforated mat, is attached to the inner edge of the back of the book.” Mascher sold the book, absent the leaves, for 37½ cents. The book shown here contains two stereoscopic albumen prints, and the remaining leaves are empty. The book shown to the members of the Franklin Institute contained “twelve beautiful interior and exterior views of the late French Crystal Palace, printed by the well known artists, Richards & Betts, as well as some portraits of eminent statesmen and actors. The book with pictures, all complete, will cost about $3.50, or less than what the pictures were sold for prior to his (Mascher’s) invention, or about the same price for which a good stereoscope without the pictures, could formerly be bought.”

As far as we know, this is the only example of Mascher’s book stereoscope in a private collection. As yet, we have not located an example of the stereo locket. We would like to hear from any members with other examples of Mascher’s stereo viewing devices.

**Announcement**

N.S.A. member Alan B. Cotter of Santa Barbara, Ca., is now compiling the next edition of his *National Directory of Camera Collectors*. Names of collectors are cross-indexed by name alphabetically, by town and state, and according to collecting interests. The title of the directory is no indication of the limits of the lists. Collectors of images, literature and associated equipment are listed in addition to camera collectors.

A valuable portion of the directory is the list of service organizations, including photographic clubs and societies, publications, displays and museums. Mr. Cotter has also included a simplified pricing guide for beginners.

Listing in the directory is free of charge. The third edition, published in April, 1975, is available at $6. To have your name included and to obtain the directory, write to Mr. Alan B. Cotter, *National Directory of Camera Collectors*, P.O. Box 4246, Santa Barbara, Ca. 93103.
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